

ENDINGS & BEGINNINGS | FOOD FOR THOUGHT

Shakespeare's language can seem scary, but give it a try! *Go at your own pace, and have fun!*



SHAKESPEARE IN PRISON

DETROIT PUBLIC THEATRE'S
SIGNATURE COMMUNITY PROGRAM

ROMEO & JULIET



You all know the story. Romeo and Juliet, both teenagers, meet at a party and fall in love. Problem is, their families hate each other. They get married in secret by Friar Lawrence, who believes that they might be the key to resolving the feud between the Capulets (Juliet's family) and the Montagues (Romeo's family). He's right, but not in the way he thought...

Things start going wrong halfway through the play. In a scuffle, Juliet's cousin Tybalt accidentally kills Romeo's best friend. Enraged, Romeo kills Tybalt. When the Prince of Verona finds out, he banishes Romeo from town forever. Then Juliet's dad, who goes by the family name of Capulet, insists that Juliet marry his buddy, Count Paris. Juliet is not about to do that, so Friar Lawrence cooks up a scheme for Juliet to fake her death and then run away with Romeo. But Romeo never hears about the plan—only that Juliet is dead—so he takes poison in desperation. Juliet wakes up and finds Romeo dead, so she stabs herself with his dagger.

The surviving characters gather around the bodies of the two lovers and try to figure out what happened...

When the play ends, life goes on for the characters.

Here are some of the best endings of Shakespeare plays—and some questions about the beginning of the rest of the characters' lives.

Have fun, and feel free to send your ideas to DPT!



HAMLET

At the end of Hamlet, all of the main characters are dead. Hamlet mistakenly kills Polonius, the father of Ophelia, his ex-girlfriend. Ophelia goes mad and kills herself. Her brother, Laertes, gets revenge by poisoning Hamlet. Hamlet does get poisoned, but so do Laertes and Gertrude, Hamlet's mother. At last, Hamlet kills Claudius, his uncle, who killed Hamlet's father. It's a mess. But the play does not end with Hamlet's death. Onto the stage rushes Fortinbras, the prince of Norway, with his army. An invasion by Fortinbras has been hanging over the play since the first scene, but when he finally arrives, he's surprised to find the bodies of the king, queen, and prince of Denmark all laid out before him. Only Horatio (Hamlet's BFF) and a few minor officials and guards are there to see Fortinbras march into the palace.

Enter Fortinbras, his army, and the English ambassador

FORTINBRAS
Where is this sight?

HORATIO
What is it you would see?
If aught of woe or wonder, * cease your search.

FORTINBRAS
This quarry cries on havoc*. O proud Death,
What feast is toward in thine eternal cell
That thou so many princes at a shot
So bloodily hast struck?

AMBASSADOR
The sight is dismal.

HORATIO
But since, so jump* upon this bloody question,
You from the Polack wars,* and you from England,*
Are here arrived, give order that these bodies
High on a stage be placed to the view,
And let me speak to th' yet unknowing world
How these things came about. So shall you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning and forced cause,*
And, in this upshot, purposes mistook
Fall'n on th' inventors' heads.* All this can I
Truly deliver.

FORTINBRAS
Let us haste to hear it
And call the noblest to the audience.
For me, with sorrow I embrace my fortune.
I have some rights of memory in this kingdom,
Which now to claim my vantage doth invite me.*

HORATIO
Of that I shall have also cause to speak,
And from his mouth whose voice will draw on more.*
But let this same be presently performed
Even while men's minds are wild, lest more mischance
On plots and errors happen.*

FORTINBRAS
Let four captains
Bear Hamlet like a soldier to the stage,
For he was likely, had he been put on,*
To have proved most royal; and for his passage,
The soldier's music and the rite of war
Speak loudly for him.
Take up the bodies. Such a sight as this
Becomes the field but here shows much amiss.*
Go, bid the soldiers shoot.

They exit, marching. Cannons shoot.

What happens next?

We've been hearing about Fortinbras since the first scene, but this is only the second time we've met him, and the first time he's said anything important.

Based on his reaction to this horrible situation, how do you think he'll be as a leader in Denmark?

There's actually a spin-off play called *Fortinbras*. If you were to write a sequel called *Fortinbras*, what would be the main conflict or tension? Would it be funny or serious? Sad or happy?

this sword is totally not poisoned

If you remember, Horatio is the one who got the play started by telling Hamlet about the ghost. No ghost, no problems. All of these people would still be alive.

How does Horatio feel at the end of the play? Does he ever get over it? Does it influence his life choices? How, and for how long?



- **both to impeach and purge** - to accuse myself of what I'm guilty of, and to clear myself of what I am not
- **doomsday** - day of death
- **pined** - mourned
- **perforce** - with force, without permission
- **devise some mean** - make a plan
- **cell** - the place where a friar lives
- **so tutored in my art** - because of my training in potion-making
- **wrought on her/The form of death** - made it look like she was dead
- **borrowed** - because she's not actually dead
- **prefixed** - prearranged
- **her kindred's vault** - her family's underground cemetery
- **closely** - secretly
- **some minute ere the time of her awakening** - just a minute or two before she woke up
- **entreated** - begged
- **to the marriage/Her nurse is privy** - her nurse knows about the secret marriage
- **if aught in this/Miscarried by my fault** - If any of this went wrong because I made a mistake
- **make good** - confirm
- **'pothecary** - apothecary, someone who makes and sells potions and medicines, including poisons
- **a scourge is laid upon your hate** - terrible things have come from your feud
- **winking at your discords** - turning a blind eye to your fighting
- **a brace of kinsmen** - a pair of relatives (hunters often hang two birds together on a "brace" to make them easier to carry)
- **jointure** - dowry (the money or property given by a bride's family to the groom's family)
- **Montague** - Romeo's father and head of the Montague household
- **there shall no figure at such a rate be set** - no statue will ever be more expensive
- **enmity** - hate

WHAT COMES NEXT?

The end of *Romeo & Juliet* is sad but hopeful. The heads of the families say they intend to set aside their hate after the deaths of Romeo and Juliet.

- Do you believe them? Why/why not?
- If the peace lasts, is it friendly or unfriendly? Do the families mingle, or do they each stay on their own side of town?

What about Friar Lawrence?

This was all his plan. Well—meaning or not, he's responsible for what happened.

- Does he keep his faith, or does this incident make him lose it?
- Is he one of the people who is pardoned by the Prince, or is he one of the people who is punished?
- Does he isolate himself after the dust settles? Or does he get more involved in the community?

Flash-forward 20 years.

What is Verona like now? Write it or draw it! Don't stop there—what's it like in 30 years? 40? 400?!

FRIAR LAWRENCE

I am the greatest, able to do least,
Yet most suspected, as the time and place
Doth make against me, of this direful murder.
And here I stand, both to impeach and purge*
Myself condemn'd and myself excused.

I will be brief, for my short date of breath
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet.
And she, there dead, that Romeo's faithful wife.
I married them, and their stol'n marriage day
Was Tybalt's doomsday*, whose untimely death
Banished the new-made bridegroom from this city,
For whom, and not for Tybalt, Juliet pined.*
You, to remove that siege of grief from her,
Betrothed and would have married her perforce*
To County Paris. Then comes she to me,
And with wild looks bid me devise some mean*
To rid her from this second marriage.
Or in my cell* there would she kill herself.
Then gave I her (so tutored by my art*)
A sleeping potion, which so took effect
As I intended, for it wrought on her
The form of death.* Meantime I writ to Romeo
That he should hither come as this dire night
To help to take her from her borrowed grave,
Being the time the potion's force should cease.
But he which bore my letter, Friar John,
Was stayed by accident, and yesternight
Returned my letter back. Then all alone
At the prefixed* hour of her waking
Came I to take her from her kindred's vault,*
Meaning to keep her closely* at my cell
Till I conveniently could send to Romeo.
But when I came, some minute ere the time
Of her awakening,* here untimely lay
The noble Paris and true Romeo dead.
She wakes, and I entreated* her come forth
And bear this work of heaven with patience.
But then a noise did scare me from the tomb,
And she, too desperate, would not go with me
But, as it seems, did violence on herself.
All this I know, and to the marriage
Her nurse is privy.* And if aught in this
Miscarried by my fault,* let my old life
Be sacrificed some hour before his time
Unto the rigor of severest law.

[The Prince reads a letter by Romeo that confirms the Friar's story.]

PRINCE

This letter doth make good* the Friar's words.
Their course of love, the tidings of her death;
And here he writes that he did buy a poison
Of a poor 'pothecary,* and therewithal
Came to this vault to die and lie with Juliet.
Where be these enemies?—Capulet, Montague,
See what a scourge is laid upon your hate,*
That heaven finds means to kill your joys with love.
And I, for winking at your discords* too,
Have lost a brace of kinsmen.* All are punished.

CAPULET

O brother Montague, give me thy hand.
This is my daughter's jointure,* for no more
Can I demand.

MONTAGUE*

But I can give thee more.
For I will raise her statue in pure gold.
That whiles Verona by that name is known,
There shall no figure at such rate be set*
As that of true and faithful Juliet.

CAPULET

As rich shall Romeo's by his lady's lie.
Poor sacrifices of our enmity.*

PRINCE

A glooming peace this morning with it brings.
The sun for sorrow will not show his head.
Go hence to have more talk of these sad things.
Some shall be pardoned, and some punished.
For never was a story of more woe
Than this of Juliet and her Romeo.

All exit.

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A COMEDY TONIGHT!
(AND ALSO DURING THE DAY)

AS YOU LIKE IT



SHAKESPEARE IN PRISON

DETROIT PUBLIC THEATRE'S
SIGNATURE COMMUNITY PROGRAM

As *You Like It* takes place mostly in the mythical forest of Arden. It's a fun play, full of chance encounters, people in disguise, and really, truly terrible poetry! But the setup is dead serious: Duke Frederick, who is not a very nice guy, banishes his older brother, Duke Senior. He lets Duke Senior's daughter, Rosalind, stick around for a bit because she's besties with his own daughter, Celia. But then he gets mad and banishes Rosalind. And when Celia tries to intervene, he banishes her, too!

Meanwhile, a similar situation is happening in the de Boys family. Rowland de Boys dies, leaving three sons: Oliver, Jacques, and Orlando. Oliver, the eldest, is not a very nice guy, and he treats Orlando terribly, so Orlando runs away from home and joins Duke Senior.

All of the banished folks wind up kicking around Arden with a lot of time on their hands. There, we meet Jacques (JEY-queez, no relation to Jacques de Boys), a lord who got exiled with Duke Senior and is probably too clever for his own good—more on him in a minute. We meet Touchstone, a court jester, who goes with Rosalind and Celia. We meet Audrey, described only as "a country girl," who is apparently very attractive and not very smart. And we meet Silvius, a dumb but loyal shepherd who is desperately in love with Phebe, a shepherdess who has big dreams of doing something other than herding sheep.

There's a whole slew of subplots that would take forever to describe. The takeaway is this: Duke Frederick apologizes for being a jerk and un-banishes his brother. Orlando and Rosalind fall in love. Phebe agrees to get together with Silvius. Touchstone fends off another suitor and wins Audrey's affection, and, in a surprise twist, Oliver suddenly realizes he's been a jerk and apologizes to Orlando, which impresses Celia so much that she instantly falls in love with him! All of the couples agree to get married in one big wedding...

DUKE SENIOR

Play, music.—And you brides and bridegrooms all,
With measure heaped in joy to th' measures fall.

JAQUES

Sir, by your patience: if I heard you rightly,
The Duke* hath put on a religious life
And thrown into neglect the pompous court.*

JACQUES DE BOYS

He hath.

JAQUES

To him will I. Out of these convertites*
There is much matter to be heard and learned.
(To Duke Senior) You to your former honor I bequeath.*
Your patience and your virtue well deserves it.
(To Orlando) You to a love that your true faith doth merit.
(To Oliver) You to your land, and love, and great allies.
(To Silvius) You to a long and well-deserv'd bed.
(To Touchstone) And you to wrangling,* for thy loving voyage
Is but for two months victualled.*—So to your pleasures.
I am for other than for dancing measures.*

DUKE SENIOR

Stay, Jaques, stay.

JAQUES

To see no pastime. I.* What you would have
I'll stay to know at your abandoned cave.*

He exits.

DUKE SENIOR

Proceed, proceed. We'll begin these rites,*
As we do trust they'll end, in true delights.

Dance. All but Rosalind exit.

ROSALIND

It is not the fashion* to see* the lady the epilogue, but it is no more unhandsome than to see the lord the prologue. If it be true that good wine needs no bush,* 'tis true that a good play needs no epilogue. Yet to good wine they do use good bushes, and good plays prove the better by the help of good epilogues. What a case am I in then that am neither a good epilogue nor cannot insinuate with you in the behalf of a good play! I am not furnished* like a beggar; therefore to beg will not become me. My way is to conjure you, and I'll begin with the women. I charge you, O women, for the love you bear to men, to like as much of this play as please you. And I charge you, O men, for the love you bear to women—as I perceive by your smirking,* none of you hates them—that between you and the women the play may please. If I were a woman, I would kiss as many of you as had beards that pleased me, complexions that liked me,* and breaths that I defied not.* And I am sure as many as have good beards, or good faces, or sweet breaths will for my kind offer, when I make curtsy, bid me farewell.

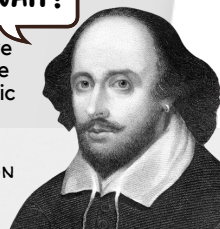
She exits.

- thrown into neglect the pompous court - has abandoned the fancy palace
- convertites - people who have "converted" by giving up their wealth and power
- bequeath - give
- wrangling - struggling
- thy loving voyage/Is but for two months victualled - I think your marriage will only last two months (literally: the voyage of your love only has enough supplies for two months)
- I am for other than dancing measures - I never liked dancing
- To see no pastime, I - this isn't my scene
- What you would...abandoned cave - if you need me, I'll be in the cave where you used to live
- these rites - wedding ceremonies
- the fashion - the current trend
- see - give
- good wine needs no bush - this was a saying in Shakespeare's time, meaning that you don't need to advertise things that are good quality because they advertise themselves
- furnished - dressed
- I perceive by your smirking - I know from your silly smiles
- complexions that liked me - faces I found attractive
- breaths I defied not - breath that wasn't bad-smelling

WHAT BRAVE NEW WORLDS AWAIT?

There is always, always, always more to explore with the Bard. If you'd like to share your work with Detroit Public Theatre, feel free to send it to:

DETROIT PUBLIC THEATRE
ATTN: SHAKESPEARE IN PRISON
684 W. BALTIMORE, #203
DETROIT, MI 48202



ALL THE WORLD'S A TOTAL BUMMER, MAN

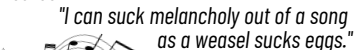
Jaques is a buddy of Duke Senior's who is desperately looking for a sense of purpose. Nothing he says or does affects the plot of the play at all, yet he's among Shakespeare's most famous characters.

HERE IS JAQUES'S JOURNEY:

1 Act II, scene 1 (Duke Senior's campsite) Jaques is super sad because his friends had to kill a deer for food. He decides to be an animal rights activist, but then he gets hungry. Oh, well.
"Poor deer! Thou mak'st a testament as worldlings do."



2 Act II, scene 5 (in the forest of Arden) Jaques is super-sad after hearing a sad song, but he decides he really likes being sad. Maybe he can be a professional singer! He tries it out, but no one likes his song, so he gives up on that career.
"I can suck melancholy out of a song as a weasel sucks eggs."



4 Act III, scene 3 (in the forest of Arden)

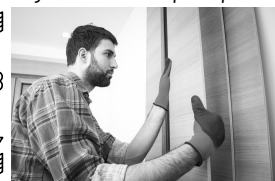
Jaques sees Touchstone falling for Audrey, and he decides that he might be a decent marriage counselor. He tells them that if they get married, their marriage won't last:
"This fellow will but join you together as they join wainscot.* Then one of you will prove a shrunk panel and, like green timber, warp, warp."



5 Act V, scene 4 (Arden)

Jaques sees that he couldn't find purpose in any of the things he tried earlier in the play, so he decides to go join Duke Frederick, who is going to live alone in the woods as a way of making up for being a jerk. (That's the scene to the right!)

"Out of these convertites
There is much matter to be heard and learned."



- It's not exactly clear whether Shakespeare intends Jaques to have a happy ending or a sad one. What do you think?
- Does Jaques finally find his purpose?
 - What is that purpose? Living like a monk with Duke Frederick? One of his other ideas? Something new?
 - Where is he in a year? In five years? In ten?

Fortinbras (from *Hamlet*) already has his own spin-off play. Jaques doesn't, and that's a shame!

If you wrote a play (or movie, or novel, or epic poem, or concept album, or comic book, or whatever) called *Jaques*, featuring the one and only Jaques, what would it be about?

(Feel free to send your actual first-of-its-kind play to DPT—an actual theatre!)

TWELFTH NIGHT

Feste (the jester!) sings this song at the end of *Twelfth Night*. Can you think of a good tune for these words? (or you could totally write a spin-off song in any genre you want!)

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut their gate,
For the rain it raineth every day.

But when I came, alas, to wive,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain,
With tosspots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.

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SHAKESPEARE IN PRISON

DETROIT PUBLIC THEATRE'S
SIGNATURE COMMUNITY PROGRAM

You've got all the skills you need to read, understand, and enjoy Shakespeare any time, anywhere. So go for it! Here are some pointers:



And if you'd like to share your work, feel free to send it to:
DETROIT PUBLIC THEATRE
ATTN: SHAKESPEARE IN PRISON
684 W. BALTIMORE, #203
DETROIT, MI 48202

Reading and Understanding Shakespeare

Shakespeare (like any play) always makes more sense when you read it aloud.

You don't have to shout it—whispering to yourself works, too—but these plays were meant to be spoken and heard, not read silently.

Take your time, and re-read as many times as you want. No one reads a Shakespeare play for the first time and understands every word. Let most of the words just wash over you—you'll get them later. Focus on this stuff as you go:

- 1 Reading the first time.** Try to get the tone and scenario of the scene.
 - **TOPE:** Is it happy? Sad? Funny? Serious?
 - **SCENARIO:** What seems to be the topic of conversation, and where do characters come out on that topic? Are they agreeing? Disagreeing? Are characters arguing about something? Making a deal? Falling in love? Declaring war? Joking with each other? Delivering good/bad news? Is it a big scene, with lots of people? Or an intimate scene, with just two or three?
- 2 Reading the second time.** Try to get the characters and gist.
 - **CHARACTERS:** Who is each character, and what are their relationships with the others (there's usually a list in the front of the book!)? Focus on the major characters; the others will sort themselves out. Every character is in a scene for a reason. Can you figure out the reason each major character is in that scene?
 - **GIST:** Can you figure out the basic "story" of the scene? Does something change during the scene? Do characters come to an agreement at the end, and, if so, about what? If there's a conflict or controversy, what is it about, and who comes out on top? Does something "happen" (a sword fight, a pursuit, a dance, etc.)? Why or why not?
- 3 Reading the third time.** Try to figure out motivation and meaning.
 - **MOTIVATION:** Can you figure out what each major character wants in the scene? Or at least what they say they want?
 - **MEANING:** Get past the gist; what exactly are people talking about in each of their lines or speeches? Can you summarize, in your own words, what they're saying, even if it's really basic, and you don't have all of the details? Are the characters saying something important, or are they just playing around with words?
- 4 Reading the fourth time.** Try to dig into the verse and wordplay.
 - **VERSE:** If the characters are speaking in verse, is it regular iambic pentameter (ten beats per line, alternating between stressed and unstressed)? If not, what are the variations? Are there lines that are extra-short or extra-long? Why? Does it ever rhyme? Do characters finish each other's lines?
 - **WORDPLAY:** If there are words you don't know, can you figure them out from context, looking at what they probably mean based on the rest of the sentence? Do the words sound or look like any words you do know? Try saying them differently—stressing a different part of the word or pronouncing a letter differently—and see if that helps them make sense.

It's been a lot of fun coming up with prompts and questions for these activity packs. Now you have the skills to come up with your own! Here are some prompts... for coming up with prompts:

- Focus on the parts that are most mysterious or confusing. If you understand the words but don't understand the motivation or thought behind a line, that's a pretty good indication that there's not just one answer. Try to reframe your confusion as a question. What's really going on there?
- Find the moments that speak to you and think about how they would look on stage. Think of moments in film or TV (or books or any art!) that have really affected you emotionally or made you think deeply. How would you give Shakespeare similar treatment?
- Look out for scenes where there is deep conflict between characters—and deep connection. Those are the richest ones.

There are lots of clues hidden in the language.

See what clues you can find, and make up prompts from there!

OPEN VOWELS = EMOTION

PUNCTUATION = PAUSE FOR BREATH

TONGUE TWISTER = SLOW DOWN!



THINK ABOUT WHAT THE PLAY LOOKS LIKE COSTUMES, MAKEUP, SETS, PROPS... SKY'S THE LIMIT!



FOR EACH CHARACTER, IN EACH SCENE,* SEE IF YOU CAN FIGURE OUT...

OBJECTIVE
WHAT DOES THE CHARACTER WANT?

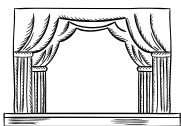
OBSTACLE
WHAT'S IN THE WAY OF THE CHARACTER GETTING WHAT THEY WANT?

TACTIC
WHAT DOES THE CHARACTER DO TO GET WHAT THEY WANT?

DOES THE CHARACTER GET WHAT THEY WANT? OR DOES ANOTHER CHARACTER GET WHAT THEY WANT?

*TRY BREAKING THIS STUFF DOWN FOR SMALLER "UNITS" WITHIN SCENES, TOO!

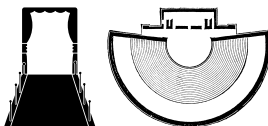
THESE PLAYS WERE MEANT TO BE PERFORMED IN A THEATRE... SO THINK ABOUT WAYS YOU COULD STAGE 'EM!



Proscenium

Proscenium (or "proscenium arch") stages tend to be fairly deep, with the audience all on one side, looking straight ahead at the stage.

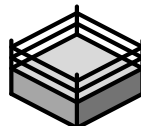
Sometimes there's a curtain. Sometimes there isn't. Sometimes there's a bit of stage called an "apron" that extends past the curtain line, and sometimes there's an orchestra pit in front of the stage. (Sometimes the pit is actually under the apron!)



Thrust / Modified Thrust

A thrust stage allows the audience to sit on 2-3 sides. It could be rectangular (like a catwalk), a semicircle, or even a partial polygon. Directing a play on a thrust means paying close attention to "sightlines"—your audience's ability to see the essential action in each scene. (Hint: sometimes it's okay for an actor to turn their back on at least part of the audience, but it needs to be strategic.)

Bringing the stage action into the audience creates all sorts of possibilities, but it's not automatically better than working in a proscenium! In fact, some proscenium stages split the difference with a thrust-style apron that extends into the audience area.



In the Round

Any performance space—no matter its shape—that allows the audience to sit on all sides is "in the round" (like a boxing ring).

This layout is probably the most challenging of the three in this pack. The director must be even more strategic with sightlines and movement than with a thrust—your actors will *always* have their backs turned to at least a few audience members.

ALWAYS REMEMBER

No one knows exactly what every line in Shakespeare means. If you can't figure something out, don't sweat it!

Shakespeare's plays are like the kind of books you read over and over again for your whole life, getting more out of them each time. You don't have to understand all of it right now!

Shakespeare had fun writing his plays, so you get to have fun, too! Sometimes, the lines are just fun to say, even when you don't know what they mean. That's cool, too!

Shakespeare was writing mostly for people who couldn't read or write, so you already have a big leg up on them.

You've got this!