

William Shakespeare's

THE MERCHANT OF VENICE

Session Handout for the Junior Certificate

CYCLONE REP

with inclusions from

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Designed by Alison Kearney

Introduction

Cyclone Rep aims to provide audiences with an exciting and multifaceted theatrical experience that engages, entertains and educates. The company's performance style is developed in response to teacher and student feedback. We care about what our audience thinks and endeavour to create theatre that meets their needs.

Shakespeare Session's hallmarks, based on audience feedback, include:

- An abridged version of Shakespeare's text combined with an original script that serves our remit to engage the audience in their understanding and appreciation of Shakespeare
- Breaking the fourth wall through audience interaction
- Heightened physical performances to match Shakespeare's heightened language
- Use of humour to aid understanding of the text
- Fidelity in delivery of Shakespeare's text to maximise appreciation and recognition of Shakespeare's language
- Use of audio visual information during performances to support the discussion of themes
- Downloadable handouts for teachers and students for use before and after the show, to enhance the performance experience

We have created this handout as an extra aid for exam preparation and also because during our performances we want our audiences to sit back and enjoy the show rather than feel they have to take notes. This educational resource for *The Merchant of Venice Session* has been developed in collaboration with Alison Kearney, a secondary Drama and English teacher, who trained in London with Shakespeare's Globe on interactive Shakespeare education practices.

We hope you will find this handout a valuable resource for teachers and students in preparation for the Junior Leaving Certificate examination in English.

On behalf of the company,

Peadar Donohoe

CYCLONE REP
Theatre-in-Education

Contents

Source Material.....	Page 4
Problem Plays.....	Page 4
Pre-Show Activity.....	Page 5
Stagecraft Today and in the Time:	
Part 1.....	Page 6
Part 2.....	Page 7
Shakespeare's Contribution to the English Language.....	Page 8
Character Section:	
Character Tree.....	Page 9
How the Actors Interpreted Their Characters.....	Page 10
Topics & Themes Section:	
Introduction to the Themes and Topics Section.....	Page 12
Antonio and Bassanio's Relationship.....	Page 12
The Caskets.....	Page 13
Ducats, Ducats, Ducats.....	Page 13
Antisemitism.....	Page 14
Jessica's Relationship with Her Father.....	Page 15
Leah's Wedding Ring.....	Page 16
The Role of Women.....	Page 16
Lack of Female Performers.....	Page 17
Gender Bending	Page 17
Mercy and Justice.....	Page 18
Activities and Resources:	
Famous Quotes.....	Page 19
Resources and References	Page 20

Source Material

While Shakespeare may be the most famous and one of the most prolific playwrights in Western history, most of his stories were based on older sources.

Being unable to repay a loan made on behalf of a friend was actually a very common plot event in plays during the Renaissance. So Antonio wasn't the only man sweating over his inability to repay monies lent to him.

Shakespeare borrowed inspiration for the plot of *The Merchant of Venice* from an Italian play called *Il Pecorone*. The play, written in 1558 by Giovanni Fiorentino, included not only the default on a merchant's loan but also the wife saving her husband in court, the ring being required as payment, the three caskets as a test for the suitors, and the merchant demanding a "pound of flesh." This play is considered the most direct inspiration for Shakespeare's play.

What is much more pronounced in Shakespeare's work is the emphasis on Shylock's religious beliefs and the way that Shakespeare manipulates our emotions so that we both villify and empathise with him.



The Problem Plays

Scholars notice a dramatic shift in Shakespeare's plays at the end of his life. These plays experimented with genre and unlike his earlier works these seemed to be neither entirely a drama nor entirely a comedy. These plays sit somewhere in the middle. They have become known as the "Problem Plays."

It is agreed that *All's Well That Ends Well*, *Measure for Measure*, and *Troilus and Cressida* all fall into the category of "Problem Play." However, some scholars debate whether or not *The Merchant of Venice* should be included in the group.

What do you think? Do you see the play as a comedy? What elements or events in the plot are comedic? Or do you see the play as a drama? What is it within the play that makes you uneasy or pulls at your heart strings?

Do you think some scholars are right in calling it a "Problem Play?" Does the play perhaps lie somewhere between a drama and a comedy or does it bounce back and forth between the two genres?

Pre-Show Exercise: Four Corners

Instructions for Teachers: The purpose of this activity is to get students discussing major themes and events within the play and to use evidence from the text to defend their stance. In doing so, students will have to debate with their peers and think critically about the character's choices before attending the performance.

On four different pieces of paper, write the following in large, easy-to-read letters: Strongly Agree, Agree, Disagree, Strongly Disagree. Hang each piece of paper in a different corner of the room.

Read out the statements below to your class. After each statement is read, have the students move to the corner of the room with the sign that illustrates their reaction to that statement (Strongly Agree, Agree, Disagree, or Strongly Disagree). Students must chose one corner of the room, they cannot stand in the middle.

When students arrive at the corner, give each group 30 seconds to a minute to discuss why they made that choice and to pick one person to share the group's thoughts with the class. After each group has shared, give students the opportunity to debate for as long as you wish. Encourage students to use evidence from the play to support their ideas. When discussion begins to dwindle, read out the next statement and have the students move corners to repeat the process for each statement in the list below.

The Merchant of Venice Four Corners Statements:

- You should marry someone the same religion as yourself
- It's acceptable to borrow money from your friends or to have them borrow money for
- We should follow our parents' wishes when choosing a spouse, even if it makes us unhappy
- If there is no alternative, a person's health or life should be considered collateral for a loan that cannot be repaid
- If you cannot agree with your parents wishes, you should consider running away
- I would make a bet for my best friend if they weren't in a position to make it themselves

Strongly Agree

Agree

Disagree

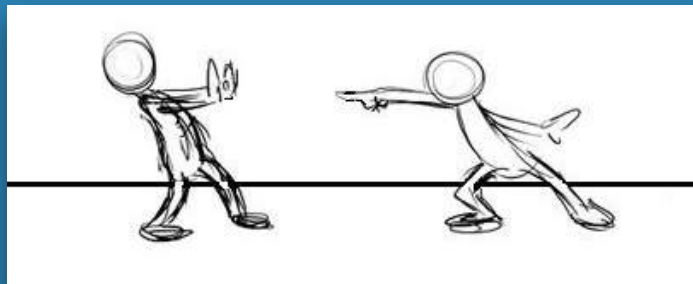
Strongly Disagree

Stagecraft Today and in the Time

Part 1: Let's Look At What Makes Theatre:

Look at the picture of two people below. Remember Cyclone Rep's performance. What are 10 things that would need to be added to that picture to make it two actors performing a piece of theatre nowadays? Write these on the space beneath the picture on the left side of the page.

If you are finding it difficult, think about the show. How did you see them? How did you hear them? What were they wearing? What were they holding? Who told them where to stand? Who organised the trip to the theatre? Who showed you to your seat?



1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Pick two characters from *The Merchant of Venice*. Create a script/dialogue for these characters in an imaginary scene.

A: _____

B: _____

A: _____

B: _____

A: _____

B: _____

A: _____

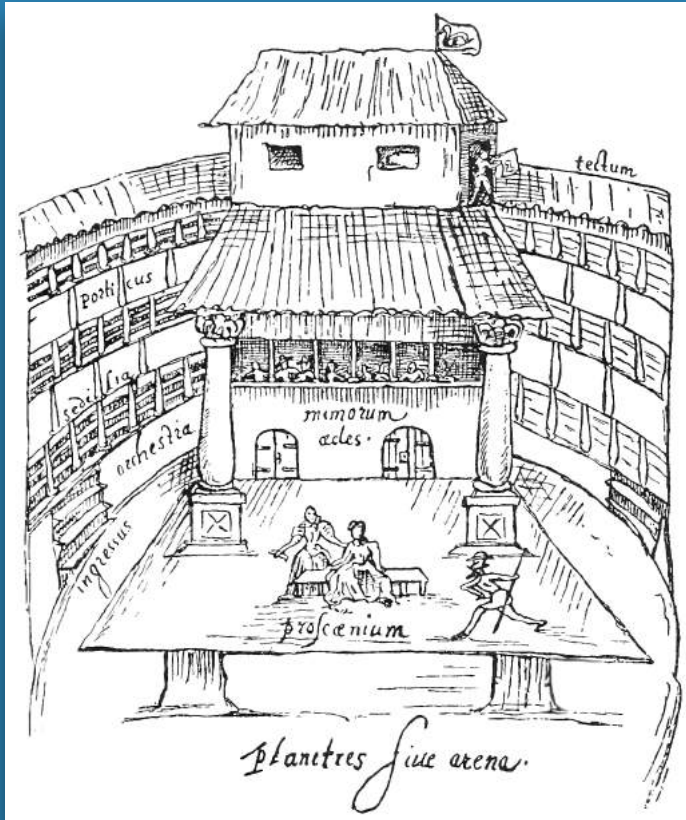
B: _____

A: _____

B: _____

Part 2: Now Let's Look at Theatre in Shakespeare's Time

Look at Arend van Buchell's drawing of the Swan Theatre and the pictures of the recreation of Shakespeare's theatre, The Globe. These will help us understand what The Globe may have looked like.



Consider what you would need to adapt and change for a production in the late 1500s and early 1600s to suit this stage? Write your ideas below.

Fun Fact: Poor people were called Groundlings, or penny knaves, and were famous for their love of plays. They would pay one penny to stand on the ground in front of the stage.

Shakespeare's contribution to the English language

The Oxford English Dictionary credits William Shakespeare with creating nearly 3,000 new English words. He might not have created them all, but that their earliest documented appearance was in his work. Below are some words and phrases created in Shakespeare's plays that are popularly used today.

Words	Phrases
Accommodation	All that glitters is not gold
Amazement	As dead as a doornail
Apostrophe	Break the ice
Assassination	Catch a cold
Bloody	Clothes make the man
Bump	Disgraceful conduct
Courtship	Eaten out of house and home
Critic	Elbowroom
Critical	Fair play
Dwindle	Foregone conclusion
Exposure	Heart of gold
Gloomy	Heartsick
Hurry	Hot-blooded
Invulnerable	Housekeeping
Laughable	In a pickle
Lonely	In stitches
Majestic	In the twinkling of an eye
Misplaced	It's Greek to me
Monumental	Lackluster
Multitudinous	Laughing stock
Obscene	Leapfrog
Pious	Long-haired
Premeditated	Method in his madness
Radiance	Mind's eye
Road	Mum's the word
Sanctimonious	Naked truth
Suspicious	Neither a borrower or a lender be
	Neither here nor there
	Send him packing
	Set your teeth on edge
	Sorry sight
	The wheel is come full circle
	To be or not to be
	To thine own self be true
	Too much of a good thing
	Vanish into thin air
	Wear one's heart on one's sleeve

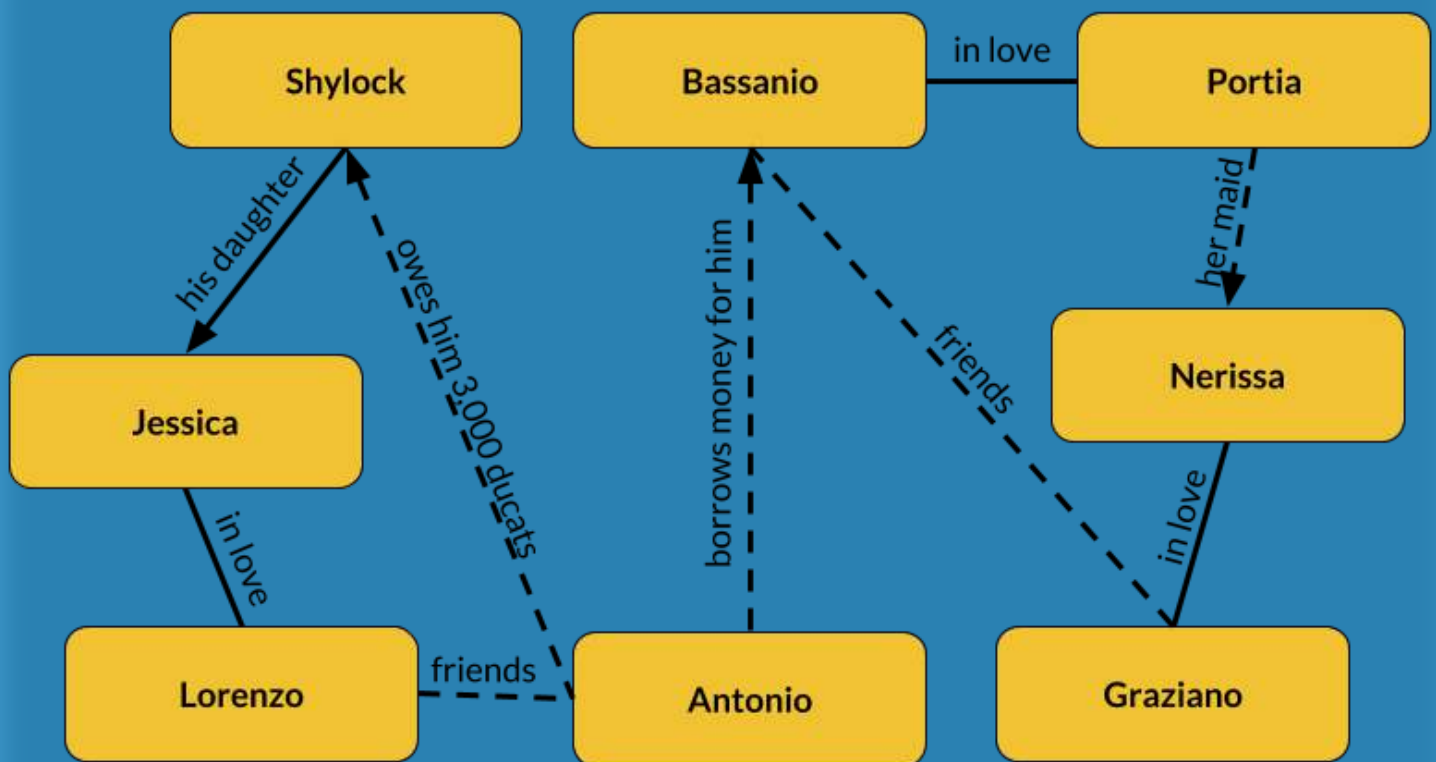
Source: Lee Jamieson – the words and phrases from his blog on about.com. Before becoming a freelance author and journalist, Jamieson lectured in Theatre Studies for six years at Stratford-upon-Avon College in the UK.

Merchant of Venice Character Tree

Use the map below to help you see how interrelated the characters within the play are. As you can see many of the characters are interconnected despite the prejudices they have against each other. How do their relationships contribute to those prejudices?

Consider the following:

- Which relationships do you see as the strongest?
- Which are the weakest?
- What is the relationship like between family members?
- What is the relationship like between servants and their masters?
- Who holds more power in the play? Men or women?



How the Actors Interpreted Their Characters

Leah Wood:

Portia

"At the start of the play Portia is bored and not intellectually stimulated. She uses the trial as an excuse to exercise her as yet untapped talents. When I play a character I'll often do two things: I choose a character from a movie or TV show that is similar to them and I sort them into a Hogwarts house. The character I think is most like her has to be Margaery Tyrell from Game of Thrones. Both she and Portia are elegant, upper class women who are fiercely intelligent and there's a lot more to them than meets the eye. Her Hogwarts house must be Slytherin as she is very ambitious, despite how little this was accepted for women of the time, and exceptionally cunning as seen in the courtroom scene. She uses her smarts as a tool for manipulation and uses the prejudices of the society to her advantage when she disguises herself as a male. Whether this makes her a hero or a villain is up to you!"



David Peare:

Shylock

"First I concentrated on the 'If you prick us do we not bleed' speech. This gave me a sense of a human being the same as everyone else. Then, I had to start asking questions, (why? where? when? how?). Researched about being a Jew in Venice in Elizabethan times, I found they were treated like dirt, weren't allowed to have most normal jobs so many turned to money lending to survive. There were no Jews in England at this time, so the play was written in my opinion, not as an Anti-Jewish one but to heighten the general human behaviour with regard to different classes and status. Shylock therefore represents "The bullied" in society. How do I feel when people do nasty things to me?"

Gratiano

"Well he was easy to find. A guy who likes to party, has no filter and seems to leap before he looks. Actually I think I know that guy!!"

How the Actors Interpreted Their Characters

Kieran O'Leary

Antonio

"My understanding of the character of Antonio was that he was a merchant of substantial wealth and reputation in the city of Venice. He is a good friend of Bassanio's and willing to help him out in a time of need. This generosity shows that he is a dependable and loyal character. However when we observe his behaviour towards Shylock, we get a very different picture of him. Although he believes himself to be a righteous and upstanding Christian, he is another product of his society and we see how flawed he truly is. This led me to develop his character as quite arrogant and cruel."

Nerissa

"The character of Nerissa, in our production was influenced largely by the style we set throughout the play. Playing a woman -compulsory practice in Shakespeare's day- allowed me to exaggerate her character and to develop the comedy to a greater extent. She is a loyal and dependable maid and friend of Portia, and at times, her advisor. Her marriage to the rowdy, partying Gratiano, shows that she is a fun-loving character also and a willing participant in whatever fun and games are to be had. Again, the company's style allows for the heightened comedy, which I eagerly took on board."

Stephen O'Driscoll

Bassanio

"Bassanio selfishly pursues the expedient and if in the process he pursues something meaningful it is only by chance. Many are in denial of their bad habits but not Bassanio. He is too much of a fool to realise his poor decisions and manipulation. Being spoiled by Antonio doesn't help at all. Regarding his relationship with Antonio, I like to make Bassanio oblivious of any flirtation and reciprocate it as banter. By the end of the play Bassanio learns some lessons, maybe a sign of the consequences resulted from the first responsibilities he ever had to take in his life. Going forward, he will learn much from Portia."



The Merchant of Venice Themes & Topics Section

Introduction

When it comes down to preparing for the exam, it is important to have a plan. This section is designed to help you explore the topics and themes that are present in the play and may show up on your Junior Certificate Exam.

Most of these themes and topics were addressed in Cyclone Rep's *The Merchant of Venice Session*. We recommend that when you discuss the themes in class, you reference the performance. Think about how the *The Merchant of Venice Session* highlighted the theme, e.g., the stage, the set, the use of audiovisuals, the costumes, and the audience participation. Think about the actors' performances and character choices.

Feel free to make notes on your handout, using these examples, to help you ace your exam!

Antonio and Bassanio's Relationship

What's the nature of Antonio and Bassanio's relationship? Shakespeare leaves us with a lot of room for interpretation between the two characters. Is it just a bromance? A romance? Are they friends, lovers, or is it something in between?

Bassanio relies on Antonio for money as he has wasted all his own fortune. He has no credit with the banks and none of the merchants in town will lend to him because they are well aware that he is broke. Eating Cup of Noodles broke. Using somebody else's Netflix login broke. Not a dime to his name.

Which is why, of course, he needs to marry rich. Which is where Portia comes in. She's beautiful, smart, and...loaded! Jackpot! However, without some moolah, Bassanio has no chance of courting Portia and even having the opportunity to face the casket challenge. Therefore, without Antonio's help, Bassanio would never have courted nor married Portia. It's not entirely clear what type of relationship Antonio would aspire to have with Bassanio. However, some productions make the assumption that Antonio has more than just brotherly or platonic feels for his comrade. But if so, why would he give Bassanio the money to pursue Portia?

Traditionally, the relationship between Antonio and Bassanio is portrayed as two best friends who love one another in a platonic, merely friendly, fashion. Bassanio's friendship is put to the test when Antonio is taken to court as he is unable to pay back Shylock. Bassanio comes to the aid of his friend with the help of Portia. So, in the end, you could say that Portia does not destroy or weaken their friendship but strengthens it.

Discussion Question: Is Antonio jealous of Bassanio's new relationship with Portia? Why or why not? What evidence within the text supports your opinion?

The Caskets

Portia's father believed that the Casket challenge that he created will weed out the money-hungry suitors from the earnest ones. Only the right type of man could possibly pick the right casket to win Portia's hand. Or so he believed. What sort of father would base such a huge decision on such a task? It leaves modern audiences wondering why on earth Portia obeys?

The Casket challenge introduces the topic of **Father-Child love** (also explored in the relationship between Jessica and Skylock). Portia's father created a game of riddles with the chests of gold, silver and lead that suitors must choose from. He wanted the right type of man to win his daughter's hand, and he knew that her vast fortune would also draw men only interested in gaining her wealth through marriage. The clues on the caskets help to ensure that the man that Portia marries would be a man who does not place more value on material things than on their affections for Portia. However, some audiences question whether or not Bassanio is a fortune-hunter too seeing as he has lost all of his fortune. What do you think?

*The first, of gold, who this inscription bears:
"Who chooseth me shall gain what many men desire."
The second, silver, which this promise carries:
"Who chooseth me shall get as much as he deserves."
This third, dull lead, with warning all as blunt:
"Who chooseth me must give and hazard all he hath."
How shall I know if I do choose the right?* (Act 2 Scene 7)

Discussion Question: Is Bassanio a man who will marry Portia for love and money or does his penniless state show some less-than-romantic intentions?

Ducats, Ducats, Ducats

Money makes the world go 'round. Or so it seems. Everybody in this play needs money for one reason or another. Even the wealthy. Shylock needs it to obtain respect and status within the Jewish community and the Christian society. Antonio needs it to maintain his status and in order to lend it (free of interest) to his friends. Bassanio needs it to court Portia. Jessica needs it to elope. Lorenzo needs it to spend it. In this way, all the characters are the same.



Antisemitism

Unsurprising to some audiences and shocking to others is the fact that *The Merchant of Venice* was a very popular play in Nazi Germany (Rosenbaum, 2006). Some believe that the play is very antisemitic. Some believe that the play is very supportive of Judaism. So which is it? Or is it a bit of both?

How the character of Shylock is portrayed by an actor and, subsequently, perceived by the audience can change depending on directorial choices and influence of the time period, the location of the production, and the society that views it. For example, in many traditional productions in Ireland, Antonio was presented as a very pious man and a follower of the “one true religion,” Catholicism. This choice was made because the play was performed to mainly Catholic audiences here in Ireland, and so their sympathies would often lie with Antonio as he was a representative of their faith.

SHYLOCK:

I am a Jew. Hath not a Jew eyes? Hath not a Jew hands,
organs, dimensions, senses, affections, passions; fed with the same
food, hurt with the same weapons, subject to the same diseases,
heal'd by the same means, warm'd and cool'd by the same winter
and summer, as a Christian is? If you prick us, do we not bleed? If
you tickle us, do we not laugh? If you poison us, do we not die?
And if you wrong us, do we not revenge? If we are like you in the
rest, we will resemble you in that.

(Act 3 Scene 1)

However, in Nazi Germany, productions commonly contrasted Antonio's religion with a palpable hatred towards the Jewish characters, primarily Shylock. This was fueled by the antisemitic Nazi propaganda at the time. So, often in production's during Hitler's rise to power leading up to World War I, Shylock would be portrayed as extremely cruel and, almost, demon-like. This interpretation what chosen so there would be no sympathy and he was unquestionably portrayed as the villain. This would perfectly suit the anti-Jewish propaganda.

The question of whether Shakespeare himself was antisemitic or not has been long debated. Was Shakespeare prejudiced? Or does the play create sympathy in the audience for Shylock? Looking closely at the play Shakespeare does show how prejudiced the Christians are as they mistreat, bully, and abuse Shylock. Ultimately, one could argue that Shakespeare does what all good playwrights do. He holds a mirror up to the society and allows them to draw their own conclusions. What do you think?



Jessica's Relationship with Her Father

Poor Jessica. She seems to have few things going for her. She's a young woman living in a Christian society with a strict Jewish father and she has just fallen in love with a Christian.

Jessica's love for her father is not as strong as Portia's. However, this seems understandable to young audiences as Jessica is only a teenager and her father is extremely strict and uncompromising. On top of that, Jessica has fallen in love with Lorenzo, a Christian, a love that would be forbidden within the Jewish religion. It makes you wonder if he ever showed her any outward affection? Any fatherly love? Given these circumstances, do you think it surprising that Jessica decides to run away to marry Lorenzo? And is it justified in your opinion for her to seize whatever riches she finds to make her life better after eloping?

Perhaps Jessica wouldn't have left Shylock if she had realised what a devastating effect it would have had on him. This wound of the runaway daughter fuels Shylock's hatred of Christians, like Antonio. So, the pound of flesh which was just an idea, a joke in the contract, now becomes a real retribution for his loss.



Discussion Question: What are Jessica's motives for turning her back on her father? Is it love for Lorenzo, is it a way out of her social and religious status? Is it a mixture of both? Is it just a plot device to isolate Shylock and trigger the chain of events?

Leah's Wedding Ring

The memory of Leah, Shylock's departed wife, hangs over many of the events in the play. Although she is scarcely mentioned, her passing clearly had a huge impact on Shylock and his choices and actions throughout the play.

There isn't much information about Leah in the play. We know that she was Shylock's wife and Jessica's mother. Fleeting mentions of her infer that she has passed away. Fond memories of Shylock's beloved Leah are symbolized in her wedding ring, which he kept after her death. Shylock clearly has loving and fond memories of his wife and his family before her death. However in Act III scene v, Jessica talks to Launcelot and blames her father and dead mother for her current situation as a Jew, painting a less favorable picture.

So, when Shylock hears from Tubal that Leah's ring was exchanged for a pet monkey, it hurts him to the core, not only because of his love for Leah, but also because of Jessica's disrespect for her mother's memory.

The ring allows the audience to see the human side of Shylock. In this scene Shylock shares with the audience his grief over the loss of his daughter, his money, and the ring which signifies the love he still has for his dead wife. Everything he has ever cared for is now gone. He's truly alone now. This hardens Shylock and drives him to demand a literal pound of flesh from Antonio.

Discussion Question: What does the play tell us of Jessica's view of her mother?

The Role of Women

The society in Renaissance Venice is a patriarchal one. Men rule the roost. This is represented in the play by both Portia and Jessica's submission to their father's wishes. Portia does what is expected of a daughter during the period by choosing a husband using her father's casket challenge. She seems to have no choice but to marry according to her father's plans. Portia seems able to cope and succeed within society's restraints. However, she does have some added freedoms allowed to her as a woman of fortune and a Christian.

In contrast, Jessica rebels against her father's commands and ultimately leaves, but this doesn't free her from a society dictated by men. She exchanges the rule of a father for the rule of a husband. Ultimately, we don't know how things end for Jessica but she does, undoubtedly, cause the ruin of her father.

Given these circumstances, it's unsurprising that women disguise themselves as men multiple times throughout the play. The rights of men were denied to women so, to take action during the play, women must disguise themselves in men's clothing per these examples from the play:

- Women wouldn't be allowed into a court of law and, even if they were, they wouldn't have been listened to. Portia disguises herself as a lawyer to help saving Antonio and succeeds in doing so thanks to her cleverness and her ability to outwit Shylock
- Jessica disguises herself when she elopes with Lorenzo because if she walked the streets at night as a woman she would have been stopped

Discussion Question: Do you think there is any particular reason why Shakespeare chose to make the character of Portia the most clever in this play?

Lack of Female Performers

In Shakespeare's day women were not allowed on stage, in fact it was illegal. Their place was in the home. Every female character was performed by men. In this play for example, teenage boys would play the role of Portia, Nerissa, and Jessica. Imagine a man playing Portia pretending to be a man in the courtroom scene! That would have been one source of comedy in this play. Older (generally burly and heavy) men, would play the older women, like in a panto. It's interesting to notice that the character of the pantomime Dame, can be traced back to this type of role. Women were only allowed on stage after 1660 (many years after Shakespeare's death).



Gender Bending

Even though in Shakespeare's times it was men who played women, in the last few centuries this has changed to the common practice of having men playing male parts and women playing female parts. But this is not the only way the characters are now played. Some XXth and XXI century productions have experimented with swapping characters' genders. This can alter the dynamic between the characters and highlight different themes or topics within the text. Altering the gender of the characters also helps modernise the story and make it relatable for couples of all sexual orientations.



Mercy and Justice

In a predominantly Christian society, many of the characters preach the importance of mercy. But when you read through the final pages of the play, it may leave you questioning whether or not mercy is granted as freely as it is spoken about. Is the verdict against Shylock merciful? Is it fair? Is justice equal for all in Venice? Or only the male, Christian, elite?

It could be argued that when Shylock didn't show any mercy to Antonio, he lost any chance of mercy himself. It might be seen as merciful that he regained half of his wealth at the end of the play.

Shylock begins by seeking justice, not mercy. He isn't asking for special treatment of the court, only that they follow the letter of the law fairly as they would for any other Venetian. But things don't work out quite the way he has planned. In Venice, there was a Christian court and Jews weren't allowed the same rights as Christians. Given this fact he is lucky to walk away from the trial alive. He could have been put to death for plotting to take the life of a Venetian citizen.

The idea of Christian mercy is unfamiliar to Shylock. He is a follower of the Old Testament. Orthodox Jewish people (as Shylock was) are very strict with their rules. This included upholding justice for all people. They follow the path of retribution; which gave rise to sayings like "An eye for an eye."

However, the Christian characters, like Antonio, follow the teachings of the New Testament. This second half of the Bible emphasizes that the spirit of the law rather than the exact letter of the law, should be followed. In other words, law is mitigated with compassion and mercy. Christians would consider "turning the other cheek," instead of demanding an eye for an eye.



Famous Quotes from *The Merchant of Venice*

Below are some quotes that you may find useful in your exams.

<i>"I hold the world but as the world, Gratiano, A stage, where every man must play a part; And mine a sad one."</i>	Antonio, Act I Scene 1
<i>"The devil can cite scripture for his purpose."</i>	Antonio, Act I Scene 3
<i>"I like not fair terms and a villain's mind."</i>	Bassanio, Act I Scene 3
<i>"Mislike me not for my complexion."</i>	Morocco, Act II Scene 1
<i>"It is a wise father that knows his own child."</i>	Shylock, Act II Scene 2
<i>"...In the twinkling of an eye"</i>	Launcelot, Act II Scene 2
<i>"All that glisters is not gold."</i>	Portia, Act II Scene 7
<i>"But love is blind, and lovers cannot see The pretty follies that themselves commit."</i>	Jessica, Act II Scene 6
<i>"If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? and if you wrong us, shall we not revenge?"</i>	Shylock, Act III Scene 1
<i>"The villainy you teach me I will execute, And it shall go hard, but I will better the instruction."</i>	Shylock, Act III Scene 1
<i>"The quality of mercy is not strained."</i>	Portia, Act IV Scene 1

Resources and References

References:

- *Creative Shakespeare: The Globe Education Guide to Practical Shakespeare*; Fiona Banks
- *The Shakespeare Wars*, Rosebaum, Ron (2006), Random House: New York.

Other resources to look up, watch and read that relate to *The Merchant of Venice*:

- For additional sample questions go to www.leavingcertenglish.net
- For online resources and activities visit *The Merchant of Venice* Playing Shakespeare with Deutch Bank: <http://2014.playingshakespeare.org/>
- Film: *The Merchant of Venice* (2004) directed by Michael Radford, starring Al Pacino, Jeremy Irons, and Joseph Fiennes,

Materials Inspired by *The Merchant of Venice*:

- Play: *Shylock's Revenge* (1989) by David Henry Wilson. Depicts the aftermath of Shakespeare's play and what would have happened if Shylock became a Jew again.
- Film: *The Pianist* (2002) directed by Roman Polanski, starring Adrian Brody. In it the protagonist quotes Shylock in the ghetto in Warsaw during World War II.
- Film: *Schindler's List* (1993) directed by Steven Spielberg, starring Liam Neeson. In it a n SS officer quotes Shylock while debating how to treat a Jewish maid in the concentration camp.

To learn more about Shakespeare's Globe:

- [Download Shakespeare's Globe 360 to your phone or tablet](#)

