



Artwork by
Scott McKowen

CLASSROOM ACTIVITIES GUIDE

The Shakespeare Theatre of New Jersey's production of

Tartuffe

By Molière

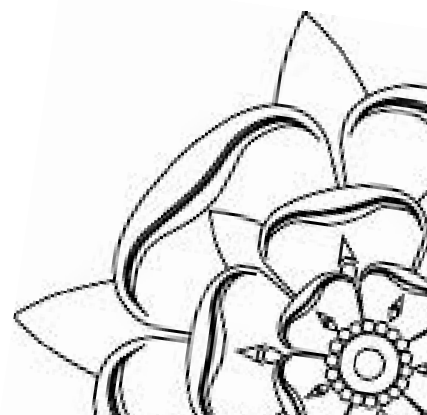
Translated by Richard Wilbur

The
SHAKESPEARE
Theatre of
New Jersey



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About *This Guide*

One of the principal goals of The Shakespeare Theatre of New Jersey's education programs is to demystify the classics, take them "off the shelf," and re-energize them for students and teachers alike. Toward these goals, this Classroom Activities Guide, used in conjunction with our Audience Guide, provides educators with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to The Shakespeare Theatre.

The information included in this guide will help you expand your students' understanding of classic literature in performance, as well as help you meet many of the New Jersey Common Core Standards. We encourage you to impart as much of the information included in the Classroom Activities Guide and the Audience Guide to your students as possible. The following are some suggestions from teachers on how you can best utilize elements of these guides given limited classroom time.

- **JUST THE BASICS:** Many teachers have found that distributing or reading the **SYNOPSIS** and **WHO'S WHO** pages from the Audience Guide has greatly increased students' understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers simply take the last five minutes of a class period to do this with very positive results.
- **MINI TEAM-RESEARCH PROJECTS:** When more class time is available prior to your visit, we recommend incorporating the background information on the era in which the play is set as well the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in this guide as well as the Audience Guide. Using a copy of the corresponding Audience Guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period.
- **POST-SHOW DISCUSSION:** Using the questions found in the "**TOPICS FOR DISCUSSION**," many teachers will opt to take a class period *after* their trip to The Shakespeare Theatre of New Jersey to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.
- **GET ON YOUR FEET:** One school spent two days working through performance-based activities (a few of which are suggested in the "**FOLLOW-UP ACTIVITIES**" section) with a particularly "difficult and rowdy" class. They were astounded with the results.

Again, we hope you will incorporate as many portions of this guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the Audience Guide, please contact our Education Department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare and live theatre.

Happy Teaching,

Brian B. Crowe,
Director of Education

"What's My Line?" Promoting Active Listening

Teacher-tested, student-approved!
Try this exercise with your students:

Before attending the production, give each student one line from the play to listen for. Discuss the meaning of the line and encourage their input in deciphering what the intention of the line might be. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?





The Life Of Molière



Portrait of Molière
by Charles-Antoine Coypel, 1730.

Jean-Baptiste Poquelin, popularly known by his stage name Molière, was a French playwright who is now considered one of the great masters of comedy in Western Literature. An accomplished artist in almost every aspect of the theatre, Molière was not only a brilliant playwright, but also an accomplished

producer, director and actor. His works not only transformed French classical comedy, but also eventually influenced dramatists worldwide.

Born on January 15, 1622, Molière was the eldest of six children. His father, Jean Poquelin, held a permanent position as an upholsterer and furnisher of the Royal Court during the reign of King Louis XIII. Desperately wanting his son to obtain an aristocrat's education, Jean Poquelin enrolled his son in the prestigious *Collège de Clermont* in 1636. Molière received an exceptional education there, particularly excelling in humanities and philosophy, and eventually qualified to become a lawyer.

Jean Poquelin had hoped his son would follow in his footsteps and choose a stable career at court. In his early twenties, however, Jean Baptiste defied his father, abandoned law, and founded the *Théâtre Illustre* with the Béjart family in Paris. (Molière had a long-running romantic relationship with co-founder Madeline Béjart, who was a French actress.) At about the same time, he adopted the

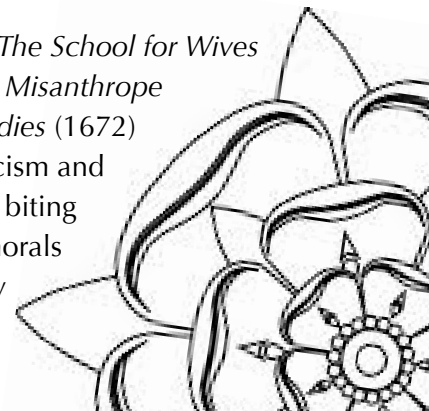
stage pseudonym Molière—probably to save his father the embarrassment of having an actor in the family. The company went bankrupt in 1644 due to Molière's inability to keep up with expenses, and he was sent to debtors' prison twice. The troupe borrowed money from a friend to pay for Molière's release. Molière's father begrudgingly repaid the debt one year later.

Struggling artistically as well as financially, the disheartened troupe fled the city and toured the provinces and remote towns of southern France. There, Molière came into his own as an actor and a playwright.

By the mid-1650s the troupe had garnered tremendous praise in the provinces, in part due to the popularity of Molière's first full-length play, *L'Étourdi ou Les Contretemps* (*The Bungler*, or *The Counterplots*). In 1658, Molière and his troupe returned to Paris where they earned the patronage of Louis XIV, then only 19 years old. The "Sun King" supported Molière artistically and financially for the next 15 years.

During this time, Molière transformed his company into the leading French comedic troupe. His style of theatre heavily borrowed from Italian *commedia dell'arte* companies, but Molière refined the *commedia* themes and combined them with neoclassical French tradition. In addition, Molière adopted the Alexandrine poetic form, a rhymed hexameter verse commonly used in contemporary tragedies, in order to create conversational and relaxed diction. This fusion brought French comedy to an unmatched level of artistry and inventiveness.

His later comedies such as *The School for Wives* (1662), *Tartuffe* (1664), *The Misanthrope* (1666), and *The Learned Ladies* (1672) were steeped in social criticism and satire. With his acerbic and biting flair, Molière mocked the morals and manners of 17th century





France, while also offering insights into human nature. Many of his plays invited controversy, and a number of scandals arose around several of them.

Tartuffe, considered one of Molière's most controversial and masterful pieces, features a con man in the title role. The titular character pretends to minister to the family's religious and moral needs. By the play's end, the mistress of the house exposes Tartuffe as an imposter, womanizer, and scam artist. The Society of the Holy Sacrament, a French church group, found the play immoral and offensive and the King banned it from being performed. In 1669, the restructuring of the French church caused The Society to dissolve, and the ban on *Tartuffe* was lifted.

During the last decade of his life, Molière suffered from tuberculosis. He refused, however, to let his grave illness curtail his artistic pursuits. Molière died playing the title role in *The Imaginary Invalid* in 1673. During a royal performance before King Louis XIV, Molière collapsed and suffered a hemorrhage onstage. He performed the rest of the play but died a few hours after he returned home.

The Catholic clergy, who were always at odds with Molière, refused him holy burial (not uncommon for actors in any case). The King interceded on behalf of his master comedian one last time, and Molière was quietly buried in the night at the Cemetery Saint Joseph. As an actor and director, Molière was a consummate theatre artist, but it is his work as a playwright that has immortalized him.



Portrait of Louis XIV, King of France and of Navarre (1638-1715) - circa 1665-1670 (when he was patron to Molière.) Painting after Claude Lefebvre.

MOLIÈRE'S MAJOR WORKS

- 1645 - *The Flying Doctor*
- 1650 - *The Jealousy of le Barboüillé*
- 1655 - *The Blunderer, or, The Counterplots, or The Bungler*
- 1656 - *The Love-Tiff*
- 1658 - *The Doctor in Love*, the first play performed by Molière's troupe for Louis XIV (now lost)
- 1659 - *The Affected Young Ladies*
- 1660 - *Sganarelle, or the Imaginary Cuckold*
- 1661 - *Don Garcia of Navarre, or the Jealous Prince*
- 1661 - *The School for Husbands*
- 1661 - *The Mad (also translated The Bores)*
- 1662 - *The School for Wives*
- 1663 - *The Jealousy of Gros-René*
- 1663 - *The Versailles Impromptu*
- 1664 - *The Forced Marriage*
- 1664 - *Gros-René, Small Child* (now lost)
- 1664 - *The Princess of Elid*
- 1664 - *Tartuffe, or The Impostor*** (pre-ban 3-act version)
- 1665 - *Love Is the Doctor*
- 1666 - *The Misanthrope*
- 1666 - *The Doctor in Spite of Himself*
- 1667 - *The Sicilian, or Love the Painter*
- 1668 - *Amphitryon*
- 1668 - *The Abashed Husband*
- 1668 - *The Miser, or, the School for Lies*
- 1669 - *Tartuffe*** (post-ban 5-act version)
- 1670 - *The Magnificent Lovers*
- 1670 - *The Bourgeois Gentleman*
- 1671 - *Psyche*
- 1671 - *The Impostures of Scapin*
- 1671 - *The Countess of Escarbagnas*
- 1672 - *The Learned Ladies*
- 1673 - *The Imaginary Invalid*





Molière's France

France in the 16th century had a political history significantly different from that of England or Spain. This was a time of great unrest, partly due to religious wars between Protestants (known at that time as Huguenots) and Catholics. The civil war was finally brought to an end in 1594 when Henry IV, a Protestant who had ascended to the throne in 1589, converted to Catholicism. He resolved religious strife by issuing the *Edict of Nantes* which granted religious equality and tolerance.

During this time, France possessed only one permanent theatre, the *Hotel de Bourgogne*. It had been built by the *Confrérie de la Passion*, a fraternity of Parisian merchants and artisans. Created in 1402, its primary function was the presentation of religious plays. By the end of the 16th century, the *Confrérie* ceased producing religious plays and merely hired out the theatre to companies of actors. This kept the theatre booked and restrained groups of actors from performing in other areas of Paris. As Paris was the cultural center of France, acting troupes had no choice but to perform at the *Hotel de Bourgogne*. Despite this monopoly, theatre troupes were able to flourish outside of Paris where they were free from the governing hand of the *Confrérie*.

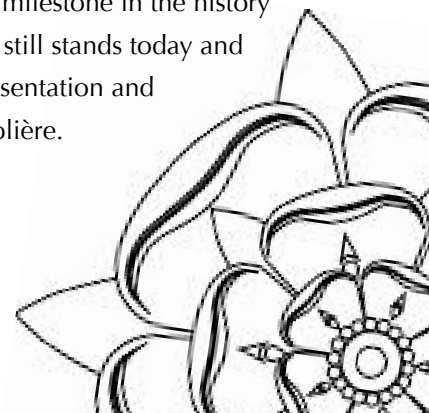
Louis XIII (1601-43), the son of Henry IV, succeeded his father in 1610. Even after being declared of age in 1614, Louis XIII was excluded from affairs of state by his mother, Marie de' Medici. In 1624, he entrusted the French government to his mother's protégé, Cardinal Richelieu, the head of the Roman Catholic Church. Cardinal Richelieu strengthened royal authority and centralized control of the French government. To culturally restore France, he established standards in French literature and the arts. Following the model of the Italians, he formed the *Academie Française* in 1636. To strengthen French drama, Richelieu deliberately and

successfully encouraged theatrical production in Paris. He also brought audiences back to the theatre by improving lighting methods, and he set up a strict system of policing theatre premises to rid them of pickpockets and brawlers. Richelieu built new theatres and encouraged French authors to write plays.

In the first half of the 17th century, French theatre was a crude and inexpensive form of entertainment, and acting was viewed as an impious profession. By the middle of the century, with France's cultural growth and Richelieu's advances, French audiences shifted from the plebeian to the aristocratic. French plays and French audiences now featured a diverse assortment of aristocrats, learned men, merchants, servants, and respectable women. A greater involvement in the arts meant a broader audience, and with a considerable difference in rank among spectators, theatre prices began to vary. The most expensive seats were located on the stage itself (a practice that would continue into the 18th century), while the cheapest seats were located in the pit directly in front of the stage.

By the time Louis XIV (1638-1715) succeeded his father in 1643, French society had finally stabilized and begun to flourish. Economic prosperity, government backing, well-trained actors, and spectators with a deep interest in the material all combined to begin France's great theatrical tradition.

By 1673, the year of Molière's death, there were five government supported companies in Paris: the *Opera*, the Italian *commedia dell'Arte* troupe, the *Hotel de Bourgogne*, the *Theatre du Marais* company, and *Illustre Théâtre* — Molière's company. The establishment in 1680 of the *Comédie Française*, the government supported French national theatre, was a milestone in the history of western theatre. The theatre still stands today and is known worldwide for its presentation and preservation of the plays of Molière.





Alexandrine Verse

Before Shakespeare popularized iambic pentameter in English poetry, a common verse form was the Alexandrine. Most common in French baroque poetry, the Alexandrine line has 12 syllables and is divided into two parts by a caesura, or a brief pause in the language.

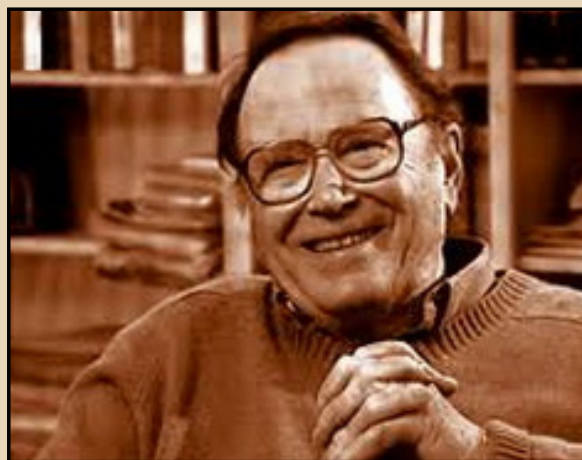
*Morbieu! C'est une chose indigne, lache, infame,
De s'abaisser ainsi jusqu'a trahir son ame;
Et si, par un majheur, j'en avais fait autant,
Je m'irais, de regret, pendre tout a j'instant.*

Although Alexandrine rhythm perfectly emphasizes the elegant cadence of the French language, it does not have the same effect in English. Therefore, Richard Wilbur translated *Tartuffe* into iambic pentameter, a verse form that is particularly conducive to English speech patterns. Each line of iambic pentameter verse has 10 syllables which divide into five "feet" of unstressed-stressed emphasis.

*By God, I say it's base and scandalous
To falsify the heart's affections to us;
If I caught myself behaving in such a way,
I'd hang myself for shame, without delay.*

RICHARD WILBUR, Translator

RICHARD WILBUR (Translator) was born in New York City and received his BA from Amherst College and an MA from Harvard University. He has taught on the faculties of Harvard, Wellesley, Wesleyan, and Smith. Mr. Wilbur's publications include six volumes of poetry and two collections of his selected verse, a volume of his collection verse, translations of Molière's four most outstanding verse plays, the musical *Candide*, for which he supplied most of the lyrics, a collection of his prose, and two books for children. His highly praised verse translations of Molière's plays *The Misanthrope*, *Tartuffe*, *The School for Wives*, and *The Learned Ladies* have all been performed in New York and are frequently presented by resident theatre companies throughout the United States, Canada, Australia, and Great Britain, including productions at Stratford, Ontario, and the National Theatre in London. He has also completed verse translations of two of Racine's great tragedies, *Andromache* and *Phaedra*. Among Mr. Wilbur's awards are two Pulitzer Prizes, a National Book Award, Edna St. Vincent Millay Award, Bollingen Award, Ford Foundation Award, Guggenheim Fellowship, and Prix de Rome Fellowship. He has served as both Chancellor and President of the American Academy of Arts and Letters. In 1987 he was named the second Poet Laureate of the United States, succeeding Robert Penn Warren. Richard Wilbur passed away in October 2017.



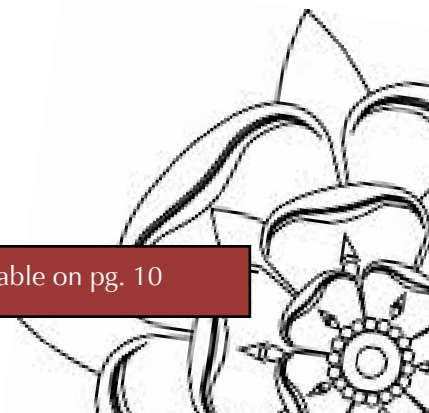


Who Said That?

Match the spoken line to the character who speaks it. Some characters match more than one line, some match none.

- | | |
|--|-----------------|
| A. Wake up, don't stand there gaping into space!
I'll slap some sense into that stupid face. | ORGON |
| B. He guides our lives, and to protect my honor
Stays by my wife, and keeps an eye upon her. | ELMIRE |
| C. I shall employ sweet speeches in the task
Of making that imposter drop his mask. | DAMIS |
| D. It's high time my father was undeceived,
And now I've proof that can't be disbelieved. | MARIANE |
| E. You know the depth of my affection for him;
I've told you a hundred times how I adore him. | MADAME PERNELLE |
| F. You've spurned my hand, but I know where to turn
For kinder treatment, as you shall quickly learn. | VALÈRE |
| G. There's just one insight I would dare to claim:
I know that true and false are not the same. | CLÉANTE |
| H. In short, I offer you, my dear Elmire,
Love without scandal, pleasure without fear. | TARTUFFE |
| I. You see him as a saint. I'm far less awed;
In fact, I see right through him. He's a fraud. | DORINE |
| J. You'll not make trouble, Sir, or interfere
With the execution of my duties here. | M. LOYAL |
| K. Come, you are off to join the other boarders
In the King's prison, according to his orders. | THE OFFICER |

Answers available on pg. 10



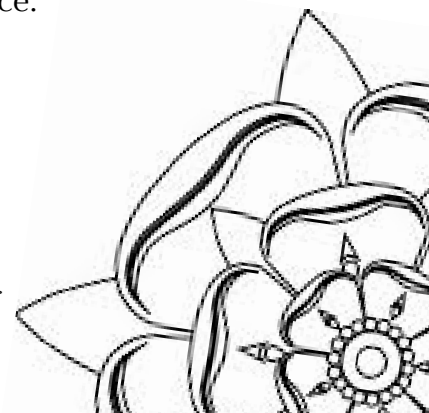


Test Your Understanding

Circle the letter that BEST answers the question.

- Tartuffe* was written in which year:
a. 1564 b. 1664 c. 1764 d. 1864
- Orgon attempts to make Tartuffe his son-in law by marrying him to:
a. Dorine b. Elmire c. Mariane d. Madame Pernelle
- Who ruled France in 1664?
a. Cardinal Richelieu b. Louis XIII c. Louis XIV d. Charles II
- How does Elmire convince Orgon that Tartuffe is a hypocrite?
a. She tells Orgon about Tartuffe's hypocrisy and Orgon believes her.
b. She makes Orgon hide in a closet while Tartuffe attempts to seduce her.
c. She makes Orgon hide under a table while Tartuffe attempts to seduce her.
d. She forces Tartuffe to admit to his hypocrisy.
- Which character says the following line, "Brother, I don't pretend to be a sage, Nor have I all the wisdom of the age?"
a. Damis b. Cléante c. Orgon d. Tartuffe
- Which character says the following line, "Cover that bosom, girl. The flesh is weak, And unclean thoughts are difficult to control?"
a. Madame Pernelle b. Cléante c. Orgon d. Tartuffe
- What dramatic device does Molière utilize to bring about a happy ending to *Tartuffe*?
a. *carpe diem* b. *c'est la vie* c. *deus ex machina* d. *e pluribus unum*
- Tartuffe* was banned when it was originally written because:
a. it was poorly written. b. it offended the clergy.
c. it offended the king. d. it offended the audience.
- Which of the following plays was not written by Molière:
a. *The Imaginary Invalid* b. *The Miser*
c. *The Liar* d. *The Misanthrope*

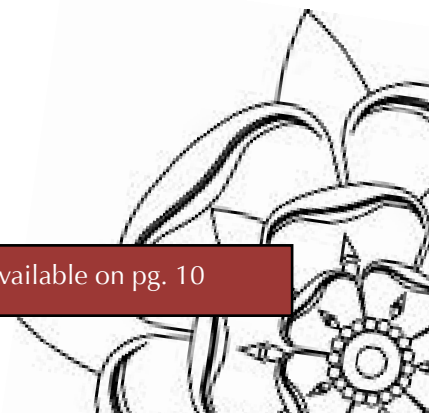
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Test Your Understanding CONTINUED

10. How does Tartuffe wreak havoc on Orgon's family?
- He evicts Orgon after Orgon wills him his family's estate.
 - He tells Louis XIV that Orgon's hid secret papers during the civil wars.
 - He takes Orgon and his family to court.
 - Both a and b.
11. In the beginning of the play which two characters believe that Tartuffe is a pious man?
- Cléante & Elmire
 - Cléante & Orgon
 - Orgon & Madame Pernelle
 - Elmire & Madame Pernelle
12. What happens when Damis tells his father of Tartuffe's villainies?
- He is praised and welcomed back into the family.
 - He is sent to church to repent his sin of lying.
 - His father simply smiles and states, "I know this already."
 - He is thrown out of the house and disinherited.
13. Why does Mariane not want to marry Tartuffe?
- She doesn't know the man well enough.
 - She has vowed to never do what her father tells her to do.
 - She's in love with Valère.
 - She's in love with Tartuffe's servant.
14. Valère gets into an argument with Mariane because:
- he doesn't love her anymore.
 - she cheated on him.
 - he thinks she wants to marry Tartuffe.
 - he doesn't like her family.
15. The Officer arrests Tartuffe at the end of the play because:
- Tartuffe is a criminal and fraud who is wanted by the King.
 - Tartuffe offended him.
 - Orgon ordered the Officer to arrest him.
 - he doesn't like him.





Topics for Discussion

ABOUT MOLIÈRE:

1. The titles of Molière’s most famous plays all deal with a particular kind of social dysfunction or ill. The alternate title of *Tartuffe* is *The Hypocrite* or *The Imposter*. Other examples of this can be found with *The Miser*, *The Would-be Gentleman*, *The Imaginary Invalid*, *The Learned Ladies*, and *The Misanthrope*. Why do you believe Molière did this? What do you think he was trying to accomplish in mid-17th century France? Consider Molière’s view of the purpose of comedy, which he states in his preface to *Tartuffe*.
2. Molière modeled several of his characters from the prototypical characters of the Italian *commedia dell’arte*. In *Tartuffe* we find the foolish and tyrannical father (Orgon), the young lovers (Valère and Mariane), and the pert and clever servant (Dorine). Many of these character types refined in *commedia* are still prevalent today. Give examples. Why do you think that these comic character types have changed so little over the centuries? Why are they still amusing to audiences?
3. When written, *Tartuffe* incited a great deal of controversy and religious controversy. This was not the only production in world history to create such a passionate stir. In 1849, a presentation of *Macbeth* ended in a riot in which 23 people were killed. In more recent years, productions of *The Normal Heart* and *The Laramie Project* have resulted in the closing of theatres and in one case, the burning of a theatre in North Carolina. What power does the stage have to incite such passionate reactions? We never hear of movie houses or TV stations being the impetus for such events. What makes theatre different? Discuss.

ABOUT THE PLAY:

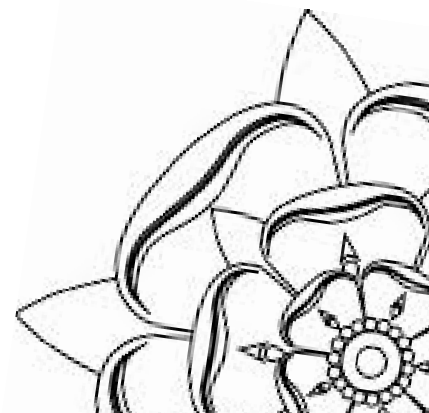
1. Many critics would argue that *Tartuffe* is a play more about Orgon than its title character. Tartuffe, who after all, isn’t seen on stage until Act III, Scene 2. Who do you believe to be the central character in the play and why? If Tartuffe is not the central character of the play, why do you think Molière titled the play as he did? Discuss.
2. What does Elmire see in Orgon? Do you think she is foolish to have married him? Do you think she can save the household and still love her husband despite his behavior? Discuss.
3. Religious hypocrisy is still a controversial issue. Why? Can you think of any contemporary examples of religious hypocrisy? Can you think of any other comic approaches to examining this issue? Discuss.
4. Molière ends *Tartuffe* with an Officer of the King rescuing Orgon’s household. Before doing so, the Officer expounds on the virtues of King Louis XIV. Do you think this is a shameless display of flattery on Molière’s part? Why would a clever playwright such as Molière end the play with a *deus ex machina*? Did you find it effective? Explain.

TEST YOUR UNDERSTANDING Answer Key

- | | | | | |
|------|------|------|-------|-------|
| 3. c | 6. d | 9. c | 12. d | 15. a |
| 2. c | 5. b | 8. b | 11. c | 14. c |
| 1. b | 4. c | 7. c | 10. d | 13. c |

WHO SAID THAT? Answer Key

- | | | | |
|-----------------|-------------|----------------|-------------|
| A. Mme Pernelle | B. Orgon | C. Elmire | D. Damis |
| E. Mariane | F. Valère | G. Cleante | H. Tartuffe |
| I. Dorine | J. M. Loyal | K. The Officer | |





Follow-Up Activities

CRITIC’S CORNER — Write a review of this production of *Tartuffe*. Be sure to include specific information and your own reactions to the acting, the design elements (lights, set, costumes and sound), and the play itself. Explain what you liked about the production and what you disliked, and support your opinions. Submit your review to The Shakespeare Theatre of New Jersey’s Education Department, or see if it can be published in your school newspaper.

“ALERT THE MEDIA!” — Select a series of events from the play, and “cover” them in the style of a newspaper reporter or television journalist or an internet blogger. Examples include: an exposé on Orgon or on Tartuffe, news of Orgon’s military service, gossip column featuring Damis’s disinheritance, news of the King’s wise discovery of Tartuffe’s true identity as a con man. Extra credit if you can squeeze in some quotes from the play.

“I LEARN BY THIS LETTER...” — Write a letter from the point of view of one of the characters, discussing an event or situation in the play. For example, one could write a letter from Mariane to a dear friend about her upcoming nuptials, or from Elmire to a school friend about her troubled husband and the impious man that has been brought to the house, or Tartuffe writing to tell a fellow con artist of his success with manipulating Orgon. Extra credit if you can write it (in part, at least) in rhyming couplets.

MODERN PARALLELS — Consider any one aspect of the play and find the parallels to our modern world. It could focus on Tartuffe being a con man, or the gullibility of Orgon and Madame Pernelle, or the division in Orgon’s family because of the differing opinions about Tartuffe. How are these elements of the play the same as now; how are they different? Support your ideas with specific passages from the play and from contemporary news sources and/or personal examples.

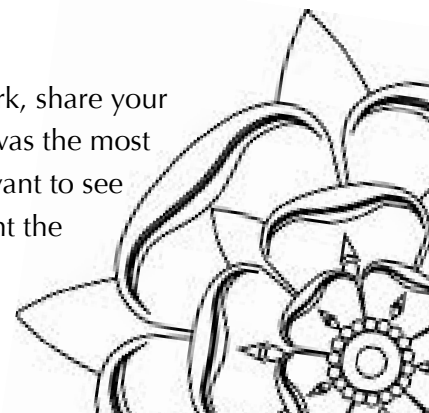
“GET THEE TO THE THEATRE” — Create a poster to advertise the play. Imagine you are on the team responsible for getting people to the theatre to see this show. What image or theme would you use to catch the interest of potential patrons? Remember, you are trying to catch the mood of the play, not just a “snap shot” of it. Think about the images used to market *Hamilton* or *Wicked* on Broadway. Would you include text? The advertisements for *Hello, Dolly!* and *Once on the Island* on Broadway are only the titles presented in a way that catches the spirit of the shows. Would you include a quote from the show? Consider the

CALLING ALL TEACHERS!

Do you have activities or exercises to suggest for this play? We are always looking for new ideas to inspire students (and teachers). Send your suggestions to Education@ShakespeareNJ.org and we will share them with other teachers, and maybe even include them in future study guides.

artwork created by Scott McKowen for the Shakespeare Theatre production of *Tartuffe*. What images does he use to capture the tone or essence of the piece? Do any of them look familiar? Be specific.

Once you’re done with your own work, share your poster with the class. Which poster was the most eye catching? Which made people want to see the show? Which seemed to represent the show the most accurately?





Meeting the Common Core Standards

In 1996, the New Jersey State Board of Education adopted the Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of their schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to the evolving standards of modern education.

Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page, you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS

As a theatre dedicated to the classics, we are continually engaged in exploring some of the world's greatest literature and the relationship between the written text and performance. Our philosophy and practice follow the underlying assumptions of the Language Arts Literacy CCSS: That "language is an *active process* for constructing meaning"; that "language develops in a *social context*"; that language ability increases as learners "engage in texts that are *rich in ideas* and increasingly complex in language"; that learners achieve mastery not by practicing isolated skills but by "using and exploring language in its many dimensions."

In the practice of theatre, we merge all areas of the language arts, as the standards suggest "in an integrated act of rehearsal, reflection, and learning." Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Read a scene from the play as a class and use context clues to interpret new words and expand vocabulary.

NJSLSA.R9. Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Compare this production to another Shakespeare play or to a piece you are reading in class.

NJSLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

Analyze a portion of the text, isolate specific imagery, meanings, references, and then compare those instances to other passages in the play.

W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.

Compare and Contrast the printed text with the staged version viewed online.

Maintain a journal or blog that classmates can comment on using specific prompts about the play.

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

Participate in a post-show Discussion.

L.6.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Write a new ending for the play in modern prose.

VISUAL AND PERFORMING ARTS STANDARDS

Both the CCSS and the Every Student Succeeds Act promote the inclusion of "programs and activities that use music and the arts as tools to support student success through the promotion of constructive student engagement, problem solving, and conflict resolution" (ESSA 2015). Performances, workshops, and study guide exercises developed by The Shakespeare Theatre of New Jersey strive to address the Visual and Performing Arts Standards.

Below, you will find a few possibilities for aligning your study of our production to each standard.

Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

Write a review of the production using domain-appropriate terminology; develop a class rubric for effect theatrical presentations

Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

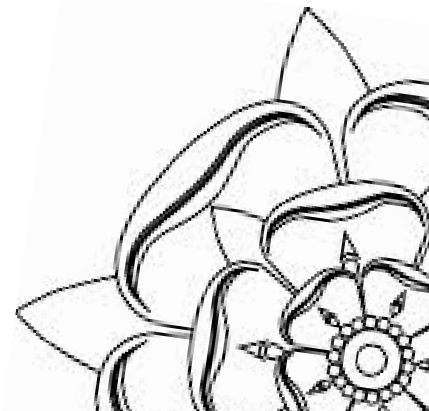
Discuss the representation of social issues (class, politics, etc.) in the play; research how the historical period affected the writer's work; compare the play to work from other historical periods.

Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Perform a monologue or scene from the play; participate in a classroom workshop that develops the physical and technical skills required to create and present theatre.

Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Participate in a post-show discussion of elements such as physicality and creating motivated action; discuss the relationship between play text and production design.





About The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey is one of the leading Shakespeare theatres in the nation. Serving approximately 100,000 adults and young people annually, it is New Jersey's largest professional theatre company dedicated to Shakespeare's canon and other classic masterworks. With its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the East Coast and the seventh largest in the nation, The Shakespeare Theatre celebrates its 56th anniversary in 2018.



The F.M. Kirby Shakespeare Theatre
Photo © Andrew Murad, 2008

The Company's dedication to the classics and commitment to artistic excellence helps set high standards for the field. Nationwide, the Theatre has emerged as one of America's most exciting companies under the leadership of Artistic Director Bonnie J. Monte, who has been with the company since 1990. It is one of only a handful of Shakespeare Theatres on the East Coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The company's 2018 Main Stage Season features six productions presented in the F.M. Kirby Shakespeare Theatre from May through December. Each summer, an Outdoor Stage production is also presented at an open-air amphitheatre nestled in a hillside on the campus of the College of Saint Elizabeth in nearby Florham Park. The Theatre is proud to have launched into its second half-century with a brand new support facility housing

all its administrative and technical shops, as well as a new rehearsal hall, classroom spaces, and extensive costume, property and scenic inventory in the nearby town of Florham Park.

In addition to being a celebrated producer of classic plays and operating *Shakespeare LIVE!* (one of the largest educational Shakespeare touring programs in the North East region), The Shakespeare Theatre is also deeply committed to nurturing new talent for the American stage. By providing an outstanding training ground for students of the theatre, and cultivating audiences for the future by providing extensive outreach opportunities for students across New Jersey and beyond, The Shakespeare Theatre is a leader in arts education and professional training. For additional information, visit our website at www.ShakespeareNJ.org.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association, Madison Cultural & Arts Alliance, and is a founding member of the New Jersey Theatre Alliance.



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THE SHAKESPEARE THEATRE OF NEW JERSEY'S PROGRAMS ARE MADE POSSIBLE, IN PART, BY FUNDING FROM THE NEW JERSEY STATE COUNCIL ON THE ARTS/DEPARTMENT OF STATE, A PARTNER AGENCY OF THE NATIONAL ENDOWMENT FOR THE ARTS, AS WELL AS FUNDS FROM THE NATIONAL ENDOWMENT FOR THE ARTS. ADDITIONAL MAJOR SUPPORT IS RECEIVED FROM BANK OF AMERICA, THE MERRILL G. AND EMITA E. HASTINGS FOUNDATION, THE GERALDINE R. DODGE FOUNDATION, THE F.M. KIRBY FOUNDATION, THE EDWARD T. CONE FOUNDATION, THE SHUBERT FOUNDATION, CTW FOUNDATION, THE BLANCHE & IRVING LAURIE FOUNDATION, AND THE SAMUEL H. SCRIPPS FOUNDATION, AS WELL AS CONTRIBUTIONS FROM OTHER NUMEROUS CORPORATIONS, FOUNDATIONS, GOVERNMENT AGENCIES AND INDIVIDUALS.

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Additional Opportunities for Students and Teachers



THE SHAKESPEARE THEATRE ACADEMY

The Shakespeare Theatre now offers youth and adult classes in a wide range of disciplines connected with the classics and the art of theatre. Each series of classes meets once a week in one of the Theatre's beautiful facilities, and gives participants the opportunity to work under the instruction of The Shakespeare Theatre's artistic and educational staff as well as guest teaching artists. Spring and Fall classes available.



SHAKESPEARE LIVE! TOURS AND WORKSHOPS

This acclaimed touring program brings dynamic and visually engaging one-hour productions of Shakespeare's classics directly into the schools. Each performance includes a comprehensive study guide and a post-performance discussion with the actors. Fun and interactive workshops give students a chance to explore the actor's approach to bringing Shakespeare's language to life. In 2018 we will be offering productions of *The Comedy of Errors* and *Macbeth*!



PAGES TO PLAYERS: IN-SCHOOL RESIDENCIES

Residencies provide an opportunity for classroom English teachers in grades 4–8 to partner with the Theatre's skilled teaching artists to explore Shakespeare's text in-depth, in an exciting, performance-based technique that promotes collaboration, self-confidence, and creativity, while always strengthening Language Arts skills.



SHAKESPERIENCE: NJ STUDENT SHAKESPEARE FESTIVAL

This annual spring festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school students the opportunity to spend a day at the Theatre experiencing Shakespeare as both actors and audience members. The Shakesperience:NJ Festival celebrates the power of performance as a teaching tool on a statewide scale.



THE JUNIOR & SENIOR SHAKESPEARE CORPS AND THE YOUNG SHAKESPEAREANS

Young actors are given the opportunity to participate in the excitement of the Theatre's summer season through this program, which offers classes, a final presentation, as well as behind-the-scenes and front-of-house experience. Geared for students ages 10 to 18. Admission to the Senior Corps and Young Shakespeareans is through an audition and/or interview. Admission to the Junior Corps is done on a first-come, first-served basis.

www.ShakespeareNJ.org/Education

