



SHAKESPEARE
THEATRE COMPANY
EDUCATION

First Folio Curriculum Guide

the
LOVER

the
Collection

Photos of Patrick Kennedy, Lisa Dwan, Harriok, Bari and Jacki Worsing by Tony Powell.

by Harold Pinter . directed by Michael Kahn

The First Folio CURRICULUM GUIDE

Consistent with the Shakespeare Theatre Company's central mission to be the leading force in producing and preserving the highest quality classic theatre, the Education Department challenges learners of all ages to explore the ideas, emotions and principles contained in classic texts and to discover the connection between classic theatre and our modern perceptions. We hope that this *Curriculum Guide* will prove useful to you while preparing to attend *The Love and The Collection*.

This curriculum guide provides information and activities to help students form a personal connection to the play before attending the production. It contains material about the playwright, their world and their works. Also included are approaches to explore the play in the classroom before and after the performance. We encourage you to photocopy these articles and activities and use them as supplemental material to the text.

The *First Folio Curriculum Guide* for the 2017-2018 Season was developed by the Shakespeare Theatre Company Education Department:

Director of Education	Samantha Wyer Bello
Associate Director of Education	Dat Ngo
Audience Enrichment Manager	Hannah Hessel Ratner
Community Engagement Manager	Jared Shortmeier
School Programs Manager	Vanessa Hope
Training Programs Manager	Brent Stansell
Resident Teaching Artist	Dan Crane
Education Coordinator	Thais Menendez
Education Fellow	Emma Vissichio



For more information on how you can participate in other Shakespeare Theatre Company programs, please call the **Education Hotline at 202.547.5688** or visit **ShakespeareTheatre.org/Education**.

Table of Contents

About the Playwright	3
About the Play	4
Harold Pinter's Poetry	6
Game Changers	7
The World of the Play	8
Guess My Subtext	10
Power Dynamics	11
Pinteresque Landscape	12
Discussion Questions	14
Theatre Etiquette	15
Resource List	16

Founding Sponsors

Miles Gilburne and Nina Zolt

Presenting Sponsors

Beech Street Foundation
Suzanne and Glenn Youngkin

Leadership Support

D.C. Commission on the Arts & Humanities, an agency supported in part by the National Endowment for the Arts
Paul M. Angell Family Foundation
Michael and Maureen McMurphy and the Patrick Michael McMurphy Memorial Foundation
Ms. Toni Ritzenberg
Venable Foundation



Shakespeare in American Communities

Additional Support

ExxonMobil
Marshall B. Coyne Foundation
Debbie Driesman and Frank F. Islam
Mark & Carol Hyman Fund
The Jacob and Charlotte Lehrman Foundation
The George Preston Marshall Foundation
The MAXIMUS Foundation
The Morningstar Foundation
Nora Roberts Foundation
Seyfarth Shaw LLP

About the Playwright:

Harold Pinter

Harold Pinter was born in East London in 1930. At the age of nine he was evacuated to the countryside when German forces began bombing the city. He lived an isolated childhood before attending secondary school in Hackney and dropping out of drama school. Called to service in 1948, he risked imprisonment as a conscientious objector, but was let off with a fine. He then spent several years touring as an actor, taking up additional odd jobs to support himself.

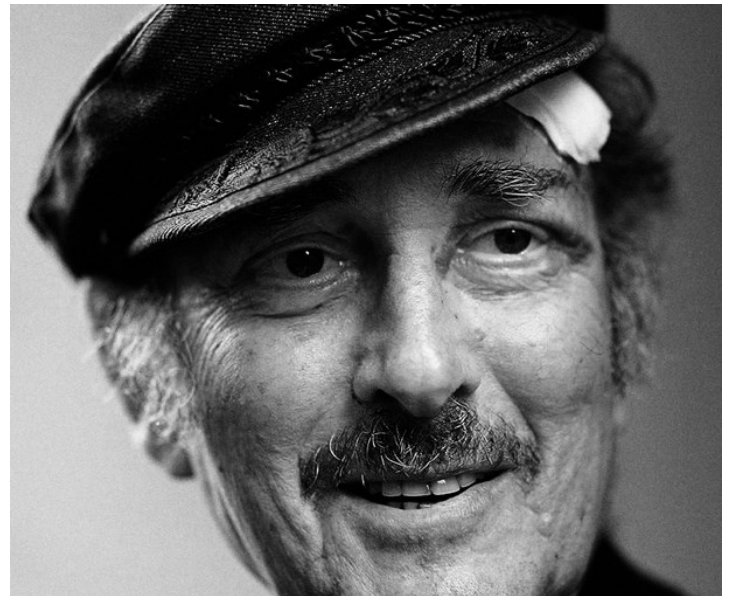
In 1957, Pinter was asked to write a play for the recently established drama department at the University of Bristol. *The Room* caught the attention of producer Michael Cordon, who staged Pinter's next play, *The Birthday Party*, in London. It closed in eight days.

Nevertheless, Pinter continued writing. His first major success came with *The Caretaker* (1960) and he became a celebrity when *The Homecoming* reached Broadway and won the 1967 Tony Award for Best Play. Over his prolific career, he wrote 29 plays and 18 dramatic sketches. He also directed more than fifty productions for stage, television and film and maintained a successful career as an actor, while dedicating himself to humanitarian and anti-war efforts.

Pinter's style is so distinct that "Pinteresque" can even be found in the Oxford English Dictionary. His best-known pieces are characterized by tense silences and seemingly benign situations rife with menace. Most divide Pinter's oeuvre into three categories: early plays rooted in absurdism, the "Memory Plays" from the middle years and an overtly political late career.

Pinter's personal life was tumultuous. He married actress Vivien Merchant in 1956, but carried on several high-profile affairs, one of which became the inspiration for *Betrayal* (1978). After their divorce, he married Lady Antonia Fraser and the two remained together until his death.

Pinter was made a Commander of the Order of the British Empire in 1966, and he was the recipient of the 2005 Nobel Prize in Literature and the 2007 Légion d'Honneur. He died on Christmas Eve, 2008.



About the Play:

A Room of One's Own

Of the crop of revolutionary English playwrights of the late 1950s and early 60s—often labeled the “Angry Young Men” because they displayed, with few exceptions, all three characteristics—Harold Pinter (1930-2008) has emerged as the one with perhaps the best claim to literary immortality. Winner of the Nobel Prize for Literature and the Legion d’Honneur in the years before his death, Pinter’s career spanned more than 50 years and featured works in multiple mediums including film, radio and television.

But his furthest reaching influence was in the theatre, in which he offered a novel response to the dramaturgical innovations of Beckett, Ionesco and the Parisian avant-garde of the early 1950s, integrating them with the native British fascination with language and things left unsaid. Stripping away the clichéd conventions of the “well-made play”—reducing the action to a mere skeleton, the dialogue to banal fragments and trivial ellipses, the characters to metaphysical enigmas—Pinter somehow returned the stage to a reality recognizable as our own, while filling it with a metaphysical mystery all *his* own. The situations in Pinter plays are often random to the point of terrifying arbitrariness—much like our own experience of the world. If his plays offer no neat explanation, no “moral” or philosophy, well, that is because he believed there wasn’t one.

As drama critic Richard Gilman once wrote, Pinter’s plays *reverse* the theatre and leave us standing at the threshold, looking out. Through that doorway lies a distinctly modern understanding of the world. Some critics cite Joyce or Kafka; the great British director Sir Peter Hall compared Pinter’s style to Magritte’s “hard-edged, very elegant, very precise style.” Like all of them, Pinter is more interested in observing than in explaining behavior, more devoted to the theatrical present tense than the fictive illusion, more likely to employ silence and mind games than to craft well-turned phrases or witty circumlocutions. Depriving us of comforting fictions, Pinter returns us to the ambiguities of human existence.

Despite, or perhaps because of these innovations, it is easy to miss Pinter’s artistic evolution. We often speak of the “Pinteresque” when considering his plays—modernists, so intent on capturing indescribable sensations, often inspire eponymous adjectives—and in so doing we obliterate how he changes.

Pinter began writing plays after dropping out of the Royal Academy of Dramatic Art in 1948 and touring the provinces, performing Shakespeare and Terence Rattigan as “David Baron.” In these apprentice years, Pinter would meet and marry actress Vivian Merchant, who starred in many of his early works. In 1957, aged 27, in a burst of inspiration, he wrote three short one-act plays, *The Room*, *The Dumb Waiter* and *The Birthday Party*, the last of which would later be expanded into his first full-length play. Each is set in an underworld lair (a broken-down flat, a basement, a boarding-house) reminiscent of Pinter’s Cockney upbringing in the London neighborhood of Hackney. The genre is unstable—scratch-and-sniff naturalism? crime procedural? Sartrean farce with no exits? Instead, the play is characterized by a bewildering atmosphere.



Harold Pinter and his wife Vivian Merchant

About the Play continued.

In Pinter's earliest plays, background details and fleeting images, often macabre and comic, come to the fore, inverting typical dramatic concerns such as situation or character. As he told *Time* in 1961, *The Room* was inspired by an encounter at a London party with two men. A little man with bare feet was "carrying on a lively and rather literate conversation, and at the table next to him sat an enormous lorry driver." This cab driver, "had his cap on and never spoke a word. And all the while as he talked, the little man was feeding the big man—cutting his bread, buttering it, and so on. Well," Pinter concluded, "this image would never leave me."

The Caretaker, full-length, would follow in 1961, but the limits of Pinter's early style were starting to show. In his shorter works, the refusal to distinguish between the extremes of comedy and terror, of banality and profundity, had produced a distilled, alarming effect, imbuing simple situations with the sense of something far beyond the spoken word. (This may also have had to do with social reality: until 1968, Pinter was still writing in a country where the Lord Chamberlain's office held the power to censor

plays for obscenity, one it had maintained since Shakespeare's time. Little surprise that a dramatist of the rising counterculture would turn to oblique reference.) He had found a new, longer form. He had yet, however, to fill it with figures and scenarios capable of taking the drama into deeper realms.

These two short plays written in 1961 and 1962—*The Lover* and *The Collection*—point the way forward. Originally written as one-hour teledramas for the BBC, they change the *mise-en-scène* from the Cockney East End to the posher West End (*The Collection*) and more suburban Windsor (*The Lover*). He has also raised the level of his social portraiture from seedy underworld goings-on to the thriving fashion industry or "rag trade" of swinging sixties London (*The Collection*) and the *Mad Men* lives of a married commuter and housewife (*The Lover*).



Vivian Merchant in *The Lover*, BBC, 1963.



Malcolm McDowell in *The Collection*, BBC, 1976.

More significant than the broadening range of social reference, however, these two short plays introduce the structure of interpersonal combat that would come to define Pinter's mature masterpieces, from *The Homecoming* in 1964 to increasingly ambitious works such as *Old Times* (1971) and *Betrayal* (1978). Like those later plays, the drama in *The Lover* and *The Collection* is still one of menace, but action predominates over atmosphere. The focus is on the ellipticalities of human behavior rather than evocative rooms and dialogue. The characters are drawn no less indelibly, but here they are shown doing things, to each other, in defiance of each other. *The Collection* suggests a dramaturgical corollary to the quadratic equation, with its four characters circling each other in a

kind of amoral combat—configured into evermore complex relationships. *The Lover* places its two in a perhaps even more complicated emotional chaos theory. In both plays, Pinter arrives at a subtle but deeply influential breakthrough in modern drama. Few plays, and fewer playwrights, take us so deftly across the abyss and into strange new realities.

A Selection of Harold Pinter's Poetry

Poem

Don't look.
The world's about to break.
Don't look.
The world's about to chuck out all its light
And stuff us in the chokepit of its dark,
That black and fat and suffocated place
Where we will kill or die or dance or weep
Or scream or whine or squeak like mice
To renegotiate our starting price.

Originally appeared in The Guardian, 17 January, 1995.

Restaurant

No, you're wrong.

Everyone is as beautiful
as they can possibly be

Particularly at lunch
in a laughing restaurant

Everyone is as beautiful
as they can possibly be

And they are moved
by their own beauty

And they shed tears for it
in the back of the taxi home

Poem,

The lights glow.
What will happen next?

Night has fallen.
The rain stops.
What will happen next?

Night will deepen.
He does not know
What I will say to him.

When he has gone
I'll have a word in his ear
And say what I was about to say
At the meeting about to happen
Which has now taken place.

But he said nothing
At the meeting about to take place.
It is only now that he turns and smiles
And whispers:
'I do not know
What will happen next.'

1981

After Lunch

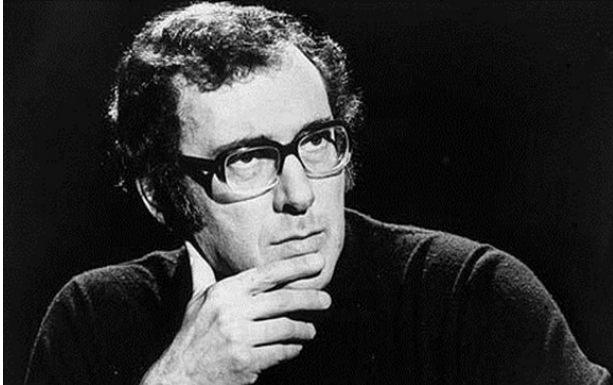
And after noon the well-dressed creatures come
To sniff among the dead
And have their lunch

And all the many well-dressed creatures pluck
The swollen avocados from the dust
And stir the minestrone with stray bones

And after lunch
They loll and lounge about
Decanting claret in convenient skulls

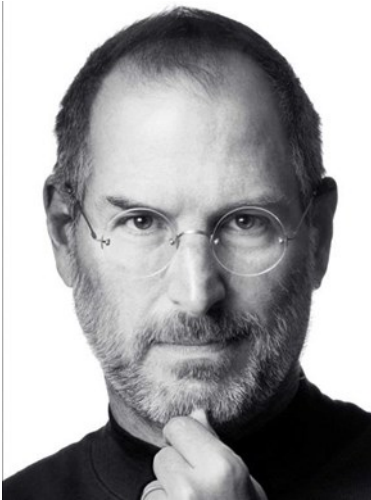
September 2002

Game Changers



Harold Pinter had a tremendous impact on theatre history, breaking open the world of Realism and paving the way for a new style of playwriting critics called “comedy of menace.” Before Pinter, audiences were used to receiving key information about the characters and plot towards the beginning of the play; Pinter abandoned these stylistic traditions, blending the Absurdist style of writers like Samuel Beckett with the narrative world of Realism. He has influenced innumerable playwrights such as David Mamet and Caryl Churchill, and is a true **game-changer** of theatre history.

Who are some game-changers who shook things up in other fields?



Steve Jobs' contributions to technology have had an immeasurable effect on our everyday lives, from Apple gadgets to Pixar films. From the first Macintosh computer to the new iPhone 8, Jobs' game-changing vision for user-friendly, sophisticated technology has transformed the way we communicate, learn, and interact with the world around us.



Venus Williams, along with her sister **Serena**, is known for helping to bring women's tennis to the forefront, using her incredible power on the court to combat sexism in the world of sports. She has changed the game of tennis for the better by using her fame and influence to fight for equal pay and serious media coverage for female athletes.

Lin Manuel Miranda has rocketed to superstardom in more recent years for his smash hit *Hamilton*, but he has been known for bringing hip hop and rap to Broadway since his earlier works such as *In the Heights*. His use of newer musical styles and focus on creating roles for actors of color make him a true game-changer in the world of musical theatre!



Honorable mentions:

Michael Jackson, Kanye West, The Beatles, Alfred Hitchcock, Oprah Winfrey, Elon Musk.

Can you think of any more?

The World of the Play: The Sixties Swing

A look at British life reflected in *The Lover* and *The Collection*.

Pinter explored sex, marriage and the social tensions lurking behind closed doors of “buttoned-up” British society. By 1962, however, Queen Elizabeth II had led the country for a decade. As she reigned, society started to shift—particularly in ways that would affect women and their relationships.

Marriage and Work

According to government data, in the early 1960s nearly 75% of women in the U.K. were married. However, unlike previous generation, wives in the sixties were more likely to hold onto their careers. The Pill was made available to married women starting in 1961, allowing women to lengthen the time before having kids and stay in the workforce longer. By the early 1960s, 35% of married women were working—a number that continued to grow as the decade went on.



Fashion

Fashion transformed in the late 1950s, shifting focus from international to home-grown designers with the British Boutique Movement. Best known for mod designers like Mary Quant (who opened her store in 1955), small boutiques were able to directly provide their clientele with garments that suited their lifestyles and desires.

The World of the Play continued.

Setting: A house in Belgravia, a flat in Chelsea

Belgravia and Chelsea are adjacent neighborhoods in West London.

Chelsea is a large neighborhood abutting the Thames. Known as a bohemian area, it became the heart of the Swinging Sixties. King's Road was a popular place for youth culture, mod music and the growing boutique movement. Its red brick buildings became the stylish center of Sixties London.

Belgravia, to the north of Chelsea, known for its distinctive white townhouses, has long been coveted real estate for the wealthy.



townhouses, has long been



Commuting from Windsor

Just over 20 miles outside of London, Windsor was a great place to live while working in the big city. Men—and a handful of working women—would commute via train to London while those who stayed home enjoyed small town life in the shadow of Windsor Castle.

Sex—in and out of marriage

Though the bookstores and bestseller lists showed an increase in reading about sex, restrictive social norms still ruled the day. In 1960 a landmark obscenity trial was won by Penguin Books, allowing D.H. Lawrence's 1928 novel *Lady Chatterley's Lover* to finally be published uncensored. At the same time, hotel reception desks still required couples to sign in as married and, according to the BBC, frequently turned away those they considered a risk to the respectable reputation of their establishment. In 1957 a government report recommended that consensual homosexual acts should be legal. However, the government refused to take the recommendation and same-sex relationships remained illegal until 1967.

Classroom Activity: Guess My Subtext

Two prevalent themes in the work of Harold Pinter are the failure of communication and the uncertainty of truth. In *The Lover* and *The Collection*, the audience is often left to their own devices to discern fact from fiction, and more often than not end up with more questions than answers by the end of the play.

It is up to the actors to give words meaning, and much of Pinter's writing leaves the subtext to the actors. In this activity students will explore the ways that actors differentiate between intention and scripted line: in other words, what they mean and what they say.

Step 1:

Create double-sided notecards out of the following table, which consists of lines from *The Collection* and their imagined intentions. On one side, write the line (what the person says out loud), and on the other side write the subtext (what the person actually means). Feel free to add your own or ask students to create their own line/subtext cards.

What I say...	What I mean...
Did you enjoy yourself?	Did you have a pleasant time?
Did you enjoy yourself?	I hope you're happy now, you jerk.
I wouldn't dream of it. (Alt: I wouldn't do that sort of thing.)	How dare you accuse me of such a thing!
I wouldn't dream of it.	I've already done it.
I beg your pardon.	Say that again, I didn't hear you.
I beg your pardon.	How dare you! You'll be sorry...
You've really got a sense of fun.	You seem like a fun person!
You've really got a sense of fun.	You're a jerk./I can't stand you.
Yes, it's a pity.	What a shame.
Yes, it's a pity.	What a relief!
Ah well, it's been very nice meeting you.	It's been a pleasure – I hope to see you soon!
Ah well, it's been very nice meeting you.	This has been just awful – I want you to leave.
I don't want it. Do you want it?	I've told you a million times – I don't want it!
I don't want it. Do you want it?	I want it so badly – please don't take it!
I don't believe it.	What a load of nonsense.
I don't believe it.	What wonderful news!
I'm perfectly happy.	I've never been happier.
I'm perfectly happy.	I've never been more miserable.
Really I suppose I've got you to thank.	This is all your fault.
Really I suppose I've got you to thank.	I owe you so much – thank you.
I'm not hungry.	Thanks but I just ate.
I'm not hungry.	You've ruined my appetite; you disgust me.

Guess My Subtext continued.

Step 2:

Have students pair up so that partners have the same line but different intentions. (Feel free to repeat lines as necessary depending on the size of the class, and have groups of three make up a third subtext for the line.) In pairs, have students practice saying their line with the given subtext until their partner guesses the general idea of the subtext. Advise students to try different deliveries of the line if their intention is not initially clear to their partner. (For example, just because the subtext sounds angry does not mean that shouting is the only way to deliver the line with that intention.)

Note: Students should not adlib or improvise. The purpose of this activity is to explore what is beneath the surface of verbal language—what goes unsaid.

Step 3:

Once students have practiced their lines with their partners at least once and feel confident that they can make their subtext clear to an audience, choose a pair to present.

As the class guesses the subtext, prompt students to discuss how they could tell what the actor's intention was by their tone of voice, facial expression, body language, etc.

Let as many pairs perform as time permits.

Classroom Activity: Power Dynamics

Throughout the rehearsal process, actors use several tools to explore the power dynamics of a scene. In the works of Harold Pinter, power dynamics are often in a state of flux, one person gaining the upper hand only to lose it a moment later. Navigating this uncertain terrain is both exciting for an actor and nerve-wracking for a character, where truth is subjective and control is fleeting. Below is an activity that exercises the actor's ability to listen to their scene partner, respond immediately to the information they are given, and engage in a heightened rhetorical style.

The Game of Questions

This is an activity where two participants only ask questions of each other, back and forth, without making any statements. The game begins with one participant asking the other, "Would you like to play questions?" The other participant responds with a question, and the game progresses. A "foul" occurs when one of the participants...

- Makes a statement (fails to reply with a question)

- Hesitates (takes too long to respond)

- Repeats a question (either their own, or their partner's)

Participants may play for points or elimination.

Classroom Activity: Pinteresque Landscape

When considering the stylistic elements that make a play “Pinteresque” (i.e. in the style of Harold Pinter), the first thing that comes to mind is usually the infamous “Pinter Pause.” These are breaks in the dialogue often marked by stage directions reading “*Pause*” or “*Silence*,” Pinter believed that much could be said through silence:

*There are two silences. One when no word is spoken. The other when perhaps a torrent of language is being employed. The speech we hear is an indication of that which we don't hear. It is a necessary avoidance, a violent, sly, anguished or mocking smokescreen. When true silence falls, we are still left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness.**

Step 1:

Choose three students to read the scene on the following page from *The Lover* aloud (as RICHARD, SARAH, and *Stage Directions*, respectively).

Step 2:

Have students reread the scene silently on their own or in small groups, marking the types of pauses and noting where the tension builds and lessens.

Step 3:

In small groups and/or as a class, discuss the following questions:

Where are the moments of the greatest tension in this scene? How do the pauses help build or ease the tension?

What do you notice about the structure of the sentences—long, short, choppy, interrogative?

What might it suggest about how these characters communicate? What might it mean for a character to give a longer speech amidst this quick repartee?

Pinter wrote about two types of silence: that which approaches nakedness/truth and that which evades it. Find examples (in words or in silences) in this scene of where characters seem to be most truthful and when they seem to be covering something up.

When asked what his plays were about, Pinter famously (albeit jokingly) described them as portraying “the weasel under the cocktail cabinet.” How does this idea inform your reading of this scene?

Step 4: Bonus Challenge

On their own or in pairs, students should write 6-10 lines of dialogue that come next in this scene using Pinteresque elements such as quick verbal repartee and pauses. Pairs may read aloud or perform their dialogue for the class.

<https://www.theguardian.com/culture/2008/dec/31/harold-pinter-early-essay-writing—the-echoing-silence-quote>

Classroom Activity: Pinteresque Landscape

Scene 2 of The Lover

RICHARD comes in the front door. He puts his briefcase down in the hall and goes into the room. SARAH smiles at him and pours him a whiskey.

SARAH: Hullo.

RICHARD: Hullo.

He kisses her on the cheek. Takes glass, hands her the evening paper and sits down left. She sits on chaise longue with paper.

Thanks.

He drinks, sits back and sighs with contentment.

Aah.

SARAH: Tired?

RICHARD: Just a little.

SARAH: Bad traffic?

RICHARD: No. Quite good traffic, actually.

SARAH: Oh, good.

RICHARD: Very smooth.

Pause.

SARAH: It seemed to me you were just a little late.

RICHARD: Am I?

SARAH: Just a little.

RICHARD: There was a bit of a jam on the bridge.

SARAH gets up, goes to drinks table to collect her glass, sits again on the chaise longue.

Pleasant day?

SARAH: Mmn. I was in the village this morning.

RICHARD: Oh yes? See anyone?

SARAH: Not really, no. Had lunch.

RICHARD: In the village?

SARAH: Yes.

RICHARD: Any good?

SARAH: Quite fair. *(She sits.)*

RICHARD: What about this afternoon?

Pleasant afternoon?

SARAH: Oh yes. Quite marvelous.

RICHARD: Your lover came, did he?

SARAH: Mmnn. Oh yes.

RICHARD: Did you show him the hollyhocks?

Slight pause.

SARAH: The hollyhocks?

RICHARD: Yes.

SARAH: No, I didn't.

RICHARD: Oh.

SARAH: Should I have done?

RICHARD: No, no. It's simply that I seem to remember your saying he was interested in gardening.

SARAH: Mmnn, yes, he is.

Pause.

Not all that interested, actually.

RICHARD: Ah.

Pause.

Did you go out at all, or did you stay in?

SARAH: We stayed in.

RICHARD: Ah.

End of Scene

Discussion Questions:

The Lover and The Collection

- ◆ In each of the plays, there are elements to the story that the playwright leaves ambiguous: In *The Collection*, the nature of Bill and Stella's encounter at the hotel; in *The Lover*, whether Sarah and Richard do in fact have outside affairs or whether these lovers are imagined for role-playing. How does the audience know what is true and what to believe in the plays? Does it matter? Why do you think Pinter writes this way?
- ◆ Pinter's style is often categorized as "Comedy of Menace." What are examples from the plays that demonstrate this style, and how does Pinter walk the line of comedy and dramatic tension?
- ◆ Pre-show: Design elements such as lighting, sound, set, and costume design help convey the mood and tell the story in a play. How might you characterize the mood of *The Lover* and *The Collection*? How would you express this mood through design (choose one or more: lighting, sound, set, costume)?
- ◆ Post-show: Describe the design of the production you saw: Was it dark or light? Color palette and/or patterns? Did any characters stand out as different than the others? How did the design help you to understand the world of the play, and what do you think these choices say about the director's intention or particular point of view on this play?
- ◆ Harold Pinter believed that a person could communicate more through silence than through spoken word. Can you think of a time in your life when you remained silent? Why? Now try to think of a moment from either of the plays in which the subtext was more revealing than (or simply did not match with) what was actually said out loud.
- ◆ There is a long tradition of British domestic drama. In what ways does Pinter's work both adhere to conventions of Realism as well as break down the facades of domestic life?
- ◆ Other than the length of each piece, why do you think the director, Michael Kahn, decided to put these two plays together? How does each play inform your understanding of the other?

Theatre Etiquette

The phrase “**theatre etiquette**” refers to the special rules of behavior that are called for when attending a theatre performance.

Above all, it is important to remember that the actors on stage can see and hear you at the same time you can see and hear them. Be respectful of the actors and your fellow audience members by being attentive and observing the general guidelines below:

Before you go:

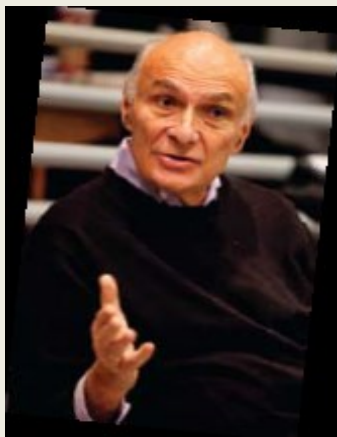
- Your personalized ring-tone is not part of the sound design of this production. Please help us create the appropriate Verona soundscape by turning off your cell phone and other electronic devices (iPods, games, etc.). Not only will it be inaccurate production element, but it can be very distracting, not to mention embarrassing, when a cell phone goes off during a performance. The lights from cell phones and other electronic devices are also a big distraction, so please no text messaging.
- We’re sure that you would never stick your gum underneath your chair or spill food and drinks, but because this theatre is so new and beautiful, we ask that you spit out your gum before entering the theatre and leave all food and drinks in the lobby or the coat check.
- We don’t want you to miss out on any of the action of the play, so please visit the restroom before the performance begins.

During the performance:

- Please feel free to have honest reactions to what is happening on stage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.



*Students at a SHAKESPEARIENCE production of Cymbeline.
Photo by Nicole Geldart.*



Thoughts about the importance of being an audience member from Shakespeare Theatre Company Artistic Director Michael Kahn

“When you go to the theatre, you are engaging with other living, breathing human beings, having an immediate human response. In the theatre you sense that all of this may never happen again in this particular way.

As a member of the audience, you are actually part of how that’s developing—you have a hand in it ... You are part of a community where you are asked to be compassionate, perhaps to laugh with or grieve as well as to understand people, lives and cultures different from your own.”

Resource List

Shakespeare Dictionaries

Crystal, Ben and David Crystal. *Shakespeare's Words*. Penguin Books, 2002
Schmidt, Alexander. *Shakespeare Lexicon and Quotation Dictionary*. Dover, 1971.
Stokes, Francis Griffin. *Who's Who in Shakespeare, A Dictionary of Characters*. Dover, 2007.

Books on Teaching Shakespeare

Gibson, Rex. *Teaching Shakespeare*. Cambridge University Press, 1998.
O'Brien, Peggy. *Shakespeare Set Free*. Simon and Schuster, 2006.
Reynolds, P. *Teaching Shakespeare*. Oxford University Press, 1992
Rosenblum, Joseph. *A Reader's Guide to Shakespeare*. Salem Press, Inc., 1998.
Toropov, Brandon. *Shakespeare for Beginners*. Writers and Readers Publishing Inc., 1997.

Books on William Shakespeare's Life and Writing

Asimov, Isaac. *Asimov's Guide to Shakespeare*. Doubleday, 1978.
Greenblatt, Stephen. *Will in the World*. W.W. Norton, 2004.
Groves, Peter. *Rhythm and Meaning in Shakespeare*. Monash University, 2013.
Papp, Joseph and Elizabeth Kirkland. *Shakespeare Alive*. Bantam Books, 1988.

Websites

Shakespeare Theatre Company—<http://www.shakespearetheatre.org/education>

ON SHAKESPEARE: Articles and information about Shakespeare's life and world.
Teacher Curriculum Guides: Plot synopsis, character maps, lesson plans and discussion questions.

In Search of Shakespeare: Shakespeare in the Classroom—<http://www.pbs.org/shakespeare/educators/>

The companion website to Michael Wood's four-part PBS series *In Search of Shakespeare*, this site includes extensive research about Shakespeare's life and works, as well as interactive features.

Folger Shakespeare Library—<http://www.folger.edu>

Includes excellent resources for further reading about Shakespeare, as well as fun games and information designed specifically for students and teachers.

Shmoop Teacher Resources—<http://www.shmoop.com>

Learning Guides, Homework Help, Study tools and Test Prep

Standards of Learning

Participation in our student matinee program and the lessons and activities found in this curriculum guide support grade 8-12 Common Core standards in English Language Arts and The National Core Arts Standards for responding and connecting to Theatre Art. Primary content areas addressed include but are not limited to:

Common Core English Language Arts Standards

Reading Standards for Literature

Key Ideas and Details
Craft and Structure
Integration of Knowledge and Ideas
Range of Reading and Complexity

Speaking and Listening Standards

Comprehension and Collaboration
Presentation of Knowledge and Ideas

Language Standards

Conventions of Standard English
Knowledge of Language
Vocabulary and Acquisition Use

Writing Standards

Text Types and Purposes

National Core Arts Theatre Standards

Anchor Standard 7: Perceive and analyze artistic work
Anchor Standard 8: Interpret intent and meaning in artistic work.
Anchor Standard 9: Apply criteria to evaluate artistic work.
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.