What Makes a Hero?

Teaching Shakespeare: Text Clues with Kevin Long

Chicago Shakespeare Theater

Saturday, May 3, 2014

The Lord Chamberlain's Men

- In a 189 day period
  - 150 performances
  - 30 different plays
    - 58 performances
    - 14 new plays that season
- 1594-1597
  - Leading actor = 71 roles
    - 53 of which were new roles within this 3 year period

Buckley, Kate. "First Folio Technique Guidelines for Actors." 1997

"...every one according to his cue."

(A Midsummer Night's Dream, III,I)

Cue Script - Leontes

Break up the seals, and read.

(Cue) ...Praised!

Hast thou read truth?

...here set down.

There is no truth at all i'th' oracle.
The sessions shall proceed. This is mere falsehood.

...the King, the King!

What is the business?

...Queen's speed, is gone.

How, 'gone'?

...Is dead.

Apollo's angry, and the heavens
themselves
Do strike at my injustice. How now there?

...death is doing.

Take her hence.
Her heart is but o'ercharged, she will recover.
I have too much believed mine own suspicion.

John Hemings & Henry Condell

The Workes of William Shakespeare,
containing all his Comedies, Histories, and
Tragedies: Truely set forth, according to their first
ORIGINALL.

The Names of the Principall Actors
in all these Playes.

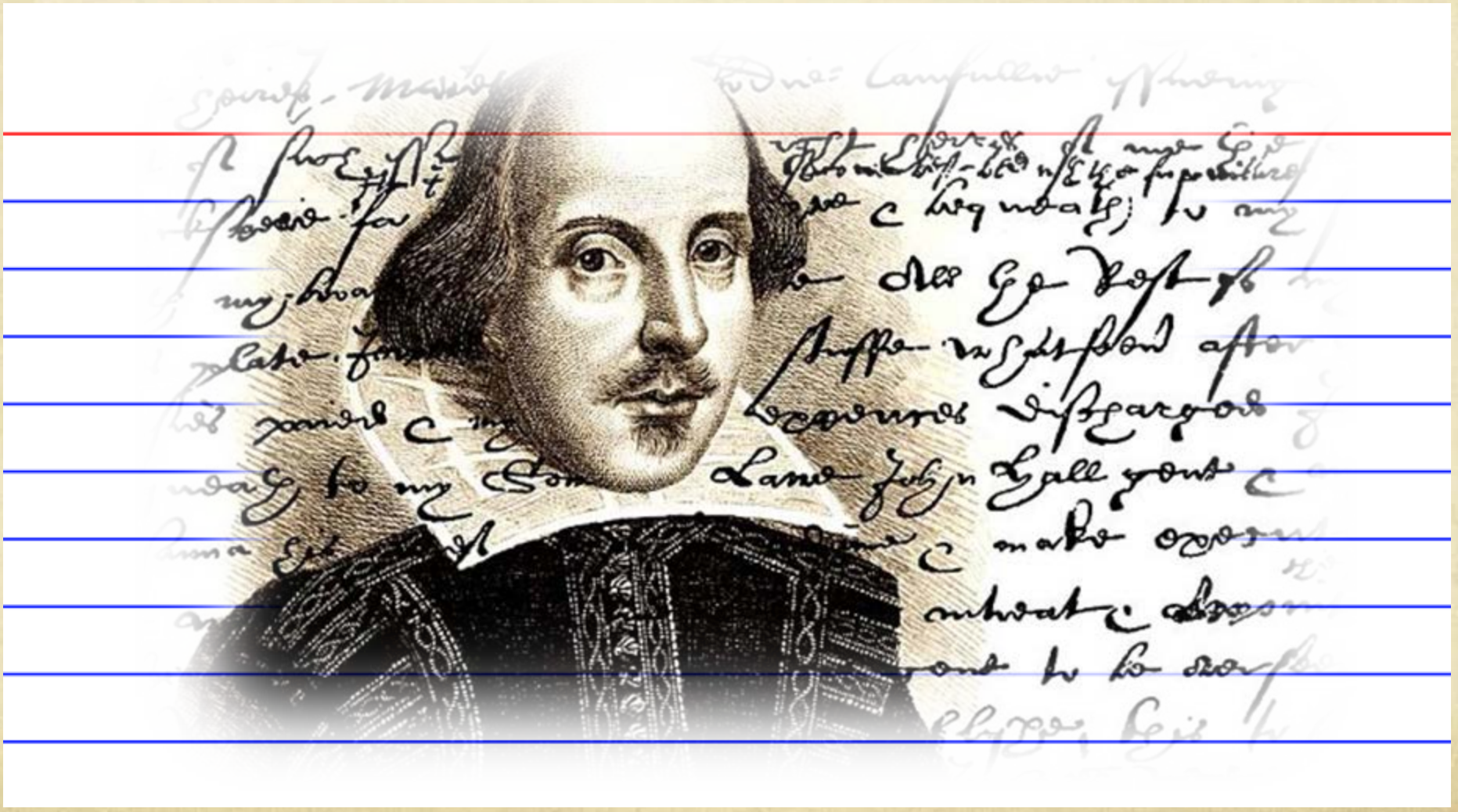
William Shakespeare.
Richard Burbadge.
John Hemmings.
Augustine Phillips.
William Kempt.
Thomas Poope.
George Bryan.
Henry Condell.
William Sly.
Richard Cowly.
John Lowine.
Samuell Crosse.
Alexander Cooke.

Samuel Gilburne.
Robert Armin.
William Ostler.
Nathan Field.
John Underwood.
Nicholas Tooley.
William Ecclestons.
Joseph Taylor.
Robert Benfield.
Robert Gough.
Richard Robinson.
John Shancke.
John Rice.

Why <u>must</u> I use <u>these</u> words <u>NOW</u>?

Thank You BILL!

The Index Card Trick



Henry V Act IV, Scene 3

This day is called the Feast of Crispian.

He that outlives this day and comes safe home

Will stand a-tiptoe when this day is named,

And rouse him at the name of Crispian.

He that shall see this day and live old age

Will yearly on the vigil feast his neighbors,

And say 'Tomorrow is Saint Crispian.'

Then will he strip his sleeve and show his scars,

And say 'These wounds I had on Crispin's day.'

Old men forget, yet all shall be forgot

But he'll remember, with advantages,

What feats he did that day. Then shall our names,

Familiar in his mouth as household words,

Harry the king, Bedford and Exeter,

Warwick and Talbot, Salisbury and Gloucester,

Be in their flowing cups freshly remembered.

We few, we happy few, we band of brothers—

For he today that sheds his blood with me

Shall be my brother; be he ne'er so vile

This day shall gentle his condition—

And gentlemen in England, now abed,

Shall think themselves accursed they were not here,

And hold their manhoods cheap whiles any speaks

That fought with us upon Saint Crispin's Day.

DEFINITIONS

Know exactly what you are saying at ALL times.

As You Like It

Phebe: But sure he's proud, and yet his pride becomes him.

Pride, 1) splendid show, beauty displayed, ornament: *began to clothe his wit in state and p.* Lucr. 1809. *in themselves their p. lies buried,* Sonn. 25, 7. *new unfolding his imprisoned p.* 52, 12. *why is my verse so barren of new p.?* 76, 1. *he of tall building and of goodly p.* 80, 12. *the purple p. that on thy* (the violet's) *soft cheek dwells,* 99, 3. *having such a scope to show her p.* 103, 2. *three winters cold have from the forests shook three summers' p.* 104, 4. *her hair, nor loose nor tied in formal plat, proclaimed in her a careless hand of p.* Compl. 30 (= a hand careless of ornament). *livery falseness in a p. of truth,* 105. *the madams did almost sweat to bear the p. upon them,* H8 I, 1, 25. *let two more summers wither in their p.* Rom. I, 2, 10. *'tis much p. for fair without the fair within to hide,* I, 3, 89 (it is a great ornament of external beauty, to enclose internal excellence).

2) state of being at the highest pitch: *while lust is in his p.* Lucr. 705. *in the very heat and p. of their contention,* H4A I, 1, 60. *a falcon towering in her p. of place,* Mcb. II, 4, 12. Hence = prime, glory: *thou*

3) self-esteem, mostly in a bad sense, haughtiness, arrogance: Ven. 278. Err. IV, 3, 81. LLL II, 36. As I, 2, 264. II, 7, 70. III, 5, 114. All's I, 2, 37. R2 I, 3, 129. III, 2, 81. IV, 206. V, 5, 22. 88. H4A I, 1, 92. III, 1, 185. H4B IV, 5, 171. H5 V Chor. 20. H6B I, 1, 172. 180. 201. I, 3, 179. II, 2, 71. IV, 1, 60. H6C II, 2, 159. H8 I, 1, 68. II, 2, 82. II, 4, 110. Troil. I, 3, 316. 371. 391. II, 3, 95. 162. 165. 181. 215. 228. III, 3, 45. 47. 136. IV, 5, 79. 82. Cor. II, 1, 22. 28. 42. II, 3, 227. III, 2, 126. IV, 6, 31. IV, 7, 37. V, 3, 170. Tit. IV, 3, 62. Tim. IV, 3, 240. Hml. I, 1, 83. Oth. I, 1, 12. II, 3, 98. Cymb. II, 4, 72. Per. I, 4, 30. *to take p.* = to be proud, to glory in sth.: *my gravity, wherein I take p.* Meas. II, 4, 10. *men of all sorts take a p. to gird at me,* H4B I, 2, 7. *took some p. to do myself this wrong,* Cor. V, 6, 37. = the thing of which men are proud: As III, 2, 81. H4A I, 1, 83.

4) cold selfishness, unkindness: *in thy p. so fair a hope is slain,* Ven. 762. *this p. of hers,* Gent. III, 1, 72. *stand I condemned for p. and scorn so much?* Ado III, 1, 108. 109. *maugre all thy p., nor wit nor reason can my passion hide,* Tw. III, 1, 163. *let p., which she calls plainness, marry her,* Lr. I, 1, 131. *fall and blast her p.* II, 4, 170. cf. also As III, 5, 114.

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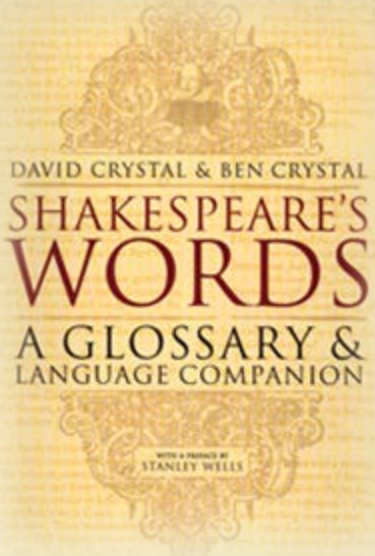

As You Like It

Phebe: But sure he's proud, and yet his pride becomes him.

pride *(n.)* **1** splendour, magnificence, pomp **E3** I.ii.148 [Countess to King Edward, of her house] *inly beautified / With bounty's riches and fair hidden pride;* **E3** I.ii.153, 159; **KL** II.iv.180; **Sonn** 80.12, 103.2

2 prime, best condition, fullness of growth **3H6** V.vii.4 [Edward to all] *What valiant foemen … / Have we mowed down in tops of all their pride!*

3 highest point, culmination, climax **1H4** I.i.60 [Westmorland to King Henry, of the two sides] *in the very heat / And pride of their contention*

4 honour, glory, renown **1H6** IV.vi.57 [Talbot to John Talbot] *commendable proved, let's die in pride;* **1H6** IV.vii.16

5 haughty power, arrogant force **1H6** III.ii.40 [Talbot alone] *hardly we escaped the pride of France;* **1H6** IV.vi.15

6 [of horses] spirit, vigour, mettle **1H4** IV.iii.22 [Vernon to Hotspur] *Your uncle Worcester's horse came but today, / And now their pride and mettle is asleep*

7 sexual desire, lustful excess **Cym** II.iv.177 [Posthumus alone, of Innogen] *covetings, change of prides, disdain* **Oth** III.iii.401 [Iago to Othello, of Desdemona and Cassio] *Were they … / As salt as wolves in pride* [i.e. on heat]; **Cym** II.iv.177

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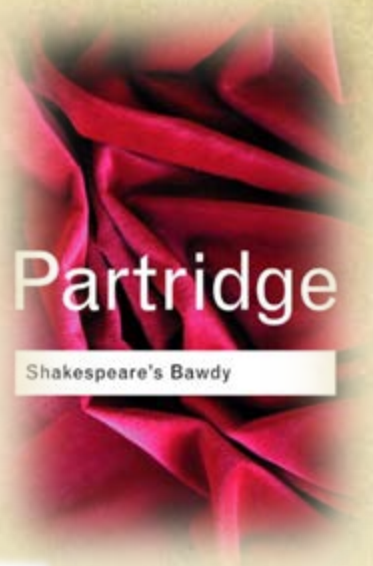


As You Like It

Phebe: But sure he's proud, and yet his pride becomes him.

prick out. 'To furnish with a **prick** or penis', is the under-sense of *Sonnets*, 20, vv. 13–14. (Cf. the preceding entry.)

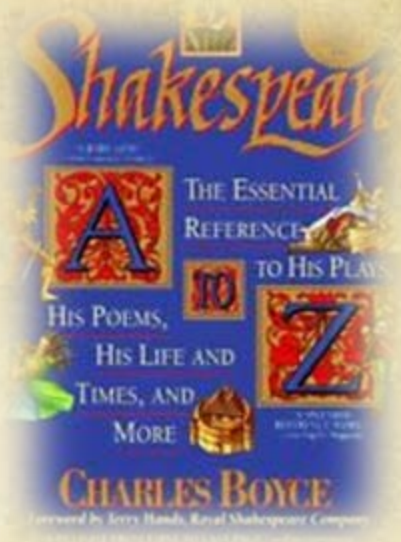
pricking. Copulation regarded as penetration as if by a prick or thorn. See preceding entry; and cf. **prick,** n.

pride. In *Sonnet* 151, the lines 'Flesh stays no farther reason; But, rising at thy name, doth point out thee As his triumphant prize. Proud of this pride, He is contented thy poor drudge to be, To stand in thy affairs, fall by thy side' clearly shows that, as 'flesh' here denotes 'penis', so 'pride' denotes 'insurgent penis'; compare the modern euphemism, *morning pride*; compare also *in pride* at *pride in*, below.

pride, in. (Of animals) in heat. See quotation at **prime.**

This phrase is obsolete: **in heat** and **in rut** survive. There seems, here, to be a cast-back to the centuries-obsolete sense 'prowess': *proud* and *prowess* are cognates.

DEFINITIONS



production the young Johnston FORBES-ROBERTSON played Hal. Another revival of 1874, by Charles CALVERT, was scrupulously Shakespearean.

In the 20th century *2 Henry IV* has been produced as part of the numerous cycles of the history plays that have been popular, notably those at STRATFORD in 1906, 1951, and 1964. Ralph RICHARDSON's performances as Falstaff in a 1945–1946 production of both *Henry IV* plays were particularly admired. Several history cycles on TELEVISION since the 1950s have included *2 Henry IV*. A 1987 London production demonstrated the continuing popularity of the *Henry IV* plays; both parts, along with *Henry V*, were staged on different nights of the week, and, most strikingly, theatre-goers responded with enthusiasm to marathon Saturday performances featuring all three works in succession.

Henry V, King of England (1387–1422) Historical figure and title character in *Henry V*, victorious leader of an English invasion of FRANCE (1) during the HUNDRED YEARS WAR. (The same individual appears as PRINCE [6] HAL in *1* and *2 Henry IV*.) Henry may be seen in two very different ways, in accordance with the play's essential ambivalence. The play may be taken either as an epic patriotic drama or as a satirical exposure of vicious hypocrisy, depending on one's interpretation of its protagonist; many episodes support both points of view. Henry has two dramatic functions: he is a hero whose exuberant leadership carries England to triumph over a traditional foe, yet he is also a coldly Machiavellian politician who is indifferent to the human costs of war.

Henry's stature as a model of kingship is evident from the outset. In 1.1 the Archbishop of CANTERBURY (1) extols Henry as a thoughtful and devout ruler, praising his understanding of religious, military, and political matters. The king's statesmanship is demonstrated in 2.1, when he solemnly warns of the grave consequences of war. Once agreed that honour requires him to invade France, his inflammatory response to the French AMBASSADOR (1) displays an invincible martial spirit. Henry's rule is secure within his realm, and he easily foils the assassination plot of CAMBRIDGE, SCROOP (1), and GREY (3) in 2.2 and sentences the conspirators to death. The skill with which he manipulates them demonstrates his ability to handle men, while his clemency to the drunken soldier, described in 2.2.39–43, mitigates his severity. On the eve of the invasion of France, we are told, 'all the youth of England are on fire . . . following the mirror of all

Act 4, Scene 3

The English nobles, though ready to fight, comment on the degree to which they are outnumbered. Westmoreland wishes they had reinforcements from England, but Henry observes that their triumph will be the greater because they are fewer. He would prefer that the faint-hearted depart so that the honour of the battle need be shared only by those who are worthy. He predicts that the day will be long remembered as a great one for England and that all those present will value the experience for the rest of their lives. Montjoy reappears with another offer of peace for ransom, but Henry sends him back with a proud refusal.

VERSE & PROSE

Hermione Come on then, and giv't me in mamie sec.

entering with his train

Leontes Was hee met there? his Traine? Camillo with him?

45 **Lord** [11] Behind the tuft of Pines I met them, never
Saw I men scowre so on their way: I eyed them
Even to their Ships.

Leontes How blest am I
In my just Censure? in my true Opinion?
50 Alack, for lesser knowledge, how accurs'd,
In being so blest? There may be in the Cup
A Spider steep'd, and one may drinke; depart,
And yet partake no venome: (for his knowledge
Is not infected) but if one present
55 Th'abhor'd Ingredient to his eye, make knowne
How he hath drunke, he cracks his gorge, his sides
With violent Hefts: I have drunke, and seene the Spider.
Camillo was his helpe in this, his Pandar:
There is a Plot against my Life, my Crowne;
60 All's true that is mistrusted: that false Villaine,
Whom I employ'd, was pre-employ'd by him:
He ha's discover'd my Designe, and I
Remaine a pinch'd thing; yea, a very Trick
For them to play at will: how came the Posternes
So easily open?

VERSE & PROSE

ENTER LAUNCE, PROTHEUS, JULIA, SILVIA

Launce When a mans servant shall play the Curre with him (looke you) it goes hard: one that I brought up of a puppy: one that I sav'd from drowning, when three or foure of his blinde brothers and sisters went to it: I have taught him (even as one would say precisely, thus I would teach a dog) I was sent to deliver him, as a present to Mistris Silvia, from my Master; and I came no sooner into the dyning-chamber, but he steps me to her Trencher, and steales her Capons-leg: O, 'tis a foule thing, when a Cur cannot keepe himselfe in all companies: I would have (as one should say) one that take upon him to be a dog indeede, to be, as it were, a dog at all things. If I had not had more wit then he, to take a fault upon me that he did, I thinke verily hee had bin hang'd for't: sure as I live he had suffer'd for't: you shall judge: Hee thrusts me himselfe into the company of three or foure gentleman-like-dogs, under the Dukes table: hee had not bin there (blesse the marke) a pissing while, but all the chamber smelt him: out with the dog (saies one) what cur is that (saies another) whip him out (saies the third) hang him up (saies the Duke.) I having bin acquainted with the smell before, knew it was Crab; and goes me to the fellow that whips the dogges: friend (quoth I) you meane to whip the dog: I marry doe I (quoth he) you doe him the more wrong (quoth I) 'twas I did the thing you wot of: he makes me no more adoe, but whips me out of the chamber: how many Masters would doe this for his Servant? nay, ile be sworne I have sat in the stockes, for puddings he hath stolne, otherwise he had bin executed: I have stood on the Pillorie for Geese he hath kil'd, otherwise he had sufferd for't: thou think'st not of this now: nay, I remember the tricke you serv'd me, when I tooke my leave of Madam Silvia: did

not

HEIGHTENED & DIRECT

Romeo: But soft, what light through yonder window breaks?
It is the east, and Juliet is the sun,
Arise, fair sun and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more faire then she. ...

Juliet: ...Fain would I dwell on form, fain, fain, deny
What I have spoke; but farewell, complement,
Dost thou love me?

HEIGHTENED & DIRECT

Objective: To get something to eat. I'm Hungry.

- Grandmother: "That was wonderful. May I please have more?"
- Friend: "Hey, gimme a piece of pizza!"

THANK YOU BILL

FULL STOPS

. PERIOD ? QUESTION MARK ! EXCLAMATION POINT

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Warwick and Talbot, Salisbury and Gloucester,

Be in their flowing cups freshly remembered.

We few, we happy few, we band of brothers—

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Shall be my brother; be he ne'er so vile

This day shall gentle his condition—

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EXERCISE

. PERIOD ? QUESTION MARK ! EXCLAMATION POINT

EXERCISE: Full Thought Musical Chairs

1. Find all of the complete thoughts (. ? !) in a speech.
2. Set that many chairs next to each other.
3. Speak the speech. Each time you come to a complete thought (. ? !) change chairs.

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IAMBIC PENTAMETER GUIDELINES

Shakespeare wrote his verse plays in iambic pentameter. This poetic form of language contains five feet and ten syllables per line. The pattern is:

ba-dum, ba-dum, ba-dum, ba-dum, ba-dum.

∪ / ∪ / ∪ / ∪ / ∪ /
I went to buy a loaf of bread today.

∪ / ∪ / ∪ / ∪ / ∪ /
This day is called the Feast of Crispian.

MONOSYLLABIC WORDS

Henry V

King Henry: Then will he strip his sleeve, and show his scars,

"BIG BUT" WORDS

Stress the "Small Words" BUT, YET, OR, THEREFORE, IF, etc.

Always stress NOW, ALL, LONG

Macbeth

Macduff: What, all my pretty chickens and their dam
At one fell swoop?

Malcolm: Dispute it like a man.

Macduff: I shall do so; but I must also feel it as a man.

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REPEATED WORDS AND SOUNDS

- Assonance

  He that shall see this day and live old age

  Will yearly on the vigil feast his neighbors,

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- Alliteration

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LISTS = BUILD

Shakespeare LOVES lists. They are everywhere in his plays.

<u>Henry V</u>

King Henry: But tell the Dauphin I will keep[1] my state,

Be[2] like a king, and show[3] my sail of greatness

When I do rouse me in my throne of France.

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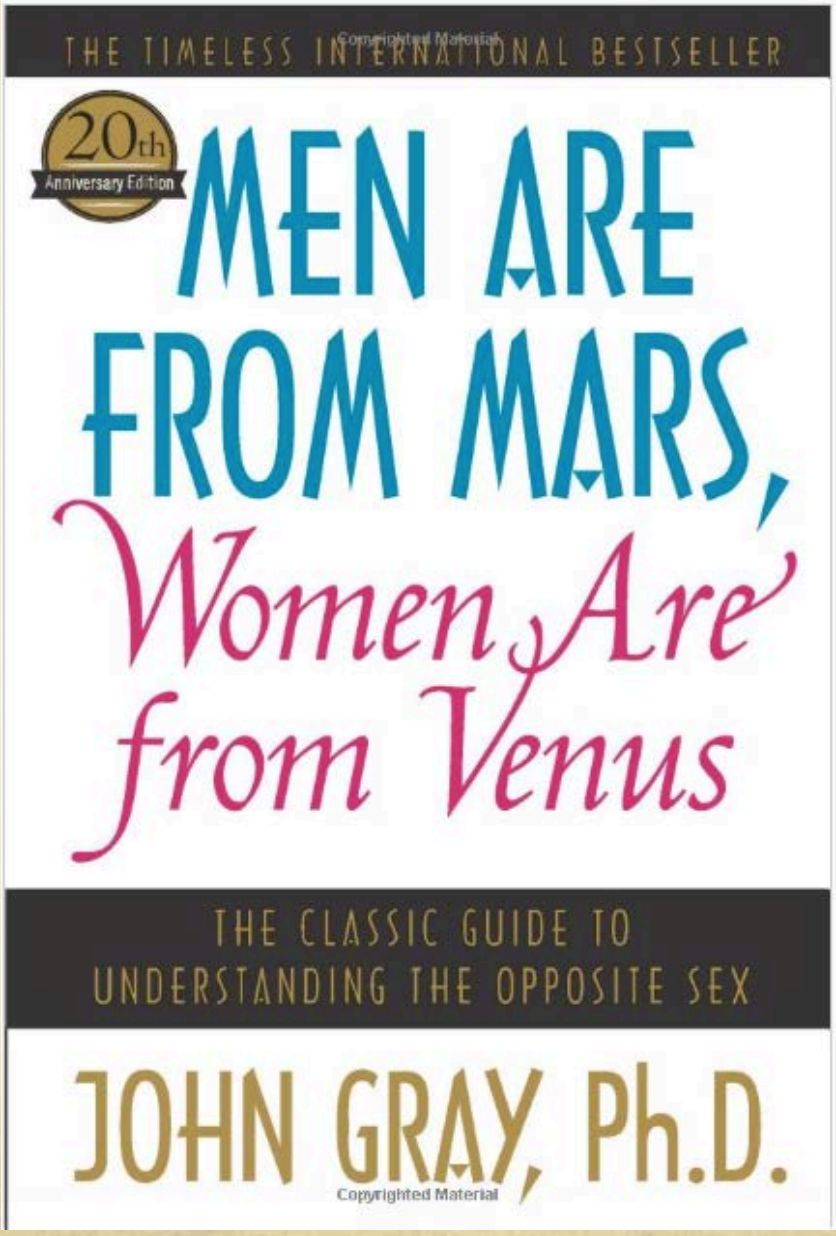
ANTITHESIS

<u>Henry VI, Pt. 2</u>

Eleanor: Dark shall be my light, and night my day,

To think upon my pomp shall be my hell.

ANTITHESIS


THE TIMELESS INTERNATIONAL BESTSELLER
20th Anniversary Edition
MEN ARE FROM MARS,
Women Are from Venus
THE CLASSIC GUIDE TO UNDERSTANDING THE OPPOSITE SEX
JOHN GRAY, Ph.D.
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ANTITHESIS

Bruce Springsteen – "Born To Run" In the day we sweat it out in the streets of a runaway American dream

At night we ride through mansions of glory in suicide machines

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EXERCISE: ENDS OF LINES

Crispian
home
named
Crispian
age
neighbors
Crispian
scars
day
forgot
advantages
names
words

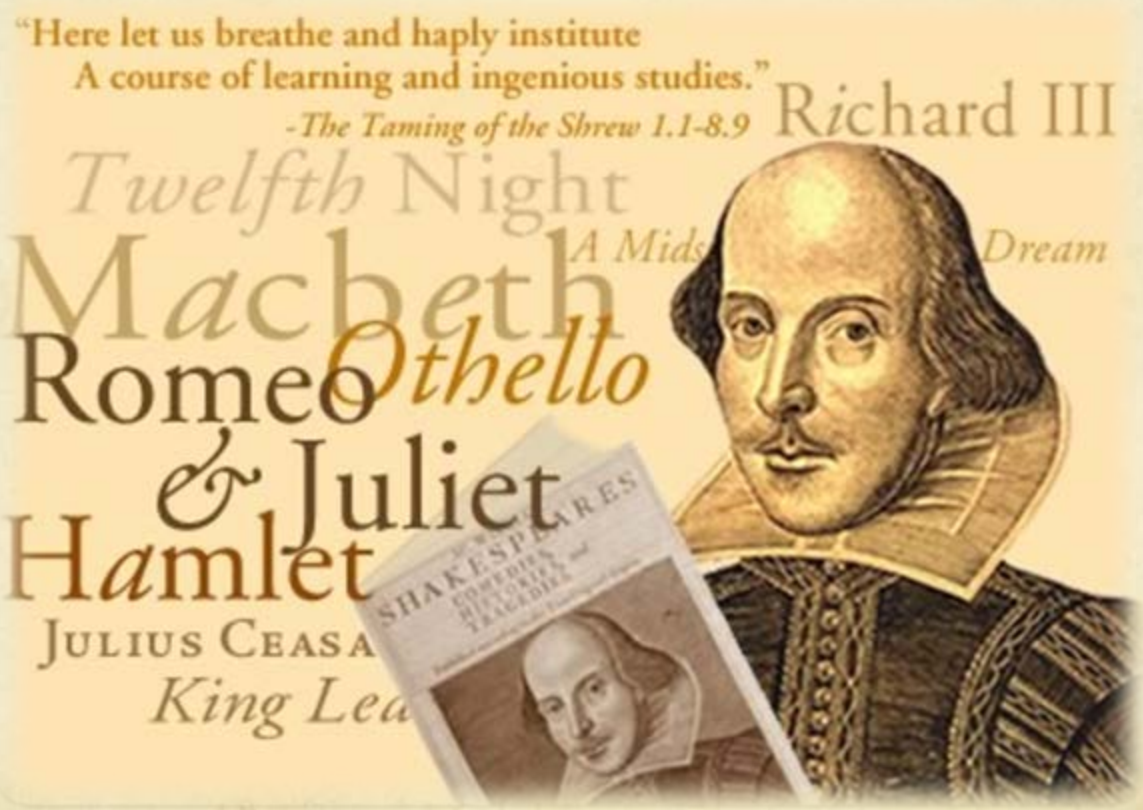
Exeter
Gloucester
remembered
brothers
me
vile
condition
abed
here
speaks
Day

THANK YOU BILL!

KICK THE PILLOW

1. Place a pillow on the floor and stand by it.
2. Speak your piece.
3. Kick the pillow on the tenth (or final) syllable of the verse line.
   A. If you encounter a final word of many syllables, be disciplined. Kick the pillow only on the final syllable – not at the start of the word.
   B. Do not kick the pillow early.
   C. Do not kick the pillow after you speak the final syllable.
   D. <u>Do</u> kick the pillow right on that final syllable.

This exercise enables the actor to get their body physically involved in speaking the language, and also help the actor support the final word or syllable in the verse line.

I have a kind soul, that would give thanks!

–*King John*