chicago shakespeare on navy pier theater

What Makes a Hero? Teaching Shakespeare

Henry V Teacher Workshop – May 3, 2014

8:00 a.m.	**Registration and Coffee**
8:30 a.m.	**Welcome and Introduction**, Marilyn Halperin, Director of Education
8:45 a.m.	**From a Scholar's Perspective**, Regina Buccola, Ph.D.
9:45 a.m.	**Text Work,** Kevin Long, M.A.
10:45 a.m.	**Break**
11:00 a.m.	**In the Classroom (Chapter 1),** Tim Duggan, Ed.D.
11:30 a.m.	**From a Director's Perspective,** Christopher Luscombe
12:00 p.m.	**In the Classroom (Chapter 2),** Tim Duggan, Ed.D.
12:30 p.m.	**Wrap-up and Evaluation**

Over for more…

Team Shakespeare arts-in-education activities for *Henry V* made possible by Sheila Penrose and Ernie Mahaffey.

Regina Buccola, Ph.D. has worked with CST's Education Department since 1999 when, as a doctoral candidate at UIC, she interned with Marilyn Halperin. She has introduced hundreds of teachers to the works of Shakespeare through our teacher training programs and illuminated his plays for literally thousands of theater-goers through the Pre•Amble pre-performance lecture series. Dr. Buccola is an Associate Professor of English at Roosevelt University in Chicago, where she specializes in Shakespeare, non-Shakespearean early modern drama, and Women's and Gender Studies. Her work has appeared in numerous journals, including *Sixteenth-Century Studies* and *Early Theatre Journal*. She is the author of *Fairies, Fractious Women and the Old Faith: Fairy Lore in Early Modern British Drama and Culture* and editor of *A Midsummer Night's Dream: A Critical Guide*. She recently co-edited a collection of essays in honor of CST's first twenty-five years, entitled *Suiting the Action to the Word: Chicago Shakespeare Theater*.

Timothy Duggan, Ed.D., associate professor in the School of Education at Northeastern Illinois University, and liaison for NEIU's partnership with Amundsen High School. Dr. Duggan has taught English at both the high school and college levels and has served as the Director of Education and Outreach for the Nebraska Shakespeare Festival in Omaha, where he managed and performed in a traveling company. He has published teaching guides for *Hamlet* and *Julius Caesar* with Prufrock Press. His latest guide for *Lord of the Flies* was published in June of 2013. He also has published two recordings of original music inspired by Shakespeare.

Kevin Long, M.A., is the Director of Theatre and Assistant Professor of Theatre at Harper College in Palatine, IL, the recipient of the Illinois Theatre Association's 2012 Award for Excellence in College Theatre Teaching, and is an associate member of the Stage Directors and Choreographers Society. Kevin has worked professionally in various equity and summer stock theatres in New Jersey, Pennsylvania, West Virginia, Indiana and Illinois. Kevin has been teaching acting and theatre classes for over twenty-five years and has directed over fifty productions including his recent highly acclaimed production of *Parade* (Winner: 2013 BroadwayWorld Chicago for Best Revival of a Musical, Resident Non-Equity). Additionally, Kevin frequently presents the workshop "Shakespeare Whispers in Your Ear" which explores the language and theatre of Shakespeare through the use of the First Folio.

Christopher Luscombe, **Director**, makes his Chicago Shakespeare Theater debut. US directing credits include *Hay Fever* (Guthrie Theater). UK directing credits include: *The Shakespeare Revue* (Royal Shakespeare Company, Vaudeville Theatre); *Star Quality*, *The Madness of George III* (Apollo Theatre); *Home and Beauty* (Lyric Theatre); *Fascinating Aïda - One Last Flutter* (Oliver Award nomination–Best Entertainment, Harold Pinter Theatre); *The Comedy of Errors, The Merry Wives of Windsor* (Shakespeare's Globe); *The Rocky Horror Show, Spamalot* (Playhouse Theatre); *A Midsummer Night's Dream* (Regent's Park Open Air Theatre); *Enjoy* (Gielgud Theatre); *Alphabetical Order* (Hampstead Theatre); *When We Are Married* (Olivier Award nomination–Best Revival, Garrick Theatre); *Travels with My Aunt* (Menier Chocolate Factory); *Masterpieces* (Birmingham Repertory Theatre); *Little Shop of Horrors*, *The History Boys* (West Yorkshire Playhouse); *Things We Do for Love* (Harrogate Theatre); *Candida* (Oxford Stage Company); *The Likes of Us* (Sydmonton Festival); *Arms and the Man* (Salisbury Playhouse); *A Small Family Business* (Watford Palace Theatre); *Hobson's Choice* (Crucible Theatre, Sheffield); and tours of *The Importance of Being Earnest, Tell Me on a Sunday, The Lady in the Van, Lord Arthur Savile's Crime, Single Spies, Dandy Dick* and *Blue/Orange*. In the summer he will be directing *Love's Labour's Lost* and *Love's Labour's Won* for the Royal Shakespeare Company.

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Saturday, May 3, 2014
Gina Buccola, Ph.D., Roosevelt University

Comparing Three Accounts of the Parley Before Agincourt

Shakespeare's *Henry V*
Act IV, Scene 3

I pray thee bear my former answer back.
Bid them achieve me, and then sell my bones.
Good God, why should they mock poor fellows thus?
The man that once did sell the lion's skin
While the beast lived, was killed with hunting him. 5
A many of our bodies shall no doubt
Find native graves, upon the which, I trust,
Shall witness live in brass of this day's work.
And those that leave their valiant bones in France,
Dying like men, though buried in your dunghills, 10
They shall be famed, for there the sun shall greet them
And draw their honors reeking up to heaven
Leaving their earthly parts to choke your clime,
The smell whereof shall breed a plague in France.
Mark then abounding valor in our English, 15
That being dead, like to the bullet's crazing
Break out into a second course of mischief
Killing in relapse of mortality.
Let me speak proudly. Tell the Constable
We are but warriors for the working day. 20
Our gayness and our gilt are all besmirched
With rainy marching in the painful field.
There's not a piece of feather in our host
(Good argument, I hope, we will not fly)
And time hath worn us into slovenry. 25
But by the mass, our hearts are in the trim,
And my poor soldiers tell me yet ere night
They'll be in fresher robes, or they will pluck
The gay new coats o'er the French soldiers' heads
And turn them out of service. If they do this— 30
As, if God please, they shall—my ransom then
Will soon be levied. Herald, save thou thy labor.
Come thou no more for ransom, gentle herald.
They shall have none, I swear, but these my joints,
Which if they have, as I will leave 'em them, 35
Shall yield them little. Tell the Constable.

Over for more…

***Famous Victories* (Anonymous)**
Parley Before Agincourt, Scene 13

Why then belike your high Constable
Sends to know what I wil giue for my ransome?
Now trust me Herald, not so much as a tun of tennis bals
No, not so much as one poore tennis ball,
Rather shall my bodie lie dead in the field, to feed crowes, ... [1200]
Then euer England shall pay one pennie ransome
For my bodie.

Holinshed's *Chronicles*
Parley Before Agincourt

Here we may not forget how the French thus in their jollity sent an herald to King Henry to inquire what ransom he would offer. Whereunto he answered that within two or three hours he hoped it would so happen that the Frenchmen should be glad to common rather with the Englishmen for their ransoms than the English to take thought for their deliverance, promising for his own part that his dead carcass should rather be a prize to the Frenchmen than that his living body should pay any ransom.

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Suggested Bibliography

Print Resources:

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Patricia, Anthony Guy. "'The Courses of His Youth Promised It Not': *Henry V* and the Play of Memory." *Journal of the Wooden O Symposium*. 9 (2009): 61-80.

Shakespeare Expressed: Page, Stage, and Classroom in Shakespeare and His Contemporaries. Ed. Kathyrn M. Moncrief, Kathryn R. McPherson, and Sarah Enloe. Madison: Fairleigh Dickinson University Press, 2013. Print.

Shakespeare Up Close: Reading Early Modern Texts. Ed. Russ McDonald, Nicholas D. Nace and Travis D. Williams. The Arden Shakespeare. London: Bloomsbury 2012. Print.

Shakespeare, William. *King Henry V*. Ed. T. W. Craik. The Arden Shakespeare. Ed. Richard Proudfoot, Ann Thompson, and David Scott Kastan. New York: Routledge, 1995. Print.

Online Resources:

Anonymous. *The Famous Victories of Henry the Fifth*. London, 1598. Elizabethan Authors. Eds. Robert Brazil and Barbara Flues. Online. < http://www.elizabethanauthors.org/famvic101.htm>

Holinshed, Raphael. *Chronicles of England, Scotland, and Ireland 1587* (Selection). Ed. James Mardock. Internet Shakespeare Editions. Online. <http://internetshakespeare.uvic.ca/Annex/Texts/Holinshed/H5/section/Henry's accession and reformation>

Shakespeare, William. *The Chronicle History of Henry the Fifth, with his battle fought at Agincourt in France, together with Ancient Pistol*. Ed. James Mardock. Internet Shakespeare Editions. Online. <http://internetshakespeare.uvic.ca/Library/Texts/H5/Q1M/default/>

---. *Henry V*. Ed. James Mardock. Internet Shakespeare Editions. Online. <http://internetshakespeare.uvic.ca/Annex/Texts/H5/FM/default/>

Film Resources:

Henry V. Dir. Kenneth Branagh. (1989; MGM Home Entertainment, 2000), DVD.

Henry V. Dir. Laurence Olivier. (1944; Criterion, 1999), DVD.

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Saturday, May 3, 2014
Kevin Long, M.A., Harper College

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 5
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 10
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, 15
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— 20
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.

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Experience is by industry achieved,
And perfected by the swift course of time.
The Two Gentlemen of Verona

Exercise: Full Stop Musical Chairs

1. Find all of the full stops in your speech (. ! ?) and highlight the last four words before the full stop punctuation.
2. Set as many chairs next to each other.
3. Speak the speech. Each time you come to a Full Stop, change chairs.

This exercise helps to hear and identify the major thoughts of a speech and get it into your body.

Exercise: Ascend the Stairs: Repetition and Lists

1. Find a staircase
2. Speak your piece. As you speak your piece, go up one step each time you either repeat a word or build in a list of words. Do not look at the stairs. They are there, focus on affecting change in the other character while ascending the stairs.

This exercise demonstrates that all repeated words and lists require energy builds as they develop. The exercise also works in reverse – depending upon the intent of the character.

Exercise: Ends of Lines and "Kick the Pillow"

1. Take your speech and write down the last word in every line.
2. Speak them aloud – slowly.

This first part of the exercise reveals how the character's thinking is clearly presented. This exercise also mysteriously reveals the very argument of the speech itself.

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, as well as help the actor support the final word or syllable in the verse line.

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Bibliography of Suggested Texts

Boyce, Charles. Shakespeare A to Z. New York: Dell Publishing, 1991.
(http://tinyurl.com/shakespeareatoz)

Crystal, David, and Ben Crystal. Shakespeare's Words: A Glossary and Language Companion. London: Penguin, 2002.
(http://www.shakespeareswords.com/Glossary.aspx)

Edelstein, Barry. Thinking Shakespeare. New York: Spark Publishing, 2007.

Partridge, Eric. Shakespeare's Bawdy. New York: Routledge, 1955.

Schmidt, Alexander. Shakespeare Lexicon and Quotation Dictionary. Vols. I and II.
New York: Dover Publications, Inc., 1971.
(A – M: http://archive.org/stream/shakespearelexic01schm#page/n0/mode/2up)
(N – Z: http://archive.org/stream/shakespearelexi07schmgoog#page/n0/mode/2up)

THANK YOU BILL!

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Sweep Sheet

Your Name_____ **Period**_____

I have reviewed the text carefully and have marked the clues in the text.

Text Clue	What does this mean?	How do I score the text?	How can I play with these clues to better understand the text?	
Definitions	Become a "Lexicon Master" by looking up all unfamiliar words in a lexicon—a special dictionary for Shakespeare.	Circle the unfamiliar word. In the margin, write the definitions you found in the lexicon (or in a dictionary if you can't find it in the lexicon).	Refer to your definitions as you read the text until you feel confident in your understanding.	
Full Stops	Only three punctuation marks signal the end of a thought when they appear at the end of a verse line: a period, question mark, or exclamation point.	Mark a "B" (for "Breath") next to each period, question mark and exclamation point at the end of a verse line.	When you come to a full stop, try taking a big breath to help you hear the end of one thought and the beginning of another.	
Repeated Words and Phrases	Words or phrases that are repeated in the text: they may appear in the same or adjacent lines, but they don't have to—they might even appear in a conversation between two different characters.	Underline the repeated word or phrase once the first time it occurs, twice the second time it occurs, and so on...	When you come to a repeated word or phrase, try "lifting" or "punching" the repeated word(s) each time it is repeated so that the repetition stands out.	
Repeated Sounds	Repeated consonant sounds (alliteration) or repeated vowel sounds (assonance) that appear in the same or neighboring lines.	Place an accent mark over each repeated consonant sound and a long dash over each repeated vowel sound.	Play with the repeated sounds by exaggerating them. What might the repeated sounds suggest about a character's emotional state? Playing with the sounds of the words Shakespeare chooses may lead to some interesting character insights.	
Antithesis	Words or phrases in the text that have opposite meanings. Opposite words are often used to explain a problem that a character is working through.	Circle the two words or phrases that are opposite, and draw a line connecting them.	Try stressing the opposites in the lines so that listeners can connect the opposing thoughts with one another.	
Monosyllabic Lines	Lines and phrases that only contain one-syllable words.	Double underline each monosyllabic line or phrase.	Take your time as you read, letting each word resonate—and allowing us to hear them!	
"Big But" Words	Small words like "but," "yet," "therefore," "and" and "if" often indicate a character's thought process taking a turn in direction.	Draw a box around these words.	Stress the small words as you read out loud. Does the character's argument seem to change direction when you encounter these words?	
Lists	Lists are often a signal of the character's need to communicate. Sometimes one example isn't enough so they add another and another until the idea in question has been thoroughly expressed.	Number each new item in the list.	As you read a list, play with stressing each new item with growing urgency. As the character works to be understood, pressure builds on the words used.	

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Tim Duggan, Ed.D., Northeastern Illinois University

Henry V
Act IV Scene 3

WESTMORLAND
O that we now had here
But one ten thousand of those men in England
That do no work today.

KING
What's he that wishes so?
My cousin Westmorland. No, my fair cousin.
If we are marked to die, we are enough 5
To do our country loss. And if to live,
The fewer men, the greater share of honor.
God's will, I pray thee wish not one man more.
By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost. 10
It yearns me not if men my garments wear.
Such outward things dwell not in my desires.
But if it be a sin to covet honor,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England. 15
God's peace, I would not lose so great an honor
As one man more, methinks, would share from me,
For the best hope I have. Oh, do not wish one more!
Rather proclaim it, Westmorland, through my host
That he which hath no stomach to this fight 20
Let him depart. His passport shall be made,
And crowns for convoy put into his purse.
We would not die in that man's company
That fears his fellowship to die with us.
This day is called the Feast of Crispian. 25

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Henry V
Act I, Prologue

O for a muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act, A
And monarchs to behold the swelling scene.

Then should the warlike Harry, like himself,
Assume the port of Mars, and at his heels
(Leashed in, like hounds) should famine, sword and fire B
Crouch for employment. But pardon, gentles all,

The flat unraisèd spirits, that hath dared,
On this unworthy scaffold, to bring forth
So great an object. Can this cockpit hold C
The vasty fields of France? Or may we cram

Within this wooden O the very casques
That did affright the air at Agincourt?
Oh, pardon: since a crooked figure may D
Attest in little place a million,

And let us, ciphers to this great account,
On your imaginary forces work.
Suppose within the girdle of these walls E
Are now confined two might monarchies,

Whose high uprearèd and abutting fronts
The perilous narrow ocean parts asunder.
Piece out our imperfection with your thoughts. F
Into a thousand parts divide one man,

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And make imaginary puissance.
Think when we talk of horses that you see them
Printing their proud hooves i'th'receiving earth, G
For 'tis your thoughts that now must deck our kings,

Carry them here and there, jumping o'er times,
Turning th'accomplishment of many years
Into an hour-glass. For the which supply H
Admit me Chorus to this history,

Who, Prologue-like, your humble patience pray,
Gently to hear, kindly to judge our play.

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Connecting with the Audience
Activities for the Chorus of *Henry V*

Actors must connect with audiences in order to engage them in a play. This task can be difficult, especially when the playing space is thrust or in the round. Actors must be aware that their backs are turned to certain audience members regardless of which way they are facing. This situation is especially difficult with a single actor on stage. Using the opening chorus of *Henry V*, here are some different ways to explore how to make connections with the audience.

1. **Single Actor, Proscenium.** Place a single actor in a playing space, and have all others present stand facing him, similar to a proscenium playing space. Have the "audience members" raise their right arms above their heads with palms facing the actor. This position indicates that they are listening, attentive, and engaged by the actor. If audience members begin to feel as though the actor is not engaging them, they should slowly start to lower their arm. That will cue the actor that he or she must make some kind of contact with those audience members, to bring them back. The group should study the techniques the actor uses to engage the audience. Discuss ways the actor can succeed in keeping everyone engaged.
2. **Single Actor, Thrust or Round.** Next, have everyone present stand in a circle or a horseshoe shape, so that they surround the actor. Repeat the activity. As this is a more difficult task for the actor, and the actor will not be able to see every audience member, add a sound effect: if an audience member is not engaged, and his or her arm gets below horizontal, have that person start to make a beeping noise to alert the actor, "Engage me! You're losing me!" Discuss strategies the actor uses or could use to keep everyone engaged.
3. **Single Actor, Shared Speech.** Try having a new person enter the space, taking the place of the first actor, at the end of every fourth line, regardless of whether there is a stop at the end of the line. That person must take the space and engage the audience. Discuss the effect of this change.
4. **Add an Actor (or Actors).** Now it's time to call in some troops. Add a second actor to the stage to share the speech, and see how adding that actor changes the level of engagement. Add a third. A fourth. Play with having the actors share the speech, speak it in unison, or even in the round. Discuss how this changes the level of engagement. How do the actors distribute themselves around the stage. How do they interact with one another?
5. **Add rehearsal with signals.** In groups of 3 or 4, give students the opportunity to take a 4-line chunk of the Chorus speech, practice a novel way to present it in collaboration, and then piece the speech together with the entire class by having each group perform. Discuss the choices they made, and how the text, together with the conditions of the playing space, determined those choices.

Note: This workshop is adapted from a performance workshop by Actors from the London Stage, Shakespeare Association of American Annual Meeting, St. Louis, MO, April 10, 2014.

Over for more…

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Note: Some ways to think about the role of the audience, courtesy of the American Shakespeare Center Education Department (Cass Morris, Sarah Enloe, Ralph Alan Cohen) with my notes:

1. Casting the audience. Involves speaking to an audience member or members as though they are part of the play with you. Involves making eye contact, speaking directly, and perhaps even coming in physical contact with audience member.
2. Using Audience as object/example. Similar to casting the audience, but not as direct, an actor may point to an audience member or members, while speaking to the larger audience or to another actor on stage.
3. Questioning or seeking information from the audience. Involves an actor turning to the audience, whether during a soliloquy or with other actors on stage, and asking a question as though the audience may be able to provide the answer (though not expecting the audience to actually give the answer).
4. Allying with the audience. Actor rhetorically includes the audience as though seeking support for an argument or indicating support for an argument, as though the actor is "one of us."
5. Speaking directly to another character. Fourth wall is up. Audience is not addressed directly or indirectly.