

Love's Labor's Lost

chicago
shakespeare theater
on navy pier



Don Armado, rendering by Costume Designer Christina Poddubniuk

Teacher Handbook

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Chicago Shakespeare Theater is Chicago's professional theater dedicated to the works of William Shakespeare. Founded as Shakespeare Repertory in 1986, the company moved to its seven-story home on Navy Pier in 1999. In its Elizabethan-style courtyard theater, 500 seats on three levels wrap around a deep thrust stage—with only nine rows separating the farthest seat from the stage. Chicago Shakespeare also features a flexible 180-seat black box studio theater, a Teacher Resource Center, and a Shakespeare specialty bookstall. In the autumn of 2017, a new, innovative performance venue, The Yard at Chicago Shakespeare, will be completed as a third performance space. The year-round, flexible venue can be configured in a variety of shapes and sizes with audience capacities ranging from 150 to 850, defining the audience–artist relationship to best serve each production.

Now in its thirtieth season, the Theater has produced nearly the entire Shakespeare canon: *All's Well That Ends Well*, *Antony and Cleopatra*, *As You Like It*, *The Comedy of Errors*, *Cymbeline*, *Edward III*, *Hamlet*, *Henry IV Parts 1 and 2*, *Henry V*, *Henry VI Parts 1, 2 and 3*, *Henry VIII*, *Julius Caesar*, *King John*, *King Lear*, *Love's Labor's Lost*, *Macbeth*, *Measure for Measure*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Othello*, *Pericles*, *Richard II*, *Richard III*, *Romeo and Juliet*, *The Taming of the Shrew*, *The Tempest*, *Timon of Athens*, *Troilus and Cressida*, *Twelfth Night*, *The Two Gentlemen of Verona*, *The Two Noble Kinsmen*, and *The Winter's Tale*. Chicago Shakespeare Theater was the 2008 recipient of the Regional Theatre Tony Award. Chicago's Jeff Awards year after year have honored the Theater, including repeated awards for Best Production and Best Director, the two highest honors in Chicago theater.

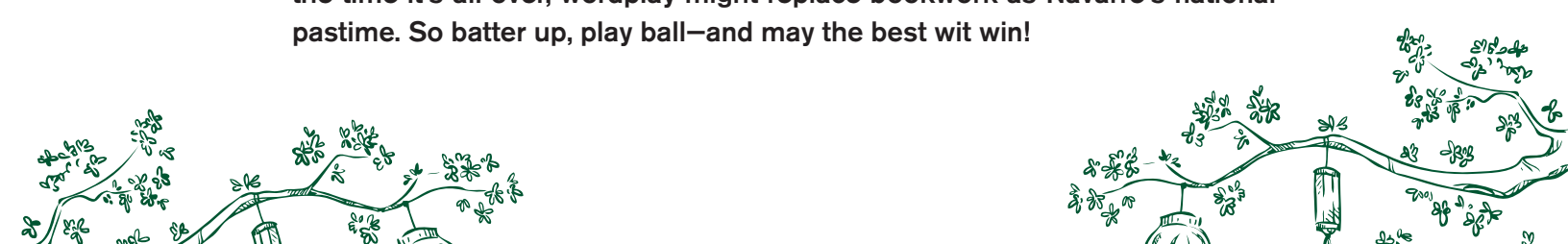
Since Chicago Shakespeare's founding, its programming for young audiences has been an essential element in the realization of its mission. Team Shakespeare supports education in our schools, where Shakespeare is part of every required curriculum. As a theater within a multicultural city, we are committed to bringing Shakespeare to life for tens of thousands of middle and high school students each year. Team Shakespeare's programming includes free teacher workshops, student matinees of main stage shows, post-performance discussions, comprehensive teacher handbooks, and an abridged, original production each year of one of the "curriculum plays." Team Shakespeare offers a region-wide forum for new vision and enthusiasm for teaching Shakespeare in our schools. In 2012, the Folger Shakespeare Library in Washington, DC, honored that vision with the prestigious Shakespeare Steward Award. The 2016-2017 Season offers a student matinee series for three of Chicago Shakespeare Theater's full-length productions: in the fall, *King Charles III*, a new play by Mike Bartlett; in the winter, Shakespeare's *Love's Labor's Lost*; and in the spring, *Shakespeare in Love*, a new adaptation by Lee Hall of the film by Marc Norman and Tom Stoppard. Also this winter, a 75-minute abridged version of *Romeo and Juliet* will be performed at the Theater on Navy Pier and will tour to schools and theaters across the region. We hope that you and your students will enjoy our work—and Shakespeare's creative genius brought to life on stage. □



Shakespeare's *Love's Labor's Lost*

In the country of Navarre, we meet a young king determined to be remembered forever. Not for his noble valor. Not for his sense of justice. But for studying. All the time. To ensure that they keep their eyes on the prize, the king makes his three best friends take a vow that for three whole years they will not sleep, eat, or see women. Sounds easy, but let's just say they get off to a rocky start.

To be fair to these young men, what would you do if suddenly faced with a surprise visit from a picture-perfect princess and her three lovely ladies-in-waiting? You could, presumably, suggest that they pitch some tents outside your place, but that's poor politics, not to mention manners... Gentlemen in the audience, prepare to watch your foibles exposed. Shakespeare's satire of words, wit and wisdom punishes the pretensions of pretty much every person in pants. Ladies, sit back, behold, and bask in your sex's superior sensibility. By the time it's all over, wordplay might replace bookwork as Navarre's national pastime. So batter up, play ball—and may the best wit win!



Introduction



Art That Lives

Drama is a living art. It is written to be performed live before a group of people who form an audience and experience it together, just as you will here at the Chicago Shakespeare Theater. This tradition of performance

and observance, of drama as communication, is an historically rich and complex one that reaches far back in time. Textual evidence from Egypt and Mesopotamia—even art like cave paintings depicting men disguised as animals—reveals that since ancient times, impersonation and imitation have been used not only ritually but also as a means of expression and communication, a way to impart the knowledge of the community.

The beginnings of Western drama further developed in the religious ritual and festivals of the ancient Greeks, while their theater also took on new emphasis as a sophisticated mode of storytelling, especially as a way of communicating the history of a culture and imagining new heroic tales. The drama of Europe's Middle Ages was closely tied to forms of religious observance, but the medievals also used theater to teach biblical stories, present the lives of saints, and creatively communicate the moral ideals of the community. It is this long and varied tradition of community engagement and communication through drama that Shakespeare and the Renaissance playwrights inherited—and from which they would both borrow and imagine new possibilities.

Drama not only depicts human communication, it *is* human communication. But in the theater, unlike television or film, a two-way communication occurs between the actors and their audience. When you experience theatrical storytelling, you are not simply on the receiving end of this communicative process: the audience, as a community, is also a participant. We are quite used to thinking about the actors' roles in a play, but may find it strange to imagine ourselves, the audience, playing an important role in this living art. Because theater is art that lives, each performance is guaranteed to be different, depending in part upon an audience's response.

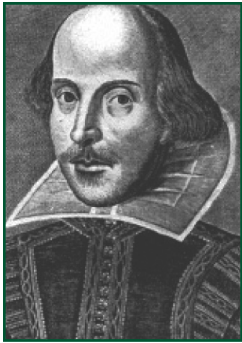
How can you help us give you the best performance we can?

- ▣ **Please, no talking during the performance.** It distracts the actors as well as the people sitting nearby.
- ▣ **Respond naturally to our play.** Emotions are part of drama. We hope that you'll laugh, cry and even gasp—but as a natural response to the story, and not in order to distract attention from the stage.
- ▣ **Please leave all “noisemakers”—**food, gum, cell phones, iPods, etc.—back at school or on the bus. In a quiet theater, wrappers, munching—and even a phone's vibration—are heard by all, the actors included.
- ▣ **No photographs of any kind, please.** Flashbulbs can make the actors lose their focus and can be dangerous. Digital cameras, along with all other kinds of recording devices, are prohibited, as is text-messaging.

A live performance depends upon its audience. In the theater, the audience hears and sees the actors, just as the actors hear and see the audience. When the actors experience a responsive, interested audience, their work is at its best—full of animation and energy. When the actors sense disinterest, they too are distracted, and the play they create is less interesting. One actor described the experience of live performance as a story told by the actors and audience together. In this sense, you are also a storyteller when you experience live theater. We hope you'll enjoy your role—and will help us to give you a dramatic experience that you'll always remember. ▣

[Theatrical performance] is essentially a sociable, communal affair. This is important. To resist this is, I think, to ruin one of the very important parts of the theatrical experience. Let the play and let the fact that temporarily you are not your private self, but a member of a closely fused group, make it easy for the performance to 'take you out of yourself.' This, I suggest, is the object of going to a play...to be taken out of yourself, out of your ordinary life, away from the ordinary world of everyday.

—TYRONE GUTHRIE, 1962



Bard's Bio

The exact date of William Shakespeare's birth is not known, but his baptism (traditionally held three days after a child's birth) was recorded on April 26, 1564. His father, John Shakespeare, was a tanner, glover, grain dealer, and prominent town

official of the thriving market town of Stratford-upon-Avon. His mother, Mary Arden, was the daughter of a prosperous, educated farmer. Though the records are lost, Shakespeare undoubtedly attended Stratford's grammar school, where he would have acquired knowledge of Latin and the classical writers, training in rhetoric and analysis of texts, and gained a smattering of arithmetic as well as instruction in the articles of the Christian faith. There is no record that Shakespeare acquired a university education of any kind.

At the age of eighteen, Shakespeare married Anne Hathaway, eight years his senior. They had one daughter, Susanna, followed by twins, Hamnet and Judith. Hamnet, Shakespeare's only son, died at age eleven. From 1585, the year in which the twins were baptized, until 1592, when he is first referred to as a dramatist in London, we know nothing of Shakespeare's life. Consequently, these seven so-called "lost years" are filled with legend and conjecture. We may never know what brought Shakespeare to London or how he entered its world of the theater. The first reference to Shakespeare as an actor and playwright appears in 1592 and was made by Robert Greene, a rival playwright and pamphleteer, who attacked Shakespeare as an "upstart crow" for presuming to write plays (when he was only a mere actor) and for copying the material of established dramatists.

By the early 1590s Shakespeare had emerged as a rising playwright in London, where he continued to enjoy fame and financial success as an actor, playwright, and part-owner of one of London's leading theater companies for nearly twenty years. Subsequent references to Shakespeare indicate that as early as 1594 he was not only an actor and a playwright, but also a partner in a new theatrical company, the Lord Chamberlain's Men, which soon became one of London's two principal companies. The company's name changed to the King's Men in 1603 with the accession of James I, and it endured until the Commonwealth closed the theaters in 1642.

During his career, Shakespeare wrote or collaborated on what most scholars now agree upon as thirty-eight plays. His earliest plays—including *Love's Labor's Lost*, *The Comedy of Errors*, *Richard III*, *King John*, and *The Taming of the Shrew*—were written between 1589 and 1594. Between 1594

and 1599, Shakespeare wrote both *Romeo and Juliet* and *Julius Caesar* as well as other plays, including *Richard II*, *The Merchant of Venice*, and *Twelfth Night*. His great tragedies—*Hamlet*, *Othello*, *King Lear*, and *Macbeth*—were composed between 1599 and 1607, and were preceded by his last play traditionally categorized as comedy, *Measure for Measure*. The earlier histories, comedies, and tragedies made way for Shakespeare's final dramatic form—the plays commonly termed "romances" or "tragicomedies" for their blending of the comic and tragic forms. Written between 1606 and 1611, the romances include *Cymbeline*, *Pericles*, *The Winter's Tale* and *The Tempest*. These were the plays of a playwright no longer bound by the constraints of his earlier forms.

Although some quarto versions of the plays were printed in Shakespeare's lifetime, there is no definitive extant evidence to suggest that he directly oversaw their publication. It was not until 1623, seven years after his death, that his complete plays were published in the First Folio. However, we do know that Shakespeare did oversee the publication of three narrative poems and a collection of 154 sonnets during his lifetime. Shakespeare retired in 1611 to live as a country gentleman in Stratford, his birthplace, until his death on April 23, 1616. ✓

Ow faire Hippolita,
Drawes on apace:
Another Moon; but
This old Moon waxes
Like to a Step-dame, or a Dowd
Long withering out a yong m
Hipp. Your daies wil quickly
Souce night wil quickly drey
And then the Moone, like to
Now bent in heauen, shal bel
Of our solemnities.
The. Go Philofraite,
Stirre vp the Athenian youth
Awake the pert and nimble fit
Turne melancholy forth to fe
The pale companion is not fo
Hippolita, I woo'd thee with
And wonne thy loue, doing

The First Folio

Throughout much of the Renaissance, plays did not occupy the same high cultural status that we attribute to them today. In fact, theatrical texts were not viewed as "literature" at all. When a play was published (if it was published at all) it was

printed inexpensively in a small book, called a "quarto," the sixteenth-century equivalent of our paperbacks. It was not until 1616, the year of Shakespeare's death, when a contemporary English poet and dramatist, Ben Jonson, published his own plays in a large-format book called a "folio"—the format traditionally reserved for the authoritative texts of religious and classical works—with the intention of challenging this pervasive understanding of theatrical texts as holding low literary value, that plays began to be understood as literature worthy of publication. Jonson was still chided as bold and arrogant for his venture for many years.

During Shakespeare's lifetime, only half of his plays were ever published, and those were printed as quartos. He did, however, oversee the publication of three narrative poems and a collection of 154 sonnets. It was not until seven years after the playwright's death that two of his close colleagues decided to gather his plays for publication in a move of three-fold significance: as a gesture of homage to a long-time friend and colleague; as a promotion

of the King's Men as a theater company of the highest cultural prestige; and as a financial venture with lucrative potential.

In 1623, what is now known as the First Folio, a book containing thirty-six of Shakespeare's estimated thirty-eight plays, was published. Modern textual scholars maintain that the First Folio was likely compiled from a combination of stage prompt books and other theatrical documents, the playwright's handwritten manuscripts (no longer extant), and various versions of some of the plays already published. Shakespeare's First Folio took five compositors two and one-half years to print. The compositors manually set each individual letter of type, memorizing the text line by line to increase efficiency, as they moved down the page. There was no editor overseeing the printing, and the compositors frequently altered punctuation and spelling. Errors caught in printing would be corrected, but due to the high cost of paper, earlier copies remained intact. Of the 1,200 copies of the First Folio that were printed, approximately 230 survive today, and each is slightly different. Chicago's Newberry Library contains an original First Folio in its rich collections.

Chicago Shakespeare Theater traditionally utilizes the First Folio as the basis for its play scripts. The First Folio still serves as a manual for many Shakespearean actors nearly 400 years after its publication because the plays as printed in the First Folio took theatrical documents as their basis for printing. Its punctuation, capitalizations, variant spellings, line breaks, and rhetorical structures all give clues to actors and directors about what words to emphasize and about what ideas are important—helping them to break open and examine the language. In Shakespeare's own theater company, with only a few days to rehearse each new play, these built-in clues were essential and provided information for members of the entire company. Today, these textual clues still help modern actors make the language easier to break apart—even though they're speaking language that's 400 years "younger" than ours. ▢

This is the book that gave us Shakespeare (or most of Shakespeare) ... But the way it presented Shakespeare was carefully calculated to make a collection of theatre works look plausible as what we would now call works of literature. The book not only gives us the texts; it gives us Shakespeare as a cultural icon.

—JOHN JOWETT, 2007



Shakespeare's England

Elizabeth I—daughter of Henry VIII and his second wife Anne Boleyn—ruled England for forty-five years from 1558 to 1603 in a time of relative prosperity and peace. “Few monarchs,” says Shakespearean scholar David Bevington, “have ever influenced an age so pervasively and left their stamp on it so permanently.” He maintains that “[h]er combination of imperious will and femininity and her brilliant handling of her many contending male admirers have become legendary,” and resulted in a monarchy that remained secure in the face of religious and political threats from many sides. In choosing not to marry, Elizabeth avoided allying herself and her throne with a foreign country or an English faction which may have threatened her broad base of power and influence.

Throughout early modern Europe—the period that spans the timeframe from after the late portion of the Middle Ages (c. 1500) through the beginning of the Age of Revolutions (c. 1800)—governments were centralized, assuming the power that once belonged to city-states and feudal lords, but the rule of monarchs like Queen Elizabeth I was still absolute, just as it had been understood in earlier historical periods. The monarch was seen as God's deputy on earth, and the divine right of kings—the theory that the monarch derives from God (as opposed to the people or some other source) his/her power to rule and authority—was a cherished doctrine. It was this doctrine that condemned rebellion as an act of disobedience against both the state and God.

The politics of religion constantly threatened Elizabeth's reign, even though it was one of the most secure that England had known for hundreds of years. As the daughter of Henry VIII's marriage following his divorce from Catherine of Aragon, Elizabeth was regarded by many Catholics as an illegitimate child—and thus an illegitimate monarch. Upon her ascension to the throne, Elizabeth I inherited the rule of a country that, in the wake of the Protestant Reformation, was engaged in the process of attempting to make sense of its own history. Religious power changed hands during the early modern period with astonishing rapidity.

Stephen Greenblatt reminds us that within the possibility of living memory, England had been transformed: from a highly conservative Roman Catholicism (in the 1520s Henry VIII had fiercely attacked Luther and had been rewarded by the



pope with the title “Defender of the Faith”): first, to Catholicism under the supreme head of the king; then to a wary, tentative Protestantism; to a more radical Protestantism; to a renewed and militant Roman Catholicism; and then, with Elizabeth and James, to Protestantism once again.¹ The English were living in a world where few people had clear memories of a time without religious confusion. Since, under Elizabeth, England had returned to Protestantism, the Church of England’s government was held under the direct authority of the crown (and England’s conforming Protestant clergy) during this period.

In addition, Elizabethan England was a smaller, more isolated country than it had been previously or would be subsequently. It had withdrawn from its extensive empire on the Continent, and its explorations of the New World had barely begun. There was a period of internal economic development as Elizabeth ignored the counsel of her advisors and kept out of war until the attempted invasion by Spain and the Great Armada in 1588. England’s economy was still based in agriculture, and its farmers were poor and embittered by strife with rich landowners who “enclosed” what was once the farmers’ cropland for pastures. Uprisings and food riots were commonplace in the rural area surrounding Stratford-upon-Avon, where Shakespeare grew up. London, then the largest city of Europe, was a city of contrasts: the richest and the poorest of England lived there, side by side. While many bettered themselves in a developing urban economy, unemployment was a serious problem. As England eventually began what would be a long transition from an economy based mostly in agriculture to one of increased reliance upon trade and the manufacture of goods, both cities and social structures would rapidly evolve—it was a time of change and social mobility. For the first time in English history, a rising middle class aspired to the wealth and status of the aristocracy.

As Elizabeth had no heir, the politics of succession posed a real threat to the nation’s peace throughout her reign, and Elizabeth I finally died childless in 1603. The crown passed to her cousin James VI, King of Scotland, who became England’s King James I. Ruling from 1603 to 1625 (Shakespeare died in 1616), James I was famously responsible for overseeing a new translation of the English bible—the 1611 King James Version—which, with its powerful syntax, remains a legacy of this fertile time, just as Shakespeare’s canon has. But national peace was never quite secured as the reign of James I was also troubled with political and religious controversy. It would be James’s son, Charles I, who was beheaded in the English civil wars of the 1640s for tyrannically abusing what he believed was his divinely ordained power. ▢



The English Renaissance Theater

A time of historical transition, of incredible social upheaval and change, the English Renaissance provided fertile ground for creative innovation. The early modern period stands as the bridge between England’s very recent medieval past and its near future in the centuries commonly referred to as the Age of Exploration, or the Enlightenment. When the English Renaissance is considered within its wider historical context, it is perhaps not surprising that the early modern period produced so many important dramatists and literary luminaries, with William Shakespeare as a significant example.

Because of its unique placement at a crossroad in history, the English Renaissance served as the setting for a number of momentous historical events: the radical re-conception of the English state, the beginnings of a new economy of industry, an explosion of exploration and colonialism, and the break with traditional religion as the Church of England separated from the Catholic Church. It is perhaps this last example of cultural upheaval—the changes brought from Continental Europe by the Protestant Reformation—that provides us with a useful lens to examine the culture of theater in England during this period, in particular.

While we can see that Shakespeare lived through a transitional time, and we can understand that rapid change often fosters innovation, we may still be led to ask what could have influenced Shakespeare’s dramatic sensibilities. What kind of theater did he encounter as a child or young man that may have made an impression upon him? It is commonly acknowledged by scholars today that Shakespeare may have developed his love for the theater by watching acting troupes that were still traveling from town to town during the middle decades of the sixteenth century—the early modern successors to a long heritage of English theater carried over from the Middle Ages. These traveling performers often enacted important stories from the Bible, staged tales of mystery and miracles, or presented their audiences with the stories of the lives of saints and heroes of the faith.

These traveling companies would move around the countryside in flatbed, horse-drawn carts, which did triple duty as transportation, stage, and storage for props and costumes. They would pull into a town square, into an inn yard or the courtyard of a country estate or college, and transform that

¹Stephen Greenblatt, *Will in the World: How Shakespeare Became Shakespeare*, (New York: Norton, 2004): 93-94



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space into a theater. People gathered around to watch, some standing on the ground in front of the players' stage, some leaning over the rails from balconies above to view the action on the impromptu stage below.

But during the late sixteenth and early seventeenth centuries as the Protestant Reformation gained a surer footing in England, the English theater was caught between conflicting ideas about the value and purpose of drama. Many officials of the Protestant Reformation desired to squash these traveling performances for their strong Catholic sensibilities; and even as late as 1606 James I passed legislation to remove all treatment of religious matters from the English playhouses.

But as the stories enacted in the newly constructed public theaters became more secular, public officials scorned the theater as immoral and frivolous. The theaters just outside London's walls came to be feared as places where moral and social corruption spread. The authorities frequently shut them down during the late sixteenth and early seventeenth centuries when the city was menaced by the plague and, frequently too, by political rioting. When the theaters were open, the Master of the Revels had to read and approve every word of a new play before it could be staged. But the practical enforcement of such measures was often sketchy at best, and playing companies themselves found plenty of ways around the strictures of the theatrical censors.

A man who would later become an associate of Shakespeare's, James Burbage, built the first commercial theater in England in 1576, in the decade prior to Shakespeare's own arrival on the London theater scene. Burbage skirted rigid restrictions governing entertainment in London by placing his theater just outside the city walls, in a community with the unglamorous name of "Shoreditch." Burbage was not the only one to dodge the severe rules of the Common Council of London by setting up shop in Shoreditch. His neighbors were other businesses of marginal repute, including London's brothels and bear-baiting arenas. Actors in Shakespeare's day were legally given the status of "vagabonds." They were considered little better than common criminals unless they could secure the patronage of a nobleman or, better still, the monarch.

Shakespeare and his fellow actors managed to secure both. They provided popular entertainment at Queen Elizabeth I's court as the Lord Chamberlain's Men, and they continued to enjoy court patronage after King James I came to the throne in 1603, when they became the King's Men. Their success at court gave Shakespeare and his fellow shareholders in the Lord Chamberlain's company the funds to build the new Globe playhouse in 1599. The Globe then joined a handful of other theaters located just out of the city's jurisdiction as one of the first public theaters in England.

All kinds of people came to plays at the Globe, and they came in great numbers—a full house in the Globe could see as many as 3,000 people. The audience typically arrived well before the play began to meet friends, drink ale, and snack on the refreshments sold at the plays. An outing to the theater was a highly social and communal event and might take half the day. It was more like tailgating at a football game, or going with friends to a rock concert, than our experience of attending theater today.

Affluent patrons paid two to three pence or more for gallery seats (like the two levels of balcony seating at Chicago Shakespeare Theater), while the "common folk"—shopkeepers, artisans, and apprentices—stood for a penny, about a day's wages for a skilled worker. The audience of the English Renaissance playhouse was a diverse and demanding group, and so it is often noted that Shakespeare depicted characters and situations that appealed to every cross-section of early modern English society. Audience appeal was a driving force for the theater as a business venture, and so during this period most new plays had short runs and were seldom revived. The acting companies were always in rehearsal for new shows and, because of the number of ongoing and upcoming productions, most plays were rehearsed for just a few days.

There was, of course, no electricity for lighting, so all plays were performed in daylight. Sets and props were bare and basic. A throne, table or bed had to be brought on stage during the action since English Renaissance plays were written to be performed without scene breaks or intermissions. For example, when stage directions in *Macbeth* indicate that "a banquet is prepared," the stage keepers likely prepared the banquet in full view of the audience. From what scholars can best reconstruct about performance conventions, Shakespeare's plays were performed primarily in "contemporary dress"—that is, the clothes of Shakespeare's time—regardless of the play's historical setting. Company members with tailoring skills sewed many of the company's stock costumes, and hand-me-downs from the English aristocracy often provided the elegant costumes for the play's nobility. Because women were not permitted to act on the English stage until 1660, female roles were performed by boys or young men, their male physique disguised with elaborate dresses and wigs. The young actors were readily accepted as "women" by the audience.

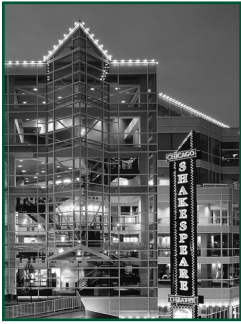
After an extremely productive creative period spanning about 100 years—often called the "Golden Age" of the English theater—the Puritans, now in power of the government, succeeded in 1642 in closing the theaters altogether. The public theaters did not reopen until the English monarchy was restored and Charles II came to the throne in 1660. A number of theaters, including the Globe, were not open very long before the Great Fire of London destroyed them in 1666.



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The fire, combined with the eighteen years of Commonwealth rule—the so-called Interregnum (“between kings”)—led to the loss of many of the primary sources that would have provided us with further evidence of the staging traditions of Shakespeare’s theater. The new theater of the Restoration approached plays, including Shakespeare’s, very differently, often rewriting and adapting original scripts to suit the audience’s contemporary tastes. So it is left to scholars of early modern English drama to reconstruct the practices of Renaissance theater from clues left behind. □



Courtyard-style Theater

Chicago Shakespeare Theater’s unique performance space reflects elements of both the first public playhouses in London and the courtyards of inns temporarily transformed into theaters, in which the young Shakespeare might first have acquired his love of the stage. The interior of the Globe playhouse, opened in 1599, was simple, and similar to that of Chicago Shakespeare Theater—a raised platform for the stage surrounded by an open, circular area, with seating on three levels, one above the other. Both theaters use a thrust stage with an open performance area upstage; basically, the entire performance space is in the shape of a capital “T.” With the audience seated on three sides of the thrust stage, the play is staged in the middle of them. An architect for Chicago Shakespeare Theater describes the experience of theater staged in this way: “You’re the scenery. You’re the special effects. And the people you see performing this play are performing it in front, and out of, you.”

If you think about a more traditional theater’s proscenium arch “framing” what is (not literally) a two-dimensional stage picture behind it, the thrust stage by contrast creates a three-dimensional picture for an audience that surrounds it on three sides. The people sitting in the side seats have the closest interaction with the performers, and the performers with them. The play unfolds between the audience members seated along the sides, and the actors draw upon the responses of the audience (laughter, gasps, nervous shifting in chairs when tension mounts) as they perform. As an audience member, your facial expressions and body language serve both as the focal point of the actors’ energy and the backdrop for the other audience members seated across from you. Architect David Taylor and his company, Theatre Projects Consultants, worked

closely with Chicago Shakespeare Theater’s leadership to design this courtyard theater. “It’s important that we don’t lose the performer among the faces, but it’s essential to understand that every single face is a live piece of scenery reflecting and framing what’s going on,” Taylor explains. “That’s the reason why the courtyard theater shape is such a wonderful historical springboard for modern theater design.”

“The backdrop and the scenery for Shakespeare is the human race,” Taylor notes, “so we’re putting Shakespeare into its proper context by making human faces the backdrop for those sitting in any seat in the theater. According to Taylor:

This close, close relationship with the performers on stage is the very essence of the courtyard experience. The courtyard experience was about leaning out of windows. It was about throwing open the windows in the courtyard when the stage was brought through on a cart and leaning out and interacting.

Audience members seated in the galleries at Chicago Shakespeare Theater are encouraged to use the “leaning rails” to watch the players below—like those watching from an inn’s balconies centuries ago when a traveling troupe set up its temporary stage.

The actors and the audience share the experience of seeing and interacting with one another. Taylor thinks that actors benefit tremendously from the courtyard design: “They’re not looking at people sitting in straight rows, disconnected from everybody around them in big seats. There’s a sense of community in the space, a sense of embracing the performer on stage.” Actors are always fed by the energy generated from their audience. The design of Chicago Shakespeare Theater offers a feast of feedback to the actors on its stage.

Other theaters have been modeled upon the Elizabethan experience of courtyard theater, perhaps most notably the Royal Shakespeare Company’s Swan Theatre in Stratford-upon-Avon. The Swan served as a model for Chicago Shakespeare Theater. Besides their deep thrust stages that were designed to create an intimate relationship between actors and audience, prominent architectural elements in both theaters are the brick walls that surround the audience and natural wood that creates a feeling of warmth. Brick is an aesthetic choice but, due to its particular design, it also serves as an acoustical choice. The angle of the bricks in the side walls helps diffuse sound, sending it in different directions throughout the theater. The sound, lighting, and rigging systems are all state-of-the-art. Chicago Shakespeare Theater’s design accommodates a wide array of possibilities for structuring and using the performance space. □

I300

- 1326** Founding of universities at Oxford and Cambridge
- 1348** Boccaccio's *Decameron*
- 1349** Bubonic Plague kills one-third of England's population
- 1387** Chaucer's *Canterbury Tales*

I400

- ca.1440** Johannes Gutenberg invents printing press
- 1472** Dante's *Divine Comedy* first printed
- 1492** Christopher Columbus lands at Cuba
- 1497** Vasco da Gama sails around Cape of Good Hope

I500

- 1501-4** Michelangelo's *David* sculpture
- 1503** Leonardo da Vinci's *Mona Lisa*
- 1512** Copernicus' *Commentariolus* published, theorizing that Earth and other planets revolve around sun
- 1518** License to import 4,000 African slaves to Spanish American colonies granted to Lorens de Gominzot
- 1519** Ferdinand Magellan's trip around the world
- 1519** Conquest of Mexico by Cortez
- 1522** Luther's translation of the New Testament

I525

- 1531** Henry VIII recognized as Supreme Head of the Church of England
- 1533** Henry VIII secretly marries Anne Boleyn, and is excommunicated by Pope
- 1539** Hernando de Soto explores Florida
- 1540** G.L. de Cardenas "discovers" Grand Canyon
- 1541** Hernando de Soto "discovers" the Mississippi

I550

- 1558** Coronation of Queen Elizabeth I
- 1562** John Hawkins begins slave trade between Guinea and West Indies
- 1564** Birth of William Shakespeare and Galileo
- 1565** Pencils first manufactured in England
- 1570** Pope Pius V excommunicates Queen Elizabeth
- 1573** Francis Drake sees the Pacific Ocean

I575

- 1576** Mayor of London forbids theatrical performances in the City
Burbage erects first public theater in England (the "Theater" in Shoreditch)
- 1577** Drake's trip around the world
- 1580** *Essays* of Montaigne published
- 1582** Marriage license issued for William Shakespeare and Anne Hathaway
Daughter Susanna Shakespeare christened

Shakespeare's Plays ca. 1592-1595

Comedies

Love's Labor's Lost

The Comedy of Errors
The Two Gentlemen of Verona
A Midsummer Night's Dream
The Taming of the Shrew

Histories

1,2,3 Henry VI
Richard III
King John

Tragedies

Titus Andronicus
Romeo and Juliet

Sonnets

Probably written
in this period



- 1585** Christening of son Hamnet and twin Judith
1587 Mary Queen of Scots executed
1588 Destruction of the Spanish Armada
1592 Shakespeare listed with the Lord Chamberlain's Men
1593-4 Plague closes London playhouses for 20 months
1595 Coat of arms granted to Shakespeare's father, John
1596 Death of son Hamnet, age 11
Edmund Spenser's *The Faerie Queene*
1597 Shakespeare, one of London's most successful
playwrights, buys New Place, one of the grandest houses in Stratford-upon-Avon
1599 Globe Theatre opens, as home to the Lord
Chamberlain's Men, with Shakespeare as part-owner

1600

- 1602** Oxford University's Bodleian Library opens
1603 Death of Queen Elizabeth, coronation of James I
Lord Chamberlain's Men become the King's Men upon endorsement of James I
1603-11 Plague closes London playhouses for at least 68 months (nearly 6 years)
1605 Cervantes' *Don Quixote Part 1* published
1607 Marriage of Susanna Shakespeare to Dr. John Hall
Founding of Jamestown, Virginia, first English settlement on American mainland
1608 *A true relation of such Occurances and Accidents of Note as hath passed
in Virginia* by John Smith
Galileo constructs astronomical telescope
1609 Blackfriars Theatre, London's first commercial indoor theater,
becomes winter home of the King's Men
1611 "King James Version" of the Bible published
1613 Globe Theatre destroyed by fire
1614 Globe Theatre rebuilt
1615 Galileo faces the Inquisition for the first time
1616 Judith Shakespeare marries Thomas Quinney
Death of William Shakespeare, age 52
1618 Copernican system condemned by Roman Catholic Church
1619 First African slaves arrive in Virginia
1623 The First Folio, the first compiled text of
Shakespeare's complete works published

1625

- 1625** James I dies, succeeded by Charles I
1633 Galileo recants before the Inquisition
1636 Harvard College founded in Cambridge,
Massachusetts
1642 Civil War in England begins
1642 Puritans close theaters throughout England until following the Restoration
of the Monarchy, 18 years later, with Charles II
1649 Charles I beheaded
1649 Commonwealth declared



Timeline

ca. 1596-1600

Comedies

The Merchant of Venice
Much Ado About Nothing
The Merry Wives of Windsor
As You Like It
Twelfth Night

Histories

Richard II
1, 2 Henry IV
Henry V

Tragedies

Julius Caesar

ca. 1601-1609

Comedies

Troilus and Cressida
All's Well That Ends Well

Tragedies

Hamlet
Othello
King Lear
Macbeth
Antony and Cleopatra
Timon of Athens
Coriolanus
Measure for Measure

ca. 1609-1613

Romances

Pericles
Cymbeline
The Winter's Tale
The Tempest
The Two Noble Kinsmen

Histories

Henry VIII



Love's Labor's Lost



Dramatis Personae



Jaquenetta



Don Armado



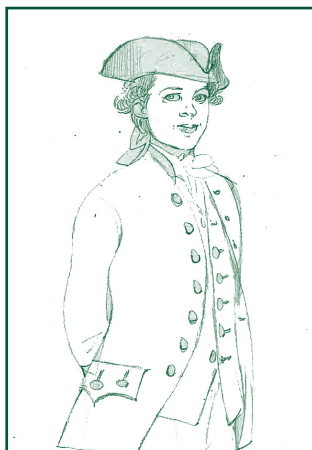
King of Navarre



Princess of France



Holofernes



Moth

THE KINGDOM OF NAVARRE

FERDINAND *King of Navarre,
in love with the Princess of France*

BEROWNE *in love with Rosaline*

LONGAVILLE *in love with Maria*

DUMAINE *in love with Katharine*

Lords and friends
of the King

FRANCE

PRINCESS OF FRANCE
visitor to Navarre on state business

ROSALINE

MARIA

KATHARINE

Ladies-in-waiting
to the Princess

BOYET *attendant to the Princess*

MONSIEUR MARCADE *messenger*

THE LOCALS

DON ADRIANO DE ARMADO
a Spaniard in love with Jaquenetta

MOTH *servant to Armado*

SIR NATHANIEL *priest*

HOLOFERNES *schoolteacher*

DULL *constable*

COSTARD *clown in love with Jaquenetta*

JAQUENETTA *a country wench*

A FORESTER

LORDS, ATTENDANTS

SCENE: *The King's park, Navarre*

Renderings by Costume Designer Christina Poddubiuk



Love's Labor's Lost



The Story

King Ferdinand of Navarre convinces his closest friends, Berowne, Dumaine and Longaville, to commit themselves to serious

study with him for three years, swearing off all worldly pleasures—like a good night's sleep, three meals a day, and the mere sight of any woman. And to get his people off on the right foot, the King punishes a clown named Costard for wooing Jaquenetta, a country girl. But after you've decreed that no woman set foot within a mile of your Court, and you've sentenced poor Costard for one simple transgression, how do you then receive the Princess of France with her three ladies-in-waiting when she arrives to negotiate a treaty?

One look at the French entourage ignites the men's romantic fervor—and sends their academic ardor up in flames. The four foresworn start setting their love to sonnets, each hoping to keep his rapture under wraps. But unfortunately Navarre's postal service is not entirely foolproof, and letters are misdirected along the way, soon exposing even Berowne to his guilty cohorts. The men agree to abandon all scholarly aspirations, and band together in an all-out campaign to conquer the ladies' hearts. The success of their tactical maneuvers now hangs upon the strength of the French resistance that lies ahead. ▢



Act-by-Act Synopsis

ACT 1

Ferdinand, the King of Navarre, convinces three lords and friends, Dumaine, Longaville and Berowne, to join him in scholarly pursuits by vowing to fast one day a week, sleep only three hours per night and perhaps the most difficult sacrifice never see, speak to, or be with a woman. They all vow to do this for a period of three years, so that their studies would not be interrupted by temptation. Berowne questions the necessity of the King's prohibitions, declaring that they are too strict and therefore bound to be broken. But he reluctantly agrees to join them, asserting that he will be the last of all to break his oath. To help the scholars along with their program of abstinence, the King has made a proclamation that any woman found within one mile of his court will suffer the penalty of having her tongue cut out. From here on out, the men's only source of entertainment is to be from Costard, a clown, and Don Adriano de Armado, a flamboyant Spaniard. But no sooner do the men agree than the King is reminded of a visit expected from the Princess of France to discuss matters of state on her father the King's behalf. Dull, Navarre's constable, brings the King a letter that reveals an illicit relationship between Costard and a country wench named Jaquenetta. Costard is sentenced to fast one week on bran and water and is placed in Armado's custody. Soon, we discover when he confides to his servant Moth that Armado, too, is in love with Jaquenetta.

ACT 2

Boyet, the lord traveling with the French ladies, is sent to announce the arrival of the Princess and her ladies-in-waiting—Rosaline, Maria and Katherine. The King comes to welcome the royal entourage, but because of the oath he and his men have sworn to, he must inform his female guests that they will have to camp in the royal park outside his official Court. The Princess is offended by the King's lack of hospitality, but proceeds to matters of state business. Dumaine, Berowne and Longaville show interest in the ladies, and ask Boyet their names. Matters of state are tabled until the next day when papers from France are due to arrive that the Princess says will settle the dispute.



Love's Labor's Lost



ACT 3

Don Armado writes a letter professing his love to Jaquenetta and sends Costard to deliver it. But on his way, Costard runs into Berowne, who asks him to deliver a second letter—this one to Rosaline, with whom Berowne is now smitten.

ACT 4

The Princess and her entourage are hunting when Costard arrives with Berowne's letter for Rosaline only he accidentally delivers Armado's letter intended for Jaquenetta. While the nobility are enjoying their games, the Princess orders Boyet to read the letter aloud, exposing to all Armado's expansive proclamation of love for the country lass.

Dull and Holofernes the teacher, with Nathaniel the pastor, are engrossed in playing their own game of wits when Costard arrives with Jaquenetta. She asks the learned gentlemen (who, unlike her, can read) to tell her what the letter from Armado says, but instead, of course, the letter is Berowne's to Rosaline. Holofernes tells Jaquenetta to bring the letter directly to the King, whose new law it blatantly breaks.

Berowne wanders in the King's park, reveling in his love for Rosaline, when he sees the King approach. Berowne hides in a tree and discovers, to his delight, that his foresworn ruler is reciting a love poem for the Princess. When the King sees Longaville approach, he, too, seeks out a place to hide, fearing that he'll be found out. Instead, he overhears Longaville reading his own poem for Maria. Then Dumaine wanders into the park and as Longaville hides, inevitably reads his love poem for Katherine. Now, in turn, each comes out of hiding, accusing the other of breaking his oath. The King seems to have the upper hand until finally Berowne emerges, exposing Ferdinand and boasting that his vow has indeed outlasted all of the others'—that is, until Jaquenetta and Costard come along with Berowne's letter to Rosaline. All admitting their love for their respective women, the men decide to abandon their scholarly aspirations once and for all and band together to pursue the hearts of the ladies.

ACT 5

After teasing each other for some time, Armado announces to Holofernes and Nathaniel that he has been tasked by the King to prepare a play to entertain the French royalty. The locals begin working on a performance of the "Nine Worthies." The women, comparing the love tokens from their suitors, mock their efforts. Boyet

informs them that their suitors, in order to protect themselves and their honor, plan to visit them disguised as Russians. To totally confound them and spoil their plan, the women decide to exchange their gifts with one another and hide behind masks. After trying to convince the women of their love and being rejected, the men leave in frustration, returning moments later in their normal attire. Their attempts to confess their love are again dismissed, as the Princess reveals that they knew the truth all along about their "Russian" visitors. Humiliated, the King decides to cancel the pageant, but Berowne convinces him to carry on with the plan—after all, there should be one performance worse than the King's and his men. The pageant begins, but is quickly interrupted by Costard who announces that Jaquenetta is pregnant with Don Armado's child. This interruption is in turn interrupted by the entrance of Monsieur Marcade, the Princess' messenger who informs her of her father's death. The men make a last, desperate attempt to seek the women's hands in marriage, but the women have other ideas in mind. The Princess tells the King to live alone and remain faithful to his oath of love for a year before marriage is again considered. The other women require the same of their suitors, with Rosaline additionally assigning Berowne to a hospital ward for a year to cheer invalids with his sharp wit. ▢



Don Armado, rendering by Costume Designer Christina Poddubiuk



Something Borrowed, Something New: Shakespeare's Sources

It's common knowledge that in creating his plots and characters Shakespeare borrowed freely from legends, mythology, contemporary dramas, history books, and even current events. In the Renaissance, such wholesale borrowing was common practice. No copyright laws yet existed, and authorship was not viewed as ownership the way we view it today. Shakespeare often wove several sources together through plot and poetry, making old stories come alive to audiences who, familiar with the original tales, took delight in their retelling.

Love's Labor's Lost offers few text-based clues that might lead us back to a primary source. Instead scholars have come to view the script as a sort of "stew," made up of a number of contemporary personalities combined with several commedia dell'arte stock characters, then seasoned with a generous portion of the Elizabethans' obsession with the English language and rhetoric. *A Midsummer Night's Dream*, *Love's Labor's Lost* and *The Tempest* are thought to be the only Shakespeare plays that do not have clearly identifiable primary sources, although prolific scholarly attempts have offered plenty of speculation to the contrary. Believed by most scholars to have been written c. 1594-95, *Love's Labor's Lost* first appeared in print (as far as we know) in a 1598 Quarto, with a title page that boasted: "As it was presented before Her Highness this last Christmas"—thus catching the eye of Elizabethan readers whose infatuation with all things royal is reminiscent of our present-day obsession with celebrity and fame.

Because *Love's Labor's Lost* is one of Shakespeare's early plays, it perhaps should not be surprising that a young aspiring playwright might cater to public demand for the "inside scoop" on the royalty. In the play, the King of Navarre retreats from court life with three of his closest friends and courtiers to pursue three years of study. This monastic-like retreat echoes a popular 1586 English translation of Pierre de la Primaudaye's *L'Academie Française*, in which four young, upper-class men remove themselves from French society to discuss ethics and methods for creating a utopian society. Primaudaye's narrative illustrates what was then the current French fashion to establish classical academies emulating Plato. Some also argue that the little "academe" in *Love's Labor's Lost* imitates a similar group that Shakespeare was allegedly involved with, along with his patron, the Earl of Southampton, and other contemporary writers like Christopher Marlowe. But so little

is known about Shakespeare's biography that efforts to make links between his plays and the events of his life are necessarily highly speculative.

Since the eighteenth-century scholar Samuel Johnson, Shakespeare enthusiasts have found links between *Love's Labor's Lost* and the work of Sir Philip Sidney, whose collection of writings, entitled *The Countess of Pembroke's Arcadia*, would have been found in bookshops alongside Shakespeare's 1598 Quarto of *Love's Labor's Lost*. Sidney's collection included, among other works, *A Defence (sic) of Poetry*—a set of literary guidelines that define the poet's work. Sidney's description of a "self-wise-seeming schoolmaster" closely matches the depiction of Shakespeare's Holofernes. Given the popularity and widespread printing of Sidney's work, Shakespeare would have known of the book, even if he had not read it. Perhaps showing off his mastery of the theorist's work, Shakespeare could have been busy satirizing Sidney's literary rules throughout *Love's Labor's Lost*. But just as easily one could imagine both writers, sharing common Renaissance literary and cultural circles, having also shared their sources. Christopher Marlowe, one of Shakespeare's contemporaries, may have been another influence on *Love's Labor's Lost*. Marlow's influence on Shakespeare captures the attention of scholars in part because his works were plays that a young Shakespeare could have seen: the first of Marlowe's plays to be performed on a London stage was in 1587, just a few years before evidence of Shakespeare's early plays begin to be performed.

Scholars exploring the literary connections between Shakespeare and Marlowe focus primarily on Marlowe's *Jew of Malta* with Shakespeare's *The Merchant of Venice*, and Marlowe's *Doctor Faustus* with *Macbeth* and *The Tempest*. But more recent scholarship has drawn parallels between *Doctor Faustus* and *Love's Labor's Lost*, especially thematically. The playwrights' discussion of the themes in their plays the search for knowledge, the irritation and interference of love, the effects of death have been noted to be in a kind of dialogue with each other, with Marlowe's earlier text making a statement to which Shakespeare's seems to respond. Additional parallels are evident in the occasional overlapping plot point such as the pageant of the Seven Deadly Sins in *Doctor Faustus* and the Nine Worthies in *Love's Labor's Lost* and the morality lessons taught by the comedic clown characters such as *Doctor Faustus*'s Robin and Rafe and *Love's Labor's Lost*'s Costard and Armado.

Other scholars have looked across the English Channel to France and its nobility contemporary with Shakespeare as possible inspirations for *Love's Labor's Lost*. Through this pursuit of "literary archeology," Shakespeare's characters are linked to several French noblemen whose names they share. In Shakespeare's time, Navarre was a kingdom in Southwestern



Love's Labor's Lost



France/Northern Spain ruled by Henri of Navarre, later King Henry IV of France. He was a Protestant ruler who converted to Roman Catholicism in 1594 in order to smother the flames of the religious wars raging throughout France between Catholic and Protestant factions. The King's conversion upset the English, who after a tumultuous period of religious instability had only recently adopted the English Protestant church. Henri's turbulent ascent to the French throne had been backed by the support of English military troops; he had met with Elizabeth I and visited her Court numerous times.

The English public, having followed the French religious battles through vastly popular pamphlets (the precursors to newspapers), would have known about Henri of Navarre. Although Shakespeare names his king "Ferdinand," his audience would still have associated him with Henri of Navarre, notorious too for his oath-breaking and womanizing. (His first marriage annulled, Navarre later married one of his many mistresses.) Many of Navarre's real-life counterparts bore names almost identical to ones that Shakespeare incorporated into his play: "Dumaine" is likely a version of the Duc de Mayenne, an enemy of the historical King but nonetheless

The longest word in Shakespeare's entire canon ("honorificabilitudinitatibus," Act V, scene 1)

popularly associated with Navarre. Among the real Navarre's friends were the Duc de Longueville (hence, Longaville, which some Shakespeare editors spell "Longueville") and the Duc de Biron (hence, Berowne, which some editors spell "Biron").

Don Armado—in both his name and his character—may have his roots in an historic event that would change the national character of England. In the decade before Shakespeare wrote

Love's Labor's Lost, the English Navy defeated the Spanish Armada—a battle that changed England's perspective on both Spain's military prowess and its own respective strength. This historical, nation-changing event

certainly makes it plausible that Shakespeare's Don Armado is a variation on the commedia dell'arte stock-character Il Capitano, the lavishly ridiculous and cowardly militant Spaniard. Armado may also have been inspired by Antonio Perez, King Philip II of Spain's former Secretary-of-State. Like Armado, Perez was obsessed with rhetoric, often annoying the nobility with his ramblings and inflated ego.

Another contemporary personality may have inspired Shakespeare in creating his Holofernes. John Florio was an Italian living in England at the time, whose popular publication, *First Fruits*, pompously overused Latin in much the same style as Shakespeare's pedant.

Rosaline is held by some scholars to bear a striking resemblance to the "Dark Lady" of Shakespeare's sonnets, both in physical description as well as in her chilly treatment of Berowne. There are also scholars who have called Berowne a self-portrait of Shakespeare, though most refute this autobiographical association. But sonnets and sonnet-writing are embedded throughout the play as characters compose and express their love. Sonnets were then a widely popular form of writing, and *Love's Labor's Lost* is dated by scholars to have been written in the same period as Shakespeare's sonnets. By performing a play full of them, Shakespeare made the sonnet form audible to his audience, and Elizabethans loved to hear their melodious language. The root of the word "audience" incidentally comes from the Latin "audentia," to hear. Today in the theater, we think of ourselves as "spectators," those who see; but the Elizabethans were an aural society, and the sound of the spoken word was highly valued.

It was, in fact, this love affair—with language—so prevalent in Elizabethan culture that some scholars see as the real source for *Love's Labor's Lost*. As the boundaries (and power) of England extended globally following the defeat of the Spanish Armada in 1588, so did their need for an impressive and beautiful language—one that could rival the expressiveness of other nations' languages, like French or Italian. Latin had been



Karen Aldridge as the Princess of France and Hollis McCarthy as Maria in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



England's language of scholarship, aristocracy and ceremony, but during the sixteenth century, the social and intellectual elite grew fond of their native tongue to express their learning—and their wit. And like any new toy, everyone delighted in playing with it. Shakespeare not only rode this wave; he pushed it, perhaps further than anyone in the history of the English language.

Elizabethans, and especially those at Court (for whom many scholars argue this play was originally intended), heard hundreds of foreign phrases incorporated into their vocabulary as their world expanded through trade and exploration to new lands. Language became both a tool by which to express one's education and worldliness, and a potent symbol of wealth, power and influence in English society. In *Love's Labor's Lost*, Shakespeare makes fun of England's love affair with words—as well as of his own work—in characters who overuse, misuse and constantly ridicule each other's use of language. Ironically, perhaps, Shakespeare, too, makes up words in *Love's Labor's Lost*, an act that he mocks throughout. In addition to the longest word in Shakespeare's entire canon ("honorificabilitudinitatibus," Act V, scene 1), this play contains pun after pun—sometimes four-deep. Was the increasing specificity and range of English actually making communication more difficult? Engaged in a fiery combat with couplets and puns, the characters of *Love's Labor's Lost* provide a half-serious, half-comedic commentary on where English was headed in the late 1500s. ▢

What's in a Genre? All Kidding Aside... The Nature of Comedy

Comedy is something we all know something about. Mention the word "comedy" and it brings something specific to mind. Amy Schumer or Kevin Hart. Friends' jokes and pranks. *Adventure Time*, the latest Jennifer Lawrence sound bite. We all love to laugh—and look for opportunities to do just that. In this respect, Shakespeare's audience 400 years ago was no different from us. Comedy served them as it serves us, reminding us of the importance of laughing at ourselves, and of our capacity—and need—for play.

Humor in Shakespeare is not limited to his comedies. Shakespeare's darkest tragedies have scenes where humor produces welcomed laughter, easing the dramatic tension. *Othello*, *King Lear*, *Macbeth*—all of these troubling stories have clowns and fools to provide amusement, relief, perspective and commentary.

So what, then, makes a comedy a comedy?

The saying goes: a Shakespeare tragedy ends in death; a comedy ends in marriage. Despite the chaos and trickery that ensues throughout, comedy ends with hope for the future and a restoration of the status quo—the uniting of the central characters through marriage is a way to accomplish both of these tasks. Though the final outcome may seem unrealistic, we don't complain because things end up the way we secretly hoped they would: Jack has his Jill, and all is well.

That is not what happens in *Love's Labor's Lost*. In one of his earliest comedies, Shakespeare is already playing with the conventions. By the end of the play, just when we think we are about to watch the four young couples all tie the knot, tragedy ensues: report of the King of France's reaches his daughter in Navarre, and the end of the play turns dark. Though the suitors beg and cajole, the women refuse their marriage proposals. In complete antithesis to the common phrase, Berowne comments drearily, "Our wooing doth not end like an old play; Jack hath not Jill." Shakespeare, through the voice of Berowne, explicitly tells us he is not following this convention of comedy.

Scholars like Charles Barber and Northrop Frey have challenged this convention of comedy, identifying characteristics that Shakespeare's comedies have in common. Barber writes, "The finest comedy is not a diversion from serious themes but an alternative mode of developing them." In *Love's Labor's Lost*, several serious themes infiltrate Shakespeare's comedy. Perhaps most important for kick-starting the action is the King's desire for immortality. Fixating on the legacy he will one day leave behind inspires the King to institute his oath. In creating a country known for its academic prowess, the King believes he and his people will find immortality: "Let fame, that all hunt after in their lives, live register'd upon our brazen tombs." Of course, there is comedy in this decision as well. For how long can four young men really uphold an oath to avoid sleep, food, and women? As scholar Ralph Cohen puts it, "They're going to live like priests for three years and study? That's what they're going to do? That's stupid." The pleasure comes from watching the young men, naïve but optimistic, struggle to uphold their vows while they fall in love with the French women.

Another common characteristic that scholars have identified is that, unlike many of the tragic heroes, comedies are about young people. The King of Navarre and his three friends are all young men, without one mention of an older figure to offer counsel. Because wisdom lacks a voice, the men are allowed to revel in their immaturity, occasionally rendering them ignorant of social customs. And their female visitors are young, too; the King of France explicitly sent his daughter to negotiate the politics of a land deal. In *Love's Labor's Lost*, the older generation seems to step aside and leave the stage to those whose lives stretch out ahead of them still.



Love's Labor's Lost



Comedies often take place in a green, natural, pastoral place (like the Forest of Arden in *As You Like It*)—a place set apart from our day-to-day world. In this “green world,” as scholar Northrop Frye writes, time barely matters or exists; no one feels the pressure of deadlines—or their own mortality. In this setting, Shakespeare’s comedic characters are free to behave as they are not allowed to do in the everyday world. Most of the action in *Love’s Labor’s Lost* takes place at the King’s Park. While this “green world” has been tamed to an extent by civilization, it is wild enough to have animals roaming free. In this sense, the park becomes a “green world”—an imaginary space existing outside our everyday world.

In the course of Shakespearean comedy, says Frye, chaos ensues, identities are lost, disguises are assumed and dreamlike states are confused with reality—until the characters at the story’s end “awaken” to greater knowledge. In *Love’s Labor’s Lost*, the chaos begins immediately in Act 1, scene 1 as Berowne tells his friends that the Princess of France and her train are in route to speak to the King of Navarre and persists until the very end. Of course, the greater knowledge that the characters are “awakened” to finally is the reality of death. Awareness of our mortality bookends the play.

The language in *Love’s Labor’s Lost* is another source of its comedy. Full of wit and wordplay, Shakespeare seems, alongside his menagerie of characters doing the same—to be

showing off his rhetorical prowess. This prowess manifests differently in each character: for Costard, it is his malapropisms; for Berowne and Rosaline, their witty retorts; for Holofernes, his endless listing of synonyms. Scholar Harley Granville Barker says of the language:

The play is a satire, a comedy of affectations. The gymnastics, the jargon and the antics are the fun.... Shakespeare the poet had his fling. It abounds in beauties of fancy and phrase, as beautiful today as ever. We find in it Shakespeare the dramatist learning his art.

Comedy typically depicts an outcome as unrealistic or complicated as our hopes and dreams may be. In *Love’s Labor’s Lost*, Shakespeare makes fun of his characters’ unrealistic expectations and sentimental romance without ever satirizing the lovers or representing romance as farce. Surely, Shakespeare is not suggesting that people should avoid falling in love, but he may be implying that people are prone to be a bit ridiculous and helpless when they do fall in love. In satire and farce, nothing is held sacred. But in Shakespearean comedy, the ridiculous and the serious stand side by side, clarifying one another, and we are confronted with profound and universal issues through our laughter. ▢



Timothy Gregory as Berowne and Kate Fry as Rosaline in Chicago Shakespeare Theater’s 2002 production of *Love’s Labor’s Lost*, directed by Barbara Gaines. Photo by Liz Lauren.

Words and Women



COPPÉLIA KAHN is a Professor Emeritus of English at Brown University. She is the author of *Man's Estate: Masculine Identity in Shakespeare* (1981) and *Roman Shakespeare: Warriors, Wounds, and Women* (1997). She is co-editor of *Representing Shakespeare: New Psychoanalytic Essays* (1980); *Shakespeare's Rough Magic: Essays in Honor of C.L. Barber* (1985); *Making A Difference: Feminist Literary Criticism* (1985); and *Changing Subjects: The Making of Feminist Literary Criticism* (1993). Her current

research concerns the creation of Shakespeare as a cultural icon in the 19th and early 20th centuries in discourses of race and empire. In 2009, she was president of the Shakespeare Association of America.

Love's Labor's Lost begins by dividing men from women: four lords vow to renounce the opposite sex in order to pursue an ascetic regimen of study that, they think, will bring them everlasting renown. No sooner does an embassy of four ladies arrive on matters of state than the lords fall in love, go back on their word, and turn to words of love. Then, exposed, berated, and ridiculed by the ladies both for their inconstancy and for the stilted language of their courtship, the lords proclaim their initial vows "flat treason 'gainst the kingly state of youth." The women they shunned they now embrace as "the books, the arts, the academes"—the supreme source of knowledge. Renouncing "taffeta phrases," they pledge to speak in "honest plain words."

Love's Labor's Lost stands out from Shakespeare's other romantic comedies in its intense focus on language as an indispensable but perfidious medium of communication, especially in relations between the sexes. Not only the octet of aristocrats but also the humbler characters who populate the King of Navarre's court are drunk with rhetoric, the patterned arrangement of words to persuade, woo, command, and impress anyone who will listen to them. They all inhale "the sweet smoke of rhetoric," as the braggart Don Adriano de Armado calls it: a desire to dress up the plainest urges and feelings in the fanciest language. Don Adriano no sooner admits in humble terms, "Boy, I do love that country girl," than he proclaims "I am sure I shall turn sonnet." Just like his superiors, he proceeds to falsify his desires by piling up hyperboles, synonyms, Latinate diction, and arcane references that are lost upon the simple country wench, Jaquenetta.

Though Shakespeare is surely having fun with the linguistic fads of his day (he wrote the play during the "sonnet craze" of the 1590s), characteristically, he also has a serious point to make. Words are an infinitely fascinating medium, but they can alienate us from reality, and betray us. Instead of expressing our feelings, they can falsify them. Seduced by the charm of a play on words, we can forget that it's a real person we would charm..

Love Labor's Lost is a play of letters—letters sent, and missent, by these lovers to their ladies. First off, the country bumpkin

Costard mixes up the two love letters with which he is entrusted: to Rosaline, the lady whom Berowne would court, he carries the letter Don Adriano addressed to Jaquenetta—and takes Berowne's letter to the illiterate Jaquenetta. Don Adriano's casts its writer as Julius Caesar by using the conqueror's famous *veni, vidi, vici* to display his erudition as he insinuates his intentions toward the country maid. Berowne artfully sends a sonnet to excuse his turnabout from repudiating to embracing romantic love. In the play's best-known scene, Berowne overhears his three companions, each unaware of the other, successively bemoaning their loves in poems intended for their respective ladies. He, of course, has already done the same in his poem to Rosaline, but doesn't hesitate to mock his fellow sufferers for their clichéd poetic sighs and groans. In the scene's comic climax, the mocker is unmasked when his own letter is produced, and he admits himself a fool like the others. As a group, not only have they capitulated to Cupid, the boy-god whom they sought to resist, they've also expressed their love in hackneyed conceits.

These verbal follies are owned by the male characters exclusively. Though the ladies readily admit their attraction to the lords, they ruthlessly skewer every verbal sally—with their own verbal stilettos. Eschewing ponderous rhetorical constructions and tired diction, they speak in short put-downs tailored directly to the lords' pretensions. Even more, they trick the lords into re-enacting the follies already exposed. Up-ending a courtly entertainment that the lords devise for them, each lady wears the favor that another lady's lover gave her, thus deceiving the men as to her identity, forcing their lovers to "Woo contrary, deceived by these removes." Indeed, that's what the men have done all along, wooing at the remove afforded by affected language, caught up in their own wit rather than seeking to know the women for who they are.

As usual, Berowne speaks for his comrades: "We, following the signs, wooed but the sign of she." Words are signs: the lords pursued words, in their bewitching permutations, as signs appealing to a generic "she." Of course, his admission is itself an artful rhetorical construction, repeating the same word in different senses, using a pronoun in an unusual way. Old habits are not easily relinquished, nor does Shakespeare want to banish the artful use of language altogether: after all, he's a poet, and words—to adopt a homely metaphor—are his bread and butter. Rather, he wants us to see through the "sweet smoke" of words to the substance of their meaning.

The play ends with the intrusion of a reality that no words can change: death. A messenger brings news that the Princess's father has died, and the repartée abruptly ends. In defiance of the conventional comic conclusion, "Jack hath not Jill." The women depart for a year of mourning, imposing on the men arduous tasks—real work, not words—to prove their love. ▮



What the Critics Say

1500s

Loves Labour Lost, I once did see a Play
Ycleped so, so called to my paine.
Which I to heare to my small Joy did stay,
Giving attendance on my froward Dame:
My misgiving minde presaging me to ill,
Yet was I drawne to see it 'gainst by will....
Each Actor plaid in cunning wise his part,

But chiefly Those entrapt in Cupid's snare;
Yet All was fained, 'twas not from the hart,
They seemde to grieve, but yet they felt no care;
'Twas I that Griefe (indeed) did beare in brest,
The others did but make a show in Jest.

—R.T. [ROBERT TOFTE], 1598

1700s

Tho' I can't well see why the Author gave this Play this Name,
Yet since it has past thus long I shall say no more to it, but
this, that since it is one of the worst of Shakespear's (sic)
Play's, nay I think I may say the very worst, I cannot but think
that it is his first...For neither the Manners, Sentiments,
Diction, Versification, etc. discover the Genius that shines in
his other plays.

—CHARLES GILDON, 1710

Tho' this play be so bad, yet there is here and there a Stroke that
persuades us that Shakespeare wrote it. The Proclamations,
that Women should lose their Tongues if they approach'd
within a Mile of the Court is a pleasant penalty...

—CHARLES GILDON, 1710

...the sarcasms which, perhaps, in the author's time "set the
playhouse in a roar," are now lost among general reflections...
In *Love's Labour's Lost*, which all the editors have concurred
to censure, and some have rejected as unworthy of our poet,

it must be confessed that there are many passages mean,
childish, and vulgar; and some which ought not to have been
exhibited, as we are told they were, to a maiden queen. But
there are scattered, through the whole, many sparks of genius;
nor is there any play that has more evident marks of the hand
of Shakespeare.

—SAMUEL JOHNSON, 1765

Shakespeare never sported more with his desultory muse
than in tacking together the scenes of [*Love's Labour's
Lost*]; he certainly wrote more to please himself than to
divert or inform his readers and auditors. The characters are
by no means masterly, the language is cramped; the scenes
possess a wearisome sameness, and the sentiments, except
a few, appear at this day much laboured...It must certainly be
accounted one of Shakespeare's weakest compositions, and
does no great credit to his muse..

—FRANCIS GENTLEMAN, 1774

1800s

...the unbroken succession of plays on words, and sallies of
every description, hardly leave the spectator time to breathe;
the sparkles of wit fly about in such profusion, that they
resemble a blaze of fireworks; while the dialogue, for the most
part, is in the same hurried style in which the passing masks at
a carnival attempt to banter each other.

—AUGUST WILHELM VON SCHLEGEL, 1808

If we were to part with any of the author's comedies, it should
be this. Yet we should be loath to part with Don Armado, that
mighty potentate of nonsense, or his page, that handful of wit;
with Nathaniel the curate or Holofernes the schoolmaster, and
their dispute after dinner on 'the golden cadences of poetry';
with Costard the clown or Dull the constable. Biron is too
accomplished a character to be lost to the world and yet he

could not appear without his fellow courtiers and the king; and
if we were to leave out the ladies the gentlemen would have no
mistresses. So we believe we may let the whole play stand as it
is, and we shall hardly venture to 'set a mark of reprobation on it.'

—WILLIAM HAZLITT, 1817

...if this juvenile drama had been the only one extant of our
Shakspere (sic), and we possessed the traditions only of
his riper works, or accounts of them in writers who had not
even mentioned this play,—how many of Shakspere's (sic)
characteristic features might we not still have discovered in
Love's Labour's Lost, though as in a portrait taken of him in
his boyhood.

—SAMUEL TAYLOR COLERIDGE, 1818



What the Critics Say



1800s

...a merry parody on the tasteless imitation of [John] Lilly by a pedantic literary clique of his contemporaries, who were doing all in their power to corrupt their native tongue...The whole is nothing but a lively game at ball with joke and banter, a sparkling of antithesis and pun—a perpetual rivalry of wit between the lists of sense and reason.

—HERMANN ULRICI, 1839

This over-abundance of droll and laughter-loving personages, of wits and caricatures, gives the idea of an excessively jocular play; nevertheless everyone, on reading the comedy, feels a certain want of ease, and, on account of this very excess, cannot enjoy the comic effect. In structure and management of subject it is indisputably one of the weakest of the poet's pieces...

—G.G. GERVINUS, LITERARY HISTORIAN, 1849-50

Play is often that about which people are most serious; and the humorist may observe how, under all love of playthings, there is almost always hidden an appreciation of something really engaging and delightful. This is always true of the toys of children; it is often true of the playthings of grownup people, their vanities, their fopperies even—the cynic would add their pursuit of fame and their lighter loves...It is this foppiness of delicate language, this fashionable plaything of his time, with which Shakespeare is occupied in *Love's Labour's Lost*

—WALTER PATER, 1878

1900s

Little in Shakespeare is more tedious than certain parts of *Love's Labour's Lost*...if you occasionally stumble upon a recognizable jest, you more often wander, a disconcerted alien, through impenetrable memorials of vanished humour.

—E.K. CHAMBERS, 1946

The play is a satire, a comedy of affectations. The gymnastics, the jargon and the antics are the fun. Yet a play hardly lives by such brilliancies alone...If its topical brilliance were all, Shakespeare's name tagged to this one would keep it a place on the scholar's dissecting table; in the theatre *Love's Labour's Lost* would be dead, past all question. But there is life in it. The satire beside, Shakespeare the poet had his fling. It abounds in beauties of fancy and phrase, as beautiful today as ever. We find in it Shakespeare the dramatist learning his art.

—HARLEY GRANVILLE BARKER, 1924

To the last he kept his youthful delight in a pun; and he would write an occasional passage of wordmusic with a minimum of meaning to it (but of maximum emotional value, it will be

The play itself showed more vitality than might have been expected. Three hundred years ago, its would-be wits, with their forced smartness, their indecent wiggeries, their snobbish sneers at poverty, and their ill-bred and ill-natured mockery of age and natural infirmity, passed more easily as ideal compounds of soldier, courtier, and scholar than they can nowadays. Among people of moderate culture in this century they would be ostracized as insufferable cads.

—BERNARD SHAW, 1886

...among all the plays this is the one in which the poet, free as yet from all constraint of serious thinking on any grave problem, has given the widest range to his love of the fantastic element in life and speech. Those critics are, indeed, very foolish that can see nothing but conceits in the comedy, and those readers are very stupid who fail to find the conceits pleasant

—THOMAS R. PRICE, 1889

Twelfth Night is probably the most perfect comedy written by Shakespeare—viewed from the standpoint of organization—while just the contrary must be asserted of *Love's Labour's Lost*. There is no scaffolding here which gives a backbone to the whole action and makes it a complete unity...Those of the Poet's readers who find as much delight in the structure of his dramas as in their other great qualities must now expect some disappointment.

—DENTON J. SNIDER, 1890

found, to the character that has to speak it). His development of verse to dramatic use is a study in itself. He never ceased to develop it, but for a while the dramatist had a hard time with the lyric poet. The early plays abound, besides, in elaborate embroidery of language done for its own sake. This was a fashionable literary exercise and Shakespeare was an adept at it. To many young poets of the time their language was a newfound wonder; its very handling gave them pleasure. The amazing things it could be made to do! He had to discover that they were not much to his purpose, but it is not easy to stop doing what you do so well.

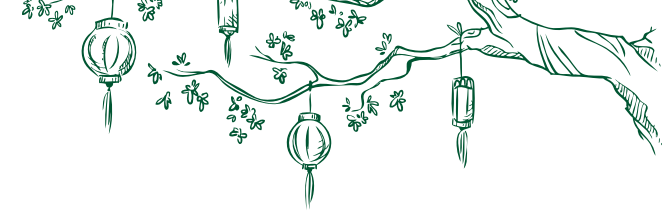
—HARLEY GRANVILLE BARKER, 1927

In this play the great game of language is played with unflinching verve from the first Act to the last, but the fertile use of language by no means exhausts Shakespeare's interest in it.

—GLADYS DOIDGE WILLCOCK, 1934



What the Critics Say



1900s

The comic idea of the play is the absurdity not only of the oath, but also of academes which drive their votaries to tie themselves up into knots of the kind. And this, in turn, is symbolic of the absurdity of the purely academic view of life in general. For we have here Shakespeare's greatest onslaught upon the Dark Tower, the fortress of the enemies of life and grace and gaiety, the name of which is Pedantry. Against it he hoists the banner of Love.

—JOHN DOVER WILSON, 1936

Love's Labour's Lost is more like a modern revue, or a musical comedy without music, than a play.

—H.B. CHARLTON, 1937

...we are left delighted and disappointed. Delighted to have picked up the echo of a poetry that is none other than that of the Sonnets. Disappointed to have been powerless to preserve it against an offensive return of pedantic affectation and excessive foppery.

—JACQUES COPEAU, 1942

If [the king's sonnet] be parody, it is such that only a poet, indulgently smiling at a brother's extravagance, could write. It is written in sport but might have fallen from the sheaf inscribed to Mr. WH. Shakespeare is smiling at his own excess, standing aside, as it were, from the solemn achievement of his younger muse, presenting it for our merriment. The pure comedian, flouting absurdity, would have written for his poetasters effusions that were wholly ridiculous...Shakespeare can laugh at his Euphuists, and love them, too.

—JOHN PALMER, 1946

Love's Labour's Lost is the first opening of the satiric vein which flows with greater force than has been generally recognized through more than one of Shakespeare's plays.

—THOMAS MARC PARROTT, 1949

It is the most artificial of all Shakespeare's comedies and comes nearer than any other to containing a manifesto against artifice...Shakespeare in this play, at least, never wanted Art. He improved Nature just enough to flatter her.

—MURIEL C. BRADBROOK, 1951

...Seldom has a seemingly romantic and artificial play had a more realistic and unartificial conclusion than *Love's Labour's Lost*.

—HAROLD C. GODDARD, 1951

There is perhaps nothing like this moment in the whole range of Elizabethan drama. In the space of four lines the entire world of the play, its delicate balance of reality and illusion, all the hilarity and overwhelming life of this last scene has been swept away and destroyed, as Death itself actually enters the park, for the first time, in the person of Marcade.

—BOBBYANN ROESEN (ANNE BARTON), 1953

With the King's first words, an expression of that peculiarly Renaissance relationship of the idea of Fame with that of Time and Death, a shadow darkens for a moment the delicate dream landscape of the park. Touched by this shadow, affected by its reality, the four central characters of *Love's Labour's Lost* enter the world of the play. Fantastic and contrived as they are, those absurd vows to which the four friends commit themselves in the initial scene spring from a recognition of the tragic brevity and impermanence of life that is peculiarly Renaissance.

—BOBBYANN ROESEN (ANNE BARTON), 1953

While the thought of Death was acquiring a new poignancy in its contrast with man's increasing sense of the value and loveliness of life in this world, Immortality tended to become for Renaissance minds, a vague and even a somewhat dubious gift unless it could be connected in some way with the earth itself, and the affairs of human life there. Thus there arose among the humanist writers of Italy that intense and sometimes anguished longing, voiced by Navarre at the beginning of *Love's Labour's Lost*, to attain 'an immortality of glory, survival in the minds of men by the record of great deeds or of intellectual excellence...'

—BOBBYANN ROESEN (ANNE BARTON), 1953

It is obvious, however, from the very beginning of the play, that the Academe and the idea of immortality which it embodies must fail...The paradox of the Academe and the reason why its failure is not only understandable but absolutely necessary lie in the fact that this elaborate scheme which intends to enhance life and extend it through Fame and even beyond the boundaries of the grave would in reality, if successfully carried out, result in the limitation of life and, ultimately, in its complete denial.

—BOBBYANN ROESEN (ANNE BARTON), 1953

The story in *Love's Labour's Lost* is all too obviously designed to provide a resistance which can be triumphantly swept away by festivity. The vow to study and to see no woman is no sooner made than it is mocked.

—C.L. BARBER, 1959



What the Critics Say

1900s

But the worst consequences of the poverty of the story appear in the persons who perform it. The four courtiers could not but resemble each other in a wooden conformity; for they all have to do the same thing, and have all to be guilty of an act of almost incredible stupidity... To the eye, at all events, the ladies of *Love's Labour's Lost* are a little more individualized than are the men; for being ladies, the colour of the hair and the texture of the skin are indispensable items of the inventory... Yet under the skin, these ladies are as empty and as uniform as are their wooers...

—JOHN DOVER WILSON, 1923

So much and so little, one is tempted to retort, can one understand about a play when one has only read it in a book. And in saying this I am condemning myself. For in 1923, I, like Charlton, had edited *Love's Labour's Lost* and like him had therefore come to know it in no superficial fashion. We had both as it were eaten its paper and drunk its ink; and yet because we had never seen it upon the stage, or at any rate properly produced, we had missed the whole art and meaning of it.

—JOHN DOVER WILSON, 1962

...the four men have just taken a solemn oath to observe this strict rule of life, and their oath is the pivot of the plot. "This oath," says Charlton, "is patently absurd." Of course; Shakespeare meant it to be. But it is at once more and less serious than Charlton perceived. More serious, because oaths were frequently taken by Elizabethans and meant much more in their life than they do to us, who except in a court of law seldom if ever bind ourselves in this fashion. Shakespeare's audience derived all the more fun, therefore, from watching the oath-takers becoming forsworn as they try to wriggle out of their solemn undertaking. Less serious, because Shakespeare makes it clear from the outset that the oath must be broken. And the comic idea of the play is the absurdity not only of the oath, but also of these academes which drive their votaries to tie themselves up into knots of the kind. And this, in turn, is symbolical of the absurdity of the purely academic view of life in general.

—JOHN DOVER WILSON, 1962

The first thing one notices about [*Love's Labour's Lost*] in the theatre is its extraordinary vivacity; it was evidently written in the highest possible spirits, by a dramatist who was thoroughly enjoying himself, and knew how to make his audience enjoy themselves thoroughly also. If the actors catch this spirit of merriment and alertness, as they can hardly help doing, the spectators will be carried right off their feet from the outset; so much so that the sixteenth-century allusions will seem little more than pebbles in the eddying, yet never-ceasing ripples of their laughter... It is a pity that *Love's Labour's Lost* is in

parts so obscure, so topical. Else it might be commended without hesitation to the attention of all teachers, professors and educationalists to be read once a year...

—JOHN DOVER WILSON, 1962

Love's Labour's Lost is neither a farce, nor a picaresque play, nor, in spite of the strangeness of the park of Navarre, a fairy play. It belongs... to the central area of social comedy.

—E.M.W. TILLYARD, 1962

Immediately we must recognize that most of the expounders have done sound scholarly work of other kinds, and that their work even in this kind is published under respectable auspices. *Love's Labor's Lost* seems to act upon them as catnip acts upon perfectly sane cats, and possibly the fault lies in the play itself.

—ALFRED HARBAGE, 19862

All Shakespeare's plays exhibit his resource in language, his delight in exploiting its resources, and his preoccupation with its strengths and weaknesses; but it is in *Love's Labour's Lost* that his linguisticism is perhaps most apparent. Not even *Hamlet*, in which 'word' is a dominant theme, is so charged with sensitivity to the processes and uses of language or so rich in linguistic criticism.

—WILLIAM MATTHEWS, 1964

Love's Labour's Lost is probably better appreciated today than at any other time since its earliest performances... [Critics] have slackened their efforts to expound the play as a sophisticated in-joke... No doubt it is all that, but the concentration on the topical interest of *Love's Labour's Lost* tended to obscure its permanent value. The play retains its elusiveness, but is today generally regarded as a delicate and controlled movement towards an acceptance of reality.

—RALPH BERRY, 1969

...despite its lack of a ballasted society, the play is really about 'society,' in a slightly different sense of the word. Its true subject is caught in an offhand remark by one of its funny men: 'Society (saith the text) is the happiness of life.' The play does not challenge Nathaniel's text, however insubstantial its dramatic sociology. If it does not present a living society in action, it presents and comments on configurations of conduct which sustain living societies in and out of plays. It is concerned with styles, modes of language and gesture and action... And being a comedy, it is concerned with the failures of inadequate styles, since this is the perennial source of elegant comedy from Homer to Proust. Only at the end, and much more surprisingly, does it turn out to reflect the failure of all style.

—THOMAS M. GREENE, 1971



1900s

Society may be, ideally, the happiness of life, but the end of the play has not placed us in it. Perhaps Nathaniel's text is fallacious. But by one very faint, almost surreptitious means, Shakespeare seems to me to remind us repeatedly of the possible felicity into which society can flower. This means is the unusual frequency and special prominence accorded the word "grace"—the word, we remember, with which the opening sentence plays. As the play continues, the many extensions and intricate variations of "grace" in all its meanings are explored with deliberate subtlety... The grace of entertainment, the grace of life, the grace of wit, the grace of civility—*Love's Labour's Lost* is about the pursuit of all these fragile goals..

—THOMAS M. GREENE, 1971

To appropriate physical relations of sound and position in language, so that it seems that language makes your meaning for you, as indeed it partly does, gives an extraordinary exhilaration, far more intense than one considers how much of what we are is what we can find words for. When wit flows happily, it is as though the resistance of the objective world had suddenly given way. One keeps taking words from 'outside,' from the world of other systems or orders, and making them one's own.

—C.L. BARBER, 1972

The setting of *Love's Labour's Lost* is not that of Arcadia. The action occurs in the King of Navarre's park. Such a variation of the pastoral environment is significant for the special kind of playfulness in which the plot revels...The park, indeed, circumscribes the full range of pastoral hope. 'The word "paradise,"' says Giamatti in *The Earthly Paradise and the Renaissance Epic*, 'derives from the Old Persian word... which meant the royal park, enclosure...Such an environment permits the comic action to proceed along unusual lines. First of all, it assures that there will be no serious deviations from the norm, and consequently no heavy burden of comic criticism and social redemption....Here we are far removed from [the] world of transgression and wrong...

—THOMAS MCFARLAND, 1972

The final joke is that in the end 'Love' does not arrive, despite the lords' preparations for a triumphal welcome. That the play should end without the usual marriages is exactly right, in view of what it is that is released by its festivities. Of course what the lords give way to is, in a general sense, the impulse to love; but the particular form that it takes for them is a particular sort of folly—what one could call the folly of amorous

masquerade, whether in clothes, gestures, or words. It is the folly of acting love and talking love, without being in love. For the festivity releases, not the delights of love, but the delights of expression which the prospect of love engenders—though those involved are not clear about the distinction until it is forced on them...And yet these sports are not written off or rules out; on the contrary the play offers their delights for our enjoyment, while humorously putting them in their place. The Princess and her ladies are not in any case the sort of nice wenches to be betrayed. The ladies believe, indeed, rather too little than too much.

—C.L. BARBER, 1972

In *Love's Labour's Lost*, Shakespeare exploited the question of 'language' to the full, so that even the play's plot is made up of what might be called linguistic situations, as styles of behavior and speech—the King's pretentious academy...and the rustics' ordinary life, with its real fantasies and its interruptions by noble obsessions, all cast in different imaginative and literary styles—are made into what 'plot' there is in the play. These elements, expressed almost as set-pieces, continually impose upon one another, threaten, undermine, and expose one another simply by juxtaposition. It is possible to see the play as a competition of different styles of speech and of life, all jockeying for their rights and even for their existence.

—ROSALIE L. COLIE, 1974

Love's Labour's Lost is a pleasant, conceited jest. It finds much of its value in its exuberance, variety, display of virtuoso skill, and in its ability to evoke contradictory feelings about the strange, dream-like world of the King's park...The play is simultaneously flippant, trivial and serious, but its seriousness is not that of the pulpit or of the soap-box; it is, rather, the seriousness to be encountered when an artist arranges his perfectly fashioned pieces into a pleasing shape.

—A.P. RIEMER, 1980

For all its comic charm, *Love's Labor's Lost* presents an extraordinary exhibition of masculine insecurity and helplessness. While the veneer of male authority is brittle and precarious from the outset, female power is virtually absolute. This startling reversal of the expectation that men control women gives the play its capacity to disquiet us. By setting up such a marked inequality in their respective power, Shakespeare creates a gap between men and women which cannot be bridged...

—PETER B. ERICKSON, 1981



What the Critics Say

1900s

If Shakespeare was unsuccessful in retaining the comedic tone, as some critics have argued, he was remarkably successful in creating, although in sketch form, the portrait of an independent woman. Writing at a time when new perceptions of women were challenging the old, the dramatist molded a character who was individual, one who drew her strength from understanding herself—a woman functioning in a man's world and questioning that world's values...

—IRENE G. DASH, 1981

Just as *The Tempest* at the end of Shakespeare's career condenses and faintly echoes so many images and verbal patterns of the earlier plays, so *Love's Labour's Lost* prefigures these same images and sounds. Above all its language belongs to that period of rich, cascading poetry which is the staple of the Sonnets, as well as of *Richard II*, *Romeo and Juliet*, etc

—ANDREW PATENALL, 1983

Love's Labour's Lost remains something of an anomaly among Shakespeare's plays. Of all his comedies, this one is still often perceived as narrowly aristocratic, an obscure piece of coterie drama never truly intended to appeal to a general audience.

—MARY ELLEN LAMB, 1985

Biron's counterpart among the women and, simultaneously, his antithesis is not, as one would expect, Rosaline. She is altogether too much like him...The Princess is the standard by which the men are measured and found wanting. She is the play's still center, exercising an influence on its outcome and characters that goes far beyond anything the mere size of her part might lead one to expect.

—G.R. HIBBARD, 1990



Chris Herzberger as Moth and Scott Jaeck as Don Armado in Chicago Shakespeare Theater's 2002 production of *Love's Labour's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.

In *Love's Labour's Lost* Shakespeare invites us into the "curious-knotted" garden, the woods, as he will do again in *A Midsummer Night's Dream* and *As You Like It*. There, the workings of nature undue the rules or mortals. People recite poetry, disguise and unmask, play plays and dance the dance of love.

—CHRISTOPHER BAKER, 1995

...what an underdog! *Love's Labour's Lost* gives us entrée into a Renaissance-era lifestyles-of the rich-and-famous, golden world of beautiful people—young, attractive, clever, sophisticated people—who ultimately sense that beauty really resides in the soul and must be cultivated there...In sum, we are looking at a world where people across the social spectrum are attempting, albeit sometimes misguidedly, to better themselves, not materially or politically, but in terms of their innate potential as human beings.

—FELICIA HARDISON LONDRÉ, 1997

Its final scene is transcendent. I sometimes wonder if Shakespeare wrote another of equal humanity and compassion until *The Tempest*. Although that is an extravagant claim, the final scene in production merits such praise. If, as it seems, this was one of Shakespeare's earliest plays (though perhaps not his first), all his plangent genius was already in evidence.

—GERALD FREEDMAN, 1997

Shakespeare parades Holofernes' pomposity like a honking goose on its way to the barnyard, his erudition trailing behind him in the uneven cadence of unruly goslings.

—GERALD FREEDMAN, 1997

For my first production, which I directed when I was in my early thirties, I characterized the essence of the play as the "game" of love. In my last production, I saw it as the "truth" of love. The dark underside of the play's content had overtaken the sunny superficial activity of the play's events in my consciousness.

—GERALD FREEDMAN, 1997

Love's Labour's Lost is in some ways Shakespeare's most 'Elizabethan' play, rooted in its period, language, jokes and concerns. Yet it transcends that evocative atmosphere. It is about a lost world, but its handling of the very themes of love and loss, of the relationships between men and women, of endings and of art still speak to us

—H. R. WOUTHUYSEN, 1998



What the Critics Say

2000s

For unlike her English prototype Elizabeth I, the Princess of France seems destined ultimately for marriage. In the fairy-tale situation of *Love's Labor's Lost*, a female sovereign can be beautiful, desirable, and happy in love.

—CHRISTY DESMET, 2000

We may forget, in the age of visual media, that Shakespeare's audience, as the root implies, went to hear a play. But *Love's Labor's Lost* insists that we listen, for characters reveal (and conceal) themselves by the words they wear. If, as Alexander Pope, a poet of the eighteenth century, said, "Language is the dress of thought," then everyone in *Love's Labor's Lost* has purchased the most elaborate, individual wardrobe his money could buy. The most flamboyant verbal dresser of the play is Don Adriano de Armado, who proudly wears his plumage of words, picked up at a distress sale of outdated Elizabethan fashions, with a showy disregard of the appropriateness of style to subject-matter. Equally badly dressed in his linguistic finery is Holofernes, the pedantic schoolmaster, who embroiders his sentences with a tangled thread of synonyms, and patches the worn phrases with Latin tags that display the price of his learning as ostentatiously as today's Gucci labels. Even the King of Navarre and his courtiers, most notably Berowne, who wear linguistic high fashion well, must learn to clothe the naked truth of their hearts in words that reveal rather than conceal their feelings. [Shakespeare] has also insisted that wit, without generosity and humility, tastes only of ashes. He has transformed comedy itself from mere formula to an open form that reaches out to the hard fact of our lives. In *Love's Labor's Lost*, Shakespeare tells us both of love and death. No one has ever...defeated 'cormorant, devouring time' more lastingly than this man who knew that self-knowledge and compassion are our only defense against its ravages.

—GENIE BARTON, 2001

The play deals with the power and meaning of words through a series of comic situations complicated by twists of language. In many ways the text is a dance of words that mirrors the dance of courtship. Words in this script almost have a life of their own—fighting and dancing with one another.

—SANDI ZIELINSKI, 2001

Shakespeare deliberately brings death into a very unreal, romantic world, filled with no problems larger than "how can I tell her I love her?" As each of us matures in our life, we become more and more aware of our own mortality, and of our parents' mortality, and of the people we love. And we come to know that loss is a natural part of life. But at this point in their lives, the guys aren't thinking about death. And why should they? Theirs is an

innocent, loving, funny, youthful and unwise world—because there is no consciousness of another side to life. Some say that before 9/11, America was like this, innocent and unwise.

—BARBARA GAINES, 2002

Where Shakespeare's tragedies are almost barren of women's speech scripts that one would want to identify with or emulate, the comedies are remarkable for their frequent representations or fantasies of women's language as competent, eloquent, fluent, witty, or powerful. Rosalind, Portia, Viola, and Beatrice among others are all permitted, within the comic universe of discourse in which they have being, not only to speak copiously and well, but also to be listened to and responded to, not only to be appreciated and given credit for their words, but also to do things with words—to change minds, transform situations, harm others, and help them. It seems something to celebrate, given the constant dreary prescriptions in Elizabethan writings and culturally authoritative texts that women should be silent, chaste, and obedient, that silence is the best eloquence for women...

—LYNNE MAGNUSSEN, 2002

In the 1550s when Wilson wrote his celebration of eloquence, its potential application to the English tongue that was to be Shakespeare's instrument was in grave doubt, for the vernacular in comparison to Latin or Greek was deemed by many to be 'indigent and barbarous,' no fit instrument out of which to fashion literary masterpieces or social order, too impoverished to advance learning or debate theology. But by the 1590s when Shakespeare began to produce his stylish comedies, perceptions of English had changed, due partly to the successful translation of religious texts and partly to the cultivation by English poets of rhetoric. When Shakespeare made eloquence his chief object of attention in *Love's Labor's Lost*, he was not merely indulging a seemingly unstoppable showmanship in words that was fostered by his interest in rhetoric. He was also at once celebrating and critiquing—even if he did set this play of eloquence in France—what contemporaries saw as the triumphant coming of age of English. Indeed, in making his vernacular play an exhibit in rhetoric, showing that English could do as much with words as Latin, he was helping to make it happen...

—LYNNE MAGNUSSEN, 2002

Ultimately, *Love's Labor's Lost* seems fairly critical of art. Wit and entertainment are all very well, and perfectly adequate for two hours' traffic upon the stage, but the direction of the play is heavily weighted toward the restoration of meaning and order at the close.

—CATHERINE BATES 2002



What the Critics Say



2000s

Love's Labor's Lost rather dramatizes the idea of reinventing scholastic *auctoritas* and displacing one's predecessors. In doing so, the play ultimately mimics its own function as a text that seems simultaneously to revere and revile its past.

—ERIC C. BROWN, 2003

Costard teaches us that true nobility lies in restraint, and that nobody human can escape the human condition, however nobly born he or she may be.... A clown is popular with his audience, something like our contemporary comedy 'stars,' and closer to them in station than kings and learned doctors. His example teaches us, through laughter and guidance, to watch the play, be it comedy or tragedy, with more objectivity and to look for a moral message.

—BENTE VIDEBAEK, 2005

Indeed, although the men prove shallow and unprepared for matrimony by the play's conclusion, the portrayal of how the sexes relate to one another and among themselves in *Love's Labor's* does not unequivocally champion the women but is instead nuanced, balanced, and fair.... the women and the men are not so far apart, even in their flaws: the women reveal many of the same distasteful tendencies that they eventually rebuke in the men. Nor do the men invariably escape the audience's sympathy.

—CYNTHIA LEWIS, 2008

Learning to keep accounts and becoming accountable is the challenge posed at the end of a play that might be thought of as a comedy in process—on its way, but not quite there. The full story, 'too long for a play,' has been launched. Don Armado has perhaps taken the first of many steps ahead by laying down his sword (and his pen), taking up the plough, and finally understanding the concept of three years (5.2.871-72).

—CYNTHIA LEWIS, 2008

Knowledge of the King of Navarre's homoerotic desire, latent or explicit, explains the sexual innuendos that belie the academic pretensions of his opening speech, just as it now clarifies for the audience his decision to found a 'little academe,' as we realize that the King expected to find with his fellow students (and especially with Armado) stimulation far more congenial than royal preparation for the impending visit of the Princess, a visit that he conveniently blocked out.

—RUTH STEVENSON, 2009

Love's Labour's Lost can be read as a string of conversational games whose rewards and punishments always refer back to the larger structure of the game set up by Navarre in the play's opening scene.

—KATHERINE R. LARSON, 2010

I agree we should acknowledge the materiality of letters in *Love's Labour's Lost*; but we should also see letters beyond merely objects and instead regard each letter entering on stage as bringing with it a bearer, who was an actor and the implied subject of the stage directions' imperatives, as well as a whole set of social behaviors associated with delivery, namely, interpreting and reading practices.

—KARA NORTHWAY, 2011

Compared with the relative formlessness of the external world, *Love's Labour's Lost* does not represent a botched experiment in comedy; it is an audacious medley of a retreat besieged, an embassy achieved, and a comic idyll interrupted.

—TARA COLLINGTON AND PHILIP COLLINGTON, 2014

[Shakespeare] no longer sees women as adversaries he falls deeply and irrevocably in love with them. And the women are no longer projections of a man's imagination; they are full human beings. In fact, both men and women fall in love so profoundly that they understand love as the great sexual/spiritual merging, out of which a new world order could appear

—TINA PACKARD, 2015



Timothy Gregory as Berowne in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



A Play Comes to Life

Love's Labor's Lost— and Found: A History of Performance

Love's Labor's Lost, with its acrobatic language, not-so-happy ending, and relatively simple plot structure, has had a history of being widely disregarded by both Shakespearean scholarship and productions until recently. It was considered so specific to Elizabethan Court manners and events that after Shakespeare's time the play vanished from the stage for more than two centuries, and was mentioned by scholars only rarely. We have no solid evidence that tells us for whom or where the first performance was staged—a fact that continues to spark scholarly debate. With the rise in popularity of Shakespeare's great tragedies, audiences did not notice that this early, allusive comedy crept into the shadows of lost history, only to be found hundreds of years later, back on stage, delighting audiences and actors once again.

Love's Labor's Lost had all the right ingredients to create a piece of “forgettable” drama: Elizabethan “pop-culture” references and obscure jokes; the notion that, as one of the young poet's first works, it must be among his “worst”; and an unusual, unlovable ending. (Shakespeare's comedies end in marriage—if not multiple marriages and familial reconciliation—as did most Renaissance comedies).

There's much speculation about who the original audience actually was for the play. If Shakespeare wrote *Love's Labor's Lost* for a specific audience such as Elizabeth I's court, its beginnings might help to explain its disappearance. Many scholars argue that the original performance must have been at Court due to the play's intricate language and highbrow humor. But the public theaters were filled with people who had both the leisure time and money to attend the open air, daytime performances. Some scholars speculate that the 1598 Quarto version (the first copy of the play still in existence) may hold some answers in its title page, proclaiming: “As it was presented before her Highness this last Christmas.” However, the 1631 Quarto (Q2) title page claims to be printed as “acted at the Blackfriars and the Globe,” implying perhaps that the first performance may not have taken place at the Court of Elizabeth I. Although the 1598 Quarto refers to a royal performance, it is entirely possible that its title page claim is merely a printer's marketing ploy—not a practice at all unusual in the printing trade at the time.

That the first performances of this play were staged before the public is supported by poet Robert Tofte's 1598 publication, *Alba: The Month's Minde of a Melancholy Lover*, in his scathing review of a performance he had witnessed:

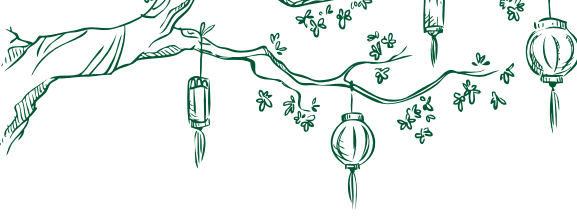
Loves Labor Lost, I once did see a Play, Ycleped so, so called to my paine, Which I to heare to my small Joy did stay, Giving attendance on my forward Dame, My misgiving minde presaging to me Ill, Yet was I drawne to see it gainst my Will...

We may never know where the play was first staged or who the original audience for *Love's Labor's Lost* was, but we do know what happened—or didn't happen—with the play after Shakespeare's lifetime. *Love's Labor's Lost* had another Christmastime revival for the Court of King James I and Queen Anne in 1605 before disappearing from the stage for the next 200+ years. However, the famous actor and Drury Lane Theater manager, David Garrick, attempted a musical version in 1771. Garrick cut more than 800 lines from Shakespeare's script and wrote solos for just about every character—but his adaptation was never actually staged.

In the decade prior to Garrick's flirtation with *Love's Labor's Lost*, an anonymous playwright in 1762 penned *The Students*, with a title page claiming it a “Comedy, Altered from Shakespeare's *Love's Labour's Lost* and adapted to the stage.” This adaptation, too, never reached the stage. But the elements of Shakespeare's play that this unknown writer chose to omit offer some speculative clues as to why Shakespeare's early comedy entered its dramatic and literary coma. Gone were more than half of the lines, including many of Armado's cryptic puns, his servant Moth, the pedant Holofernes, Nathaniel and the Muscovites. Added to what little of Shakespeare that did remain intact were a number of comedic episodes of disguise and mistaken identity.

Perhaps most revealing of the eighteenth century's problem with Shakespeare's play are the women in *The Students*, who immediately confess their love for the men. The superior position that they hold in Shakespeare's play was excised when it was unacceptable for women to be depicted with more power and intelligence than their male counterparts. Some scholars suggest that *The Students'* happily-ever-after ending would have alleviated the problem posed by Shakespeare's women, who demand that the men wait, obey their vows and, in Berowne's case, perform penance for a misguided wit. *The Students* certainly conformed to increasingly unforgiving societal norms—one reason, perhaps, that *Love's Labor's Lost* disappeared from public view for so long.

The first time in more than 200 years that *Love's Labor's Lost* appeared on stage was in 1839 when Madame Eliza Vestris, theater manager, actor and director of Covent Garden, staged the play with only minor alterations from the original—though she did add dozens of extra, non-speaking characters to stage huge royal processions. During the run, Vestris increased the price of Covent Garden's top balcony, called the “shilling



A Play Comes to Life



gallery” for its cheap seats, from a shilling (or twelve pennies) to eighteen pennies—a decisive act that nearly caused riots in the streets by theater-goers demanding to see this extravagant, once-lost-now-found comedy. Vestris reopened the gallery, but only eight performances remained. Madame Vestris’s version of the play brought Shakespeare’s *Love’s Labor’s Lost* from the open-air, Elizabethan theater into a “modern” theater for the first time and, though not a great success, it was responsible for bringing *Love’s Labor’s Lost* out of the library and back to the stage.

It was Samuel Phelps’ production in 1857 that stole the spotlight for great performances of *Love’s Labor’s Lost* in the nineteenth century. Phelps had taken over management of the once-boisterous Sadler’s Wells, a venue renowned for cock-fighting and burlesque shows, and transformed it into a family-friendly space for the new Victorian audience. By this time, people attended theater as much for the elaborate sets, costumes, music and mechanical spectacle as for the play—and the physical properties of a production often gained more attention from reviewers than the actors did. The modern indoor theater allowed for artificial light, elaborate sets and special effects (two water tanks provided waterfalls to torrential rain), of which Phelps took full advantage in his productions. In Shakespeare’s day actors wore contemporary costume, but Vestris’s and Phelps’ productions were, in accordance with nineteenth-century taste, costumed with meticulous concentration on historically accurate garments. Vestris’s production twenty years earlier offered her audiences a happy ending; Phelps’ ending was ambiguous as the couples bowed and said “adieu” before the curtain lowered.

Although Phelps’ production was praised for its ensemble efforts and beauty, *Love’s Labor’s Lost* did not return to the stage in London until 1918 at the end of the Great War, when it was presented at the Old Vic and remounted there twice in the 1920s. *Love’s Labor’s Lost* was produced in New York City in 1874 and 1891, and in Shakespeare’s birthplace, Stratford-upon-Avon, in 1885, 1907, 1925 and 1934. By the turn of the twentieth century, *Love’s Labor’s Lost* had become a respectable and, more-or-less, familiar piece. A changing perspective toward *Love’s Labor’s Lost* in the twentieth century was indebted to the 1932 production staged by Tyrone Guthrie, one of the most influential directors of the twentieth century. Guthrie made Shakespeare’s play more accessible by trimming it down to ninety minutes and playing through the action with speed and gusto. The fast and witty rendition ended as Shakespeare intended—with the bittersweet departure of the Princess and her Court. Upon viewing Guthrie’s production re-staged in 1936, critic John Dover Wilson described the effect of the production:

For years scholars and audiences agreed that *Love’s Labor’s Lost* was too laden in humor topical to Elizabethan England to be relevant to present-day audiences.

Mr. Guthrie not only gave me a new play, the existence of which I had never suspected, which indeed had been veiled from men’s eyes for three centuries, but he set me at a fresh standpoint of understanding and appreciation from which the whole of Shakespearian comedy might be reviewed in a new light.

By the mid-twentieth century, a sea change had taken place from avoiding the script’s melancholy ending to embracing it. Somber tones now infiltrated the play, and productions’ sets and costumes took a backseat to Shakespeare’s story and characters. This tonal shift from comic to dramatic became evident in director Peter Brook’s 1946 production (so popular that it was remounted in 1947) when the potential for tragedy closely resonated with society in post-WWII England. The set, typical of many Brook productions, was sparse and symbolic: simple archways indicated palace walls and a green background suggested the park. Gone were the elaborate intricacies and the rigid realism of earlier productions as the design of the play aligned itself with the production’s more somber vision.

For years scholars and audiences agreed that *Love’s Labor’s Lost* was too laden in humor topical to Elizabethan England to be relevant to present-day audiences. In his 1968 production in Stratford, Connecticut, director Michael Kahn decided to challenge that notion by setting the action in the present day. The three oath-taking lords were inspired by the Beatles, who had recently fled to India to study with their guru, giving up worldly

pleasures just as the men in the play do. In the opening scene the lords were chased onstage by a screaming mob, where they encountered the King, dressed like the Yogi in his white robes and long beard. The Princess, wearing a silver jumpsuit, and

her ladies-in-waiting (described in the prompt book as “Rich, Elegant, Swinging”) made one of their entrances on motor scooters. The play’s famous hiding scene paid homage in its slapstick and comical timing to the Beatles’ films, *Help!* and *A Hard Day’s Night*. Kahn’s updates reflected the same topicality and references to pop-culture that Elizabethan audiences would have recognized more than three hundred years earlier on the stage.

John Barton, a director renowned for his work with the Royal Shakespeare Company (RSC), produced two versions of *Love’s Labor’s Lost* at Stratford-upon-Avon. Known for a directing style based in a play’s language to create character, Barton faced some challenges with a text focused more on its language than character. In 1965 critics roundly criticized the production—and the understudy who stepped in at Opening for the actor playing Armado, who fell and broke his back the day before. In 1978 Barton tried again, casting so that the



production felt more casual and less linguistically pretentious than the 1965 version. The most noticeably distinct character was the Princess: the bespectacled French royal, caring little for her appearance, matched the equally frumpy King in appearance and clumsiness—in stark contrast to the hyper-coiffed characters of Barton's staging a decade earlier. This time around, Barton's Princess fell in love with the King at their first meeting, and shamelessly pursued him throughout. Two vastly different interpretations illustrate just how flexibly the language of *Love's Labor's Lost*, once perceived as rigid and unaccommodating, can bend to allow multiple takes—even in the mind of the same director.

As a setting for their productions, the period prior to World War I has attracted contemporary directors, searching for a time of innocence and idyllic optimism but weighed down by impending strife. At the 1978 Stratford Festival in Ontario, Artistic Director Robin Phillips staged Shakespeare's play set in the year 1914, with the sounds of guns and bombs exploding in the distance. Michael Langham staged the production again at the Stratford Festival in 1984, this time set in the Elizabethan era.

In 1973, *Love's Labor's Lost* was adapted into an opera by W.H. Auden and Chester Kallman. The two men felt that the play's rhyming verse and, of course, its two closing songs, lent themselves perfectly to a libretto. In the process, Longaville, Maria, Holofernes, Nathaniel, Dull, Costard, Marcade and the Forester were all cut from the story. Moth, portrayed by a woman, was the one to misdeliver the letters (this time, on purpose), and Jaquenetta's relationship with Armado (perfect opera material) was brought to the forefront. This was not, however, the first time that an operatic adaptation had been thought of in conjunction with *Love's Labor's Lost*. The comedy was set to Mozart by Jules Barbier and Michel Carré in 1863. And in 1953 composer Igor Stravinsky included the play's songs as part of his *Three Songs from William Shakespeare*. Unfortunately, none of these productions proved popular.

When the BBC undertook the six-year project of filming all of Shakespeare's plays for television, *Love's Labor's Lost* was one of the last to be recorded and screened. In 1984 director Elijah Moshinsky, who focused primarily on the "unknown" works for the series, was faced with converting the play to a medium for which it was not intended. He used art, particularly the paintings of Watteau, as his inspiration; the artist's work infiltrated set, costume and lighting design. (Peter Brook, too, had used Watteau for his design inspiration for his successful 1946 production.) The BBC version cut many lines and rearranged several scenes and locations in order to ease the transition to television.

The growing popularity of *Love's Labor's Lost* in the last forty years has transpired, in part, at the expense of its men, seen through the lens of feminism. Directors began to focus upon the immaturity of the King and his lords in contrast to the rock-solid Princess and her ladies. When Kenneth Branagh played the King of Navarre in the 1984 production at Stratford-upon-Avon, he stuttered through dignified passages. In 1990, Simon Russell Beale portrayed a blundering King who ran out of ink while signing the oath and fell down on to the stage when running in for the hunt before Act 4, scene 1—juxtaposed against the Princess who remained cool and collected throughout the play.

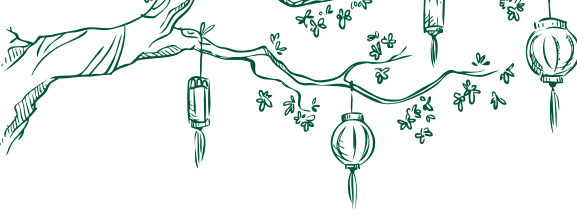
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In 1999 actor/director Kenneth Branagh revisited *Love's Labor's Lost* and with the help of Miramax began filming. Inspired by the play's musicality, Branagh sets his adaptation as a cinematic musical from the 1930s. Branagh

cut the text extensively (the entire film lasted just over 90 minutes), adding six songs and a variety of dance routines. The "hiding scene," staged as a song-and-dance routine, sent scholars and critics alike into a frenzied flurry of commentary, especially after Branagh's *Hamlet* a few years earlier omitted almost nothing from Shakespeare's original text in the course of the film's four-plus hours.

In 2002, Barbara Gaines took on Chicago Shakespeare Theater's first production of *Love's Labor's Lost*. Unlike Branagh's musical production, Gaines changed no more than a couple dozen words, maintaining most of the original text's wit and jest. She set her production in 1913, before the start of World War I. Gaines imagined Navarre to be an idyllic kingdom, "a fairy tale place," which all too suddenly loses its innocence with the news of the King of France's death. This sense of naiveté-turned-sour felt evocative of America's emotional response to the September 11 terrorist attacks, which had occurred a year prior to the production. Gaines spoke about the timeliness of *Love's Labor's Lost*, "The anniversary of September 11 is near at hand. All of us feel the sweetness of life much more acutely now than a year ago... We have to celebrate what we have."

The cultural connections to *Love's Labor's Lost* extended beyond America to Afghanistan where, in 2005, actress Carinne Jaber brought Shakespeare's text to life in Kabul. Translated from English to Dari (a more ancient version of Farsi), Jaber and a team of scholars revised the text for an Afghani audience. Some changes were made to respect Afghani history—such as the men adopting the disguise of Indian dancers in lieu of Russian travelers—and others made to maintain a focus on the lovers. In its unique cutting, the production became one about the stability of women, a pro-feminist voice to add in Afghanistan's struggle for women's rights.



A Play Comes to Life



The Globe's 2009 production of *Love's Labor's Lost* brought the text back to a classical aesthetic. The world of Navarre was set in a Renaissance "green space," complete with painted 'curious-knotted garden' (1.1.233) on the floorboards of the stage's extended walkways. These walkways crisscrossed through the groundlings' space around the stage to incorporate them into the action. To reinforce the pastoral feel, the play opened with musicians and deer puppets. The design of the production, including the puppets and, later, bow and arrows, served to highlight the play's hunting motif.

The kingdom of Navarre also appeared on the Royal Shakespeare Company's stage in 2008 and again in 2014. The 2008 production was directed by Gregory Doran and starred David Tennant (of *Doctor Who*, *Broadchurch* and *Jessica Jones* fame) as Berowne. The first main stage revival in more than a decade, the production was set in the Renaissance, complete with ruffs and farthingales. Christopher Luscombe, who played the role of Moth in 2008, came back to the RSC in 2014 to direct another production of *Love's Labor's Lost*. This production was staged in tandem with *Much Ado About Nothing*—retitled as a clever piece of marketing by the RSC as "Love's Labor's Won"—the original title of a Shakespeare play that has since been lost (and which some scholars hypothesize might indeed have been an earlier, working title for *Much Ado*.) The productions bookended the Great War in honor of commemorating World War I that year. Luscombe,

like Gaines in 2002, was moved by the idyllic world of Navarre and its similarities to that of pre-war England.

Instead of focusing on the idyllic world, New York's Public Theater's 2013 production leaned on the pop culture references and lyrical language in creating *Love's Labor's Lost: An Original Musical*. Borrowing Shakespeare's plot, writers Michael Friedman and Alex Timbers updated Navarre to a modern-day college reunion where the King and his friends vow to:

...live removed from all civilization for three years of reading, contemplation, post-structural theory, marathon TED Talks, uncomfortable bedding, and readings of Elizabethan plays in their original uncut form without the addition of new and completely unnecessary songs.

Other characters received their own updates: Armado became a Spanish exchange student, Jaquenetta a sassy barmaid, and the Muskavites "East German performance artists." The production received mixed reviews but nonetheless offered a different twist on *Love's Labor's Lost*.

It is no small feat that an Elizabethan comedy, lost to the public for more than two hundred years, was revived from literary darkness and skeptical critics to be enjoyed countless more times in the past century. Once thought too topical to survive past its own era, *Love's Labor's Lost* continues to find a way to captivate audiences worldwide—as it will this spring on Chicago Shakespeare Theater's Courtyard stage. □



Christine Bunuan as Lady, Fredric Stone as Boyet and Karen Aldridge as the Princess of France in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



Conversation with the Director

When she visited Chicago to complete the casting process, Director Marti Maraden met with Chicago Shakespeare's staff to talk about her upcoming production of *Love's Labor's Lost*.

Q Marti, you have a history with this play which is deeper than most directors. What is it about this play that brings you back to it?

Love's Labor's Lost is a play that a lot of people don't know very well. It's one of the few plays Shakespeare pretty much invented the story for. It got lost in history for a very long time and was essentially rediscovered in the twentieth century. As happens with some of Shakespeare's plays, they are forgotten for awhile and then they get rediscovered as people realize how rich and full of heart and meaning and joy they are.

I fell in love with this play as an actress. I played Maria in a rather strange, contemporary production—in a blonde wig, bomber jacket, gaucho pants and high platform boots. The director had decided, "Wouldn't it be fun if when the men come in disguised as Russians, they skate in, their faces hidden behind goalie masks?" We slipped and slid on fake ice across the whole stage floor through much of the production. Nevertheless, I did develop a great affection for the play. I played in it for a second time at Stratford, my very first role there, as Catherine.

I have also directed it twice. Aware of the dichotomy between the women in the play and the men in terms of what knowledge and learning means to them, the first time at Stratford I set it before the First World War, some years before the first vote for women in the 1920s, but the Women's Suffrage Movement was already very much in people's consciousness. When I directed the play at the National Arts Centre in Ottawa, I chose the eighteenth century for that production, and I still find the Age of Reason perfect for this story.

Q: Talk more about both why and how you see this historical period shaping our production here at Chicago Shakespeare.

The Enlightenment or "The Age of Reason," was a time of such great learning. The movement away from superstition toward reason affected the arts as well as politics and social issues, and gives us a context both for the men's interest in learning and for the wittiness and wisdom of the play's women. It is also a visually beautiful period for this delightful play, which for the

most part is filled with the comedic effects of the characters' misguided attempts at learning and wooing—and with their decided lack of self-knowledge.

In France women were a strong part of this movement. Think of a world in which Madame de Pompadour held her famous salons. Intellectual conversation—about politics, social issues, art—was very much part of this world. Science, literature and the arts were taking leaps and bounds. The exquisite paintings from this period reveal why visually it suits this play so well—and it gives a context for both the women's learning and the men's desire for academia. This story takes place not in a wilderness but in a lush park, contained and tamed in the grounds around the palace. We're going towards something verging on autumnal. Leaves famously fall in this play. Our set designer, Kevin Depinet, has used the famous French artist, Fragonard, as one of his inspirations.

The eighteenth-century artist, Elisabeth Vigée Le Brun, inspired our costume designer, Christina Poddubiuk. She drew portraits of real people, in real clothes—some of her subjects were as grand as Marie Antoinette, but she also painted people of different classes. The costumes for this production will be clothes that you believe people could travel in and sit on the ground in and yet are lush and absolutely spectacular.

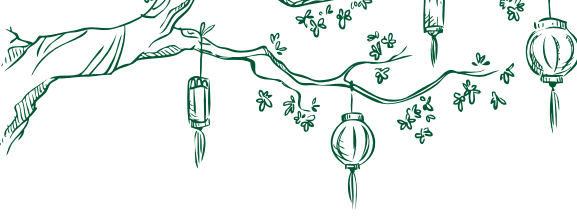
That shadow of death just out of arm's reach is present from the very beginning.

Q: What are the play's big ideas to you?

I think that this play is fundamentally about two things. Learning is expressed in so many

different ways: knowledge, erudition, being smart, learning, going to school. The four men set up this academe, and it's well-intentioned—and not entirely foolish. The idea of learning is certainly not a bad thing—it's just how they intend to go about it is so against the nature of their youth. To amuse themselves they've also invited this fantastic Spaniard, Don Armado, who believes in his extraordinary knowledge and gifts in language. There's Costard: if he had been born in a different life, would have gone to law school and been a prime minister of England, I'm convinced. He's very bright, very skilled with language. And you also have the big fish in the little pond, Holofernes, who is the school master, whose idea of being very knowledgeable is having several words for the same thing.

Berowne talks about the fact that anybody can name the stars up there but they don't know what the stars are or what they mean. You can give a name to something but do you understand it or its nature? The play asks us to think about what is real learning? What is real knowledge? In this single play, Shakespeare gives us all these different examples of how knowledge can be either false knowledge or knowledge that actually leads to something rich in human experience. If you



A Play Comes to Life



don't understand your own heart, your own place in life and your journey in life, then all the book learning in the world will mean nothing. How many words can you come up with for a deer or the moon? Words get used to excuse bad behavior. Words get used to hurt, to punish, to mock other people. You can hurt people with words, even if you don't intend to. What do words do sometimes when they get out of hand?

The other, perhaps more important, theme in this wonderful, fun, giddy play is about growing up, about maturity. By the end, the men only just begin to understand that they must take that step toward real responsibility and maturity, and the women lead the way. After all the silliness, all this fun, the messenger delivers the news to the Princess of her father's death. Suddenly, she takes on the full burden and responsibility of the King's passing.

Q: This is a play that doesn't conform to the expectations of a comedy in that way.

This play seems all giddy, juvenile, full of play and fun, which it is. And yet it has that dark turn at the end of the play. And in fact, its plot is driven from the very beginning by the King of Navarre's desire to outlive death, achieving immortality through lasting fame. He chooses to take an oath to study for the next three years, uninterrupted by good fun, good food—and the presence of women. That shadow of death just out of arm's reach is present from the very beginning. As in all Shakespeare's comedies, there's never just sunshine.

Q: Marti, say more about the women in the play.

I feel the women are so bright and learned. Yes, they've been well taught; yes, they've had great experiences in life with language and knowledge. But they are also people who are rooted in good practical common sense and understanding of their own hearts, of the pragmatic aspects of the world as well as the intellectual. They are essentially very wise young ladies. They are in love with language as the men are, but they use language to have fun and to good purpose. The king and his men decide that they are going to study for three years and give up all things of the flesh. Well, it's absurd from the first moment. They're young; they're full-blooded; they're right for all the things Shakespeare celebrates in his sonnets, the so-called "procreation sonnets." He wants people to get married and have babies. He never likes it when people decide to forswear marriage. Shakespeare's essential idea of eternal life, of living on into the future beyond our own mortality is having children. And celebrating great love. The women in this play I think fundamentally understand where they are in life; the men do not.

Q: So, you think that the men's plan completely misguided right from the start?

A young king—and perhaps his father died not too long ago—wants to do something serious with his life, something that will



Lusia Strus as Jaquenetta and Paul Slade Smith as Holofernes in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.

ensure that his name and the names of his friends will live on for all eternity. He is at war with Death. This might be a worthy goal and Navarre is undoubtedly sincere, but the manner in which he has chosen to go about setting up his "little academe" is highly restrictive and goes against the very nature of youth. Berowne, in raising objections to the King's plan, says:

*At Christmas I no more desire a rose
Than wish a snow in May's newfangled shows
But like of each thing that in season grows.
So you, to study now, it is too late,
Climb o'er the house to unlock the little gate.*

In other words, human beings need to do things appropriate to their time in life and that he and his friends are no longer schoolboys. The minute these four men see the four women, their solemnly sworn oaths are abandoned. The women, however, never forget that the men have treated their oaths frivolously, and by the end of the play they conclude that Navarre, Berowne, Longaville and Dumaine, despite their many good qualities, still have a lot of growing up to do.

You simply do not invite people, especially heads of state, into your home and then swear off housekeeping. The king essentially says "Sorry, but you're going to have to sleep in the field, in a tent." It's hard for us nowadays to understand how important a sworn oath is. When they actually do start writing these letters, what do the women see but a bunch of men who have sworn to do something and in an instant are



breaking their oath? How seriously do you take people like that? The capper takes place at the end of the play when Holofernes, Don Armado, Sir Nathaniel, Dull, and Costard put on the Nine Worthies performance for the king and his guests. Notice the difference between this and the play-within-the-play in *Midsummer Night's Dream*, where even Hippolyta, Helena and Hermia are making jokes at the players' expense; here, the women don't. They say nothing, but the men get crueler and crueler. Sir Nathaniel forgets his lines and has to creep away. Holofernes breaks down and they keep on taunting him, until Holofernes says "This is not generous, not gentle, not humble." And it's heartbreaking. Somebody that is thought a fool has more dignity than these young men have. And then they try the same thing out on Don Armado. The women watch these men being complete idiots. But the men are not without merit, they obviously have goodness in them, and the women offer them a year's chance to grow up. The women are young women, the men are adolescents.

One of the most important things that this play makes clear is that words can hurt. And of course this is as true today as it was in Shakespeare's time.

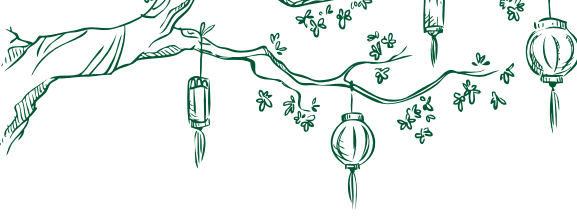
Q: In the end, what do you think of their chances of getting back together?

It is Berowne upon whom the greatest challenge is placed. Rosaline sends him off to make jokes in a hospital, to make people who are dying and wretched, laugh, for him to learn the value of words and humor. As they play progresses we see that her words apply to all the men at times. One of the most important things that this play makes clear is that words can hurt. And of course this is as true today as it was in Shakespeare's time.

Where is humor appropriate and where is it not? Where is it hurtful and where is it not? Grow up, grow up, grow up, the women say at the end. The song at the very end leaves us with hope. Do we think they will get back together in the end? There's a fair reason for hope. ▯



Timothy Gregory (*background*) as Berowne and Jay Whittaker (*foreground*) as Longaville in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



A Play Comes to Life



The Age of Enlightenment

Dare to know!

Have courage to use your own reason!

– Immanuel Kant, *What Is Enlightenment*, 1784

From an Edwardian England estate to a modern-day Alumni Reunion event, *Love's Labor's Lost* has been set in a wide range of locations. Marti Maraden, the director of Chicago Shakespeare Theater's 2017 production of *Love's Labor's Lost*, has chosen to set her production circa 1780, during the Enlightenment. "I find the Age of Reason so perfect for it. It's a time of great learning," Maraden says about her setting decision. "Visually, it suits this play so well. It gives a context for both the women's learning and the men's desire to have an academe." While understanding the ins and outs of society during the eighteenth century isn't essential to understanding *Love's Labor's Lost*, knowing a bit more about the Enlightenment can illuminate both the director's interpretation and the world of the production.

So, in the words of Kant, what is Enlightenment?

The Enlightenment, also known as the Age of Reason, was an era full of cultural, philosophical, and intellectual advances. The thinkers of the Enlightenment believed that humanity could be improved through rational change. From roughly 1685 to 1815, the Enlightenment took place across many countries in Europe, embracing countries from Russia to the New World in a brave, new discourse on humanity. Those who were involved in this discourse included philosophers, such as Thomas Hobbes, John Locke and Jean-Jacques Rousseau; composers, like Johann Sebastian Bach, George Frideric Handel and Wolfgang Amadeus Mozart; and American Founding Fathers, including Thomas Jefferson and Benjamin Franklin. Along with hundreds of others across the Western world, these people elicited change in politics, mathematics, science and literature and indeed the structure of society.

The air was permeated with new ideas, and thinkers sought places to share and discuss with others. The London coffeehouses and Parisian salons became the gathering places for publically discussing ideas. The popularity of coffee, served in both establishments, had a great effect on the productivity of Western thinkers. Up until coffee's arrival to Europe in the mid-seventeenth century, the most common beverages were beer and wine. Coffee turned Western Europe's alcoholic haze to caffeinated clarity. These places also shared a sense of sociability, equality and communication between patrons. But coffeehouses were public businesses where anyone



Timothy Edward Kane as the King of Navarre and Timothy Gregory as Berowne in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.

who could afford a cup of coffee could participate in the conversation; the salons were by-invitation-only events run by *salonnières*, or hostesses, who controlled the guest list. Another distinction between these two places of gathering was the absence of female voice in coffeehouse discussions, while women not only ran but participated in salon discourse. Scholars still debate the extent of *salonnières*' and their female guests' influence, but it is clear that women wielded some level of power in this liminal private-public space.

Advocacy for women's rights appeared in more places than the salons as female thinkers and authors began exploring the importance of gender equality. Before the Enlightenment, women were expected to exist only in the private domestic sphere. However, many women during the Enlightenment advocated for equal access to education--and equal access helped women raise their status in society. One such woman was Mary Astell, an English feminist writer and activist. In addition to publicly advocating for an all-female college in her book, *A Serious Proposal to the Ladies, for the Advancement of their True and Greatest Interest*, Astell called out to women to focus on themselves--their soul and mind--instead of worrying about physical appearances. Similar to Astell, activist Mary Wollstonecraft's novel, *A Vindication of the Rights of Women*, argued that women have the right to independent action, involvement in politics and education. Wollstonecraft connected this need for education to women's traditional



role in the domestic sphere, arguing that mothers need to be educated to properly educate their children and thus the nation's future. A living example of Enlightenment-educated women, the French aristocrat Emilie du Châtelet became an accomplished mathematician, physicist and author, despite the French aristocracy's opposition to education for women.

With this new focus on bettering the mind, fashion for both men and women underwent a change, as well. Enlightenment thinking undid

England's sumptuary laws laws that strictly controlled how, according to their class, a person was allowed to dress. Ironically, perhaps (given the Enlightenment's focus on mind over matter), this change in society's perception of fashion gave clothing a new importance as a symbol now for the social and economic advancements. The individual's control over his or her own dress, combined with higher incomes, the introduction of new materials and less expensive techniques

of production all products of the technological advancements allowed the middle class to dress in clothes initially only worn by the higher class. Fashion in the Enlightenment allowed class lines to blur in ways that, not long before, would have been viewed as revolutionary.

Fashion in the Enlightenment allowed class lines to blur in ways that, not long before, would have been viewed as revolutionary.

Though Shakespeare lived a full two centuries before the Enlightenment, the social changes wrought by this singular period in history all were evocative of the world of *Love's Labor's Lost* to director

Marti Maraden: the men's hungry pursuit of knowledge; the women's maturity, experience and intelligence, reflective of the intelligence and increased importance and profile of women during the Enlightenment; and a blurring of social lines at play as Don Armado a high-born Spanish soldier woos Jaquenetta, the country maid. Seeing these two worlds echo one another, it is clear why Maraden feels that the Age of Reason is the "perfect" place to set her production of *Love's Labor's Lost*. ▢



Kate Fry as Rosaline and Hollis McCarthy as Maria in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



Before You Read the Play

[To the teacher: This section of pre-reading activities can also be helpful in preparing students who will not be reading the play prior to seeing the performance.]

AS A CLASS

1. EXEUNT!

[To the teacher: You may want to consider breaking up the script below into smaller chunks, perhaps using parts of the Exeunt script as a teaser before starting a new act. We've found, too, that creating placards with the characters' names on them is useful. A student volunteer who may find it easier to participate initially without enacting parts of the story can help distribute the name placards as you tap students to become characters. **See Appendix A for a printable version of the script below.**]

Standing in a large circle, listen closely as the story of *Love's Labor's Lost* is narrated. When you are tapped by the narrator to become a character—or even, perhaps, an object like a letter—listen to the narration and, stepping into the center of the circle, act out your role, which may include reading a quote aloud. When the center of the circle needs clearing to move on, an exuberant “Exeunt!” will sweep everyone back to their spots in the circle.

As you may have already discovered, in reading a play it can be tricky keeping track of the disguises. Listen in the narration for the times when a character takes on a disguise. When the gentlemen pretend to be Russians, the students playing the gentlemen create a faux mustache with their finger above the lips. When the young women pretend to be one other, the students playing them hold a hand over their eyes to symbolize a mask.

In the country of Navarre, the **King of Navarre** decides that in order to focus on his studies without any distractions, he and his court will vow: 1) to give up eating more than is absolutely required; 2) to sleep no more than is absolutely required, and 3) to avoid the society of women completely. In fact, no woman will be allowed within a mile of his court. He asks his three best friends, **Berowne**, **Longaville** and **Dumaine**, to take this vow with him. Longaville and Dumaine are on board to sign the oath, but Berowne protests. [Berowne] “O, these are barren tasks, too hard to keep, not to see ladies, study, fast, not sleep!” To convince Berowne to join, the men spar—not with swords but with words!

[King] “How well he’s read, to reason against reading!”

[Longaville] “Proceeded well, to stop all good proceeding!”

[Dumaine] “He weeds the corn and still lets grow the weeding.”

[Berowne] “The spring is near when green geese are a-breeding”

After much hemming and hawing, Berowne decides to join in and sign the oath. Just then, **Dull**, the Constable, and **Costard** enter, with a letter that accuses Costard of attempting to woo **Jaquenetta**, a dairymaid. Remember, the whole court has just taken an oath that they will avoid the company of women. As a punishment, the King tells Costard: [King] “You shall fast a week with bran and water.” He orders Dull to bring Costard to **Don Adriano de Armado** who will keep watch over him—the very same Don Armado who reveals to his servant, **Moth**, that he too is in love with the same dairymaid! Dull brings Costard to Don Armado, who commands of his servant Moth: [Don Armado] “Take away this villain; shut him up.”

EXEUNT!

Unfortunately for everyone in the court, they’ve quite forgotten the impending visit of a group of young women. The **Princess of France**, traveling with her three friends—**Katherine**, **Rosaline**, and **Maria**—and accompanied by a lord named **Boyet**—come to meet with the **King and his men** on a matter of state business. The King and his friends arrive to tell the French visitors that they cannot enter because of this oath—though they can allow them to stand in



Classroom Activities & Resources

the garden outside the gates. The King welcomes the Princess to the garden: [King] *"Fair princess, welcome to the court of Navarre."* The Princess, who is decidedly not amused, responds: [Princess] *"'Fair' I give you back again; and 'welcome' I have not yet."* The men find themselves quite attracted to the ladies—Longaville is taken with Maria, Dumaine with Katherine, Berowne with Rosaline—and, though he wouldn't admit it, the King seems to be smitten by the Princess... What WILL they do?

EXEUNT!

Don Armado, who is *supposed* to be keeping watch over **Costard**, releases him from captivity so that Costard can deliver Armado's **letter of love** to **Jaquenetta**: [Don Armado] *"Bear this significant to the country maid Jaquenetta."* On his way, Costard runs into **Berowne**, who also asks him to deliver *his* **love letter** to Rosaline: [Berowne] *"As thou wilt win my favor, good my knave, do one thing for me that I shall entreat."* Unfortunately, when Costard comes upon the **ladies** and **Boyet**, he hands the wrong letter to Rosaline, and so the women discover the letter from Armado to Jaquenetta. Rosaline is disappointed that the letter is not for her, and Costard is angry that Armado is sending a letter to the woman he loves: [Costard] *"By my soul, a swain! A most simple clown! Lord, Lord."*

EXEUNT!

Enter into the story two new characters—**Holofernes**, a schoolmaster, and **Sir Nathaniel**, a clergyman—discussing how much they love language and learning. They make fun of **Dull the Constable** for knowing so much less than they do. [Holofernes] *"O thou monster Ignorance, how deformed dost thou look!"* Their mocking is cut short when **Jaquenetta** and **Costard** arrive, and Jaquenetta asks Sir Nathaniel to read aloud the letter that Costard delivered, believing it to be from Don Armado. [Jaquenetta] *"I beseech you, read it."* But when Nathaniel and Holofernes read the letter aloud, they discover it is a love letter instead from Berowne to Rosaline—[Holofernes] *"To the snow-white hand of the most beauteous Lady Rosaline."* Clear evidence that Berowne has broken the oath he's made to the King! The plot thickens...

EXEUNT!

Berowne, unaware that some now know he has broken the oath, confesses to the audience that he is struggling to write really good love poetry for Rosaline. Suddenly he hears someone coming and he takes cover nearby. And no sooner than he does but out pops the **King**—who begins confessing his love for the Princess! Berowne is amazed at what he hears but keeps hidden. Then both hear someone else coming, and so the King hides. **Longaville** enters the scene, pining after Maria. The King and Berowne are stunned but don't reveal themselves, and when yet another person comes along, Longaville hides too. This time, it's **Dumaine**, confessing his love for Katherine! One by one, the men confront each other about the love poetry they have overheard the others profess. But Berowne, the only one who wasn't overheard, pretends to be the one to have kept his oath: [Berowne] *"I post from love: good lover, let me go."* The other men are shamed—until **Jaquenetta** and **Costard** appear with Berowne's **letter** to Rosaline in hand, and Berowne, too, is caught. [Berowne] *"Guilty, my lord, guilty! I confess, I confess."* Realizing that they have all broken their vows, the men ask Berowne how they can both woo these women without breaking their oaths. Berowne doesn't miss a beat as he figures out a loophole. [Berowne] *"Women's eyes... they are the books, the arts, the academes, that show, contain and nourish all the world."*

EXEUNT!

Holofernes and **Nathaniel**, always eager to show their intellectual wit and way with language, are mocking **Don Armado** and the way he talks. Armado tries to defend himself by saying all sorts of intelligent things. **Moth** finds all of this mockery absurd. [Moth] *"They have been at a great feast of languages, and stolen the scraps."* Armado announces that he's been asked by the King to present a play for the court's entertainment. Holofernes suggests they perform the Nine Worthies, and they are all overjoyed at this inspired idea.

EXEUNT!



Classroom Activities & Resources

The **young women of France** are comparing the gifts they have received from the gentlemen of Navarre when **Boyet** comes to tell them that the men are planning a visit—disguised as Russians. [Boyet] *"Love doth approach disguised."* The Princess says they should play a prank on these men, so the women switch the men's gifts between them and wear masks so that the men won't know who is who. [Princess] *"For, ladies, we shall every one be mask'd; and not a man of them shall see a lady's face."* Rosaline and the Princess switch gifts, and Maria and Katherine switch gifts. And so, predictably, when the **suitors** come in, Berowne tries to woo the Princess, the King woos Rosaline, Longaville woos Katherine, and Dumaine woos Maria. The "Russians" depart, returning now as themselves—only to be the brunt of the ladies' jokes once more, as Rosaline reports. [Rosaline] *"A mess of Russians left us but of late."* And as the men discover that they have been completely fooled by the women—and the women not fooled for a second by their Russian disguises—they realize just how ridiculous they now look.

When **Holofernes**, **Sir Nathaniel**, **Don Armado**, and **Moth** arrive to perform the Nine Worthies, the King objects. [King] *"Berowne, they will shame us. Let them not approach."* But Berowne argues: [Berowne] *"We are shame-proof, my lord, and 'tis some policy to have one show worse than the King's and his company."*

And so the audience gathers to watch the homespun entertainment, until interrupted by **Costard**, who runs in to tell everyone that he is furious because **Jaquenetta** is pregnant and Armado is the father. [Costard] *"The child brags in her belly already: tis yours."* This interruption is interrupted by a messenger who comes to tell the Princess that her father, the King of France, is dead. [Messenger] *"I am sorry, madam; for the news I bring is heavy in my tongue."*

The Princess announces that she and her women must leave immediately, But the King asks them to stay, and all the men tell the ladies that they meant their words of affection, despite the jokes and jests. [King] *"Now, at the latest minute of the hour, grant us your loves."* To this, the Princess replies, [Princess] *"A time, methinks, too short to make a world-without-end bargain in."* The Princess, and each of her ladies, decide that if the men will wait one year for them, they will grant them their loves. Berowne comments that this is not how a comedy typically ends, to which the King assures him that all will work out in a year. And Berowne responds: [Berowne] *"That's too long for a play."*

EXEUNT!

CONSIDER COMMON CORE ANCHOR STANDARDS SL2, R3

2. INVESTIGATING FIRST MOMENTS

Shakespeare has a way of packing a lot of information—cryptically sometimes—into the very first line spoken in a play. In *Love's Labor's Lost*, the first line (speech, for that matter) is given to the King—in and of itself a bit unusual for Shakespeare. Not knowing a thing about the play yet, take just the first two lines of the King's rather long-winded opening sentence, and write the key words on a sheet of paper. In your small group, make a mind map surrounding each word. How do you acquire "fame?" What does "registered" mean in this sentence? What does "brazen" look like? Fill out your mind maps by writing definitions and examples or drawing images. If an image or phrase connects to another word from the speech, draw an arrow to connect those ideas.

Now, look at your mind maps and think of as many possibilities as you can imagine of what the King's words might be suggesting about what's to come. All we know is that he's standing with three of his men and speaking these words to them. What is he talking about? What is he afraid of? Share your mind maps and your predictions with another group.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, R7



3. LINE WALKABOUT

[To the teacher: Excerpt from the play one line for each student, choosing lines that are rich in Shakespeare's language or are descriptive of character—or consider our suggestions below! **See Appendix B for printable lines ready to cut and distribute.** Distribute a line to each student on a slip of paper, not revealing the character who spoke it.]

Look at your line(s), and as you begin to walk around the room, say it aloud again and again without addressing anyone. Let the nature of the line and the way you say it affect the rhythm and pace at which you walk around the room. Say your line for at least five other people, and listen closely as they share their line with you. Continue walking around the room, silently, making eye contact with each person you pass. Now begin investigating different ways of moving with these prompts:

- Pick up and slow down pace. If “1” is slow motion and “5” is running, start at a “3.” Each time you take on a new pace, say your line to at least one other student. Slow down to a “2.” Speed up to a “4.” Back to “3.” Down to “1,” etc.
- Alter your posture. Walk upright with your chest out. Hunch your shoulders. Strut with swagger. Shuffle your feet. Fold your arms. Swing your arms freely by your side. Each time you explore a new posture, say your line to at least one other student.
- Change your status. If “1” is the lowest status in a society and “10” is royalty, begin walking at a “5.” Now change to a “10.” What does a “1” feel like? Continue repeating your line to a fellow student each time you switch your status.

Now regroup in a circle, each student in turn delivering his or her line to a classmate opposite them in the circle, at the pace, posture, and status level that feels best to you. Sit down as a group and discuss the lines. What do you imagine about the character who speaks your line? Are there lines that might possibly have been spoken by the same character? What about the lines suggests that to you? What pace felt best with your line? What size? What status? Did any sounds of the words you spoke aloud in your line tell you anything about the emotions of the character?

1. *By yea and nay, sir, then I swore in jest.*
2. *Costard the swain and he shall be our sport.*
3. *Which is the duke's own person?*
4. *But if he say it is so, he is, in telling true, but so.*
5. *Boy, what sign is it when a man of great spirit grows melancholy?*
6. *Take away this villain; shut him up.*
7. *My beauty needs not the painted flourish of your praise.*
8. *The roof of this court is too high to be yours.*
9. *I only have made a mouth of his eye.*
10. *Fetch hither the swain: hut must carry me a letter.*
11. *Sirrah Costard, I will enfranchise thee.*
12. *And I forsooth in love! I that have been love's whip.*
13. *Break the neck of the wax, and every one give ear.*
14. *Here, sweet, put up this: 'twill be thine another day.*
15. *I beseech you, read it.*
16. *If love makes me forsworn, how shall I swear to love?*
17. *Marvelous well for the pen.*



Classroom Activities & Resources

18. *God give him grace to groan!*
19. *Now step I forth to whip hypocrisy.*
20. *They have been at a great feast of languages, and stolen the scraps.*
21. *Pardon, sir: error: he is not quantity enough for that Worthy's thumb.*
22. *Not one word more, my maids; break off, break off.*
23. *Mirth cannot move a soul in agony.*
24. *By the North Pole, I do challenge thee!*
25. *He made her melancholy, sad, and heavy, and so she died.*
26. *His eyes begets occasion for his wit.*
27. *Snip, snap, quick and home. It rejoiceth my intellect.*
28. *Your wits makes wise things foolish.*
29. *Now, at the latest minute of the hour, grant us your loves.*
30. *Ay, sweet my lord: and so I take my leave.*

CONSIDER COMMON CORE ANCHOR STANDARDS R4, SL1

4. RHYMING TOSS

This activity will help you tune your ear to the linguistic acrobatics throughout *Love's Labor's Lost*. Stand in a circle with a soft, small ball. Whoever has the ball will begin the activity by saying a simple, short word. As you say a word, make eye contact with someone in the circle and toss the ball to that classmate. When you catch the ball, say a word that rhymes with the last one and pass the ball to another person. If you miss the ball, repeat a word, or can't think of a word fast enough, you're "out" and move to standing in the middle of the circle. But don't worry! If you can catch the ball while you're in the middle and say a rhyming word, you can get rejoin the circle. Keep passing the ball until the group runs out of rhymes for that word. Try to keep the pace fast, and when you run out of rhymes, begin with a new word. Soon your rhyming wit will be as quick as the characters' in *Love's Labor's Lost*!

CONSIDER COMMON CORE ANCHOR STANDARDS L1, SL1

5. KINESTHETIC IAMBIC PENTAMETER

Shakespeare often wrote in "iambic pentameter"—ten syllables or beats to a line of text, and (like the "de-dum" of our heartbeat), alternating the stress on every other syllable or beat, starting with stress upon the second beat and ending with the stress upon the tenth beat. And though actors in performance never emphasize the rhythm enough that we hear it, verse has a different impact because it is so similar to the rhythm of our heart and breath. Take the King's first monologue at the opening of *Love's Labor's Lost* (Act 1, scene 1), and read it silently to yourself. Count out the number of syllables in each line—there will be a few that aren't in perfect iambic pentameter. Now, as a class, get up and form a circle. Walking around in the circle, read the monologue out loud. Let the rhythm of the writing set the pace. Don't think too hard about this, just read the passage and walk the walk. When you reach the end, just pick right up at the beginning again. Soon you should notice the rhythm affecting the pace of your steps. You're walking in iambs!

CONSIDER COMMON CORE ANCHOR STANDARDS L1, R5



Classroom Activities & Resources

6. ANTITHESIS SEARCH, PART 1

We know that grammar school education at the time Shakespeare was a boy in school in Stratford-upon-Avon focused on the principles of rhetoric, and the power of the spoken word. At the height of the Renaissance, when Shakespeare was composing his plays, the English were having a kind of love affair with words and the seemingly boundless potential of the power of language in speech and play—very much like hip hop artists today.

Antitheses—opposite words, phrases or ideas—are used to emphasize a point or to explain a problem that the characters are working through, either individually or with another. When actors first receive their Shakespeare scripts, they “score the text”—marking the various text clues, including antitheses. Then in the rehearsal room, they try stressing the opposites in the lines so that their audience can hear them and connect the opposing thoughts with one another.

You don’t have to read very far into *Love’s Labor’s Lost* before you come to a passage chockfull of opposites. When Longaville first speaks (Act 1, scene 1, lines 28-32), he has four short lines riddled with antitheses:

I am resolved; 'tis but a three years' fast:
The mind shall banquet, though the body pine:
Fat paunches have lean pates, and dainty bits
Make rich the ribs, but bankrupt quite the wits.

You don’t have to be an actor to try this—it’s helpful to understanding the text whether you’re onstage or in your classroom. Read Berowne’s speech in Act 1, scene 1, lines 72 – 93 (starting with “Why, all delights are vain...” and ending with “And every godfather can give a name.”)—everyone at your own desk. Then work with a partner to score the text, circling the opposite words or phrases and connecting them with lines. Now with the scored text in hand, work with your partner to create a big physical gesture for each antithesis that helps to express the two phrases’ meaning. Share your antithesis performance with your classmates.

CONSIDER COMMON CORE ANCHOR STANDARDS R4, SL2

IN SMALL GROUPS/PAIRS

7. LINGUISTIC VIZUALIZATION

Shakespeare was a descriptive writer. On your own, choose a place to sit and write for ten to fifteen minutes. Try to select a location that is active, like a school hallway, the cafeteria, or outside. Don’t stop writing until the time is up. Just write what you see, hear, smell, and how the place feels. Make your writing as descriptive as possible. Poets like Shakespeare rely on similes and metaphors—comparisons of seemingly dissimilar things, like love and food—to describe abstract emotions and sensory experiences. Test out your metaphorical skills. Share your piece with a small group and see if they can tell where you were.

CONSIDER COMMON CORE ANCHOR STANDARD W3



8. SHAKESPEARE'S SHARED LINES

Shakespeare uses the sharing of lines between characters as another clue to help his actors decipher their roles and relationships with other characters. You'll notice that some lines are indented, starting well to the right of other lines. This happens when a verse line is shared by two characters. A few good examples of shared lines are:

- Berowne and Rosaline's exchange in Act 2, scene 1, lines 114-127
- Boyet and Maria's exchange in Act 2, scene 1, lines 257-258
- Rosaline and the King's exchange in Act 5, scene 2, lines 214-238

By sharing a line, Shakespeare indicates to his actors that the pace is fast, and the two shorter lines are to be delivered as one 10- (or sometimes 11-) syllable line between them—without pausing between the end of one character's line and the beginning of the next. With a partner, read these scenes with one another, each person choosing a part. Whenever the verse line is split between characters, keep the pace and energy going without pausing between where one character's line ends and the scene partner's begins. You can even use a ball like a hot potato to throw back and forth as you toss the lines to each other.

CONSIDER COMMON CORE ANCHOR STANDARDS R5, SL1

9. VERBAL VOLLEY

The guys in *Love's Labor's Lost* earn their stripes topping one another in cleverness—very much like the way hip-hop artists are doing 400 years later. Say, for the sake of argument (because that's what it is), that you have to come up with an exchange between you and a parent who's trying to get you to do nothing but study for the next three years. Your parent is pulling out every stop in the book to tell you why that's a great idea, and you're coming up with every reason why it's NOT. But you're also in a game to top one another in how smart you are—and you do that by the rhymes and repetitions you use, playing off each other's words.

So, in pairs, split up the two roles, and start coming up with your verbal volley. You probably want to think about the general arc of the argument first, and then put it to rhyme. Get it down on paper, then start to memorize your script. It will be a lot easier than you think because of the rhyming and the kind of "inevitability" of your words—which is exactly what actors say when they're asked about how they can possibly memorize Shakespeare!

CONSIDER COMMON CORE ANCHOR STANDARDS SL3, W3



10. HOW INSULTING!

[To the teacher: **See Appendix C for printable lines ready to cut and distribute.**]

In groups of five or six, practice aloud—at each other with feeling!—the insults below that characters from *Love's Labor's Lost* sling at each other. If the meaning of a word is not clear, don't get stuck! Keep repeating the insult and you'll be closer to the meaning than you might think... Then, taking one quote, imagine a contemporary situation that might prompt such a rebuke. (For example, a student who has just given up trying to lobby his teacher to raise his grade for the term: "I have said too much unto a heart of stone.") Staying in your groups, reconvene as a class. Each group presents in turn your insult-provoking situation to the rest of the class.

Fat paunches have lean pates. 1.1

You unlettered small-knowing soul. 1.1

Define, define, well-educated infant. 1.2

Your wit's too hot, it speeds too fast, 'twill tire. 2.1

A horse to be ambassador for an ass! 3.1

You pernicious and indubitate beggar! 4.1

Come, come, you talk greasily: your lips grow foul. 4.1

Most barbarous intimation! 4.2

O! thou monster Ignorance, how deform'd dost thou look. 4.2

[This is] he that is likest to a hogshead. 4.2

Now step I forth to whip hypocrisy. 4.3

Ah! you whoreson loggerhead, you were born to do me shame. 4.3

Will these turtles be gone? 4.3

Barren practisers! 4.3

Thou disputes like an infant: go, whip thy gig. 5.1

Thou half-penny purse of wit, thou pigeon-egg of discretion. 5.1

O, I smell false Latin. 5.1

He hath been five thousand year a boy. 5.2

Are these the breed of wits so wonder'd at? 5.2

A blister on [your] sweet tongue! 5.2

Weed this wormwood from your fruitful brain. 5.2

CONSIDER COMMON CORE ANCHOR STANDARDS L3, R4

ON YOUR OWN

11. FOCUSED FREE-WRITE

One of the reasons that Shakespeare's plays are still so popular 400 years later is because his characters and their lives have such parallels and similarities to our own. Before you enter the world of Shakespeare's play in reading or seeing it on stage, it can be helpful thinking about your own experiences that may help you identify with his characters. Jot down some of your ideas about one of the following situations.

- Have you ever been overheard saying something when you thought you were alone? What had you said? Who overheard? What happened?
- "There's no such sport as sport by sport o'erthrown." Have you ever devised a trick to play on someone who was in the process of playing a trick on you? A "counter-maneuver" that would outdo their maneuver? What information did you have to plan a counterattack—and how did you get it? Describe the circumstances. Did you succeed in getting the upper hand—and how did they respond?
- Have you ever had to put something off in your life for a number of years that you wanted very, very much? Was it you or someone else who made you wait? How did/do you feel during the wait? If this is already in your past, what happened at the end of the waiting period—what you expected, or not? And if you're still in that waiting period, can you imagine that what might eventually happen would somehow NOT be what you've been anticipating all this while?

CONSIDER COMMON CORE ANCHOR STANDARD W10



(from left) Jay Whittaker as Longville, Timothy Gregory as Berowne, Timothy Edward Kane as the King of Navarre, and Krishna LeFan as Dumaine in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



As You Read the Play

BELL-RINGERS

[To the teacher: the following are brief introductory activities, two to five minutes each, to set the stage for classroom study. They can help students begin to create an inclusive, collaborative learning community, an essential dynamic when bringing drama-based learning into the study of Shakespeare. Many of these activities work well as class conclusions, emergency substitute activities and creative full-class activities as well. Please note that all line numbers come from the Oxford Complete Collection.]

12. PERSONAL CONNECTIONS TO LOVE'S LABOR'S

Do a brief “show-and-tell” presentation connected to the scenes and characters you are studying that day. Each day, what—personally, locally or around the world—makes you think of the play? What connections are you making with *Love's Labor's Lost* and your personal lives as young adults? You as the teacher can select the items, or leave it open for all manner of text connections.

CONSIDER COMMON CORE ANCHOR STANDARD SL4

13. THIS JUST IN

To review what the class read the day before, create creative daily headlines for the Navarre and/or French newspapers (presumably, they may treat “the news” quite differently!). Share a few headlines each time to get an idea of how the same text can be synthesized and interpreted in a variety of ways.

CONSIDER COMMON CORE ANCHOR STANDARDS SL4, W4

Act I AS A CLASS

14. BARD BLOG

[To the teacher: a blog can offer a way for your students to keep track of their thoughts, from pre-reading through post-viewing. It provides a place where students can make text to text, text to self and text to world connections. They will be asked to find modern-day texts that relate back to Shakespeare's work, aspects of their own personality that relate to the characters, and real-world situations that relate back to the play. Don't yet have a class blog? Check out <http://www.kidblog.org>, a free and simple website for teachers to create class blogs. You may also want to explore <http://wordpress.com/classrooms>, another resource for building a classroom website.]

As you begin to enter Shakespeare's text, use these ideas to get your Bard Blog started, or modify other activities in this section to a blogging format:

- At the end of each act, list five of the major characters in *Love's Labor's Lost*. Write a single sentence for each that begins, “What I most want is...” Take a risk—there's not just one right answer! Then write a sentence for each character that begins, “What I'm most afraid of is...” (Is there ever a situation when what one most wants is also what one most fears?)
- One of the best ways to get at the “through-line” or dramatic progression in a play is to give each scene a name or title that captures the heart of the action. Directors often use this technique to help actors (and themselves) during the rehearsal process. As you read, give each of the scenes a name or title that you feel gets at the essence of the scene. Be as creative and specific as you can in naming each scene.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W3, W6, W10



15. WHAT'S IN A NAME?

[To the teacher: for students who might struggle with letting the words influence their body, consider using "Line Walkabout", Activity #3, as a scaffold.]

Shakespeare introduces us to a bunch of characters right off the bat. Unlike more contemporary plays, we don't get a description about what these characters are like in lengthy introductory stage directions: just their name (called a "speech prefix") followed by their first lines. It's up to you to function as a detective and follow the clues in getting to know who these characters are. First, think about the clues in the characters' names. Shakespeare borrowed some names from historical and contemporary figures, while others he made up—but the choice of name tells us something about their personality and the role they play. What impressions do you get from a character named "Dull," "Moth," "Jaquenetta," or "Don Adriano de Armado"? "Costard" is both the name of a large apple and a term for a person's head, so what impressions does his name conjure up about him?

When you have a sense of what their names might signify, find a line from one of these characters in Act 1. Based on what you discovered in your discussion, try speaking the line as that character. How quickly do they speak? Do they over-enunciate their words? Do their words slur together? Now say the line while walking like the character. Let your understanding of your character inform your pace, your posture, and your status. Make **BOLD**, committed choices! Share your character with the class. What differences did you discover between the characters?

CONSIDER COMMON CORE ANCHOR STANDARD R3

16. THE ROLE OF REPETITION

We all use repetition in everyday life to make our words more emphatic. "I'm very, very mad at you," carries stronger meaning than "I'm very mad at you." Shakespeare uses repetition in his writing to emphasize the point—and, at times as in *Love's Labor's Lost*, to add humor. And repetitions are one "text clue" that actors help us hear to make their lines come alive. In Act 1, scene 1, Berowne repeats the phrase, "Which I hope well is not enrolled there" three times (lines 37-46). Play with different ways to deliver Berowne's repeated phrase each time we hear it. How might each one be expressing a different meaning?

Sometimes (just as we do in our everyday conversation), it is in the dialogue between characters where we hear repetition: look at the moment between the King and Costard (lines 270-295). The humor depends as much upon the King setting up the line for Costard as in Costard's reply, so both characters need to mine every bit of humor out of this exchange. Now that you've discussed the scene, try putting it on its feet, and share your performance with your classmates.

CONSIDER COMMON CORE ANCHOR STANDARD L5

17. I DO DECLARE...

The King's decree outlaws from his kingdom a whole bunch of activities that might serve as distractions to serious study! To help imagine what kind of atmosphere an oath like that would make, create your own "decree." You can use the decreed "items" in the text, or make up some fun ones of your own. But be warned: whatever you as a class decide to outlaw **MUST** be observed (at least for one class period...). After you've decided what to include in your oath, create signs to post around your "little academe." Of course, there's punishment involved if you catch someone forswearing your class oath: they must memorize a two lines from the King's first monologue to remind you why the oath is in effect.

CONSIDER COMMON CORE ANCHOR STANDARD R1



IN SMALL GROUPS OR PAIRS

18. COSTUME REVEALS CHARACTER

In small groups, choose one character to “adopt” as you study the play. Trace the outline of a classmate on a large sheet of butcher or brown packaging paper. As you read through the play, use “caption bubbles” to attach quotes from the text that have particular significance for this character. Consider, too, what this character might wear and what items they might carry with them, and draw or attach costumes and props to these life-size portraits. Continue to costume the portrait and add caption bubbles, developing your character throughout the study of the play. As you do so, consider these questions:

- How did your ideas about the character change as you read the play?
- What in the text did you use to guide your costume choices? How did thinking about costumes develop your understanding of your character?
- Think about choices people make about how they want to be perceived (someone applying for a job, TV show characters, celebrities, people you know). What sorts of messages do they convey—either intentionally or inadvertently--through their clothing? What sorts of messages might your character convey through their costume?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R3, R6

19. “NAVARRE SHALL BE A WONDER TO THE WORLD”

Whatever you do, DON'T check out as you're reading the King's speech. It's tricky for anyone—actors and students alike! He's using language to impress, to emphasize the high ground he's walking with this new idea of his. Not to worry, though—once you begin speaking and hearing the words said out loud, you'll realize that it's actually easier to understand than it seems at first.

In your small groups, one person reads it out loud (perfection not a goal...), while the others listen (not looking at your books) and echo every word the King says that has to do with battle. Go back and do it again, another person reading this time, and again echo the battle-related words. If there's a big battle going on that he's posing to his men, who's the enemy? Go back now as a group and identify the enemy. Next, list as many possibilities as you can think of that could come under the “enemy umbrella.”

To really understand what kind of “wonder to the world” Navarre will end up being, let's see how the King's projected future looks. Together, agree on one line that your group finds especially “juicy” to explore. Find digital images that illustrate the words or ideas found in you the figurative language in the line. Check out Creative Commons (<http://search.creativecommons.org/>), a website where you can search media, including photography, music and videos with free copyright licenses. Create a collage with your favorite images. There are many free, collage software programs online. Try Fotor (<http://www.fotor.com/features/collage.html>) to start. What is the mood of your collage? How do the images you chose reflect the world the King hopes for? What can you infer about the kind of guy the King of Navarre is based on his opening monologue?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, R4

20. EMBEDDED STAGE DIRECTIONS

In Shakespeare's time, very few stage directions were written into the script, and so it leaves a lot of latitude for directors and actors as they decide what action is implied in Shakespeare's text. But Shakespeare does give us many clues, which are embedded in his writing. In Act 1, scene 1 of *Love's Labor's Lost*, for example, the King asks his lords to “subscribe” their names. What do you think is meant by this command and what clues does it give for action? Point out other lines in this scene that suggest “stage business.” Now in small groups perform this scene for your classmates using the embedded stage directions you uncovered in the text. Add additional movement where you think it necessary. Compare and contrast your classmates' various choices. Did some choices work better than others?

CONSIDER COMMON CORE ANCHOR STANDARDS R1, W3



21. WHO ARE THESE GUYS ANYWAY?

It's always tough at the very beginning of a play or book to imagine the characters' unique personalities and "look." *Love's Labor's Lost* poses a greater challenge than usual because the four young men at the King's Court (as well as the four women from the French Court) are not fully developed as individual characters on the page alone. But a director like Marti Maraden has to make some decisions about who these individual characters are—from the first words they speak. Imagine you are the director. You must decide how to dress each of them differently, and identify the kind of personality you want your actor to be communicating right from the start. So take the three men's responses to their King's proposal: Longaville's and Dumaine's are quite short, and Berowne's goes on a bit longer (Act 1, scene 1, lines 24-27; 28-32; 33- 48). In each gentleman's first words, what can you possibly pick up about differences between them? Though your thoughts should be based in the text, there are lots of possible interpretations.

In your small groups, assign character roles and read through this section of Act 1, scene 1, playing with some of the possibilities you've discussed. What adjectives might you use to describe Longaville, Dumaine and Berowne? And then based on those adjectives, how might they be distinguished from one another in their appearance? Sketch a costume (or, if you prefer, search for online or magazines photos or illustrations) for the three men based on your discussion.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, SL4

22. UNDERSTANDING MALAPROPISMS

A "malapropism" is defined as "a blundering use of a word that sounds somewhat like the one intended but is ludicrously wrong in the context." Young children do this all the time when they beg you, for example, to read the "destructions" and help them assemble a new toy. Several of the rustic characters in *Love's Labor's Lost* get their words confused in the process of trying to impress others with their language skills. In Act 1, scene 1, line 181, Dull uses the word "reprehends" when he really means "represents." In line 187, Costard "contempts" rather than "contents." Since these two malapropisms are found in our first introduction to Costard and Dull, how might this begin to inform us about these two characters? Think about how you would direct the actors to deliver their lines. In groups of five, rehearse Act 1, scene 1, lines 179-214 (from Dull and Costard's entrance to the King's reading of the letter) with each person playing one of the characters (Dull, Costard, Berowne, King and Longaville). Stage the results for the class and discuss. How does the scene change if the actors play the scene for laughs, as opposed to trying to deliver these lines in a completely serious manner?

CONSIDER COMMON CORE ANCHOR STANDARDS L3, L5

23. TWEET ABOUT IT

As an omniscient observer of the action in *Love's Labor's Lost*, you must "tweet" a short—140 words or fewer!—summary of the action thus far, working to whittle the action of the scene down to its bare essentials.

- First, review the act, and write a short summary that includes the main idea, supporting details and two to three significant quotes.
- Exchange summaries with a classmate. Read his/her summary, and circle the lines/words/phrases that you think are really getting at the essence of the scene. Cross out the parts that seem unnecessary. Return the summaries to one another.
- With your own summary back, create a tweet-length summary of 140 characters or fewer. You must include one quote (and yes, even quotation marks count as characters!) containing a minimum of three consecutive words. And, for this assignment, textspeak is completely acceptable!

Here are a couple of tweeted examples from other Shakespeare plays:

The Tempest's opening scene: Sailors during a storm tried to keep it afloat, but passengers in the way, sailor yelled, "You do assist the storm!"

Romeo and Juliet's Act 3, scene 1: Tybalt has beef w/ Romeo. Mercutio fights Tybalt. Mercutio: "A plague on both your houses"; dies. Romeo kills Tybalt; Prince exiles Romeo.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, W3, W4



ON YOUR OWN

24. DELVING INTO SMALL ROLES

In order to understand their characters, actors use a number of different clues from Shakespeare's script: their own lines; other characters' lines; whether the text is in prose or verse; the setting of a particular scene, etc. For actors playing roles with fewer lines, creating a full character can sometimes be daunting, since they have fewer of these textual hints to help them. On the other hand, they are faced with a terrific creative challenge. Imagine that you have been cast as Moth, Jaquenetta, Dull, or one of the other smaller parts in *Love's Labor's Lost*. Keep a journal of that character's reactions to what goes on around him or her. Start by using text references as a clue, and go on from here, building on your observations of the character to decide what s/he thinks or feels about what happens during the play. Some questions to answer might be:

- Who does my character like and dislike?
- Does my character know something at a particular point that the other characters don't?
- Is there anything going on in the play that my character doesn't understand?

CONSIDER COMMON CORE ANCHOR STANDARDS R3, R6

25. AN ACTOR'S HOMEWORK

Playwrights over the past two centuries often give a summary of a character's personality before the play even starts! But in Shakespeare's time, much of the detective work had to be done by the actor. Many actors keep an "actor's journal" to gather information and ideas about his or her character. Once all the characters have been introduced, select a character from *Love's Labor's Lost* and keep an actor's journal about your character. Record the following:

- what the character says about himself
- what other people say about the character
- what the character does in the play

If you have your own text of *Love's Labor's Lost*, you can use different color highlighters to mark the three character-indicators above (e.g. yellow—what they say about themselves, blue—what other people say about them, green—what they do).

Now that you understand your character, write a personal journal entry from his/her perspective. Your entry might focus on how you feel about the other characters, what you think of the current events happening in Navarre, or what you hope will happen. Use text references and lines to supplement your journaling and personal thoughts.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W3

26. MUCH ADO ABOUT NOTING

Back in Shakespeare's time it was commonplace for people to carry a small journal so that they could jot down witty expressions, puns and jokes for later use in conversation. Professional writers still do this today to capture the speech of people all around them. Start your own portable journal, keeping in mind that it should be small enough to be carried with you for easy access. As you read *Love's Labor's Lost*, write down any phrases that sound especially savvy. You can also note phrases you pick up in conversation with friends or from books and television that will make you look good in conversation—or at least make people take notice. Soon you'll be speaking like a language-obsessed Elizabethan!

CONSIDER COMMON CORE ANCHOR STANDARD L6



27. ASSUMING ARMADO

In Act 1, scene 1, lines 160-176, the King and Berowne describe Armado before he enters. Write down everything you discover about Armado from their exchange. Compare these assumptions to how you view him after Act 1. How about at the end of the play? If you register a shift in your assumptions, make a note of exactly when—and why.

CONSIDER COMMON CORE ANCHOR STANDARD R3

Act 2

IN SMALL GROUPS OR PAIRS

28. FILLING IN THE GAPS

When Shakespeare is using iambic pentameter, he's pretty consistent in using all 10 (or sometimes as few as 9, or as many as 11) beats to a line. When he doesn't, the line is called a "short line"—and actors pay attention to it for lots of reasons. If the short line isn't followed by another short line, but is followed instead by another full line of verse, the actor knows he's supposed to "do something" to fill out the rest of the beats (not precisely the exact beats as a musician does, but a gesture in that direction!).

For example, the Princess is given a short line in the middle of her speech to the King, warning him of breaking his oath (Act 2, scene 1, line 105-106). In your group, discuss why Shakespeare might have broken his rhythm here. What's the significance of this line in particular? What might be some ways for the actor playing the Princess to "fill out" the missing beats with some piece of stage business? Go back to the men's entrance about 20 lines before. Have two of your group members play the Duke and the Princess and the others act as directors. Try using your different brainstormed actions in this chunk of the scene. Looking at the language, what else can you have the Princess or Duke do to build up to that moment?

CONSIDER COMMON CORE ANCHOR STANDARD L3

29. SHAKESPEARE'S SHARED LINES, PART 2

More Shakespearean clues! As we saw in activity #8 in the "Before You Read" section of this handbook, when Shakespeare is using iambic pentameter, he sometimes fills out the line not by one person but by two who share the 10-syllable line between them. Shared lines tell the two (and sometimes more) actors involved that they are volleying thoughts between them. The pace is quick and the energy is high—and it's usually a case of chemistry (as it is between Rosaline and Berowne in Act 2, scene 1) or great tension between adversaries. So give Act 2, scene 1, lines 114 – 122 ("Did I not dance..." to "The hour that fools...") a try in your group of three—taking turns being Rosaline, Berowne and the director. The director's role is to make sure the actors are going fast enough to keep the rhythm of the iambic pentameter. You want to keep the line up in the air—just the way you keep a ball being volleyed up in the air. Switch roles so everyone has a chance to feel the text with no pauses and good energy. What can you surmise about the relationship between Rosaline and Berowne?

CONSIDER COMMON CORE ANCHOR STANDARDS R5, SL1



30. THE KING'S RHETORIC: ANTITHESIS AND REPETITION

The King's response to the Princess of France's demand is pretty complicated language. Even the actor playing the King is going to have to go through this passage (Act 2, scene 1, lines 128-152) a bunch of times before he "gets it." One way he'll communicate it clearly to us is by stressing certain words: words and ideas that stand in opposition to each other (called "antithesis"), and words that are repeated for emphasis (called "repetition"). In groups of three, read and reread the passage, each time with a different reader. Now, do what an actor would do with the text: "score" it—or mark it up—by going through and finding every antithesis and repetition you can.

- For repeated words and phrases, underline the word or phrase each time it appears, a single underline the first time it appears, a double underline the second time, and so on.
- For antithesis, circle the words or phrases that are opposing and draw a line connecting them. Hint: in this passage, pronouns are set up as antitheses often, so don't be misled by the royal "We"! And be on the lookout, too, for all the "buts" that set up entire phrases or thoughts in opposition to each other. "But" is a small but powerful word in Shakespeare, so use it as you try to make sense of this passage, first for the three of you, and then for an audience.

Now with the scored text in hand, take turns reading the speech, trying to stress the text clues so that you and your audience hear them. How does your understanding of this speech change by placing emphasis on antitheses and repeated words or phrases?

CONSIDER COMMON CORE ANCHOR STANDARDS R4, SL2

31. SETTING THE SCENE

Often times, Shakespeare doesn't give specific clues about the setting of a particular scene. Act 2, scene 1 is one of those scenes. Imagine you are the director of *Love's Labor's Lost* at Chicago Shakespeare Theater. In small groups, read the scene through a couple of times and, as a group, brainstorm several possible locations (and costuming choices) for this scene. What characterizes the scene? How is it different from any other scene we've seen so far? Then stage the scene and perform it for the class using "stage business" to show where you've placed the scene. If you see CST's production (or a film version), watch for this scene. After, discuss how the director approached this scene, and what text supports that choice.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R6

ON YOUR OWN

32. A RAP REVIEW

Shakespeare wrote many of his plays in iambic pentameter—lines of ten syllables each in which every other syllable is accented or emphasized, starting with the second syllable. Iambic pentameter has the rhythm of a heartbeat:

"In sooth, I know not why I am so sad." (First line of *The Merchant of Venice*)

"The course of true love never did run smooth" (*A Midsummer Night's Dream*, 1.1.134)

"How Beauteous mankind is! O brave new world..." (*The Tempest*, 5.1.183)

Boyet's speech in Act 2, scene 1, lines 234-249 is just one example of how Shakespeare uses rhyming iambic pentameter in *Love's Labor's Lost*. Today, hip hop artists make full use of rhyme. Try performing Boyet's speech as a rap. Did different words or ideas stand out to you when performed in this different medium?

CONSIDER COMMON CORE ANCHOR STANDARD SL2

Act 3 AS A CLASS

33. WORD CIRCLE

Shakespeare will use words in his plays that we no longer do. Actors use vocal expression as well as body language to help communicate their meaning to their audience who might otherwise be left in the dark! As you're reading Act 3 of *Love's Labor's Lost*, jot down two words that aren't used in modern English. There are plenty of them... Then look your words up in your text's footnotes or a lexicon to make sure you understand them! Now, standing in a circle with your classmates, say your word followed by its definition. Say your word again, this time making a strong verbal "choice" as you pronounce it. Pass the word to the person next to you, who will repeat the word first with your inflection. The word should make its way around the circle until it returns to the person who chose it. Repeat the definition one last time and continue on with the next word.

CONSIDER COMMON CORE ANCHOR STANDARDS L3, L4

IN SMALL GROUPS OR PAIRS

34. CUTTING SHAKESPEARE

Rarely is one of Shakespeare's plays performed in its entirety. Most would last between three and four hours—even without an intermission! The Prologue of *Romeo and Juliet* refers to "two hours of traffic on our stage," but today if performed in its entirety, the play would last at least three hours.

You can learn a lot about Shakespeare's use of language by reducing a longer speech or scene while trying to retain its original meaning, its poetic language and approximate ten-beat meter whenever possible, and its purpose in furthering the plot. In your small groups, work together to edit. Act 3, scene 1 might be a good one to practice on—the scene in which Armado frees Costard to send his love letter to Jaquenetta.

Read the scene through aloud once. Talk about the story line: what's going on in this scene between these two characters? How is the plot being advanced? What must be preserved for clarity? What is negotiable? If you cut part of a verse line, remember that your goal is to "protect" the meter by tagging it to another partial line. What do you cut? After you've made your choices, read the cut scene, and revise any choices you've made that aren't working for you.

CONSIDER COMMON CORE ANCHOR STANDARDS R5, R6



Scott Jaeck as Don Armado and Ross Lehman as Costard in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



ON YOUR OWN

35. THE POWER OF PUNCTUATION

Read aloud the verse passage below that has been stripped of all punctuation. Read it again several times aloud, listening for the rhythm and to find the sense of the verse. When you feel you have grasped the meaning punctuate and compare with the text. Why did you punctuate where you did? Punctuation and the fundamentals of grammar are some of the tools of the trade for poets and writers, similar to certain carpenter's tools. How does Shakespeare use punctuation to enhance and dictate the text? How would other forms or placements of punctuation or capitalization alter what the character is saying? The words below are spoken by Berowne (Act 3, scene 1, lines 184-200). If time allows, try this with other passages.

what I love I sue I seek a wife
a woman that is like a German clock
still a-repairing ever out of frame
and never going aright being a watch
that being watch'd that it may still go right
nay to be perjur'd which is worst of all
and among three to love the worst of all
a whitely wanton with a velvet brow
with two pitch-balls stuck in her face for eyes
ay and by heaven one that will do the
deed though Argus were her eunuch and her guard
and to sigh for her go and to watch for her
to pray for her to it is a plague
that cupid will impose for my neglect
of his almighty dreadful little might
well I will love write sigh pray sue groan
some men must love my lady and some Joan

CONSIDER COMMON CORE ANCHOR STANDARD L2

Act 4 AS A CLASS

36. HUNTING HIGH AND LOW

Often, we can find clues about the kinds of people that the characters in a play will turn out to be based in the text. Using inferences, we can make a pretty good guess about their true personalities. One example is the Princess's monologue in Act 4, scene 1. Read over this monologue once silently to yourself focusing on what's going on in this scene. Then, as a class, read through it out loud. Take turns reading each line twice—once in Shakespeare's language and again "translating" it in our modern language. What is the Princess saying? How does she feel about hunting? Does she enjoy it? Based on your discussion, jot down some adjectives that describe the Princess's personality. Think about both what she says and how she says it. Looking at these adjectives, what type of queen do you think she'll one day become? Use these inferences to write a speech that the Princess would give to her kingdom on the day of her coronation, including what she promises them, what she supports, and what she might outlaw.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W3



Classroom Activities & Resources

37. COSTARD'S LAST WORDS

After Boyet and Maria exit at Act 4, scene 1, line 138, Costard is left onstage alone for a brief soliloquy before he, too, exits. He makes reference to Armado and his page Moth, which the Folger edition note calls “very puzzling.” But if you’re a director, you’re going to try to make sense of this somehow on stage—or cut it if you can’t. What might make sense of Costard’s lines here? As a class, discuss what options a director might have at this point to help the actor playing Costard? Do you think that Costard’s lines offer the director some implicit stage directions here, and if not, what are other options do these lines offer to Costard?

CONSIDER COMMON CORE ANCHOR STANDARD R4

38. WHO IS HOLOFERNES?

Holofernes is just a bit on the excessive and eccentric side—and the actor playing him can’t play the part too “small.” We’ve all run into a Holofernes in our time and would love to put him in his place—and now’s your chance. Look at Act 4, scene 2, lines 66-72 and read it through to yourself a couple of times. Take some time to work with a partner and figure out what exactly Holofernes is talking about. Everyone out of your chairs and on your feet! Now practice out-holoferning Holofernes—moving as he might, speaking as he might, holding his body as you imagine he would. But remember: while we might not take him seriously, Holofernes takes himself very seriously. So when you’re playing Holofernes, make sure to sincerely express what you and your partner discovered in his babbling. The room should be filled with a lot of hot air as everyone is up and about practicing the pedant’s “gift”!

CONSIDER COMMON CORE ANCHOR STANDARDS R6, SL2

39. UNDERSTANDING ASIDES

An aside is a theatrical device used frequently by Shakespeare. Throughout Act 4, scene 3, the men have a total of 19 asides! An actor might choose to address the aside to the audience, to the gods, to himself, or to another character on stage at the exclusion of others. As a class, discuss two questions: Why might Shakespeare have decided to include these asides? What do they expose to the audience? Then discuss as a group how you would stage them. With the help of a few volunteers, try performing small chunks of text sandwiching the asides. The other characters will react or ignore the aside, depending on what is discussed. Also, experiment with speaking the aside as though to oneself and, alternatively, to the audience, intimately drawing them in as confidants. What effect do these different ways of approaching the aside have upon your audience?

CONSIDER COMMON CORE ANCHOR STANDARD R5

40. BEROWNE ON THE HOTSEAT

At this point in the play, Berowne has pledged his loyalty to the Duke’s rules, fallen in love with Rosaline, and stressed about writing her a secret love letter only to discover that all his friends are breaking their oaths too! As a class, read Act 4, scene 3. Then on your own, respond to the questions listed on the “Think Sheet” in **Appendix D** to prepare you to take on Berowne.

Come back together as a class. One student volunteers to take on the role of Berowne (sitting at the front of the room) while the rest of the class acts as journalists, asking the tough questions: about Berowne’s choice to secretly break his oath, about his thoughts on his friends’ loyalty, about how he justifies throwing away their pact, etc. The student playing Berowne responds to the questions in the first person, citing evidence from the text whenever possible.

[To the teacher: take on the role of moderator to keep the questions on-course, probe more deeply when necessary or take the questions in a different direction. Allow each student to answer several questions before switching to a new Berowne.]

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R3, SL3



41. LOVE'S LETTERS LOST: JOURNEY OF THE LETTERS

*[For the teacher: Part of this activity requires students to use quotes from the text. Please have students add their quotes to the graphic organizer in **Appendix E**. To expedite the quote search process, use the quote sheet in **Appendix F**.]*

The love letters in *Love's Labor's Lost* are so vital to moving the story along in Act 4 that they are almost like a character themselves. But because Costard keeps mixing them up, it's hard to keep track of where the letters are in Navarre. To understand how the letters move, use the Quote Sheet to create a visual representation of the "Journey of the Letters". First, in your small group, fill out the graphic organizer. Include who Costard brings the letter to, what he says to them, and what they tell him to do next. This will help you understand the effect other characters' lines have on Costard's traveling. Now, use that cause and effect graphic organizer to create a representation of the love letters' journey. Your creation can be anything from a hand-drawn map to a short play. Make sure to use include the quotes you found and show their effect on poor Costard!

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R7

42. BEROWNE THE POLITICIAN

*[For the teacher: Berowne's monologue starting at line 286 is brilliant but mammoth. To help students from becoming overwhelmed by the size, this activity looks at the speech in sections. You can either divide the monologue up yourself or use the pre-divided monologue in **Appendix G**.]*

Shakespeare was a great playwright, but he was also a great rhetorician. His characters' lines are full of rhetorical devices such as lists, metaphor, repetition, alliteration, rhymes, allusion, and many more. The devices that Shakespeare wrote for his early-modern characters are devices still that we use today, especially when trying to persuade others. Politicians and other voices of social change employ these rhetorical devices all the time. Consider the way Martin Luther King Jr. uses the same devices Shakespeare was known to use in the "I Have a Dream" speech:

Metaphor: "With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood."

Alliteration: "We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no..."

Allusion: the speech ends with the "words of the old Negro spiritual, 'Free at last! Free at last! Thank God Almighty, we are free at last!'"

These rhetorical devices in our modern world can be attributed, in part, to Shakespeare's texts, including *Love's Labor's Lost*. In the middle of Act 4, scene 3, Berowne has a monologue explaining how he and his friends can both be faithful to their oath and be in love with the French women. He is like a politician explaining his beliefs. And, like other politicians, Berowne carefully chooses when to use specific words, repetition, and metaphors. Imagine you are Berowne the Politician. How would you give the speech to convince your friends you are right?

With a partner, read your section of the monologue out loud. Discuss what your section is about. What point is Berowne proving? Once you have an understanding, circle words that use a rhetorical device. What words do you find yourself circling? Read your section again, emphasizing those words. Try changing your speed or pitch to stress those words and their device. Share your section with another group, reading it like Berowne the Politician.

CONSIDER COMMON CORE ANCHOR STANDARDS R4, L5

IN SMALL GROUPS OR PAIRS

43. WITH ONLY CUE LINES

*[To the teacher: see **Appendix H** for printable, ready-to-distribute scripts.]*

If you've seen the movie *Shakespeare in Love*, you saw how in Elizabethan times, playwrights were often finishing a play all the way up to curtain! In a society where pirating plays between rival theater companies was common practice, the full script existed in only one or two people's hands—and was held there closely! Therefore, actors were not given



Classroom Activities & Resources

copies of the entire play, but instead were given copies of their own characters' lines, with a line or so from the end of the speech preceding their own, prompting them when to speak. These were called "cue lines"—and an actor's turn to speak is still known as his "cue." Having only his own lines and just a cue line forced an actor to truly listen to his fellow actors! Not only did the actor have to memorize lines this way, he also had to get to know his character—just from his own lines!

Divide the class into six groups, each group taking one character's cue script, either Nathaniel, Holofernes, or Dull, in Act 4, scene 2, lines 1-80 (up to Jaquenetta's entrance). Decide who will read which character's lines. Remember: if you have Dull's cue script, then the group member reading Dull will read the most lines. Then read the cue script out loud. What do you learn about your character from what he says in the scene? Are you still able to follow the scene's conversation and action? Now come back together as a class. One person from each group will play the character whose lines their small group was assigned. How do the lines resonate differently within the context of the whole scene? Share what you notice about the character your group focused upon.

CONSIDER COMMON CORE ANCHOR STANDARDS L3, R5

44. SHIFTING GEARS

In writing his plays, Shakespeare moved back and forth between prose and verse. *Love's Labor's Lost* is a play with more prose than verse (approximately 65% prose and 35% verse). It's easy to see the different forms on the page: the prose has margins aligned on both the left and right; the verse has shorter lines, aligned on the left margin only, and with capitalization at the beginning of each new line. There are no hard-and-fast rules that dictate Shakespeare's choices, but when a character switches from verse to prose or vice versa, it can often indicate a change in the character's state of mind or his current situation.

There are many examples of these "gear changes" throughout *Love's Labor's Lost* where Shakespeare switches from prose to verse. As the first Act switches from scene to scene, so does Shakespeare's use of prose and verse. In which situations do Shakespeare's characters use prose? When do they use verse?

Which characters speak in both prose and verse?

In Act 4, scene 3, lines 1-19, Berowne professes his love for Rosaline. He uses prose instead of verse. What could be Shakespeare's reasons for doing this? In small groups, come up with various reasons why you think that Berowne uses prose here. As a group, pick one of the reasons from the list you came up with and read the first few lines of Berowne's monologue as if that were the reason. Share your reading of his lines with another group. How were your choices similar or different?

CONSIDER COMMON CORE ANCHOR STANDARDS R5, R6

45. BLOCKING THE HIDING SCENE

The staging of Act 4, scene 3, or as it is better known "the hiding scene," is probably the best-known scene in *Love's Labor's Lost*. In the original version of the script, the stage direction tells us nothing more than Berowne speaks "from above"—which leaves a lot open to the director's imagination. However, the characters have to be able to hear and see others while not being found out themselves, so it can be a bit challenging to get the timing and placement of the love-struck men just right. Figuring out where to stand and how to move can easily drain a scene (and its actors) of everything funny about it. But you have to accomplish both.

Break into groups of five, with one person serving as the director. Spend some time as the director with your troupe of actors and block out how you can make the scene work. Consider how set pieces, props, and physical movement can help you accomplish this task. Make sure that those who are hiding can't be seen by the person they are spying on. Whom do you want the audience to see—and when? Spend about 5-10 minutes blocking out this scene, stopping at Berowne's line 158 ("All three of you, to be thus much o'ershot?").

After you think you've got the blocking nailed down, it's time to breathe some humor back into those actors! Once they're comfortable with the movement of the scene, ask them to do it again as if it were a big Broadway musical number. Try switching them mid-scene to other genres—soap opera, mystery or a western. Now, drop the genres and



go back to the real scene. What differences do you notice from the first time? Are they more relaxed and having more fun with the scene? Directors use this exercise when the focus has been on blocking to breathe life back into a scene. You can also try this activity when you are particularly sick of a passage or scene you are studying in class. Sometimes just reading a passage aloud in a different tone can totally “Shake” things up and make it new again!

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL2

46. SENDING SONNETS

In Act 4, scene 3, the men all reveal to the audience the sonnets they have written for the woman they love. While Shakespeare proved himself to be a master sonnet writer, here we see him poking fun at his own sonnet style: 14 lines of ABAB CDCD EFEF GG rhyme scheme. As a small group, look at one of the sonnets the gentlemen read in this scene. What is their rhyming pattern? What kind of imagery is being used to express their love? Gather images based off the language to create a collage of the sonnet. Compare your collage with a group who chose a different sonnet. What do the differences in the images used in the gentlemen’s sonnets reveal about who they are as a character?

CONSIDER COMMON CORE ANCHOR STANDARDS R5, R3

47. EVEN SHAKESPEARE HAD FIRST DRAFTS

*[For the teacher: This activity looks at both additions and deletions that Shakespeare used in his revision process. This activity complements Activity #34, "Cutting Shakespeare", as both ask students to consider how malleable Shakespeare’s text is. Turn to **Appendix I** for a handout of these different drafts side-by-side.]*

Though he is known for his poetic prowess, Shakespeare is only known as such because he was constantly revising his work. Yup, even Shakespeare reworked his texts! While many of these drafts have been lost to time, one original revision that survived the past 400 years is Berowne’s speech in Act 4, scene 3. The text itself came a long way from its first draft to where it is today.

Look at the side-by-side comparison of Shakespeare’s earlier draft (Quarto 1, 1598) and the draft that made it to performance (Folio 1, 1623). Highlight or underline the phrases that Shakespeare kept from one draft to the next. What did he choose to keep? Why do you think those phrases got to stay? Now make brackets around the sections in the final draft that do not appear in the original. What are these sections saying? Why would Shakespeare have added these sections in his later drafts? Discuss your thoughts with a partner.

CONSIDER COMMON CORE STANDARDS R4, R5



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Act 3 AS A CLASS

48. OFFSTAGE SCENES

Whenever we try to figure out why Shakespeare made a particular choice, we're engaged in a highly speculative process—though some hypotheses prove easier to substantiate than others! Detailed scholarly studies have been written on the subject of Shakespeare's use of "the report"—when we learn something about the plot through a character's report as opposed to seeing it staged as a scene for us to witness. In Act 5, scene 2, Boyet enters and reports to the women a scene he has secretly overheard: the men plotting their next maneuver (line 81). As a class, think about why Shakespeare might have decided to tell us about the men through Boyet rather than letting the audience see them hatching their plot. There's no one right answer, so the more ideas out there to be debated, the better!

[To the teacher: if you want to dive further into this moment, consider having students write about the moment Boyet overheard the suitors, telling it either as a short story or play. Make sure to base descriptions and actions from Boyet's speech to the women.]

CONSIDER COMMON CORE ANCHOR STANDARD R5

49. EVENT BY EVENT TABLEAUX

Lots of important—and sometimes confusing!—events happen in Act 5, scene 2. As a class, read through this scene. After reading, go through and break down the scene into events, or moments of action. Examples of these events might be Boyet tells the women the boys are coming disguised, the women switch tokens to confuse the boys, the boys come dressed up as Muscovites, etc. After deciding the events in this monster scene, break up into small groups, with each group taking one event, and create a tableau—a still picture using your bodies—of your group's event. Be expressive with your pose and let your body help tell the narrative! Present them in front of the class, in order of the scene.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL1

50. MASTER METAPHORS

Now that you've read the last act of *Love's Labor's Lost*, first as a class briefly discuss what the scene evokes in reading it. Think about the goofy game the men play by dressing up as Russians and the sudden shift in mood when the King of France is announced dead. Now think of how you'd see this scene as the director. How does the scene "feel?" Impassioned? Optimistic? Foolish? Noble?

Next, picture how the qualities you discussed might be reflected in the physical world of the play: the set, costumes and lighting. Take your responses and create a three-dimensional "master metaphor" for the play's first scene—that is, a visual representation you could bring to a team of designers to give a full idea of what you are imagining. You can use a range of materials: pipe cleaners, construction paper, glue, cardboard, paint, string and old magazines are all good places to start. For example, a master metaphor for the very first scene might be a paper oath with a bunch of pipe cleaners sticking out of it to show how the oath captures the people of Navarre. Note: As the example shows, the construction of your project by no means has to be literal and it shouldn't take much time—the discussion before and after construction is what tells if you have conveyed your ideas thoroughly. Go with your gut!

Once the project is completed, each "director" will present his master metaphor to the rest of the class. Try not to explain your work, but allow the class, acting as your designers, to discuss what qualities they think your project reflects. Finally, you get to discuss what you were going for, and compare your goals to your designers' visceral responses to your master metaphor.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R6



Classroom Activities & Resources

51. PERSONAL SLOGANS

[To the teacher: this activity lets the text guide students into creating a character both physically and mentally. Doing this activity in conjunction with Activity #25, "An Actor's Homework," will help provide the textual material to assist students in coming to understand their characters.]

An archetype is a generalization of a character, more what the character symbolizes than who they are. Some examples of the character-archetypes are the Movie Star, Lover, Prophet, Clown, Addict, Warrior, Hero. When you hear the name of one of these archetypes, you have an instant image of what that character looks like how they stand, move, sound, smile, etc. For example, when preparing for the role of Captain Jack Sparrow, Johnny Depp picked the archetype of Rockstar for his swaggering pirate.

Thinking about what is revealed about your character in Act 5, decide what archetype they fall into. Is Don Armado more like the Fool or the Soldier? The King of Navarre could be the Lover or the Student. There are no right answers! Once you've chosen, find a pose that captures that archetype. Where are your arms? How far apart are your feet? Are you looking up, down, or straight ahead? Get your whole body involved!

Now, look for a couple lines of text from Act 5 that reveal your character acting like the archetype you chose. Say these lines out loud. Say them again, but this time while standing in your archetype pose. Share your pose and line with your classmates. What poses did they choose? If you chose the same character but different poses, how do your archetypes compare? How do your lines sound?

CONSIDER COMMON CORE ANCHOR STANDARD R3

IN SMALL GROUPS OR PAIRS

52. STEALING THE SCRAPS

Holofernes and Nathaniel open Act 5, scene 1 mocking the way Armado speaks. When Armado enters, he joins in by making fun of the other two men. While they bicker, Moth whispers to Costard, "They have been at a great feast of languages, and stolen the scraps" (line 36). In your small groups, discuss what this means. How does this help you understand the kind of characters Holofernes, Nathaniel, and Armado are? Go through this scene and see if you can find the "scraps" of language Moth is referring to.

Now it's time to steal your own scraps from the feast! Pick a character from *Love's Labor's Lost* and go through the play looking for their lines. Pick out those lines that you think really speak to their character. Assemble these pieces together (they need not be in chronological order and you can repeat language, too) to create a found-poem monologue. What made you pick the bits of language you picked? How does the language you chose reveal your character's personality, desires, and fears? Share the poems with your classmates.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, W9



53. THE BUTT OF THE JOKE

Because he was writing for all kinds of people—from royals to peasants—Shakespeare uses a wide range of humor in his plays. One of his favorite kinds of humor is the double entendre, a word or phrase that has two meanings (and often one that is sexual in nature). Shakespeare peppers his plays with double entendres. Here are just a few examples:

- Dromio: “A man may break a word with you sire, and words are but wind. Ay, and break it in your face, so he break it not behind” (*The Comedy of Errors*)
- Second Witch: “I’ll give thee a wind.” (*Macbeth*)
- *King Lear*: “Blow, winds, and crack your cheeks!” (*King Lear*)

Do you sense any underlying meaning in these lines? Fart jokes. Lots of fart jokes.

Love’s Labor’s Lost is no exception to this double entendre humor. Look specifically in Act 5, scene 1, from lines 76 to 110. In groups, read this passage out loud, looking for any hints in the language that might be construed to mean more than one thing. Circle the words that have this double meaning (for example: playing up the “ass” in Holofernes’s “I do assure you, sir”). Now, imagine you’re a director and want to block this scene to show off as many of these double entendres as possible. In your group, stage this scene letting the language you found become the basis for the physical comedy. Consider both how you speak certain words and the movements that might accompany those words.

CONSIDER COMMON CORE ANCHOR STANDARDS R4, L5

54. COMMEDIA: DISCOVERING CHARACTERS FROM THE OUTSIDE IN

[To the teacher: Students can get overwhelmed by the complicated text, and forget to have fun—and to play with the characters. Here, students choose a Commedia stock character “body shape” and apply it to one of the more comedic characters from *Love’s Labor’s Lost*.]

Many scholars note Shakespeare’s use of Commedia dell’arte in *Love’s Labor’s Lost*, especially in the way he constructs characters. Commedia dell’arte is an ancient dramatic form that focuses on physicality and the use of stock characters in strange situations. A stock character has a set personality type and set movement type, described here: <http://tvtropes.org/pmwiki/pmwiki.php/Main/CommediaDellArte>. Each stock character has a specific physical motion and specific character. This style of performance can be seen in British comedies like *Fawlty Towers*, *Black Adder* and *Monty Python*, as well as American comedies like as *Looney Tunes*, *Three Stooges*, and Jim Carrey’s performance in *The Mask*. These performers focus on their physical body and movement first, and allow that body shape to influence their words.

In groups of six, read through Act 5, scene 1. Then, watch this clip of Didi Hopkins leading a Commedia dell’arte workshop at the National Theatre in London: <http://tinyurl.com/HopkinsCommediadelarte>. Stand up while you’re watching, and mimic her physical movements. When you have finished watching, review 3:52-4:17 once more with your groups and assign a Commedia character type to one of the characters in Act 5, scene 1. Practice moving as this character, allowing a specific body part to lead you about the room. Say your character’s name and introduce yourself to the other players in your scene, ensuring that you keep your body shape. Finally, with five brave volunteer students taking on each role, perform lines 30-63 beginning with the entrance of Don Armado, Moth, and Costard up until Holofernes’s line, “Thou disputest like an infant: go, whip thy gig” keeping your chosen physicality throughout.

CONSIDER COMMON CORE ANCHOR STANDARDS SL2, SL3, R6



Classroom Activities & Resources

55. BECOMING BOYET

As we have seen in other activities, Shakespeare's stage directions are, in the fashion of his time, quite sparse. Remember that actors and directors look for clues in the text—for example, in the words that other characters use to describe someone, such as the Duke's description of Armado in Act 1, scene 1. Like that earlier description, Berowne's description of Boyet in Act 5, scene 2, lines 347-366 and 503-527, gives us a lot of information. In small groups, revisit these two passages about Boyet and come up first with words that describe Boyet's clothes, the way he moves, and his facial expressions. Then have someone in your group volunteer to "become" Boyet. Using what you have discovered in your discussions, act as directors, and help turn your classmate into Boyet! Try playing with voice and posture. Share your Boyet with the class.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R3

56. CREATING NEW WORDS

Time to brainstorm as many words as you can possibly think of! One of Shakespeare's favorite ways to create new words was to hyphenate two words already in the language but never used before together. In Act 5, scene 2 (lines 459-481), Berowne in his frustration at being tricked is searching for 101 ways to express the word "squealer:" "carry-tale," "please-man," "mumble-news," and "trencher-knight," to name a few. In your group, come up with more hyphenated possibilities to communicate the notion of a squealer using our own vernacular. It's a race, one group pitted against another to see who can make up the most new hyphenated versions of the word "squealer" in just three minutes! Notice what Shakespeare does before you start in, and then think about our own words to describe a person who broadcasts a secret...

CONSIDER COMMON CORE ANCHOR STANDARD L5



(from left) Jay Whittaker as Longaville, Krishna LeFan as Dumaine, Timothy Gregory as Berowne, and Timothy Edward Kane as the King of Navarre in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



After You Read the Play

AS A CLASS

57. “HOW NEEDLESS WAS IT THEN TO ASK THE QUESTION!”

It can be hard to keep track of all of the details that happen in *Love’s Labor’s Lost*. Reviewing these details can help you keep track of what you read. Start by writing down three questions about the play, things like “What are the names of five characters from the play?” or “Who ends up receiving Don Armado’s letter?” After collecting all the questions, everyone stands in a circle. Choose a leader to stand in the middle with the collection of questions. With the leader’s eyes closed, the rest of the class stands around the leader and passes a small ball in clockwise direction. When the leader says, “Question,” the leader asks whoever has the ball one of the questions before the ball starts to be passed again around the circle. If you don’t answer the leader’s question correctly by the time the ball makes its way around the circle, you and the leader switch positions so that you ask the next question.

CONSIDER COMMON CORE ANCHOR STANDARD R2

58. PLOT-POINT CHARADES

With your teacher or a volunteer equipped with a timer, each person first writes down one event from the play on a note card. Divide into two large teams and combine your event cards with the others on your side. One person from the first team will start with a card made by the opposite team, such as “Costard is sentenced by the King.” That person has to act out the event without speaking until his team guesses correctly. Then it’s the second team’s turn. Each person gets 90 seconds to act out an event and the team scores one point if they guess correctly.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, SL2

59. PEARLS ON A STRING

[To the teacher: consider playing this exercise with a very well-known story—like The Three Little Pigs—so that the students can get familiar with the structure and then can apply it to Love’s Labor’s Lost once they’ve mastered the game. You may also want to watch this video of the exercise on your own or with your students: <http://tinyurl.com/pearlsonastring>.]

This improvisation exercise offers a dynamic, kinesthetic way to review the events of the play. Eight to twelve students form a line (with space in front to be able to step forward), while the rest of the class observes. One at a time, in no particular order, step forward to share one major event from the play. (The first student who volunteers to step forward must give the first line of the story, and the second student to step forward must give the last line of the story. Everyone else must describe the events in the middle, taking the appropriate place in the line so that the story is told in the correct order. Each time a student takes her place in the line, the story is retold from the very beginning.

Once all eight to twelve students have contributed a line, the remaining class gives feedback. Is everything in the right order? Are there any major plot-points missing? If so, additional students can jump in to fill in the missing points.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, SL2



IN SMALL GROUPS OR PAIRS

60. PICKING THE DREAM TEAM

Chicago Shakespeare Theater's casting director is responsible for finding the right person for every character you see on our stage—no easy task! After you've read the play, think about your four favorite characters—how do they look, sound, move, and behave? Think of television and film celebrities who fit your definition of the character, and make a list of who your “dream team” would be for your version of *Love's Labor's Lost*. And if you can't find just the right person, you can do what a casting director can't: blend two people to make your perfect casting choice. Your vision of the King might be the body of Leonardo DiCaprio mixed with the childishness of Spongebob. Then present your cast to the class, explaining why you made each decision—using evidence from the text whenever possible—and compare the similarities and differences in everyone's unique interpretations.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, SL5

61. CHILDREN'S BOOK SUMMARY

Love's Labor's Lost is understood by scholars to be one of the few original stories that Shakespeare wrote. The plot is relatively simple and the action is pretty straightforward. Now that you are familiar with the play, in small groups, rewrite it as a children's story. Your audience is very young, so your story needs to be easy to follow, interesting, age-appropriate, and relatively short (and, of course, an animal or two might be a welcome addition...). If time allows, you can make it into a children's book with basic illustrations, colorful pictures, or creative interactive pages.

CONSIDER COMMON CORE ANCHOR STANDARDS W4, W9

62. GUEST STARS

Each student chooses a character from *Love's Labor's Lost*, making sure that each character has been assigned before any are repeated. In pairs, one person takes on the role of talk show host and the other, the guest interviewee. The “guest” acts like his character and answers the questions as the character might. The “host” asks questions like, “So, have you ever been in love?” or “What's your biggest fear?” As the host, jot down some notes as your guest answers. Next, switch roles. Then introduce your guest to the class, making sure to reveal any interesting gossip you learned. And don't forget to take time to answer any questions from your audience along the way!

CONSIDER COMMON CORE ANCHOR STANDARDS SL1, SL3

ON YOUR OWN

63. ONE YEAR LATER

The closing scene of *Love's Labor's Lost* has been challenged for centuries for its not-so-happy ending. In fact, the play was almost lost entirely when it was not produced for more than two hundred years, because people wanted a comedy to end happily—and in marriage. Now, the final moments of *Love's Labor's Lost* are viewed with great interest by scholars and directors alike because of their open-ended nature. After reading the final scene, write a detailed description of how you would stage this last scene, starting with the entrance of Marcade to the departure of the Princess and her Court. What's the mood you're going for? How will you portray your idea on the stage? How might this decision affect the way the rest of the play feels and looks in its design?

Next, discuss with your classmates about what you think happens after the play. What do you think the men do during their year away from the ladies? What do you think happens after the twelve-month hiatus? How about the women? Do you think the couples get together in a year? Do the love-struck guys stand a chance of even setting eyes on their heartthrobs again? Choosing one of the couples to focus on, write a short summary detailing what you think happens after a year of separation.

CONSIDER COMMON CORE ANCHOR STANDARD W3, W9

64. AS A MUSIC VIDEO

Shakespeare's plays are always being twisted and tweaked by artists who are looking for different ways to bring his work to life. Past adaptations of *Love's Labor's Lost* have ranged from operatic retellings to television specials and feature-length movies. Pretend you're applying to direct a music video version of a scene of your choice from *Love's Labor's Lost*. Before giving you the job, the producers (AKA your classmates) have asked each director to find a band or solo artist to write music that will capture the mood present in Shakespeare's scene, but bring it up to date with current trends and popular appeal. Go through your personal music collection (or a friend's), thinking about which type of music captures the feel of *Love's Labor's Lost*. Keep in mind what you plan to capture visually in the video as well, and how your choice of music will tie it all together. The lyrics in the song don't need to match what is happening in the scene, but the overall tone of the song should demonstrate your ideas.

Present your song choice to the class. You only have five minutes to present your video concept to the producers, so make sure you thoroughly explain why you chose it. Are you cutting any characters or action in the scene that doesn't really help you get the point across? Besides the music, what actions will you capture in the music video? How does your adaptation match Shakespeare's scene and how is it different? After your presentation, the producers will ask you questions about the video. After each director (or classmate) has had a chance to present their idea, the producers will vote to see which project will actually get made into a music video.

CONSIDER COMMON CORE ANCHOR STANDARDS R2, SL3

65. CHARACTER BACKPACKS

An actor must be as detailed as possible about the life of the character he or she will be playing. What does a character's voice sound like, how does he move? What is the character afraid of? What does the character want more than anything in the world? Actors must make choices about their characters' backgrounds and history based on what is said by them, to them, and about them in the text of a play.

Choose a character from *Love's Labor's Lost*. Collect materials that you think your character would carry around in a backpack, using the questions above as jumping-off points. Present the items in your backpack—and explain why you chose each item. Other students in your class should be encouraged to ask questions—"Was that object a gift? Who gave it to your character?" and so on. An actor must be as specific as possible in creating a character.

CONSIDER COMMON CORE ANCHOR STANDARDS R3, R7



Chris Herzberger as Moth, Ross Lehman as Costard, and Scott Jaeck as Don Armado in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



The Performance: Preparing and Reflecting

AS A CLASS

66. TO READ OR NOT TO READ

Before seeing CST's production, individually or as a class, create a list of expectations and what you hope to see when you come to see *Love's Labor's Lost* on stage. Some people say that Shakespeare's plays are better experienced in performance than read on the page. After you have seen *Love's Labor's Lost* on CST's stage, discuss as a class whether you agree or disagree. Why or why not? How did what you expect match up with what you saw? Discuss the similarities and differences. If you studied the play in class before seeing the performance, think about how not reading it first might have changed your play-going experience. What if you came to see the play "cold" and then it subsequently? How might you wish to approach the next Shakespeare play you see?

CONSIDER COMMON CORE ANCHOR STANDARD SL1

67. MOTIVATING ACTION

Part of the actor's job is learning why his character does what he does. Everything from taking a sip of water to sitting down is carefully thought through by both performer and director. Clear your classroom space and pull one chair out to the middle of the room. First, sit in the chair with no motivation or reason in mind. Now trying sitting in the chair as Berowne might, or Rosaline, or Don Armado—as any of the characters from *Love's Labor's Lost* might perform such a task. Now sit in the chair again as if this character were angry, in love, or depressed. Using their personalities to inform your movements, notice how much more interesting it is to simply sit in a chair when you're concentrating on how another person might do it. When you watch the production at Chicago Shakespeare, keep an eye out for how and why the actors do these simple tasks and see what it tells you about their characters.

CONSIDER COMMON CORE ANCHOR STANDARD R6

68. HEARE YE!

The word "audience" comes from the Latin "audentia," meaning "to hear." In Elizabethan times people went to the theater to hear the plays just as much as they went to see them played out—they loved language that much! Discuss as a class your experience with hearing the words of Shakespeare. How was it different from reading them? Were there particular scenes that you felt benefited from hearing rather than reading the language? What was it about those scenes specifically that made them ripe for acting?

CONSIDER COMMON CORE ANCHOR STANDARDS SL1, SL2

IN SMALL GROUPS OR PAIRS

69. "THUS SINGS HE, CUCKOO"

Love's Labor's Lost ends with a song. In small groups, discuss what the purpose and tone of the song could be. Can you think of contemporary music that would fit the lyrics? You are the composer for a production of *Love's Labor's Lost*. Would you rewrite any of the closing song's verses? Or would you perhaps choose to cut the song entirely (and if so, why?). Then, in your small groups, bring the lyrics to life. Decide what style to sing the music in, how to block the song and if one person in the group will sing the whole thing or if it will be divided up. Share your performance with the class. Watch for this scene when you attend the production. Discuss what impact it had on you.

CONSIDER COMMON CORE ANCHOR STANDARDS R6



70. DESIGNING LOVE'S LABOR'S LOST

Designers play a critical role in the interpretation of a play. The decisions they make about costume, set design, props, sound, and music must work logically in conjunction with the director's vision of the production. The visual and tactile elements of the costumes and the sets help set the mood for the audience watching the play, as do sounds and music. What do you think Navarre is like? In what time period will you set the play? What pace and style of music will accompany the scenes? Use magazines, catalogues and the Internet to find ideas and pictures, as well as the "Performance History" essay from this handbook to aid you in this exercise.

- **Costumes:** In small groups, design costumes for *Love's Labor's Lost*—you need not be artists! Take several pieces of cardboard or poster-board, swatches of fabric, pencils, markers, and paper with which to sketch out your ideas. The sketches can be very rough, and you can stick the fabrics that you would use to the posterboard with staples, pins, or glue. Aim to create one costume for every character in the play. As a class, build a "production costume board." (To build on this exercise, students can bring in articles of clothing and/or accessories or explore a thrift store for costume pieces that could be hung on the walls or used for group presentations during the study of the play).
- **Setting:** Many directors take a traditional approach aiming to set Shakespeare's plays as they imagine it to be played in Elizabethan England. But in the world of theater, there are no strict rules about how to present a Shakespearean play. What time period will you choose to set the play? What is Navarre like? What is the women's camp like? What do you want your audience to see when they first enter the theater? What colors will you use? What mood do you want to create? Is there a particular landscape you want to represent?
- **Sound and Music:** The script calls for music and dancing in several places. Look at each song and dance scene. How will you present them? Brainstorm adjectives, mood ideas and songs that come to mind. Make a list of songs and dance styles that you think might fit your ideas for the play.

Present your ideas to the class—all ideas are welcome when designing a play. As a class, discuss the implications of the decisions made by the groups. What impact would certain designs have on specific audiences? How would audiences respond to specific characters based simply on how they look? How could a single costume, a style of design or a piece of music affect the interpretation and presentation of the play as a whole?

CONSIDER COMMON CORE ANCHOR STANDARDS R2, R6, SL2, SL5

71. SEEING STAGE PICTURES

Often, a director at the beginning of the production will choose to "theatricalize" the play's first lines by portraying a wordless scene that helps draw the audience into the action and mood of the play to follow. The same is true of the end where the director needs to wrap up everything the audience has just seen happen on stage. Review the first and last scenes of *Love's Labor's Lost*, considering how you would stage the silent moments bookending the text. What would your stage picture at the beginning of the play look like? What about the end? How are they similar or different? Write down your thoughts then compare with a partner, discussing how you came to your ideas.

When you see *Love's Labor's Lost* at Chicago Shakespeare Theater, pay careful attention to the first and last moments of the show. Be on the lookout for differences in the color of the lights, changes in the set, and movement of the actors. In small groups, discuss what you observed. How did director Marti Maraden render these bookending moments? How was the beginning different from the end? Were there ways in which they were similar? Write down how play shifted from beginning to ending and find textual evidence to support why Marti Maraden made those choices. Share your findings with the class.

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R6, SL5



72. CREATING BACK-STORIES

Often the actors you see on stage will imagine the life of their characters outside of the play in order to get into the role. They call this “creating a back-story.” It is fully hypothetical and subjective, but hopefully well-informed by a thorough understanding of the text and its characters. Choose a character, and imagine you are being interviewed for an article for *People* magazine about your life leading up to where you are now in *Love’s Labor’s Lost*. Talk about your childhood. What were your hobbies? Was your upbringing an easy or challenging one? Why? What factors have led to your outlook on life as reflected in the play? Root your work as much as possible in clues from the text. Discuss your profile in small groups or pairs. When you compare your profile to your classmates’, what differences do you notice? Do these different histories affect the way you interpret the choices your character makes in the play? Does your back-story clear up or create more ambiguities and questions about your character?

CONSIDER COMMON CORE ANCHOR STANDARDS R6, W3

ON YOUR OWN

73. THE TOOLS OF THEATER

Consider all the different tools of theater that can help bring a story to life, including:

- Acting (vocal, physical and character choices made by the actors)
- Blocking (the actors’ movement and positioning on stage)
- Set design
- Costume design
- Lighting Design
- Music and sound design
- Props
- Special effects

In each of these areas, there are countless choices made by the director, designers and actors, contributing to their unique interpretation of the story. Before you see CST’s production, choose one of the above tools of theater to focus on. As you watch the performance, note the specific ways that tool is used throughout and how those choices help to support the storytelling. After you see CST’s production, write an analysis of how your chosen tool was utilized to create a unique interpretation of *Love’s Labor’s Lost*. Outline the choices made using that tool, and how those choices either supported or didn’t effectively support the storytelling.

.CONSIDER COMMON CORE ANCHOR STANDARDS R6, W1



Teacher Resource Center

If you have an activity or lesson plan that was a classroom success with your students, we want to hear about it! Consider donating your lesson plan to the Teacher Resource Center, and become part of our ever-growing, permanent collection! Need inspiration? If you are looking for the perfect activity or “proven” lesson plan, visit the Center to access hundred of teaching resources.

Call the Education Department, 312.595.5678, to make an appointment.

74. WRITING A THEATER REVIEW

A scaffold for this activity: Before you write your review, read three different theater reviews of current plays at Theatre in Chicago's Critics Review Round-Up: <http://www.theatreinchicago.com/reviewlistings.php>. Analyze the structure of a review, identifying key elements. Based on these key elements, describe the style you found most helpful (or least helpful) in communicating a play's appeal for potential theater-goers.

Now, write your own critical review of CST's *Love's Labor's Lost*. Briefly recount the plot. Discuss the parts of the production—including the casting, acting, setting, music, dance, costumes, cuts—you thought worked particularly well, or did not work well and explain why you thought so. Consider publishing your piece in a school newspaper or the Bard Blog. Use some of the questions below to generate ideas for your review:

- What aspect of the play captivated your attention?
- How did the production's interpretation compare with your own interpretation of the play? Do you believe it stayed true to Shakespeare's intention?
- Were there particular performances that you believed were powerful? Why?
- Would you recommend this play to others? Who would most enjoy it?
- Based on your answers to the above questions, how many stars (out of a possible five) would you give this production?

CONSIDER COMMON CORE ANCHOR STANDARDS W1, W4



Alana Arenas as Lady and Karen Aldridge as the Princess of France in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



To Listen or Not to Listen: Using Audiobooks to Read Shakespeare

MARY T. CHRISTEL taught AP Literature and Composition as well as media and film studies courses at Adlai E. Stevenson High School from 1979 to 2012. She has published several works on media literacy including *Seeing and Believing: How to Teach Media Literacy in the English Classroom with Ellen Krueger* (Heinemann) as well as contributing articles to *Teaching Shakespeare Today with Christine Heckel-Oliver* (NCTE), *Teaching Shakespeare into the Twenty-First Century with Anne Legore Christiansen* (U of Ohio), *For All Time: Critical Issues in Shakespeare Studies* (Wakefield Press), and *Acting It Out: Using Drama in the Classroom to Improve Student Engagement, Close Reading, and Critical Thinking with Juliet Hart and Mark Onuscheck* (Routledge). Ms. Christel has been recognized by the Midwest Chapter of the National Academy of Television Arts and Sciences for promoting media literacy education.

WHAT ARE THE BENEFITS OF LISTENING TO A SHAKESPEARE PLAY?

Despite the wealth of audio performances available, these resources easily can be overlooked or forgotten. Asking students to listen to portions of an audio performance—either key scenes or speeches—can help them hear the auditory effect of iambic pentameter and the poetic devices, such as alliteration, assonance, metaphors and figurative language. Using a “listen along strategy” can help students transition to an independent, skilled reader of the text or sharpen their listening skills before seeing Shakespeare in performance.

When preparing to introduce a play using audiobooks, keep in mind the following framework that The National Capital Language Resource Center suggests in order to maximize the effectiveness of using audio texts (<http://www.nclrc.org/essentials/listening/goalslisten.htm>)

- Before listening - plan the listening task
- During listening - monitor comprehension
- After listening - evaluate comprehension and strategy use

WHAT KINDS OF TECHNIQUES “WARM UP” STUDENTS’ LISTENING SKILLS?

Like an actor who warms up their body and voice, an audio-book listener needs to warm up their active listening skills. Rebecca Alber offers useful warm-up activities at <http://www.edutopia.org/blog/five-listening-strategies-rebecca-alber> —tips that inspired the following strategies.

To help students warm up their ears, offer them a prose passage that focuses on the play they will be studying. Excerpt that passage from an introduction or analysis of the play to provide an easily accessible listening experience that also offers information that will inform their listening of the play. A recording of this passage is preferred to a live reading. Increase the length of each “listening passage” as students’ proficiency develops.

Summarizing and Posing Questions

Students listen to a segment of prose text or a scene/speech from a play, paying attention to details that would help summarize that piece’s content. Then, students write down their summary and any questions about what they did not understand. Students then listen to the piece a second time, revise their summary as needed, and reconsider their previously posed questions.

Pair and Share

Students follow the directions for the previous activity. In pairs, they share their summaries, discuss differences in their summaries, and consider the reasons for differences between their summaries.

Eyes Open, Eyes Shut

Students listen to a prose passage or scene/speech from a play and summarize what they have heard. During a second listen, students close their eyes and after, revise their summaries as needed. Discuss if students felt that their concentration improved when they closed their eyes, minimizing visual distractions. Invite students to suggest a variety of strategies for minimizing distractions as they listen to an audio text (e.g. following along with print text, picking a focal point in their listening environment, etc.)



Classroom Activities & Resources

WHAT ARE EFFECTIVE STRATEGIES FOR LISTENING TO AN AUDIO PERFORMANCE?

As with effective reading instruction, a teacher needs to set a purpose for listening and break down the listening experience into segments, allowing students to process and react to what has been heard.

Every opening scene is brimming with exposition, so an initial goal might be to have students listen to Act 1, scene 1, focusing on the “who, what, where, and why” that emerge in play’s first lines. Students can be given one focus to follow throughout the scene and report to the class what they discover about their given “w”. So that the act of listening reinforces the act of reading, they can mark in their text or photocopy all details that respond to their listening/reading focus. How much the audio performance relies on a heavily or lightly edited script can pose a challenge, so a teacher should do a “test listen” to see how different the audio version is from the print text. Folger audio/digital books do match their printed companion texts and Arkangel Shakespeare recordings are based on Pelican editions of the plays. Cambridge publishers also offer recordings that match their New Cambridge editions. Taking time for a “test listen” is important in helping students navigate any differences they might encounter in their text—and any encountered discrepancies offer a teachable moment about how plays are edited and what is lost or gained in the process. Information about these audio-books can be located at:

Folger

<http://www.folger.edu/podcasts-and-recordings>

Arkangel

<http://www.audioeditions.com/complete-arkangel-shakespeare.aspx>

Cambridge

[http://education.cambridge.org/us/subject/english/shakespeare/cambridge-school-shakespeare-\(latest-editions\)](http://education.cambridge.org/us/subject/english/shakespeare/cambridge-school-shakespeare-(latest-editions))

Giving students the opportunity to “listen along” can be carried through each act of the play to preview or highlight a key speech or scene and to set the stage for the next segment of the plot.

As students become more comfortable with the details of plot, they can be directed to look for changes in how a character’s use of language changes in conjunction with changing motives or actions—as they fall in love (*Romeo or Juliet*), become more desperate and distracted (*Othello or King Lear*), or gain confidence in their bid for power (*Henry IV or Richard III*).

For struggling readers, they may find that the reading/listening strategy is the best way for them to develop the necessary fluency to stay on pace with their peers. A listening station can be set up easily in the classroom for students to self select more support from the audio-book strategy, or a link to an audio-book online site can be established on the class web page so students can listen in study hall, at home—whenever or wherever they might need support.

HOW DO I SELECT AN AUDIO PERFORMANCE OF A SHAKESPEARE PLAY?

The following blog entry from offers some advice in selecting audio performances for commonly taught plays: **Top Ten Shakespeare Audio Productions** [as well as 11-20 suggestions]

<http://www.shakespeareteacher.com/blog/archives/2760>.

In addition to audio performances tied to published editions of the play, various free audio files are available online at these sites:

Learn Out Loud

<http://www.learnoutloud.com/Free-Online-Learning/Free-Video-Audio-Resources/Free-Shakespeare-Plays-on-Audio/315>

Speak the Speech: Universal Shakespeare Broadcasting

<http://www.speak-the-speech.com/>

Free Shakespeare

<https://www.playshakespeare.com/>

Extensions of listening to excerpts from a play could involve students storyboarding scenes based on how they visualize the action and setting, or trying their hand at recording their own speech or scene.



Using Film to Teach Shakespeare

BY MARY T. CHRISTEL

Given that Shakespeare as a playwright in Elizabethan England found himself at the epicenter of popular culture, one can't help but wonder if he wouldn't be writing screenplays if he were alive today. He would likely be pleased that his legacy is not only perpetuated on stages like CST but also on the silver—and now digital—screens. It is up to the savvy teacher to determine how to help students “read” Shakespeare in the three ways Mary Ellen Dakin suggests: as text, as performance and as film.

Mary Ellen Dakin's book entitled *Reading Shakespeare Film First* (NCTE 2012) might seem a bit contradictory to the approach many English/Language Arts teachers take. How can one “read Shakespeare” if one places film first? Film might be considered an enemy when helping students to read and appreciate Shakespeare's work. For most teachers, film generally follows the reading of a play and functions as the “dessert” at the unit's end. The strategies that follow are intended to help teachers reconsider how and when film can be used in order to motivate, clarify and enrich students' engagement with any play.

FILMS CAN BE USED BEFORE READING...

...to preview the story, characters and themes

Many of the stories that Shakespeare dramatized were familiar, even well known, to his audience, so providing students with a broad outline of the action of a play prior to reading it would be consistent with the knowledge that Renaissance audiences brought to many of the plays they saw performed on stage. Previewing can be accomplished in the classroom in one of two ways.

First, twelve of the plays were adapted into thirty-minute animated films, which aired in the 1990s on HBO and now are distributed on DVD by Ambrose Video. These “Shakespeare in short” adaptations retain the play's original language and present the essentials of the story in an abbreviated form. This activity acquaints students with the major characters, incidents and themes, providing a “road map” for students who might get mired in sorting out who's who and what's what as they adjust themselves to the language and structure of play.

A second method requires the teacher to select key scenes from a film that takes a relatively conventional approach to the play. For example, Franco Zeffirelli's version of *Romeo and Juliet* (1968) would be preferred over Baz Luhrmann's film (1996), while Kenneth Branagh's *Hamlet* (1996) is a rare “full text” version and useful in this context, whereas Zeffirelli's adaptation (1990) reduces the text to two hours on screen. The BBC filmed all of Shakespeare's plays for television in the 1970s and '80s; these versions are faithful to the texts, with relatively traditional staging and the full text intact. Like the animated films, the teacher's scene selection should provide students with a broad outline of the play, as well as introduction to key events, main characters and crucial soliloquies. Students can use these scenes as reference points in their discussion of the play as they read it.

...to create context

Film can be utilized as an introductory element of a unit to provide a context prior to reading a specific play. A&E's Biography series provides students with Shakespeare's biographical details and a survey of the times in *Shakespeare: A Life of Drama* (1996), a conventional approach to delivering contextual information. Historian Michael Wood takes viewers on a lively tour of various locations throughout contemporary England to explore Shakespeare's life, times, and plays in this acclaimed four-part series, *In Search of Shakespeare* (2004).

Context can be built by viewing a commercially released film that “sets the stage” for the Elizabethan era, enabling students to get a sense of the politics, social customs, and “look” of the times. A film like *Elizabeth* (1998) starring Cate Blanchett has little to do with Shakespeare, but it provides a vivid glimpse into the monarch's struggle to claim and maintain the throne. *Shakespeare in Love* (1998) and *Anonymous* (2011) provide glimpses into the world of early modern theater practice and Shakespeare himself, but the liberties these films take with conventional historical fact may create more confusion than clarity for many students. Excerpts, however, could be used to help students visualize the time and the occasion of attending the theater, but contextual information is required to help students sort out historical accuracy from bias, poetic license or pure invention.

If students and teachers are interested in a serious examination of the authorship question, *Anonymous* is not the most scholarly approach to the matter. A better option is First Folio Pictures documentary *Last Will. And Testament* (2012). A trailer and other preview materials can be located at <http://firstfoliopictures.com/>. Other films that address the controversy surrounding Shakespeare's authorship include:



Classroom Activities & Resources

The Shakespeare Enigma (2001) Films Media Group

<http://ffh.films.com/ItemDetails.aspx?TitleId=5953>

Who Wrote Shakespeare's Works? (1993) Films Media Group

<http://ffh.films.com/ItemDetails.aspx?TitleId=7069>

The Shakespeare Mystery from PBS' Frontline series (1989)

<http://www.pbs.org/wgbh/pages/frontline/shakespeare/>

Incorporating this kind of film can help students examine how a documentary film constructs an argument to support its thesis through the use of standard rhetorical strategies that students use to analyze and create written arguments.

Al Pacino's documentary *Looking for Richard* (1996) provides an ideal way to contextualize the study of *Richard III*, but it should not be overlooked as a viewing experience to help students of any play understand what makes the study and performance of Shakespeare invigorating for actors, directors, scholars, readers and audiences. Pacino's passion for the hunchback king is infectious and the film is effectively broken up into sections: a visit to Shakespeare's birthplace, Shakespeare's Globe rebuilt in contemporary London, brief conversations with modern Shakespearean scholars and directors, and actors in rehearsal tackling the meaning of particularly dense passages of text. The film may not be practical in most cases to screen in full, but it certainly helps to build anticipation and knowledge prior to diving into a full text.

Films that document students interacting with Shakespearean texts can also generate enthusiasm for reading, and perhaps performing, a selected play. *Shakespeare High* (2012) showcases California high school students who annually compete in a Shakespeare scene contest. Students, who are both likely and unlikely competitors, are followed from scene selection, casting, rehearsal, through the final competition. *The Hobart Shakespearians* (2005) features fifth-graders, whose home language is not English, performing scenes with uncommon poise and command of the language as a result of a dedicated teacher's commitment to offering his students the rigor of studying Shakespeare. *Romeo Is Bleeding* (2015) follows poetry slam performer and teaching artist Donté Clark's process of adapting and "remixing" *Romeo and Juliet* into his own play, *Té's Harmony*, to reflect the tension and conflicts that have emerged between gangs in Richmond, California. The film includes Clark's collaboration with amateur actors from RAW Talent, a community arts outreach agency. These films shared, in full or in part, can provide motivation to not only read and understand the text but to take it to the next level of student engagement: performance.

Films Media Group (formerly Films for the Humanities and Sciences) has an extensive catalogue of films useful in providing context; many titles are available as streaming video, allowing teachers to "sample" a film without that "lifelong commitment" to purchasing a DVD that can cost several hundred dollars and sometimes not be the proper fit for students' interest or abilities.

Many of their offerings have been produced in the UK or by the BBC and cover the gamut of plays and approaches to Shakespeare in performance and on the page. (That search can start at <http://ffh.films.com/>.)

FILMS CAN BE USED DURING READING...

...to clarify understanding

For students who are having difficulty visualizing the action or fully comprehending the language, it can be beneficial to watch a faithful adaptation incrementally, act by act. Again, Zeffirelli's version of *Romeo and Juliet* works well. The film is easily broken down act by act with all the critical incidents and speeches intact. Students should be given a focus for their viewing, through the lens of their own questions and quandaries that they retain after reading an act, along with thoughts on how the film might address them. As students become more comfortable with the reading/viewing rhythm as they work through the play, they can adopt a more "critical" attitude toward examining later acts to discuss choices made by the screenwriter/adaptor, director, designers and actors.

When working with students who are really struggling with the language and where listening to a recorded version of a play isn't particularly helpful or engaging, film can also be used in a "read along" fashion for the exposition and key scenes or speeches. Students follow in their own printed text while the film is running, and are coached to follow in their book while taking "peeks" at the screen when they need the support of the image to clarify their understanding of the language. Staged versions of a play with close adherence to the script (BBC, for example) are better choices for this application. More cinematic versions tend to be so visually rich that students have a hard time reading rather than watching. For example, the RSC filmed version of *Macbeth* (1979) featuring Ian McKellan and Judi Dench in the leading roles follows the standard text fairly closely in most of the interactions between Macbeth and Lady Macbeth. This strategy is best used for the analysis of short scenes or at moments of crisis in students' understanding. It is essential for teachers to prescreen scenes to make sure that they closely follow the edition of the play being studied as much as possible.



...to make comparisons

Just as the seventeenth, eighteenth and nineteenth centuries adapted Shakespeare's scripts to fit the fashion and tastes of the theatergoing audiences (as susceptible to trends as the fashion industry), once Shakespeare's work entered the multi-media performance space of the twentieth and twenty-first centuries, the text is often transformed to support the spectacle of the cinematic image. Every cinematic adapter of a complex dramatic text must consider the balance of "showing" versus "telling," sometimes choosing to emphasize the visual over the verbal. These adapters struggle with the question: What can the art of cinema reveal visually through a close-up, crosscut, or a montage that effectively augments or replaces the text? In the past thirty years, Shakespeare's comedies, tragedies, histories and romances have been transported to modern settings that maintain the broad outlines of plot and character but replace Shakespeare's blank verse with contemporary language and colloquialisms.

A sample list of adaptations includes:

<i>Zebrahead</i> (1992)	<i>Romeo and Juliet</i>
<i>Ten Things I Hate About You</i> (1999)	<i>The Taming of the Shrew</i>
<i>O</i> (2001)	<i>Othello</i>
<i>She's the Man</i> (1996)	<i>Twelfth Night</i>
<i>My Own Private Idaho</i> (1991)	<i>Henry IV</i>
<i>Tempest</i> (1982)	<i>The Tempest</i>
<i>A Thousand Acres</i> (1997)	<i>King Lear</i>
<i>Scotland, PA</i> (2001)	<i>Macbeth</i>
<i>Men of Respect</i> (1990)	<i>Macbeth</i>

Additional adaptations of plot, characters and setting include four plays in the BBC series, entitled *Shakespeare Re-Told* (2005): *Much Ado About Nothing*, *Macbeth*, *The Taming of the Shrew* and *A Midsummer Night's Dream*. A second type of adaptation shifts the plot and characters to another genre, such as the musical (*West Side Story*/*Romeo and Juliet* or *Kiss Me Kate*/*The Taming of the Shrew*), science fiction (*Forbidden Planet*/*The Tempest*) or the Western (*Broken Lance*/*King Lear*). *Royal Deceit* (aka *Prince of Jutland*, 1994) tells the story of the "historical" Prince *Hamlet* using Danish source material to differentiate the story from Shakespeare's approach. Akira Kurosawa produced the best-known adaptations of Shakespeare's plays placing them in a different cultural context with his films *Throne of Blood* (1957) based on *Macbeth*, and *Ran* (1985) based on *King Lear*. Soviet filmmaker Grigori Kozintsev adapted both *Hamlet* (1964) and *King Lear* (1991), which have been restored and released recently on DVD. For film historians and real curiosity seekers, a collection of adaptations, which run from a few minutes to over an hour, showcase the earliest eras of cinema, entitled *Silent Shakespeare*. Sharing these adaptations, in part or in full, can facilitate the discussion of the relevance of Shakespeare's themes, conflicts and characters across time, cultures, and cinematic traditions.

FILMS CAN BE USED AFTER READING...

...for culminating projects and summative assessment

Students can successfully engage in their own film production as a collaborative project. A movie trailer can tout an imagined film adaptation of the play they have just studied. The necessary steps involved can be found in *Lesson Plans for Creating Media-Rich Classrooms* (NCTE 2007), which includes Scott Williams's lesson, "Turning Text into Movie Trailers: The *Romeo and Juliet* iMovie Experience." Creating a trailer requires that students: first focus on the essential elements of plot, character and theme in order to convey excitement; and second, develop an imagined version in a highly condensed and persuasive form, which comes to life in a minute or two.

TERMS TO EXAMINE THE PAGE-TO-SCREEN PROCESS

(adapted from *Film Adaptation*, ed. James Naremore)

Fidelity:

Much discussion in film adaptation criticism focuses on how faithful a film is to the source material. Obviously, film and literature use very different narrative strategies and tools of composition. A fruitful way to have students approach the question of fidelity is to ask them to list the scenes, characters, motifs, and symbols that are essential to telling the story of the source text. Then as they watch a film adaptation, they can keep track of how those elements are handled by the film version.



Classroom Activities & Resources

Film as Digest:

This concept acknowledges that the written text is far more detailed and comprehensive in its ability to set a scene, develop a character, reveal a narrative point of view, or create a symbol. Film works best in developing plot and showing action.

Condensation:

Due to the “film as digest” phenomenon, characters and events need to be collapsed or composited in order to fit the limitations and conventions of the film adaptation. Students can explore this term by determining which characters can be combined based on their common functions in the text.

Immediacy:

Viewing a film is a far more “immediate” experience cognitively than reading a book. We decode visual images much faster and more readily than the printed word.

Point of View:

The camera can express a point of view, just as the narrator of a written text can and does. Voice-over narrators are seldom used in film, since it seems artificial and intrusive. Point of view in film is visual and subtle. Here are three ways to express or describe the point of view in a film:

- Neutral: the camera is merely recording events as they happen in a reportorial fashion. This is the most common shot in filmmaking.
- Subjective: the camera assumes the point of view of one of the character so the viewer sees what the character sees.
- Authorial: the director very deliberately focuses the camera on a feature of a sequence or shot to comment on the action or reveal something.

Shot and Sequence:

As defined by *Basic Film Terms: A Visual Dictionary*, a “shot” is the “basic unit of film structure or an unbroken strip of film made by an uninterrupted running of the camera.” Think of a shot as a “still” image that is combined with other still images to create a moving picture. A shot captures its subject from a particular distance and angle. The camera can be stationary or moving as it captures its subject. Individual shots then are joined together by the editing process to create a sequence of action.

KEY QUESTIONS FOR CLASSROOM DISCUSSION

Prior to viewing:

- In order to maintain fidelity to Shakespeare’s play, what are the essential scenes that must be included in an adaptation to cover the basic plot? Considering that film is a digest of the original play, what constitutes the exposition, inciting incident, central conflict, complications, climax and resolution to represent and streamline the central action?
- What point of view dominates the play? Who is the central character? Which character has the most soliloquies or asides and might have the strongest relationship with the reader/viewer as a result? How could the viewpoint of the central character or the character that has the most direct connection with the audience be represented through the use of the camera? Or, should the camera maintain a neutral position to reveal the story and the characters?
- What details does the play provide to guide the casting of principle actors for the central characters? Looking at the text carefully, which details regarding physical appearance, class or behavior should be embodied by an actor to make an immediate impression on the viewer?
- Which supporting characters are essential to the development of the plot and main characters? Which characters serve the same functions in the story? How might several of those characters be composited in order to condense the story in helpful and necessary ways considering a film will normally be shorter than a stage production?
- Which central images, motifs, symbols or metaphors are central to the literary source? How could one or two of these literary techniques be translated into visual or sound techniques to make their impact more immediate in order to support or to replace the play’s language? How would they be represented on the screen or through the musical score?

During viewing:

- How much of the actual dialogue from the play itself is used in a scene?
- To what extent does the camera work seem unobtrusive, natural or obvious, stylized?
- Which character(s) appears mostly in one shots?
- At what point in the scene are two shots used? What is the effect of their use at that point?
- What is the typical distance (close, medium, long) of the camera to the subject of the shots? To what extent does the manipulation of camera distance make the scene an intimate one or not?



- To what extent are most of the shots at eye level, slightly above, or slightly below? How do subtle changes in angle influence how the viewer perceives the character in the shot?
- To what extent does the scene make use of extreme high or low angles? To what effect?
- To what extent does the camera move? When? What is the effect of the movement?
- To what extent does the sequence use music? If it does, when do you become aware of the music and how does it set a mood or punctuate parts of the dialogue?

After viewing:

- Which choices made to condense the events of the play by the screenwriter are the most successful in translating the original text to the screen? Which choices are less successful or satisfying?
- Which narrative elements (events, characters, key speeches) omitted from the screen adaptation of the play shift the focus of the comedy, tragedy or history in comparison to the original text?
- If any characters were composites of two or more characters, what was gained or lost by reducing the number of characters or altering the function of a particular character?
- Which actors performed their roles in expected and/or unexpected ways? How did the original text dictate how roles should be performed?
- Which visual elements of the film made the strongest impression upon you as a viewer?
- How did the visuals help draw your attention to an element of plot, a character or a symbol that you might have missed or failed to understand when reading the play?
- As a reader of the play, how did viewing the film help you to better understand the overall plot, particular character, or specific symbol/theme? □



(from left) Karen Aldridge as the Princess of France, Michele Graff as Katherine, Hollis McCarthy as Maria, and Kate Fry as Rosaline in Chicago Shakespeare Theater's 2002 production of *Love's Labor's Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



A “Read-and-View” Teaching Strategy: *Love’s Labor’s Lost*

BY MARY T. CHRISTEL

SETTING THE STAGE WITH READING AND VIEWING

Before attending a performance of any of Shakespeare’s plays, students should be primed with basic information about setting, characters and conflict. A brief summary of the play certainly would suit that aim, but a summary does not help to tune up students’ ears to Shakespeare’s language and cadences, so critical to understanding the actions onstage. Reading and studying the entire play would be ideal, but limits of time, demands of the established curriculum—and sheer stamina—may make this unabridged option less than optimal.

Screening a film version instead would save class time and help students both see and hear the play, but the viewing experience might not allow students to linger over the more challenging scenes and speeches or engage in more participatory activities with the text. But by combining the study of key scenes and speeches with viewing the rest of the story in a film version, students will come to understand both the dramatic arc of the comedy, tragedy, history or romance, as well as tackling the signature scenes and speeches of that play in greater depth and detail. Those select scenes can be explored through “active Shakespeare” strategies, like those outlined in the act-by-act classroom activities in this handbook.

This reading/viewing approach had its genesis early in my teaching career as I methodically took students through Act 1 of *Romeo and Juliet* while they listened to key speeches in a recorded version. Though I thought reading and listening would enhance their understanding, students glazed over as the speeches were declaimed on a scratchy, worn record in particularly plummy British accents in the style of rather melodramatic “radio acting.”

I decided then to combine reading the play and watching the film incrementally act by act. After students read and discussed Act 1, I screened the equivalent of that act in the film to promote discussion of difficult aspects of character, plot and language that we encountered during the reading process. For example, Mercutio’s witty banter was difficult for students to fully grasp until they both read the text and viewed one actor’s interpretation of the language and the resulting onscreen characterization. Seeing one visual interpretation of the characters, their actions and the world of the play gave my students the ability to create a movie in their heads as they continued to read the play.

SELECTING THE SCENES FOR CLOSE READING AND STUDY

Though a range of scenes is suggested below for previewing *Love’s Labor’s Lost*, pulling back the pedagogical curtain on how the scenes and speeches are selected can help in applying this approach to any play. First, consider which scenes and speeches are the “signatures” of the play: “To be or not to be” in *Hamlet*, the balcony scene in *Romeo and Juliet*, the St. Crispin’s Day speech in *Henry V*.

Once those scenes are identified, select the ones that might prove most difficult to understand when viewing the play in the “real time” of the stage performance and the scenes truly crucial to fully grasping the arc of the conflict or the development of key characters. If there is a particular theme that a production will emphasize, scene and speech selection might focus on how that theme is developed throughout the play and in the production.

An effective tool to understand how a play can be boiled down to its essential scenes is evident in Nick Newlin’s series, *The 30-Minute Shakespeare*, with eighteen abridgments of Shakespeare’s plays currently available. Newlin’s adaptations focus on the continuity of plot and provide a narrator to link the selected, edited scenes together. If a teacher’s goal is to have students grasp the arc of the conflict (inciting incident, basic conflict complications, climax, essential falling action and resolution) then Newlin’s approach will suit that aim. These texts are available for download as PDFs as well as in traditional print forms.

Downloading the complete play for students who have internet access allows them freedom to use the text beyond the scenes and speeches studied in class. Some might be motivated to read the play in its entirety or follow along in the text with the selected scenes from the film version. (Cuts to the original text can, however, disrupt students’ viewing if they are following along with the printed text.)



READING SCENES FROM *LOVE'S LABOR'S LOST*

The selected scenes introduce students to five groups of characters: the noble gentlemen embracing learning and forswearing romance; noble ladies on a diplomatic mission and open to romance; a braggart pursuing a comely if common wench; bumbling lowborn locals; and pompous pedants. Students might focus on how characters in the first three suggested scenes below establish expectations that will lead to comic complications--especially when the groups of characters cross paths and challenge one another's romantic objectives. They might also consider why the pedants are introduced so late in the action. What do they contribute that would otherwise be absent in developing plot and theme? Finally, students can identify the plot elements evident in *Love's Labor's Lost* that typically appear in modern romantic comedies: mistaken identities, poorly timed events, awkward encounters, use of disguise, and the interference from an array of stock characters (wise-cracking ally, haughty or buffoonish rival, jealous sibling or friend, clever or conniving subordinate).

Suggested scenes:

- Act 1, scene 1: The gentlemen's pledge to embrace learning and fore swear romance
- Act 1, scene 2: A braggart's pursuit of romantic love
- Act 2, scene 1: The ladies' arrival, a threat to the "bookmen" and their pledge
- Act 3, scene 1: A tale of two love letters, destined for misdirection
- Act 4, scene 1: Love letters, indeed, misdirected
- Act 4, scene 2: Introducing the pedants, the comical limits of learning
- Act 5, scene 2, lines 1 – 511: The ladies test the limits of the gentlemen's pledge

The Royal Shakespeare Company's 2015 production offered this charming animated synopsis (2:01) to provide an overview of the plot and central characters. Access it at <http://tinyurl.com/LLLsynopsisRSC>.

SELECTING A FILM VERSION

Some plays have a broad range of film versions, while others have a scant few; a few have only been filmed as staged versions for the *BBC Television Shakespeare* series. If there is a choice of films, what then should be the criteria for selecting one for the read/view pairing? You might choose to select one version with a design concept that situates the play traditionally—that is, in its expressed time period or in Elizabethan costumes so that students recognize the visual style as Shakespearean. Consider whether for your particular students if avant-garde design might prove distracting or confusing for some students.

Choosing films with actors familiar to students can offer both advantages and disadvantages depending on students' ability to move beyond their preconceived notions of that actor's range or signature roles (or off-screen antics). Finally, the running time of a film might determine how it fits into classroom use. If a film runs only two hours, it has likely paired down the text considerably—which may be helpful to a Shakespeare novice.



SELECTING A FILM VERSION OF *LOVE'S LABOR'S LOST*

The options in selecting a film version for this play are limited. The four adaptations currently available include productions presented by: the BBC Television Shakespeare series (1985, 120 min.); Shakespeare's Globe (2009, 166 min.); and the Royal Shakespeare Company (2015, 140 min., set in a variety of periods. A theatrical release film (2000, 95 min.), directed by Kenneth Branagh, interpolates Cole Porter songs into an abridged version of the original text transforming it into a lively 1930s musical-comedy. It is difficult to find on DVD but it streams online through several providers, including Amazon Prime. Access the trailer at <http://tinyurl.com/LLLtrailerBranagh>.

Since the BBC adaptation situates the comedy in the Age of Reason, which will also be the setting for the CST production, consider introducing students to the play with a production that takes a different approach. The two stage productions suggested here illustrate how the play can be set in the time period in which the play was originally written, directed by Dominic Dromgoole for Shakespeare's Globe, and in 2014, directed by Christopher Luscombe for the RSC. Both approaches are lively and engaging. Either film can stimulate a discussion about a director's choice to set the play in a period other than the Renaissance.

	Shakespeare's Globe	RSC
Act 1	3:54-29:21	0-18:47
Act 2	29:22-42:24	9:07-31:11
Act 3	42:25-54:33	31:12-43:43
Act 4	54:34-100:17	43:50-76:15
Act 5	100:18-166:00	76:34-136:40

COMBINING THE READING AND VIEWING EXPERIENCE

To read first or to view first? Is that the question? It really depends on students' comfort level and experience with reading and viewing Shakespeare. I recommend viewing any film adaptation act by act to facilitate previewing the highlights of action and character development in each act. This strategy can focus on the structure of play since Shakespeare's works tend to present the inciting incident in Act 1, complications to escalate the conflict in Act 2, the climax or turning point in Act 3, falling action in Act 4, and the resolution in Act 5.

How students handle "reading" both before and after viewing Act 1 will help inform a teacher's choice in handling reading/viewing sequencing for the rest of the play. Students could be assigned specific characters to follow closely in reading/viewing activity and when they see the production at CST. Teachers could be highly selective just focusing on the early acts of the play allowing students to discover what becomes of the characters and the central conflict when they see the production at CST.

The aim of any version of this previewing strategy is to prime students with just enough information and level of challenge to place those students on a firm foundation to not just follow the action but to appreciate the approach taken by the director, designers and actors to make *Love's Labor's Lost* fresh and relevant. ▢



Classroom Warm-ups and Community Builders

A brief physical and vocal warm-up can help your students move from a “classroom mode” to a “studio mode.” It sets the tone for a student learning Shakespeare in a theatrical sense as well as a literary sense. Try warming up every class, and you will find that after the first couple of times, your students’ nerves—and yours—will be unseated by energy and focus. A few rehearsals in the privacy of your own home can do a lot to bolster your courage!

Every actor develops his/her own set of physical and vocal warm-ups. Warm-ups help the actor prepare for rehearsal or performance not only physically, but also mentally. The actor has the chance to focus on the work at hand, forgetting all the day-to-day distractions of life, and beginning to assume the flexibility required to create a character. The body, the voice and the imagination are the actor’s (and the student’s) tools in mastering Shakespeare.

PHYSICAL WARM-UPS

1. GETTING STARTED

- creates focus on the immediate moment
- brings students to body awareness
- helps dispel tension

Begin by taking a comfortable stance with your feet shoulder-width apart, toes pointing straight ahead, knees relaxed. Inhale deeply through your nose, filling your lungs deep into your abdomen, and exhale through your mouth. Repeat this a few times. Notice how your lungs fill like a six-sided box, creating movement in all six directions.

2. WARM-UP FROM THE TOP OF THE BODY DOWN *(approx. seven to ten minutes)*

- gentle movement helps increase circulation, flexibility, and body readiness
 - increases physical and spatial awareness
- Begin by doing head-rolls to the left and to the right, about four times each way, very slowly. Then do a series of shoulder rolls to the back and to the front, again very slowly, and emphasizing a full range of motion.
 - Stretch each arm toward the ceiling alternately, and try to pull all the way through the rib cage, repeating this motion six to eight times.
 - Next, with particular care to keep knees slightly bent, twist from the waist in each direction, trying to look behind. Again, repeat six to eight times.
 - From a standing position, starting with the top of the head, roll down with relaxed neck and arms until the body is hanging from the waist. Shake things around, making sure your body is relaxed. From this position, bend at the knees, putting both hands on the floor. Stretch back up to hanging. Repeat this action about four times. Then roll back up—starting from the base of the spine, stack each vertebra until the head is the last thing to come up.
 - Repeat the deep breathing from the beginning of the warm-up. Bring your feet together, bend your knees. Keeping your knees together, rotate them in a circle parallel to the ground six to eight times. Repeat in the other direction. Return to standing.
 - Pick up the right foot, rotate it inward six to eight times, and then do the same with the left foot. Repeat with outward rotation of the foot. Take a few moments and shake out the entire body.

VOCAL WARM-UPS

[Your vocal warm-up should follow your physical warm-up directly—approx. seven minutes]

3. GETTING STARTED

- helps connect physicality to vocality
 - begins to open the imagination to performance possibilities
- Begin by gently massaging and pat the muscles of your face. This will help wake up the facial muscles.
 - Stick out your tongue out as far as possible—repeat this with the tongue pointing up, down, and to each side. (This exercise will seem strange, but can be made silly and fun, while accomplishing the necessary vocal warm-up. When students see you going through these exercises with commitment, that’s often all they need to draw them in.) Repeat this exercise once or twice.



Classroom Activities & Resources

- c. Put your lips gently together and blow air through them, creating a “raspberry.”
- d. Next, hum, quietly, loudly, and across the entire vocal range. The vocal instrument loves to hum. Explore all the resonating spaces in the body, by moving the sound around. Humming helps to lubricate.
- e. Create the vowel sounds, overemphasizing each shape with the face –A, E, I, O, and U—with no break.
- f. Choose two or three tongue-twisters—there are some listed below. Again overemphasizing the shape of each sound with the lips, tongue, jaw, and facial muscles, begin slowly with each tongue-twister, and gradually speed up, repeating until the speed is such that the enunciation is lost.

4. TONGUE TWISTERS

- red leather, yellow leather ... (focus on the vertical motion of the mouth)
- unique New York... (focus on the front to back movement of the face)
- rubber, baby, buggie, bumpers... (focus on the clear repetition of the soft plosives)
- Peter Piper picked a peck of pickled peppers... (focus on the clear repetition of hard plosives)

One of the actors at Chicago Shakespeare Theater likes to describe the experience of acting Shakespeare as the “Olympics of Acting.” Shakespeare’s verse demands a very flexible vocal instrument, and an ability to express not only the flow of the text, but the emotional shifts which are suggested by the variations in rhythm and sound. In light of the sheer volume of words, some of which are rarely—if ever—used in modern vocabulary, the actor must also be prepared to help the audience with his body, as well. An actor acting Shakespeare must go through each word of his text, determine its meaning, and then express it clearly to his audience. This requires a very physically demanding style. The physical and vocal warm-up is the actor’s basis for each performance.



Timothy Edward Kane as the King of Navarre and Karen Aldridge as the Princess of France in Chicago Shakespeare Theater’s 2002 production of *Love’s Labor’s Lost*, directed by Barbara Gaines. Photo by Liz Lauren.



COMMUNITY BUILDERS

Each of these exercises is meant to open and expand our imaginations, increase our sense of “ensemble” or teamwork, and encourage being “in the moment.” These are some of the most fundamental and crucial elements of an actor’s training—and, of course, they are fundamental, too, to the learning process in the classroom.

5. **STAGE PICTURES** (*approx. ten minutes*)

- shows how varied interpretation is: there is no one “right” answer
- encourages the students to interpret concepts with their whole bodies
- begins to show how the body interprets emotion

You will need a list of very strong descriptive, colorful, emotional words from the script for this activity. Begin walking around the room. While walking, fill up the entire space, exploring pacing, what it would feel like to be a different weight or a different height. Move the center of your body into different places. For instance, try walking with your nose leading your body. Now try your hip, your knee, your elbow and so forth.

Shakespeare’s characters are often very physically broad. He created elderly characters and hunchbacked characters; clowns, star-crossed lovers and cold-blooded killers. These characters call for the actors to figure out how they move. If the character is greedy, should his center be in his/her gut? Or perhaps his/her chin? The actor must be prepared to experiment with the character’s body.

Notice if you feel any emotional differences within these changes. After about three minutes of exploring these changes, see if you notice any particularly interesting discoveries. *[To the teacher: encourage these discoveries without necessarily drawing focus to individual students, as this is a self-reflective activity, but perhaps suggest to the group they might “Try what it feels like if you slow your pace, hunch your shoulders, droop your head, and move your center into your knees.”]*

After a few minutes of this exploration, find a “neutral” walk. You are now going to create a stage picture as an entire group. Chose a word, and then count down from seven. After those seven beats, say freeze, and the class must create a photograph of the word you have chosen, with their entire body, collectively. Comment on the emotional quality the stage picture exudes. After a couple of words, split the group in half—half will be in the space and half will be audience. Repeat the process, asking the observing group:

- What do you notice?
- What emotions are evoked in the stage picture?
- What questions do you have about the stage picture?
- What changes would you like to suggest to strengthen or clarify the stage picture?
- What patterns do you see emerging from the stage picture?

6. **MIRRORING** (*approx. ten minutes*)

- helps build trust within the ensemble
- encourages the students to “listen” with all their senses
- helps the students reach a state of “relaxed readiness,” which will encourage their impulses, and discourage their internal censors

Many actors will tell you that learning the lines is the easy part; making it come out of their mouths as if for the first time is the hard part, especially with Shakespeare. Shakespeare can sound like a song, but how do you make it sound like real people talking to each other? Actors listen to each other, and try to respond to what they hear in the moment of the play. Listening is a very important part of acting; it keeps the moment real—and the characters believable.



Find a partner, then comfortably sit facing your partner, in fairly close proximity. You and your partner will be mirrors of each other. One partner will begin as the leader, and the other partner will move as their reflection. You must begin by using smaller, slower movements, and work up to the maximum range of movement that your partner can follow. Partners should make eye-contact and see each other as a whole picture, rather than following each other's small motions with their eyes. Switch leaders and repeat.

After the second leader has had a turn, students will stand and increase their range of movement. Switch leaders and repeat. Keep going, but now there is no leader. See what happens, and then discuss.

7. **FOUR UP** (*approx. five minutes, but can also be extended*)

- helps the ensemble work together
- helps to slowly introduce physical activities in the classroom
- helps to bring focus to the classroom

For this game, everyone should be seated; it would be fine for the students to stay seated at their desks. The goal of this game is to have four people standing at all times. There are a few rules—everyone can stand up whenever they want, but only four should be standing at a time and they can only stand up for a maximum of 5 seconds. Finally everyone needs to pay attention to each other and everybody should participate and try to stand with a group of four.

A sense of community and having a strong focus can be the keys to a successful production (and classroom too!). This exercise can help to establish those things in a fun way that is also getting the students up on their feet.

8. **ZING! BALL** (*approx. five minutes and requires a soft ball about 8-12 inches in diameter*)

- helps the ensemble grow together
- helps the students let go of their internal “censor” and begin tapping into their impulses
- brings the physical and the vocal actor tools together

Stand in a circle, facing into the center. In this game, the ball carries with it energy. This energy is like a feedback loop that increases the energy, speed, and focus of the entire group by the amount that each actor-student puts into the ball. The idea is to keep the ball moving in the circle without letting the energy drop. There should be no space between throw and catch. There should be no thought as to whom the student will throw the ball to next. As the ball is thrown, to keep the intensity of the energy, you must make eye contact with the person you are throwing the ball to, and at the moment of release, the person throwing should say “Zing!” Experiment with the way you say “Zing!” It could be loud or soft, in a character voice, or in whatever way you wish, as long as it is impulsive and with energy.

Shakespeare has love scenes, sword fights, betrayals, and all sorts of relationships in his plays. Actors must be able to experiment, follow their impulses, and create character without the fear of failure.

9. **ZING! BALL (WITHOUT A BALL)** (*approx. five to seven minutes*)

- asks the students to make their imagination clear to the ensemble
- focuses the students on physical detail

This exercise builds on Zing! Ball. Take the ball out of the circle and set it aside. Take an imaginary Zing! Ball out of your pocket. Grow this ball from a tiny rubber ball into a huge balloon. Using “Zing!,” toss the ball to someone across the circle, and as it floats down, that person will try to catch it with the same weight and speed as you threw it. Then he/she will recreate the ball into a different weight and size, making it clear to the rest of the circle how it changed. In the same way as Zing! Ball, work around the circle.

The wide range of vocabulary in Shakespeare's plays can often be intimidating as one reads the scripts. The actor's job is to make the language clear, and this is often accomplished by very specific physical gesturing.



10. **WAH!** (approx. five to ten minutes)

[To the teacher: Want to see Wah! in action with a group of students? Watch this brief video, <http://www.tinyurl.com/wahwarmup>]

- facilitates physical awareness and risk-taking
- encourages vocal projection
- helps actors increase their sense of timing and decrease response time

Stand in a circle, facing in. No one in the circle is a student or teacher any longer, but rather a fearsome warrior. Press the palms of your hands flat together to become a sword.

To begin the game, one warrior raises his or her sword straight up, then brings it down, pointing at another warrior in the circle. Warriors must make excellent eye contact to avoid confusion. As the warrior brings down his or her sword, he or she utters a fearsome battle cry, by saying, “Wah!” (Be wary, warriors, of shouting, which comes from the throat and leads to laryngitis, a warrior’s worst enemy. Using the good support and deep breathing from your vocal warm-up will help you keep your vocal chords in top fighting condition.) When you become the recipient of “Wah!,” raise your sword up above your head. While your sword is raised, the warriors on either side of you slash towards her stomach, as they cry “Wah!” in unison. Then make eye contact with someone else in the circle, slash your sword towards them with a final defiant “Wah!” Each “battle” should therefore include three cries of “Wah!”

As the group becomes familiar with the game, work to increase your speed and volume. This is a silly game; remember that warriors don’t care about “looking cool” because they’re too busy fighting unending battles. When a warrior misses his or her cue, stop the round and start it again until everyone is comfortable being loud and making big physical choices.

11. **ZIP ZAP ZOP!** (approx. five minutes)

- facilitates mental focus
- encourages eye contact and team work
- builds a sense of rhythm and pace

[To the teacher: For a demonstration of this community builder, watch this video, <http://www.tinyurl.com/zipzapzop>, for a demonstration and instructions.]

Stand in a circle, facing in. Bring your hands to your chest in a prayer pose. Make sure everyone can see each person in the circle. Eye contact is going to be very important! Point your hands like a laser, make clear eye contact at another person in the circle, and say “zip,” “zap” or “zop,” picking up your cue from the person before you. While maintaining the word sequence of zip, zap, zop as well as the rhythm, start slowly and eventually build speed.

12. **TO BE!** (approx. seven to ten minutes)

- helps students to listen to and work with one another, creating a supportive learning community
- brings the physical and the vocal actor tools together
- facilitates mental focus
- introduces students to some of Shakespeare’s language and characters

[To the teacher: consider using “Zip, Zap, Zop!” as a scaffold to this warm-up.]

Stand in a circle, facing in. One person will start as the keeper of the energy. There are multiple ways to pass the energy, all based off Shakespeare’s plays and words. The idea is to keep the energy constantly in motion around and across the circle. Introduce each option one at a time, so students have time to experiment with each option as the game builds in complexity.

- “To be!”—make eye contact with the person to the left or right of you. Reach towards them with your hand (as if you are clutching Yorick’s skull) while speaking this line from *Hamlet*. Now that person has the energy.
- “Not to be!”—to change the direction the energy is flowing, hold up your hands in a “stop” gesture while speaking this line from *Hamlet*. The person who tried to pass you the energy now has to send it in another direction.



- “Get thee to a nunnery!”—to send the energy across the circle, point to someone and deliver this line from *Hamlet*. That person now has the energy
- “Out, damn spot!” —to “ricochet” the energy back across the circle in response to “Get thee to a nunnery!”, make an X with your arms as you speak this line from *Macbeth*. The person who tried to pass you the energy now has to send it in another direction.
- “Romeo!” “Juliet!”—to trade places with someone else in the circle, make eye contact and stretch your arm towards them as you cry, “Romeo!” They must then respond “Juliet!” Now run gracefully past each other. The person who cried “Juliet” now has the energy.
- “Double, double, toil and trouble!”—this line from *Macbeth* instructs everyone to change places at once, leading to a completely new circle. Whoever cried, “Double, double, toil and trouble!” keeps the energy.
- “A horse, a horse!”—Whoever has the energy may call out this line from *Richard III*. Everyone else in the circle must respond, “My kingdom for a horse!” while galloping in place like a horse. The energy stays with the person who gave the command.
- “Exit, pursued by a bear!”— point to someone across the circle as you speak this stage direction from *A Winter’s Tale*. Run through the circle to take their spot. Your classmate must now run around the outside of the circle to take your previous spot in the circle. That person now has the energy.
- Add your own rules! Choose short lines from the play you’re studying and match them with a gesture and action. Where does the energy travel?

Your goal as a group is to keep the energy moving in the circle without letting focus drop. As the class becomes more comfortable with each command, the game will get faster and faster, and you will need to think less and less about what to say next.

Experiment with the way you deliver the lines! There is no wrong way, as long as you speak the lines with energy.

13. WHAT ARE YOU DOING?

Form two parallel lines, and enough room in between for “action” to take place. The first student in one line, Student A, steps into the empty space between the two lines and begins miming any action (ex. bouncing a basketball). The first student in the opposite line, Student B, steps out and addresses Student A, saying their first name (a good name reinforcer!) and asking, “[Name], what are you doing?” Student A then states any action that is not what they are miming (e.g. “baking a cake”). Student B then begins miming the action that Student A has just stated, and the next student steps out to continue the exercise.

[To the teacher: Once students feel confident with the exercise, ask students to choose actions found in a chosen text. For instance, if you are teaching *Romeo and Juliet*, students might say, “I’m sword fighting.” or “I’m climbing a garden wall.”] □

*indicates specific focus on *Love's Labor's Lost*, in addition to other plays

Chicago Shakespeare Theater

Chicago Shakespeare Theater's website*

Access articles and teacher handbooks for twenty of Shakespeare's plays, as well as information on introducing your students to Shakespeare in performance.

www.chicagoshakes.com/education

Comprehensive Link Sites

Absolute Shakespeare*

Access a comprehensive collection of Shakespeare's work, including full texts and summaries, a timeline and lists of film adaptations.

absoluteshakespeare.com

Shakespeare in Europe Sh:in:E

Access an array of web links categorized into criticism, theater and film, music, adaptation, education, and more. Website created and maintained by Basel University in Switzerland.

shine.unibas.ch/metasite.html

Shakespeare Resource Center*

A collection of links and articles on teaching Shakespeare's plays.

<http://bardweb.net/index.html>

Teaching *Love's Labor's Lost*

Arkangel Shakespeare Audiobook*

The entire play read out loud by a full cast, directed by Clive Brill from the BBC. This reading is great for hearing the words read by actors without the distraction of video.

<https://www.youtube.com/watch?v=t2jgLFpIfQo>

The Folger Shakespeare Library*

This website features lesson plans, primary sources and study guides for the most frequently taught plays and sonnets.

<http://folger.edu/education>

Love's Labor's Lost Study Guide*

Michael Cummings's study guide offers background information, a character list and summary and discusses themes, and figures of speech.

<http://shakespearestudyguide.com/LoveLab.html#labour>

Play Shakespeare*

This site offers synopsis, detailed character descriptions, production reviews and online full texts, including translations, for *Love's Labor's Lost* and forty-one other plays.

<http://www.playshakespeare.com/>

Royal Shakespeare Company's Animated Synopsis*

This short animated movie from the Royal Shakespeare Company recaps the events of *Love's Labor's Lost* without spoiling the ending's "unexpected" ending.

https://www.youtube.com/watch?v=w_xlbjxtP7I



Techno Shakespeare



Shakespeare and Elizabethan England

The Elizabethan Costuming Page

Read articles on what Elizabethan woman and men wore, with drawings.

<http://www.elizabethancostume.net/>

Elizabeth I: Ruler and Legend

This web-based exhibit is a companion to The Newberry Library's 2003/2004 Queen Elizabeth exhibit.

<http://publications.newberry.org/elizabeth/exhibit/index.html>

The Elizabethan Theatre

Read a lecture on Elizabethan Theatre by Professor Hilda D. Spear, University of Dundee, held at Cologne University.

uni-koeln.de/phil-fak/englisch/shakespeare

The History of Costume by Braun and Schneider

View costume illustrations of different social classes and cultures from various historical times.

siue.edu/COSTUMES/history.html

The Map of Early Modern London Online

This resource includes a detailed, searchable map of Shakespeare's London and an evolving encyclopedia of the places listed.

<http://mapoflondon.uvic.ca/index.htm>

Queen Elizabeth I

Learn more about Queen Elizabeth and the people, events and concepts key to the study of the Elizabethan Age.

<http://www.luminarium.org/renlit/eliza.htm>

The Shakespeare Birthplace Trust

Learn more about Shakespeare's life and birthplace through an extensive online collection.

<http://www.shakespeare.org.uk/home.html>

Texts and Early Editions

The Internet Shakespeare Editions (University of Virginia)*

This website has transcriptions and high quality facsimiles of Shakespeare's folios and quartos, categorized by play with links to any articles written about the play that can be found on the website.

<http://internetshakespeare.uvic.ca/Foyer/plays.html>

Shakespeare's First Folio

This page from the British Library provides an easy to understand introduction to the First Folio.

bl.uk/onlinegallery/onlineex/landprint/shakespeare/

What Is a Folio?

This image shows how to read a Folio text; part of Massachusetts Institute of Technology's website "Hamlet on the Ramparts."

<http://shea.mit.edu/ramparts/newstuff3.htm>

Words, Words, Words

Open Source Shakespeare Concordance

Use this concordance to view all the uses of a word or word form in all of Shakespeare's works or in one play.

<http://www.opensourceshakespeare.com/concordance/findform.php>

Shakespeare Lexicon and Quotation Dictionary

Part of Tufts University's Perseus Digital Library and created by Alexander Schmidt.
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.03.0079>

Shakespeare's Words Glossary and Language Companion

Created by David Crystal and Ben Crystal, this site is a free online companion to the best-selling glossary and language companion, Shakespeare's Words.
shakespeareswords.com

Shakespeare's Grammar

Discover how Shakespeare used grammar differently than we might today.
<http://www.bardweb.net/grammar/grammar.html>

Shakespeare in Performance

Designing Shakespeare Collections

This link offers many production photos focusing on design practice at the Royal Shakespeare Company and other British theaters. The photos can be enlarged and used for a myriad of classroom activities and research.
<http://www.ahds.rhul.ac.uk/ahdscollections/docroot/shakespeare/playlist.do>

The Internet Broadway Database*

This online database of Broadway plays is a great place to search for 'Shakespeare' and learn about some productions of the Bard's works. This will only give information about shows performed on Broadway.
ibdb.com

The Internet Movie Database: William Shakespeare

Similar to IBDB, utilize this online movie database to search for 'Shakespeare' and learn about the different cinematic versions of his plays.
imdb.com

Shakespeare in Art

The Faces of Elizabeth I

Access a collection of paintings of Queen Elizabeth spanning her lifetime.
<http://www.luminarium.org/renlit/elizface.htm>

Folger Shakespeare Library Digital Image Collection*

In August 2014, over 80,000 images from Folger's collection were released for use in the public domain. Images include production photos, books, manuscripts and art.
<http://luna.folger.edu/luna/servlet/view/all>

Shakespeare Illustrated*

Harry Rusche, English professor at Emory University, created this website that explores nineteenth-century paintings depicting scenes from Shakespeare's plays. *Romeo and Juliet* has sixteen linked works of art; the website is searchable by play title and artist name.
english.emory.edu/classes/Shakespeare_Illustrated/Shakespeare.html

Tudor and Elizabethan Portrait Gallery

England's National Portrait Gallery's Tudor and Elizabethan collection contains portraits from 1485-1603. These portraits are viewable on this website.
<http://www.npg.org.uk/collections/explore/by-period/tudor.php>



Suggested Reading

Most of the books suggested here are available to peruse in our Teacher Resource Center, open after Teacher Workshops and by appointment by calling our Education Department at 312.595.5678.

Archer, John Michael. "Love's Labour's Lost." *A Companion to Shakespeare's Works, Volume III: The Comedies*. Ed. Richard Dutton and Jean E. Howard. Malden, MA, 2006. pp. 320-337.

Barber, C.L.. *Shakespeare's Festive Comedy*. Princeton, 1959.

Bates, Catherine. "Love and Courtship" in *The Cambridge Companion to Shakespearean Comedy*, Alexander Leggatt, ed. Cambridge, 2002.

Barker, Harley Granville. *Prefaces to Shakespeare*. London, 1993.

Bevington, David, ed. *The Complete Works of Shakespeare*. 4th ed. New York, 1997.

Bevington, David. *Action Is Eloquence: Shakespeare's Language of Gesture*. Cambridge, 1984

Brady, Linzy. "Telling the Story My Way': Shakespearean Collaborations and Dialogism in the Secondary School Classroom." in *Storytelling: Critical and Creative Approaches*. Ed. Jan Shaw, Philippa Kelly, and L. E. Semler. New York, 2013. pp. 211-221

Bullough, Geoffrey. *Narrative and Dramatic Sources of Shakespeare: Volume VIII*. New York, 1975.

Colie, Rosalie. *Shakespeare's Living Art*. Princeton, 1973.

Dakin, Mary Ellen. *Reading Shakespeare Film First*. Urbana, IL, 2013.

French, Marilyn. *Shakespeare's Division of Experience*. New York, 1981.

Gale Critical Series. *Shakespeare Criticism*. Farmington Hills, MI, 1991.

Gibson, Rex, ed. *Teaching Shakespeare*. Cambridge, 1998.

Gilbert, Miriam. *Shakespeare in Performance: Love's Labour's Lost*. New York, 1993.

Goddard, Harold C. *The Meaning of Shakespeare*. Chicago, 1951.

Grun, Bernard. *The Timetables of History: The New Revised Third Edition*. New York, 1991.

Gurr, Andrew. *Playgoing in Shakespeare's London*. Cambridge, 1987.

Hamilton, Donna. *Shakespeare and the Politics of Protestant England*. Lexington, 1992.

Hills and Ötchen. *Shakespeare's Insults: Educating Your Wit*. Ann Arbor, 1991.

more ►►►



Suggested Reading



Kermode, Frank. *Shakespeare's Language*. New York, 2000.

Kott, Jan. *Shakespeare Our Contemporary*. London, 1965.

Londre, Felicia Hardison, ed. *Love's Labour's Lost Critical Essays*. New York, 1997.

Love's Labour's Lost. Ed. Jonathan Bate and Eric Rasmussen, Royal Shakespeare Company. Houndsmill, Basingstoke, Hampshire, 2008.

Magnusson, Lynne. "Language and Comedy," in *The Cambridge Companion to Shakespearean Comedy*, Alexander Leggatt, ed. Cambridge, 2002.

Naremore, James. *Film Adaptations*. New Brunswick, NJ, 2000.

O'Brien, Peggy, ed. *Shakespeare Set Free*. New York, 1993.

(This excellent three-volume set does not include *Love's Labor's Lost*, but its "active Shakespeare" approach is easily adaptable to any play you may be teaching.)

Roesen, Bobbyann (Anne Barton). "Love's Labour's Lost," originally published in *Shakespeare Quarterly* Washington, DC, 1953. pp. 411-426.

Rosenthal, Daniel. *Shakespeare on Screen*. London, 2000.

Schmidt, Alexander. *Shakespeare Lexicon and Quotation Dictionary*. New York, 1971.

Schoenbaum, Samuel. *Shakespeare: His Life, His Language, His Theater*. New York, 1990.

aprendices

Script Key:

- Each time you come to a bolded word, select a new student to enter the circle and take on that character. (You may want to create name placards or use a shared costume piece to help students keep track of each character.)
- When you reach a highlighted line, ask the student portraying that character to read the line off of your script.
- When you reach an “Exeunt!,” all students return to the outer circle, leaving the playing space empty.

In the country of Navarre, the **King of Navarre** decides that in order to focus on his studies without any distractions, he and his court will vow: 1) to give up eating more than is absolutely required; 2) to sleep no more than is absolutely required, and 3) to avoid the society of women completely. In fact, no woman will be allowed within a mile of his court. He asks his three best friends, **Berowne**, **Longaville** and **Dumaine**, to take this vow with him. Longaville and Dumaine are on board to sign the oath, but Berowne protests.

[Berowne] *“O, these are barren tasks, too hard to keep, not to see ladies, study, fast, not sleep!”* To convince Berowne to join, the men spar—not with swords but with words!

[King] *“How well he’s read, to reason against reading!”*

[Longaville] *“Proceeded well, to stop all good proceeding!”*

[Dumaine] *“He weeds the corn and still lets grow the weeding.”*

[Berowne] *“The spring is near when green geese are a-breeding”*

After much hemming and hawing, Berowne decides to join in and sign the oath. Just then, **Dull**, the Constable, and **Costard** enter, with a letter that accuses Costard of attempting to woo **Jaquenetta**, a dairymaid. Remember, the whole court has just taken an oath that they will avoid the company of women. As a punishment, the King tells Costard: [King] *“You shall fast a week with bran and water.”* He orders Dull to bring Costard to **Don Adriano de Armado** who will keep watch over him—the very same Don Armado who reveals to his servant, Moth, that he too is in love with the same dairymaid! Dull brings Costard to Don Armado, who commands of his servant Moth: [Don Armado] *“Take away this villain; shut him up.”*

EXEUNT!

Unfortunately for everyone in the court, they’ve quite forgotten the impending visit of a group of young women. The Princess of France, traveling with her three friends—Katherine, Rosaline, and Maria—and accompanied by a lord named Boyet—come to meet with the King and his men on a matter of state business. The King and his friends come to tell the French visitors that they cannot enter because of this oath—though they can allow them to stand in the garden outside the gates. The King welcomes the Princess to the garden: [King] *“Fair princess, welcome to the court of Navarre.”* The Princess, who is decidedly not amused, responds: [Princess] *“‘Fair’ I give you back again; and ‘welcome’ I have not yet.”* The men find themselves quite attracted to the ladies—Longaville is taken with Maria, Dumaine with Katherine, Berowne with Rosaline—and, though he wouldn’t admit it, the King seems to be smitten by the Princess... What WILL they do?

EXEUNT!

Don Armado, who is supposed to be keeping watch over **Costard**, releases him from captivity so that Costard can deliver Armado's **letter of love** to Jaquenetta: [Don Armado] "*Bear this significant to the country maid Jaquenetta.*" On his way, Costard runs into **Berowne**, who also asks him to deliver his **love letter** to Rosaline: [Berowne] "*As thou wilt win my favor, good my knave, do one thing for me that I shall entreat.*" Unfortunately, when Costard comes upon the **ladies** and **Boyet**, he hands the wrong letter to Rosaline, and so the women discover the letter from Armado to Jaquenetta. Rosaline is disappointed that the letter is not for her, and Costard is angry that Armado is sending a letter to the woman he loves: [Costard] "*By my soul, a swain! A most simple clown! Lord, Lord.*"

EXEUNT!

Enter into the story two new characters—**Holofernes**, a schoolmaster, and **Sir Nathaniel**, a clergyman—discussing how much they love language and learning. They make fun of **Dull the Constable** for knowing so much less than they do. [Holofernes] "*O thou monster Ignorance, how deformed dost thou look!*" Their mocking is cut short when **Jaquenetta** and **Costard** arrive, and Jaquenetta asks Sir Nathaniel to read aloud the letter that Costard delivered, believing it to be from Don Armado. [Jaquenetta] "*I beseech you, read it.*" But when Nathaniel and Holofernes read the letter aloud, they discover it is a love letter instead from Berowne to Rosaline— [Holofernes] "*To the snow-white hand of the most beauteous Lady Rosaline.*" Clear evidence that Berowne has broken the oath he's made to the King! The plot thickens...

EXEUNT!

Berowne, unaware that some now know he has broken the oath, confesses to the audience that he is struggling to write really good love poetry for Rosaline. Suddenly he hears someone coming and he takes cover nearby. And no sooner than he does but out pops the **King**—who begins confessing his love for the Princess! Berowne is amazed at what he hears but keeps hidden. Then both hear someone else coming, and so the King hides. **Longaville** enters the scene, pining after Maria. The King and Berowne are stunned but don't reveal themselves, and when yet another person comes along, Longaville hides too. This time, it's **Dumaine**, confessing his love for Katherine! One by one, the men confront each other about the love poetry they have overheard the others profess. But Berowne, the only one who wasn't overheard, pretends to be the one to have kept his oath: [Berowne] "*I post from love: good lover, let me go.*" The other men are shamed—until **Jaquenetta** and **Costard** appear with Berowne's **letter** to Rosaline in hand, and Berowne, too, is caught. [Berowne] "*Guilty, my lord, guilty! I confess, I confess.*" Realizing that they have all broken their vows, the men ask Berowne how they can both woo these women without breaking their oaths. Berowne doesn't miss a beat as he figures out a loophole. [Berowne] "*Women's eyes... they are the books, the arts, the academes, that show, contain and nourish all the world.*"

EXEUNT!

Holofernes and **Nathaniel**, always eager to show their intellectual wit and way with language, are mocking **Don Armado** and the way he talks. Armado tries to defend himself by saying all sorts of intelligent things. Moth finds all of this mockery absurd. [Moth] *"They have been at a great feast of languages, and stolen the scraps."* Armado announces that he's been asked by the King to present a play for the court's entertainment. Holofernes suggests they perform the Nine Worthies, and they are all overjoyed at this inspired idea.

EXEUNT!

The **young women of France** are comparing the gifts they have received from the gentlemen of Navarre when **Boyet** comes to tell them that the men are planning a visit—disguised as Russians. [Boyet] *"Love doth approach disguised."* The Princess says they should play a prank on these men, so the women switch the men's gifts between them and wear masks so that the men won't know who is who. [Princess] *"For, ladies, we shall every one be mask'd; and not a man of them shall see a lady's face."* Rosaline and the Princess switch gifts, and Maria and Katherine switch gifts. And so, predictably, when the suitors come in, Berowne tries to woo the Princess, the King woos Rosaline, Longaville woos Katherine, and Dumaine woos Maria. The "Russians" depart, returning now as themselves—only to be the brunt of the ladies' jokes once more, as Rosaline reports. [Rosaline] *"A mess of Russians left us but of late."* And as the men discover that they have been completely fooled by the women—and the women not fooled for a second by their Russian disguises—they realize just how ridiculous they now look.

When **Holofernes**, **Sir Nathaniel**, **Don Armado**, and **Moth** arrive to perform the Nine Worthies, the King objects. [King] *"Berowne, they will shame us. Let them not approach."* But Berowne argues: [Berowne] *"We are shame-proof, my lord, and 'tis some policy to have one show worse than the King's and his company."*

And so the audience gathers to watch the homespun entertainment, until interrupted by **Costard**, who runs in to tell everyone that he is furious because **Jaquenetta** is pregnant and Armado is the father. [Costard] *"The child brags in her belly already: tis yours."* This interruption is interrupted by a **messenger** who comes to tell the Princess that her father, the King of France, is dead. [Messenger] *"I am sorry, madam; for the news I bring is heavy in my tongue."*

The Princess announces that she and her women must leave immediately, But the King asks them to stay, and all the men tell the ladies that they meant their words of affection, despite the jokes and jests. [King] *"Now, at the latest minute of the hour, grant us your loves."* To this, the Princess replies, [Princess] *"A time, methinks, too short to make a world-without-end bargain in."* The Princess, and each of her ladies, decide that if the men will wait one year for them, they will grant them their loves. Berowne comments that this is not how a comedy typically ends, to which the King assures him that all will work out in a year. And Berowne responds: [Berowne] *"That's too long for a play."*

By yea and nay, sir, then I swore in jest.

Costard the swain and he shall be our sport.

Which is the duke's own person?

But if he say it is so, he is, in telling true, but so.

Boy, what sign is it when a man of great spirit grows melancholy?

Take away this villain; shut him up.

My beauty needs not the painted flourish of your praise.

The roof of this court is too high to be yours.

I only have made a mouth of his eye.

Fetch hither the swain: hut must carry me a letter.

Sirrah Costard, I will enfranchise thee.

And I forsooth in love! I that have been love's whip.

Break the neck of the wax, and every one give ear.

Here, sweet, put up this: 'twill be thine another day.

I beseech you, read it.

— — — — —
If love makes me forsworn, how shall I swear to love?

— — — — —
Marvelous well for the pen.

— — — — —
God give him grace to groan!

— — — — —
Now step I forth to whip hypocrisy.

— — — — —
They have been at a great feast of languages, and stolen the scraps.

— — — — —
Pardon, sir: error: he is not quantity enough for that Worthy's thumb.

— — — — —
Not one word more, my maids; break off, break off.

— — — — —
Mirth cannot move a soul in agony.

— — — — —
By the North Pole, I do challenge thee!

— — — — —
He made her melancholy, sad, and heavy, and so she died.

— — — — —
His eyes begets occasion for his wit

— — — — —
Snip, snap, quick and home. It rejoiceth my intellect.

— — — — —
Your wits makes wise things foolish.

— — — — —
Now, at the latest minute of the hour, grant us your loves.

— — — — —
Ay, sweet my lord: and so I take my leave.

Fat paunches have lean pates. **1.1**

You unlettered small-knowing soul. **1.1**

Define, define, well-educated infant. **1.2**

Your wit's too hot, it speeds too fast, 'twill tire. **2.1**

A horse to be ambassador for an ass! **3.1**

You pernicious and indubitate beggar! **4.1**

Come, come, you talk greasily: your lips grow foul. **4.1**

Most barbarous intimation! **4.2**

O! thou monster Ignorance, how deform'd dost thou look. **4.2**

[This is] he that is likest to a hogshead. **4.2**

Now step I forth to whip hypocrisy. **4.3**

Ah! you whoreson loggerhead, you were born to do me shame. **4.3**

Will these turtles be gone? **4.3**

Barren practisers! **4.3**

Thou disputes like an infant: go, whip thy gig. **5.1**

Thou half-penny purse of wit, thou pigeon-egg of discretion. **5.1**

O, I smell false Latin. **5.1**

He hath been five thousand year a boy. **5.2**

Are these the breed of wits so wonder'd at? **5.2**

A blister on [your] sweet tongue! **5.2**

Weed this wormwood from your fruitful brain. **5.2**

Berowne “Frame:”

You (playing Berowne) are on *Dateline*, a TV newsmagazine, to talk to the people of Navarre about the recently forsworn oath. The King announced no one would see—let alone write sonnets for—women, but Costard told everyone you wrote one for Rosaline? Why did you break the oath? We all know you were very reluctant to sign the vow in the first place; what convinced you to do it? Your public wants to know the “real” Berowne. They also heard you justify how you could both uphold your oath and court the French women. How does that work? Answer the following questions to get a real feel for who you, Berowne, are. Include line numbers when you can.

Berowne’s own opinions of the oath and Rosaline:

Berowne’s passions, dreams, goals for himself:

Berowne’s biggest obstacles, problems:

Berowne’s loyalties:

Berowne’s strengths and weaknesses:

Look closely at Berowne’s last monologue in Act 4, scene 2. Read through it once to familiarize yourself with it. Then, write down how Berowne feels about women:

List one or two words that describe you (Berowne). Use the text!

What’s the one question that you hope reporters won’t ask you?

		START		TRAVEL		END	
PROP	CHARACTER	LINE (PAGE #)	CHARACTER	LINE (PAGE #)	CHARACTER	LINE (PAGE #)	
BEROWNES LETTER							
DON ARMADO'S LETTER							

“I give thee thy liberty, set thee from durance; and, in lieu thereof, impose on thee nothing but this: bear this significant.”	(Act 3, scene 1)
“To her white hand see thou do commend this seal’d-up counsel. There’s thy guerdon; go.”	(Act 3, scene 1)
“I have a letter from Monsieur Berowne to one Lady Rosaline”	(Act 4, scene 1)
“Thou hast mistaken the letter. Come, lords, away. Here, sweet, put up this: ‘twill be thine another day.”	(Act 4, scene 1)
“Good Master Parson, be so good as read me this letter: it was given me by Costard, and sent me from Don Armado: I beseech you, read it.”	(Act 4, scene 2)
“Trip and go, my sweet; deliver this paper into the royal hand of the king: it may concern much.”	(Act 4, scene 2)
“I beseech you, your grace, let this letter be read: our parson misdoubts it; ‘twas reason, he said.”	(Act 4, scene 3)
“Berowne, read it over.”	(Act 4, scene 3)
“A toy, my liege, a toy: your grace needs not fear it.”	(Act 4, scene 3)
“It’s Berowne’s writing, and here is his name.”	(Act 4, scene 3)

1.

'Tis more than need.
 Have at you, then, affection's men at arms.
 Consider what you first did swear unto,
 To fast, to study, and to see no woman;
 Flat treason 'gainst the kingly state of youth.

2.

Say, can you fast? your stomachs are too young;
 And abstinence engenders maladies.
 O, we have made a vow to study, lords,
 And in that vow we have forsworn our books.

3.

For when would you, my liege, or you, or you,
 In leaden contemplation have found out
 Such fiery numbers as the prompting eyes
 Of beauty's tutors have enrich'd you with?

4.

Other slow arts entirely keep the brain;
 And therefore, finding barren practisers,
 Scarce show a harvest of their heavy toil:
 But love, first learned in a lady's eyes,
 Lives not alone immured in the brain;

5.

But, with the motion of all elements,
 Courses as swift as thought in every power,
 And gives to every power a double power,
 Above their functions and their offices.

6.

It adds a precious seeing to the eye;
 A lover's eyes will gaze an eagle blind;
 A lover's ear will hear the lowest sound,
 When the suspicious head of theft is stopp'd:

7.

Love's feeling is more soft and sensible
 Than are the tender horns of cockl'd snails;
 Love's tongue proves dainty Bacchus gross in taste:
 For valour, is not Love a Hercules,
 Still climbing trees in the Hesperides?

8.

Subtle as Sphinx; as sweet and musical
 As bright Apollo's lute, strung with his hair:
 And when Love speaks, the voice of all the gods
 Makes heaven drowsy with the harmony.

9.

Never durst poet touch a pen to write
 Until his ink were temper'd with Love's sighs;
 O, then his lines would ravish savage ears
 And plant in tyrants mild humility.

10.

From women's eyes this doctrine I derive:
 They sparkle still the right Promethean fire;
 They are the books, the arts, the academes,
 That show, contain and nourish all the world:
 Else none at all in ought proves excellent.

11.

Then fools you were these women to forswear,
 Or keeping what is sworn, you will prove fools.

12.

For wisdom's sake, a word that all men love,
 Or for love's sake, a word that loves all men,
 Or for men's sake, the authors of these women,
 Or women's sake, by whom we men are men,
 Let us once lose our oaths to find ourselves,
 Or else we lose ourselves to keep our oaths.

13.

It is religion to be thus forsworn,
 For charity itself fulfills the law,
 And who can sever love from charity?

ACT 4, SCENE 2

SIR NATHANIEL CUE SCRIPT

SIR NATHANIEL

Very reverend sport, truly; and done in the testimony of a good conscience.

HOLOFERNES

... the soil, the land, the earth.

SIR NATHANIEL

Truly, Master Holofernes, the epithets are sweetly varied, like a scholar at the least: but, sir, I assure ye, it was a buck of the first head.

HOLOFERNES

... deformed dost thou look!

SIR NATHANIEL

Sir, he hath never fed of the dainties that are bred in a book; he hath not eat paper, as it were; he hath not drunk ink: his intellect is not replenished; he is only an animal, only sensible in the duller parts: And such barren plants are set before us, that we thankful should be, Which we of taste and feeling are, for those parts that do fructify in us more than he. For as it would ill become me to be vain, indiscreet, or a fool, So were there a patch set on learning, to see him in a school: But omne bene, say I; being of an old father's mind, Many can brook the weather that love not the wind.

DULL

What is Dictynna?

SIR NATHANIEL

A title to Phoebe, to Luna, to the moon.

HOLOFERNES

... princess killed a pricket.

SIR NATHANIEL

Perge, good Master Holofernes, perge; so it shall please you to abrogate scurrility.

HOLOFERNES

...adding but one more L.

SIR NATHANIEL

A rare talent!

HOLOFERNES

... thankful for it.

SIR NATHANIEL

Sir, I praise the Lord for you; and so may my parishioners; for their sons are well tutored by you, and their daughters profit very greatly under you: you are a good member of the commonwealth.

HOLOFERNES CUE SCRIPT

SIR NATHANIEL

... a good conscience.

HOLOFERNES

The deer was, as you know, sanguis, in blood; ripe as the pomewater, who now hangeth like a jewel in the ear of caelo, the sky, the welkin, the heaven; and anon falleth like a crab on the face of terra, the soil, the land, the earth.

SIR NATHANIEL

... buck of the first head.

HOLOFERNES

Sir Nathaniel, haud credo.

DULL

... 'twas a pricket.

HOLOFERNES

Most barbarous intimation! yet a kind of insinuation, as it were, in via, in way, of explication; facere, as it were, replication, or rather, ostentare, to show, as it were, his inclination, after his undressed, unpolished, uneducated, unpruned, untrained, or rather, unlettered, or ratherest, unconfirmed fashion, to insert again my haud credo for a deer.

DULL

... twas a pricket.

HOLOFERNES

Twice-sod simplicity, his coctus!

O thou monster Ignorance, how deformed dost thou look!

DULL

... weeks old as yet?

HOLOFERNES

Dictynna, goodman Dull; Dictynna, goodman Dull.

SIR NATHANIEL

... to the moon.

HOLOFERNES

The moon was a month old when Adam was no more,
And raught not to five weeks when he came to five-score.
The allusion holds in the exchange.

DULL

... holds in the exchange.

HOLOFERNES

God comfort thy capacity! I say, the allusion holds in the exchange.

DULL

... the princess killed.

HOLOFERNES

Sir Nathaniel, will you hear an extemporal epitaph on the death of the deer? And, to humour the ignorant, call I the deer the princess killed a pricket.

SIR NATHANIEL

... you to abrogate scurrility.

HOLOFERNES

I will something affect the letter, for it argues facility.

The preylful princess pierced and prick'd a pretty pleasing pricket;
Some say a sore; but not a sore, till now made sore with shooting.
The dogs did yell: put L to sore, then sorel jumps from thicket;
Or pricket sore, or else sorel; the people fall a-hooting.
If sore be sore, then L to sore makes fifty sores one sorel.
Of one sore I an hundred make by adding but one more L.

DULL

... claws him with a talent.

HOLOFERNES

This is a gift that I have, simple, simple; a foolish extravagant spirit, full of forms, figures, shapes, objects, ideas, apprehensions, motions, revolutions: these are begot in the ventricle of memory, nourished in the womb of pia mater, and delivered upon the mellowing of occasion. But the gift is good in those in whom it is acute, and I am thankful for it.

SIR NATHANIEL

... member of the commonwealth.

HOLOFERNES

Mehercle, if their sons be ingenuous, they shall want no instruction; if their daughters be capable, I will put it to them: but *vir sapit qui pauca loquitur*; a soul feminine saluteth us.

DULL'S CUE SCRIPT

HOLOFERNES

Sir Nathaniel, haud credo.

DULL

'Twas not a haud credo; 'twas a pricket.

HOLOFERNES

... credo for a deer.

DULL

I said the deer was not a haud credo; twas a pricket.

SIR NATHANIEL

... love not the wind.

DULL

You two are book-men: can you tell me by your wit

What was a month old at Cain's birth, that's not five weeks old as yet?

HOLOFERNES

... goodman Dull.

DULL

What is Dictynna?

HOLOFERNES

... holds in the exchange.

DULL

'Tis true indeed; the collusion holds in the exchange.

HOLOFERNES

... holds in the exchange.

DULL

And I say, the pollution holds in the exchange; for the moon is never but a month old: and I say beside that, 'twas a pricket that the princess killed.

SIR NATHANIEL

A rare talent!

DULL

If a talent be a claw, look how he claws him with a talent.

QUARTO 1, 1598

BEROWNE

And where that you have vow'd to study, lords,
 In that each of you have forsworn his book,
 Can you still dream and pore and thereon look?
 For when would you, my lord, or you, or you,
 Have found the ground of study's excellence
 Without the beauty of a woman's face?
 From women's eyes this doctrine I derive;
 They are the ground, the books, the academes
 From whence doth spring the true Promethean fire
 Why, universal plodding poisons up
 The nimble spirits in the arteries,
 As motion and long-during action tires
 The sinewy vigour of the traveller.
 Now, for not looking on a woman's face,
 You have in that forsworn the use of eyes
 And study too, the causer of your vow,
 For where is any author in the world
 Teaches such beauty as a woman's eye?
 Learning is but an adjunct to ourself
 And where we are our learning likewise is.
 Then when ourselves we see in ladies' eyes,
 With ourselves,
 Do we not likewise see our learning there?

FOLIO 1, 1623

BEROWNE

O, we have made a vow to study, lords,
 And in that vow we have forsworn our books;
 For when would you, my liege, or you, or you,
 In leaden contemplation have found out
 Such fiery numbers as the prompting eyes
 Of beauty's tutors have enriched you with?
 Other slow arts entirely keep the brain,
 And therefore, finding barren practisers,
 Scarce show a harvest of their heavy toil;
 But love, first learned in a lady's eyes,
 Lives not alone immured in the brain,
 But with the motion of all elements
 Courses as swift as thought in every power,
 And gives to every power a double power,
 Above their functions and their offices.
 It adds a precious seeing to the eye:
 A lover's eyes will gaze an eagle blind.
 A lover's ear will hear the lowest sound
 When the suspicious head of theft is stopped.
 Love's feeling is more soft and sensible
 Than are the tender horns of cockled snails.
 dainty Bacchus gross in taste.
 For valour, is not Love a Hercules,
 Still climbing trees in the Hesperides?
 Subtle as Sphinx; as sweet and musical
 As bright Apollo's lute, strung with his hair.
 And when Love speaks, the voice of all the gods
 Make heaven drowsy with the harmony.
 Never durst poet touch a pen to write
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 Or for men's sake, the authors of these women,
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 For charity itself fulfills the law,
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