

love's
labor's
lost

teacher
handbook



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chicago
shakespeare
on navy pier theater

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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 courtyard theater, 510 seats on three levels wrap around a deep thrust stage—with only nine rows separating the most distant seat from the stage. Chicago Shakespeare also features a flexible 180-seat studio theater, a teacher resource center, an English pub, and a Shakespeare specialty bookstall.

In its first fifteen seasons, the Theater has produced a majority of Shakespeare's entire canon: *All's Well That Ends Well*, *Antony and Cleopatra*, *As You Like It*, *The Comedy of Errors*, *Hamlet*, *Henry IV Parts 1 and 2*, *Henry V*, *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*, *The Tale of Cymbeline*, *The Taming of the Shrew*, *The Tempest*, *Timon of Athens*, *Troilus and Cressida*, *Twelfth Night*, *The Two Gentlemen of Verona*, and *The Winter's Tale*.

Each year Chicago Shakespeare receives widespread critical acclaim for artistic excellence and its accessible, creative approach to Shakespeare's work. 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. Last year the Theater's multifaceted education program, TEAM SHAKESPEARE, celebrated its tenth anniversary, and 500,000 students served through its first decade. 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 a young and ethnically diverse audience of 50,000 students each year. Team Shakespeare's programming includes free teacher workshops, student matinees of mainstage 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.

The 2002-2003 Season offers a student matinee series for Chicago Shakespeare Theater's three mainstage productions: *Love's Labor's Lost* (fall), *Julius Caesar* (winter), and *The Winter's Tale* (spring). This spring, Chicago Shakespeare presents especially for students a 75-minute abridged adaptation of *Romeo and Juliet*, at its theater on Navy Pier and on 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.

d

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Love's Labor's Lost

written by William Shakespeare
directed by Barbara Gaines



Imagine you're idealistic enough to commit yourself to nothing but study for the next three years of your life. Everything that tends to distract young men like you—like food, sleep and young women—must be avoided whenever possible, or kept to an absolute

minimum. Sound easy enough? That's what the young King of Navarre thinks as he sets out on this scholarly path with three of his best pals. How long will their resolve last? Let's just say they get off to an iffy start.

To be fair to these boys, what would you do if suddenly faced with a state visit from a picture-perfect princess and her three lovely ladies? You could, presumably, suggest they pitch some tents outside your place, but that's poor politics, not to mention manners...

Gentlemen in the audience, prepare to watch your feeble foibles exposed. Shakespeare's satiric comedy 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, word-play might replace bookwork as Navarre's national pastime. So batter up, play ball—and may the best wit win!

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Art That Lives

Drama, like no other art form, is a living art. It is written to be performed live before a group of people who form an audience and together experience a play. Ancient cave paintings depict

men dis-guised as animals. Since ancient times, impersonation and imitation have served man in his effort to express himself and to communicate. The drama of western civilization has its roots in the ancient Greeks' religious rituals and observances. Until the Renaissance, when Shakespeare wrote, drama was closely tied to religious beliefs and practice.

Drama not only depicts human communication, it is human communication. In theater, unlike television or film, there is a two-way communication that occurs between the actors and their audience. The audience hears and sees the actors, and the actors hear and see the audience. We are 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 the art lives, each production is guaranteed to be different, depending in part upon an audience's response. Live drama is the sharing of human experience, intensely and immediately, in the theater, which momentarily becomes our universe.

A live theater production depends upon its audience. The best performances depend upon the best actors—and the best audiences. When the actors sense 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.

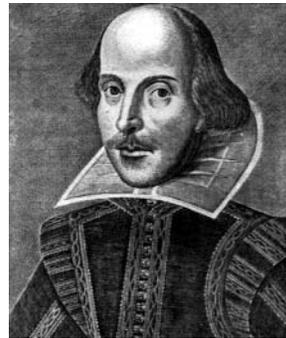
One actor described the experience of live performance as a story told by the actors and audience together. In this sense, you are also a storyteller in the experience of live theater. We hope you'll enjoy your role—and help us give you a dramatic experience that you'll always remember.

[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

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

- Please don't talk during the performance. Talking 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 keep all “noisemakers”—food, gum, personal stereos, etc.—back at school or on the bus! In a quiet theater, wrappers and munching 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.



Bard's Bio

Those people who think that plays written 400 years ago will be boring and irrelevant to their lives today will be surprised by Chicago Shakespeare Theater's productions. In performance, we think you'll see that

Shakespeare was a very down-to-earth man who understood politics and people very well—and wanted to entertain a greatly diverse audience.

The exact date of William Shakespeare's birth is not known, but his baptism, traditionally three days after a child's birth, was recorded on April 26, 1564. His father John Shakespeare was a tanner, glover, grain dealer and 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 some knowledge of Latin and Greek and the classical writers. There is no record that Shakespeare acquired a university education of any kind.

Some skeptical scholars have raised doubts about whether Shakespeare, due to his relatively average level of education and humble origins, could have possibly written what has long been considered the best verse

drama composed in the English language. But not until 1769, 150 years after Shakespeare's death, did these theories arise. and, to all appearances, Shakespeare's contemporaries and immediate successors never seemed to question whether William Shakespeare wrote the celebrated works attributed to him.

At 18, 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 11. 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 years are filled with legend and conjecture. We may never know what brought Shakespeare to London or how he entered its world of 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 copying the works of established dramatists.

Subsequent references to Shakespeare indicate that as early as 1594 he was not only an actor and 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 Puritans closed the theaters in 1642. From 1599 the company acted primarily at the Globe playhouse, in which Shakespeare held a one-tenth interest.

During his career of approximately 20 years, Shakespeare wrote 37 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 *Julius Caesar* and *Romeo and Juliet* as well as other plays, including *Richard II*, *The Merchant of Venice*, and *As You Like It*. 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 so-called "romances" which were written between 1606 and 1611 and 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 historical and tragic forms. Although some "quarto" versions of the plays were pub-

lished in Shakespeare's lifetime, there is no evidence that suggests he oversaw their publication. It was not until 1623, seven years after Shakespeare's death, that his complete plays were published in the First Folio. Drama was only just beginning to be understood as "literature" as we understand it today, and so it is not at all surprising that so little attention was given to Shakespeare's plays in published form until seven years after his death. However, we do know that Shakespeare did oversee the publication of three narrative poems and a collection of 154 sonnets.

Shakespeare seldom devised his own plots for his plays, but creatively borrowed here and there from histories, prose romances, poems, and plays of his own and others. Shakespeare was an ingenious dramatic artist with a vast imagination. He created masterpieces out of conventional and unpromising material. In Shakespeare's time, ancient stories were told and retold. The important thing was not the originality of the plot but how the story was told. In the telling of a story, there are few writers who rival Shakespeare in theatrics, poetry, and depth of character.

For 400 years, William Shakespeare has been the world's most popular playwright. Why this continued popularity? His plays are filled with action. His characters are entirely believable and like people we know—even when they happen to be kings and princesses. Shakespeare's language is full of poetry and rhythm and is thrilling to hear. Most of all, Shakespeare was a profound student of the human condition. He had a great understanding, compassion, and love for all sorts of people, whom he understood to be complicated and often contradictory in their behavior.

By 1592, 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 London's leading theater company. After living life in the theater for nearly 20 years, in 1611 he retired to live as a country gentleman in Stratford, his birthplace, until his death on April 23, 1616.

Shakespeare was the man, who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul. All the images of Nature were still present to him, and he drew them not laboriously, but luckily; when he describes any thing, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read nature; he looked inwards, and found her there.

—John Dryden, 1688

Ow faire Hippolita, our nuptiall bow
 Draws on apace: foure happy daies
 Another Moon: but oh, me thinks,
 This old Moon wanes: she lingers
 Like to a Strep-dame, or a Dowager,
 Long withering out a young mans reuenew.
 Thy Houre dillies will quickly steep: the lesse
 Some night will quickly disme away the tin
 And then the Moone, like to a fluter boy,
 Now bent in heauen, shall behold the night
 Of our solemnities.
 The. Go Phylippus,
 Stirre vp the Athenian youth to merriments,
 Awake the pert and nimble spirit of mirth,
 Turne melancholy forth to Funerals:
 The pale companion is not for our pompe,
 Hippolita, I woo'd thee with my sword,
 And woult thou loue, doing thee injuries:

The First Folio

Shakespeare wrote his plays for the stage, not for the printed page. In Shakespeare's day, plays were not considered "literature" at all. When a play was printed, it was printed inexpensively in a small book, called a "quarto," the sixteenth-century equivalent of our paperback editions. It was not until 1616, the year of Shakespeare's death, when a contemporary of his, dramatist Ben Jonson, published his own plays in an atlas-size book called a "folio," that plays were viewed as literature worthy of publication. Jonson was chided as bold and arrogant for his venture.

Two of Shakespeare's close colleagues decided to ignore tradition and gather his plays for publication. In 1623, seven years after Shakespeare's death, the first Folio, a book containing 36 of his 37 plays, was published. The first Folio was compiled from stage prompt books, from the playwright's handwritten manuscripts, from various versions of some of the plays already published for use in the theater—and from the memory of his actors. Its large format (much like a modern atlas) was traditionally reserved for the "authority" of religious and classical works.

Shakespeare's first Folio took five "compositors" two-and-one-half years to print. The compositors manually set the type by first memorizing the text line by line. There was no copy editor, and the compositors frequently altered punctuation and spelling. Errors caught in printing would be corrected but, due to the prohibitively high cost of paper, earlier copies remained intact. Of the 1,200 copies of the first Folio that were printed, approximately 230 survive today, each slightly different. Chicago's Newberry Library contains the Folio in its rich collections (and it can be reviewed in small groups by appointment).

Chicago Shakespeare Theater's use of the first Folio as its script and "blueprint" is unusual. The first Folio serves as the most authentic and effective manual available to Shakespearean actors nearly 400 years after its publication. Its punctuation gives clues to our actors about what words to emphasize and about what ideas are important. In Shakespeare's own theater company, with only a few days at most to rehearse each new play, these built-in clues were essential. Today, they still help actors make the language much easier to understand—even though you're hearing language that's 400 years younger than ours.

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Maer so die
 i vnf honder
 te hp eyfchte
 bp raedt va
 aen den iac
 N. 3 onstrum at
 28 13 1623

die in Hyn
 ouen de Pla
 Den kaepe
 Apelle con
 Alessandre
 straff Fallstraff



Shakespeare's England

Elizabeth I ruled England for 45 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." The daughter of Henry VIII and his second wife Anne Boleyn, Elizabeth was regarded by many Catholics as an illegitimate child and an illegitimate monarch. 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. Religious conflict during the Tudors' reign pervaded every aspect of English life and, most particularly, its politics. Elizabeth had no heir, and so throughout her reign the matter of succession was a real and disturbing threat to the nation's peace (and a recurrent subject of Shakespeare's plays). While Shakespeare was writing Julius Caesar, one of the Queen's favorites, the Earl of Essex, rebelled against her government. Shakespeare's portrayal of the enforced abdication of a king in Richard II was censored in performance during Elizabeth's reign.

Elizabethan England was a smaller, more isolated country than it had been previously or would be later. 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, however, 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 England surrounding Stratford-upon-Avon,

—David Bevington
 "General Introduction"
 The Complete Works of Shakespeare
 Harper Collins, 1980

where Shakespeare grew up. London, then the largest city of Europe, was a city of contrasts: the richest and the poorest of England lived here, side by side. While many bettered themselves in a developing, urban economy, unemployment was a serious problem. It was a time of change and social mobility. A rising middle class for the first time in English history aspired to the wealth and status of the aristocracy.

Under Elizabeth, England returned to Protestantism. But in her masterful style of accommodation and compromise, she incorporated an essentially traditional and Catholic doctrine into an episcopal form of church government that was ruled by the Crown and England's clergy rather than by the Pope. Extremists on the religious right and left hated her rule and wanted to see Elizabeth overthrown. She was declared a heretic by Rome in 1569, and her life was endangered. "Her combination of imperious will and femininity and her brilliant handling of her many contending male admirers have become legendary," says David Bevington, 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 might threaten her broad base of power and influence.

Throughout Renaissance Europe, governments were centralized, assuming the power that once belonged to city-states and feudal lords. The rule of monarchies, like Elizabeth's, was absolute. She and her subjects viewed the monarch as God's deputy, and the divine right of kings was a cherished doctrine (and the subject of Shakespeare's history plays). It was this doctrine that condemned rebellion as an act of disobedience against God. However, this doctrine didn't free Elizabeth from occasional rebellion at home—even from her closest advisors—or from challenges from abroad.

Elizabeth's successor, James I, ruled from 1603 to 1625 (Shakespeare died in 1616). James clearly lacked Elizabeth's political acumen and skill, and his reign was troubled with political and religious controversy. He antagonized the religious left, and his court became more aligned with the Catholic right. It would be James' son, Charles I, who would be beheaded in the English civil wars of the 1640s.



The Renaissance Theater

A man who would later become an associate of Shakespeare's, James Burbage, built the first commercial theater in England in

1576, not much more than just a decade before historians think Shakespeare arrived 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." The name reflected the position of his theater, on the shore of the Thames River and just beyond the ditch created by the walls of London.

Burbage was not the only one to dodge the severe rules of the Common Council by setting up shop in Shoreditch. His neighbors were other businesses of marginal repute, including brothels and bear-bating arenas. Since the theater is such a prestigious form of entertainment in our society—especially Shakespearean theater—it may be surprising to realize that actors and playwrights in Shakespeare's day had "vagabond" status. 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 became popular entertainment at Queen Elizabeth's court as the Lord Chamberlain's Men and continued to enjoy court patronage after King James 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 Globe playhouse in 1599. The Globe joined a handful of other theaters in Shoreditch and the surrounding community just out of the city's jurisdiction as the first public theaters in England.

Shakespeare probably developed his love for the theater by watching traveling acting troupes temporarily transform a courtyard into a theater (see essay, page 6). When he was a boy growing up in rural Stratford-upon-Avon, acting troupes traveled around the countryside in flat-bed, horse-drawn carts, which did triple duty as transportation, storage for props and costumes, and stage. Their horses pulled the cart into an inn yard, or

the courtyard of a country estate or college. People gathered in the courtyard to watch or leaned over the rails from the rooms above to view the action on the impromptu stage below.

Many of these traveling performances staged religious stories, enacting important scenes from the Bible. During the Renaissance, the stories enacted in these performances 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 physical, moral and social corruption were spread. They were frequently shut down by the authorities during the late sixteenth and early seventeenth centuries, when the city was menaced by the plague, or by political and social rioting. Even when the theaters were open, the Master of the Revels had to read and approve every word in a new play. The show could not go on until he gave his permission.

All kinds of people came to plays at the Globe, and they came in great numbers. A full house in the Globe numbered about 3,000 people. (The reconstruction of the Globe, though the same dimensions as the original structure, holds 1,500 at maximum capacity—an indication of just how close those 3,000 people must have been to one another!) They arrived well before the play began to meet their friends, drink ale and snack on the refreshments that were sold at the plays. From start to finish, a day at the theater could 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 and artisans—stood for a penny, about a day's wages for a skilled worker. They were a demanding, diverse group and Shakespeare depicted characters and situations to appeal to every level of this cross-section of Renaissance society. The vitality and financial success of the Elizabethan theater is without equal in English history.

There was no electricity to run lights, so all plays were performed in daylight. Sets and props were bare and basic. Thrones, tables, chairs, and beds all had to be brought on stage during the action since Elizabethan plays were written to be performed without scene breaks or intermissions.

When the stage directions for *Macbeth* indicate that “a banquet is prepared,” the stage keepers prepared the banquet in full view of the audience. All of Shakespeare's plays were performed in “modern” dress—that is, the clothes of Shakespeare's time—regardless of their historical setting. The actors wore the same clothes on the stage as their contemporaries wore on the street. Hand-me-downs from the English aristocracy provided the elegant costumes for the play's royalty.



An Elizabethan traveler's sketch of the Swan.

Most new plays were short runs and seldom revived. The acting companies were always in rehearsal for new shows but, due to the number of productions, most plays were rehearsed for just a day or two. All actors were male. Female roles were performed by boys or young men. Elaborate Elizabethan and Jacobean dresses disguised a man's shape and the young actors were readily accepted as “women” by the audience. It was not until 1660 that women would be permitted to act on the English stage.

In 1642, the Puritans succeeded in closing the theaters altogether. They did not reopen until Charles II came to the throne 18 years later. A number of them, including the Globe, were not open very long before the Great Fire of London destroyed them in 1666. During these years when the English theaters were closed, many of the traditions of playing Shakespeare were lost. The new theater of the Restoration approached Shakespeare's plays very differently, rewriting and adapting his original scripts to suit Restoration tastes. It is left to contemporary scholars to reconstruct the traditions of Elizabethan theater from clues left behind.



Chicago Shakespeare's Courtyard-style Theater

David Taylor of Theatre Projects Consultants has devoted a great deal of energy and imagination to the question of what kind of space is best suited to presenting Shakespeare's plays. Taylor, who worked as one of the primary consultants on the design of the new Chicago Shakespeare Theater, feels that this unique perform-

ance space reflects elements of both the Globe playhouse and the courtyards-turned-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 three galleries, 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.” The audience sits on three sides of the thrust stage, so the play is staged in the middle of the audience—much like the Swan Theatre’s design, for which a traveler’s careful sketch still remains. This immersion of the stage and the action performed on it into the audience creates a three-dimensional theater that demands three-dimensional directing and acting.



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 on the sides, and the actors draw upon the responses on both sides of them (laughter, gasps, nervous shifting in chairs when tension mounts) as they perform. “The backdrop and the scenery for Shakespeare is the human race,” Taylor notes. “So we’re putting Shakespeare into its proper context because the backdrop for those sitting in any seat in the theater is always the human race.”

“This close, close relationship with the performers on stage is the very essence of the courtyard experience,” according to Taylor. “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—much like those watching from courtyard balconies might have done centuries ago when a traveling troupe set up their 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.

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. “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 reflects. “That’s the reason why the courtyard theater shape is such a wonderful historical springboard for modern theater design.”

Speaking of his experience directing on the open stage in Stratford, Ontario, Tyrone Guthrie once said: “Theatrical performance is a form of ritual; the audience is not asked to subscribe to an illusion but to participate in the ritual . . . The attraction for me of the ‘open stage’ as opposed to the proscenium, is primarily this: that it stresses the ritual as opposed to the illusionary quality of performance.”

Other theaters have been modeled upon the Elizabethan experience of courtyard theater, perhaps most notably the Swan Theatre in Stratford-upon-Avon. The Swan served as an important model for Chicago Shakespeare Theater. An important element in both theaters are the brick walls that surround the audience. Brick is an aesthetic choice, but, due to its particular design, it also serves as an acoustical choice. Notice the angle of the bricks in the side walls—they help 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 allows for a wide array of possibilities for structuring and using the performance space. Performers will enter from surprising places, set pieces will emerge seemingly from nowhere, and parts of the stage that seem permanent and solid may prove not to be so!

Lean out of your courtyard “window.” Enjoy not just what is happening on stage, but also the responses of the people sitting across from you. Shakespearean theater is about people. As Taylor concludes, “You’re the scenery. You’re the special effects. And the people you see performing this play are performing it in front of and out of you.”

TIMELINES

1300

- 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*
- c.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

1500

- 1501-04 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

1525

- 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

1550

- 1558 Ascension 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
- Mayor of London forbids theatrical performances in the City
- 1573 Francis Drake sees the Pacific Ocean

1575

- 1576 Burbage erects first public theater in (the "Theater" in Shoreditch)
- 1577 Drake's trip around the world
- 1580 *Essays of Montaigne* published
- 1582 Marriage license issue for William Shakespeare and Anne Hathaway
- Daughter Susanna Shakespeare christened
- 1585 Christening of son Hamnet and twin Judith
- 1587 Mary Queen of Scots executed
- 1588 Destruction of the Spanish Armada

Historical Context of Shakespeare's Plays

c. 1592-1595

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

Comedies

- 1, 2, 3 Henry VI
- Richard III
- King John

Histories

- Titus Andronicus
- Romeo and Juliet

Tragedies

probably written during this time

Sonnets

TIMELINES

c. 1596-1600

- 1592 Shakespeare listed with the Lord Chamberlain's Men
- 1593-94 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 part-owner

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

Richard II
1,2 Henry IV
Henry V

Julius Caesar

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 *The Authorized Version* "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

c. 1601-1609

Troilus and Cressida
All's Well That Ends Well
Measure for Measure

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

1625

- 1625 James I dies, succeeded by Charles I
- 1632 *Ai due massimi sistemi* of Galileo
- 1633 Galileo recants before the Inquisition
- 1636 Harvard College founded at Cambridge, Massachusetts
- 1642 Civil War in England begins
- 1642 Puritans close theaters throughout England until the Restoration of Charles II, 18 years later
- 1649 Charles I beheaded
- 1649 Commonwealth declared

c. 1609-1613

Henry VIII

Pericles
Cymbeline
The Winter's Tale
The Tempest

SHAKESPEARE'S LOVE'S LABOR'S LOST

Dramatis Personae

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, visiting Navarre on state business

Rosaline

Maria

Katharine

Ladies-in-waiting to the princess

Boyet, attendant to the Princess

Monsieur Marcade, messenger

Scene:

The King's park, Navarre

The Locals

Don Adriano de Armado, a Spaniard in love with Jaquenetta

Moth, servant to Armado

Sir Nathaniel, a priest

Holofernes, a schoolteacher

Dull, a constable

Costard, a clown in love with Jaquenetta

Jaquenetta, a country wench

A Forester

Lords, Attendants



The Story

King Ferdinand of Navarre convinces his friends Berowne, Dumain and Longaville to commit themselves to 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 a woman. 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 with a country girl named Jaquenetta, how do you then receive the Princess of France with her three ladies-in-waiting when she arrives to negotiate a treaty on her father's behalf?

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 quite foolproof, and a couple of letters are misdirected along the way, exposing at last 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.

SHAKESPEARE'S LOVE'S LABOR'S LOST



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—all 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, and declares that they are too strict and therefore bound to be broken. But he 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 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 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. As the Princess and King discuss 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.

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. Next it's Dumaine's turn, and as Longaville hides, Dumaine, too, 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

—continued

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 bond together to pursue the hearts of the ladies.

ACT 5

Holofernes, Nathaniel and Armado discuss their preparations for performing a play of the "Nine Worthies" at a feast at which the King is planning to entertain his foreign guests. 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 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. But the entrance of Monsieur Marcade, the Princess' messenger who informs her of her father's death, abruptly brings the pageant to an end. The men are not in such a hurry and make a last desperate attempt to seek the women's hands in marriage, but the women have other ideas in mind. Rosaline assigns Berowne to a hospital ward for a year to cheer invalids with his sharp wit, and all are required to remain faithful to their oaths of love for a year before marriage is again considered.

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Something Borrowed... Something New

Shakespeare's sources for *Love's Labor's Lost*

It's common knowledge that Shakespeare in creating his plots and characters 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*, however, 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 [see sidebar next page], 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).

Held to be one of Shakespeare's very early works, it should not be surprising that a young aspiring playwright might cater to public demand for the "inside scoop" on the royalty. In *Love's Labor's Lost*, the King of Navarre retreats from court life with three 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—including 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.

Shakespeare enthusiasts, since the eighteenth-century scholar Samuel Johnson, have found links between *Love's Labor's Lost* and the writings 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, his *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.

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 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 under Queen Elizabeth I had only recently adopted Protestant rule. 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.

—continued next page

Quarto

Quar | to (kwɔrt o) **n.**, **pl -tos** [<L (in) quarto < in, in + quarto, abl. of quartus, fourth: see QUART¹] **1** like "paperbacks," quartos were small books that could be printed, and purchased, relatively inexpensively. **2** Approximately half of Shakespeare's plays first appeared as quartos. It wasn't until seven years after his death that Shakespeare's works were compiled into the Folio form, an expensive, bound edition. **3** The 1598 Quarto of *Love's Labor's Lost* is the first to display the young playwright's name on its title page. Many scholars agree that this first Quarto may be a reprint of an earlier quarto for which we have no extant copies. They believe that this presumed-lost edition was based on Shakespeare's own manuscript, which was, they conclude, riddled with errors. **4** Scholars aren't sure whether the 1598 Quarto is "good" or "bad." Read on!



Some of these texts are looked upon by scholars as "good quartos": that is, they are true to later printings and seem to have been derived from Shakespeare's own manuscript or the prompt book used by his company.

Other quartos are viewed by scholars with more suspicion. Dubbed "bad quartos," their authenticity is questioned. Printed without the playwright's authority, bad quartos were sometimes written by scribes who watched and secretly wrote down the spoken words, or by an actor who subsequently wrote down all he could remember (called "memorial" copies). These unauthorized versions are not always easy to identify as corrupt texts—and a great deal of Shakespearean scholarship is devoted to sorting out the "good" from the "bad"!



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

The many Spaniards living in this border kingdom at the time certainly made it plausible to include the *commedia del’arte* stock-character of the lavishly ridiculous Spaniard, Don Armado. Armado may 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 believed 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 “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 languages, like French or Italian. Latin had been England’s language of scholarship, aristocracy and ceremony. But in the sixteenth century, the social and intellectual elite grew fonder 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 to new lands through trade and exploration. Language became a tool by which to express one’s education and worldliness, and became a potent symbol of wealth, power and influence in English society. In *Love’s Labor’s Lost*, Shakespeare makes fun of all this—as well as of his own work—in characters who overuse, misuse and constantly ridicule each other’s use of language. Ironically 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.

Greg Alcock
Chicago Shakespeare Theater

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A Few Scholars' Perspectives

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 top-

ical 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

a

Let fame, that all hunt after in their lives,
Live regist'ed upon our brazen tombs...

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...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...'

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.

—Anne Barton 1953

d

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" (IV.2.167-168)...

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

b

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 Magnusson 2002



What the Critics Say

preliminary costume renderings for *Love's Labor's Lost* by designer Virgil Johnson, 2002.

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 not 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 Shakspeare (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 Shakspeare'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

...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, 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.

—Walter Pater, 1878

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.

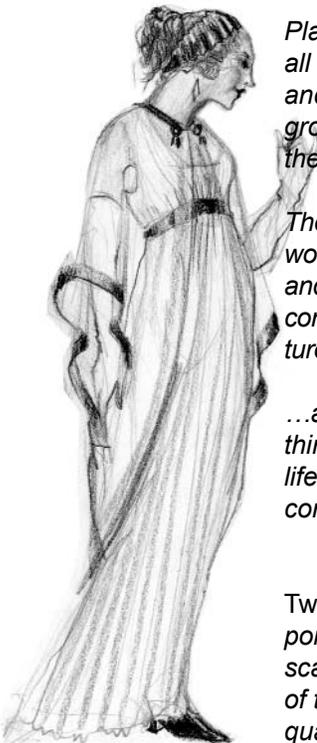
—Bernard Shaw, 1886

...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, c. 1890



preliminary costume rendering for *Love's Labor's Lost*
by designer Virgil Johnson, 2002.

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, 1905

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

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 or 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



preliminary costume rendering for Love's Labor's Lost
by designer Virgil Johnson, 2002.

1900s



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

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

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



preliminary costume rendering for Love's Labor's Lost
by designer Virgil Johnson, 2002.

1900s



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, 1962

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

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



preliminary costume rendering for Love's Labor's Lost
by designer Virgil Johnson, 2002.

1900s



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

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

In Love's Labor'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



preliminary costume rendering for Love's Labor's Lost
by designer Virgil Johnson, 2002.

1900s



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

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 Labour'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

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 Magnusson, 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



preliminary costume rendering for Love's Labor's Lost
by designer Virgil Johnson, 2002.

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 Shakespearean scholarship until quite recently. It was considered so specific to Elizabethan Court manners and events that after Shakespeare's time it 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 his great tragedies, Shakespeare's audience did not notice as this early, allusive comedy crept into the shadows of lost history, only to be found hundreds of years later back onstage, delighting audiences and actors once again.

Prior to the twentieth century, *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 since this was one of the young poet's first works, it simply must be his worst; and an unusual and unpopular ending (all of Shakespeare's other 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 the play intended for a specific audience such as Elizabeth I's court, it 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 a title page on the 1598 Quarto (Q) version (the first copy of the play still in existence) may hold some answers. Its cover advertises: “As it was presented before her Highness this last Christmas.” However, the 1631 Quarto (Q2) title page claims that it is 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 to capitalize on the Elizabethans' obsession with the Court.

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 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 rather didn't happen—with the play after Shakespeare's lifetime. *Love's Labor's Lost* had another Christmas-time revival for the Court of King James I and Queen Anne in 1605 before disappearing from the stage for the next 200+ years. Indeed, *Love's Labor's Lost* has the distinction of being the only Shakespeare play not produced in the eighteenth century. This is not to say that performances of *Love's Labor's Lost* were never attempted. The famous actor and Drury Lane Theater manager David Garrick took a stab at a musical version in 1771. Garrick cut more than 800 lines from Shakespeare's script, including the Nine Worthies, and wrote solos for just about every character—but the 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 Labours* (sic) *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 from the original text offer some speculative clues as to why Shakespeare's early comedy entered its dramatic and literary coma. Gone are more than half of the lines, including many of Armado's cryptic puns, along with his servant Moth. Holofernes is missing, as are Nathaniel and the Muscovites. Added to what little Shakespeare does remain intact are a minor character named Timothy Clod, and several comedic episodes of disguise and mistaken identity. Perhaps most revealing, however, of the eighteenth century's problem with Shakespeare's play are the women in *The Students*, who immediately all confess their love for the men. The

—continued

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superior position that they hold in Shakespeare's original 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 we see *Love's Labor's Lost* on stage is in 1839 when Madame Eliza Vestris, the 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 closed Covent Garden's top balcony, called the "shilling gallery" for its cheap seats—a decision 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' 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 steals 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 theater, elaborate sets and special effects (two water tanks offered everything from waterfalls to torrential rain), which Phelps took full advantage of in his productions. In Shakespeare's day actors wore contemporary costume, but Vestris' and Phelps' productions were, in accordance with nineteenth-century taste, costumed with meticulous concentration on historically accurate garments. Vestris' production twenty years earlier offered her audiences a happy ending; Phelps' ending was more ambiguous as the couples bowed and said "adieu" as 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 again 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. Skeptical audience members were surprised by how easily the archaic words were understood when spoken. Tyrone Guthrie, one of the most influential directors of the twentieth century, made Shakespeare's play more accessible by trimming it to 90 minutes. Guthrie ended his fast and witty rendition as Shakespeare intended—with the bitter-sweet departure of the Princess and her Court.

After Guthrie's production at the Old Vic in 1936, critics began to view the story as both lighthearted and somber. By the mid-twentieth century, a sea change had taken place from avoiding the melancholy ending to embracing it. Somber tones now infiltrated play, and sets and costumes took the backburner 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 engrained 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 are chased onstage by a screaming mob, where they encounter 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!*

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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 before in Shakespeare's script.

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 more focused on language than character. In 1965 critics roundly criticized the production and its understudy for the actor supposed to play Armado, who fell and broke his back the day before opening. 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 from the previous production 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 previous staging. This time around, Barton's Princess fell in love with the King at their first meeting, and shamelessly pursues him throughout. Two vastly different interpretations illustrate just how flexibly the language of *Love's Labor's Lost*, once thought of as rigid and unaccommodating, can bend to allow multiple takes—even in the mind of the same director.

The period prior to World War I has attracted directors who are searching for a time of innocence and idyllic optimism, weighed down by impending strife. At the 1978 Stratford Festival in Ontario, director Robin Phillips staged Shakespeare's play in the year 1914, with the sounds of guns and bombs exploding in the distance. Michael Langham staged the production 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 removed 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. 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.

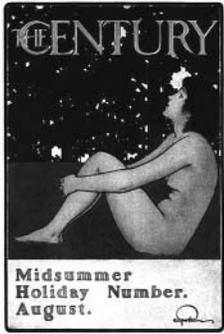
The growing popularity of *Love's Labor's Lost* in the last 30 years has transpired, in part, at the expense of its men, seen through the lens of feminism. Directors began to focus upon the immaturity of the King and his lords in contrast to the rock-solid Princess and her ladies. When Kenneth Branagh played the King of Navarre in the 1984 production at Stratford-upon-Avon, he stuttered through dignified passages. In 1990 Simon Russell Beale's King fell on to the stage, as the Princess became the collected stabilizing force throughout.

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 an hour-and-a-half), 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 in the course of four hours.

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 modern society. Once thought of as too topical to survive its own era, *Love's Labor's Lost* continues to find a way to captivate audiences worldwide—as it will again this autumn on Chicago Shakespeare Theater's stage.

Greg Alcock
Chicago Shakespeare Theater

A PLAY COMES TO LIFE



A Conversation with Director Barbara Gaines

Education Associate Greg Alcock and Education Director Marilyn Halperin talked with Artistic Director Barbara Gaines a few

days before rehearsals began about some of her initial ideas for her upcoming production of *Love's Labor's Lost*.

Q The no-marriage ending for a comedy like *Love's Labor's Lost* is unexpected, and apparently put directors off for centuries. When people finally got interested in this play, they've made a lot of different choices about the ending—thinking, perhaps, that festive endings go over better with an audience. Details like who leaves the stage with whom and in what direction become distinctive directorial choices for any production of *Love's Labor's Lost*. How do you see your production ending? What's the mood you want it to convey?

A I know emotionally where I want to get to, but I don't have a clear, visual image in my mind yet the way I sometimes do for a particular moment in the play. The ending is not a happy one, it's more bittersweet. After all, the guys don't get the girls. News arrives of a beloved father's sudden death. And, frankly, the boys show a real lack of understanding about what has just happened. I do know that the girls leave alone with Boyet. They're the first to leave; they leave on the boat the same way we saw them first arrive in Navarre. A song, which our composer Rokko Jans is writing, will serenade them off. His song will impact the shape of the ending by the voices we need. I imagine one solitary voice left finally on stage to end the song. But it's still a "work in progress" in my mind, which through rehearsals will take shape. The original idea—and I don't know if this will work—was to have a couple of guys grab their tennis rackets and go off quite happily, oblivious to the moment. The King and Berowne may sit there still, thinking, instead of going off to play. This is a good example of a particular moment in a play that will be born from the energy and talent of these actors. We'll improvise ideas during rehearsals and see what we like.

Q So the guys are told they have to wait 12 months before their marriage proposals are even considered. Obviously speculative, but what do you imagine will happen to these eight young people a year after the ending of this play?

A I'll tell you what I think. I think the boys will try to keep their promises to the girls. I am not sure that they'll be able to fulfill them. I think Berowne is the only one that has a chance of actually staying in "forlorn and naked hermitage," remote from all the pleasures of the world, because he's the one who understands grief a bit more. I think the King will probably try very hard, but I wouldn't put my money on him. The other two I just don't think have the maturity at this moment in their lives. I think the girls, needless to say, will stick to their guns.

Q And wait for the men?

A I'm not sure. The Princess says "I understand you not" in response to the King saying, "Come on and get over your father's death and, as long as we're here, let's party." She says, "Now, I'm doubly sad."

Q And how do you interpret that?

A "I'm so sad for my father's death and I'm so disappointed in you because I don't think you understand what you're saying, considering that my father has died." That's my interpretation. So I'm not sure there's a lot of hope on the women's part for the men. I think that Rosaline might hope. The Berowne/Rosaline match is the best match out of the entire group. It's the most mature. But the way all four women mock the boys so easily! None of them are desperate the way I was as a teenager to have a guy! They understand the world a little better than I did.

Q *Love's Labor's Lost* isn't a play that's considered one of Shakespeare's "greats," and you have waited a number of years to come around to directing it. (This is Chicago Shakespeare's first production of *Love's Labor's Lost*.) But you said recently that you were really changing your mind about this play as you've spent more time with it.

A I've fallen in love with the play, because of the fabric of the life of these characters. I love how they treat each other and how well they know each other—including the boys, who have a great camaraderie with one another. I think the friendships in this play are wonderful, and I think that's what makes it really special. In the plays I worked on last year, friendships played less of a role in them. But in *Love's Labor's Lost*, these people know each other. They can be annoyed with each other, but they are also incredibly comfortable with each other. It's their enjoyment of life that I find so endearing. I love the thought that we can enjoy our lives. The two plays I directed last season (*Richard II* and *The Tempest*) were difficult and rooted in pain. This one isn't really about pain, which is good right now.

A PLAY COMES TO LIFE

Q Why now? What's good about doing this play "right now?"

A 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. Everybody's consciousness has been deeply affected, and the pain and insecurity that we all live with is much greater now. We have a deep need to enjoy our life—and there's a lot to enjoy. The key to enjoying life is to have wonderful friendships surrounding you. And community. So this is a perfect play for this time in our history. We have to celebrate what we have.

Q Is that why Shakespeare puts death instead of marriage at the end of this play?

A 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.

The end of this play is so powerful because it is so tragic—and so unexpected. For me, it stirs up so much about 9/11. Appreciate what you have because death is so sudden. Don't take any part of your life for granted is what the play means to me.

Q The fact that this is an early play in Shakespeare's career and that he doesn't develop his characters the way he comes to later on—do you fight that and look for things to differentiate all these characters?

A Yes, definitely. Like the Trinculo/Stephano/Caliban scenes in *The Tempest* in the way they, too, were underwritten, the actors will have to fill out the details and bring both comedy and humanity to these characters. They will create what Shakespeare left out. In rehearsal, I expect that we'll sit around the table for two weeks figuring out this text and some of its difficult language before we ever get up on our feet and start playing with staging it. We have to really understand every word before we can think about anything else.

Q So as a director, do you need to differentiate characters that Shakespeare himself hasn't really done? Or would it just be boring if you didn't?

A It's just not the way I work. To me every soul is different. The differentiation will come from the soul of the actor. I'll try and bring out who they are—I cast them for that reason. If you cast well, the actor's soul meshes with Shakespeare's words. But you're right. In this early play, Shakespeare isn't giving you all the language clues he does later on, so we'll have to dig more. One of the places I found some clues about the boys was in the language of their respective letters. Longaville's is more flamboyant, and just plain bad. I cast Jay Whittaker because I thought he could really play that sort of goofball. And I cast Krishna Le Fan, who is just a bit shyer, as Dumain, because Dumaine's letter is just a bit shy. At the time of casting, those two letters were the only clues in the text I had found to go on, but through the five weeks of rehearsal we may find something totally different about these two characters, which is fine if it works.

Q Let's talk about the play's language. You've mentioned the fact that so many of the words in this play are not going to be familiar without a lot of digging by the actors. Do you anticipate changing a lot of words in order for your audience to follow the play?

A No, I don't. I've cut parts of the dialogue that were too obscure and therefore incomprehensible—but a director staging Shakespeare does this all the time. I certainly do! I will probably have to change no more than a couple of dozen words. I haven't changed nearly as many words as I thought I would because the actors will be able to put the meaning underneath them all—by pitch, by tone of voice, by acting the feeling of the words. The audience may not understand the word, but you'll understand the energy, and the emotion will be communicated. It's the emotion under the word that clarifies it 95 percent of the time.

Q Can you talk about the time period you plan for your production, as well as some of the design choices we'll see on the stage?

A We've set this production in 1913, right before the start of the first World War. I want the play to be an idyllic story and then, as it happens in all of our childhoods, we wake up and we're suddenly, without preparation, in the real world. The kingdom of Navarre is truly a fairy tale place. I have a feeling about it that you won't be able to stay here always, that it might not always be here. Other productions have set this play after the onset of the war, and the designers were interested in looking at a year or two later in order to achieve a military feel in the costumes. I disagreed—it has to be before the war because

—continued

A PLAY COMES TO LIFE

there's simply not one word of maturation or wisdom from the men. Their wonderful, innocent language tells me they haven't been through anything like war yet.

I wanted a very romantic look for the characters, and for the ladies in particular. You must be willing to travel to this magical place. That's why I chose to incorporate the work I found in the paintings of Maxfield Parrish—with all his chiffon and beautiful, flowing Grecian-inspired clothing. But in talking with my costume designer, Virgil Johnson, I realized that if we're going to place the production very precisely in 1913 (the year before WWI begins), we have to costume the ladies in the same period. But evening dresses always have more latitude than everyday wear, and those will look very Grecian. The entire production is clothed in light, soft colors—until the entrance of Marcade, who with his soldiers come in all in black. Right at the end, with the war beginning to percolate outside the boundaries of Navarre, we see dark clothing for the first time. These visitors know what's about to happen to the world. Navarre's inhabitants do not—yet.



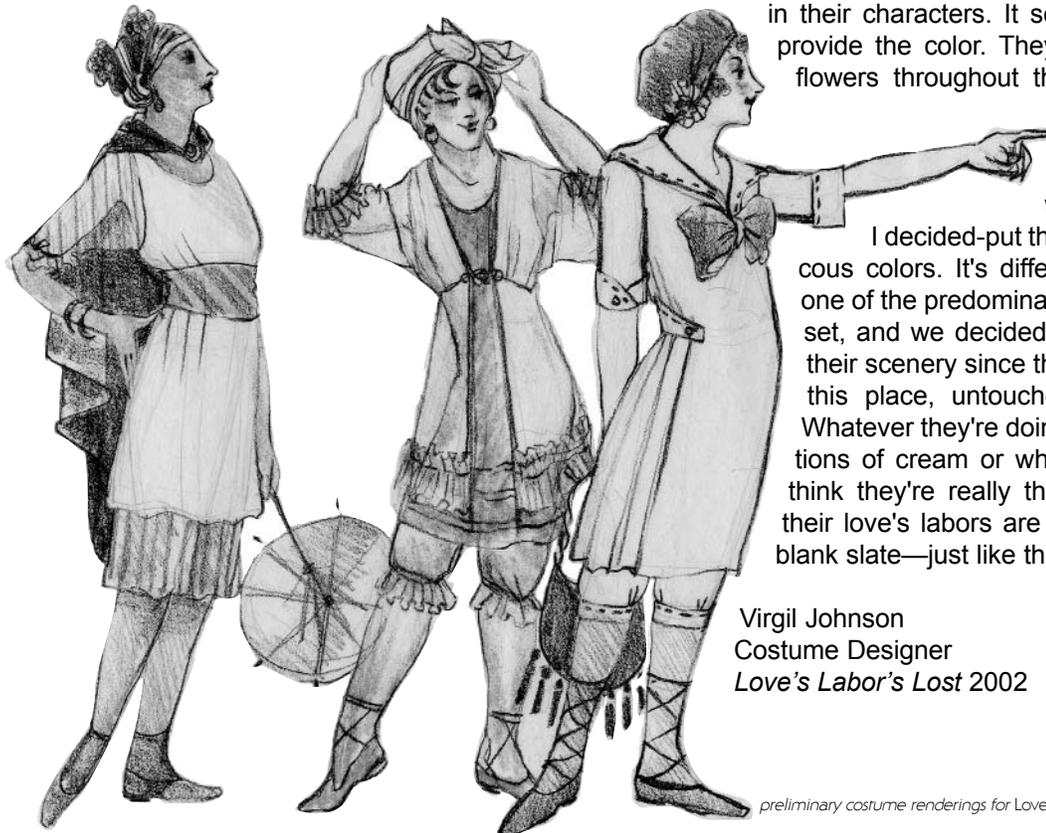
Notes from the Costume Designer

“When we first see the men in the play, they're supposed to be studying. In 1913 (when we've set this production), upper-class men typically wore a tie or a jacket, and they'd all pretty much look the same. But what if the ones who really don't want to be studying have taken off their ties or undone them? That little detail can tell you a lot about the person. The next time we see the boys, they've already put their books aside and they're playing their sports, so they'll have tennis or soccer outfits on. The jackets and ties last as long as their resolve...

When Barbara [Director Barbara Gaines] and I talked through all the characters, we agreed: the men in this play are still boys. They simply haven't dealt with serious matters in life yet—like love or death. The girls grow up more in this play. They aren't in many scenes, but each time we see the women, we see some new development in their characters. It seemed right that the women provide the color. They'll arrive in pastels, like the flowers throughout the set. When we see them next, they're relaxed and on their own. Since Shakespeare doesn't tell us where the scene takes place,

I decided—put them in bathing suits, all in raucous colors. It's different with the boys. White is one of the predominant colors in Michael Phillippi's set, and we decided that the men should be like their scenery since they're so much the product of this place, untouched by the world's troubles. Whatever they're doing, they'll be dressed in variations of cream or white. Even at the end, I don't think they're really thunderstruck by the fact that their love's labors are lost. It's as though they're a blank slate—just like their clothes.”

Virgil Johnson
Costume Designer
Love's Labor's Lost 2002



preliminary costume renderings for Love's Labor's Lost by designer Virgil Johnson, 2002.

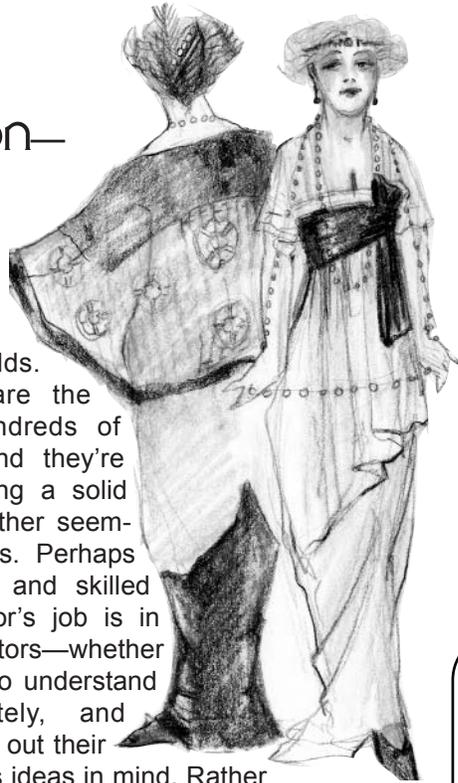
A PLAY COMES TO LIFE

Design by
Interpretation—
and
Research!

Directors create worlds. Their imaginations are the melting pots for hundreds of ideas and images and they're responsible for creating a solid concept that ties together seemingly disparate strands. Perhaps the most challenging and skilled aspects of the director's job is in helping her collaborators—whether actors or designers—to understand her vision completely, and enabling them to carry out their work with the director's ideas in mind. Rather than trying only to describe visceral qualities verbally, directors often turn to sources—music, paintings, movement and life experiences—to make more tangible, experiential connections than with words alone.

In *Love's Labor's Lost*, director Barbara Gaines' vision for the production's physical realization was inspired by the text's romantic imagery and mood. She needed a tool to convey these images of "a very romanticized look...a fairy tale place...with lots of chiffon...and beautiful and delicious clothing" to her designers. She turned to the work of American artist Maxfield Parrish to fill in the gaps that language suggested but didn't quite "fill in."

It was Parrish's fantastical use of light and magic that bridged the gap between Barbara Gaines' text-based inspiration and what we will see onstage in Chicago Shakespeare's production of *Love's Labor's Lost* in the set design by Michael Philippi and the costumes designed by Virgil Johnson. She brought Parrish illustrations to the table when she first met with her team of designers. She was able to show them: this is the romance I am looking for, this is the magic, this type of beauty. Her ideas now grounded in a single aesthetic, her designers could begin their work knowing that they were all on the same page.

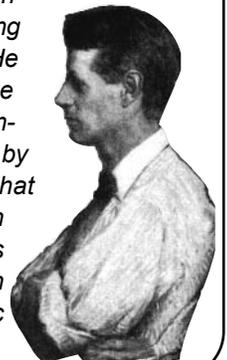


preliminary
costume
renderings
for *Love's
Labor's Lost*
by designer
Virgil Johnson,
2002.

Maxfield Parrish

Maxfield Parrish (1870-1966), born in Philadelphia, began his artistic career at an early

age, doodling elaborate illustrations and mechanical renderings in his grammar school notebooks. After earning a college degree in architecture, he further developed his visual art utilizing new and, at the time, innovative printing techniques. Basic color separation and layered glazing gave a uniquely luminous quality to his work. Because his technique with oil glazes took far more time than anyone could remain still for (each layer took two weeks to dry!), he photographed his models rather than requiring them to pose. Parrish completed his lush landscapes first, then painted people over the background. He worked almost exclusively with one female model for both male and female figures in his paintings, and draped her in everything from flowing medieval robes to harlequin costume! Parrish's distinct methods won him popular acclaim and his work was found in calendars, advertisements, magazines and hung on many American living room walls. He became the most highly visible artist in the United States at the time. This array of venues for his work, mostly commissioned by advertising companies, demanded that Parrish create worlds saturated with both romance and whimsy. It was this synthesis that made him irresistible to the American public, and brought a new level of artistic aesthetic to commercial art.



CLASSROOM ACTIVITIES



PHYSICAL WARM-UPS

- ★ creates focus on the immediate moment
- ★ brings students to body awareness
- ★ helps dispel tension
- ★ gentle movement helps increase circulation, flexibility, and body readiness
- ★ increases physical and spatial awareness

Getting started

Begin by asking your students to take a comfortable stance with their feet shoulder-width apart, toes pointing straight ahead, knees relaxed. Ask them to inhale deeply through their noses, filling their lungs deep into their abdomen, and exhale through their mouths. Repeat this a few times and ask them to notice how their lungs fill like a six-sided box, creating movement in all six directions.

Warm-up from the top of the body down

- 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. Ask the students to shake things around, making sure their bodies are 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. Ask the students to bring their feet together, bend their knees, and keeping their knees together ask the students to rotate their knees 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.
(This entire process should take about seven to ten minutes.)

VOCAL WARM-UPS

- ★ helps connect physicality to vocality
- ★ begins to open the imagination to performance possibilities

Your vocal warm-up should follow your physical warm-up directly

- Ask students to gently massage and pat the muscles of their faces. This will help wake up the facial muscles.
- Ask students to stick their tongues out as far as possible—repeat this with the tongue pointing up, down, and to each side. (This process will probably 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.
- Ask students to put their lips gently together and blow air through them, creating a “raspberry.”

preliminary costume rendering for Love's Labor's Lost (above) by designer Virgil Johnson, 2002.

CLASSROOM ACTIVITIES

- (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.
(This entire process should take about seven minutes.)

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.

Stage pictures

- ★ shows how varied interpretation is: there is no wrong 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.

Ask your actor-students to begin walking around the room. Ask them to fill up the entire space, exploring pacing, what it would feel like to be a different weight, a different height, and ask them to move the center of their body into different places. Encourage them to see if they feel any emotional differences within these changes. Giving them about three minutes to explore these changes, see if you notice any particularly interesting discoveries. 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, ask your actor-students to find a “neutral” walk. Explain that they are going to create a stage picture as an entire group. You will give them a word, and then count down from seven. After those seven beats, you will say freeze, and they must create a photograph of the word you have given them, with their entire body, collectively. Comment on the emotions you feel from their stage picture. After a couple of words, split the group in half—half will be in the space and half will be audience. Repeat the process, encouraging the audience’s reactions after each tableau. This might be a good time to discuss balance, stage direction, and the use of levels as effective variation for the audience’s visual interpretation. *(This activity should take about ten minutes.)*

Shakespeare’s characters are often very physically broad. There were crippled characters, old people, clowns, star-crossed lovers, and more. These characters call for the actors to figure out how they move. If the character is greedy, should his center be in a big fat belly? The actor must be prepared to experiment with the character’s body.

CLASSROOM ACTIVITIES

Mirroring

- ★ 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

Either ask your actor-students to partner up, or count them off in pairs. Ask them to sit, comfortably facing their partner, in fairly close proximity. Explain to them that they are mirrors of each other. One partner will begin as the leader, and the other partner will move as their reflection. Explain to the actor-students that they must begin by using smaller, slower movements, and work up to the maximum range of movement that their partner can follow. Encourage the partners to 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, ask the actor-students to stand and increase their range of movement. Switch leaders and repeat. After the second leader has had a turn, tell them that they should keep going, but there is no leader. See what happens, and then discuss. *(This activity should last about ten minutes.)*

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.



GROUP WARM-UPS

Each of these exercises is meant to open and expand your students’ imaginations, increase their sense of “ensemble” or teamwork, and bring them “into the moment.” These are some of the most fundamental and crucial elements of an actor’s training. Their imaginations will allow them to believe the situation of the play, their sense of ensemble will bring them together with their scene partners to create the relationships necessary to the movement of the play, and their willingness to be in the moment will allow them to live in the play in such a way as to make it believable to their audience. In each of these exercises the use of students as audience, and constructive reflection from that audience, will be helpful to the ensemble of your classroom. Remember, there is no wrong answer, only different interpretations—encourage them!

Zing! Ball

- ★ 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

This exercise requires a soft ball about 8-12 inches in diameter.

Ask the students to stand in a circle, facing in. Explain that 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 actor-student will throw the ball to next. As the ball is thrown, to keep the intensity of the energy, the actor-student must make eye contact with the person he is throwing the ball to, and at the moment of release, the throwing actor-student should say “Zing!” Note: Encourage the actor-students to experiment with the way they say “Zing!” It could be loud or soft, in a character voice, or in whatever way they wish, as long as it is impulsive and with energy. *(This activity lasts about five minutes.)*

preliminary costume rendering for Love’s Labor’s Lost (above) by designer Virgil Johnson, 2002.

CLASSROOM ACTIVITIES

Shakespeare has love scenes, sword fights, betrayals, and all sorts of relationships in his plays. An ensemble must have the trust in each other to make a performance believable, without any of the actors getting hurt. They must be able to experiment, follow their impulses, and create character without the fear of failure. Shakespeare wrote many clues about his characters in his text, but the actor must be given license to find his character, and his relationship with the rest of the characters in the script.

Zing! Ball without a ball

- ★ 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 an actor-student across the circle, and as it floats down, ask the actor-student to catch it with the same weight and speed as you threw it. Then ask that actor-student to recreate the ball into a different weight and size, making it clear to the rest of the circle how they’ve changed it. In the same way as Zing! Ball, work around the circle. *(This activity takes five to seven minutes.)*

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.

The line numbers indicated throughout the following section are from the fourth edition of HarperCollins The Complete Works of Shakespeare, David Bevington, editor.



BEFORE YOU READ THE PLAY

(This section is also helpful in preparing students who will not be reading the play in class, as are any of the asterisked () activities throughout this section.)*

As a class

* 1 Shakespeare pulled some of his characters’ names in *Love’s Labor’s Lost* from historical and contemporary figures. He made up other names to tell us something about their personality. What impressions do you get of a character named “Dull,” “Moth,” or “Don Adriano de Armado”? If “Costard” can mean the name of a large apple or a term for a person’s head, what impressions does his name conjure up about him? Try walking around the room as one of these characters. How would he move, sit, talk? How would he greet someone he passed in the street? Talk about the decisions you made and why. **(Illinois English Language Arts Goals 1abc, 2ab, 4ab)**

2 As a class, create the beginning of a bulletin board for *Love’s Labor’s Lost* to which you can add as you read and discuss the play. Start by putting up pictures or words that represent anything you know or think about *Love’s Labor’s Lost* before you start reading. Look for pictures of some of the play’s predominant symbols—cupid, love letters, masks. As you study the play, add images, quotes, headlines, poetry—anything that reminds you of characters, events, key objects, words, or anything else that you feel is relevant to your responses and thoughts about *Love’s Labor’s Lost*. As a class, discuss your additions in the context of the play. **(Illinois English Language Arts Goals 1b, 2ab, 5a)**

preliminary costume rendering for Love’s Labor’s Lost (above) by designer Virgil Johnson, 2002.

CLASSROOM ACTIVITIES

- * **3** (To the teacher: Excerpt 30 lines from the play that are rich in Shakespeare's language or are descriptive of character. 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 walk around the room, say it aloud again and again without addressing anyone. Now walk around the room and deliver your line directly to your classmates as they do the same. Regroup in a circle, each reading your line aloud in turn.

Sit down in the circle and discuss the lines. What questions do you have about the words? Imagine what this play is about, simply based on some of the words you've heard its characters speak. What do you imagine about the character who spoke your line? Did you hear lines that seemed to be spoken by the same character? All ideas are encouraged, and none can be wrong! This is your time to listen to the language and begin to use your imagination to think about the world of the play you've just entered.¹ **(Illinois English Language Arts Goals 1ab, 2ab, 4ab)**

- * **4** *Love's Labor's Lost* takes place in the royal park surrounding the King of Navarre's palace. Imagine what you might find in the park of a king and write all of your ideas on the board. Pick something from the list for which you can make a sound, such as a leaf crunching underfoot, and put your initials by it to "claim" your sound. Stand in a circle, eyes closed. The leader begins by making her sound. The person next to her then begins to make his sound, and so on. The object is to hear each sound, not to drown out your neighbors! With your eyes still closed, imagine yourself in the King's Park.² **(Illinois English Language Arts Goals 2ab)**

- * **5** 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 him. Once you catch the ball, say a word that rhymes with the last one and pass the ball to another person. Keep passing the ball until you run out of rhymes. 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*!³ **(Illinois English Language Arts Goals 3c, 4ab)**

- * **6** Shakespeare often wrote in iambic pentameter. Reading Shakespeare can be a lot easier (and a lot more fun!) if you can get into the rhythm! 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. Walk in a circle as you read the monologue out loud as a class. Let the rhythm of the writing set the pace. You shouldn't think too hard about this, just read the passage and walk the circle. When you get to the end, just pick right up at the beginning again. Soon you should notice the rhythm of the writing affecting the pace of your steps. You're walking in iambic pentameter! An excellent activity to build reading fluency. **(Illinois English Language Arts Goals 1b, 4ab)**

- * **7** Shakespeare was a master at imbedding clues for his actors right into his text. With just a short time to rehearse a new play, actors depended upon clues—which can help us just as much as his acting company. One kind of clue is called "antithesis": the use of opposite words, phrases or ideas in a passage—sometimes spoken by one character, and sometimes spoken in dialogue between characters.

You don't have to read very far into *Love's Labor's Lost* before you come to such a passage. When Longaville first speaks (1.1.28-32), he has four short lines riddled with antitheses. The actor uses antitheses to make his meaning more clear. First, he "scores" the text: that is, he marks it so that the various antitheses pop out. Then he uses the antitheses as "road signs" to inform his way through the script.

Read the text aloud first—everyone at his own desk. Then take a few minutes to score the text. You can use different color markers for each pair, or circle the words and connect them with lines. Now with the scored text in hand, try getting up in front of the class and taking turns reading the passage again—this time emphasizing the antitheses so that your audience is sure to hear them. (We count 8 of them!) **(Illinois English Language Arts Goals 1abc, 2b, 4ab)**

¹ *This exercise is adapted from similar heuristics described in Shakespeare Set Free, edited by Peggy O'Brien, Published by Washington Square Press, 1993.*

^{2, 3} *These activities were adapted from Karen L. Erickson's 107 Favorite Level I Ideas For Drama.*

CLASSROOM ACTIVITIES

- * **8** "Brainstorm about Shakespeare." Share any information or experiences you have had with his works. What do you know about *Love's Labor's Lost*? What do you think it could be about? It is classified a Comedy—what is Comedy? What do you think a Shakespearean Comedy will include? Do you like Shakespeare? Why or why not? Generate a list of thoughts and ideas on an overhead or a large sheet of paper to save for later reflections and comparisons. (Encourage the students not to be afraid to share any expectations and associations—even if they are negative. Brainstorming activities are meant to flush out all types of thoughts and ideas.) **(Illinois English Language Arts Goals 1b and 4ab)**

- * **9** Choose Beanie Babies, Action Figures, Lego characters etc. to represent characters from the *Dramatis Personae*, and ask students to volunteer to bring in the characters. Silently read through the "The Story" of *Love's Labor's Lost* from this Handbook. As a class or in small groups (you will need multiple sets of the characters if done in small groups), sit in a circle, and as one person reads through "The Story" out loud, the others use the figures to enact the synopsis. Repeat this exercise a few times with enthusiasm and creativity. Keep the figures handy in class to use for acting out certain scenes or simply as a reference for the students. **(Illinois English Language Arts Goals 1ab and 4a)**

- * **10** Shakespeare was a gifted 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 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 the class or a small group and see if they can tell where you were. **(Illinois English Language Arts Goals 2a and 4ab)**

In small groups/pairs

- * **11** Shakespeare uses vivid, descriptive language in his plays. Try creating some of your own descriptive language. Work with a partner. Choose a photograph or painting and don't allow your partner to see it. Sit back to back, and see if you can describe the picture to your partner. She should try to draw a rough sketch from what she imagines from your descriptive words. Show your partner the picture. How did you each do? **(Illinois English Language Arts Goals 1a, 3c, 4a)**

- * **12** Shakespeare's text contained many clues to help his actors, who often had only a few days to learn and rehearse a play. You'll notice that some lines are indented, starting well to the right of other lines. This happens when a 10-syllable line is shared by two speakers. 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; and 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 lines are to be delivered as one. There should be no pause between the end of one character's line and the beginning of the next. First, read the above exchanges silently. Then pair up and read these scenes to one other, each person choosing a part. Whenever the verse line is split between characters, make sure there is no pause between where one character's line ends and the other'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. **(Illinois English Language Arts Goals 1bc, 2ab, 4ab)**

- * **13** "Shakespearean Dictionary Game" In small groups, leaf through the script to find two words that you're pretty sure will be completely unknown to everyone. Then, using the footnotes (or a lexicon if you have one), look up and write out the definitions. Now, as a group, make up two other convincing definitions for each word that your classmates might believe. First, read the line in which the word appears out loud. Then read the three definitions out loud, including the correct one. Everyone then votes on the definition they think is correct. So often in Shakespeare, the context of the word will lead you to its definition—even words you've never heard before. **(Illinois English Language Arts Goals 1abc, 2a, 4b)**

- * **14** 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

—activity continued

CLASSROOM ACTIVITIES

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! (**Illinois English Language Arts Goals 1ab, 2a, 3c, 4ab**)

15 In groups of 4/6: 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... Once you've slung quite enough at each other, do it now in turn, and after someone has hurled an insult, it's a race among the rest of you to imagine a contemporary situation that might provoke such a rebuke! (**English Language Arts Goals 1abc, 2ab, 4ab**)

Fat paunches have lean pates.	1.1.26
You unlettered small-knowing soul.	1.1.243
Define, define, well-educated infant.	1.2.89
Your wit's too hot, it speeds too fast, 'twill tire.	2.1.120
A horse to be ambassador for an ass!	3.1.49-50
You pernicious and indubitate beggar!	4.1.67
Come, come, you talk greasily: your lips grow foul.	4.1.136
Most barbarous intimation!	4.2.13
O! thou monster Ignorance, how deform'd dost thou look.	4.2.23
[This is] he that is likest to a hogshead.	4.2.85
Now step I forth to whip hypocrisy.	4.3.149
Ah! you whoreson loggerhead, you were born to do me shame.	4.3.202
Will these turtles be gone?	4.3.209
Barren practisers!	4.3.322
Thou disputes like an infant: go, whip thy gig.	5.1.63
Thou half-penny purse of wit, thou pigeon-egg of discretion.	5.1.69-70
O, I smell false Latin.	5.1.75
He hath been five thousand year a boy.	5.2.11
Are these the breed of wits so wonder'd at?	5.2.266
A blister on [your] sweet tongue!	5.2.335
Weed this wormwood from your fruitful brain.	5.2.837

On your own

* **16** Warning! The play you're about to embark upon has a great deal to do with banter between the sexes! You know, the kind you hear every day at school, and every night on TV. Working in pairs, decide on a sitcom that pits guys against girls. Tape an episode, and then select a short segment to analyze more carefully. What kind of humor do they use? What impact do their words have on the opposite sex? What's the purpose of the humor? Does someone win, and if so, how? Bring your selection into class and as a class, talk about what everyone discovered. And be prepared for more verbal battle-of-the-sexes throughout *Love's Labor's Lost*! (**Illinois English Language Arts Goals 1abc, 2ab, 4ab**)

* **17** One of the reasons that Shakespeare's plays haven't disappeared is because his characters experience life so much like we do still. 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. Don't worry about your writing style—these will be collected but not graded. (**Illinois English Language Arts Goals 1b**)

CLASSROOM ACTIVITIES

- Have you ever been overheard saying something when you thought you were alone? 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 certain 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?



AS YOU READ THE PLAY

Anticipatory Sets

These are brief introductory activities to set the stage for class. They are simply 2-5 minute attention-getters and focusers. Used daily or strategically they can help students connect day-to-day, create initial class unity and focus, or simply add some fun to the beginning or end of class. Teams, rewards, and bonus points often heighten focus and enjoyment... Many of these activities work well as class conclusions, emergency substitute activities, and creative full-class activities as well.⁴

As a Class

18 Ask students to finish a line that you or another student begins. Use the previous night’s reading or previous scenes, or even future lines and have them guess based on what they know of the character. Have them guess the character who would state the line. (Illinois English Language Arts Goals 1abc, 2a and 4ab)

19 If you are memorizing a key quote, use the opening minutes to collectively recite it. Use different tones and voice inflections (a western accent, in robust Italian, with a French accent, like Elmer Fudd, in British high style, cockney, etc...). Say it fast and slow, sing it, chant it, be creative each day—and soon you will know it and have learned it together. (Illinois English Language Arts Goals 4ab)

20 Throw a bunch of lines in a fish bowl. Ask a student to pick one and read it, with other students trying to match the character and moment in the play with the line. Working in small groups they then could block the scene for the class. (Illinois English Language Arts Goals 4ab)

21 Based on the scenes you are studying for homework, create creative daily headlines for the Navarre and/or French newspapers (presumably, they may treat “the news” quite differently!). (Illinois English Language Arts Goals 1abc)

—continued

⁴ Adapted from the “anticipatory sets” developed by Matthew Dominguez, an English teacher at Wheaton Academy, for Chicago Shakespeare Theater’s *The Tempest Teacher Handbook*.

preliminary costume rendering for Love’s Labor’s Lost (above) by designer Virgil Johnson, 2002.

CLASSROOM ACTIVITIES

22 Do a brief “show-and-tell” presentation connected to the scenes and characters you are studying that day. Each day, what—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 wide open for imaginative and cultural connections. **(Illinois English Language Arts Goals 1ab, 2ab and 4ab)**

In small groups or pairs

23 Select a few students to lay on large sheets of paper to trace their profile, and in small groups draw, cut-and-paste or attach potential costumes on the life-size portraits; name them; and use “caption bubbles” to attach unique quotes from the text to their picture. Hang the portraits around the room. Continue to “dress” the portraits and add caption bubbles developing the characters throughout your study of the play. **(Illinois English Language Arts Goals 1ab, 2a and 4a)**

ACT 1

As a class

* **24** 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 all of his plays to emphasize the point. Actors look for repetition to make their lines easier for the audience to understand. In Act 1, scene 1, Berowne repeats the phrase, “Which I hope well is not enrolled there” three times (lines 33-48). Play with different ways to deliver Berowne’s repeated phrase. As you are reading through the play, be on the lookout for more repetitions. **(Illinois English Language Arts Goals 1abc, 4ab)**

In small groups/pairs

* **25** 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. Taking just the first two lines of the King’s rather long-winded opening sentence, in your small groups brainstorm as many possibilities as you can possibly think—not knowing a thing about the play yet—that 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. You can be as outlandish and creative as your imaginations carry you. This activity is based on 15 words, and a single stage direction. What is he talking about? What is he afraid of? When you’ve come up with a few interesting possibilities, compare them to other groups’—and then compare them to what you discover as you work through the King’s entire speech. **(Illinois English Language Arts Goals 1abc, 2b, 4a)**

* **26** Whatever you do, DON’T check out after reading the King’s speech! He’s using language to impress, to emphasize the high ground he’s walking with this new idea of his. It’s actually easier than it seems—and will *definitely* be when you hear an actor speaking it with an attitude! But for now, start playing with it yourselves. **In your small groups**, one person should wade through reading it (doesn’t need perfection) while the others listen (don’t be 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. So, 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! And once you uncover the enemy, in your small group list as many possibilities as you can think of that could come under the “enemy umbrella.” Does the King sound like anyone *you’ve* ever heard speak on this very subject? **(Illinois English Language Arts Goals 1abc, 2a, 4a)**

* **27** In Shakespeare’s time, very few stage directions were written into the script. A director and her actors must decide what action is *implied* in Shakespeare’s text. In Act 1, scene 1 of *Love’s Labor’s Lost*, 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 any necessary props. Add movement where you think it necessary. Compare and contrast various choices. Did some choices work better than others? **(Illinois English Language Arts Goals 1abc, 4ab)**

CLASSROOM ACTIVITIES

* **28** 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 boys at the King's Court (as well as the women from the French Court) are not fully developed as individual characters. But let's just say that you're forced as a director to make some decisions about who these guys are—from the first words they speak. You've got to dress them differently, and you've got to 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 (1.1. 25-28; 29-33; 34-49). 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 answers because you have so few clues to go on thus far. **In your small groups**, really play with some different possibilities. What adjectives might you use to place on Longaville, Dumaine and Berowne? And then based on those adjectives, how might they be distinguished from one another in their appearance? **(Illinois English Language Arts Goals 1abc, 4a)**

* **29** A "malapropism" is defined by Webster's dictionary 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 182, Dull uses the word "reprehends" when he really means "represents." In line 188, 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 180-215 (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? **(Illinois English Language Arts Goals 1abc, 4ab)**

* **30** Me, me, me! Repetition in the text gives an actor his clues. In Act 1, scene 1 the King reads a letter that accuses Costard of breaking the new "no women" edict in Navarre. **In groups of three**, take some time looking at the passage (lines 235-276), and then with one person as Costard, one as the King, and the third as the director of the scene, play with the opening lines, up to Costard's "With a wench." The humor depends as much upon the King setting up the line for Costard as in Costard's reply, so the director needs to focus on both players to mine every bit of humor out of this exchange! Be big, be bold, and show the rest of the class your idea! **(Illinois English Language Arts Goals 1ab, 4ab)**

On Your Own

31 In order to understand their characters, actors use a number of different "clues" from the text: 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 one of the 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?

(Illinois English Language Arts Goals 1bc, 2ab)

32 First impressions and final words are often insightful aspects to character development and relationships, in drama as well as real life. Using the *Dramatis Personae* and the text, make a list of the first and last set of lines and their context for each character. What predictions can be made from these impressions? (Return to these predictions at the end of the play. What has changed? How were you right or wrong? What deeper meanings are in these lines and settings now that you have read the play?) **(Illinois English Language Arts Goals 1abc, 2ab and 5b)**

CLASSROOM ACTIVITIES

33 Nowadays, many scripts give a summary of a character's personality before the play even starts! But in Shakespeare's time, much of the detective work has 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). **(Illinois English Language Arts Goals 1bc, 2ab)**

* **34** The King paints quite a vivid picture in his opening speech—a huge battle scene of an army fighting at least one enemy and possibly two. For those who are artistically inclined, have some fun with making the King's words visual. For those who feel more comfortable with collage, do the same—searching out pictures/words in magazines or on the Internet to illustrate the King's battle scene! **(Illinois English Language Arts Goals 1c, 2a)**

* **35** Choose a character to follow throughout the play. Pretending you are that character, create a personal diary. Your daily entries might focus on how the other characters feel about you, and how you feel about them. What do you wish to do, or wish you had done, or hope will happen? Use text references and lines to supplement your journaling and personal thoughts. **(Illinois English Language Arts Goals 1bc, 2ab, 3abc)**

* **36** Back in Shakespeare's time it was commonplace for people to keep a small journal with them so that they could jot down witty expressions, puns and jokes for later use in conversation. (Jaques keeps such a journal in *As You Like It*.) Create your own small book, keeping in mind that it should be portable 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! **(Illinois English Language Arts Goals 1a, 4ab)**

* **37** The King's decree outlaws a whole bunch of things and people from his kingdom that might serve as distractions to study. Create your own "decree." You can use the decreed "items" in the text, or make up some fun ones of your own! You may also want to create signs to post around Navarre. (e.g. NO WOMEN ALLOWED or LADIES: BEWARE YOUR TONGUES)

38 In Act 1, scene 1, lines 161-177, 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. **(Illinois English Language Arts Goals 1bc, 2b)**

39 At the end of Act 1, review the action so far and, by using no more than 10 quick "sound bites," summarize what's happened. You can either use newspaper-type headlines to grab our attention, or better yet, use rap or rhyme to encapsulate Act 1. **(Illinois English Language Arts Goals 1c, 2ab, 3abc)**

40 After you've read all of Act 1, return to Act 1, scene 1 and first as a class briefly discuss what the scene evokes in reading it. Think about the vows the King and his friends make, and whether or not you think they'll follow through with their plans. 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 thought of in the discussion can be reflected in how the set, costumes and lighting will appear. Take your responses and create a three-dimensional "master metaphor" for the scene. That is, a visual representation that you could bring to a team of designers to give a full idea of what you are imagining for the scene. You can use a range of materials: pipe cleaners, construction paper, glue, cardboard, paint, string and old magazines are all good places to start. (An example for a master metaphor of the final scene in *Love's Labor's*

CLASSROOM ACTIVITIES

Lost could be a collage of magazine clippings of happy people and situations placed under a dark looming cloud hovering overhead, giving the feeling of impending doom as the news of the Princess' father reaches her.) Note: the construction of your project 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. **(Illinois English Language Arts Goals 1bc, 4b)**

ACT 2

In small groups/pairs

41 When Shakespeare is using iambic pentameter, he's pretty careful about using all 10 or sometimes 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!).

- a) The Princess is given a short line in the middle of her speech to the King, warning him of breaking his oath (2.1.108). 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, and as a group, brainstorm various options for the Princess when she gets to line 108. **(Illinois English Language Arts Goals 1bc, 2a, 4a)**
- b) There's another clue of Shakespeare's in this same line: apart from being shorter than the rest of the verse lines, it's all in monosyllables—which tells the actor to slow down and give punch to the line, using the staccato rhythm of the words like a drum. As you go through the play, be looking for other monosyllabic lines, and think each time about what that particular line's significance is.

42 More Shakespearean clues. 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 aren't really speaking on their own, but they're volleying 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 2.1) or great tension between adversaries. So give 2.1.115 (“Did I not dance...”) to 2.1.126 (“The hour that fools...”) a try **in your group of three**—taking turns at being Rosaline, Berowne and the director. You want to keep the line up in the air—just the way you keep a ball being volleyed up in the air. No pauses and good energy. **(Illinois English Language Arts Goals 1bc, 2a, 4a)**

43 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 (2.1.132-156) a bunch of times before he gets it. The 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 by going through and finding every antithesis and repetition you can, either circling words and drawing connecting lines, or better still, using different color markers or pencils. 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. **(Illinois English Language Arts Goals 1abc, 2b, 4ab)**

44 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

—activity continued

CLASSROOM ACTIVITIES

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. Be creative! Watch for this scene when you attend the production. After you have seen it, discuss how Director Barbara Gaines approached this scene—and why you think she did! **(Illinois English Language Arts Goals 1bc, 2ab, 4ab)**

On your own

45 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, rappers make clever use of rhyme. Try performing Boyet's speech as if it were written in rap! Now, try summarizing Act 2 by writing your own rap, using modern day language. **(Illinois English Language Arts Goals 1abc, 2a, 3c)**

ACT 3

As a class

46 Shakespeare will use words in his plays that we don't in modern American English. 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 4 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 and 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, and then with their own verbal choice. 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. ⁵ **(Illinois English Language Arts Goals 1ab, 4ab)**

In Small Groups/Pairs

47 Look back through the first three acts of *Love's Labor's Lost*, and create a typical gesture for each of the characters you've met. (At the end of the play, return to this activity and see if you want to revise any of your characters' gestures, based on new information about them.) **(Illinois English Language Arts Goals 1c, 4b)**

On your own

48 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 189-205. If time allows, try this with other passages. **(Illinois English Language Arts Goals 1abc, 2a, 3ab)**

⁵ This activity was adapted from Karen L. Erickson's *107 Favorite Level I Ideas For Drama*.

CLASSROOM ACTIVITIES

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 and to watch for her
to pray for her go 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

ACT 4

As a class

49 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? **(Illinois English Language Arts Goals 1abc, 4ab)**

50 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 make mincemeat of him! Now's your chance. Look at 4.2.81-89 and read through it to yourself a couple of times. 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! The room should be filled with a lot of hot air as everyone is up and about practicing the pedant's "gift"! **(Illinois English Language Arts Goals 1bc, 4b)**

51 Just to get straight Costard's confusion... On the board, draw two envelopes, each with a return address and an addressee. Draw an arrow from each to indicate who gets which, thanks to Costard's messenger service!

In small groups/pairs

52 After Boyet and Maria exit at 4.1.164, Costard is left on stage 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? **(Illinois English Language Arts Goals 1c, 2a)**

—continued

CLASSROOM ACTIVITIES

53 (To the teacher: For this exercise, you'll need to make three different transcriptions of lines 1-79 from Act 4, scene 2, where Nathaniel, Holofernes and Dull are introduced. Each copy should have just one character's lines and cue lines—that is, the line or several words preceding theirs. For example, on one copy, only Holofernes' lines and cue lines are transcribed. If you wish, you can simply use a thick-tipped black marker to cover up the other lines.)

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, the full script existed in only one or two people's hands—and was held closely! Therefore, actors were not given 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 lines, either Nathaniel, Holofernes, or Dull, in Act 4, scene 2, lines 1-79 (up to Jaquenetta's entrance). Choose one member of the group to read aloud any line immediately preceding your character's lines and another member to read that character's lines. 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 large group. One person from each group will play the character whose lines they've studied. How do the lines resonate differently within the context of the whole scene? Share what you notice about the character your group focused upon. (**Illinois English Language Arts Goals 2ab, 4a**)

54 Shakespeare often moves back and forth between prose and verse. It's easy to see on the page: the prose has margins justified on both the left and the right, like an unbroken paragraph text; the verse has shorter lines, justified on the left alone, and with capitalization at the beginning of each new line. There is no hard-and-fast rule that dictates Shakespeare's choices, but typically such shifts may signify a character's class, emotional state, or even if he or she is lying or telling the truth! Shakespeare also uses the two different structures to set different moods. In Act 4, scene 3, lines 1-18, 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. One person from each group then presents the soliloquy to the class. (**Illinois English Language Arts Goals 1bc, 2ab**)

55 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 text, 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. One person will be the director, the other his/her actors. Spend some time as the director with your troupe of actors and block out how you can make the scene work. 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 156 ("All three of you, to be thus much o'ershot?").

After you think you've got the blocking logistics 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. Be creative! 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!

CLASSROOM ACTIVITIES

ACT 5

As a class

56 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! Huge 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 (line 87) and reports to the women a scene he has secretly overheard: the men plotting their next maneuver. 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 right answer, so the more ideas out there to be debated, the better! (**Illinois English Language Arts Goals 1abc, 2a**)

In Small Groups or Pairs

57 Unlike modern playwrights who may spend pages and pages carefully delineating a character's appearance, moves and gestures, Shakespeare's stage directions were, in the fashion of his time, very sparse. Actors and directors look for clues in the text—for example, in the words that other characters use to describe someone. Berowne's description of Boyet in Act 5, scene 2, lines 347-366 and 503-527) gives us a lot of information. **In your small group**, revisit these two passages and come up first with words that describe Boyet's clothes, the way he moves, and his facial expressions. Then, for the brave at heart, up on your feet to feel what it's like to stand, move and look like Boyet. What do you discover? In your group, take on the role of the casting team and come up with the best famous actor to play Boyet's part. (**Illinois English Language Arts Goals 1c, 4bc**)

58 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 509-10), Berowne in his rage is searching for 101 ways to express the word "squealer." In your group, come up with more hyphenated possibilities to communicate the concept 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 he does before you start in, and then think about our own words to describe a person who broadcasts a secret... (**Illinois Language Arts Goals 1abc, 2ab, 3c**)



AFTER YOU'VE READ THE PLAY

As a class

59 You've seen huge, old tapestries displayed in museums, or pictures of them in a book. They were all hand-embroidered, and each told a still-life story about a certain place and the people who lived there. A Victorian scholar named Walter Pater described *Love's Labor's Lost* as a tapestry that Shakespeare gave voices to. **Splitting the class in two**, create your own tapestry of *Love's Labor's Lost*. Who's in it? Who's with whom? What are they busy doing? Where are they? Now put yourselves in the picture, making a tapestry (of you) with the background sketched quickly on the board behind you. The two tapestries should hopefully look nothing alike! Present them both, and discuss what you see in each and how the group made its decisions.

60 "Love's Labor's Lost Jeopardy" (*This activity works well as a review session. It's set up like the game show on TV, and does take some preparation—but it goes more quickly than you would think! A few students can set up the game for extra credit.* First, choose several categories. For example: Berowne, Navarre, The King's Friends, The Ladies, The Rustics, Quotes, etc. Then leaf through the text and find several bits of information and creative facts to use as "answers"—8 per category, or more. The more specific and exclusive the information is, the less ambiguous the game will be. Organize the "answers" by range of difficulty and create a point value sheet. An overhead projector sheet works well for this, then the whole class can see the categories being marked off as the game progresses.

preliminary costume rendering for *Love's Labor's Lost* (above) by designer Virgil Johnson, 2002.

CLASSROOM ACTIVITIES

Divide the class into a few teams. A student from the team chooses a category: “The answer is...’Loved by Costard and Armado’.” The student answers in the form of a question to try to win the points: “Who is Jaquenetta?” A correct “question” wins the points for the group. It is then the next group’s turn to choose a category, and so on. If the student is wrong, don’t give the correct “question,” because when the next group chooses a category—they can choose the same one if they wish. The more exclusive the information is, the fewer options the students will have to develop multiple correct “questions” for the “answer.” (Illinois English Language Arts Goals 1abc, 4ab and 5a)

61 This is a good refresher to do after you’ve read the play and are about to start discussing it. Sit in a circle and choose a leader from your classmates. The leader begins the plot of *Love’s Labor’s Lost* from the beginning, and describes the action of the play in detail until he either can’t think of what comes next or she has named three plot points. Then the story passes to the right and each person adds the next few actions. You can use the act-by-act synopsis in this handbook as a reference to make sure nothing is left out. Continue around the circle until you have told the whole story. ⁶ (Illinois English Language Arts Goals 1bc, 2b, 4b)

62 Choose a leader to stand in the middle of a circle, with the rest of the class standing around her, passing a small ball around in clockwise direction. When the leader says, “stop,” whoever has the ball has to answer the leader’s *Love’s Labor’s Lost* question before the ball makes it back around the circle. Come up with questions like: name 5 characters from the play; name the Nine Worthies; pair the four guys with the four girls. If you don’t answer the question correctly by the time the ball makes its way around the circle, you take the leader’s place inside the circle—and start thinking of questions! Hint: It’s helpful to write down a list of questions beforehand! ⁷

63 Each person writes down a single event from the play on a note card. Separate 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 get two minutes to act out an event and the team scores one point if they guess correctly. ⁸

In small groups/pairs

64 Chicago Shakespeare Theater’s casting director is responsible for finding just the right person for every character you see on our stage—no easy task! After you’ve read the play, think about each character—how do they look, sound, move, and behave? Think of television and film celebrities who fit your definition of the character, and discuss as a class who your “dream team” would be for your version of *Love’s Labor’s Lost*. It might be that you choose a blend of two or more people. Your vision of the King might be the body of Leonardo DiCapprio mixed with the childishness of Robin Williams. Now start snipping various faces, hair-dos and bodies out of magazines and rearrange them with some glue to create your perfect cut-out cast! Then present your cast to the class, explaining why you made each decision, and see how different everyone’s ideas on the characters are. (Illinois English Language Arts Goals 1bc, 2b)

65 Based on the scenes you are studying, create a newspaper for Navarre. Creative sections can be: local news, world news, obituaries, “Dear Abby,” entertainment, sports, business, personals, classified ads, etc. **In small groups** develop and design your newspaper! Look at www.romeoandjuliet.com/author/times.html and explore the “tabloid” *Elizabethan Times* for some ideas. (Illinois English Language Arts Goals 1abc, 2ab, 3abc)

66 *Love’s Labor’s Lost* is thought to be one of the few original stories that Shakespeare created. 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. If time allows, you can make it into a children’s book with basic illustrations, colorful pictures, or creative interactive pages. (Illinois English Language Arts Goals 1abc, 2ab, 3abc, 4ab and 5ab)

67 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 ques-

⁶⁻⁸ Activities adapted from Karen L. Erickson’s 107 Favorite Level 1 Ideas For Drama.

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tions 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!⁹

On your own

68 What do you think the men do during their year away from the ladies? Imagine it is one month later. Write a scene about what the King and his men are up to. Write another scene 11 months after the play ends. What do you think happens after the 12-month hiatus? How about the women? You can even think of an imaginative sequel title! **(Illinois English Language Arts Goals 1bc, 2ab, 3abc, 4ab)**

69 Shakespeare’s plays are always being twisted and tweaked by artists who look 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 (a.k.a. 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 you could present to the producers to give them a good idea of what you’re going for. 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.

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? 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 gotten a chance to present their idea, the producers will vote to see which project will actually get made into a music video! **(Illinois English Language Arts Goal 4b)**

70 List five of the major characters who appear in this play. 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? Now, as a class, compare your sentences. How much agreement upon their motives is there? **(Illinois English Language Arts Goals 1bc, 3c)**

71 Choose a favorite line or passage that is particularly meaningful to you in some way. Pretend you are speaking at a conference where the theme of your quote is the focus. (It does not have to be a literary or writing conference—be creative!) Write a short essay exploring how you understand the line and why it holds this meaning. Read your essays in small groups. **(Illinois English Language Arts Goals 1abc, 2ab, 3abc and 4ab)**

72 “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? Of what is the character afraid, 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 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. 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 item a gift? Who gave it to your character?” and so on. An actor must be as specific as possible in creating a character. **(Illinois English Language Arts Goals 1c, 2a)**

⁹ Activity adapted from Karen L. Erickson’s 107 Favorite Level 1 Ideas For Drama.

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73 If you have read or seen another Shakespearean play with a lead female role (such as *Romeo and Juliet*, *A Midsummer Night's Dream*, *Macbeth*, *Hamlet*), imagine that the Princess of France meets a few of these women for tea and a chat or that they get stranded at O'Hare due to a horrible snowstorm. What might the Princess, Ophelia and Juliet have to say to one another? What would they say about their fathers? Love? Their future dreams? Where are they going to, or coming from? Write out the conversation that you imagine them having. Be sure to give the context, and write a two-page dialogue between a few of these characters in which their behavior and character remains true to Shakespeare's renditions. You might decide to develop dialogues into short one-act plays and perform them for the class. This exercise could be done with male roles, as well. **(Illinois Fine Arts Goals 27a 27b) (Illinois English Language Arts Goals 1abc, 2ab, 3ab, 4ab and 5c)**

74 Create a travel brochure for Navarre enticing tourists to plan a vacation there. Use quotations from the play on your brochure. Be creative with sights and activities for people to visit and do.¹⁰ **(Illinois English Language Arts Goals 1abc, 3abc and 5abc)**

75 If you were to make a movie of *Love's Labor's Lost*, you'd need a soundtrack. Which songs would you choose? Make a list of songs for one act of the play. Before you start, think a bit about soundtracks from movies you've seen. When do pieces of music repeat? Are there theme songs for the specific characters or situations? If you have access to a tape deck, record the songs you've chosen in order. If you don't, then write out a list of the songs and their composers for your classmates. In both cases, write "liner notes" explaining your choices of music.

76 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—primarily 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, take a minute to discuss with your classmates about what you think happens after the play. 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? As the director, 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? Make sure to include why you are making this decision. **(Illinois English Language Arts Goals 1c, 2ab, 3abc)**



PREPARING FOR THE PERFORMANCE

As a class

77 *Love's Labor's Lost* ends with a song. As a class, discuss what the purpose and tone of the song is. Can you think of contemporary music that would fit the lyrics? Pretend you are the composer for a production of *Love's Labor's Lost*. Would you rewrite any of the closing song's verse? As the director, how would you stage the scene? Or would you perhaps choose to cut the song entirely (and if so, why?). Watch for this scene when you attend the production. Discuss what impact it had on you.

78 Before seeing the production, individually or as a class, create a list of expectations and what you hope to see when you watch *Love's Labor's Lost* live and on the stage. Some critics believe that Shakespeare is better on the stage than on the page. They believe that the plays are more successful when acted than when read. After you have seen it, do you agree or disagree with their assessment? Why or why not? How did what you expect match up with what you saw? Discuss the similarities

¹⁰ Activity adapted from Bill Briggs, *Hersher High School* (1994).

preliminary costume rendering for *Love's Labor's Lost* (above) by designer Virgil Johnson, 2002.

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and differences. Analyze your expectations—why do you think you had certain expectations? How will you approach the next play you see? How would you prepare a friend or relative seeing a Shakespeare play for the first time? (Illinois English Language Arts Goals 1bc, 2ab, 3bc, 4ab and 5b)

79 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, move the chair around with no motivation or reason in mind. Now try moving your 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 move 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 move 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. ¹¹ (Illinois English Arts Goals 1bc, 4b)

In small groups/pairs

80 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.

- a) 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 poster-board 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).
- b) Setting: any directors take a traditional approach aiming to set Shakespeare's plays as they imagine it to be played in Elizabethan England. In the world of theater, there are no strict rules about how to present a Shakespearean play. In 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?
- c) 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? (Illinois English Language Arts Goals 1abc, 2a, 4b, 5ac)

81 Often, a director at the beginning of her production will choose to "theatricalize" the play's first lines, to portray a wordless scene that helps draw in the audience into the action and mood of the play to follow. If you were directing *Love's Labor's Lost* and wanted to theatricalize a brief scene just prior to the first words spoken of the text by the King, what would your scene portray? (Illinois English Language Arts Goals 1bc, 2a, 3c)

¹¹ Activity adapted from Karen L. Erickson's 107 Favorite Level I Ideas For Drama.

CLASSROOM ACTIVITIES



BACK IN THE CLASSROOM

As a class

82 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? **(Illinois English Language Arts Goals 1abc, 2ab, 4a)**

83 Did your views about the play or any of the characters change after seeing this live production? If so, how? Be specific about moments in the action that affected you.

84 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 to be, and imagine that it is now ten years after the action of the play. Write an article for *People* magazine about the course your character’s life has taken. How old are you now? What are your current hobbies? Have you led a difficult life, or a relatively easy one? Why? Are you cynical or optimistic? 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. How do varying histories affect the interpretation of a character? Does your autobiography clear up or create more ambiguities and questions about your character? **(Illinois Fine Arts Goals 25a and 26b) (Illinois English Language Arts Goals 1abc, 2ab, 3abc, 4ab and 5abc)**

On your own

85 Write a letter to Director Barbara Gaines and to Chicago Shakespeare Theater expressing your opinions about the production. What was your favorite part? What part, if any, didn’t you like? Tell us your responses:

- Did seeing the play performed change your ideas about any of the characters or scenes?
- How close was Chicago Shakespeare Theater’s production design to your own vision of the play? What would you have changed?
- Was there any point during the performance at which the sound design particularly affected you—or distracted you? What kind of mood did it create?
- What was most interesting to you in the production and why?

Based on the production you just saw, what do you think this director and her cast were most interested in expressing about *Love’s Labor’s Lost*? **(Illinois English Language Arts Goals 1bc, 2ab, 3abc, 4a, 5abc)**

86 You are a drama critic for the *Chicago Tribune*. Look at some real theater reviews to get some ideas. Briefly recount the plot. Discuss the parts of the production—including the casting, acting, setting, lights, music, costumes, cuts—you particularly liked or did not like, and explain why. How easy/difficult was it to understand the language? How much did you “believe” what was happening? (These are good clues to a production’s strengths or weaknesses.) **(Illinois English Language Arts Goals 1bc, 2ab, 3abc, 4a)**

TECHNO-SHAKESPEARE



1. Emory University—*Love's Labor's Lost* Paintings

http://www.emory.edu/ENGLISH/classes/Shakespeare_Illustrated/LLLPaintings.html

Emory University's website offers students an opportunity to explore paintings (and now post-cards) from the nineteenth century inspired by Shakespeare's plays and productions. (See how the Nine Worthies are represented!)

2. Bartlett's Familiar Quotations

<http://www.dlhoffman.com/publiclibrary/Shakespeare/Quotes/bartlett.html>

The Bartlett's site contains not only a great selection of quotations from the plays and sonnets, but also offers a concise and careful chronology, which indicates the ambiguities of the play's publication and performance dates and allows you the option of seeing the quote within the context of the entire text.

3. Internet Shakespeare Editions

<http://web.uvic.ca/shakespeare>

Useful to both teachers and students, this site contains biographical information on Shakespeare, his society, history and politics that surround his plays. The "life and times" section offers a brief exploration of Elizabethan society, uses of romantic comedy and language, marriage and love and a great examination of the difference between court and country life. It also offers the original spelling, or First Folio editions of Shakespeare's plays, as mentioned in the "Folio" section of the handbook. This is an advanced and extremely thorough website for all Shakespearean scholars.

4. The International Theatre Design Archive

<http://www.siue.edu/PROJECT2000/indexes/scenplayw/w.shakes.html>

This site offers a glimpse at several Shakespearean productions and the different approaches that individual designers make to bring Shakespearean text alive within the physical space of the theater. While there are no images from productions of *Love's Labor's Lost*, this easy-to-navigate resource offers a true glimpse into the designer's process. The site focuses on lighting, scenic and costume design, most with computer renderings, which allow the viewer to see how the design became a reality.

5. Mr. William Shakespeare and the Internet

<http://daphne.palomar.edu/shakespeare/>

A fabulous site featuring biographical information on Shakespeare, links to Shakespearean criticism, historical information on the British Renaissance period and links to other recommended sites, including current Shakespeare Festivals. Find out where else in the world one can see a current production of *Love's Labor's Lost*.

6. The Oxford Shakespeare

www.bartleby.com/70/index.html

This easy-to-use site has Shakespeare's complete canon, (including poetry and sonnets), broken down by scene and act for quick reference or for reading in entirety. And excellent site from an excellent source!

7. Surfing with the Bard

www.ulen.com/Shakespeare

This site is a wonderful resource for teachers and students, and specifies areas within the pages for both. It includes a frequently asked questions (FAQ) section, lesson plans, discussion opportunities, study guides, and even has a study guide and lesson plans for *Love's Labor's Lost*. Created by an English teacher, this ever-growing site is perfect for educators, and is highly accessible to students.

8. Chill with Will: Helping High School Students Learn to Love Shakespeare

<http://library.thinkquest.org/19539/front.htm>

This site provides easy-to-understand information William Shakespeare. Students dreading the study of Shakespeare's plays should visit here and have their minds changed! Read about the man and his life. Check out background information, themes, summary, vocabulary, and character sketches for the plays *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, and *Macbeth*. This site is in English and Spanish.

—continued

TECHNO-SHAKESPEARE

9. Shakespeare's Globe Theatre

<http://www.rdg.ac.uk/globe/>

Visiting this site can serve as an excellent companion to reading the essays on the "Shakespearean Theater" and the "Courtyard Theater" in this handbook. This well-maintained site features lush photos of the reconstructed theater with concise, clear descriptions of the research behind the reconstruction. The site is easy to navigate, allowing you to take a virtual tour of the theater space.

10. The Shakespeare Birthplace Trust Official Homepage

<http://www.shakespeare.org.UK/>

Unlike many writers who achieve star status only after their deaths, Shakespeare was renowned as a writer in his own day. Therefore, places like the house where he was born, and his final home in Stratford-upon-Avon were well preserved. His birthplace is now a museum. The Trust's site includes historical information about the Shakespeare family and rural life during Shakespeare's lifetime, complemented by photos of the properties owned by the Trust, as well as still-shots from the Royal Shakespeare Company productions at the two theaters in Stratford-upon-Avon.

Especially for Teachers...

1. Shakespeare Magazine

<http://www.shakespearemag.com>

A magazine geared to the Shakespearean educator containing resources and suggested lesson plans for all the plays, as well as an excellent archive of past issues of the magazine. It costs \$12 to subscribe to all portions of the site, but it is free to explore the "lesson of the month" and the archives.

Especially for Students...

The **Bard Card Program** encourages Team Shakespeare students who first attend Chicago Shakespeare Theater on a field trip to return on their own with friends and family. Bard Card students members may purchase two tickets to each full-length, mainstage show at \$15 each for the 2002-2003 Season. The two-year membership is designed to bridge the gap between a school trip and a student's personal life. The program's mission is to make tickets affordable to students, so they learn how to make Shakespeare and theater a continuing part of their lives.

Your students will be receiving information and application for the Bard Card in their program book when they come to the Theater. Please encourage them to consider becoming members!



An abstract graphic consisting of several thick, overlapping orange brushstrokes that sweep across the right side of the page, starting from the top right and moving towards the bottom right.

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Chicago, Illinois 60611
312.595.5678

SUGGESTED READINGS



A Bard In the Hand Is Worth Two...

* An asterisk indicates that item is available in the Teacher Resource Center.

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

* Barker, Harley Granville. *Prefaces to Shakespeare*. London: Nick Hern Books, 1993.

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

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

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

* Erickson, Karen L. *107 Favorite Level I Ideas for Drama*. Creative Directions, 1982.

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

Gibson, Rex, ed. *Cambridge School Shakespeare*. Cambridge: Cambridge University Press.
(This excellent series, used extensively as a resource in Chicago Shakespeare Theater's education efforts, not includes most of Shakespeare's plays, as well as a book devoted to the Sonnets. Though the series does not yet include *Love's Labor's Lost*, its "active Shakespeare" activities are easily adaptable to any play in the curriculum.)

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

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

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

* Kermode, Frank. *Shakespeare's Language*. New York: Farrar, Straus, Giroux, 2000.

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

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

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* (1953), 411-426.

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

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

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

Shakespeare. (A periodical published three times yearly by Georgetown University. A valuable resource for teachers of Shakespeare. Subscriptions cost \$15. For more information, www.shakespearemag.com.)

Shakespeare and the Classroom. (A periodical published twice yearly by Ohio Northern University. A valuable resource for teachers of Shakespeare about current efforts in the field globally. Subscriptions cost \$8. Contact Eva McManus, Department of English, Ohio Northern University, Ada, Ohio 45810.)