First Folio Shakespeare

When the BITESIZE THEATRE COMPANY performs Shakespeare, we invariably work from the First Folio text, printed in 1623 (7 years after Shakespeare's death). This was the first officially published version of the 36 Shakespeare plays we know today. We do this, because we believe using this text, produces a more dynamic and accessible performance; and so the speeches will be easier to understand for both the Audience and the Actors.

The Elizabethan repertoire was somewhat more demanding than that of a modern theatre company. The Actors would perform a different play every afternoon of the week, and often Actors were expected to learn their part or parts overnight. They would have little or no rehearsal, and there was no equivalent to our modern-day Director to tell them what to do. Also, for a number of reasons, Actors would not have access to the whole play, only their own words and a set of three-word cues.

So how on earth did they ever produce a performance which didn’t degenerate into the worst form of farce?

Shakespeare’s plays were put on, by a busy and successful company, used to presenting six different plays a week. Under this sort of heavy schedule, Shakespeare himself would have worked into the scripts, those vital clues, as to how he wanted his characters to act and how he wanted his words to be performed. We believe that, much like a musician working from a part score, the Actors would have received all of the information they required from the text; stage directions, character notes, mood, attitude, accent were all contained in the text.

Remember that Shakespeare wrote these plays to be performed and not to be studied as a piece of literature.
What was the First Folio?

The extracts used in Much Ado About Shakespeare are taken from Shakespeare's First Folio. This text, containing 36 of Shakespeare's plays, was first published in 1623, seven years after the author's death, by John Heminge and Henry Condell, two members of the King's Men. Shakespeare was also a member of the company as well as being one of its shareholders. It was the first time the plays had been officially published, although various versions of the plays had been published before this. Some of these presumably, against the wishes of Shakespeare's Company, had been cobbled together from memory and theft. These so called "Bad Quartos" prompted Heminge and Condell to write in the preface to the First Folio:-

"To the Great Variety of Readers" that have been "abused with divers stolen and surreptitious copies, mamed and deformed by the frauds and stealths of injurious imposters", herein are the plays of William Shakespeare, "now offered to your view cured and perfect of their limbs; and all the rest absolute in their numbers, as he conceived them".

So we can take from this, that the First Folio texts are as near as we can get to the plays that were written by Shakespeare and performed by the King's Men towards the end of his life. Recent theory suggests that some of these "Bad Quartos" may in fact have been earlier drafts of the plays or versions that had been written for a touring company with fewer actors and facilities.

We are fortunate that copies of the original First Folio are still available today and that editors have returned to these original documents for the most recent publications, after 350 years of editorial tinkering. See for yourself the differences between the three versions of Hamlet's soliloquy shown below; a 1987 edited version (which contains 111 changes from the original); the First Folio text published in 1623; and the version from the "Bad Quarto" Hamlet published in 1603 (which contained only 2200 lines instead of the 3800 in the First Folio publication).

Now, it may seem; that the changing of the punctuation, here and there, is of little importance; and you might argue that the changing of the spelling might be necessary for us to understand what was written over 350 years ago. After all, we don't speak as they did in Elizabethan England; their English was much more flowery and they used lots of strange words. And so, you might suggest, that it be much better to use a modern publication; surely this will be more understandable? But all of the theatre-goers of the 17th century didn't understand, and were never expected to understand, everything that was being said in the plays. They were not highly educated, quite the opposite, and they never spoke in verse or in iambic pentameter while going about their daily business. They didn't use a more ornate form of English; only Shakespeare did. Shakespeare also made words up; he added over a thousand words to the English vocabulary. But as long as the audience got the gist of the story and remained entertained, they didn't have to understand every single word. It helped that the stories were familiar to them; as pantomime stories are today. So we have as much chance, if not a better chance, of understanding what's going on in a Shakespeare play than your average 17th Century play watcher.
HAMLET's soliloquy

FIRST FOLIO

To be, or not to be, that is the Question:
Whether 'tis nobler in the minde to suffer
The Slings and Arrowes of outragious Fortune;
Or to take Armes against a Sea of troubles,
And by opposing end them: to dye, to sleepe
No more; and by a sleepe, to say we end
The Heart-ake, and the thousand Naturall shocks
That Flesh is heyre too? 'Tis a consummation
Devoutly to be wish'd. To dye to sleepe,
To sleepe, perchance to Dreame; I, there's the rub,
For in that sleepe of death, what dreams may come,
When we have shuffle'd off this mortall coile,
Must give us pawse. There's the respect
That makes Calamity of so long life:
For who would beare the Whips and Scornes of time,
The Oppressors wrong, the poore mans Contumely,
The pangs of dispriz'd Love, the Lawes delay,
The insolence of Office, and the Spurnes
That patient merit of the unworthy takes,
When he himselfe might his Quietus make
With a bare Bodkin? Who would these Fardles beare
To grunt and sweate under a weary life,
But that the dread of something after death,
The undiscovered Countrie, from whose Borne
No Traveller returns, Puzels the will,
And makes us rather beare those illes we have,
Then flye to others that we know not of.
Thus Conscience does make Cowards of us all,
And thus the Native hew of Resolution
Is sicklied o're, with the pale cast of Thought,
And enterprizes of great pith and moment,
With this regard their Currants turne away,
And loose the name of Action. Soft you now,
The faire Ophelia? Nimph, in thy Orizons
Be all my sinnes remembered.

BAD QUARTO TEXT

To be, or not to be, I there's the point,
To die, to sleepe, is that all? I all:
No, to sleepe, to dreame, I mary there it goes,
For in that dreame of death, when wee awake,
And borne before an everlasting Judge,
From whence no passenger ever return'd,
The undiscovered country, at whose sight
The happy smile, and the accused damn'd.
But for this, the joyfull hope of this,
Whol'd beare the scornes and flattery of the world,
Scorned by the right rich, the rich cursed of the poore?
The widow being oppresed, the orphan wrong'd,
The taste of hunger, or a tyrants raigne,
And thousand more calamities besides,
To grunt and sweate under this weary life,
When that he may his full Quietus make,
With a bare bodkin, who would this indure,
But for a hope of something after death?
Which pusles the braine, and doth confound the sence,
Which makes us rather beare those evils we have,
Than flye to others that we know not of.
I that, O this conscience makes cowards of us all,

OXFORD SHAKESPEARE 1987

To be, or not to be; that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And, by opposing, end them. To die, to sleep -
No more, and by a sleep to say we end
The heartache and the thousand natural shocks
That flesh is heir to - 'tis a consummation
Devoutly to be wished. To die, to sleep,
To sleep, perchance to dream. Ay, there's the rub,
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil
Must give us pause. There's the respect
That makes calamity of so long life,
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud mans contumely,
The pangs of disprized love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would these fardles bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose born
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of.
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprizes of great pith and moment
With this regard their currents turne awry,
And lose the name of action. Soft you now,
The fair Ophelia! - Nymph, in thy orisons
Be all my sins remembered.
Who was Shakespeare writing for?

The audience Shakespeare was writing for, was in the main, illiterate. They wanted to be entertained and so for a play to be popular, the audience had to enjoy it enough, to want to see it again; it had to hold their attention. So, the plays which survive today would have been the most popular plays; even some of Shakespeare's plays have been lost.

Shakespeare was popular because he wrote plays for the masses, including something for everyone to enjoy. The plays contained murders, swordfights, battles and cruel deaths; but also slapstick comedy, grand stories, magical effects, monsters, ghosts and witches; and of course love stories and sex. He thus appealed to everyone from peasant to courtier.

Shakespeare wrote an average of two plays a year, and the plays, although eloquent, also avoided too many learned references; unlike some of his rival playwrights such as Marlowe, and Greene, who were educated at Cambridge University. They were jealous of Shakespeare's success and popularity. By 1595, Shakespeare was the most famous playwright in England. Robert Greene called him an "upstart crow" who "supposes he is as well able to bombast out a blank verse as the best of you" and who "is in his own conceit the only Shake-scene in the country".

When performed in the Globe Theatre, Shakespeare's plays were astounding, spontaneous and brimfull of dramatic entertainment; exactly the sort of play that the Elizabethan audience would like. It had to be, they were far less tolerant than an audience of today; if they didn't like a play, or got bored with it, they would leave; they would jeer, shout, throw things, assault the actors, and worst of all they wouldn't want to see the play again.

In Shakespeare's tragedies, you will find comedy; in his comedies, tragedy; and in his histories, both tragedy and comedy.
The Names of the Principall Actors in The King's Men

William Shakespeare.  
Richard Burbadge  
John Hemmings.  
Augustine Phillips.  
William Kempt.  
Thomas Poope.  
George Bryan.  
Henry Condell.  
William Slye.  
Richard Cowly.  
John Lowine.  
Samuell Crosse.  
Alexander Cooke.  
Samual Gilburne.  
Roberts Armin  
William Ostler.  
Nathan Field.  
John Underwood.  
Nicholas Tooley.  
William Ecclestone.  
Joseph Taylor.  
Robert Benfield.  
Roberts Goughe.  
Richard Robinson.  
John Shanke.  
John Rice.
An Actor's Life

The repertoire in Elizabethan theatre was very demanding. They performed a different play each afternoon of the week during their season, which was in the main the Summer months; except for Lent; and they rarely repeated a play within a fortnight, and then only if it was popular. They could introduce a new play every two weeks or so, sometimes at twenty-four hours notice; performing 40 different plays in a season. They did not, as a rule, rehearse; except for clowning routines, sword fights and dances. For one thing, there was no time to rehearse and secondly there was no Director to rehearse them. So the actors had to be talented, hard-working and versatile and have a very good memory. But was it really as difficult as it sounds? If it had been impossible to do, they surely would have found another way of doing it. So we have to assume that Elizabethan actors had a technique which allowed them to cope with the incredible demands of their repertoire, and they did!

The actors never had access to the whole play. This was partly for security; plays were frequently copied and plagiarised. It was better for the companies that owned plays not to allow them to be printed, to avoid other companies performing them too. But because of their popular success, a number of Shakespeare's plays were put together from memory either by actors (hired men) or by spectators. These were known as the Bad Quartos; quartos were flimsy paperback books made from sheets of paper folded twice, which cost sixpence; and they often contained passages clearly cobbled together to fill gaps in the reporter's knowledge. Even so, the reporters must have been very clever to remember large chunks of plays as accurately as they did.

The other reason why an actor was only given his own lines was that it avoided him having to plough through everyone else's lines to find his part. By giving each actor a scroll which had only his own lines, with each speech prefaced by a three word cue, it made the actors job of learning the lines simpler and quicker. The scrolls were known as "cue scripts". It also had the secondary consequence that the part could be carried easily by the actor and, if all else failed, it could be taken on stage and referred to during the play.

The Use of Cue Scripts and The Platt

The cue script would have contained all the lines for any one character in a play. If it was a large part, like Hamlet, it would be on more than one scroll. The original cue scripts would have been hand written. These would be given to the actor to learn his lines from and they would be returned to the Bookkeeper before the play was performed. On the rare occasions when an actor had not been able to learn the script he would be allowed to carry the scroll on stage to refer to during the performance. This would also have been the case when a late replacement for a missing actor was being used.

The examples of Cue Scripts shown below, follow the basic convention of the original version. The script gives the cue; the last three words that are said before the character speaks; followed by the characters speech or a stage instruction. The actor would have learnt the cues and obviously had to listen carefully for each cue in turn during the performance. Shakespeare used a number of devises to get actors to do as he wanted. By allowing a long time between cues he could make sure that the actor "performed" intense concentration; or surprise if the lines came quickly. Characters could be sent on stage with nothing to say, and so would shuffle about wondering why they were there. (The word MANET which appears on a number of cue scripts means "discovered on stage"; EXEUNT means "everyone exit") The only other information that was given to the actor was the Platt which was posted back stage during the performance and indicated which entrance to use. It might also give an indication as to how the actor should enter e.g. moving like a lapwing.
Enter 3 witches

WHen shall we three meet again?
In Thunder, Lightning, or in Rain?

[.........set of Sun.] Where the place?

[.....meet with Macbeth] Fair is foul, and foul is fair
Hover through the fog and filthy air.
Where hast thou been, Sister?

[....Sister, where thou?] A Sailors Wife had Chestnuts in her Lap,
And mouncht, and mouncht, and mouncht:
Give me, quoth I.
Aroyn thee, Witch,
The rumpe-fed Ronyon cryes.
Her Husband's to Aleppo gone,
Master o'th'Tiger:
But in a Sieve Ile thither sail,
And like a Rat without a tail,
I'll do, I'll do, and I'll do.

[.........thee a Wind.] Th'art kind.

[.......And she another.] I my self have all the other.
I'll drain him dry as Hay:
Sleep shall neyther Night nor Day
Hang upon his Pent-house Lid:
He shall live a man forbid:
Weary Sev'nights, nine times nine,
Shall he dwindle, peak, and pine:
Though his Bark cannot be lost,
Yet it shall be Tempest-tost,
Look what I have.

[..........me, show me] Here I have a Pilots Thumb,
Wrackt, as homeward he did come.
The weyward Sisters, hand in hand,
Posters of the Sea and Land,
Thus do go, about, about,
Thrice to thine, and thrice to mine,
And thrice again, to make up nine.
Round about the Caldron go:
In the poisiond Entrails throw
Toad, that under cold stone,
Days and Nights, ha's thirty one:
Sweltred Venom sleeping got,
Boil thou first i'th'charmed pot.
Double, double, toil and trouble;
Fire burn, and Cauldron bubble.

[.......boil and bubble.] Double, double, toil and trouble,
Fire burn, and Cauldron bubble.
Scale of Dragon, Tooth of Wolf,
Witches Mummey, Maw, and Gulf
Of a ravin'd salt Sea shark:
Root of Hemlock, digg'd i'th'dark:
Liver of Blaspheming Jew,
Gall of Goat, and Slips of Yew,
Sliver'd in the Moons Ecclipse:
Nose of Turk, and Tartars lips:
Finger of Birth-strangled Babe,
Ditch-deliver'd by a Drab,
Make the Gruel thick, and slab.
Add thereto a Tigers Chawdron,
For th'Ingredience of our Cawdron.
Double, double, toil and trouble,
Fire burn, and Cauldron bubble.

[..........firme and good] Exit
Enter 3 witches

When the Hurley-Burley’s done,
When the Battaile’s lost, and won.
That will be ere the set of Sun.

Upon the Heath.
There to meet with Macbeth.
Fair is foul, and foul is fair
Hover through the fog and filthy air.

Killing Swine.
Sister, where thou?

I’ll give thee a Wind.

And she another.

Show me, show me.

The weyard Sisters, hand in hand,
Posters of the Sea and Land,
Thus do go, about, about,

[. . . . . . . or in Rain?]
And thrice again, to make up nine.
Round about the Caldron go:

[. . . . . . . i’th’charmed pot.]
Double, double, toil and trouble;
Fire burn, and Caldron bubble.
Fillet of a Fenny Snake,
In the Caldron boil and bake:
Eye of Newt, and Toe of Frog,
Wool of Bat, and Tongue of Dog:
Adders Fork, and Blind-worms Sting,
Lizards leg, and Howlets wing;
For a Charme of powerful trouble,
Like a Hell-broth, boil and bubble.
Double, double, toil and trouble,
Fire burn, and Caldron bubble.

[. . . . . . . of our Cawdron]
Double, double, toil and trouble,
Fire burn, and Caldron bubble.
Cool it with a Baboons blood,
Then the Charm is firm and good

Exit
Shakespeare's Instructions.

As has already been said, there was no Director to interpret the text for the actors and the First Folio contains very little in the way of Stage Directions; so the Actors were expected to know what to do and where to go in any scene, again only from reading their own lines and from scant instructions given on the Platts (A listing of entrances and exits posted up backstage). It has to be assumed, therefore, that the playwright controlled the play from within the text by the words he wrote. This information, which Shakespeare wrote into his plays, is precisely the information that still remains in the First Folio texts, allowing us to produce the plays as Shakespeare intended.

So what sort of things did Shakespeare include in his texts?

First of all, he wrote so that the lines were easy to learn; this is helped by using a fixed rhythm pattern; the iambic pentameter or ten beats to a line. He wrote mood, character, moves and even accents into his actor's speeches. He told them when to move and where. The scripts were also written phonetically. Shakespeare was an educated man but there was no reason to suppose that his actors would be as well versed as he was and so by writing phonetically, Shakespeare could get the actor to say the lines in the way he wanted without them necessarily having to understand the text. He was also conversant with a number of languages including Greek, Latin, French and Italian (and even Welsh) and included them in his plays, but they were used in such a way that most of the audience, and for that matter, the actors, wouldn't have to understand the words, only the gist of what was being said.

It also allowed him to incorporate such things as accents into the text. For example, in the First Folio text of *Macbeth* used in *Much Ado About Shakespeare*; the witches are given Scottish accents and in *Midsommer nights Dreame*, the mechanicals have country accents; all written into their lines. He made lines difficult to say if he wanted them said slowly and easy to say if they were to be said quickly.

He wrote his plays knowing they were to be performed at the Globe Theatre and so could allow enough time in his texts for actors to move comfortably between the various levels of the stage and from the entrances to Stage Centre. His rules also allowed him to control the pace of the play, leaving half lines for theatrical business to take place. It is estimated that his Actors would have spoken the text at approximately 2½ seconds per line (we estimate for modern ears we perform at around 3 seconds per line). This was possible partly because the audience were more familiar with the language and the stories than we are today.

The plays, without Directorial input, would have ran much faster than is generally the case when Shakespeare is performed today. Most of the Comedies would have ran at around two hours, with the Tragedies being a bit longer (Macbeth 130mins; R&J 150mins; Hamlet 180mins). Evidence for this can be seen in the prologue to *Romeo and Juliet* (although this is not included in the First Folio) where Chorus states that the play "Is now the two hours traffic of our stage". Because Shakespeare had included everything that was needed, the plays essentially required none of the additional dressing that modern Director's normally add. It was also important that the actors kept a good pace throughout the play to hold the audience's attention, knowing that they would leave or jeer if the action flagged. The audience would also be included in the action by monologues being played directly to them, as the character shares his thoughts or in some cases deliberately tries to mislead the audience by what he says.
Strolling Players

While Shakespeare was growing up, plays were performed, as they had been since the Middle Ages, by groups of wandering actors and minstrels, called Strolling Players. There were no buildings called Theatres and so the plays were performed from the backs of carts on the village green, churchyards or in the yard of an Inn. Companies of Actors, like those in Much Ado About Shakespeare, were still travelling the country performing wherever they could find an audience, throughout the 17th Century. These strolling players moved from town to town, village to village carrying all of their props, costumes and scenery with them.

Acting companies consisted of only male actors. Because of the social dangers girls might encounter, no women appeared on stage until about 1660. So apprentices would take on the female roles. Young boys from the age of about 7 were taken on to serve a formal term of apprenticeship; and would start by playing minor roles such as pages and messengers and graduate to playing the juvenile and female roles until their voices broke. This was a good way of allowing boys from poorer families to gain an education. As an apprentice, they would be taught, within the company, to read and quite probably to write; a privilege only allowed to the very rich or those who became monks. Having more than 5 or 6 boys in the company was uneconomic, so plays were written with this in mind and so women's parts are fewer and smaller in all of Shakespeare's plays. However, the boys were accomplished actors, the best of them playing larger parts like Juliet, Ophelia and Cleopatra. Older character actor's played the older women like the Nurse and Lady Capulet in Romeo and Juliet.

Even after the establishment of permanent sites for the performing of plays, in London, companies, such as the Earl of Leicester's Men often toured the provinces, particularly in times of plague. It is probable that a young William Shakespeare would have seen their performances in Stratford.

A company of actors was made up of the shareholders (the men who owned a share of the Company and so a share of its profits and included all its leading actors); the hired men (lesser actors hired by the day or the week at a penny a day); the book keeper (the prompter and the man who had custody of all the scrolls containing the cue scripts, platts etc); stage keepers (the men who looked after the scenery and props); tiremen (the men who looked after the costumes); musicians; gatherers (the men who collected the entrance money from the audience); and apprentices. And their number would depend on the wealth of the company or perhaps the status or generosity of their patron.

Less privileged groups of actors were classed as vagabonds and often had a difficult time making a living. They stayed for no more than two days in any town and so were considered vagrants. By an Act of Parliament of 1572 "common players in Interludes and Minstrels, not belonging to any Baron of this Realm or towards any other Honourable Personage of greater degree, which shall wander abroad and have not Licence of two Justices of the Peace at the least", "shall be taken adjudged and deemed; Rogues, vagabonds and sturdy beggars".

Even the large established Companies would have to tour; when the Theatre’s were closed for the Plague; but this was done with a reduced company of, on average, only 11 actors and even less set and props than normal. The best they could do, was when they had the use of an Inn yard. This meant that they could charge an entrance fee rather than passing a hat round; when less than half of the audience would contribute. But Inn landlords took a charge for renting the yard and also took all the money from selling refreshments.

Scenery, Props and Costumes were always kept to a minimum, with elements of costume worn over everyday Elizabethan dress. Just enough was used to indicate character and status.
Everyday Dress in Shakespeare's Time
One of the duties of the councils and the Justices of the Peace was to maintain law and order. They appointed some of the local citizens or villagers as constables, but these were only part-time officials and they received no pay. In the towns there was also a small body of men known as the watch whose duty it was to patrol the streets. Neither the watch nor the constables were very efficient, and most criminals escaped capture. The government therefore tried to prevent crime by imposing severe penalties on those who were unfortunate enough to be caught, to act as a warning to all the others. For minor offences men might be flogged or put in the stocks or pillory, while for many crimes including robbery the punishment was death. Punishments were carried out in public, and huge crowds turned out to see criminals executed.

"THE STURDY BEGGARS"

One of the most serious problems that faced the authorities in Elizabethan England was the tremendous increase in unemployment in country districts. Many men had lost their lands when sheep-farming required far fewer workers than the raising of crops. They began to move around the country looking for work, but often there was none to be found.

To make a living for themselves and their families, some of the unemployed became minstrels, fortune-tellers, jugglers, pedlars or hawks. Others became expert beggars and thought up all sorts of tricks to make people part with their money. They covered their limbs with sores to rouse sympathy, they placed soap in their mouths and pretended they had the falling sickness, or they acted as if they were mad.

When they could not obtain enough money by begging, many men began stealing. Some known as "Anglers" used long poles to "fish" clothes from hedges, while others called "Priggers" stole horses from fields. Sometimes whole gangs of these ruffians would work together under a leader called the Upright Man. Normally he was a fierce, violent fellow, and he collected a portion of all the money taken or stolen by the members of the gang.

Not content with such minor crimes, many vagabonds turned to highway robbery. So numerous did the highwaymen become that several roads were quite infested with them. Travellers could seldom journey past such areas as Gadshill near Rochester, Salisbury Plain and Newmarket Heath without being attacked. Many innkeepers were in league with them and passed on information about wealthy travellers who were staying at their inns.

The government was exceedingly alarmed. It tried to stamp out the highwaymen by ensuring that anyone convicted of this crime was executed. It also dealt harshly with the beggars and passed laws declaring that any able-bodied person over fourteen who was convicted of begging was to be "grievously whipped and burnt through the gristle of the right ear with a hot iron of the compass of an inch about". If a man persisted in begging after this and was arrested a third time, then he might be sentenced to death. The sick, the disabled and the old, however, were given permission to beg, and each parish was ordered to raise rates to provide assistance for them.

Over the years the measures taken by the government were reasonably successful. The sick and the disabled were provided for, and the numbers of highwaymen, robbers and able-bodied beggars were cut down by the harsh punishments imposed. Sometimes, too, the authorities thought up new ideas to discourage men from begging. In London large numbers of beggars were rounded up and forced to clean out the filthy ditches in the city. Such treatment made the beggars keep well away from the city, for, as one justice wrote, they would rather "hazard their lives than work".
Law and Order – Questions

1. List some of the methods used by beggars to obtain money in Elizabethan times.

2. What was (i) an "Angler", (ii) "Priggers"?

3. From whom were highwaymen able to obtain information?

4. Which areas were unsafe for travellers?

5. Find a word in the passage which is used instead of 'beggar'.

6. Which group of people were allowed to beg?

7. What kind of penalties could an able-bodied beggar expect?

8. What did one Justice say about beggars and why?

9. Which two groups of people were responsible for patrolling the city streets?

London Bridge. Notice the gate shown in the picture. Why put traitor’s heads on it?
Shakespeare's London

Initially, theatre in London was no different from that in the provinces, in that plays were put on in Inn Yards, but as the tradition became more firmly established some London Inns had permanently erected stages married up with the surrounding buildings.

James Burbage, an actor in the Earl of Leicester's Men, thought it would be an excellent idea to have a special building where people could come and see plays. This led to the building of, the appropriately named, Theatre. It was built in 1577, on the basic principle of the Inn Courtyard.

From 1592 to 1594 all the theatres were closed when plague broke out. After this a number of actors previously belonging to different companies amalgamated to form the Lord Strange's Men; among their number were Richard Burbage (son of the builder of the Theatre), William Shakespeare and Will Kempe, a famous comic actor. In 1594, Lord Strange died and so the Lord Chamberlain took over the patronage of the company and then, in 1596, he banned plays at London Inns, leaving the way open for the theatres to grow in popularity and success.

The land The Theatre was built on was owned by Giles Alen and at the end of the lease, he wanted to tear the Theatre down and so refused to allow the renewal of the lease. He was influenced by the hostility of the Puritans who made up the Council in the City of London known as the City Fathers. In order to foil this, Burbage with the help of a local carpenter dismantled the Theatre and moved it out of the City to Southwark, on the South Bank of the Thames where the timber was used to construct the Globe, in Maiden Lane (now Park Street). By 1598 Shakespeare was one of the seven shareholders of the Globe.

Christopher Marlowe wrote for the Lord Admiral's Men who were based at the Rose, which was sited near the Globe in Southwark. Other companies performing on the south bank were the Earl of Leicester's Men, Lord Hunsdon's Men, the Earl of Pembroke's Men, and the Queen's Men. They rented their theatres. When James I came to the throne he became the patron of the Lord Chamberlain's Men and they changed their name to the King's Men. It was largely due to this Royal patronage that theatres began to flourish.

In 1613, during a performance of All is True (Henry VIII), the Globe was destroyed by fire. To signal the entrance of the King, a cannon fired a mock cannonball, made from paper and cloth, but instead of shooting over the theatre roof, it landed in the straw thatch. Nobody noticed until the fire had caught hold, too late for anything to be done but evacuate the building and watch it burn. However, within a year they had raised enough money to build a new Globe theatre.

The King's Men, had four years earlier also leased a second, smaller playhouse, The Blackfriars. This was an indoor theatre and had artificial lighting and the technical facilities for scenic effects; a fact which probably accounts for the spectacular element in Shakespeare's later plays.
London was the largest town in England at the time of the Tudors and Stuarts. We cannot be certain of its population, for in those days few accurate records were kept. However, at the time of Queen Elizabeth we think there were about 200,000 people living there. We do know it was a densely crowded city, for London was much smaller then, than it is nowadays. Most of it was in that part of London we now call 'the City', though it had already begun to spread to the open fields beyond its wall. London was not all magnificent buildings. The crowded city was closely packed with overhanging, timbered houses and shops, huddled together in narrow streets. Rubbish was thrown into the streets, where it rotted and stank, particularly in hot weather. There were few collectors to take it away in carts. Although there were wells of drinking water at such places as Clerkenwell and Sadler's Wells outside the city, most people fetched their water from the Fleet Ditch or the Walbrook. These were the two streams which ran through the middle of the city and flowed into the Thames. Carriers took round the water in buckets which hung from a yoke across their shoulders, or in a large tankard, rather like a milk-churn, which was carried on their backs. Sometimes the water was brought from the rivers in trenches or conduits, which usually ended in public fountains, but the rivers and conduits became choked with the rubbish thrown into them, and the filthy drinking water spread diseases.

1. Describe in your own words what the streets of London must have been like.

2. Make your own poster, to advertise 16th century London as a place to visit.
The Globe Theatre

All along the South Bank, and particularly in Southwark, there were entertainments to be found. Apart from the theatres and, of course, drinking in the many taverns, there was cock-fighting and bull-baiting at the nearby Paris Garden and bear-baiting at what is now the site of the Bear Gardens Museum Theatre. The streets also thronged with prostitutes from the numerous brothels which were to be found in the area.

As a visitor emerged from the riverside streets the Globe Theatre, and a neighbouring bear-baiting arena, caught the eye at once. The Globe stood out like a beacon above the low, narrow houses that lined the streets in this rather disreputable part of the city. It had a wooden framework, covered in plaster, which formed a circular enclosure about 30 feet high with just a few tiny windows and two narrow entrances. From a mast flew a yellow silk flag. If the flag was flying, it meant that there was going to be a performance that day.

By noon, crowds were already beginning to gather for the 2 o'clock performance. When they were allowed in, the crowd began to file through the entrance, passing beneath a hanging sign, rather like an inn sign, showing Hercules holding a globe on his shoulders and the motto "All the World's a Stage". They stepped out into the large, round yard open to the sky, and rushed to get the best spots just in front of the stage. The stage stood in the courtyard. There were no seats in the yard so people had to stand, paying one penny to get in. They were called Groundlings. Only occasionally did bad weather prevent the play from going, even though the courtyard and part of the stage had no roof and were open to the elements, so the groundlings got wet if it rained.

Around the yard were three galleries with seating for the audience. They were more like a set of wooden steps than seats and sitting on one you would have had someone else sitting between your feet. The gallery seats cost two pence, for which you got a seat under cover; a cushion would cost extra. Even more money would buy you a "Lord's Room" or private box near the back of the stage. The Globe could hold 3000 people and was often packed for Shakespeare's plays. When everything was ready, a trumpeter announced the play with three loud calls.

During the play the audience didn't stand in hushed silence; they talked, played cards, threw objects and abuse at each other, and at the stage if they disliked the play, people came and went and it was very informal. There was no interval but refreshments such as sausages, oranges, apples, nuts and pots of ale were sold during the performance by sellers walking through the audience. The local prostitutes also found the theatre a good place for trade, taking advantage of the more secluded corners of the courtyard. It was very rowdy and scuffles often broke out among the groundlings. Some of the rich young men who attended would hire stools for sixpence and sit on the stage itself, so that they could show off their fine clothes and feathered hats. They would interrupt the actors in the middle of their speeches, talk amongst themselves and walk out in the middle of a scene if the play displeased them.

The stage was raised quite high above the level of the yard so that the whole audience could get a clear view of the performance. At the back of the stage, on either side were two doors and it was through these that players usually made their exits and entrances. Between the doors a small alcove, called the "discovery" area, where actors could remain hidden by a curtain. The curtains were coloured according to the mood of the play - black for tragedy, red for comedy, white for history and green for pastoral. Behind the discovery area, "backstage" was the "tiring-house" where the actors put on their costumes. It was here that the Platt (or plot) was hung up to show the entrances and exits, and props to be carried on. They relied on a backstage Platt for the sequence of scenes in performance and for other information they would require during the play. The gallery above the tiring house was used for parts of the play such as the balcony scene in Romeo and Juliet, and for castle battlements.
Inside the Globe

1  “The Heavens”
2  The machinery for lowering actors to the stage
3  Storage
4  Pulley System
5  Props Room
6  Dressing Room and Wardrobe
7  Props
8  Back Stage (the tiring-house)
9  The “Hell”
10 Stage Trap-door
11 Balcony.
At either side of the stage towered two pillars which supported the roof covering only the back half of the stage. Underneath the roof, the "heavens" were painted sky blue and decorated with silver stars. Very little scenery was used and the costumes worn by the actors were almost always Elizabethan, no matter which historical period the play was set in.

Both actors and audience were equally lit, and the Book Keeper (the prompter) was an integral part of the action. There were also exciting stage effects. The noise of thunder and lightning was created by rolling a cannonball across a wooden floor; trumpets and drums heralded battles, and witches could rise through the mist from a trapdoor in the middle of the stage. Actors could even be lowered from the "heavens" onto the stage by a small crane. This machinery was housed in the hut which capped the stage, and because it creaked there was usually thunder and fanfares to hide the noise made by the entrance.

---

**General Theatre Quiz**

1) Name any two places locally where you might see a play being acted.
2) What is acting without words called?
3) Name two London theatres.
4) Name three famous actresses.
5) Name three famous actors.
6) Where was Shakespeare born?
7) Name any city famous for it's mystery cycle.
8) What is a script?
9) Name any actor famous for his parts in silent movies.
10) Where would you go to try to get an actors autograph after the performance?
11) Name three different categories of television programme.
12) What strange theatre stages were used in Medieval times?
13) Name any two Shakespearian plays.
14) Name two other plays.
15) Where would you buy your ticket in the theatre?
16) Name two famous musicals.
17) Novels are divided into chapters. What are plays divided into?
18) How did Greek actors make themselves more clearly seen?
19) Name four different types of dancing.
20) What do we call the person who helps tell the story in a play?
21) What do we call the person who tells you your lines when you forget them?
22) Which pantomime involves  
    a) a lamp  
    b) a cat  
    c) a goose  
    d) a pumpkin  
    e) two score of robbers
23) Name five different categories of film.
24) Name one famous female film star.
25) Name one famous male film star.
Theatre Crossword

ACROSS
2. PLACE WHERE PLAYS ARE ACTED (7)
5. OBJECT USED IN A PLAY (4)
6. RAISED FLOOR WHICH ACTORS PERFORM ON (5)
10. PRACTICES FOR A PERFORMANCE (10)
11. PEOPLE FOUND IN A PLAY (10)

DOWN
1. PLAY WITH A SAD ENDING (7)
3. FEMALE WHO TAKES PART IN A PLAY (7)
4. WHAT ACTORS WEAR (7)
5. REMIND ACTORS OF FORGOTTEN LINES (6)
7. STRUCTURE BUILT ON STAGE TO SHOW SETTINGS (7)
8. THE WORDS OF THE PLAY USED BY THE ACTORS IN REHEARSAL (6)
9. THE THINGS PERFORMED (5)

(Angers:
THEATRE
CAPRIS
STAGE
SCENERY
REACTIONS
YAY
CHARACTERS

(Answers:
# Dates of Shakespeare’s Plays

<table>
<thead>
<tr>
<th>Year</th>
<th>Comedies</th>
<th>Tragedies</th>
<th>Histories</th>
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<tr>
<td>1590</td>
<td>Two Gentlemen of Verona</td>
<td>Henry VI</td>
<td>Richard III</td>
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<td>Comedy of Errors</td>
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<td><strong>Taming of the Shrew</strong></td>
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<td>Love's Labour's Lost</td>
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<td>1595</td>
<td><strong>A Midsummer Night's Dream</strong></td>
<td>Richard II</td>
<td>King John</td>
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<td>The Merchant of Venice</td>
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<td>The Merry Wives of Windsor</td>
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<td><strong>As You Like It</strong></td>
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<td>1600</td>
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<td>Julius Caesar</td>
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<td>Twelfth Night</td>
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<td>Measure for Measure</td>
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<td>All's Well that Ends Well</td>
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<td>1608</td>
<td>Pericles</td>
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<td>Cymbeline</td>
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<td>The Winter's Tale</td>
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<tr>
<td>1611</td>
<td><strong>The Tempest</strong></td>
<td></td>
<td>All is True (Henry VIII)</td>
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</table>

| 16 Comedies | 11 Tragedies | 9 Histories |
Shakespeare's Family Tree

Richard Shakespeare = Wife's name unknown
1st wife = Robert Arden = 2nd wife, Agnes or Anne (Webbe)
John Shakespeare = Mary 1557?
bd 8 Sept 1601 bd 8 Sept 1603

Joan
15 Sept 1588
Margaret
2 Dec 1582

Gilbert
13 Oct 1586
Ann
28 Sept 1571

Richard
11 Mar 1574
Edmund
3 May 1580 15 Apr 1589
bd 2 Nov 1584
bd 17 Apr 1616

William
m 27 Nov 1582 d 6 Aug 1823
26 April 1564
d 28 Apr 1616

Anne Hathaway

William
Mary Thomas Michael

Susanna
m 5 Jun 1607
28 May 1583
26 Nov 1536
11 Jul 1619

Hamnet
2 Feb 1585
11 Aug 1586

Judith
m 10 Feb 1616
2 Feb 1586
9 Feb 1662

Shakespeare Quiney
23 Nov 1616
8 May 1617

Richard
bd 28 Feb 1639

Thomas
23 Jan 1620
bd 28 Jan 1638

Thomas Nash = Elizabeth
m 22 Apr 1626
4 Apr 1647

John Hall
b 1575
bd 26 Nov 1636

John Bernard
b 1608
m 5 June 1649
created Baronet
25 Nov 1661
bd 5 Mar 1674

The dates refer to baptisms, except where you find these abbreviations
b - born
m - married
d - died
bd - buried

Elizabeth Hall was the last direct descendant of William Shakespeare

A Shakespeare Chronology

1558 Accession of Queen Elizabeth I
1564 William Shakespeare born, 23 April
1576 The Theatre, London's first playhouse opened
1582 Shakespeare Married Anne Hathaway, 27 Nov.
1583 Shakespeare's daughter baptised 26 May
1585 Shakespeare's twins Hamnet and Judith
1585-92 The Lost Years
1590/1 Shakespeare's first plays performed (Henry VI)
1592-4 Plague in London. Playhouses closed
1593 'Venus and Adonis' (poem) published
1594 'The Rape of Lucrece' (poem) published
1594 Shakespeare's first plays printed
1596 Hamnet Died
1596 Shakespeare family granted coat of arms
1597 Shakespeare bought New Place
1599 The Globe theatre opened
1601 John Shakespeare Died
1603 Death of Qn. Elizabeth. Accession of James I
1609 Shakespeare's sonnets published
1613 Globe theatre destroyed by fire
1614 Second Globe opened
1616 Shakespeare died, 23 April
1622 Anne Shakespeare died
1623 The collected plays printed in the First Folio
1879 Shakespeare Memorial Theatre opened in Stratford upon Avon
Can you answer the following questions about William Shakespeare

1) When was he born?
2) When did he die?
3) What was his mother's maiden name?
4) How many brothers and sisters did he have?
5) He left home and went to work in which city?
6) His first job was with the _____ ________" Men
7) His plays were performed at which theatre?
8) The main actor with his company was?
9) How many plays did he write?
10) How many of these were tragedies?
11) How many were comedies?
12) How many were histories?
13) Where are the Royal Shakespeare Company based?
14) What did Shakespeare write besides plays?
15) Several of his stories have been adapted and are now seen as modern day musicals.
   "ROMEO AND JULIET" IS NOW..............................
   "THE TAMING OF THE SHREW" IS NOW............................
16) In which play do the following characters appear?
   a) Bottom, Helena, Theseus
   b) Macduff, Banquo
   c) Portia, Jessica, Shylock
   d) Rosalind, Cecilia
   e) Rosencrantz, Guildenstern
Putting on a Play

The Script

A script is not a complete play. Whether we are going to produce it on stage or on tape, imagine it as a film, or simply read it, We must take on roles as Director, Stage Manager, Designer and Actors to see how it can emerge from being a script into a living thing - a play.

A play is something to listen to. The plot, the ideas, the speeches are written down. The playwright has presented us with that half. But a play is also something to watch. And that means actions, expressions, costumes and scenery, lighting and sound effects - which are for us to imagine and perhaps put into effect.

If we are to be fair to the writer, we must first think hard about what he wanted to say, and how we can lift his ideas off the page. Of course, we can add ideas of our own, but this will only have a point if they follow an understanding of the play's message.

How to set out a script

1. Title of play.
2. Act 1 scene 1 and description in brackets of what the scene is like.
3. Name of the person who is talking in the margin.
4. What they say is written alongside their name.
5. It is useful to leave one clear line before putting in the name of the next person to speak in the margin.
6. Any stage directions should be written in the appropriate places in brackets.
7. Repeat the process for each scene.

Below is a modern language version of one of the scenes from "Much Ado About Shakespeare", Why not try it for yourselves and see if it helps you to understand Shakespeare's version? Its from "A Midsummer Night's Dream"
Cast:  
PETER QUINCE   A CARPENTER  
NICK BOTTOM   A WEAVER  
FRANCIS FLUTE   A BELLOWS MENDER  
TOM SNOT   A TINKER  
ALFIE SNUG   A JOINER  
ROBIN STARVELING   A TAILOR  

---

QUINCE  Are we all here then?

BOTTOM  You had better check, Pete - read out the cast list.

QUINCE  Right! Here it is. This is the cast list for our play. The one we're putting on for the duke and duchess on their wedding night.

BOTTOM  Great, tell us what the play's about and then tell us which parts we're playing.

QUINCE  The play is called "A funny thing happened to Pyramus & Thisby, & then they dropped dead."

BOTTOM  What a crackin' title! And it's funny, I'll bet. Wait and you'll see I'm right.

QUINCE  Answer when I call you ......Nick Bottom? Nick Bottom?

BOTTOM  Yeah, Yeah, Yeah. I'm here, who am I playing?

QUINCE  You, are playing Pyramus.

BOTTOM  Who's he when he's at home? Is he a goodie or a baddie?

QUINCE  He's the "romantic lead", and he kills himself.

BOTTOM  Oh, great. I'll have them crying, you just watch. Tears, they'll weep buckets. I'll have them wringing their hankies out before I'm finished. Romantic eh? That's me, alright

QUINCE  Fine. Frank Flute.

FLUTE  Here, Pete.

QUINCE  Frank, you're playing Thisby.

FLUTE  Who's he then? A soldier ?

QUINCE  He's a she, a female, a woman, the girl Pyramus loves.

FLUTE  Ger on wi' yer. I'm not playing a woman. What will the lads down the club say? Anyway I'm growing a beard.

QUINCE  What's that got to do with it? Anyway we'll put a bag over your head. And you can talk with a squeaky voice.

BOTTOM  I could do that. Go on, let me do it. Look I'll show you (in a high pitched voice): "Pyramus, Pyramus, Pyramus, my darling, my sweet, it is me, your Thisby".

QUINCE  No. You're Pyramus and that's the end of it.
QUINCE Robin Starveling

STARV'NG What?

QUINCE You're playing Thisby's mam

STARV'NG But......

QUINCE Tom Snout?

SNOUT Yeah?

QUINCE You're playing Pyramus' dad, I'm Thisby's dad and Snug's playing.. well, the Lion.

SNUG A lion? Have you got it all wrote out 'cos it takes me a long to learn owt.

QUINCE I wouldn't worry. All you have to do is roar.

BOTTOM I could do that. Listen, listen. I'll roar so well, they'll say - roar some more.

QUINCE Aye and you'll roar so much you'd frighten all the women out of their wits, and we'd all be for the high jump.

BOTTOM No way! I'll roar "politely" I'll roar....

QUINCE On your bike bottom, you're playing Pyramus, whether you like it or not. It's a good part, the lead, suit you down to the ground. So you're playing Pyramus. Full Stop. End of Story. Finish. Fenito Benito. O.K.?

BOTTOM I suppose so. Can I wear a wig?

QUINCE If you like.

BOTTOM What colour?

QUINCE What colour ? What colour... Oh, any colour you like.

BOTTOM How about an orange one, or a purple one, or a yellow one.....

QUINCE Look. It doesn't really matter. Now, here are your parts. And I'm telling you, no, I'm asking you, no, I'm begging you to LEARN them. Meet me a mile out of town in the wood at, say, ten tonight. We'll rehearse it then. If we meet in town we'll have the life moithered out of us. I'll get a list of props together. BE THERE - RIGHT?

BOTTOM Of course we will

ALL Yeah, of course we will.

BOTTOM I want to rehearse this play properly. Make sure you all learn your lines like me.

QUINCE We'll meet in the car park of the Duke's Oak at nine.

BOTTOM Fine, go on then, clear off and learn your lines if you're going to be in my play.
Manet

Is all our company here?

[.........to the scrip.]
Here is the scroll of every man's name, which is thought fit through all Athens, to play in our Interlude before the Duke and the Duchess, on his wedding day at night.

[.........to a point.]
Marry our play is the most lamentable Comedy, and most cruel death of Pyramus and Thisbie.

[.......spread your selves.]
Answer as I call you. Nick Bottom the Weaver.

[.........for, and proceed.]
You Nick Bottom are set down for Pyramus.

[.........or a tyrant?]
A Lover that kills himself most gallantly for love.

[.........is more condoling.]
Francis Flute the Bellows-mender.

[.........Here Peter Quince.]
You must take Thisbie on you.

[.........a wandering Knight?]
It is the Lady that Pyramus must love.

[.........a beard coming.]
That's all one, you shall play it in a Mask, and you may speak as small as you will.

[.........and Lady dear.]
No, no, you must play Pyramus, and Flute, you Thisby.

Robin Starveling the Tailor.

[.........Here Peter Quince]
Robin Starveling, you must play Thisbies mother? Tom Snout, the Tinker.

[.........Here Peter Quince]
You, Pyramus father; my self, Thisbies father; Snugge the Joiner, you the Lions part: and I hope there is a play fitted.

[.........slow of study.]
You may do it extemporary, for it is nothing but roaring.

[.........him roar again.]
If you should do it too terribly, you would fright the Dutchess and the Ladies, that they would shriek, and that were enough to hang us all.

[....'twere any Nightingale.]
You can play no part but Pyramus, for Pyramus is a sweet-fac'd man, a proper man as one shall see in a summers day; a most lovely Gentleman-like man, therefore you must needs play Pyramus.

[.........will undertake it.]
But masters here are your parts, and I am to entreat you, request you, and desire you, to con them by tomorrow night: and meet me in the palace wood, a mile without the Town, by Moonlight, there we will rehearse: for if we meet in the City, we shall be dog'd with company, and our devises known. In the mean time, I will draw a bill of properties, such as our play wants. I pray you fail me not.

[.........be perfect, adieu.]
At the Duke's oak we meet.

Exeunt
[..........our company here?]
You were best to call them generally, man by
man, according to the scrip.

[..............day at night.]
First, good Peter Quince, say what the play
treats on: then read the names of the Actors:
and so grow on to a point.

[.....Pyramus and Thisbie.]
A very good piece of work I assure you, and a
merry. Now good Peter Quince, call forth your
Actors by the scroll. Masters spread your
selves.

[......Bottom the Weaver.]
Ready; name what part I am for, and proceed.

[......down for Pyramus.]
What is Pyramus, a lover or a tyrant?

[..........gallently for love.]
That will ask some tears in the true performing
of it: if I do it, let the audience look to their eyes:
I will move storms; I will condole in some
measure. To the rest yet, my chief humour is for
a tyrant. I could play Ercles rarely, or a part to
tear a Cat in, to make all split the raging Rocks;
and shivering shocks shall break the Fates. This
was lofty. Now name the rest of the Players.
This is Ercles vain, a tyrants vain: a lover is
more condoling.

[..................as you will.]
And I may hide my face, let me play Thisbie
too: I'll speak in a monstrous little voice; Thisne,
Thisne, ah Pyramus my lover dear, thy Thisbie
dear, and Lady dear.

Well, proceed.

[..........Flute, you Thisby.]
Let me play the Lion too, I will roar that I will do
any mans heart good to hear me. I will roar, that
I will make the Duke say, Let him roar again, let
him roar again.

[....every mothers sonne.]
I grant you friends, if that you should fright the
Ladies out of their Wits, they would have no
more discretion but to hang us: but I will
aggrevate my voice so, that I will roar you as
gently as any sucking Dove; I will roar and 'twere
any Nightingale.

[......needs play Pyramus.]
Well, I will undertake it.

[..................fail me not.]
We will meete, and there we may rehearse more
obscenely and couragiously. Take paines, be
perfect, adieu.

[..................oak we meet.]

Exeunt
[........Flute the Bellows-mender.]

Here Peter Quince.

[..................Thisbie on you.]

What is Thisbie, a wandering Knight?

[..................Pyramus must love.]

Nay faith, let me not play a woman, I have a beard coming.

[..........................hang us all.]

That would hang us every mother's son.

[..........................oak we meet.]

Exeunt
Manet

[.........Starveling the Taylor.]

Here Peter Quince.

[........................hang us all.]

That would hang us every mothers son.

[........................oak we meet.]

Exeunt
Manet

[..................Snout, the Tinker.]

Here Peter Quince.

[............................hang us all.]

That would hang us every mothers son.

[..............................oak we meet.]

Exeunt
Manet

[........................a play fitted.]

Have you the Lions part written?  
Pray you if be, give it me, for I am slow of study.

[........................hang us all.]

That would hang us every mother's son.

[........................oak we meet.]

Exeunt
Assess your own rehearsal and Performance

Remember the scene when the Mechanicals, performed their play of Pyramis and Thisby and how bad it was. Below are some on the things that can go wrong with a performance.

Look at the list below. Use it to check your group's work. If any of these things go wrong in your play talk about how to put them right.

1) Everyone speaking at the same time.
2) Speaking too quietly or mumbling words.
3) Showed lack of concentration by giggling.
4) Too much moving around.
5) Turning your backs to the audience.
6) Not enough variation of movements, therefore boring.
7) Good idea but too difficult for the group.
8) One person took over all the important parts.
9) Play is unfinished.
10) You ran out of ideas.
11) No real atmosphere or mood created.
12) Spent too much time thinking about costumes instead of rehearsing.
13) Couldn't keep in character throughout.
14) Plot (storyline) was a bit boring.
15) Plot was childish or silly.
16) Acting was hesitant or awkward.
17) Plot was not very easy to follow.
18) Someone or something put you off.
19) Group arguments over what to do.
20) Play was too long or too short.
Workshop Macbeth

A DRAMA/DANCE workshop based on the witches scene from Macbeth.

**DRAMA**

Create a witches spell.

1) Split the children into 3's

2) Get them to think of 2 or 3 things each for the recipe.

3) Create Witches body movement.

4) Practice Witches cackle.

5) Learn the chorus (witches voice): *Double, double, toil and trouble Fire burn and cauldron bubble.*

6) Children form a circle doing Chorus, Cackle and their ingredients.

7) Show each other their work.

**DANCE**

Create a witches dance.

1) Work Individually

2) Listen to a piece of music (e.g. Hall of the Mountain King/Grieg)

3) Find some twisted shapes.

4) Create a witch.

5) Travel (floor pattern); Cunning, Sneaky, Secretive, Wierd.

6) Flying on a broomstick.

7) Joining with 2 or 3 others in a circular dance around a cauldron.

8) Hands; Create a spell.

9) Show each other their work.
The exploits of Captain John Hawkins are mentioned in "Much Ado", here is a description of one of his voyages. John Hawkins, knighted in 1588, was the son of William Hawkins and the Hawkins family of Plymouth was one of the richest and most famous of the Elizabethan families of merchant-adventurers.

The first voyage of the Right Worshipful and valiant knight, Sir John Hawkins, sometimes Treasurer of her Majesty’s Navy Royal, made to the West Indies in 1562.

Master John Hawkins, having made divers voyages to the (Spanish) isles of the Canaries, and there by his good and upright dealing being grown in love and favour with the people, informed himself amongst them by diligent inquisition of the state of West India, whereof he had received some knowledge by the instructions of his father but had increased the same by the advertisments and reports of the people. And being amongst other particulars assured that the negroes were very good merchandise in Hispanola, and that store of negroes might easily be had upon the coast of Guinea, resolved himself to make trial thereof and communicated that device with his worshipful friends of London: namely, with Sir Lionel Ducket, Sir Thomas Lodge, Master Gonson, his father-in-law, Sir William Winter, Master Bromfield, and others. All which persons liked so well of his intensions that they became liberal contributers and adventurers in the action. For which purpose there were three good ships immediately provided: the one called the Salomon of burden of 120 tons, wherein Master Hawkins himself went as General: the second the swallow of 100 tonnes, wherein went for Captain Master Thomas Hampton: and the third the Jonas, a bark of 40 tons, wherein the master supplied the captain's room: in which small fleet Master Hawkins took with him not above 100 men for fear of sickness and other inconvenience, wherinto men in long voyages are commonly subject.

With this company he put off and departed from the coast of England in the month of October, 1562, and his course touched first at Teneriffe where he received friendly entertainment. From thence, he passed to Sierra Leone, upon the coast of Guinea, which place by the people of his country is called Tagarin, where he stayed some good time and got into his possession, partly by the sword, and partly by other means, to the number of 300 negroes at least, besides other merchandises which that country yieldeth. With this prey he sailed over the Ocean Sea unto the island of Hispanola, and arrived first at the port of Isabella: and there he had reasonable utterance of his English commodities, as also of some part of his negroes, trusting the Spaniards no further than that by his own strength he was still able to master them.
From the port of Isabella, he went to the Puerto de Plata, where he made sales, standing always upon his
guard. From thence also he sailed to Monte Christi, another port on the side of Hispanola and the last
place of his touching, where he had peaceable traffic and made vent of the whole number of his negroes: for
which he received in exchange such quantities if merchandise that he did not only lade his own three ships
with hides, ginger, sugar, and some quantity of pearls, but he freighted also two other hulks with hides and
other like commodities, which he sent into Spain.

And thus, leaving the island he returned and disembarked, passing out through the islands of the
Caicos without further entering into the bay of Mexico, in this his first voyage to West India. And so,
with prosperous success and much gain to himself and the aforesaid adventurers, he came home, and arrived
in the month of September, 1563.

QUESTIONS

1. Draw a map to show John Hawkins’ first voyage.
2. How long did John Hawkins’ first voyage take to complete?
3. Who told Hawkins about the "West India" & that it was a place where trade was good?
4. Who went on the voyage with John Hawkins?
5. Describe the ships that they took with them.
6. How many sailors went on the voyage?
7. Why did John Hawkins take a small company of men with him?
8. On what date did John Hawkins depart from the coast of England?
9. Where did he collect the Negroes that he later sold?
10. What methods did he use to collect these Negroes?
11. What three places did John Hawkins trade in?
12. What goods did John Hawkins receive in exchange for his Negroes?