TALES OF SHAKESPEARE: FOUND AT SEA

by NANCY BELL

EDUCATION TOUR RESOURCE GUIDE
Welcome and thank you for bringing Shakespeare Festival St. Louis to your school. Our mission at Shakespeare Festival St. Louis is to produce professional Shakespeare theatre, culminating in a free production in Forest Park and to celebrate both Shakespeare’s language and the artists he has inspired. We present Shakespeare and works inspired by Shakespeare. We are in Schools, in the Streets, and in the Park. Our work seeks to better the community, facilitate a diverse conversation, and encourage collaboration across disciplines.

With up to 100 school partnerships a year, our touring performances and workshops engage students in the timeless works of Shakespeare. The Festival Education staff has complied a collection of curriculum support materials in the form of a resource guide to compliment our 2017 touring production of TALES OF SHAKESPEARE: FOUND AT SEA. Our goal is for you to use the accompanying guide to provide your students with meaningful connections to Shakespeare’s work both before and after the performance.

Please feel free to reach out to us and tell us your thoughts. We would love to hear more about how you might use these activities in your classroom.

Enjoy the show,

JENNIFER WINTZER
Director of Community Engagement & Education
William Shakespeare, the “Bard of Avon,” was baptized at Stratford-upon-Avon on April 26, 1564. Since no birth records were kept, tradition holds that he was born approximately three days before baptism, and that he died on his birthday, but this is perhaps more romantic myth than fact, as April 23 is St. George’s Day, named for the patron saint of England.

His parents were John Shakespeare and Mary Arden, a landed heiress. John was a glover by trade, but also held the offices of alderman and later bailiff in Stratford (equivalent to a present-day mayor). William was the third of eight children in the Shakespeare household, three of whom died in childhood. We assume that Shakespeare went to the King’s New School (now Edward VI Grammar School), presumably because of his father’s position as bailiff. This would have meant that Shakespeare was exposed to the rudiments of Latin, rhetoric, logic, and literature.

On November 27, 1582, 18 year-old William married 26 year-old Anne Hathaway. Their first daughter, Susanna, was born six months later. Three years after Susanna, the Shakespeares bore twins, Hamnet & Judith, but Hamnet died in childhood at the age of 11, on August 11, 1596. It’s unclear how the young Shakespeare first came to London or to the stage. One theory holds that he was arrested as a poacher and escaped to London to avoid prosecution in Stratford; another holds that he joined a company of traveling players called Lord Strange’s Men, where he learned theatrical arts as an apprentice.

However, it is clear that between 1582 and 1592, during the reign of Queen Elizabeth I, Shakespeare became involved in the London theatre scene as a principal actor and playwright. By 1594, Shakespeare was listed as a shareholder in one of the most popular acting companies in London: the Lord Chamberlain’s Men. Led by Richard Burbage, one of the most famous Elizabethan actors, the Lord Chamberlain’s Men performed at the Rose Theatre, an outdoor stage on the banks of the Thames River. Around 1599, they constructed the Globe Theatre, perhaps the most recognizable Elizabethan playhouse. When King James I was crowned in 1603, he favored Shakespeare and the Chamberlain’s Men so much that the company was renamed the King’s Men. In 1608, the King’s Men leased the indoor Blackfriars Theatre in London, which served as their winter playhouse. The Globe Theatre stood until 1613, when it burned down during a performance of Henry VIII. Shakespeare retired to Stratford not long after, where he died on April 23, 1616, and was buried at Holy Trinity Church two days later.

In the years since Shakespeare’s death, he has become one of the most celebrated writers in history. His plays were not published until the 1623 First Folio, seven years after his death, compiled by John Heminges and Henry Condell, former players in the King’s Men. However, in the 1800s, his plays became so popular that many refused to believe that a glovemaker’s son from Stratford (with no university training) had written them. To this day some believe that Sir Francis Bacon was the true author of the plays; others choose to believe Edward DeVere, 17th Earl of Oxford, was the author. Still others would prefer to believe Christopher Marlowe, a fellow playwright, penned the lines attributed to Shakespeare. While speculation still runs rampant, what isn’t disputed is that William Shakespeare was the “Soul of the Age.”
November 17, 1558
Accession of Queen Elizabeth
April 26, 1564
William Shakespeare’s Baptism
September 4, 1568
Election of John Shakespeare as Bailiff of Stratford

November 27, 1582
Shakespeare marries Anne Hathaway
May 26, 1583
Susanna Shakespeare’s Baptism
February 2, 1585
Hamnet & Judith Shakespeare’s Baptism
May 30, 1593
Death of Christopher Marlowe
August 11, 1596
Burial of Hamnet Shakespeare
October 20, 1596
John Shakespeare Granted Coat of Arms
May 4, 1597
Shakespeare Buys New Place in Stratford
1599
Opening of the Globe Theatre

February 8, 1601
Essex Rebellion against Elizabeth I
September 8, 1601
Burial of John Shakespeare
March 24, 1603
Death of Queen Elizabeth I
May 19, 1603
King James I creates The King’s Men
November 5, 1605
Gunpowder Plot to Destroy Parliament
June 5, 1607
Marriage of Susanna Shakespeare to Dr. John Hall
September 9, 1608
Burial of Mary (Arden) Shakespeare
1608
King’s Men buy Blackfriars Theatre
1609
Publication of Shakespeare’s Sonnets
June 29, 1613
Fire at the Globe Theatre
February 10, 1616
Marriage of Judith Shakespeare to Thomas Quiney

March 25, 1616
William Shakespeare Signs his Will
April 23, 1616
William Shakespeare Dies
April 25, 1616
Burial of William Shakespeare
November 1623
First Folio Published by John Heminges & Henry Condell

November 1623
First Folio Published by John Heminges & Henry Condell

Shakespeare Timeline

1589-90
HENRY VI, PARTS 1 - 3

1590-94
EDWARD III

1592-94
RICHARD III
THE TWO GENTLEMEN OF VERONA
THE TAMING OF THE SHREW
TITUS ANDRONICUS
THE COMEDY OF ERRORS

1594-97
ROMEO AND JULIET
THE MERCHANT OF VENICE

1595
RICHARD II
LOVE’S LABOUR’S LOST

1595-96
KING JOHN
A MIDSUMMER NIGHT’S DREAM

1596
SIR THOMAS MORE

1596-97
HENRY IV, PART 1
THE MERRY WIVES OF WINDSOR

1598
HENRY IV, PART 2
HENRY V
MUCH ADO ABOUT NOTHING

1599
AS YOU LIKE IT
JULIUS CAESAR

1600-03
HAMLET
TROILUS AND CRESSIDA
TWELFTH NIGHT
ALL’S WELL THAT ENDS WELL

1604
MEASURE FOR MEASURE
OTHELLO

1605-06
KING LEAR
MACBETH

1607-08
CORIOLANUS
ANTONY AND CLEOPATRA
TIMON OF ATHENS
PERICLES

1609
SONNETS
CYMBELINE

1610-11
THE WINTER’S TALE
THE TEMPEST

1612-14
HENRY VIII
THE TWO NOBLE KINSMEN
Materials Needed: Handout for “Shakespeare’s Globe” (p. 13), scissors, glue

In this activity, students will create a paper model of the Globe Theatre using the handout.

The original Globe opened in 1599 in London on the south bank of the Thames River, in an area now known as Bankside. The Globe was the principal playhouse of the Lord Chamberlain’s Men (who would become the King’s Men in 1603), of which William Shakespeare was a shareholder, playwright, and actor. Many of his most famous plays were first staged at the Globe, including *Julius Caesar*, *Macbeth*, *Othello*, *King Lear*, and *Hamlet*. 

On June 29, 1613, the Globe Theatre went up in flames during a performance of *Henry VIII*. A theatrical cannon, set off during the performance, misfired, igniting the wooden beams and thatching. According to one of the few surviving documents of the event, no one was hurt except a man who put out his burning breeches with a bottle of ale.

Like all the other theatres in London, the Globe was closed down by the Puritans in 1642. It was destroyed in 1644 to make room for tenements. Its exact location remained unknown until remnants of its foundations were discovered in 1989 beneath the car park of Anchor Terrace on Park Street.

*For further exploration of Shakespeare and the Globe:*

BrainPOP (Shakespeare): [https://www.youtube.com/watch?v=dSUq8eO50og](https://www.youtube.com/watch?v=dSUq8eO50og)

Globe Theater Tour (short): [https://www.youtube.com/watch?v=m3VGa6Fp3zI](https://www.youtube.com/watch?v=m3VGa6Fp3zI)

Globe Theater (long): [https://www.youtube.com/watch?v=m3VGa6Fp3zI](https://www.youtube.com/watch?v=m3VGa6Fp3zI)
During a severe thunderstorm, Marnie, a young girl, is upset that her Dad is moving out of their house and her parents are divorcing. In order to help her understand these changing circumstances for her family and with the help of some of Marnie's stuffed animals, they perform scenes from three Shakespearean plays: *Pericles, King Lear*, and *A Midsummer Night's Dream*. Below are partial synopses of the plays and the scenes referenced in *Found At Sea*.

### Pericles, Prince of Tyre

**Pericles** (PEH-ri-kliz) saves the city of Tarsus (TAHR-suhs) from famine, earning the respect of governor **CLEON** (KLEE-ahn) and his wife, **DIONYZA** (DEYE-ub-NEYE-zuh). Pericles is then shipwrecked and washed up on the shores of Pentapolis (pehn-TAA-pub-luhs), where he is rescued by fishermen. They take him to King **SIMONIDES** (seye-MAHN-ub-deez), who is celebrating the birthday of his daughter **THAISA** (TEYE-i-sub) with a grand tournament, which Pericles wins. Pericles and Thaisa, now pregnant, sail for Tyre. During the storm, Thaisa dies giving birth to a daughter, **MARINA** (muh-REE-nuh), and is buried at sea. Pericles lands at Tarsus and entrusts Marina to the care of Cleon and Dionyza. Thaisa’s coffin lands at Ephesus (EHF-i-suhs), where she is revived by the physician **CERIMON** (SEH-ri-mahn). She enters the temple of Diana as a nun. Fourteen years later, Dionyza grows envious of Marina and arranges her murder, but she is abducted by pirates and taken to Mytilene (MIT-i-LEE-nee), where **LYSIMACHUS** (leye-SIM-uh-kuhs), the governor, is greatly impressed by her honesty and virtue. Pericles, still wandering the seas, arrives by chance in Mytilene, and Lysimachus has Marina brought aboard in an attempt to rouse Pericles from his sorrows. When their conversation reveals her to be his daughter, Pericles is overjoyed. In a dream, the goddess Diana directs him to her temple at Ephesus to be reunited with his wife Thaisa.

### A Midsummer Night’s Dream

**OBERON** (OH-buh-ruhn) and **TITANIA** (tit-TAHN-yuh), King and Queen of Fairies, argue over a young Indian boy, whom Oberon asks Titania to give him. But Titania responds that the boy’s mother was a devotee of hers before she died; in honor of his mother’s memory, Titania will hold the boy near to her. She invites Oberon to go with her to dance in a fairy round and see her nightly revels, but Oberon declines, saying that they will be at odds until she gives him the boy. Their confrontation has epic consequences in the natural world around them, as storms roar in the sky, plants and flowers are wilting, crops and animals are dying, and more signs that nature is out of balance, in much the same way that Marnie’s parents are estranged as a thunderstorm rages outside.

### King Lear

**King LEAR** (LEE-r) wants to retire and divide his kingdom amongst his three daughters: **GONERIL** (GAHN-ub-rubh), **REGAN** (REE-guhn), and **CORDELIA** (kawr-DEE-lyuh). In order to prove their worth, Lear commands his daughters to tell him how much they love him. Interested in power and possession, Goneril and Regan flatter their father and try to best each other in their compliments. Cordelia, however, says that she will “return those duties back as are right fit.” Lear does not see this as a compliment and flies into a rage, banishing Cordelia from Britain and dividing her share between Goneril and Regan.
**THEMES IN FOUND AT SEA**

**LOVE**

“*You have begot me, bred me, loved me: / I return those duties back as are right fit...*” —Cordelia (King Lear)

The theme of love takes many forms throughout the play: Marnie and Dad’s love for one another, a child’s love of her stuffed animals, and the love found in relationships of Shakespeare’s characters. Love is central to the stories Marnie and Dad tell, also. Nature is in turmoil because Oberon and Titania have fallen out of love; familial love bonds of Pericles, Thaisa, and Marina across great distance and time, creating an instant connection when Pericles and Marina are reunited; and the daughters of King Lear demonstrate flattering, pretend protestations of love from Goneril & Regan and humble, honest love from Cordelia.

**TRANSFORMATION**

“*O you gods! Why do you make us love your goodly gifts, / And snatch them straight away?*” —Pericles

The most evident example of the theme of transformation is Marnie’s “creatures” that come to life when she and Dad act out their scenes from Shakespeare’s plays. More subtle are the transformations the characters undergo throughout the play. Marnie begins the story feeling furious towards Dad, who, in turn, tries to compel Marnie to accept he is moving out, a result of the divorce that has painfully transformed the family. But by the end of the play, both Marnie and Dad have transformed positively: they understand each other more and now have a stronger relationship.

**LOYALTY**

“So young, my lord, and true.” —Cordelia (King Lear)

The theme of loyalty takes many forms throughout the play, and loyalty can feel very similar to the theme of love as discussed above. Though unseen to Marnie and Dad, the animal creatures demonstrate fierce loyalty to Marnie, articulating her inner thoughts towards Dad. Marnie questions her father’s loyalty, which he continues to confirm through the Shakespearean stories he tells. King Lear’s daughters Goneril and Regan falsely proclaim their loyalty to their father, while the youngest, Cordelia, stays true to herself and will not lie to her father, which angers him. When Oberon and Titania argue, Oberon demands the changeling boy; he believes Titania should remain loyal to him, but he, like Lear, appears to confuse loyalty with obedience.

**GENEROSITY**

“...it is in the nature of the sea to return what it has taken.” —Dad

The play referenced most often in *Found At Sea* is *Pericles, Prince of Tyre*. When misfortune and tragedy strike, the titular Pericles relies on the generosity of others he meets, such as the fishermen who rescued him from the shipwreck, the friends Cleon and Dionyza who care for Marina, and the adult Marina who comforts Pericles in his saddest moment. Dad also displays generosity in his animated acting of the tales of Shakespeare with Marnie to help her make sense of the world even when it confuses and upsets her.
CAST OF CHARACTERS

Our touring adaptation of *Found At Sea* is an original play that includes scenes from Shakespeare’s plays *Pericles*, *A Midsummer Night’s Dream*, and *King Lear*.

REAL PEOPLE

MARNIE—A girl of eight, very bright, persistent, imaginative, and stubborn.
DAD—Extremely involved and loving father, passionate about Shakespeare

CREATURES

HEDGEHOG—Mostly mute, adorable, and timid.
DOLL—Employs tough love, demanding, tells it like it is.
BEAR—Nurturing, sensitive, thoughtful, and patient.

INTERVIEW WITH THE PLAYWRIGHT: NANCY BELL

1. Can you describe the process of developing an original play?
Writing a play starts with just one idea. *Found at Sea* started out as a few lines that popped into my head one day, a poem about how no matter what happens to your family, even if they get torn apart like the family in *Pericles*, they are still your family, forever. From that one original idea, I just put two characters in a room and “listened” to what they were saying to each other in my imagination. I wrote down what I heard in my head, and let my imagination go.

2. How can Shakespeare’s works continue to be relevant to contemporary audiences?
Unlike other playwrights before him, Shakespeare was very curious about what all people—rich or poor, male or female, educated or uneducated—had in common. He wanted to talk about what every human being thought about deep inside. Love, family, death, curiosity about why we are on this planet—these are things that a king, a poor fisherman, a criminal, a scholar, or an illiterate shepherd worry about, and that’s what Shakespeare writes about them. And it turns out that we worry about these things, too, so we still like Shakespeare.

3. What would you like students to take away from this performance?
In families and in life, there are changes, and a lot of them are losses. Divorce is one of those changes. Kids who experience divorce lose the way of being a family they always knew before. That feels incredibly sad, and it might feel like you will never feel happy again. But you are still you, your parents are still your parents, and you are still a family, even if you don’t all live together anymore. And you will feel better about it after a while, especially if you talk about how you feel. Stories from Shakespeare and from other places help you think and talk about sad things while still have a good time laughing or being involved in an imaginary adventure.

4. What advice do you have for students that want to pursue careers in theatre?
Performing is fun, but there are other ways to participate in theatre—like designing, directing, writing, producing or teaching—that are great, too. When you go to see a play, all you see are the actors, but what you don’t see is all the many people who worked behind the scenes to make the play happen, and those careers are sometimes even more rewarding than performing. The best thing about a career in theatre is that theatre people tend to be warm and welcoming, and we have a history and culture of acceptance.

5. Who are some current playwrights you follow whose works students can explore and/or perform?
My favorite playwright for young audiences is Mike Kenny. His play *Walking the Tightrope* inspired me to write plays for children that dealt with serious things while still being fun to watch.
Objective: Create your own interpretation of Shakespeare’s plays as in *Found At Sea*.

- Identify necessary objects and costume pieces for *Pericles*, *A Midsummer Night’s Dream*, or *King Lear*.

- Sketch a scenic design for one of those plays (using the above rendering as an example).

- Individually or in groups, create costumes for Pericles & Marina, Oberon & Titania, or Lear & Cordelia using found objects (pillows, stuffed animals, etc).

- Create a version of that set with what is available in the classroom (desk, chair, etc).

Post-Activity Discussion:

- How did other groups or students interpret the set and costumes?

- Did anyone use an object in a way that you didn’t expect?
**ACTIVITY: MAGICAL CLIMATE CHANGE**

**OBJECTIVE:** To understand the status of Oberon and Titania in Act 2, Scene 1 and the effects of their argument on the fairy and human worlds. Students recap on their understanding of the dispute between Titania and Oberon. They then look at Titania’s descriptions of the adverse weather conditions caused by their argument and explore the imagery in Shakespeare’s language.

**DISCUSSION:** Start with everyone sitting on chairs in a circle. Recap with students what we know about Oberon and Titania: who are they, what are they arguing about and why might this be? Explain to students that as a king and queen, Oberon and Titania each have a train of faithful followers and that these followers can help the audience to understand what is going on. Ask:

- How do you think the followers react to the argument?
- Where do you think they are during the argument?

Using handout 1 on page 14, ask students to come and sit at one end of the room to allow the largest stage space possible for the class to perform. Ask for volunteers to be Oberon and Titania. Ask five students to be Oberon’s train, five to be Titania’s train and one to be the changeling boy in Titania’s train. Everyone else will be the ‘directors’ who will remain seated, watching the action as it unfolds. Discuss where the characters should enter from and to in the stage space; negotiate two separate ‘entrances’ and mark them with chairs. Oberon and his train should go to one of these entrances and Titania and her train to the other. Ask the directors:

- Who comes in first? Is their train with them?
- What mood are the characters in before they meet? Does this change when Oberon and Titania see each other?
- How do the rest of Titania’s train react to the changeling boy? (for example, they might be playing with him and then attempt to hide him as soon as they see Oberon.)
- How do Titania and Oberon’s followers react to one another?

Ask ‘Titania’ and ‘Oberon’ to play the scene, while the directors watch carefully and decide what they think the followers and changeling boy should be doing during the scene, bearing in mind their thoughts about why Titania and Oberon are acting the way they are. Try out three or four ideas and negotiate which version is to be used. Finally, perform the scene.

Ask:

- What difference does it make to the scene when Oberon and Titania have their followers there?
- Why do you think Shakespeare put the fairy ‘train’ into this scene?

**MAIN ACTIVITY:** Explain that in the full version of this scene, Titania is worried about the effect that her argument with Oberon is having on the human world. She describes all the bad things that are happening, as a result of their anger, to all the ordinary people of the land who live outside the luxury of the Athenian palace.

Divide students into four groups, and give each group a copy of one section of Titania’s speech (Handout 2, page 15).

In turn, ask the students in each group to read aloud the overview of what is being described in their section of speech, followed by Titania’s words. Their task, as a group, is to create a storyboard of their section which includes the words themselves and images to illustrate the words. They may like to use magazines or search on computers for suitable images. They should first discuss as a group what these images might be and then decide how best to share out the task. Encourage them to find out what any unusual words mean by using dictionaries.

They can use the words themselves as pictures. For example, they could write ‘contagious fog’ in letters that look like fog or clouds; or write the whole line in ‘fog’ writing as though it is falling from the sky to the land to illustrate how the fog ‘falls in the land.’

The displays could be worked on further for homework and ten minutes of a future lesson given to groups to put all their work together as a ‘poster’ for their group display. The work can then be displayed as a reminder of the deep impact that the fairy world has on the humans, and as a visual reminder of the impact of Shakespeare’s language.
The Bard of Avon used at least 15,000 different words in his plays and poems (some theorize close to 30,000), compared to the King James Bible, which used only 8,000. In addition, as Michael Macrone, author of the book *Brush Up Your Shakespeare!* explains, it’s difficult to figure out who first coined a word or phrase, but the Oxford English Dictionary (OED) credits Shakespeare with coming up with over 500 original words.

You can find a great list of Shakespeare’s “Frequently Encountered Words” on the *Shakespeare’s Words* website: [http://www.shakespeareswords.com/FEW](http://www.shakespeareswords.com/FEW)

### ACTIVITY: A WORD FROM THE BARD

Materials needed: Handout (p. 16), Index cards, large sheets of paper, markers.

- Prior to class, prepare individual index cards based on the handout on page 16.
- Select a time-keeper from the class; he/she/they will also record the team points on the board.
- Divide the class into two to four groups.
- Select a person from each group who will be responsible for putting a hand up when the team has figured out a word. This person will be able to look at the word being drawn in advance, but he/she/they MAY NOT give hints about the word to others on the team, nor tell the player who is drawing how to draw the picture.
- Have teams count off to see who will go first, second, third, etc.
- Post large sheets of newsprint paper and markers in each team’s area. Or use an easel or whiteboard if available.
- Give one member from each team a word to draw from your stack of index cards with Shakespeare’s words. Show the word on the card or quietly say the word in the player’s ear. All teams get their word at the same time. They will have 45 seconds in which to draw and guess their word.
- The first team to guess correctly gets a point for the word.
- Give the next player from each team the next word. Repeat until each person has had one or two turns.

*NOTE: If you wish to simplify the game for younger students or to save time, record the full list of words to be drawn on the board or distribute a list to each team. Students will search for, rather than guess, the word that is being drawn.*
Understanding the way Shakespeare structured his verse can be a great tool when trying to unlock more about a character’s emotional state, mood, and intentions. Also, like a musical score, the structural choices Shakespeare made help the reader and/or speaker to naturally feel the tempos and rhythms of the language. There was very little time to rehearse in Shakespeare’s days, so this was a quick way for actors to get inside the minds and hearts of his characters.

Today we speak in what is called prose, “regular” speech that doesn’t have a specific pattern or rhythm to it. While Shakespeare sometimes wrote in prose (as in the scenes with the mechanicals), 80% of *A Midsummer Night’s Dream* is written in a specific type of verse (or poetry), called blank verse. Blank verse is unrhymed iambic pentameter—a line of ten syllables that has a rhythm like a heartbeat. The first syllable (or beat) is unstressed and the second is stressed; this particular pair is called an “iamb.”

Here’s a line of unrhymed iambic pentameter from *A Midsummer Night’s Dream* (note the marks of *scansion*):

~ / ~ / ~ / ~ / ~ / ~ / ~ / ~

*How hap-py some o’er oth-ers some can be!*

While this is the basic structure of unrhymed iambic pentameter, Shakespeare loved to break his own “rules,” and did so intentionally to indicate a heightened emotional state. For example, in one of the most famous lines ever written, Shakespeare adds a syllable to the beginning of Hamlet’s soliloquy in Act 3, Scene 1 of *Hamlet*, giving it what is called a “feminine ending” (eleven beats instead of ten):

~ / ~ / ~ / ~ / ~ / ~ / ~ / ~

*To be, or not to be, that is the quest-ion...*

Some questions to consider when analyzing a line like this with students could be:

- Why do you think Shakespeare chose to end the line with an unstressed syllable? (A “feminine ending?”) What does that tell us about how Cassius feels?
- If iambic pentameter represents a normal heartbeat, how do you think Shakespeare’s language changes when a character is terrified, excited, depressed, angry, etc. (Helpful hint: have students imagine what happens to their heartbeat when they experience these emotions.)

**LITERARY DEVICE EXAMPLES IN A MIDSUMMER NIGHT’S DREAM**

**SIMILE:** a comparison of two different things that often uses “like,” “than,” or “as.”

“And then the moon, **like to a silver bow** / **New-bent in heaven,** shall behold the night / **Of our solemnities.**” – Hippolyta; 1.1

**METAPHOR:** a “condensed” comparison that expresses a complex idea in a precise way.

“What **angel** wakes me from my flowery bed?” – Titania; 3.1

**ANTITHESIS:** setting one idea against another.

“**Not Hermia but Helena I love:** / **Who will not change a raven for a dove?**” – Lysander; 2.2

**DRAMATIC IRONY:** a kind of irony that occurs when the meaning of the situation is understood by the audience but not by the characters in the play.

“**Man is but an ass, if he go about to expound this dream.”** – Bottom; 4.1

**ALLITERATION:** Repeated consonant sounds.

“**Thorough bush, thorough brier, / Over park, over pale, / Thorough flood, thorough fire,**” – Fairy; 2.1

**PERSONIFICATION:** Giving human characteristics to an abstract idea or something which is not human.

“**Why should he stay, whom love doth press to go?**” – Lysander; 3.2

**IMAGERY:** Describing offstage action, encouraging audiences to use their imagination.

“I know a bank where the wild thyme blows, / Where oxlips and the nodding violet grows, / Quite over-canopied with luscious woodbine, / With sweet musk-roses and with eglantine.” – Oberon; 2.1
**PRE-SHOW QUESTIONS**

- Have you ever had a really hard time making an important decision? If yes, how did you finally decide what to do?

- Describe a moment when you disobeyed an authority figure (parents, teachers, etc.)

- Tell a story of when you had an argument with a close friend.

- Describe a dream you had that felt real.

**POST-SHOW QUESTIONS**

- How does the way Marnie and Dad speak sound different from how the characters in Shakespeare’s plays speak?

- Do you have a story that you enjoy reading with your family?

- What cheers you up when you are sad or angry?

- Can you think of a time that you heard or read in the news about families being separated?
Enter Oberon, the King of Fairies, with his train, and Titania, the Queen, with hers.

OBERON: Ill met by moonlight, proud Titania.

TITANIA: What, jealous Oberon? Fairies, skip hence. I have forsworn his bed and company.

OBERON: Why should Titania cross her Oberon? I do but beg a little changeling boy To be my henchman.

TITANIA: Set your heart at rest: The fairy land buys not the child of me.

OBERON: Give me that boy.

TITANIA: Not for thy fairy kingdom. Fairies, away.

Exit Titania and her train.

OBERON: Well, go thy way: thou shalt not from this grove Till I torment thee for this injury.
TITANIA
Therefore the winds, piping to us in vain,
As in revenge, have sucked up from the sea
Contagious fogs, which falling in the land
Hath every petty river made so proud
That they have overborne their continents.

The ox hath therefore stretched his yoke in vain,
The ploughman lost his sweat, and the green corn
Hath rotted ere his youth attained a beard.
The fold stands empty in the drownéd field,
And crows are fatted with the murrion flock.

The nine-men’s morris is filled up with mud,
And the quaint mazes in the wanton green
For lack of tread are undistinguishable.
The human mortals want their winter here:
No night is now with hymn or carol blessed.

Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound.
And through this distemperature we see
The seasons alter.
mountaineer  fairy-land  enmesh
fortune-teller   worthless  eventful
bandit  long-legged  eyesore
watch-dog  pale-faced  lackluster
schoolboy  hot-blooded  outbreak
football  flea-bitten  quarrelsome
worm hole  green-eyed  radiance
horn-book  upstairs  reclusive
shooting star  downstairs  seamy-side
dew-drop  skim milk  stealthy
moonbeam  obscene  submerge
dew-drop  hot-blooded  time-honored
slow  epileptic  undervalued
alligator  wormhole  unmitigated
dawn  household  unreal
lady-bird  laughing stock  well-read
luggage  naked truth  whirligig
eyeball  relationship  denote
love-letter  advertising  gossip
puppy-dog  assassination  rant
farmhouse  bedazzled
bedroom  dishearten