

# STUDY GUIDE



TheatreSquared presents  
**The Complete Works  
of William Shakespeare  
(Abridged)**

BY ADAM LONG, DANIEL SINGER  
and JESS WINFIELD

SEPTEMBER 4-20, 2009  
FAYETTEVILLE, ARKANSAS

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## ABOUT THEATRESQUARED

*"We believe that theatre, done well and with passion, can transform lives and communities."*—from the T2 Vision Statement

TheatreSquared (T2), founded in 2005, is a regional professional company dedicated to creating exceptional works of theatre. Merging strong artistic vision with innovative educational programs, TheatreSquared develops new audiences through creative partnerships, and fosters economic and artistic growth in Northwest Arkansas.

T2's annual season of plays includes four productions and the Arkansas New Play Festival of emerging works. Productions are presented in the 130-seat Studio Theatre at Nadine Baum Studios, a Walton Arts Center venue, in downtown Fayetteville, Arkansas.

In addition to its season of theatrical works, T2 creates innovative educational programming including student and teacher workshops, professional training academies, and immersive student matinees and discussions.

# C A S T



**Jim Goza**  
makes his TheatreSquared debut. He has most recently been seen as Freddy in *Dirty Rotten Scoundrels: The Musical* for the University of Arkansas under the direction of Amy Herzberg. He is a senior at the University of Arkansas where he studied the dramatic arts. Interested in theatre since an early age, he is working toward making it his career.



**Jordan Haynes**  
makes his TheatreSquared debut. He is currently enrolled in the B.A. Drama program at the University of Arkansas, where for the past three years he has been involved in numerous shows including leading roles as a part of the ensemble cast of *All in the Timing*, *Vince in Tape*, and John Barrymore in *I Hate Hamlet*, as well as major roles in the Not-A-Penny Productions of *Plan 9 from Outer Space the Musical* and *Form*. He studied improvisation and sketch writing at The Second City in Chicago.



**Liam Selvey**  
previously appeared as Bobby in TheatreSquared's *Look Away* by Robert Ford (Arkansas New Play Festival, 2009). He has been a professional juggler for over a decade. His acting credits at University of Arkansas in Fayetteville include Barker in *Seller Door*, Ritchie in *Bleacher Bums*, Ensemble in *Dirty Rotten Scoundrels*, Topper in *A Christmas Carol*, Frank Lubey in *All My Sons* and Officer Kelton in *Plan 9 From Outer Space The Musical*.

## PRODUCTION WHO'S WHO

### Morgan Hicks

director

holds a Bachelor of Fine Arts in Acting from Arkansas State University, and studied political theatre at the University of Ulster in Northern Ireland. She received her Master of Arts in Performance Studies from Missouri State University and a Master of Fine Arts in Directing from the University of Arkansas. Morgan has worked in Arkansas, Missouri and Illinois as a director, teaching artist and arts administrator, notably serving as Company Manager of Bare Stage and General Manager of Writer's Theatre in Chicago. She is one of the co-founders of TheatreSquared where she currently serves as Director of Education and Program Development, and recently directed *The Mystery of Irma Vep* and *Fully Committed*. Morgan teaches at Arkansas Governor's School and the University of Arkansas.

### Shawn Irish

scenic designer

has designed for TheatreSquared *Drawer Boy*, *The Mystery of Irma Vep*, *Jacob Marley's Christmas Carol*, *Noodle Doodle Box*, *Moonlight & Magnolia* and *My Father's War*. He recently designed Arthur Miller's *The Price* for Northern Stage. His award-winning lighting design for *Big Love* was featured in *Theatre Design and Technology* and *American Theatre* magazines and at the Prague Quadrennial Exhibit in 2007. He holds an MFA from the University of Arkansas in 2007 and serves as Assistant Professor and Lighting Designer at West Texas A&M. [www.shawnirish.com](http://www.shawnirish.com)

### Steve Wilhelm

technical director  
lighting designer

started as a light board operator in Branson, Missouri in 1991. He has been working on professional productions in one form or another ever since. As his experience grew, so did the scale of the shows. From small vaudeville stage to arena size concerts, he has been part of the team that makes these events happen. He has traveled around the country working at Performing Arts Centers, Civic Centers and Atlanta's Center for Puppetry Arts, until creating the Event Production Group of Fayetteville in 2007.

### Ashley D. Cohea

stage manager

is in her third season as TheatreSquared's resident stage manager. She also runs the light board for all T2 shows, and often serves as the company's Master Electrician. Previously, she has stage managed for the Northwest Arkansas Dance Coalition and has designed lighting for several productions for Sager Creek Arts Center in Siloam Springs, AR. Ashley holds a BA in Drama from the University of Arkansas, where she stage managed *A Midsummer Night's Dream*, *Love Rides the Rails*, and *Peribanez*. While at the University of Arkansas, she also designed the lighting for *Dinner with Friends*, *The Underpants*, and the world premiere of *2a.m. (A. Ipha M. ale)*.

## SUMMARY OF THE PLAY

### How can 3 actors portray all 37 of Shakespeare's plays ?

Jim plays:

Benvolio

Juliet

Tybalt

Luvenia

Othello

MacDuff

Cleopatra

Richard III

Claudius

Gertrude

Ophelia

Jordan plays;

Titus Andronicus

Macbeth

Antony

King John

Henry III

Hamlet

Liam plays:

Samson

The Prince

Romeo

Nurse

Friar

Julius Caesar

King Lear

Henry IV

Hoartio

Pollonius

Laertes

The three actors (Liam, Jordan and Jim) introduce themselves to the audience, and explain to us that although they love Shakespeare very much they have never been cast in a Shakespearean play. As actors, they feel that they can't be taken seriously until they remedy this situation, and they ask the audience to help them in their mission to put all 37 of Shakespeare's plays on their resumes in one night.

They choose to begin with *Romeo and Juliet*, Shakespeare's timeless romance. They perform select scenes from this play beginning with the prologue, and ending with a musical epilogue. Next, Jordan parodies *Titus Andronicus*, Shakespeare's first and bloodiest tragedy, by portraying it as a cooking show on the Food Network. Othello is modernized and becomes a rap song. The rest of the first act demonstrates most of the other plays, with all of the comedies being combined into one convoluted reading (the justification being that they all recycle the same plot devices anyway) and all of the histories being acted out through a football game with the crown as the football. Macbeth, Julius Caesar and Antony and Cleopatra all make an appearance. And there is an attempted scholarly discussion of the Shakespeare Apocrypha..

Our actors believe that they may have accomplished their goal, but soon realize that one play remains - Shakespeare's greatest work - *Hamlet*! Jim becomes nervous and petulant about this and runs out of the theater with Jordan chasing him. Liam is left to entertain the audience by himself - which forces him to get quite creative with Shakespeare's 154 sonnets. Soon, Jordan drags Jim back and they are back on track to perform *Hamlet*.

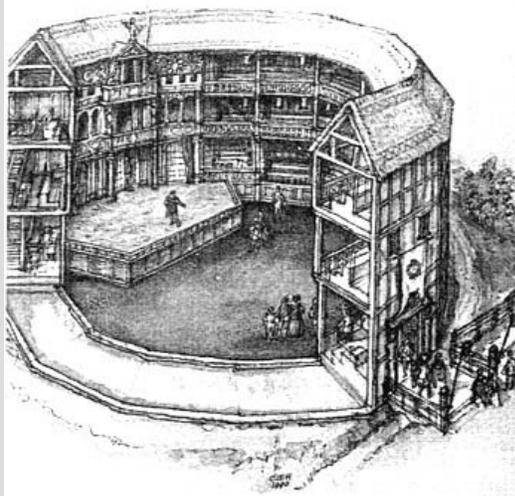
The audience gets involved during this segment when one audience member is asked to portray Ophelia for the Nunnery Scene. The rest of the audience makes up Ophelia's subconscious, with three sections that each represent her ego, superego, and id. After they finally get through *Hamlet* - and therefore all 37 of Shakespeare's plays - they celebrate by doing it faster - even faster and then backwards.

## THE COMPLETE WORKS

1592	Henry VI Part I
1592-93	Henry VI, Part II
1592-93	Henry VI, Part III
1594	Titus Andronicus
1594	The Comedy of Errors
1593-94	Taming of the Shrew
1594-95	Two Gentlemen of Verona
1594-95	Love's Labour's Lost
1594-95	Romeo and Juliet
1595-96	A Midsummer Night's Dream
1596-97	The Merchant of Venice
1597-98	Henry IV, Part I
1597-98	Henry IV, Part II
1598-99	Much Ado About Nothing
1598-99	Henry V
1599-00	As You Like It
1600-01	Julius Caesar
1601	Richard II
1600-01	Richard III
1600-01	Hamlet
1600-01	The Merry Wives of Windsor
1602	Twelfth Night
1602-03	All's Well That Ends Well
1604	Troilus and Cressida.
1604	Measure for Measure
1604-05	Othello
1606	King Lear.
1605-06	Macbeth
1606-07	Antony and Cleopatra
1607-08	Coriolanus
1607-08	Timon of Athens
1608-09	Pericles
1611	The Tempest
1611-12	Macbeth
1611-12	Cymbeline
1611-12	The Winter's Tale
1612-13	Henry VIII
1612-13	The Two Noble Kinsmen



Jim Goza, Liam Selvey and Jordan Haynes in Theatre Squared's production of "The Complete Works of William Shakespeare (abridged)", September 2009.



## THE GLOBE

Most of Shakespeare's plays were originally performed in The Globe. James Burbage (the father of Shakespeare's star actor, Richard – who originated the roles of Hamlet, King Lear, Othello among others) owned a theatre called simply The Theatre. When the owner of the land refused to renew his lease, James and his son, along with about a dozen actors and thugs, dismantled the entire building one winter's night in 1599 and used the wood to build the Globe in a different location in South London (the rough side of town).

The Globe was a polygonal, roofless building that provided balcony seats (known as the gallery) for the wealthy and standing-room only space on the dirt floor for the common people ('the groundlings').

During a production of Henry VIII on June 29, 1613, fireworks which were used to announce the entrance of the king ignited the thatch on the roof of the gallery and burned The Globe to the ground. Even after being rebuilt, the Globe never retained its previous glory.

## WHERE AM I

Goal: Creating an environment through written language.

During Shakespeare's time, sets and costumes were not very elaborate. With their own clothes & a few props his actors were able to engage thousands of people.

What are the three unique locations where the action of a play about your life would take place? How are they different from one another?

Choose a location that is extremely familiar to you and write a detailed descriptive paragraph that brings this place to life. Make sure to engage all 5 senses.

How does this space make you feel?

What does it smell like?

What does it look like?

What textures would you feel?

What sounds would you hear?



## SHAKESPEARE'S MOVIE PITCH

GOAL: identify common themes in Shakespeare's plays and how his plots are still used in modern literature.

In "The Complete Works of William Shakespeare (abridged)", the actors observe that Shakespeare borrowed ideas from other authors. They claim that he took three or four good ideas and milked them into 16 comedies. Many people argue that there are only a few ideas out there, and that most modern films just rework the same plots over and over again.

Think of a movie, TV episode or something that happened in your life that revolves around one of the following themes and write a brief detailed synopsis of what happened in that particular scene.

1. Boy meets girl. There is a period of conflict before they become friends. There is a misunderstanding, followed by separation, followed by reconciliation. Sometimes, the boy and girl meet and like each other but there are forces (parents, social class, religion, race) that interfere with their happiness.
2. A group of characters travel from point A to point B, having various adventures along the way.
3. A group of characters have to escape from confinement or a bad situation.
4. The good guys have to defeat the bad guys.
5. The heroes set out to trick some person who needs to be taught a lesson.
6. Two mismatched people are forced to work together and end up becoming buddies.
7. The hero is thrown into a situation with moral ambiguities and conflict of interests, and has to do the noble thing.

Find a partner who has written a story about a different plot than you. Work together to write a movie "pitch" (about 2 pages long) allowing these two scenarios to interweave and connect to one another.

## SHAKESPEARE'S "NEW" WORDS

Goal: Identify ways in which new language is introduced to the English language

In all of Shakespeare's written works, he uses a total of 17,677 words. Of those, he made up over 1,700 of them. Here are a few. Do you know what they all mean? If not, look them up in the dictionary!

accommodation, amazement, apostrophe, assassination, bloody, bump, clangor, control, countless, courtship, critic, critical, dishearten, dislocate, dwindle, elbowroom, eventful, exposure, fancy-free, fair-play, fitful, frugal, generous gnarled, heartsick, housekeeping, hurry, impartial, inauspicious, indistinguishable, lackluster, lapse, laughable, leapfrog, lonely, majestic, misplaced, monumental, multitudinous, obscene, perusal, pious, premeditated, radiance, reliance, road, sanctimonious, submerge, suspicious

Language was extremely important to Elizabethans, the English language was very flexible because standardized spellings and pronunciations of words were not yet established. People had a love for the sounds of words and they loved to make up new words. Storytelling and fancy wordplay was a way of life. Preachers, politicians, lovers, and soldiers were all expected to speak with vivid, ornate distinction even though few people could read.

How would you create a new word?

1. Write down 10 words that are new to the English language. Where do you think they came from?
2. Create 5 of your own words, using three of the following strategies:
  - Changing a noun into a verb or vice versa
  - Mixing different languages together to create a new word
  - Employing Onomatopoeia
  - Allusions: to movies, video games, books, comic books etc.
3. Write a 1/2 page scene with two characters using each of your invented words in context and at least five words that Shakespeare coined.
4. Read the scenes out loud and see if your friends can guess the meaning of your new words!

## YO-THELLO/ SHAKESPEARE RAPS

GOAL: Identify key points of plot in a piece of literature

In "The Complete Works of William Shakespeare (abridged)", the actors struggle to find ways to make Shakespeare come alive for a modern day audience. One solution that they develop is to modernize the delivery mechanism – and they turn the story of "Othello" into a rap song.

Working groups of four to create a "rap" song to convey the plot of a piece of literature with which you are very familiar.

## SHAKESPEARE KEEPS IT REAL

Goal: Identify how Shakespeare used his language in a visceral way to appeal to his audience.

While we may think of Shakespeare plays being done with men in tights using flowery words and heightened language, in his time, Shakespeare was known for the grittiness of his language and the truth of his words. Even his most eloquent characters, like Hamlet, use their language most effectively when they are the most active. In one speech in Act 2, Hamlet uses his language to illustrate the contrast between the soaring, almost divine potential of mankind and his own disillusionment with the people who surround him.

Hamlet (act 2: Scene 2)

I have of late, but wherefore I know not,  
lost all my mirth, forgone all custom of exercise;  
and indeed, it goes so heavy with my disposition;  
that this goodly frame the Earth,  
seemes to me a sterill promontory;  
this most excellent Canopy the Air,  
look you, this brave o'er-hanging firmament,  
this Majestic Roof, fretted with golden fire:  
why, it appeares no more to me  
thannafoulandpestilentcongregationofvapors.  
What a piece of work is man!  
How Noble in reason?  
How infinite in faculty?  
In form and moving how expresse and admirable?  
In Action, how like an Angel?  
in apprehension, how like a God?  
The beauty of the world,  
the paragon of animals;  
and yet to me, what is this Quintessence of Dust?  
Man delights not me

### Part 1: READ

1. Split up into groups of two and read Hamlet's lines out loud to each other
2. Work as a pair and write out how you would re-write each line in your own words. Look up any words that you do not understand.
3. Now read your version out loud to each other.

### Part 2: WRITE

1. Think of a time in your own life when you had high expectations of something being wonderful but you became disillusioned with the reality of the situation.  
On a private sheet of paper, write about it.
  - a. What were the circumstances?
  - b. What were your expectations?
  - c. In what ways was the reality of the situation different from what you had expected?
  - d. How did you respond?
2. Think of a person whom you would feel comfortable talking to about your frustrations over your expectations not being met. With your partner, take turns delivering the speech as if you were speaking to that person.

### Part 3: DISCUSS

1. How were the words different the last time versus the first time you read them to each other?
2. Did the language feel natural? How would you change it to feel more natural?

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## Suggested Reading by Grade Level

### Middle School

*Welcome to the Globe!: The story of Shakespeare's Theater* by Peter Chrisp  
*Tales from Shakespeare* by Charles and Mary Lamb  
*Romeo and Juliet* by William Shakespeare  
*Much Ado about Nothing* by William Shakespeare

### Junior High

*The Best of Shakespeare* by Edith Nesbit  
*Shakespeare's Theatre* by Jaqueline Marley  
*A Midsummer Night's Dream* by William Shakespeare  
*Macbeth* by William Shakespeare

### High School

*Elizabethan England* by Ruth Ashby  
*Who's Who in Shakespeare's England*  
by Alan & Veronica Palmer  
*Hamlet* by William Shakespeare  
*Taming of the Shrew* by William Shakespeare

## Online Resources for Further Research:

<http://www.shakespeare-online.com>  
<http://www.absoluteshakespeare.com>  
<http://www.shakespeare.palomar.edu>  
<http://www.bardweb.net>  
<http://www.shakespeare.org.uk>  
<http://www.opensourceshakespeare.org>  
<http://www.shakespeare-oxford.com>  
<http://www.shakespeare.mit.edu/>  
<http://www.shakespeare.clusty.com>  
[http://www.folger.edu/education/sfk\\_kids/](http://www.folger.edu/education/sfk_kids/)  
<http://laits.utexas.edu/shakespearekids/winedale>

## TheatreSquared's 2009/2010 Season



The Complete Works  
Sept. 4–20



'Twas the Night  
Dec. 10–27



Underneath the Lintel  
Feb. 25–Mar. 14



Mauritius  
Mar. 25–Apr. 11



New Play Festival  
May 21–23

[www.theatresquared.org](http://www.theatresquared.org)