

# *SchoolTime Study Guide*



## Shakespeare's Globe Theatre

Thursday, November 5, 2009 at 11 a.m.

Zellerbach Hall, University of California, Berkeley

# Welcome to *SchoolTime*!

On **Thursday, November 5, 2009, at 11 am**, your class will attend a performance of ***Love's Labour's Lost*** by **Shakespeare's Globe Theatre**.

One of the Bard's early works, this bright comedy revels in many of Shakespeare's comic devices including mistaken identity, parody, puns and stunning wordplay. Shakespeare's Globe Theatre from London, England, brings the work alive with Renaissance staging, costumes and music.

## Using This Study Guide

This study guide will enrich your field trip to Zellerbach Hall by engaging your students more deeply with the performance. Prior to the show, we encourage you to:

- **Copy** the student resource sheet on **pages 2 & 3** and hand it out to your students several days before the performance.
- **Discuss** the information on **pages 4-8** About the Performance and About the Company.
- **Read** Shakespeare & his time on **page 9** and Language & *Love's Labour's Lost* section on **page 11**.
- **Engage** your students in two or more of the activities on **pages 15-16**.
- **Reflect** with your students by asking the guiding questions, found on **pages 2,4,7,9 & 11**.
- **Familiarize** students with the art form by using the glossary and resource sections on **pages 14 & 17**.

## At the performance:

Your students can actively participate during the performance by:

- LISTENING CAREFULLY to how the actors speak Shakespeare's words
- NOTICING how the use of language defines the different characters
- FOLLOWING the characters' actions to figure out the plot
- THINKING ABOUT Shakespeare's life and how theater was experienced in his time
- REFLECTING on the sounds, sights, and performance skills experienced at the theater.

We look forward to seeing you at *SchoolTime*!

Laura Abrams  
Director, Education & Community Programs

Rica Anderson  
Education Programs Administrator

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# 1 Theater Etiquette

## **Be prepared and arrive early.**

Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

## **Be aware and remain quiet.**

The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

## **Show appreciation by applauding.**

Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

## **Participate by responding to the action onstage.**

Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

## **Concentrate to help the performers.**

These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

## **Please note:**

*Backpacks and lunches are not permitted in the theater. Bags are provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



# 2 Student Resource Sheet

Shakespeare's Globe Theatre

## Questions to Think About:

- What is the play about?
- Where did Shakespeare get his ideas for the characters?



## What You'll See

Your class will attend a performance of *Love's Labour's Lost* presented by Shakespeare's Globe Theatre from London, England. Since the full play runs over two hours, the *SchoolTime* performance begins at Act 5, Scene I. The comedy is set in the 16th century Elizabethan period, complete with Renaissance costumes, set and staging.

## Love's Labour's Lost

Language and communication star in *Love's Labour's Lost*. Shakespeare makes fun of the artificially flowery way men speak when they're pursuing women and the pretentious way they speak when they're trying to seem smart and important. He also fills the comedy with witty exchanges, puns and wordplay.

## The Plot

Dedicating themselves to study, King Ferdinand of Navarre and his lords Longaville, Dumaine and Berowne vow to avoid women and other worldly distractions. However, the Princess of France and her ladies arrive, and the King and his lords find themselves falling in love.

Costard, a clownish character, is arrested for keeping company with the dairy maid, Jaquenetta. Costard is put in Don Armado's custody, who is in love with Jaquenetta himself.

Don Armado frees Costard to deliver a love letter from Don Armado to Jaquenetta. On his way, Costard meets Berowne who asks him to deliver a letter to Rosaline. Costard gives the wrong letter to each woman.

Meanwhile, the King and his lords secretly reveal their passions. Caught out, they all decide to give up their vows and pursue the women. The King orders Don Armado, Holofernes, Sir Nathaniel, Dull, Moth and Costard to create an entertainment, and they plan a pageant of the Nine Worthies (famous men from myth and history.)

The King and his lords visit the ladies disguised as Russians, but the women outwit and mock them. Upon their undisguised return, they realize they had not ever fooled the women and pledge to speak and act more plainly. The lords heckle the Nine Worthies performers. The performance is interrupted by news that the Princess' father has died. As the Princess

and her ladies prepare to leave, the king and his lords each propose marriage. The women demand that the men live like hermits for an entire year before considering their proposals. The men agree and everyone goes their separate ways.

Founded by pioneering American actor and director Sam Wanamaker, Shakespeare's Globe Theatre presents plays and educates the public about Shakespeare's work. Located in London's Bankside district near the River Thames, the Globe Theatre is a reconstruction of the original playhouse that housed Shakespeare's own company. Built around 1598, it was one of four major theaters in London. Evidence suggests this building was a three story open-air amphitheater, seating around 3,000.

## Shakespeare's Life

Born on April 23, 1564, in the town of Stratford-Upon-Avon in England, Shakespeare was the son of a shop owner and a local landed heiress. He attended Stratford's free school, but did not go to university. He married Anne Hathaway at age 18, and they had a daughter, Susanna, and twins, Judith and Hamnet, but the latter died in childhood.

By 1594, Shakespeare was a rising playwright and actor in London's leading theater company, the Lord Chamberlain's Men. His works were sold as popular literature during his career, an achievement equalled by no other playwright at the time. Shakespeare's part ownership of both the theatrical company and the Globe Theatre allowed him to retire to Stratford in 1611.

Shakespeare's plays include: *A Midsummer Night's Dream*; *Romeo and Juliet*, *Hamlet* and *Julius Caesar*. Nearly 400 years after his death his plays are still performed and studied regularly all over the world.

## Elizabethan England

The age of Shakespeare was a great time in English history. The reign of Queen Elizabeth I (1558-1603) saw England emerge as the leading naval and commercial power of the Western world. Sir Francis Drake circled the world and Sir Walter Raleigh sent colonists eastward in search of profit. Playwrights and poets, including Shakespeare, led London's literary scene and both upper and lower classes flocked to the theater.

## Characters from Commedia

To populate *Love's Labour's Lost*, Shakespeare borrowed stock characters from *commedia dell'arte*, a style of Italian theater which began in the 15th century.

The play's *commedia* characters include:

Character	Commedia type	Description
The King, lords, Princess & ladies	The Innamorati, or The Lovers	Lords and ladies who speak in flowery poetry
Don Armado	Il Capitano, or The Captain	A soldier who pretends to be very brave & important, but is really a foolish coward.
Holofernes	Il Dottore, or The Doctor	A pompous doctor, lawyer or professor who loves to hear himself talk
Costard	Arlecchino, the servant	A mischievous servant whose mistakes create chaos.





# 3 About the Performance

## *Love's Labour's Lost*

### Guiding Questions:

- ♦ What is a major theme of *Love's Labour's Lost*?
- ♦ During what time period is the play set?
- ♦ What happens at the end of the play?



Shakespeare wrote *Love's Labour's Lost* for a sophisticated, style-conscious audience that included Queen Elizabeth I. The plot is original, unlike many of his plays which are derived from tales, myths or histories. This play features characters fashioned from actual people, including the King of Navarre (later King Henry IV of France), and Princess Marguerite de Valois, who became Henry's queen and who visited him in 1578 with her engaging court of ladies.

### Cast of Characters

**Ferdinand, King of Navarre** – Vows with his lords to study, fast, sleep little and avoid women for three years. His oaths are forgotten when the Princess of France arrives.

**Berowne** – A witty lord studying with the king, he is the most skeptical of the king's contract. He falls in love with Rosaline.

**Longaville** – One of the king's lords, he falls in love with Maria.

**Dumaine** – Another lord, he falls in love with Katherine.

**The Princess of France** – Arrives to collect a debt on behalf of her father. She and her ladies outwit and mock the king and his lords.

**Rosaline** – A lady attending the Princess who has a sharp wit equal to Berowne's.

**Maria** – A lady who is the object of Longaville's attentions.

**Katherine** – Another of the Princess' ladies, admired by Dumaine.

**Don Adriano de Armado** – A Spanish knight, often ridiculed because of his overblown style of speech. He falls in love with Jaquenetta.

**Jaquenetta** – An uneducated country woman.

**Moth** – Don Armado's quick-witted servant who often mocks his master's foolishness.

**Costard** – An unsophisticated character with shrewdness underlying his clownishness.

**Holofernes** – A schoolmaster who uses grandiose words to sound intelligent.

**Sir Nathaniel** – The parish parson and Holofernes' friend.

**Anthony Dull** – A slow-witted constable.

**Boyet** – A lord and messenger who serves the Princess and her ladies.

**Marcade** – A lord attending the Princess. He brings news of the King of France's death at the end of the play.

### ***Love's Labour's Lost* Synopsis**

*Love's Labour's Lost* is often set in alternate time periods, including modern day, but here the Globe presents the play in the time for which it was written – 16th century England – with Renaissance costumes, staging and music.

Language games in *Love's Labour's Lost* reflect a fashion for quick and witty conversation and the excitement and controversy that surrounded the development of the English language during this period.

### **Act 1**

King Ferdinand of Navarre and his lords vow to study together for three years. They agree to sleep only three hours a night, observe a strict diet and forgo socializing with women.

Constable Dull arrests Costard for keeping company with the country maid, Jaquenetta. King Ferdinand puts Costard in the custody of the boastful Spaniard, Don Adriano de Armado, not knowing that Don Armado is in love with Jaquenetta himself.

### **Act 2**

The Princess of France arrives with her ladies, Rosaline, Katherine and Maria. King Ferdinand and his lords greet them, but will not allow them inside the court, giving them accommodations in tents in the field. As the

King talks with the Princess, Berowne and Rosaline, Longaville and Maria, and Dumaine and Katherine share a few words. The men leave, infatuated with the ladies, and Boyet, the Princess' male servant, specifically notes the king's obvious attraction to her.

### **Act 3**

Don Armado frees Costard from prison to deliver a love letter to Jaquenetta. Costard meets Berowne who asks him to deliver a love letter to Rosaline.

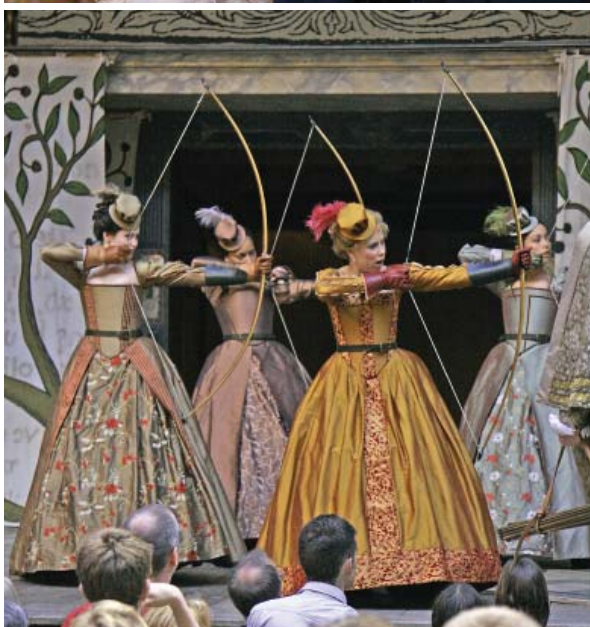
### **Act 4**

Costard finds the Princess and her ladies hunting deer. He mixes up the letters and gives Rosaline the letter meant for Jaquenetta. Boyet reads the letter out loud and the ladies are amused by Don Armado's overblown style.

Meanwhile, the pretentious schoolmaster Holofernes, his follower Nathaniel and Constable Dull discuss the deer shot by the Princess. Costard and Jaquenetta arrive, and she asks Holofernes to read Don Armado's letter. The letter is actually from Berowne to Rosaline, and Holofernes commands them to bring the letter to King Ferdinand.

Berowne is composing another love poem to Rosaline when the King enters. Berowne hides and overhears the King read a love letter to the Princess. Interrupted, the King hides and eavesdrops on Longaville as he professes his love for Maria. Then Longaville hides, and Dumaine enters to proclaim his love for Katherine. Each steps forward to reprimand the next. As Berowne self-righteously chides the king and his fellow lords, Costard enters with Berowne's love letter for Rosaline. Revealed, Berowne confesses his lovelorn state and convinces the others that their new study should be love. Abandoning their oath, the men concoct a plan to woo the ladies.





## Act 5

### [SchoolTime begins at Act V, Scene 1]

Ordered by the King to create an entertainment, Don Armado and Holofernes decide to create a pageant about the Nine Worthies—famous men from myth and history.

Meanwhile, the King and his men test the affections of the ladies by visiting them disguised as Russians.

Boyet overhears the plan and shares it with the ladies as they show each other gifts from the lords.

The Princess decides to thwart the men with a plan of her own – the ladies will wear masks and swap jewelry gifts to confuse the men. Outwitted, the men woo their mistaken ladies and the women ridicule them for their foolishness.

The men return undisguised and realize that their identities were known all along. Berowne confesses his love for Rosaline and promises to speak plainly about love from that moment on.

Costard introduces the pageant of the Nine Worthies but the lords heckle the performers until Nathaniel and Holofernes leave the stage. Misinterpreting one of Don Armado's lines, Costard reveals that Armado has gotten Jaquenetta pregnant. Armado challenges Costard to a duel.

This action is interrupted by Mercade, a messenger, who brings news of the death of the Princess' father, the King of France.

Now sad and serious, the Princess apologizes to the King and his men. The ladies prepare to depart. The King proposes marriage, but the Princess demands that he first live away from worldly pleasures for a year. Katherine and Maria ask the same of Dumaine and Longaville and Rosaline charges Berowne to use his wit cheering the terminally ill for the next year. Don Armado states that he will live austere for three years before marrying Jaquenetta. The performers sing "in praise of the owl and cuckoo" and then all go their separate way.

# 4 About the Company

## Shakespeare's Globe Theatre

### Guiding Questions:

- ♦ What does Shakespeare's Globe Theatre do?
- ♦ What happened to the original Globe theater?

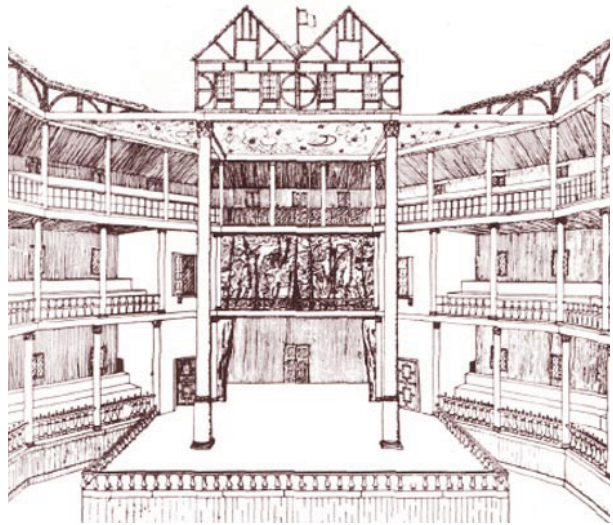
The present day Shakespeare's Globe Theatre was founded by the pioneering American actor and director Sam Wanamaker. The Globe celebrates the Bard's work through the interwoven means of production and education. Located in the cradle of the English Theatre, Bankside in London by the River Thames, the Globe is dedicated to the greatest dramatic poet in the English language.

### Facility

The Globe's season is staged in a reconstruction of Shakespeare's original playhouse, a structure with a storied past. In about 1598, Shakespeare's own company built a theatre in London's Bankside district. Named the Globe, it was one of four major theatres in London. Research, including archeology, written accounts, drawings, and legal documents, tell us that this building was a three story open-air, octagonal amphitheater, with capacity for an audience of 3,000. The raised stage platform was 43 feet wide and 28 feet deep, with trap doors in the floor and rigging overhead.

### Production

The Globe's season runs from April to October. Productions of works by Shakespeare and modern authors play to an annual audience of 350,000, who experience the "wooden O" sitting in a gallery or standing as a groundling in the yard, just as they would have done 400 years ago. Producers, directors, dramaturges, actors, designers, musicians and other creative personnel—work with researchers to stage



Shakespeare's plays. The company tours its plays to other parts of the world during the remaining six months of the year.





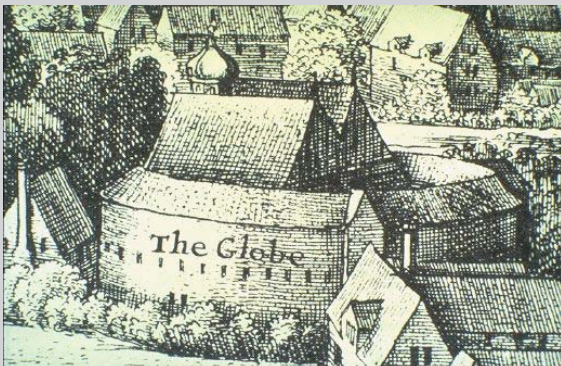
## Education

Education is an equal partner in the Globe's mission, through exploration into Shakespearean drama, history, literature, culture, and theatrical space. This includes performances and workshops for young people; an extensive library and archive; working with scholars doing research on Shakespearean playhouse architecture, material culture, stagecraft, and drama; plus seminars, conferences and practical experiments that showcase and develop this research into dramatic performance.

## The Story of the Original Globe Theatre

Shakespeare's original company, the Lord Chamberlain's Men, performed in a theater built by James Burbage in **1576**. The lease and the good will of their landlord expired in 1597, and the Burbage brothers endeavored to dismantle and move the building to Bankside, which the company occupied in **1598**.

In **1613**, the original Globe Theatre burned to the ground when a cannon shot during a performance of *Henry VIII* ignited the thatched roof. A new building was built on the same foundations, and the plays went on.



In **1642**, the Puritans (a 16th century religious sect that advocated for purity of Christian worship) closed down all places of entertainment. The Globe was razed and replaced by tenements (inexpensive apartment housing).

The Globe remained a ghost for the next **352 years**, when its foundations were rediscovered in **1989** due to the the vision of—and 30 years of dedicated effort by—Sam Wanamaker, who sadly died the same year. In **1993**, workers began construction on the new Globe Theatre near the site of the original.

The latest Globe Theatre was completed in 1996; Queen Elizabeth II officially opened the theatre on June 12, 1997 with a production of Shakespeare's *Henry V*.

Today, The Globe is as faithful a reproduction as possible to the Elizabethan model, seating 1,500 people between the galleries and the "groundlings."



# 5 About Shakespeare and His Time

## Guiding Questions:

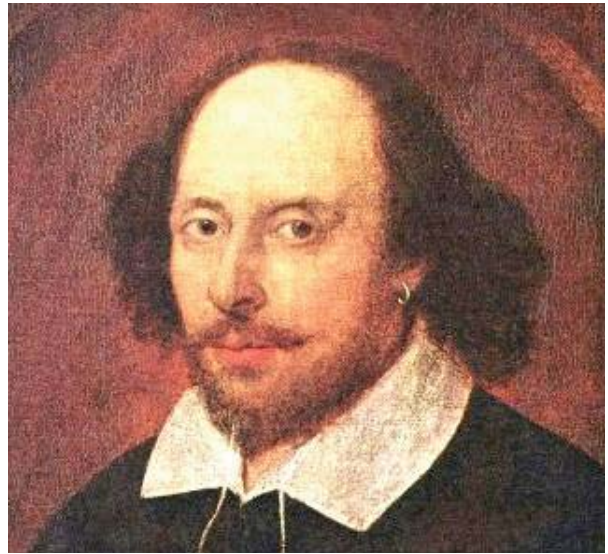
- ♦ In what ways was Shakespeare involved in London's theater scene?
- ♦ Name a few of Shakespeare's plays.
- ♦ What were England's accomplishments during the Elizabethan age?
- ♦ What was London like during Shakespeare's time?

## William Shakespeare

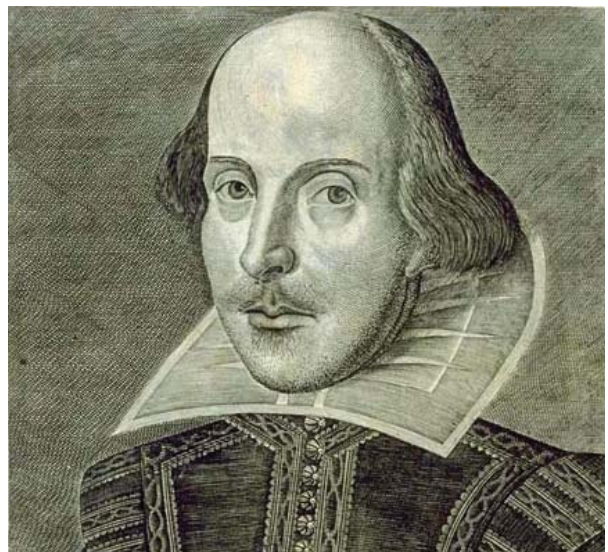
Thought to be born on April 23, 1564, in the town of Stratford-Upon-Avon in England, Shakespeare was the son of a shop owner and a local landed heiress. Scholars believe that while Shakespeare received a solid education in Stratford's free grammar school, he did not go on to university. At age 18 he married Anne Hathaway. They had a daughter, Susanna, and twins, Hamnet and Judith, however, Hamnet died in childhood.

By 1594 Shakespeare was a rising playwright in London and an actor in a leading theater company, The Lord Chamberlain's Men (later King's Men), patronized by royalty and made popular by the theatergoing public. The company performed at the Globe Theatre from 1598.

Shakespeare enjoyed acclaim in his lifetime. His company was the most successful in London, and his works were published and sold as popular literature in the midst of his career; something no other playwright had experienced. He was also an entrepreneur with an ownership share in both the theatrical company and the Globe Theatre. While he might not have been wealthy by London standards, his success allowed him to purchase his house, New Place, and retire in comfort to Stratford in 1611. William Shakespeare's legacy is a body of work that has endured for 400 years.



Shakespeare never actually sat to have his portrait taken. The images of him that exist were created from artists' memory or from descriptions provided by persons who knew him.



## Elizabethan England

The age of Shakespeare was a great time in English history. The reign of Queen Elizabeth I (1558-1603) saw England emerge as the leading naval and commercial power of the Western world. England consolidated its position with the defeat of the Spanish Armada in 1588, and the Queen firmly established the Church of England begun by her father, King Henry VIII.

Sir Francis Drake circumnavigated the world and became the most celebrated English sea captain of his generation. Sir Humphrey Gilbert and Sir Walter Raleigh sent colonists eastward in search of profit. European wars brought many continental refugees into England, exposing the English to new cultures.

London was the heart of England, reflecting all the vibrant qualities of the Elizabethan Age. In the 16th century London underwent a transformation; its population grew 400% swelling to nearly 200,000. A rising merchant middle class carved out a productive livelihood, and the economy boomed, making London a leading center of culture as well as commerce.

Dramatists and poets defined the London literary and theater scene during this period. While remaining grounded in medieval and Jacobean stylistic roots, the “University Wits” (Christopher Marlowe, Robert Greene, John Lyly, Thomas Kyd, and George Peele), used Marlowe’s form of blank verse to produce new dramas and comedies.

Shakespeare outdid them all; he combined the best traits of Elizabethan drama with classical sources, enriching the mixture with his imagination and wit.



Queen Elizabeth I



Sir Frances Drake

## Shakespeare’s Plays

### Written late 1580s to mid-1590s

*Love’s Labour’s Lost*  
*The Comedy of Errors*  
*The Taming of the Shrew*  
*A Midsummer Night’s Dream*  
*Henry VI* (parts 1, 2, and 3)  
*Richard II*  
*Richard III*  
*Romeo and Juliet*

### Written 1596 -1600

*The Merchant of Venice*  
*The Merry Wives of Windsor*  
*Much Ado About Nothing*  
*As You Like It*  
*Henry IV* (parts 1 and 2)  
*Henry V*  
*Julius Caesar*

### Written 1600 -1607

*Twelfth Night*  
*All’s Well That Ends Well*  
*Measure for Measure*  
*Hamlet*  
*Othello*  
*Macbeth*  
*King Lear*

### Later works (1607 to 1614)

*Antony and Cleopatra*  
*Coriolanus*  
*Timon of Athens*  
*The Winter’s Tale*  
*The Tempest*

# 6 Language & *Love's Labour's Lost*

## Guiding Questions:

- ♦ How do the characters use language in *Love's Labour's Lost*?
- ♦ Why would this play appeal to the Elizabethans?
- ♦ Describe some of the “stock” commedia characters.

## Shakespeare's Language

Shakespeare's command of language is impressive, especially because there was no formal study of English, or even an English dictionary, in his day. Shakespeare is credited by the Oxford English Dictionary with introducing nearly 3,000 words into the language. The vocabulary in his works numbers upward of 17,000 words (quadruple that of an average, well-educated English speaker).

## Language in *Love's Labour's Lost*

*Love's Labour's Lost* can be difficult to understand due to the number of puns, dated jokes and verbal acrobatics. However, without the linguistic gymnastics and comic devices, the plot is straightforward with little dramatic tension. The play seems to be about language itself, with plot and characters there simply to give it voice.

In *Shakespeare and the Arts of Language*, Russ MacDonald writes “Shakespeare devotes virtually every scene of this play to an exploration, much of it conducted ironically, of the problem of appropriate expression.” The dramatic tension, and therefore the comedy, comes from each person's struggle to express themselves.

## The Language of Love

*“They have been at a great feast of languages and stol’n the scraps”*

(Moth: 5.1.36-37)

Men falling in love and making fools of themselves is not a new story, and Shakespeare uses this repeatedly as a plot device in *Love's Labour's Lost*. With their hearts stolen, almost all the male characters become extravagantly poetical. Love teaches them “to rhyme and be melancholy” (4.3.14). Scholars agree that Shakespeare was most likely parodying an Elizabethan style of writing called Euphuism, which used excessive poetic devices.

The gentlemen use “taffeta phrases, silken terms precise” to woo the ladies, which only inspires the women's ridicule. The women, meanwhile, are fully in command of their words and mock everyone else's use or misuse of language. By the end, with playful guidance from the ladies, the men learn to communicate responsibly and directly, losing the need to woo with wordy poetry. The ladies have taught them not to “trust to speeches penn'd, /Nor to the motion of a schoolboy's tongue, / ...Nor woo in rhyme, like a blind harper's song!” (5.2.4025)



## Wordplay and Puns

For the “thinking” men in the play, like the schoolmaster, Holofernes and Don Armado, words are both the means and the end. Their communication becomes so ridiculously overblown that it’s difficult to understand the simplest things they’re saying. The more direct characters mine this verbal cacophony, providing much of the play’s humor. For example, at the end of the Nine Worthies rehearsal, Holofernes says “Via, Goodman Dull! thou hast spoken no word all this while.” Dull responds, “Nor understood none neither, sir” (5.1.14951).

In contrast, the play’s “clowns” focus on concrete and everyday objects of the physical world instead of spouting highfaluting thoughts. While puns are used by almost every character, the clowns have the most success using them to entertain. For example, some of the best puns come from the servant Moth’s reactions to Don Armado’s foolishness.

## The Moral of the Story

The play ends not with a joyous quadruple wedding but a somber promise of devotion and silence as the witty lord, Berowne is ordered to care for the “speechless sick.” The virtues of silence seem to be the lesson the lovers must learn. They are so busy making linguistic fools of themselves that they very nearly lose the love they seek. “Love’s labor” is lost in all of the noise. In the end, fasting is required after gorging on the banquet of words.

## The Commedia Connection

Shakespeare often “borrowed” story lines from works like Ovid’s *Metamorphoses*, Holinshed’s *Chronicles*, and even the Bible as inspiration. Yet, another important source was the rich Italian tradition of commedia dell’ arte, from which he derived many of his characters.

Commedia dell’ arte began as Italian street theatre in the 15th century. Troupes of actors travelled from town to town performing in public spaces and markets. Unlike Shakespeare’s plays, commedia plays were improvised around an outline with stock characters and comic bits called lazzi. Commedia plot lines and characters can be found in many popular forms of entertainment even today.

## Commedia Characters: The Lovers

An example of a commedia stock characters found in *Love’s Labour’s Lost* is the Innamorati: the Lovers. These are wealthy nobles who will do anything, no matter how silly or ridiculous, to win the affections of their love interest. Unlike most of the other commedia characters, the Lovers do not wear masks. True leading men and ladies, they wear the most fashionable clothing of the day, speak in flowery poetry and express their love for one another through letters and poems. Shakespeare creates four sets of Innamorati in *Love’s Labour’s Lost*.

## The Captain & The Doctor

Some of commedia’s middle class stock characters who appear in *Love’s Labour’s Lost* include Il Dottore and Il Capitano. These characters constantly angle for money and social advancement, trying to appear smarter or braver than they really are. Il Capitano (Captain) pretends he is a brave and decorated soldier, when eventually he’s revealed to be an enormous coward. The character often speaks in a Spanish dialect and pursues beautiful women who would never return his affections. The character Don Armado is a classic Il Capitano. Much like Il Capitano, Armado is seen as a fool to those around him and serves as a great source for laughs.

Il Dottore (Doctor) is often portrayed as a medical doctor, lawyer or professor who is unbearably pompous and loves to hear himself talk. He quotes Latin, usually incorrectly, but speaks with the utmost confidence despite his flubs. In *Love's Labour's Lost*, Holofernes is a typical Il Dottore character who purports to be an expert on all subjects when, in reality he knows very little. Holofernes makes endless lists, using upwards of 10 adjectives in a single monologue to describe something. This, too, is a characteristic of Il Dottore's speech.

## Commedia's Servants

Shakespeare's play also includes characters patterned after servant roles from commedia. Typically mischievous, they inevitably cause problems for their masters. Costard is a classic copy of the Arlecchino character—a witty errand boy who unfailingly makes little mistakes that create chaos, such as sending a love note to the wrong person.

Jaquenetta resembles a character known as Colombina, a female equivalent to Arlecchino. She is usually very beautiful and an object of desire for several of the characters. Arlecchino and Colombina are often each other's love interest in a commedia play, which reflects Costard and Jaquenetta's relationship in *Love's Labor's Lost*.

Finally, Moth, Don Armado's faithful servant, bears similarities to a character called Pedrolino. Pedrolino is usually youthful and cute; he's often mocked by the other characters because of his small size. In *Love's Labour's Lost*, the petite Moth plays Hercules in the pageant of the Nine Worthies, much to the amusement of the audience.

The beauty of stock characters is that they contain universal qualities or stereotypes that nearly everyone can recognize which is one reason why writers borrow them to this day.

## The Elizabethans & Their Language

A **neologism** is a recently-coined word or phrase, or the use of an old word in a way that adds a new meaning to it. In *Love's Labour's Lost*, Shakespeare introduced these neologisms to English: academe, courtship, critic, ode, zany, manager, design (nouns); domineering, generous, heartburning, obscene (adjectives); humor, jig (verbs).

The use and abuse of the English language was an issue of concern to well-educated Elizabethans. During the Renaissance (roughly from 1300 to 1600), the English language added 10,000 to 12,000 new words. Many of these were drawn from foreign languages, especially Latin and Greek. Agile, capsule, and habitual (from Latin), and catastrophe, lexicon, and thermometer (from Greek) are examples of such borrowings.

Some people thought adding Latin and Greek words muddled and unnecessarily complicated the straightforward English mother tongue. In *Love's Labour's Lost*, Shakespeare satirizes the pretentious affectations of those who (like Holofernes and Don Armado) take verbal embellishment to such ridiculous extremes that they stop making sense.

# 7 Glossary

**amphitheater** – an oval or round structure with tiers of seats that rise outward from a central open space.

**blank verse** – unrhymed poetry

**character** – a person portrayed in a theater piece, movie or novel

**comic device** – wordplay or situations that add humor to a piece, for eg. puns, slapstick or mistaken identity

**commedia dell 'arte**— popular form of Italian comedy that flourished from the 16th-18th centuries; characterized by improvisation from a standard plot outline and the use of stock characters, often in traditional masks and costumes.

**dramaturge** – a specialist in the craft or the techniques of dramatic composition

**Elizabethan** – referring to the reign of Elizabeth I, queen of England (1558-1603), or to her times

**entrepreneur** – a person who organizes, operates, and assumes the risk for a business venture.

**Euphism** – an elegant style of prose of the Elizabethan period

**gallery** – uppermost area in a theater

**groundling** – an audience member in the cheap standing-room section of an Elizabethan theater.

**improvise** – to perform with little or no preparation.

**Jacobean** – having to do with the reign of James I of England (1603 –1625) or his times.

**lazzi** – a piece of well-rehearsed comic action used in commedia dell 'arte

**lexicon** – a word book (dictionary) describing language with definitions

**linguistic** – of or about language

**medieval** –relating to the Middle Ages (from the 5th to 15 centuries)

**monologue** –a part of a drama in which a single actor speaks alone

**Nine Worthies** – heroes from history and legend including: Hector, Alexander the Great, Julius Caesar, David, and others.

**pageant** –an elaborate public presentation usually depicting a historical or traditional event.

**parody** – a humorous or satirical imitation of a serious piece of writing

**period** – an interval of time that is often meaningful in history or culture

**playwright** – a person who writes plays

**pun** – when words that sound alike but have different meanings are substituted for humorous effect

**rehearsal** –practicing to prepare for a public performance

**Renaissance** –European cultural rebirth from around the 14th-mid-17th centuries based on the rediscovery of Greek and Roman literature.

**rigging** – system used in a theater to move lighting, scenery, or other items

**stock character** – a stereotyped character easily recognized by readers or audiences

**Theatre** (English spelling)– Spelled “theater” in America. A building and also an art form dedicated to the dramatic arts.

**trap door** – a door on the stage floor of a theatre, actors use it to quickly appear and disappear

**wordplay** – playful use of words, often used in a witty or clever verbal exchange



# 8 Learning Activities

## Theater (Grades 2-12)

### ***Commedia Body Parts***

Shakespeare borrowed several characters from commedia dell'arte for *Love's Labour's Lost*. In commedia, a style of Italian theater, the actors focus on a single body part and build the rest of the character's broad physicality from there. For example, the schoolmaster Holofernes, patterned after the commedia character Il Dottore or The Doctor, is a pompous, know-it-all who might focus his body's energy around his head. The lovers in the play might lead with their chests as if their hearts are on display, Don Armado, who pretends to be a brave soldier, might lead with his chin or shoulders.

- Have students walk around the room. Ask them to notice the way they walk, and the way others walk. As they pass each other they can nod or say hello in greeting.
- Now ask them to walk emphasizing their head, or leading with their head. How does it feel to walk this way? What kind of character might walk this way? Invite students to greet each other as this head-oriented character. Have them create a gesture this character might use.
- Have students lead with other parts of their bodies like their stomachs, noses, hips or feet to explore ways different characters might move. They can create a gesture and a greeting to accompany their character's movement.

## Theater & English Language Arts (Grades 6-12)

### ***One-Minute Love's Labour's Lost***

Participating in this ultra-condensed version of *Love's Labour's Lost* will give students a basic understanding of the plot (or storyline) and characters using actual lines from the play.

- Read students the play's synopsis and cast of characters (in the About the Performance section, page 4) and/or have them read the short summary in the student resource sheet (page 2.)
- Give them copies of the One-Minute *Love's Labour's Lost* (page 16). Students should read it all together first. Give them time to discuss it, ask questions, look up unfamiliar vocabulary, etc.
- Pick students to read each role. To give everyone in the class a role, assign characters to different groups of students and ask them to practice saying their line(s) in unison before everyone reads the One-Minute *Love's Labour's Lost* together.

### ***One-Minute Love's Labour's Lost***

**KING:** Your oaths are passed.

**BEROWNE:** Not to see ladies.

**LONGAVILLE:** You swore to that, Berowne.

**BEROWNE:** You know here comes the French king's daughter with yourself to speak.

**KING:** Why, this was quite forgot.

**COSTARD:** I was taken with Jaquenetta.

**ARMADO:** I do love that country girl. (To Costard) Carry me a letter.

**BEROWNE:** (To Costard) Rosaline they call her. Ask for her, commend this seal'd-up counsel.

**HOLOFERNES:** Here he hath framed a letter which accidentally hath miscarried.

**LONGAVILLE:** I should blush, I know, to be o'erheard and taken napping so.

**KING:** Are we not all in love? Let us devise some entertainment for them.

**HOLOFERNES:** You shall present before her the Nine Worthies.

**PRINCESS:** Look you what I have from the loving king.

**ROSALINE:** I have verses too.

**PRINCESS:** We are wise girls to mock our lovers so.

**ROSALINE:** What fools were here disguis'd like Muscovites.

**BEROWNE:** The ladies did change favours. We are again forsworn.

**COSTARD:** The child brags in her belly already. 'Tis yours.

**ARMADO:** I do challenge thee!

**MARCADE:** I am sorry, Madam. The King, your father –

**PRINCESS:** Dead. I will away tonight.

**BEROWNE:** The scene begins to cloud.

**KING:** Grant us your loves.

**MARIA:** At the twelvemonth's end I'll change my black gown for a faithful friend.

**PRINCESS:** And so I take my leave.

## Additional Resources

### Shakespeare's Globe Theater

<http://www.shakespeares-globe.org/>

### Entire text of *Love's Labour's Lost*

<http://shakespeare.mit.edu/lll/full.html>

### Websites about Shakespeare and his works

- <http://www.bardweb.net/>
- <http://www.enotes.com/william-shakespeare/>
- <http://www.stratfordfestival.ca/season/forschools.cfm>
- (classroom teaching ideas) <http://www.shakespearemag.com/fall96/hamlet.asp>
- <http://www.pbs.org/shakespeare/educators/elementary/quicktips.html>
- <http://web.uvic.ca/shakespeare/Library/SLTnoframes/intro/introsubj.html>

### Books

- Into Shakespeare: an introduction to Shakespeare through drama by Richard Adams & Gerard Gould
- Reimagining Shakespeare for Children & Young Adults, edited by Naomi J. Miller
- Shakespeare: The Basics by Sean McEvoy
- Shakespeare A to Z: An Essential Reference to His Plays, His Poems, His Life and Times, and More by Charles Boyce
- Teaching Shakespeare by Rex Gibson
- The Children's Shakespeare by Edith Nesbit
- William Shakespeare and the Globe by Alik

### Images

The Globe Theatre has a wonderful library of images on their website:  
<http://www.globe-images.org/>



# 9 California State Standards

## Theater

### 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre Comprehension and Analysis of the Elements of

### Theatre

1.2 Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script or theatrical experience.

### 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Theatre Development of Theatrical Skills

2.1 Demonstrate the emotional traits of a character through gesture and action.

### 3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Theatre

### History of Theatre

3.2 Compare and contrast various theatre styles throughout history, such as those of Ancient Greece, Elizabethan theatre, Kabuki theatre, Kathakali dance theatre, and commedia dell'arte.

### 4.0 AESTHETIC VALUING

Responding to, Analyzing, and Critiquing Theatrical Experiences Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

Derivation of Meaning from Works of Theatre

4.2 Explain how cultural influences affect the content or meaning of works of theatre.

## English Language Arts

### 1.0 Word Analysis, Fluency, and Systematic Vocabulary Development

Students use their knowledge of word origins and word relationships, as well as historical and literary context clues, to determine the meaning of specialized vocabulary and to understand the precise meaning of grade-level-appropriate words.

### Vocabulary and Concept Development

1.2 Identify and interpret figurative language and words with multiple meanings.

1.3 Recognize the origins and meanings of frequently used foreign words in English and use these words accurately in speaking and writing.

1.4 Monitor expository text for unknown words or words with novel meanings by using word, sentence, and paragraph clues to determine meaning.

### 3.0 Literary Response and Analysis

Students read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science.

### Structural Features of Literature

3.1 Determine and articulate the relationship between the purposes and different forms of poetry (e.g., ballad, lyric, couplet, epic, elegy, ode, sonnet).

3.2 Evaluate the structural elements of the plot (e.g., subplots, parallel episodes, climax), the plot's development, and the way in which conflicts are (or are not) addressed and resolved.

### Narrative Analysis of Grade-Level-Appropriate Text

3.3 Analyze interactions between main and subordinate characters in a literary text (e.g., internal and external conflicts, motivations, relationships, influences) and explain the way those interactions affect the plot.

3.4 Determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.

3.6 Analyze the way in which authors through the centuries have used archetypes drawn from myth and tradition in literature, film, political speeches, and religious writings (e.g., how the archetypes of banishment from an ideal world may be used to interpret Shakespeare's tragedy Macbeth).

3.7 Analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author. (Biographical approach)

3.10 Identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.

### Literary Criticism

3.8 Critique the credibility of characterization and the degree to which a plot is contrived or realistic (e.g., compare use of fact and fantasy in historical fiction).

3.12 Analyze the way in which a work of literature is related to the themes and issues of its historical period. (Historical approach)



## About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. In 2005/06 Cal Performances celebrated 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. *SchoolTime* has become an integral part of the academic year for teachers and students throughout the Bay Area.

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