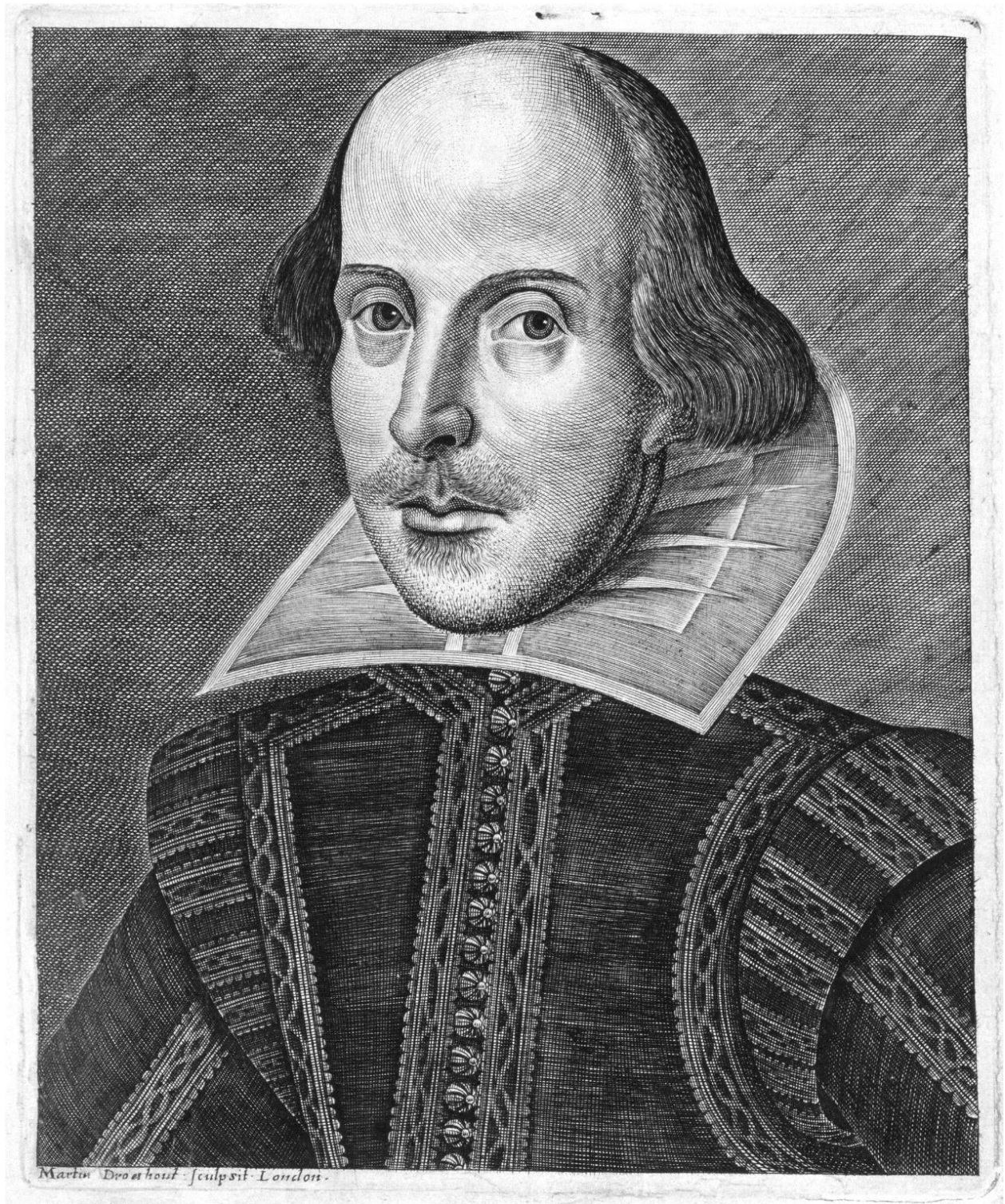# MR. WILLIAM
SHAKESPEARE'S
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Original Copies.

LONDON

Adapted for the Screen by Julie Taymor.

Martin Droeshout ∙ sculpsit ∙ London ∙

The Droeshout portrait is a famous picture of William Shakespeare engraved by Martin Droe-shout as the frontispiece for the title page of the First Folio collection of Shakespeare's plays, published in 1623. It is one of only two works of art definitively identifiable as a depiction of Shakespeare; the other is the statue erected as his funeral monument in his home town of Stratford-upon-Avon. For centuries, questions and an aura of mystery have surrounded this portrait. Take a closer look at Droeshout's engraving. What is wrong with this picture?

CONTENTS

ESSENTIAL QUESTIONS

Who was William Shakespeare, and what lasting contributions did he make to the English language?
_____
_____
_____
_____
_____

Who is Julie Taymor, and how do her film adaptations update William Shakespeare's plays for contemporary audiences?
_____
_____
_____
_____
_____

What is a revenge tragedy?
_____
_____
_____
_____
_____

What did William Shakespeare's fellow playwright Ben Jonson mean when he said that "Shakespeare was not of an age, but for all time"? Use one of the themes in *Titus Andronicus* or *The Tempest* to support your answer.
_____
_____
_____
_____
_____

Do contemporary adaptations of Shakespeare's work change the meanings of his original writings, or has the heart of Shakespeare's work endured despite only cosmetic changes?
_____
_____
_____
_____
_____

SHAKESPEAREAN VOCABULARY

The English language owes a great debt to William Shakespeare. He invented over 1,700 of our common words by changing nouns into verbs, changing verbs into adjectives, connecting words never before used together, adding prefixes and suffixes, and devising words wholly original. These words which appear in his plays have been identified as words or derivatives of words that have appeared on past SAT and ACT exams. They are listed here in alphabetical order.

1. <u>Abate</u> — *verb* (of something perceived as hostile, threatening, or negative) become less intense or widespread.
2. <u>Ambiguous</u> — *adjective* unclear or inexact because a choice between alternatives has not been made.
3. <u>Ardor</u> — *noun* enthusiasm or passion.
4. <u>Baseness</u> — *noun* lack of moral principles; bad character.
5. <u>Beguile</u> — *verb* charm or enchant (someone), sometimes in a deceptive way.
6. <u>Boisterous</u> — *adjective* (of a person, event, or behavior) noisy, energetic, and cheerful; rowdy.
7. <u>Brazen</u> — *adjective* bold and without shame.
8. <u>Celestial</u> — *adjective* positioned in or relating to the sky, or outer space as observed in astronomy.
9. <u>Chaste</u> — *adjective* abstaining from extramarital, or from all, sexual intercourse.
10. <u>Circumscribe</u> — *verb* restrict (something) within limits.
11. <u>Clemency</u> — *noun* willingness or ability to moderate the severity of a punishment; an act or instance of leniency.
12. <u>Conceit</u> — *noun* excessive pride in oneself.
13. <u>Conjecture</u> — *noun* an opinion or conclusion formed on the basis of incomplete information.
14. <u>Dearth</u> — *noun* a scarcity or lack of something.
15. <u>Dexterous</u> — *adjective* showing or having skill, especially with the hands.
16. <u>Discord</u> — *noun* lack of agreement between people.
17. <u>Discretion</u> — *noun* the freedom to decide what should be done in a particular situation.
18. <u>Edifying</u> — *adjective* providing moral or intellectual instruction.
19. <u>Enmity</u> — *noun* the state or feeling of being actively opposed or hostile to someone or something.
20. <u>Extol</u> — *verb* praise enthusiastically.
21. <u>Felicitous</u> — *adjective* pleasing and fortunate.
22. <u>Fetter</u> — *verb* restrain with chains or manacles, typically around the ankles.
23. <u>Gilded</u> — *adjective* covered thinly with gold leaf or gold paint.
24. <u>Homage</u> — *noun* special honor or respect shown publicly.
25. <u>Impetuous</u> — *adjective* acting or done quickly and without thought or care.
26. <u>Infallible</u> — *adjective* incapable of making mistakes or being wrong.
27. <u>Insolence</u> — *noun* rude and disrespectful behavior.

28. <u>Jaded</u> — *adjective* tired, bored, or lacking enthusiasm, typically after having had too much of something.
29. <u>Lament</u> — *noun* a passionate expression of grief or sorrow.
30. <u>Loathe</u> — *verb* feel intense dislike or disgust for.
31. <u>Malicious</u> — *adjective* characterized by malice; intending or intended to do harm.
32. <u>Melancholy</u> — *noun* feeling of pensive sadness, typically with no obvious cause.
33. <u>Mirth</u> — *noun* gladness and merriment usually accompanied by laughter.
34. <u>Obsequious</u> — *adjective* obedient or attentive to an excessive or servile degree.
35. <u>Obstinate</u> — *adjective* stubbornly refusing to change one's opinion or chosen course of action, despite attempts to persuade one to do so.
36. <u>Palpable</u> — *adjective* able to be touched or felt.
37. <u>Paragon</u> — *noun* a person or thing regarded as a perfect example of a particular quality.
38. <u>Parch</u> — *verb* make or become dry through intense heat.
39. <u>Partisan</u> — *noun* one who exhibits extreme or possibly blind allegiance to a group or cause.
40. <u>Perdition</u> — *noun* a state of eternal punishment and damnation into which a sinful and unpenitent person passes after death.
41. <u>Ponderous</u> — *adjective* very heavy, unwieldy from weight.
42. <u>Potent</u> — *adjective* having great power, influence, or effect.
43. <u>Prodigal</u> — *noun* a person who spends money in a recklessly extravagant way.
44. <u>Quaint</u> — *adjective* attractively unusual or old-fashioned.
45. <u>Ratify</u> — *verb* give formal approval.
46. <u>Resolute</u> — *adjective* admirably purposeful, determined, and unwavering.
47. <u>Sentinel</u> — *noun* a soldier or guard whose job is to stand and keep watch.
48. <u>Superfluous</u> — *adjective* unnecessary, especially through being more than enough.
49. <u>Tempestuous</u> — *adjective* turbulent, stormy.
50. <u>Usurp</u> — *verb* take (a position of power or importance) illegally or by force.

RAISING THE TEMPEST

Since most students have studied Shakespeare and previously read other Shakespearean plays, you can draw upon your background knowledge by means of an anticipation guide. Responding to questions will give you an opportunity to realize how much you already know about Shakespeare and will also create some curiosity about the plays we are about to read.

1. List at least two facts you know about the life of William Shakespeare.
_____
_____
_____
_____

2. List the titles of as many Shakespearean plays as you remember.
_____
_____
_____
_____

3. If you have seen a Shakespeare play or a movie version, what was the play and what did you enjoy about the production?
_____
_____
_____
_____

4. Just looking at the titles, *Titus Andronicus* and *The Tempest*, what do you think these plays are about?
_____
_____
_____
_____

5. *Titus Andronicus* is a tragedy—in every sense of the word—and *The Tempest* is often classified as a romance. Knowing that, predict what kind of actions might occur in the plays.
_____
_____
_____
_____
_____

SHAKESPEARE'S LANGUAGE

Because William Shakespeare wrote nearly four hundred years ago, some of the conventions that he uses in his plays present problems for modern readers. Most of Shakespeare's lines are written in poetry. Although these lines don't usually rhyme, they do have a set rhythm (called *meter*). To achieve the meter, Shakespeare arranges words so that the syllables, which are stressed or said more loudly than others, fall in a regular pattern: dah DUM dah DUM dah DUM dah DUM dah DUM. For example, read the following lines from *Hamlet* aloud:

> *Neither a borrower nor a lender be,*
> *For loan oft loses both itself and friend.*

Because you are familiar with the words that Shakespeare uses here, you naturally stressed every second syllable:

> *neiTHER a BORrower NOR a LENder BE,*
> *for LOAN oft LOses BOTH itSELF and FRIEND.*

The pattern of one unstressed syllable followed by a stressed one, dah DUM, is called an *iamb*. Each pattern is referred to as a *foot*. Because Shakespeare uses five iambic feet to a line, the pattern is known as *iambic pentameter*. In order for Shakespeare to maintain the set meter of most lines, he often structures the lines differently than normal English speech. He may change the normal order of words so that the stressed syllables fall in the appropriate place. For example, the following sentence has no set meter:

> *You WON'T GO till I SET up a GLASS for YOU.*

However, Shakespeare turns these words around a little in order to maintain the meter in *Hamlet*:

> *you GO not TILL i SET you UP a GLASS*

He may also shorten words by omitting letters so that a two-syllable word is one syllable. As a result, *over* often appears as *o'er* and *'tis* in place of *it is*. Shakespeare also uses forms of words that we rarely use today. Among these are the personal pronouns *thou* (you), *thine* (your, yours), *thee* (you as in "to you"), and *thyself* (yourself). Often Shakespeare also uses verb endings that we no longer use. For example, *hath* is an old form of *has*, and *art* an older form of *are*. You're also likely to encounter several words or phrases that we no longer use at all: *anon* instead of *soon*, or *shortly* or *prithee* meaning *I pray to thee* (*you*).

‡‡‡

Name _____   Date _____

Write your answer to open response question one in the space provided on the answer sheet.

1. How does the character of Titus Andronicus serve as a warning about the dangers of blind patriotism?

_____

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

Name _____   Date _____

Write your answer to open response question two in the space provided on the answer sheet.

2. Describe the mysterious island setting of *The Tempest*. What is so unusual about the environment, atmosphere, and the creatures which inhabit it? In what ways is the setting Romantic?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

The Most Lamentable Roman Tragedy of Titus Andronicus

[Dramatis Personae

Saturninus, son to the late Emperor of Rome, afterward Emperor: _____

Bassianus, brother to Saturninus: _____

Titus Andronicus, a noble Roman: _____

Marcus Andronicus, Tribune, and brother to Titus: _____

Lucius, son to Titus Andronicus: _____

Quintus, son to Titus Andronicus: _____

Martius, son to Titus Andronicus: _____

Mutius, son to Titus Andronicus: _____

Young Lucius, a boy, son to Lucius: _____

Publius, son to Marcus Andronicus: _____

Sempronius, kinsman to Titus Andronicus: _____

Caius, kinsman to Titus Andronicus: _____

Aemilius, a noble Roman: _____

Demetrius, son to Tamora: _____

Chiron, son to Tamora: _____

Aaron, a Moor, beloved by Tamora: _____

A Captain: _____

A Messenger: _____

A Clown: _____

Tamora, Queen of the Goths: _____

Lavinia, daughter to Titus Andronicus: _____

Nurse: _____

A Goth: _____

Scene: Rome, and the countryside near it]

The Tempest

The Scene: An uninhabited island.

Names of the Actors

Alonso, King of Naples: _____

Sebastian, his brother: _____

Prospero, the right Duke of Milan: _____

Antonio, his brother, the usurping Duke of Milan: _____

Ferdinand, son to the King of Naples: _____

Gonzalo, an honest old councilor: _____

Adrian, a lord: _____

Francisco, a lord: _____

Caliban, a savage and deformed slave: _____

Trinculo, a jester: _____

Stephano, a drunken butler: _____

Master of a ship: _____

Boatswain: _____

Mariner: _____

Miranda, daughter to Prospero: _____

Ariel, an airy spirit: _____

Iris: _____

Ceres: _____

Juno: _____

‡‡‡

DECONSTRUCTING SHAKESPEARE

If Shakespeare were alive today, he would be writing and directing movies. Julie Taymor's *Titus* offers a glimpse of what they might be like: challenging but accessible, tragic and comic, deeply responsive to the past yet highly relevant to the present. Taymor's treatment of violence is as modern—indeed as postmodern—as it is ancient. *Titus,* says Taymor, is "about how we make entertainment out of violence." Hence the opening sequence, adapted from the director's 1994 New York stage production of the play, in which a boy stages a battle of toy soldiers to the accompaniment of TV violence. Play becomes reality as war intrudes and the child is catapulted into the ancient Colosseum. The subsequent action is witnessed through his eyes—which become our eyes. In this shorter, analytical essay, you are going to apply a key literary term to Julie Taymor's 1999 film adaptation of William Shakespeare's *The Most Lamentable Roman Tragedy of Titus Andronicus*. This assignment is not meant to be a film review. You are being asked to take a critical approach to Shakespeare's work and Taymor's film. Because the length is only 3-5 pages, you will want your writing to be clear, concise, and focused on how and why Taymor uses deconstruction in *Titus*.

–   **Deconstruction** designates a theory and practice of reading which questions and claims to subvert or undermine the assumption that the system of language provides grounds that are adequate to establish the boundaries, the coherence or unity, and the determinate meanings of a literary text. Typically, a deconstructive approach sets out to show that conflicting forces within the work itself serve to dissipate the seeming definiteness of its structure and meanings into an indefinite array of incompatible and undecidable possibilities.

Requirements: The essay must be at least three pages long but no longer than five. You must properly introduce and explain at least two direct quotations from the play or the film. To support your thesis, you are also required to include a quotation from "Julie Taymor's *Titus* (1999): Framing Violence and Activating Responsibility" by Clara Escoda Agustí. So, a total of three quotations are required. The paper must have your own original thesis in the first paragraph (usually the last sentence or sentences before the transition into the next paragraph). Remember, a thesis is not a question; it is an answer to the question. A thesis is not a fact; it is an opinion or theory—one worth arguing. As always, the paper should follow MLA format. Use white 8 ½ X 11-inch paper. Font size should be 12 and Times New Roman. Margins should be one inch around (top and bottom, left and right) on each page. Paper should be double spaced throughout. Your last name and the page number should appear in the top right corner of each page. The Purdue OWL website has sample papers written in MLA format: https://owl.english.purdue.edu/owl/resource/747/01/.

Portrait of Emma Hart as Miranda by George Romney (ca. 1785).

WILLIAM'S WORDPLAY

Part of what makes reading and watching Shakespeare's plays so enjoyable is his ingenious wordplay and expert use of dramatic conventions. Find an example of the following literary terms in *The Most Lamentable Roman Tragedy of Titus Andronicus* or *The Tempest*. Once you've found your example, properly introduce the quotation and explain how the expression exemplifies the given literary term.

1. <u>Soliloquy</u>: Soliloquy is the act of talking to oneself, whether silently or aloud. In drama it denotes the convention by which a character, alone on the stage, utters his or her thoughts aloud. Playwrights have used this device as a convenient way to convey information about a character's motives and state of mind, or for purposes of exposition, and sometimes in order to guide the judgments and responses of the audience. The best-known of dramatic soliloquies is Hamlet's speech which begins, "To be or not to be."

_____
_____
_____
_____
_____
_____
_____
_____
_____

2. <u>Aside</u>: A related stage device to a soliloquy is the aside, in which a character expresses to the audience his or her thought or intention in a short speech which, by convention, is inaudible to the other characters on the stage. Both devices, common in Elizabethan and later drama, were largely rejected by dramatists in the later nineteenth century, when the increasing requirement that plays convey the illusion of real life impelled writers to exploit indirect means for revealing a character's state of mind, and for conveying exposition and guidance to the audience.

_____
_____
_____
_____
_____
_____
_____
_____
_____

3. <u>Pun</u>: "Pun" (which traditional rhetoricians call paranomasia) denotes a play on words that are either identical in sound (homonyms) or very similar in sound but are sharply diverse in significance. Shakespeare and other writers used puns seriously as well as for comic purposes. In *Romeo and Juliet,* Mercutio, bleeding to death, says grimly, "Ask for me tomorrow and you shall find me a grave man" (3.1.101). John Milton was an inveterate inventor of serious puns in *Paradise Lost*. In the eighteenth century and thereafter, however, the literary use of the pun has been almost exclusively comic.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

4. <u>Simile</u>: In a simile, a comparison between two distinctly different things is explicitly indicated by the word "like" or "as." The following simile from Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* specifies the feature ("green") in which icebergs are similar to emerald: "And ice, mast-high, came floating by, / As green as emerald" (1.53-54).

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

5. <u>Metaphor</u>: In a metaphor, a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison. "It is the east, and Juliet is the sun" (2.2.4), for example.

_____
_____
_____
_____
_____
_____
_____
_____
_____

DRAMA PERFORMANCE RUBRIC

Name(s): _____

Date of Performance: _____

CRITERIA	20	15	10	5	TOTAL
VOICE	Voice was loud and clear; words were easily understood.	Difficult to understand some of the script; could've been louder.	Voice and language were not very clear; could've been much louder.	Could not understand what was being said due to unclear and low speech.	
AUDIENCE	Audience felt like part of the show.	Was aware and well-connected to the audience.	Needed more audience awareness and connection.	No audience awareness or connection at all.	
BLOCKING	Good use of stage and movement—did not turn back to audience	Almost used entire stage—turned away from audience only once or twice.	Could have used more of the stage; must concentrate on facing forward.	Needed more blocking—always face audience and use the stage!	
SCRIPT/ PURPOSE	Exemplary interpretation of text and subtle nuanced approach to material.	Adequate interpretation and preparation of text but lacks nuanced approach to material.	Some interpretation of text or evidence of preparation.	No interpretation of text or evidence of preparation.	
BODY LANGUAGE	Great use of gestures, facial expression, & body movement!	Contained some facial expression, gestures, & body movement.	Needed more facial expression, gestures, & movement.	Contained little to no facial expression, gestures, or movement.	

Final Grade: _____

Additional Comments: _____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____