****William Shakespeare – The Bard**

Shakespeare's reputation as a dramatist and poet actor is unique and he is considered by many to be the greatest playwright of all time; however, many of the facts of his life remain mysterious.

William Shakespeare was born in Stratford-upon-Avon in Warwickshire, United Kingdom and was baptized on April 26, 1564. While his actual birthday is unknown, we celebrate it on April 23 of every year. His father was a glove maker and wool merchant and his mother, Mary Arden, was the daughter of a well-to-do local landowner. Shakespeare was probably educated in Stratford's grammar school from the ages of 7-14. The next documented event in Shakespeare's life is his marriage in 1582 to Anne Hathaway, daughter of a farmer. The couple had a daughter the following year and twins in 1585. There is now another gap, referred to by some scholars as 'the lost years', with Shakespeare only reappearing in London in 1592, when he was already working in the theatre.

Shakespeare's acting career was spent with the Lord Chamberlain's Company, which was renamed the King's Company in 1603 when King James succeeded to the throne. Among the actors in the group was the famous Richard Burbage. The partnership acquired interests in two theatres in the Southwark area of London, near the banks of the Thames - the Globe and the Blackfriars.

Shakespeare's poetry was published before his plays, with two poems appearing in 1593 and 1594, dedicated to his patron Henry Wriothesley, Earl of Southampton. Most of Shakespeare's sonnets were probably written at this time as well. Records of Shakespeare's plays begin to appear in 1594, and he produced roughly two a year until around 1611. His earliest plays include *Henry VI* and *Titus Andronicus*. *A Midsummer Night's Dream*, *The Merchant of Venice* and *Richard II* all date from the mid to late 1590s. Some of his most famous tragedies were written in the early 1600s including *Hamlet*, *Othello*, *King Lear* and *Macbeth*. His late plays, often known as the Romances, date from 1608 onwards and include *The Tempest* (One of Shakespeare’s most exciting and complex plays – and Mr. K’s favorite!).

Shakespeare spent the last five years of his life in Stratford, by now a wealthy man. He died on April 23, 1616 (the day we celebrate his birthday) and was buried in Holy Trinity Church in Stratford. The first collected edition of his works was published in 1623 and is known as 'the First Folio' and contained all of his plays save two.

The preceding article was taken from BBC’s Historic Figures archives and can be found at: <http://www.bbc.co.uk/history/historic_figures/shakespeare_william.shtml>

**Did you know that Shakespeare is given credit for introducing nearly 2,000 words into the English language either by brining into usage foreign words, making conjunctions of two or three other words, using nouns as verbs, or by inventing new ones? Check out these words and phrases – that we still use today – attributed to Shakespeare.**

**Shakespeare**

**Said it**

**First**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| alligator | eyeball | jaded | mimic | rancorous |
| auspicious | eyesore | laughingstock | mountaineer | reinforcement |
| castigate | frugal | leapfrog | obscene | rumination |
| critical | gloomy | lonely | outbreak | torture |
| dauntless | gnarled | luggage | pedant | unmitigated |
| divest | hoodwinked | majestic | petition | worthless |
| equivocal | impede | manager | puke | zany |

**“all that glitters is not gold” “good riddance”**

from *The Merchant of Venice* from *The Merchant of Venice*

“**dead as a doornail” “heart of gold”**

from *Henry IV* from *Henry V*

**“elbow room” “sorry sight”**

from *King John* from *Macbeth*

**“full circle” “too much of a good thing”**

from *King Lear* from *As You Like it*

**Famous**

**Quotations**

**These Shakespearean lines are still well known today.**

|  |  |
| --- | --- |
| Friends, Romans, countrymen, lend  me your ears.  (*Julius Caesar*, Act III, Scene 2) | The course of true love never did run  smooth;  (*A Midsummer Night’s Dream*, Act I, Scene I) |
| Brevity is the soul of wit.  (*Hamlet*, Act II, Scene 2) | But I will wear my heart upon my  sleeve for daws to peck at: I am not  what I am.  (*Othello*, Act I, Scene 1) |
| All the world’s a stage, and all the men  and women merely players:  (*As You Like It*, Act II, Scene 7) | But be not afraid of greatness: some  are born great, some achieve greatness,  and some have greatness thrust  upon ‘em.  (*Twelfth Night*, Act II, Scene 5) |
| A horse! A horse! my kingdom for  a horse!  (*Richard III*, Act V, Scene 4) | We are such stuff as dreams are  made on, and our little life is  rounded with a sleep.  (*The Tempest*, Act IV, Scene 1) |
| What’s in a name? that which we call a  rose by any other name would smell as  sweet;  (*Romeo and Juliet*, Act II, Scene 2) | Double, double toil and trouble;  fire burn, and cauldron bubble.  (*Macbeth*, Act IV, Scene 1) |

Combine one word from each of the three columns below, prefaced with "Thou” (thou means “you”):

**Shakespeare**

**Shot**

**First!**

**Column 1** **Column 2** **Column 3**

artless base-court apple-john

bawdy bat-fowling baggage

beslubbering beef-witted barnacle

bootless beetle-headed bladder

churlish boil-brained boar-pig

cockered clapper-clawed bugbear

clouted clay-brained bum-bailey

craven common-kissing canker-blossom

currish crook-pated clack-dish

dankish dismal-dreaming clotpole

dissembling dizzy-eyed coxcomb

droning doghearted codpiece

errant dread-bolted death-token

fawning earth-vexing dewberry

fobbing elf-skinned flap-dragon

froward fat-kidneyed flax-wench

frothy fen-sucked flirt-gill

gleeking flap-mouthed foot-licker

goatish fly-bitten fustilarian

gorbellied folly-fallen giglet

impertinent fool-born gudgeon

infectious full-gorged haggard

jarring guts-griping harpy

loggerheaded half-faced hedge-pig

lumpish hasty-witted horn-beast

mammering hedge-born hugger-mugger

mangled hell-hated joithead

mewling idle-headed lewdster

paunchy ill-breeding lout

pribbling ill-nurtured maggot-pie

puking knotty-pated malt-worm

puny milk-livered mammet

qualling motley-minded measle

rank onion-eyed minnow

reeky plume-plucked miscreant

roguish pottle-deep moldwarp

ruttish pox-marked mumble-news

saucy reeling-ripe nut-hook

spleeny rough-hewn pigeon-egg

spongy rude-growing pignut

surly rump-fed puttock

tottering shard-borne pumpion

unmuzzled sheep-biting ratsbane

vain spur-galled scut

venomed swag-bellied skainsmate

villainous tardy-gaited strumpet

warped tickle-brained varlot

wayward toad-spotted vassal

weedy unchin-snouted whey-face

yeasty weather-bitten wagtail

**Check out some more of the Bard’s work and life while having fun at the following links:**

Shakespeare Timeline:

http://shakespeare.palomar.edu/timeline/timeline.htm

Chat with Shakespearebot:

http://www.shakespearebot.com

Explore the Globe Theater where Shakespeare held many of his plays:

http://www.classbrain.com/artteensb/publish/interactive\_globe\_theater.shtml

Click on the “Poetry Machine” and create your own interactive poems:

http://www.shakespeare.com

Enjoy some puzzles and fun Shakespearean facts:

http://www.folger.edu/template.cfm?cid=588

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**access them all at mrkawel.weebly.com**

**Is Shakespeare Truly Timeless?**



Final Paper for English Language Arts 8 with Mr. Kawel

Due **no later than** Tuesday, June 4, 2011 at the beginning of class

**Assignment:** Write a 5-paragraph persuasive essay in response to the following question:

**Do you believe the work of William Shakespeare to be timeless?**

* If you agree that the work of William Shakespeare is classic or timeless, then you need to persuade the reader to agree with you by providing examples that plainly show how it does translate well to modern times.
* If you do not believe that the work of Williams Shakespeare is classic or timeless, then you need to prove your position by providing examples of his work that plainly show how it does not translate to modern times.
* Remember that the purpose of a persuasive essay is to convince someone that your point of view is best.

**Requirements:**

* Minimum of 5 paragraphs (introduction, supporting paragraphs, and a conclusion)
* Your paper must have an introductory paragraph with a clear thesis statement that reveals your position on the question.
* Provide specific examples (quotations!) from the any of the following plays (specifically, the Lamb versions studied in class) to support your position:
  + *Much Ado About Nothing*
  + *A Midsummer Night’s Dream*
  + *As You Like It*
  + *Merchant of Venice*
  + *Comedy of Errors* (if studied)
  + *Taming of the Shrew* (if studied)
* Provide examples relevant to today’s society or culture that show how Shakespeare connects with today’s society or that show how Shakespeare’s work does not connect with today’s society (depending on your position).
* Acknowledge why some people might oppose your argument and explain why your response is stronger. **Hint**: use proof (quotations and examples!) to back up your argument!
* Your final draft must be typed or written in blue or black ink and free of grammatical/mechanical errors. One percent will be deducted from your final score for each grammatical/mechanical error found in the final draft.

**Shakespeare Essay Scoring Rubric**

Paper due **no later than** Tuesday, June 4, 2013 at the beginning of class

**/ 20 points**

Minimum 5 paragraphs (introduction, supporting paragraphs, and a conclusion)

**/ 20 points**

Paper has an introductory paragraph with a clear thesis statement that reveals writer’s position on the question.

**/ 20 points**

Provides specific examples (quotations!) from the any of the following plays (specifically, the Lamb versions studied in class) to support your position:

* *Much Ado About Nothing*
* *A Midsummer Night’s Dream*
* *Merchant of Venice*
* *As You Like It* (if studied)
* *Comedy of Errors* (if studied)
* *Taming of the Shrew* (if studied)

**/ 20 points:**

Provides examples relevant to our modern society and culture that show how

Shakespeare’s work connects with or does not connect with said society/culture.

**/ 20 points**

Acknowledges why some people might oppose your argument and explain why your response is stronger.

**Subtotal**

**less 1% for every error**

Typed or written in blue or black ink and free of grammatical/mechanical errors. One percent will be deducted from subtotal for each grammatical/mechanical error found in the final draft.

**Total Score:**

**/ 100 points**

William Shakespeare’s

***Much Ado About Nothing***

adapted from*Tales from Shakespeare* by Charles and Mary Lamb

1. How are Hero and Beatrice related? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. What does Beatrice mean when she says that no one marks him?
3. When referring to Benedick and Beatrice: “these two sharp wits never met in former times but a perfect war of raillery was kept up between them, and they always parted mutually displeased with each other.” Explain what happens when the two are together at Messina. Describe how they feel towards one another.
4. What does the prince, Don Pedro, mean when he says to Claudio, “Do you affect Hero?”
5. Why does Claudio really want “to make Benedick and Beatrice fall in love with each other?”
6. What is Claudio’s ingenious plan? Does it seem to work?
7. Who is Don John and why does he want to hurt Don Pedro so terribly?
8. Who is Borachio and what is his role in Don John’s plan?
9. What is the Friar’s plan to bring Claudio back to Hero?
10. On page 60, it is said that the four lovers (Claudio & Hero; Benedick & Beatrice) developed such a powerful “affection” towards their partner through a false jest. Do you think it is possible to be “tricked into true love?” Explain your reasoning.
11. This story, *Much Ado About Nothing*, has been around in one form or another for 450 years. What are some common themes or stories about our human condition that this play comments on? Identify the themes that are still present today. Why do you think this play was titled *Much Ado About Nothing*?

**Dramatis Personae**

Don Pedro, *Prince of Arragon* Friar Francis

Leonato, *Governor of Messina* (Innogen, *Wife to Leonato*)

Don John, *Half-Brother to Don Pedro* Hero, *Daughter to Leonato and Innogen*

Claudio,  *a young Lord of Florence, Friend to Don Pedro* Beatrice, *Niece to Leonato*

Benedick, *a young Lord of Padua, Friend to Don Pedro*

Antonio, *Brother to Leonato* Margaret *two Gentlewomen*

Balthasar, *Servant to Don Pedro* Ursula *attending on Hero*

Borachio, *Confidant to Don John*

Conrade, *Friend to Borachio*

Dogberry, *a Constable two foolish Officers*

Verges, *a Headborough*

William Shakespeare’s

***A Midsummer Night’s Dream***

adapted from*Tales from Shakespeare* by Charles and Mary Lamb

1. What could an Athenian parent do to their child if they refused to follow an arranged marriage?
2. If your parent or guardian ordered you to stop dating someone whom you really care about, what would you be willing to do to see the person?
3. If you were seeking revenge upon someone, what prank might you be willing to play to humiliate the person?
4. What did Hermia mean when she said that Demetrius was as changeable as midsummer weather?
5. Why was Duke Theseus sympathetic to Hermia’s plea? What choices did he give her?
6. Why were the fairy king and the queen in a bitter quarrel?
7. This story, *A Midsummer Night’s Dream*, has been around in one form or another for 450 years. What are some common themes or stories about our human condition that this play comments on? Identify the themes that are still present today.

**Dramatis Personae**

Theseus, *Duke of Athens* Oberon, *King of the Fairies*

Egeus, *Father to Hermia* Titania, *Queen of the Fairies*

Puck, *or Robin Goodfellow*

Lysander *in love with Hermia*

Demetrius

Philostrate, *Master of the Revels to Theseus* Pease-Blossom

*Fairies*

Quince, *a Carpenter*  Cobweb

Snug, *a Joiner* Moth

Bottom, *a Weaver* Mustard-Seed

Flute, *a Bellows-Mender*

Snout, *a Tinker*

Starveling, *a Tailor*

Hippolyta, *Queen of the Amazons, betrothed to Theseus*

Hermia, *Daughter to Egeus, in love with Lysander*

Helena, *in love with Demetrius*

William Shakespeare’s

***The Merchant of Venice***

adapted from*Tales from Shakespeare* by Charles and Mary Lamb

1. Who was the villain in this story? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. What was his profession? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. Who was the hero in this story? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. What was his profession? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
5. Why did Shylock and Antonio hate each other so much?
6. Who was Antonio’s best friend? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. Why did he need to borrow money from Antonio?
8. What did Antonio do to help out his friend?
9. Who was Bassanio trying to marry? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Why?
10. After the two couples had agreed to marry, Bassanio received some really bad news. What news did the messenger bring?
11. After Bassanio and Gratiano left to help Antonio, Portia put together a plan of her own to help Antonio. What was her plan?
12. How was Balthazar able to free Antonio?
13. The Duke gave Shylock a merciful sentence. What was that sentence and why was it merciful?
14. What trick did Portia and Nerissa play on Bassanio and Gratiano after the trial?
15. What promise did Antonio make to Portia at the end of the story?
16. *The Merchant of Venice* has been around in one form or another for 450 years. What are some common themes or stories about our human condition that this play comments on? Identify the themes that are still present today.

**Dramatis Personae**

The Duke of Venice Shylock, *the rich Jew, and father to Jessica*

Morochus, *a Prince, and a Suitor to Portia* Tubal, *a Jew, Shylock’s friend*

The Prince of Arragon, *Suitor also to Portia* Portia, *The rich Italian Lady*

Bassanio, *an Italian Lord, Suitor likewise to Portia* Nerissa, *her waiting-Gentlewoman*

Antonio, *A Merchant of Venice* Jessica, *daughter to Shylock*

Salarino Leonardo, *servant to Bassanio*

Salanio *Gentlemen of Venice, and* Balthazar, *servant to Portia*

Gratiano *Companions with Bassanio*

Lorenzo

William Shakespeare’s

***A Comedy of Errors***

adapted from*Tales from Shakespeare* by Charles and Mary Lamb

1. “The states of Syracuse and Ephesus being at variance…”

Explain what the word variance means. You may use the dictionary to help you.

1. Aegeon said he did not fear death. What did he think was a heavier task that the sentence of death?
2. What does Shakespeare mean when he writes, “the babes, who not knowing what to fear wept for fashion…” ?
3. How did Antipholus of Ephesus become such a wealthy young man?
4. What did Adriana think when her Dromio reported that her husband said he had no wife?
5. How did the abbess trick Adriana into admitting, “she has betrayed me to my own reproof,” (explain the quotation)?
6. Explain what the Duke meant by, “at once conjectured aright of these seeming mysteries.”
7. Explain the following quotation: “The abbess suspecting this from the vehemence of Adriana’s manner…”
8. Dromio says to his master, “Pray you jest as you sit to diner.” What does he mean?
9. Are Antipholus and Dromio friends? How do they act as friends toward each other? When strange events start happening to them, does it drive them together, apart, or both?
10. How are Luciana and Adriana different from one another? How do they relate to men? How do they react when they confront problems?
11. *The Comedy of Errors* has been around in one form or another for 450 years. What are some common themes or stories about our human condition that this play comments on? Identify the themes that are still present today.

**Dramatis Personae**

Solinus, *Duke of Ephesus* Dr. Pinch, *a Schoolmaster, and a Conjurer*

Aegeon, *a Merchant of Syracuse*

Antipholus of Ephesus *Twin Brothers, and* *Sons to* Aemilia, *Wife to Aegeon, an Abbess at Ephesus* Antipholus of Syracuse *Aegeon and Aemilia, but* Adriana, *Wife to Antipholus of Ephesus*

*unknown to each other* Luciana, *Sister to Adriana*

Luce, *Servant to Adriana*

Dromio of Ephesus *Twin Brothers, and Slaves*

Dromio of Syracuse *to the two Antipholuses*

Balthazar, *a Merchant*

Angelo, *a Goldsmith*

A Merchant, *Friend to Antipholus of Syracuse*

A Second Merchant, *to whom Angelo is a debtor*

**Iambic Pentameter**

You probably already know that rhythm – or meter – is an important element of poetry. One of the most common rhythms used in poetry throughout the centuries is called iambic pentameter. Understanding this poetic rhythm will help you read and write poetry (Shakespeare!).

**I. What is iambic pentameter?**

Let’s look at these two terms separately. An **iamb** is a combination of stressed and unstressed syllables. Say the words *between, mature,* and *instead*. These are iambs. In poetry, repeated rhythmic units are called “feet.” An iamb is a kind of foot.

**Pentameter** means thst thr foot is repeated five times. It has the Greek root *penta-*, which means five (think of a pentagon; it has five sides).

Now put the two terms together: **iambic pentameter** is a line of poetry with five iambs in t. It has this rhythm:

*da DUM /da DUM /da DUM /da DUM /da DUM*

Try clapping it out!

**II. What is iambic pentameter?**

Iambing pentameter is the most common meter in poetry. William Shakespeare is famous for using it in both his plays and his poems. Check out this line from *Macbeth****:***

***So foul and fair a day I have not seen.***

*Macbeth, Act I, Scene 3*

Now read the first four lines of Sonnet XVIII (by definition, a sonnet has 14 lines of iambic pentameter).

***Shall I / compare / thee to / a sum / mer’s day?***

***Thou art more lovely and more temperate:***

***Rough winds do shake the darling buds of May***

***And summer’s lease hath all too short a date:***

**Your Turn**

Clap out the rhythms of the sonnet. Then draw slashes in each line to show how they break into iambs. Finally, underline all the stressed syllables. I did the first line for you (see above).

**III. Craft your Own Poem!**

Writing in iambic pentameter requires thought and discipline to find just the right words. Create your own poem using iambic pentameter. If you don’t get the right rhythm or number of syllables at first, think about how you can rephrase your thoughts or use different words to express yourself. Use the lines below to write your poem. Continue on the back if you wish.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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William Shakespeare’s

***As You Like It***

adapted from*Tales from Shakespeare* by Charles and Mary Lamb

**Dramatis Personae**

Duke Senior, *living in exile in the Forest of Arden* Sir Oliver Martext, *a Vicar*

Duke Frederick, *his Brother and Usurper of the Dukedom* William, *a country Fellow in love with Audrey*

Hymen

Amiens, *Lords attending on* Corin *Shepherds*

Jaques *the banished Duke* Silvius

Le Beau, *a Courtier attending on Duke Frederick*

Charles, *Wrestler to Duke Frederick* Rosalind, *Daughter to the banished Duke*

Celia, *Daughter to Duke Frederick*

Phebe, *a Shepherdess*

Oliver *Twin* Audrey, *a country Wench*

Jaques de Boys *Sons of Sir Rowland de Boys*

Orlando Touchstone, *a Clown*

Adam

Dennis