

FALL 2020

COMPANY TOUR

A FREE VIRTUAL PRODUCTION
FOR THE CITY OF NY

DIRECTED BY
KERN MCFADDEN



LOVE'S LABOUR'S LOST

STELLADLER
CENTER FOR THE ARTS

65 Broadway Floor 2
New York, NY 10006
stelladler.com

 NYU | TISCH
Institute of Performing Arts
Drama

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STUDY GUIDE

SHAKESPEARE'S LIFE

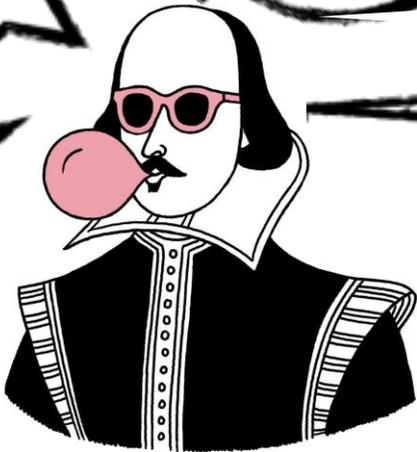
I invented over 1700 words which we commonly still use today, for example...

Bump
Swagger
Bedroom
Obscene
Eyeball
Jaded
Generous
Majestic
Gloomy
Puppy-dog
Gossip

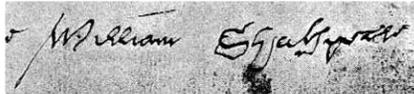
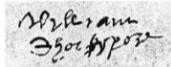
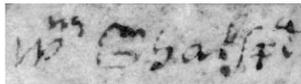
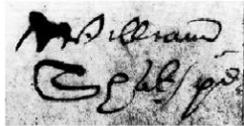
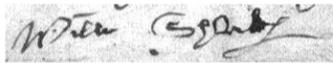
My wife and children lived in Stratford Upon Avon, over 140 miles from London where I worked and wrote plays. It is not known how often I got home to visit, but a trip home could take 2 days of travel.

My father was a glove maker. I grew up without a formal education, and yet I wrote over 37 plays, 154 sonnets, and more.. That's why a lot of people claim I didn't write my plays. They can't believe I did that all on my own.

Not only was I a playwright, but I was an actor too. I even appeared in some of my own plays. In fact, no women were allowed on the stage at the time, so all of the actors in our plays



"Chew on this..."



"Chew on this" is a phrase coined by Shakespeare. It appears in The Tragedy of Julius Caesar

William Shakespeare spelled his own name in different ways because spelling wasn't formally set in his day. See the image here of his known signatures...

F. A. S. Q.'s

(Frequently Asked Shakespeare Questions)

Why do Shakespeare's Character's talk like that?



In Shakespeare's day, going to a play was a lot like going to a sporting event today. It was loud, hot, and packed with people. The "Groundlings", as they were called, were basically a mosh pit of people watching the show. They would sometimes throw things at the actors and they would always talk back. The actors also had to compete with any noise coming from the streets. The way Shakespeare kept people's attention was by writing in what we call "heightened language" or poetry. Also, because visual effects were limited, he had to rely on language to express many things to the audience. Using alliteration, assonance, rhyme, and rhythm help tell the story on stage, just as they do in popular music today.

Did Shakespeare really write the plays?

Some people believe that one man without a formal education couldn't write all of the plays and poems of William Shakespeare. There are many theories on who actually wrote his plays. But time after time the more we uncover about his work and plays we begin to clearly see that the young man from Stratford Upon Avon is, in fact, the real author.

In fact, in 1987 a mock case was brought to the Supreme Court of the United States to determine if Shakespeare was the actual author of his plays, and the court found in his favor.

What an inspiration that a boy from a small city could grow up to write plays that are still being studied and performed over 400 years later.

Shakespeare wrote three types of plays:

Comedy: usually ends with a marriage or the promise of a marriage

Tragedy: the title character dies

History: these plays are based on real ENGLISH history

A Shakespeare Timeline

1564 Shakespeare is born around April 23

Shakespeare only went to elementary school. He never went to college.

Young William attends Grammar School 1571-1578

1582-1585 Shakespeare marries Anne Hathaway and starts a family.

Shakespeare moves from Stratford Upon Avon to London 1585 where he begins his theatrical career.

1593-1594 Plague outbreak closes theaters and Shakespeare begins writing Poems as his plays can't be produced.

Shakespeare wrote 154 Sonnets. They were often commissioned by rich patrons wanting to be praised. It was like paying for likes on social media.

Shakespeare becomes a founding member of The Lord Chamberlain's Men Acting Company. 1594 The official actors for Queen Elizabeth

1599 Shakespeare's Company builds the famous GLOBE THEATER.

The Globe could fit over 7,000 people and was about the size of a baseball diamond. Often called a "Wooden O" because of its round shape.

When King James is crowned, Shakespeare's company is renamed THE KINGS MEN 1603

1612 Shakespeare retires back to Stratford upon Avon

Shakespeare dies on April 23 1616

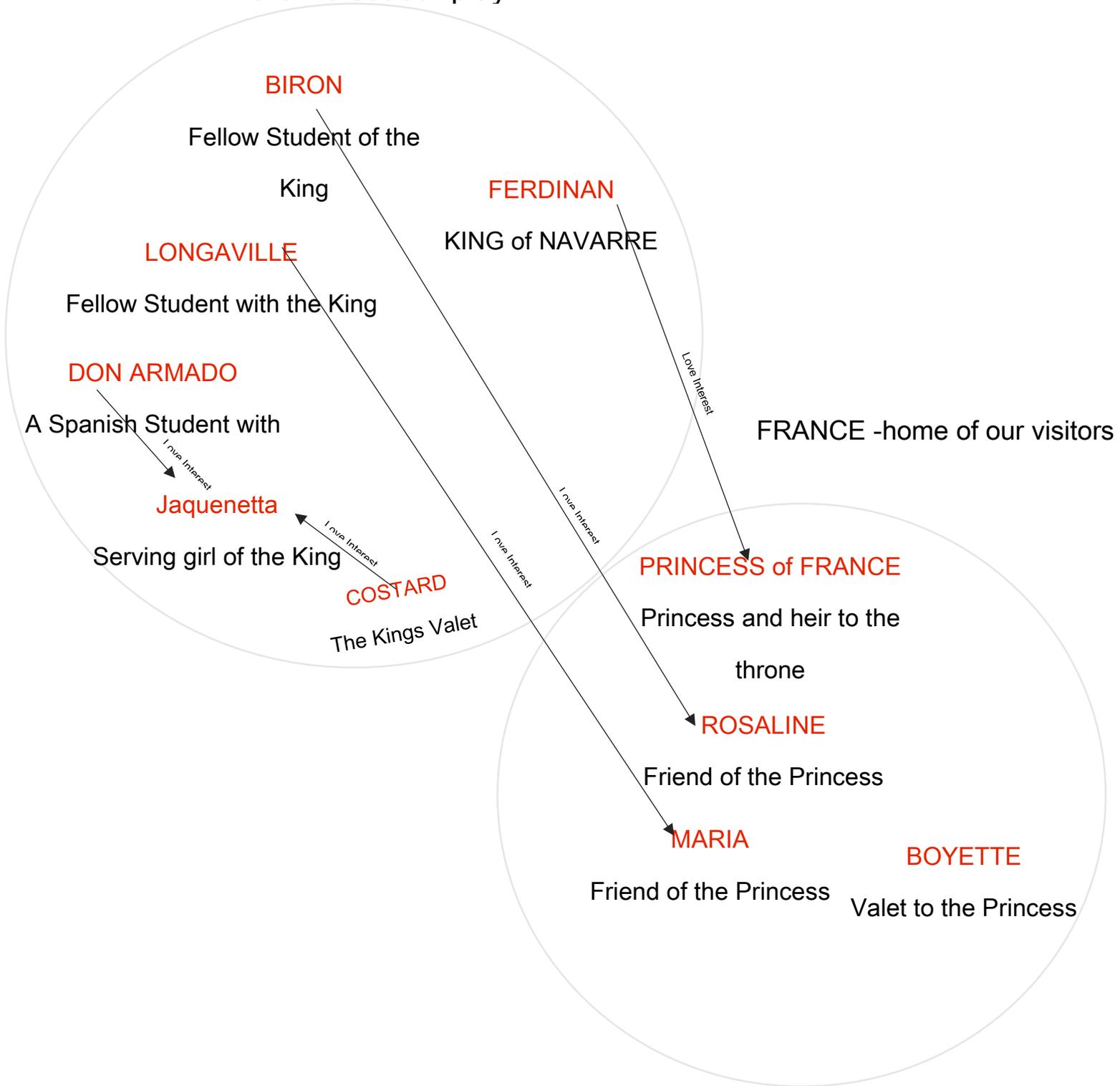
1623 Many of his plays are published in THE FIRST FOLIO, our main source for his work today.

We don't know his specific birthday, we only know the day he was christened. But he was born around the 23rd, which means he might have died on his Birthday

1,000 copies of The First Folio were printed. 238 are known to survive today

Love's Labour's Lost -Who's Who

NAVARRRE- where we set our play



Production Notes for Love's Labour's Lost



Welcome to the VIRTUAL WORLD of Navarre, where we set our Company production of *Love's Labour's Lost*. Today we find ourselves living our lives through screens. For educational, social, and work connections, we encounter each other more and more through electronic and distanced mediums. This opportunity gives us a chance to explore our usual modes of communication in new ways. Watching a play online should not feel entirely different than watching one in person. And, SHAKESPEARE is an inherently theatrical writer. In an effort to allow the audience to see as much of our performance as possible we will be utilizing multiple camera's for each actor- and you will be able to choose where to look and who to watch as the action moves forward. This layered and dynamic view will underscore the language and world of privilege in our play.

Time-

Shakespeare stresses time in many of his plays. It's an important factor in almost every comedy, in particular. *Loves's Labour's Lost* comments on how much time we waste on things that aren't real or even important, leaving us less time to focus on weightier matters.

**"A time, methinks, too short
To make a world-without-end
bargain in."**

-THE PRINCESS

What is in a name?-

The title of the play *Love's Labour's Lost* tells the audience from the start that we might not be in for the most happiest of endings. This might be one of the reasons it isn't performed more often. Even so, the actions and scenes throughout much of the play are funny and romantic. We are given a window into a world of wealth and privilege, just like many reality shows today.

One would expect in most Shakespeare comedies for the ending to be happy. Who ever heard of a comedy ending without a resolution? *Love's Labour's Lost* subverts the expectations of audiences and asks a very important question for our modern world, "What happens when events beyond our control force us to change our course in life?"

Sympathetic Attraction-

"...love attracts like to like. Individual pieces of earth adhere to other pieces of earth like themselves because of reciprocal, joining love... Similarly, drops of water move toward each other, and, with the whole body of water, toward a place appropriate for them."

- Marsilio Ficino *Commentary on Plato's Symposium of Love* (15th century)

This idea was a common one in Shakespeare's day and helps us account for many a sudden marriage in Shakespeare's plays.

"Once born into the physical world, human beings quickly forget the unity from which they have sprung and see only multiplicity. But as there is an outward movement of creation that stems from the One, so there is a return for, if man so desires, he may be drawn back to his source by the power of love."- Jill Line *Shakespeare and the Fire of Love*

"..by restoring us, formerly divided, to a whole, leads us back to Heaven"

-Marsilio Ficino *Commentary on Plato's Symposium of Love* (15th century)

Prior to seeing the Production- For Teachers

Questions and Discussion:

1. Before learning anything further about the play, what do you think the title means? Is this the title of a comedy? What does it tell us about the play?
2. In Shakespeare's day the thinking was that if the ruler of a country was acting strangely then it threw the entire kingdom into chaos. What do we know about royalty and who they date or marry? How is a love life different for a royal person?
3. In the very first scene, the King and his followers all vow to only eat a small amount, not sleep much, and never be in the company of woman. How do you think this vow is going to go?
4. The first line of the play is:
"Let fame, that all hunt after in their lives,
Live register'd upon our brazen tombs
And then grace us in the disgrace of death"

What might that tell us about the scene, and what might that tell us about the play?

5. The men finally set out to woo the women later in the play, even though they have vowed not to do so. Why would someone, especially a KING, break such a vow that was so important when they signed it?

Prior to seeing the Production- For teachers

Activities

Actions and Words

1. Break your students up into groups (breakout rooms) and give each group a line from the play (see list of quotes attached). Have the students read through the lines and get an idea of what they think they might mean.
2. Have each group create a group physical action which connects to the meaning to accompany the line. Have them rehearse the line and action together.
3. Finally, have each group perform for the other groups. After each, get feedback from the audience on what they thought the line meant.

Character Work

1. Pass out speeches for BIRON, ROSALINE, and DON ARMADO. (see speeches attached) Have the students pull out words or phrases that they think might best describe the character speaking them.
2. Have the students use those words to write their own short monologue from the character's perspective.
3. Have a few volunteers get up and perform their own monologue for the classroom.
4. Discuss what you think of each character and their state of mind.

Playing With Language

Shakespeare invented so many words. He was always playing with language.

1. Break the students into groups and have them invent a word.
2. Have a member of the group say the word and use it in a sentence for the rest of the class and then repeat the word.
3. Have the class give feedback on what they think the word means.

After seeing the Production - For Teachers

Questions and Discussion:

1. What character's do you think will live happily ever after and which won't?
Will all of the couples stay together?
2. Who had the most sincere love and who would you believe the most if they tried to woo you?
3. What did it mean to break a vow during Shakespeare's time and what does it mean to break your word today?
4. Why do the men decide to dress up as Russians, and do you think it was a funny or good idea for them to do it?
5. Why do the women decide to fool the men, pretending to be one another?
Do you think it was a good idea?
6. What do you think the overall themes or theme of the play would be and what about this story relates to our world today?

After seeing the Production - For Teachers

Activities

Epilogue

Many of Shakespeare's plays end with a monologue or song.

In our production we end the play with a more modern song to reflect our world. Have your students chose a character from the play and write a short monologue from the character's point of view on about how they feel about the way things ended.

Retelling

Shakespeare's plays are always adapted and made into modern stories. Have your students break into groups and put together a quick retelling of the story, setting it when and wherever they may like. Have different students think about the costume designs, some will create a playlist of any songs they like that relate to the play, others will be in charge of overall plot and time and place.



After a year. . .

At the end of the play the characters promise to check back in a years' time to reconnect and see if there is any potential for love. Choose a character from the play and write a love or break up letter to your partner after a years' time. What could happen in a year to confirm your love or to question it?

Speeches and Quotes

BIRON

And I, forsooth, in love! I, that have been love's whip;
A very beadle to a humorous sigh;
A critic, nay, a night-watch constable;
A domineering pedant o'er the boy;
Than whom no mortal so magnificent!
This whimpled, whining, purblind, wayward boy;
This senior-junior, giant-dwarf, Dan Cupid;
Regent of love-rhymes, lord of folded arms,
The anointed sovereign of sighs and groans,
Liege of all loiterers and malcontents,
Dread prince of plackets, king of codpieces,
Sole imperator and great general
Of trotting 'paritors:--O my little heart:--
And I to be a corporal of his field,
And wear his colours like a tumbler's hoop!
What, I! I love! I sue! I seek a wife!

ROSALINE

That same Biron I'll torture ere I go:
O that I knew he were but in by the week!
How I would make him fawn and beg and seek
And wait the season and observe the times
And spend his prodigal wits in bootless rhymes
And shape his service wholly to my hests
And make him proud to make me proud that jests!
So perttaunt-like would I o'ersway his state
That he should be my fool and I his fate.

Speeches and Quotes

DON ARMADO

I do affect the very ground, which is base, where her shoe, which is baser, guided by her foot, which is basest, doth tread. I shall be forsworn, which is a great argument of falsehood, if I love. And how can that be true love which is falsely attempted? Love is a familiar; Love is a devil: there is no evil angel but Love.

Speeches and Quotes

**Let fame, that all hunt after in their lives,
Live registered upon our brazen tombs,
And then grace us in the disgrace of death**

King (Act 1, Scene 1)

**Our court shall be a little academe,
Still and contemplative in living art.**

King (Act 1, Scene 1)

**And I forsooth in love! I that have been love's
whip,
A very beadle to a humorous sigh,
A critic, nay, a nightwatch constable.**

Biron (Act 3, Scene 1)

**Let us once lose our oaths to find ourselves,
Or else we lose ourselves to keep our oaths.**

Biron (Act 4, Scene 3)

**Bear with me, I am sick;
I'll leave it by degrees.**

Biron (Act 5, Scene 2)

**Our wooing doth not end like an old play.
Jack hath not Jill.**

Biron (Act 5, Scene 2)

**I am sorry, madam, for the news I bring
Is heavy in my tongue.**

Don Armado (Act 5, Scene 2)

**A time, methinks, too short
To make a world-without-end bargain in.**

The Princess (Act 5, Scene 2)

You that way; we this way.

Don Armado (Act 5, Scene 2)