

GREAT
LAKES
THEATER

TEACHER PREPARATION GUIDE

LOVE'S LABOUR'S LOST



BY WILLIAM SHAKESPEARE

DIRECTED BY TYNE RAFAELI

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Spring, 2016

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Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater’s production of William Shakespeare’s *Love’s Labour’s Lost*, which will be performed in the beautiful Hanna Theatre at Playhouse Square from April 8th through 24th, 2016.

When a King decrees that his court be free of women so that he and his men may study without distraction, what could possibly go wrong? Nothing, until a beautiful princess and her delectable entourage pay a visit and put the men’s resolve to the ultimate test. Love letters gone awry set in motion a series of hysterical misadventures which turns the court topsy-turvy in a hilarious Shakespearean study of “Wooing 101.”

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *Love’s Labour’s Lost*. We offer special thanks to Cheryl Kleps for her outstanding contributions to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

Kelly Schaffer Florian
Director of Educational Services
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David Hansen
Education Outreach Associate
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Performances

Hanna and Ohio Theatres
PlayhouseSquare

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A NOTE TO STUDENTS: WHAT TO EXPECT AT THE THEATER



You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the

theatre. Even the glow from a silent cell phone (used for text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member, Bert Goldstein.



The beautifully renovated Hanna Theatre

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the Company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The Company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square the home of the Company. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

PLAYNOTES BY MARGARET LYNCH

“ “ Witty and crackling with inside jokes, the play may have been written for a private audience. Some have seen parallels between its pageant, dance, and masque elements and the kinds of entertainments that were prepared for Queen Elizabeth when she went on “progress” to visit the households of noble families. ” ”

Exuberant, extravagant, and daring, *Love’s Labour’s Lost* is the work of a young poet finding his way as a playwright. Shakespeare may have written his first plays — the three parts of *Henry VI*, the tragedy *Titus Andronicus*, and *The Comedy of Errors* — within the space of a year or so in about 1589. *Love’s Labour’s Lost* may not have been too far behind.

And yet, almost a decade later in 1598, this youthful comedy was still being praised by schoolmaster Francis Meres. And the same year saw the play’s publication, which marked the first time that the rising playwright’s name was attached to one of his plays in print. According to the title pages of the 1598 and 1631 editions, *Love’s Labour’s Lost* was performed at court, in the intimate Blackfriars Theatre, and in the large outdoor Globe Theatre — the three venues that Shakespeare’s company rotated among during its heyday in the late 16th and early 17th centuries.

In the early 1590s, Shakespeare may have been associated, as a writer and perhaps as an actor, with the theater troupe that operated with the patronage of Ferdinando Stanley under the name Lord Strange’s Men. During 1592, the repertory of Lord Strange’s Men at The Rose Theatre included one or more parts of Shakespeare’s *Henry VI*. When the bubonic plague broke out in London in January 1593, authorities ordered all the theaters in the city to close. During the plague year, Shakespeare readied a couple of ambitious narrative poems for publication; *Venus and Adonis* in 1593 and *The Rape of Lucrece* in 1594. And although his sonnet sequence was not published until 1609, the young playwright was working on sonnets then as well.

Love’s Labour’s Lost may also belong to this period of enforced absence from public theater. The play revels in the forms and tools of poetry: sonnets, rhyming couplets and quatrains, multi-lingual puns, alliteration, and elaborate figures of speech. Verbal artifice was in vogue at the time, with writer John Lyly as the pacesetter. Lyly’s formal style of language is echoed in Shakespeare’s parallel use of rhetorical questions in the letter written by the vain Don Armado: “Shall I command thy love? I may. Shall I enforce thy love? I could. Shall I entreat thy love? I will.” (4.1. 80-82)

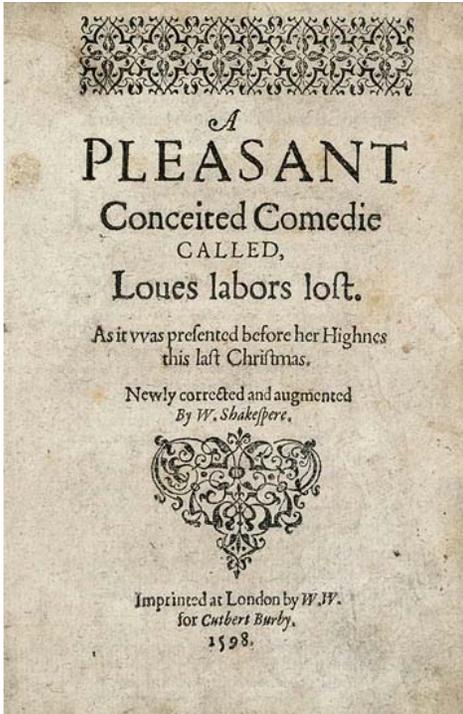
Witty and crackling with inside jokes, the play may have been written for a private audience. Some have seen



The historical King Henri of Navarre acceded to the French throne and became Henry IV of France in 1589. Henri of Navarre is shown here at the death bed of his predecessor, King Henry III of France.



Queen Elizabeth in the so-called “Armada” portrait, painted after the victory over the Spanish Armada in 1588 to celebrate English dominion.



The title page of the 1598 quarto edition of *Love’s Labour’s Lost* includes Shakespeare’s name as well as the information that the play was performed at court in 1597 before Queen Elizabeth.

parallels between its pageant, dance, and masque elements and the kinds of entertainments that were prepared for Queen Elizabeth when she went on “progress” to visit the households of noble families. The play is structured like a dance with scenes of four pairs of courtly lovers alternating with scenes of comic characters, and both coming together in a final pageant that presages the entertainment that caps *A Midsummer Night’s Dream*.

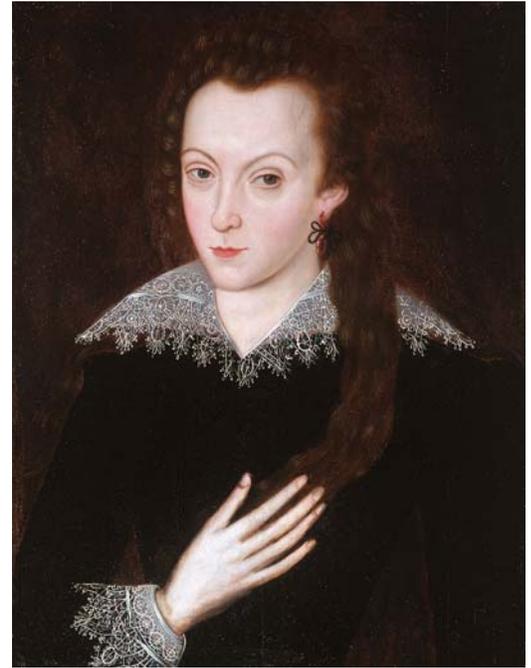
Queen Elizabeth’s visit in 1591 to the home of Henry Wriothlesley, the Earl of Southampton, has been advanced as the type of occasion that could have prompted Shakespeare to write *Love’s Labour’s Lost*. In 1591, Southampton was trying to avoid an arranged marriage. In Shakespeare’s play, a young King and his lords forswear love in favor of a life of study. Shakespeare dedicated both of his published poems to Southampton, and many commentators have identified Southampton as the marriage-adverse “Fair Youth” of Shakespeare’s Sonnets.

But Queen Elizabeth herself was notoriously reluctant to marry as well. And a play in which women have the upper hand in the

battle between the sexes may have appealed to the “Virgin Queen.” If the play was not originally composed for a flattering performance before Elizabeth, it found an audience at court in 1597.

The satire and debate elements of the play might have gone over well at the Inns of Court, where law students gathered and enjoyed a variety of entertainments, as would the buffoonery of such stock characters from Italian commedia dell’arte as the braggart (Don Armado), the pedant (Holofernes), the parasite (Nathaniel) and so on. The Inns of Court often hosted companies of boy performers. With its unusually large number of roles for women, who were played by boys, *Love’s Labour’s Lost* may have been originally written for a boys’ company, such as the Children of the Chapel. (The Children also performed at court and at the Blackfriars.)

The names given to the King and his courtiers in the play—the King is called Navarre and his courtiers are Berowne, Dumaine, and Longaville — echo the names of actual historical figures involved in the conflict that led Henri of Navarre to become King Henry IV of France in 1589: Charles de Gontaut, duc de Biron, Charles, duc de Mayenne, and Henri I d’Orléans, duc de Longueville. The Earl of Essex, the ally of Shakespeare’s patron the Earl of Southampton, had gone to France to fight for Henri of Navarre in 1591. Shakespeare’s professional fortunes were tied for a time to Southampton and Essex but the precise significance of these allusions hasn’t been sorted out. Whatever their meaning, such details suggest the bravado of a young man who was already assured enough to exploit current events and defy comic conventions with panache.



A portrait of the teenaged Earl of Southampton—painted by Flemish painter John de Critz between 1590-1593, at about the time of Shakespeare’s dedication of *Venus and Adonis*—was recently discovered in the Cobbe collection.

Margaret Lynch has been a member of the Playwrights’ Unit of The Cleveland Play House since 1996 and served as dramaturg for Great Lakes Theater (1984-2002). An Ohio Arts Council Fellowship recipient, she has written seven plays. Commissioned work includes *Gilgamesh on the Crooked River*, with composer Daniel Bernard Roumain.

LOVE'S LABOUR'S LOST THROUGH THE AGES

- ◆ The sense that the playwright was “in the know” and “au courant” was undoubtedly part of the appeal of *Love's Labour's Lost* during Shakespeare's lifetime. But as knowledge of the relevant historical circumstances receded, the youthful comedy fell out of favor on the stage. Illustrators and printmakers continued to depict its characters and scenes. But only a handful of productions were recorded between the time of Shakespeare's death through the early 20th century.
- ◆ The ensemble nature of *Love's Labour's Lost* seems not to have appealed to the great actor-managers of the 18th and 19th centuries. Such luminaries as David Garrick did not see a sufficiently commanding male part for themselves and overlooked it. In fact, the first known “revival” of the play, in 1839, was undertaken by a woman. Lucia Elizabeth Vestris was an English actress, opera singer, and, unusual for her time, theater manager. She and her husband chose *Love's Labour's Lost* to launch their management of Covent Garden, featuring Vestris in the role of the sharp-tongued Rosaline.
- ◆ The play came back into its own in the 20th century, especially with the rise of well-trained British repertory companies such as The Old Vic, The National Theatre, and the Royal Shakespeare Company. Michael Redgrave made his first professional appearance as the King of Navarre in *Love's Labour's Lost* at the Old Vic in 1936, playing opposite his wife Rachel Kempson as the Princess.
- ◆ In a 1949 production, also at the Old Vic, Redgrave switched to the role of Berowne, calling attention to the potential for fun — and range — in that cynical, sarcastic but smitten lover. Productions in the 1960s were studded with rising stars of the British stage — Glenda Jackson, Joan Plowright, and Derek Jacobi, to name a few. David Tennant of *Dr. Who* fame played Berowne in a 2008 RSC production.
- ◆ When schoolmaster Francis Meres mentioned *Love's Labour's Lost* in 1598, he paired it with a companion piece, *Love's Labour's Won*, that no longer survives. Over the years, many have wondered whether the title could refer to a surviving play that we know by another name. In 2014, the RSC



Actress, opera singer, and theater manager, Lucia Elizabeth Vestris produced a revival of *Love's Labour's Lost* in 1839, the first since Shakespeare's lifetime.



Actress Rachel Kempson, third from the left, played the Princess in a 1936 Old Vic production opposite her husband Michael Redgrave in the role of the King of Navarre.



David Tennant in the role of Berowne in the 2008 Royal Shakespeare Company production.



Joan Plowright and Jeremy Brett, as Rosaline and Berowne, in the 1968 production at the National Theatre, directed by Laurence Olivier and also featuring Derek Jacobi as the King of Navarre.

produced a double bill featuring *Love's Labour's Lost* and *Much Ado About Nothing* — with its sparring Beatrice and Benedick — retitled as *Love's Labour's Won*.

◆ At Great Lakes Theater, *Love's Labour's Lost* was produced for the first time in 1967 during Larry Carra's tenure as artistic director. Daniel Jeremiah Sullivan, who also played Mercutio in *Romeo and Juliet* that summer and would play Hamlet the next summer, played Berowne.

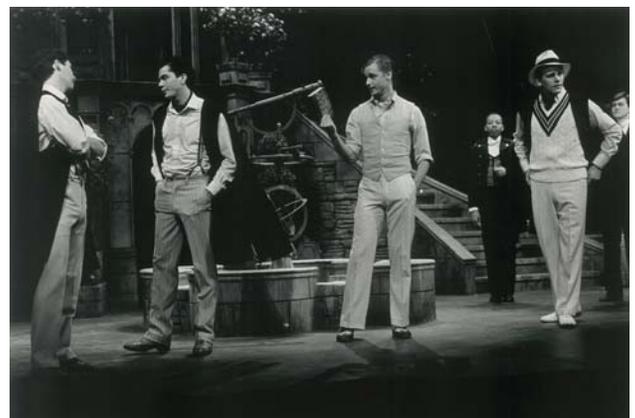
- ◆ Former Artistic Director Gerald Freedman has had a special affinity for *Love's Labour's Lost*. He directed it five times, including for the New York Shakespeare Festival in 1965, the Acting Company in 1974-76, and Great Lakes Theater in 1988. In Cleveland, Freedman relied on a very young ensemble, fitted out as members of a neo-Edwardian leisure class.
- ◆ In 2006, director Drew Barr was able to draw on the easy familiarity and fun of a resident company that is still intact today.



Delphi Harrington and Daniel Jeremiah O'Sullivan as Rosaline and Berowne in the 1967 Great Lakes Theater production.



The surrealist work of French painter Henri Magritte inspired the scenic environment for guest director Drew Barr's 2006 Great Lakes Theater production, which featured David Anthony Smith (Berowne), Jeffrey C. Hawkins (Costard), M.A. Taylor (Dull) Matt Lillo (Dumaine), Dougfred Miller (Holofernes), and Lynn Robert Berg (Longaville).



Ray Virta, Mark Hymen, Spike McClure, and Don Reilly in Gerald Freedman's 1988 production.

FROM INSPIRATION TO DESIGN

BY MARGARET LYNCH

When guest director Tyne Rafaeli spoke with her design team about *Love's Labour's Lost*, the conversation ranged from spike-heeled shoes to a contemporary dance piece to an article about equal pay for women in the *New York Times*. So many influences shaped the team's thinking about a play that Rafaeli describes as "A joyful exploration and celebration of love and, most pertinently, of gender."

Love's Labour's Lost brims with contradictions. The opening scene presents a group of young men defying biology by swearing off love in favor of philosophical study. And yet the rest of the play is saturated with love and takes place in a park outside the court. In order to capture the polarities of disciplined restraint and unbridled desire, Rafaeli wanted the play to be located physically in a place that was "caught between a man-made world and a natural world." She and scenic designer Kristen Robinson were drawn to images of abandoned buildings where nature had pushed its way in and especially to a fantastical image of a library overtaken by trees and vines.

A library setting offered a confined physical space that exemplified the intellectual ideals of the young men. And yet Rafaeli also wanted to match the play's rush of heightened language with physical movement. She envisioned a space where dancing, running, jumping, or climbing could take place. One of Robinson's scenic solutions was to provide objects — library ladders, tables, chairs — that could be moved, stacked, or climbed.

Two dance-related works of art supplied another way for the design team to approach the play's polarities. *Primavera*, by Renaissance painter Sandro Botticelli, offered an image of decorous dance within a natural setting. Feminine, romantic, and flowing, Botticelli's painting resonated with the lovers' idealized version of love. By contrast, contemporary choreographer Pina Bausch's *Kontacthof* is an angular, abstract, and sometimes harsh dance piece that examines the realities of gender-driven interactions in a bare room. Exploring the tension between such disparate inspirations charged the design process as the team explored how to depict the play's movement from youthful immaturity to the hard-won and honest communication prompted by its unconventional ending.



Botticelli's *Primavera* presents an image of an idealized courtly vision of love

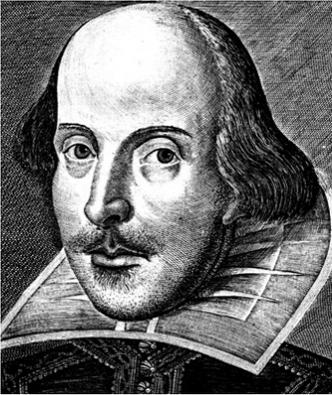


This image of a library overtaken by nature provided a potent intermingling of realism, mystery, and fantasy.



Choreographer Pina Bausch, by contrast, presents a *realpolitik* view of the "war between the sexes."

ABOUT WILLIAM SHAKESPEARE



William Shakespeare (1564-1616), English playwright and poet, is recognized in much of the world as the greatest of all dramatists. Shakespeare's plays communicate a profound knowledge of the wellsprings of human behavior, revealed through portrayals of a wide variety of characters. His use of poetic and dramatic means to create a unified aesthetic effect out of a multiplicity of vocal expressions and actions is recognized as a singular achievement, and his use of poetry within his plays to express the deepest levels of human motivation in individual, social, and universal situations is considered one of the greatest accomplishments in literary history.

A complete, authoritative account of Shakespeare's life is lacking, and thus much supposition surrounds relatively few facts. It is commonly accepted that he was born in 1564, and it is known that he was baptized in Stratford-upon-Avon, Warwickshire. The third of eight children, he was probably educated at the local grammar school. As the eldest son, Shakespeare ordinarily would have been apprenticed to his father's shop so that he could learn and eventually take over the business, but according to one account he was apprenticed to a butcher because of declines in his father's financial situation. According to another account, he became a schoolmaster. In 1582 Shakespeare married Anne Hathaway, the daughter of a farmer. He is supposed to have left Stratford after he was caught poaching in the deer park of Sir Thomas Lucy, a local justice of the peace. Shakespeare and Anne Hathaway had a daughter, Susanna, in 1583 and twins—Hamnet and Judith—in 1585. Hamnet did not survive childhood.

Shakespeare apparently arrived in London about 1588 and by 1592 had attained success as an actor and a playwright. Shortly thereafter he secured the patronage of Henry Wriothesley, 3rd Earl of Southampton. The publication of Shakespeare's two fashionably erotic narrative poems *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594) and of his *Sonnets* (published 1609, but circulated previously in manuscript form) established his reputation as a gifted and popular poet of the Renaissance (14th century to 17th century). The *Sonnets* describe the devotion of a character, often identified as the poet himself, to a young man whose beauty and virtue he praises and to a mysterious and faithless dark lady with whom the poet is infatuated. The ensuing triangular situation, resulting from the attraction of the poet's friend to the dark lady, is treated with passionate intensity and psychological insight. Shakespeare's modern reputation, however, is based primarily on the 38 plays that he apparently wrote, modified, or collaborated on. Although generally popular in his time, these plays were frequently little esteemed by his educated contemporaries, who considered English plays of their own day to be only vulgar entertainment.

Shakespeare's professional life in London was marked by a number of financially advantageous arrangements that permitted him to share in the profits of his acting company, the Chamberlain's Men, later called the King's Men, and its two theaters, the Globe Theatre and the Blackfriars. His plays were given special presentation at the courts of Queen Elizabeth I and King James more frequently than those of any other contemporary dramatist. It is known that he risked losing royal favor only once, in 1599, when his company performed "the play of the deposing and killing of King Richard II" at the request of a group of conspirators against Elizabeth. In the subsequent inquiry, Shakespeare's company was absolved of complicity in the conspiracy.

After about 1608, Shakespeare's dramatic production lessened and it seems that he spent more time in Stratford, where he had established his family in an imposing house called New Place and had become a leading local citizen. He died in 1616, and was buried in the Stratford church.

Until the 18th century, Shakespeare was generally thought to have been no more than a rough and untutored genius. Theories were advanced that his plays had actually been written by someone more educated, perhaps statesman and philosopher Sir Francis Bacon or the Earl of Southampton, who was Shakespeare's patron. However, he was celebrated in his own time by English writer Ben Jonson and others who saw in him a brilliance that would endure. Since the 19th century, Shakespeare's achievements have been more consistently recognized, and throughout the Western world he has come to be regarded as the greatest dramatist ever.

Shakespeare, William, Microsoft® Encarta® Online Encyclopedia 2001

Contributed By: A. Kent Heatt, Ph.D., Professor Emeritus of English, University of Western Ontario. Author of *Chaucer, Spenser, Milton: Mythopoetic Continuities and Transformations*.

DIRECTOR'S NOTE BY TYNE RAFAELI

“In *Love’s Labour’s Lost* we seem almost to stand again by the cradle of a new-born comedy, and hear the first lisping and laughing accents run over from her baby lips in bubbling rhyme; but when the note changes we recognise the speech of the Gods. For the first time in our literature the higher key of poetic or romantic comedy is finely touched to a fine issue.”

—Algernon Charles Swinburne, 1880



Neglected for nearly 300-years, *Love’s Labour’s Lost* was rediscovered at the end of the 19th century, and reclaimed as “one of the very best productions of the great dramatist.”

I am thrilled to be re-imagining this play for our own 21st century moment – a moment in which we are being forced to re-think our national value system and concepts of leadership, amidst a social landscape in which image, fame and persona are the highest currency.

Love’s Labour’s Lost offers a seductive glimpse into a Renaissance golden world of privileged people – young, attractive, sophisticated and wealthy. They hunt after a legacy, questing for a form of immortality through fame. They ask the ultimate question: will I be remembered?

What they discover is the danger of underestimating the force of their own hearts and the folly of believing that cold reason alone will force open the doors of life’s great mysteries.

Love’s Labour’s Lost contains both the longest speech and the longest single word in the Shakespearean canon. The play is a polyphonic explosion – a feast of style and language. Each character is a virtuoso player of their particular instrument. The world of the play is a kind of cloud-cuckoo-land, an ivory tower, a fortress of fantasy ripe for transformation. And as ever, beneath the ornament and artifice lies a deep well of emotion, offering an original spin on the timeless notion that only the heart gives access to true wisdom.

PRELIMINARY SCENIC DESIGN & INSPIRATION

BY KRISTEN ROBINSON



Photos of the set model.

Inspiration photos (below).



PRELIMINARY COSTUME DESIGN & RESEARCH

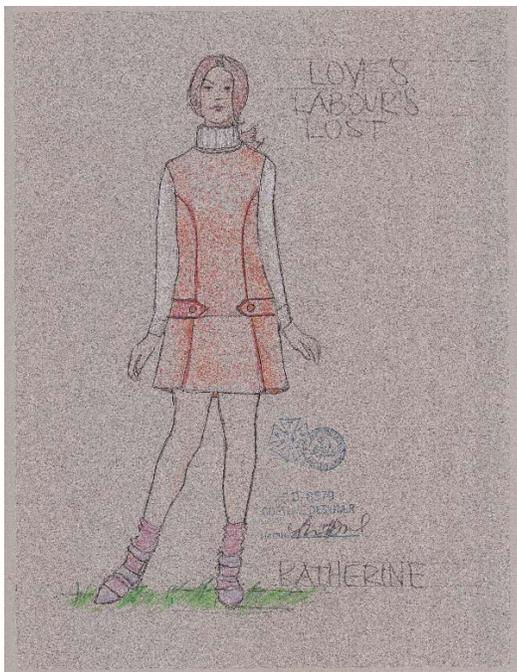
BY MARTHA HALLY



Princess of France



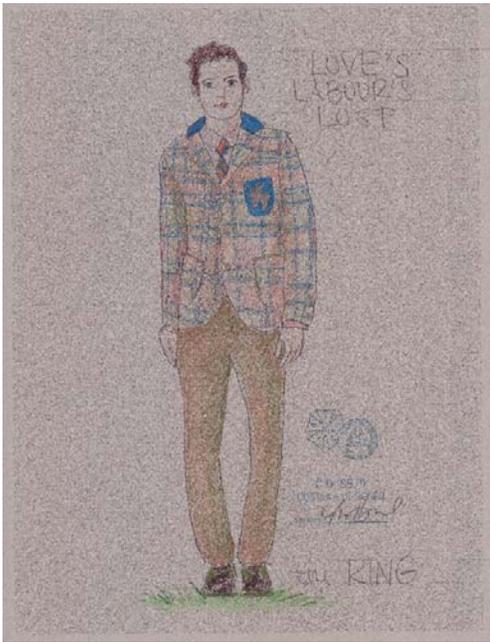
Rosaline



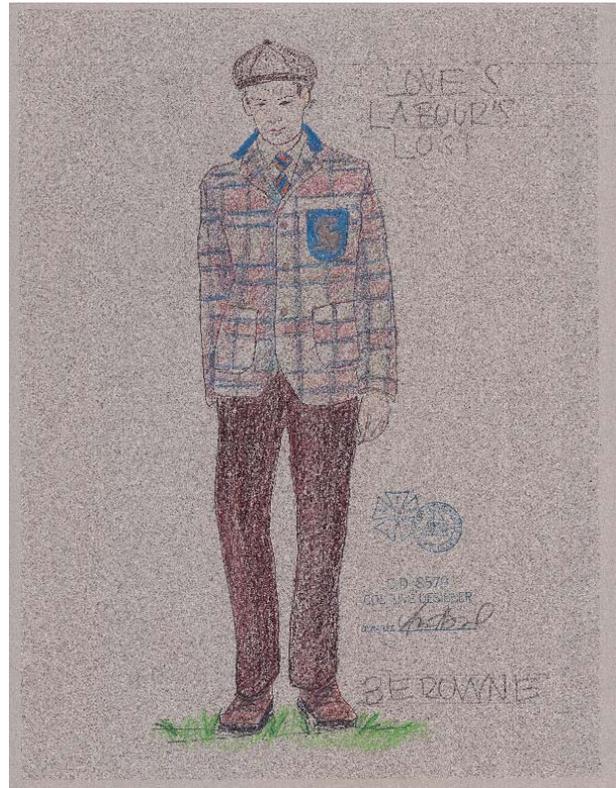
Katherine



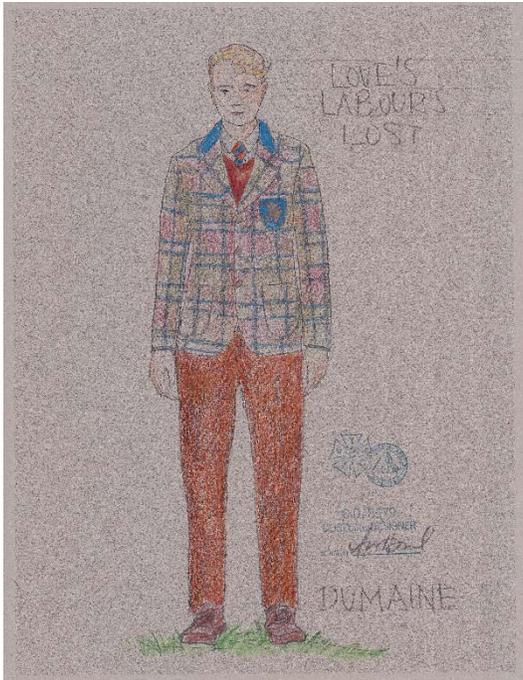
Maria



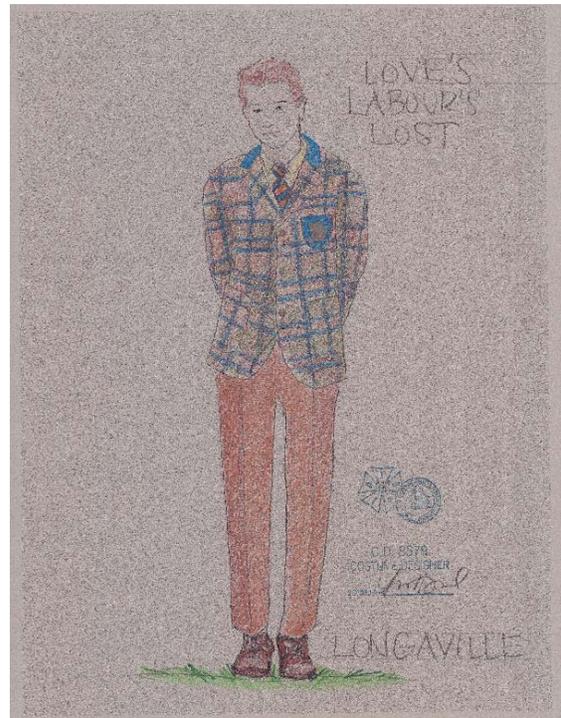
Ferdinand, King of Navarre



Berowne



Dumaine



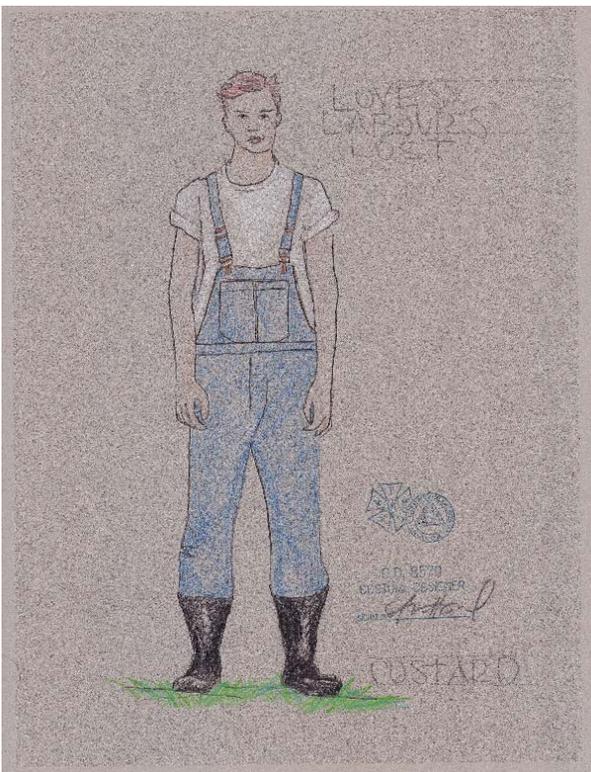
Longaville



Don Armado



Jaquenetta



Costard

SUMMARY OF THE PLAY

King Ferdinand of Navarre and his lords Berowne, Longaville and Dumaine have sworn an oath to live and study together for three years. In the interest of scholarly pursuits, the men vow to fast, to sleep only three hours a night and, most importantly, to abstain from the company of women. Berowne questions the severity of the oath but signs the contract despite his reservations. Constable Dull, the local officer, arrives with his prisoner, Costard. Costard has been apprehended for consorting with the country maid Jaquenetta, thereby breaking the new law against socializing with women. King Ferdinand orders that Costard be put in the custody of Don Adriano de Armado, a verbose Spaniard.

As Don Armado confesses to his servant Moth that he is in love with Jaquenetta, Constable Dull arrives with Costard and Jaquenetta. He delivers Costard to Armado's custody and leaves to take Jaquenetta to the park where she will be employed as a dairymaid. Before Jaquenetta is led out, Armado makes plans to meet her at her lodge. Moth takes Costard away to prison.

The Princess of France arrives with her ladies, Rosaline, Katherine and Maria. King Ferdinand greets them but will not allow them inside his court. The Princess tells the King that she has come on behalf of her father to collect the repayment of a loan. The King denies receiving the money, and the Princess calls for her servant Boyet to retrieve the receipt. Boyet informs the Princess that they will not be able to get the receipt until the next day. In the meantime, King Ferdinand assures them they will be well treated. Berowne and Rosaline share a few words, while Longaville and Dumaine show interest in Maria and Katherine. After the King and his lords leave, Boyet remarks on how the King seemed to be taken with the Princess.

Don Armado frees Costard from prison in exchange for delivering a love letter to Jaquenetta. As Costard is about to leave he runs into Berowne who asks him to deliver a letter to Rosaline. Costard leaves to deliver the letters, and Berowne confesses his love for Rosaline. Costard finds the Princess and her ladies hunting and mistakenly gives the letter from Armado to the ladies.

The pretentious schoolmaster Holofernes, the church cleric Nathaniel, and Constable Dull are discussing the deer shot by the Princess when Costard and Jaquenetta arrive. Jaquenetta asks Holofernes to read the letter sent by Don Armado. As Holofernes reads, he discovers it is the letter from Berowne meant for Rosaline.

Berowne is composing another sonnet to Rosaline when he sees the King and decides to eavesdrop on him. The King is reading a letter that he has composed to the Princess when he overhears Longaville entering. The King hides as Longaville professes his love for Maria. Longaville, in turn, hides and overhears Dumaine profess his love for Katherine. One by one, the men come forward to scold those they have overheard. Berowne is the last to step out and rebuke the men for their betrayal. As he is admonishing them, Costard enters with the letter. Berowne's own love is found out, and he admits his guilt to the others. Berowne then convinces the men that they must give up their oaths in order to truly find themselves, and the lords set off to woo the ladies with dances, masques and entertainment. The King orders Armado to provide entertainment. Armado consults with Holofernes who suggests a pageant of the *Nine Worthies*.

The ladies are showing each other the presents sent to them by the lords when Boyet enters to tell them that the King and his men are coming disguised as Russians to court the ladies. The Princess decides to foil their plan by having each lady wear a mask and exchange the gifts sent to them. Each lady will wear another's gift so that the King and his lords will mistake their love for another. The men arrive and entertain and then

one by one they break off to woo their respective loves.

Once the men leave, the women discuss what the men said and determine to ridicule them for their mistakes when they return. The King and his men return and are mocked by the ladies. Costard enters and introduces the pageant of the *Nine Worthies*. The pageant is interrupted by Costard's announcement that Jaquenetta is pregnant by Armado. Armado challenges Costard to a duel but is interrupted by the messenger, Mercade, bringing news of the King of France's death. The Princess must leave that same night. The King tries to continue wooing and proposes marriage. The Princess responds that if the King will spend a full year in a remote hermitage, away from worldly pleasures, she will have him. Each woman in turn gives similar ultimatums, to which the men agree. The performers return to sing a final song after which everyone goes their separate ways.

—*Shakespeare Theatre*

QUESTIONS FOR DISCUSSION PRIOR TO ATTENDING THE PERFORMANCE

1. Imagine that the board of education for your school decided to adopt a new policy requiring the complete separation of the sexes in and around school property. Under this policy no student would be allowed to be in the presence of or communicate with a member of the opposite sex either in school, or socially, for their entire high school career. This policy would also extend to the faculty members, so a male could take classes, eat lunch, participate in student activities, etc., only with other males and male teachers. The same conditions would apply to women. How would you respond to the implementation of this new policy, and why? What would be the hardest thing about separation of the sexes? What would be the greatest benefit? Do you think there are different energies at all-girl schools than at all-boy schools? Explain. If you ever had children, would you ever consider sending them to an all-girl or all-boy school? Why or why not?
2. Have you ever observed someone using a pick-up line to initiate a conversation? Has anyone ever tried a pick-up line on you? Have you ever tried one on somebody else? What pick-up lines have you heard? Have any ever worked? What is the worst pick-up line you've ever heard? What is the best? What is the funniest? What is the hardest thing about starting a conversation with someone you do not know? What is the best way to get to know a stranger? What can you do if you're interested in somebody but they do not seem to be interested in you? Is it possible to let someone know you're not interested in them without anyone's feelings getting hurt? Why or why not?
3. What are the ideal conditions for you to study or do your homework? What distractions must you avoid in order to stay on track with your tasks? What must you have that enhances the optimum atmosphere for learning? If you could change one thing about how you study, what would it be and why? What is the longest amount of time you think people can concentrate on studying before reaching a point of diminishing returns? Do you think four years of high school is too little learning or too much?
4. If you could design the perfect learning academy, what would it be? How would it be different than your current school? How would it be the same? If your academy graduates were tested against graduates from your current school, who do you think would do better and why? What about your school could change to allow better learning? What about you personally could change to allow better learning? Consider arrangement of furniture, lighting, number of students, colors, media equipment, types of desks, resource materials, bulletin boards, study aids, student clothing, classroom etiquette, time allotment, etc.
5. Every age and every culture has had its own standards for beauty. What is the standard of beauty (male and female) in our culture? Often there are risks or dangers that accompany goal to achieving these standards. For example, the Chinese admiration of tiny feet resulted in the painful practice of foot binding. In feudal Japan, a married Samurai woman blackened her teeth and shaved off her eyebrows. In Elizabethan times, a white complexion was highly desired, but the layers of white makeup often caused permanent skin damage. Are there any dangers or risks to achieving the standard for beauty in today's culture? Where do our standards of beauty come from? Considering the past 100 years, what era do you think had the best sense of beauty? What era had the worst? Explain.

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6. How do people communicate in ways besides using language? How does language differ from other forms of communication? What obstacles exist today prohibiting ideal communication? Have you ever felt that someone you cared about just didn't understand what you were trying to say? What did you do to communicate your position? Are there certain people in your life that it is naturally easy to communicate with? What about these people makes communication easy? If you could improve your communication with just one person in this world, who would it be and why?
 7. Shakespeare lived during a period of great expansion of language. During this period, thousands of words flooded into the language via exploration, scientific discoveries, inventions, translations and printing of the classics. Today, the English language is far from static; it is constantly adding to its vocabulary. How has technology influenced the development of our vocabulary? What new words or expressions have been added in the last several years? Where does slang come from? What makes some words stay in fashion for decades (such as the expression "cool"), while other words seem hopelessly dated and tied to another era? What current expressions of your generation do you think will stand the test of time? Which ones will quickly fade?
 8. The Greeks used the story of Prometheus and his theft of fire to illustrate how man's life changed as the result of the gift of fire. According to the myth, man was able to create a better existence; however, all gifts come with a price tag. Prometheus suffered daily torture on Mount Caucasus until his release by Hercules. What gifts has mankind received in the last century that have revolutionized life but also came with a price?
 9. Jaques, in Shakespeare's *As You Like It*, begins his famous monologue "All the world's a stage/And all the men and women merely players/ They have their exits and their entrances/ And one man in his time plays many parts...." Consider your life and the lives of your family and friends. What roles have you played in your lifetime? Have you worn different clothes, changed your behavior, used different language in these different roles? Explain. When in your life have you been the truest to yourself? What times have you felt as though you were really being yourself? Why?
 10. Have you ever taken an oath, or sworn a sacred promise? If so, have you ever been tempted to break that oath? What is the importance of a promise? Why is swearing an oath considered more binding than merely giving your word? Has anyone ever broken a promise to you? How did you respond?

VOCABULARY

ACT I

brazen - brass

pates - head

mortified - dead to the world

wont - accustomed

troth - oath

“green geese” - geese that are hatched in the fall, eaten in spring; refers to immature, silly, gullible people

sneaping - nipping

gentility - politeness; good manners

overshot - off the mark; overshoot the target

forsworn - perjured

attainder - condemned and sentenced; property of the condemned was confiscated by the state

minstrelsy - entertainment

Costard - type of apple; a large head

wight - person

swain - rustic laborer

farborough - thirdborough or a petty constable (lowest ranking constable)

taken...manner - caught in the act (fr. F *mainour* org. “handwork” then “stolen goods”)

welkin - heaven

yclept - called

curious-knotted garden - formal knot garden with the beds laid out in a symmetrical pattern.

hight - called

wench – young women; rustic woman; female servant

meed - reward

sirrah – a male social inferior

“mutton and porridge” – mutton broth or a prostitute and sex

imp – young child; originally meant a young offshoot of a plant

juvenal – juvenile; famous Roman satirist Juvenal

signior – sir; master

epitheton - epithet; adjective

appurtenant – fitting

cross – coins (coins were stamped with a cross on one side)

deuce-ace - in dice, a throw with a deuce and an ace

dancing horse – reference to Morocco, the famous horse that counted numbers with its hoof

maculate – spotted; immature

whipping – a punishment often inflicted upon prostitutes and vagrants

dey-woman - dairymaid

fast and loose - con man's trick

passado – fencing term- forward step with a thrust

sonnets - in Shakespeare's time any love poem; did not necessarily have the 14 line structure

folio – books that were about 12" high with double columns of print

ACT II

Aquitaine - a province in southern France

embassy - mission; message

dowry - money, goods, property that a woman brings to her husband upon marriage

chapman - merchant; trader

tasker - a taskmaster

fame - rumor

votaries - people bound by special oaths

humors - moods

quick - short-tempered; sharp-tongued

voluble - fluent

competitors - associates

unpeopled house - understaffed

restore - repay

specialties - legal contracts

physic - medical knowledge

choleric - anger (relating to one of the four humours)

madcap - entertaining; eccentric

pasture - place for grazing sheep – pun on pastor – a shepherd

common pasture - a place where anyone's animals could graze

jangling - squabbling; wrangling

book-men - students; scholars

agate - quartz stone

love-monger - one who deals in love affairs

mad wenches - foolish, young women

ACT III

festinately - immediately

French brawl - dance similar to a cotillion

Canary - a fast-paced Spanish dance
doublet - close-fitting jacket
men of note - important men or musicians
hobby-horse - is a character in morris dances; Armado means a lusty young man
l'envoi - the poet's final words; sending off the poem
salve - ointment or a greeting
plantain - leaves that stopped bleeding
spleen - Elizabethans believed the spleen was the site of laughter; the liver was the site
of passion
sain - said
ending in the goose - ending in oi – the French word for goose is oie
goose - simpleton
ended the market - probably an allusion to the proverb 'Three women and a goose make a market'
purgation - a laxative
inkle - linen tape
French crown - a coin or reference to syphilis-caused baldness
carnation - flesh-colored
gueron - reward
beadle - parish constable that punished petty crime
pedant - schoolmaster
wimpled - blindfolded
purblind - completely blind
codpiece - showy covering on men's pants
placket - opening in petticoat or a skirt
paritors - officers who summoned those accused of sexual crimes to appear in the church
courts (summoner in Chaucer's *The Canterbury Tales*)
colors - flags for a regiment in the army
German clock – ornate clock that broken down easily
Joan – name for a lower class woman.

ACT IV

illustrate - illustrious
annothanize - analysis of a word
vulgar - everyday language
catastrophe - the final event
tittles - mere nothings
Nemean Lion - Heracles' first labor

horns - horned creatures; reference to men whose wives are unfaithful

clout - the pin (the head is painted white) which fastens a target

phantasime - fantastic person

Monarcho - an Italian who appeared at Elizabeth's court prior to 1580; he had megalomania

Pepin - father of Charlemagne; died 768

greasily - indecently

rubbing - technical term in bowling; one bowl touching another

pomewater - an apple; one no longer cultivated

pricket - two-year-old deer

sorel - a three-year old deer

sore - four-year-old deer

Dictynna, Phoebe, Luna – terms for the moon

abrogate scurrility - abolish indecency

talent - pun for talon

Mehercle - by Hercules

hogshead - a dull-witted person; a large barrel of wine

canzonet - song

trip and go - a Morris dance

green goose - a young girl

ACT V

sententious - meaningful

scurrility - abusive, rude language

peremptory - overbearing

thrasonical - boastful

peregrinate - outlandish

orthography - spelling

congruent - harmonious

excrement - hair

dote - show of excessive and foolish affection

taffeta - a crisp, plainly-woven lustrous fabric used for the ladies' masks

epithet - a characterizational phrase that accompanies a name, i.e. the wily Odysseus;

 loud-thundering Zeus

measure - dance; determine distance

change - change of the moon; round for a dance

qualm - an illness that has a sudden onset

roe - female deer

wassail - revels
map o'man - madman
perjure - false swearing
mess - four
russet - simple homespun woolen cloth
kersey - plain rough woolen cloth
zany - simpleton; comes from the name for a traditional clown
Pompion - pumpkin
scutcheon - coat of arms
close-stool - a chair that contains a chamber- pot
countenance - a face; demeanor
wormwood - a bitter herb; symbol of bitterness
flouts - jeers
pied - partly-colored; different hues
cuckoo - the bird lays its eggs in another bird's nest allows other birds to hatch the eggs
and nurture the offspring
cuckold - a man whose wife has been unfaithful

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.L.11-12.1.A

Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

CCSS.ELA-LITERACY.L.11-12.5.B

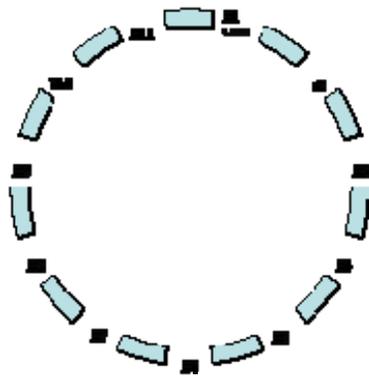
Analyze nuances in the meaning of words with similar denotations.

CLASSROOM ACTIVITIES

PLOT WHEEL

The plot of LLL is relatively uncomplicated. It begins with the King's speech about robbing Death of its ultimate victory over man by devoting three years to study. The play ends with the death of the Princess' father. Therefore, surrounded by death, the characters realize how precious life is and that it shouldn't be wasted with meaningless words and behavior.

Complete the plot wheel; fill in the blanks with events from the play. Suggested answers follow.



1. King, Longaville, Dumaine, and Berowne swear an oath to study philosophy. For three years they will avoid women, fast, and deny long periods of sleep.
2. Costard is reported by Armado for breaking the King's edict. He has been consorting with Jaquenetta. Costard given into Armado's custody for the period of punishment.
3. Princess and her entourage arrive on a diplomatic mission. Men fall in love with the ladies.
4. Costard agrees to carry a love letter from Armado to Jaquenetta and a love letter from Berowne to Rosaline.
5. Costard unintentionally misdirects the letters. Holofernes instructs Costard and Jaquenetta to deliver Berowne's treasonous letter to the King.
6. King and his companions vow their love for the ladies, not knowing that the others are eavesdropping on their conversations. All plead guilty to oath-breaking; join forces to pursue the ladies.
7. Armado seeks the help of Holofernes to stage entertainment for the King and the ladies. A pageant of the *Nine Worthies* will be performed.
8. Princess and her ladies receive gifts and love verses from the men. They believe the men are just sporting with them. They decide to mask themselves and thus force the men to court the wrong woman.
9. The men's plan is a disaster; they are humiliated. Ladies admit they knew about their disguises.
10. Men mock the performers in the *Nine Worthies*; Costard and Armado almost come to blows. Action ended with the reported death of the Princess' father.
11. Ladies prepare to return to France for a year's mourning. Men are given tasks to prove that their love is serious. Armado and the pregnant Jaquenetta plan to marry.

WHO WERE THE NINE WORTHIES / NOW ELEVEN WORTHIES?

During the Middle Ages, pageants were presented using the Nine Worthies or men of great renown as the subject matter. They consisted of three Classical men: Hector, Alexander the Great, and Julius Caesar; three Jewish men: Joshua, David, and Judas Maccabeus; and three Medieval Christians: King Arthur, Charlemagne, and Godfrey of Bouillon. Armado, Holofernes, and Sir Nathaniel have added Hercules and Pompey. Research the background of these eleven subjects used in the medieval pageant. Report your findings to your classmates.

COAT OF ARMS

In the play of the Nine Worthies, Alexander the Great and Pompey the Great carry shields embossed with their coat of arms. (see Act V.2. 542-555; 570-571). Create the shields for these two characters and display them in the classroom. Hector and Hercules also carried shields. Research the Greek battle shields, which were shaped differently from Medieval shields. Create those shields. Consider giving these two characters a suitable coat of arms.

PAINTED CLOTHS

In the Elizabethan homes of the well-to-do, the walls were decorated with painted cloths, much like the famous woven tapestries of the Medieval period. The Nine Worthies was common subject for these wall decorations. Research the nine worthy men and create your own wall hanging out of poster board or an old sheet. You might wish to sketch or use images found in books or on the internet. You may do a painting of all the Nine Worthies or just one of your choice. You might also consider painting the cloth suggested by Costard in these lines:

| | |
|------------------------|---|
| Costard (to Nathaniel) | O, sir, you have overthrown Alisander the conqueror. You will be scraped out of the painted cloth for this. Your lion, that holds his pole-axe (battle-axe) sitting on a close stool (in the original cloth, Alexander was seated on a throne.) |
|------------------------|---|

Costard suggests that the close stool is a the chair enclosing a chamber pot. Hence, the later pun on Ajax or a jakes, which is the privy), will be given to Ajax.

HYPOCRISY, THE ULTIMATE ROLE-PLAYING

Act V.2. 49-52

Katherine: Yes, madam, and moreover
Some thousand verses of a faithful lover;
A huge translation of *hypocrisy*,
Vilely compiled, profound simplicity.

In her answer to the Princess' question about Katherine's gifts from Dumaine, Katherine uses the word hypocrisy. The word is very appropriate for the subject matter of the play, for the word derives from the original Greek *hypokritis* that meant playing a part on the stage. A *hypokrites* was the name for an actor. Although the men engage in much role-playing, other characters, including the women, also play many roles. In fact, many of the characters literally and figuratively put on masks to hide their true identities. List the roles that the various characters play in *Love's Labour's Lost*.

| <i>CHARACTER</i> | <i>ROLE(S) PLAYED</i> | <i>REASON FOR ROLE</i> | <i>OUTCOME</i> |
|-------------------|-----------------------|----------------------------|----------------|
| <i>Navarre</i> | | | |
| <i>Berowne</i> | | | |
| <i>Longaville</i> | | | |
| <i>Dumaine</i> | | | |
| <i>Armado</i> | | | |
| <i>Costard</i> | | | |
| <i>Moth</i> | | | |
| <i>Holofernes</i> | | | |
| <i>Nathaniel</i> | | | |
| <i>Princess</i> | | | |
| <i>Rosaline</i> | | | |
| <i>Katherine</i> | | | |
| <i>Maria</i> | | | |
| <i>Boyet</i> | | | |

ACTIVITIES: BAITING HOLOFERNES

Holofernes replies to the men, “What is this?” and points to his face. The men then proceed to describe his countenance. Create a poster that provides illustrations for each countenance suggested by the men.

cittern-head: the carved head on a cittern or cithern

bodkin: the head on a large pin used to keep ladies’ hair in place

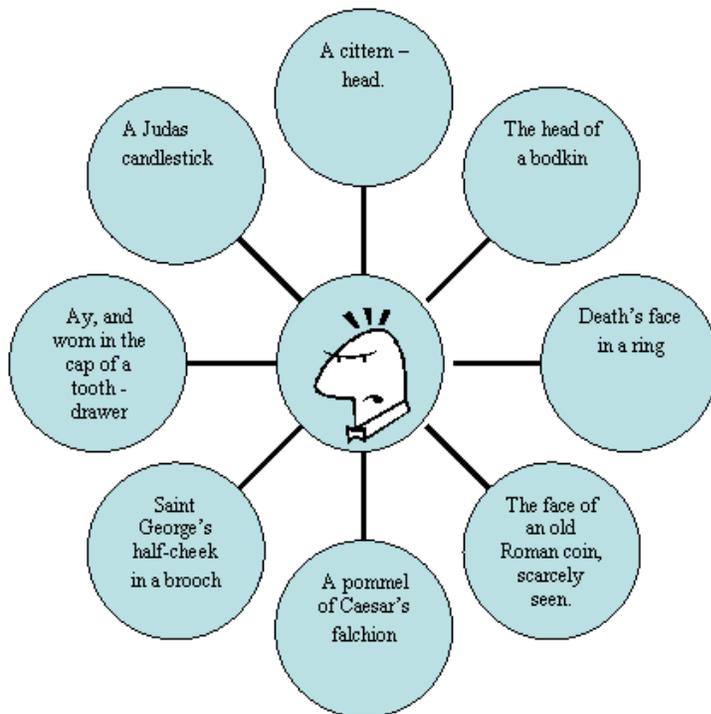
death’s face in a ring: a skull set in a ring, words engraved memento mori

pommel: knob at the end of a broad sword’s hilt

flask: gunpowder flask made of horn or bone

brooch: lead brooches worn by tradesmen to identify their occupation

Judas candlestick: a brass candlestick, consisting of seven branches. The tall middle branch was made of wood in the shape of a candle. At Easter, it held a candle of wax.



Holofernes: I will not be put out of countenance.

Berowne: Because thou has no face.

Holofernes: What is this?

DUST OFF YOUR OVID

Several characters in *Love's Labour's Lost* delight in using Latin words and phrases.

Although Latin is considered a dead language, many words and phrases have entered the English language.

PART I: Latin words and phrases appearing in the play.

Latin expression

minime
sanguis
caelo
terra
haud credo
omne bene
ostentare
facere
bis coctus
omne bene
perge
pia mater
salve
vir sapit qui pauca loquitur
quasi
Fauste, precor gelida quando
pecus omne sub umbra ruminat
Venetia, Venetia
Chi non ti vede, no ti pretia
Lege, domine
Ben ventuto
Pauca verba
Satis quod sufficit - Satis est quod sufficit
Quondam
Novi hominem tanquam te
Sine
Insanire
Ne intelligis, domine
Laus Deo, bene intelligo
Videsne quis venit
Video et gaudeo
Quare
Honorificabilitudinitatibus
Pueritia
manu cita
ad unguem
Via
Fortuna de la guerra
canis
manus
quoniam
ergo

definition

absolutely not
blood
sky
earth
I do not believe it
all is well
to show
to make
twice boiled
all is well
carry on
membrane around the brain
hail
A man is wise that says little
that is
Faustus, I pray while all the cattle
chew their cud beneath the cool shade
Venice, Venice
he that doesn't see thee, doesn't value thee
Read, master
welcome is guaranteed
few words
Enough is enough
other
I know him as well as you
without
madness
Do you understand, my lord
Praise be to God, I understand well
Do you see who's coming?
I do see, and I am glad
why
the state of being loaded with honors
childishness (puer/puerella—small boy/girl)
with a lively hand
at the fingertips
come
fortunes of war
dog
hand
since
therefore

PART 2: Listed below are Latin words and phrases that currently appear in modern-day language. Using your dictionaries, supply the literal Latin definition and the current meaning in use today.

| LATIN PHRASE | LATIN TRANSLATION | MODERN MEANING |
|-------------------|-------------------|---|
| Caveat | Let him beware | A warning; an explanation to prevent a misunderstanding |
| Status quo | | |
| Habeas corpus | | |
| Persona non grata | | |
| Per capita | | |
| Quid pro quo | | |
| Et cetera (etc.) | | |
| Cum laude | | |
| Ad hoc | | |
| Ex tempore | | |
| Per annum | | |

PART 3: In the following exercise, words from the play that are based on Latin words have been listed. Using your dictionaries, write a sentence etymology for the word. Then write the modern definition.

Example:

Perambulate Perambulate is derived from the Latin word *perambulatus*, which is the past participle of the Latin verb *peramulare* that was derived from the prefix *per* meaning *through* and the verb *ambulare* meaning *to walk*. The modern definition of perambulate is *to stroll or ramble leisurely*.

abstinence

generous

beautiful

magnanimous

domineering

penury

educate

transparent

fame

vulgar

PART 4: The following exercise contains a list of Latin prefixes, suffixes, and roots with the Latin meaning. Give examples of modern words that are derived from the Latin.

Use the word in a sentence.

| Latin Affix/root | meaning | English word | Example |
|------------------|----------------|--------------|----------------------------------|
| sciens | knowledge | Omniscient | Greeks gods were not omniscient. |
| omni | all | Omniscient | |
| aqua | water | | |
| bene | good/favorable | | |
| ante | before | | |
| cide | kill | | |
| circum | around | | |
| dominus | lord, master | | |
| ego | I | | |
| frater | brother | | |
| gradus | step | | |
| homus | man | | |
| in, im | not | | |
| ject | throw | | |
| juven | young | | |
| liber | book | | |
| micro | small | | |
| mortis | death | | |
| nomen | name | | |
| oper | work | | |
| ped | foot | | |
| ridi, ri, ris | to laugh | | |
| spec, spect | look | | |
| super | Above, extra | | |
| Tang, tact | touch | | |
| terra | earth | | |
| utilis | useful | | |
| Vidi, vis | see | | |

TONGUE TWISTERS OR ALLITERATIVE STORIES

Holofernes shows off his language abilities with an alliterative eulogy for a slain deer (4.2. 55-61). Brainstorm various tongue-twisters that students know, or perhaps read a Doctor Seuss story that uses alliteration. After the modeling with these examples, students can attempt their own alliterative mini-stories. Have the students write a short story that does not have alliteration. Once the frame story has been developed, now replace words to demonstrate the principle of alliteration. Students might start with a short summary of the play.

Four fellows fashion a foolish oath to forswear females. Unfortunately four fetching females foot it into their sphere. The four foolish fellows become infatuated. Foolish affirmations are forsworn as the fellows follow the fetching females. Not favoring the fellows' fancy verses, flashy valuables, or forgotten vows, the four fetching females firmly fit the fellows with penances to prove their passion and faithfulness.

IMAGERY

Shakespeare uses similes and metaphors as the basis for much of his imagery. A simile uses “like” or “as” in the comparison; a metaphor does not. Often, Shakespeare will expand the simile and metaphor to create extended similes and metaphors. He also uses conceits. A conceit is an elaborate image that sets up a startling or unusual comparison between two very dissimilar things.

Identify the similes, metaphors, and conceits in the following lines. Indicate the comparison.

| <u>Act/ scene/ line</u> | <u>Imagery/ conceit</u> |
|-------------------------|-------------------------|
| 2. 1 232-245 | jewel/ book |
| 3.1 172-181 | |
| 4. 3 341-344 | |
| 5. 2 81-88 | |
| 5. 2 406-415 | |
| 5. 2. 419-424 | |

MISSPELLINGS

Holofernes in his assessment of Armado states that he abhors “such rackers of orthography” or those who torture spelling. For one week, examine sources of print to locate “tortures of spelling.” Notice misspellings on signs, in newspapers, on television, the internet, etc. Keep a record of the misspelled word and the source. Share with the class. No doubt the class will discover that Armado is not alone in misspellings.

EXPLORING PROVERBS

T.W. Dent in *Shakespeare's Proverbial Language* identified Shakespeare's use of 189 proverbs in *Love's Labour's Lost*. A proverb is a well-known saying. Shakespeare's audiences would have been familiar with the proverbs that Shakespeare wove into the fabric of his plays. Modern audiences may have more difficulty identifying them.

Part I. Complete the following common proverbs. Then briefly explain the truth that the proverb reveals.

EXAMPLE:

MEANING

A stitch in time saves _____

Don't count your chickens before _____

It's like looking for a needle in _____

Look before you _____

Birds of a feather _____

Garbage in, garbage _____

A rolling stone gathers no _____

If it ain't broke, don't _____

Many hands make light _____

Too many cooks spoil _____

The grass is greener _____

Discretion is the better _____

WRITING L'ENVOI STORIES

Armado demonstrates the l'envoi for Moth in his story that began with the fox, the ape, and the humble-bee. Each man added a line until the story was completed.

- Armado The fox, the ape, and humble-bee
 Were still at odds, being but three.
- Moth Until the goose came out of the door,
 And stayed the odds by adding four.
- Costard The boy hath sold him a bargain, a goose, that's flat.
 Sir, your pennyworth is good, an your good be fat.
 To sell a bargain well is as cunning as fast and loose.
 Let me see: a fat l'envoi – ay, that's a fat goose.

Directions: The class will be writing row l'envoi stories. Each student needs a sheet of paper. At a signal from the teacher, each student will write a sentence and a half to begin the story. Then fold the paper so that the one half of the sentence is visible. The teacher will direct the students to pass the paper to the student behind. Last person in the row gives the paper to the first student in the row. Now students will complete the previous half sentence, write a new sentence, and then write another half sentence. Repeat the process until all students receive their original beginning. Now the original authors will complete the half sentence and then add their own complete sentence. Read the entire story and supply a title. Share the group stories with each other.

CREATE YOUR OWN MAGNETIC POETRY

Select about 10-15 lines from the play. Write the lines on pieces of tag board. Cut the lines into syntactical units: noun phrases, verb phrase, prepositions, and prepositional phrases. On the back of each glue either magnetic tape (available at most craft stores) or hook and loop tape. Display all the lines either on a chalkboard or flannel board. Encourage students to arrange and rearrange the lines to form new poetry.

Example:

WHEN / DAISIES PIED/ AND / VIOLETS BLUE / WHEN /
ICICLES HANG / BY THE WALL / A / TIME / METHINKS /
TOO SHORT TO MAKE / A WORLD-WITHOUT- END / BARGAIN / IN /
LET / FAME/ THAT / ALL HUNT AFTER / IN THEIR LIVES/
ONE / WHO / THE MUSIC / OF HIS OWN VAIN TONGUE
AN EEL / IS / QUICK

*Methinks that by the wall
When icicles hang
A world- without-end time
Is too short to make fame*

K. I. S. S. (KEEP IT SIMPLE, SWEETIE!)

Armado and Holofernes love to use elaborate language. Stage the reading of Armado's letter to King Ferdinand. Have one student read the letter aloud. After he has uttered an inflated word or phrase, he will pause. Another student will then interpret by either supplying a synonym or reading a definition. Before performing this scene, brainstorm by underlining the inflated language. Then supply either a synonym or a simple definition or the words or passages.

Ferdinand: (reading Don Adriano de Armado's letter)
(troubled by; harassed by) (blackest depression)

“So it is, besieged with sable-coloured melancholy, I
did commend the black-oppressing humour to the most
wholesome physic of they health-giving air; and, as I am
a gentleman, betook myself to walk. The time when?
About the sixth hour, when beasts most graze, birds
best peck, and men sit down to that nourishment which
is called supper. So much for the time when. Now for
the ground which – which, I mean I walked upon. It is
yclept thy park. Then for the place where- where, I
mean, I did encounter that obscene and most preposter
ous event that draweth from my snow-white pen the
ebon-colored ink which here thou viwest, beholdest,
surveyest, or seest. But to the place where. It standeth
north-north-east and by east from the west corner of thy
curious-knotted garden. There did I see that low-spirited
swain, that base minnow of they mirth'
that unlettered small-knowing soul
that shallow vassal
which, as I remember, hight Costard

sorted and consorted, contrary to thy established
proclaimed edict and continent cannon, wherewith?
O with – but with this I passion to say wherewith –
with a child of our grandmother Eve, a female, or
for thy fore sweet understanding, a woman. Him I – as
my ever-esteemed duty pricks me on – have sent to
thee, to receive the meed of punishment, by they sweet
grace’s officer, Anthony Dull, a man of good repute,
carriage, bearing, and estimation.

For Jaquenetta – so is the weaker vessel called –
which I apprehended with the aforesaid swain, I keep
her as a vessel of thy law’s fury, and shall, at the least of
thy sweet notice, bring her to trial. Thine in all compli-
ments of devoted and heart-burning heat of duty,

Don Adriano de Armado

CHARACTERIZATION

A dramatist develops characters in basically three ways – what the character says, what the character thinks via the soliloquy, what the character does, and how other characters react to the character. Write the name of the character(s) who is described below:

- _____ likes to use many synonyms
- _____ removes a disguise
- _____ hides in a tree
- _____ uses a lot of Latin words and phrases in his speech
- _____ values truth and honesty in oneself and others
- _____ delivers a letter
- _____ dies
- _____ breaks a vow
- _____ uses malaprops
- _____ refuses to dance
- _____ composes poetry
- _____ uses plain language
- _____ dons a mask
- _____ agrees to perform tasks
- _____ challenges to a duel
- _____ pretends to be a Russian
- _____ acts in the play-within-the play
- _____ is pregnant
- _____ breaks an oaths
- _____ uses rhetoric and logic to justify actions
- _____ sends a letter

THE TRANSFORMATION OF LOVE

Although the lords of the play have embarked on a course of abstinence and denial in the pursuit of learning in their ivory tower, the power of Cupid has resulted in transformations within the kingdom of Navarre. Describe what transformations (attitudes, behavior, thoughts) that take place to each of these characters in the course of the play. Focus upon how love changed the character.

Armado

The King

Dumaine



Berowne

Longaville

OATH-TAKING OR AGREEMENTS

Identify the oaths or agreements that were made in the following scenes. Some scenes will have more than one instance of oath-taking or agreement.

| Act / scene | Oath | Expected Result | Surprise Outcome |
|--------------|-------|-----------------|------------------|
| Pre-play | <hr/> | <hr/> | <hr/> |
| Act I, sc 1 | <hr/> | <hr/> | <hr/> |
| Act IV, sc 4 | <hr/> | <hr/> | <hr/> |
| Act V, sc 2 | <hr/> | <hr/> | <hr/> |

CONTRAST AND CONFLICTS

The play of language that Shakespeare chose to use in the play reflects the contrast or conflicts that are explored in LLL. Indicate the differences between the following ideas that are explored in the play.

| I | vs. | II | MEANING |
|------------------------------|------------|--|---|
| Spring | | Winter | Spring is a time of hope, love, and renewal; But, the jealousy and infidelity can ruin happiness. Winter is a time of brute reality, but the warmth of the fire encourages people to band together. |
| Elaborate language and verse | | Mean-what-you say and say- what-you- mean speech | |
| Book learning | | Experience | |
| Appearance | | Reality | |
| Men | | Women | |
| Role-playing | | Real self | |
| Reason (Head) | | Emotion (Heart) | |

STUDY QUESTIONS AS YOU READ

ACT I

1. To what plan of Ferdinand, the King of Navarre, have Berowne, Longaville, and Dumaine apparently agreed?
2. What could have prompted Ferdinand to devise such a plan?
3. Under his plan, what would the court of Ferdinand become? Considering how most courts in the sixteenth and seventeenth century operated, why would Ferdinand's visionary idea pose problems for his kingdom?
4. What is at stake if the three gentlemen violate their oaths?
5. How do Longaville, Dumaine, and Berowne view the King's radical proposal? Which gentleman implies that the provisions of the plan are unrealistic?
6. Berowne does not object to live and study at Ferdinand's court; however, he does object to three other provisions in Ferdinand's plan for a "think tank" court. What are these three objections? Why do you think that Berowne has valid objections?
7. According to Ferdinand, what will be the benefit of the three-year-study?
8. Berowne had previously raised several objections to Ferdinand's provisions in the three-year-study. How will Berowne's study help him cope with Ferdinand's strict rules?

Examine the following passage:

Berowne: I will swear to study so,
To know the thing I am forbid to know:
As thus – to study where I well may dine,
When I to feast expressly am forbid;
Or study where to meet some mistress fine,
When mistresses from common sense are hid;
Or, having sworn too hard-a-keeping oath,
Study to break it and not break my troth.

9. The King, Dumaine, and Longaville respond to Berowne's arguments with triplet lines. How do all the lines end? What else do you notice about the internal structure of each of the lines?

King: How well he's read, to reason against reading.
Dumaine: Proceeded well, to stop all good proceeding.
Longaville: He weeds the corn, and still lets grow the weeding.
Berowne's response: The spring is near when green geese are a breeding.

10. What sound do geese make? Why use "green" geese? What does the color green often symbolize? Why would Berowne use this image to respond to the three men? What is Berowne saying about these men and their commitment to Ferdinand's plan?
11. Despite his misgivings, why does Berowne decide to sign the pledge? If Berowne breaks his oath, what will he blame it on?

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12. Berowne reads the official decree. What is the first item? What will be the penalty if the rule is broken? Who devised that punishment? What is Berowne's opinion of the punishment? What is the second item? What will be the penalty if this rule is broken?
 13. Why must Ferdinand immediately break these two rules? If the two rules are broken before the study group begins, what is being foreshadowed for the remainder of the play?
 14. Why is the Princess of France coming to Navarre?
 15. Since all study and no play make Jack a dull boy, Berowne asks how they will receive a break from constant study. Who will provide the needed amusement for the four gentlemen?
 16. List all the descriptive words that Ferdinand uses to describe Armado. From his descriptions, what can be inferred about his character?
 17. Why has Constable Dull brought Costard to see Ferdinand? What crimes has Costard committed? Who has made the accusation? What was his motive for this accusation?
 18. From the language of the letter that Constable Dull has given to Ferdinand to read, what can be inferred about the writer of the letter?
 19. What insults are leveled against Costard? How does Costard react to these insults?
 20. How does Costard respond to Armado's charges? What will be his punishment?
 21. What semantical ploy does Costard use to avoid the punishment?
 22. Who will guard Costard for the duration of his punishment? Who takes Costard to his keeper?
 23. Costard says, "I suffer for the truth, sir,..." In what role has Costard cast himself?
 24. What does Armado feel is the reason for his great melancholy?
 25. How does Moth prove to be a great linguistic opponent to Armado in their battle of words? What is Moth's opinion of Armado (examine Moth's asides)?
 26. Armado professes that he loves Jaquenetta, yet what term does he use to refer to her? What does this tell you about the differences between Armado and Jaquenetta?
 27. Examine Armado's comments about Jaquenetta. Based on what he says, what prediction would you give about the success of his suit of Jaquenetta?
 28. When Dull delivers Costard into Armado's custody, what will be the conditions of his imprisonment? What will happen to Jaquenetta?
 29. How does Jaquenetta react to Armado's advances? Why would she react in this manner?
 30. As Act I ends, what are the intentions of Armado?

ACT II

31. Who accompanies the Princess of France on her diplomatic mission to the King of Navarre?
32. What advice does Boyet give to the Princess so that she can complete her mission successfully? How does the Princess regard Boyet's attempts at flattery?
33. Why does the Princess send Boyet to the King of Navarre rather than going to the castle herself?
34. Under what circumstances have each of her ladies – Maria, Katherine, and Rosalind – met the King's companions – Lord Longaville, Dumaine, and Berowne? What information does each of the ladies give the princess about the young men? From their comments, what conclusion does the Princess form?
35. When the King of Navarre and the Princess of France finally met, why does she accuse him of a lack of

hospitality?

36. Why had Charles, the father of the King of Navarre, lent money to the King of France?
37. According to the King of Navarre, how much money was lent? How much does the King of France say that he had repaid? How much does the King of Navarre say he has received? What does the King of France offer as collateral for the remainder of the loan?
38. What is the King of Navarre's assessment of the value of the collateral? What does he really want from the King of France?
39. What remark by the Princess foreshadows that the King will break his own oath?
40. How does the Princess intend to prove that her father, the King of France, has paid the amount? When will this proof arrive? As a result, where must she and the ladies stay?
41. What lame remarks does Berowne use to open a conversation with Rosaline? How do Dumaine and Longaville show their interest in the other two ladies?
42. How does Boyet answer each of Longaville's questions about Maria? How did the Princess react to Boyet's answers?
43. What observation about the King of Navarre has Boyet made? What is the Princess's reaction to the news? Although the Princess does not comment upon Boyet's observations, what could she be thinking?
44. What action is foreshadowed by the following lines?

Princess: Good wits will be jangling; but, gentles, agree:
 This civil war of wits were much better used
 On Navarre and his book-men, for here 'tis abused.

ACT III

45. Why has Armado decided to free Costard?
46. What advice does Moth give to Armado in order to win the love of Jaquenetta?
47. According to Moth, what are the characteristics of a man in love? Compare these to Rosalind's description in *As You Like It* and Hamlet's behavior and dress.
48. What remarks by Costard indicate that he has been trying to free himself from imprisonment and run-away?
49. What task does Berowne give to Costard? When must this be accomplished?
50. Armado gives Costard remuneration, and Berowne gives Costard a guerdon. What does Costard think a "remuneration" and a "guerdon" are? What does this belief reveal about Costard's linguistic abilities?
51. Berowne's delivers a lengthy soliloquy at the end of the act. How does he characterize his attitudes toward love prior to this? What are all the synonyms for "king" does he list in his speech?
52. Why does Berowne berate himself so much for falling love with Rosaline?
53. How does Rosaline differ from the accepted standard of beauty?
54. What typical behaviors of love/melancholy will Berowne now demonstrate?

ACT IV

55. Why have the Princess and her retinue gathered in the park? How much time has elapsed since her meeting with the King? When does the Princess plan to return to France?

56. Ferdinand states: Let fame, that all hunt after in their lives,
Live regist' red upon our brazen tombs
And then grace us in the disgrace of death; (I, 1. 1-3)

The Princess states:

When, for fame's sake, for praise, an outward part,
We bend to that the working of the heart,
As I for praise alone now seek to spill
The poor deer's blood, that my heart means no ill." (IV, 1 32-35)

How are the two royals similar?

57. When Boyet then says: Do not curst wives hold that self-sovereignty
Only for praise' sake, when they strive to be
Lords o'er their lords?

The Princess replies: Only for praise, and praise we may afford
To any lady that subdues a lord.

With that remark what does the Princess appear to foreshadow in her relationship and her ladies' relationships with the King and his gentlemen?

58. How does Costard's bungling of the letters further complicate the lives of Armado and Berowne?
59. Examine Armado's latest letter. How does he compliment Jaquenetta? To what couple does he compare "their love"? What attracted Armado to Jaquenetta? What does Armado hope will be the ultimate outcome in their relationship? How does Armado expect Jaquenetta to respond to his declaration of love? Are Armado's expectations realistic or not? Explain.
60. After listening to Armado's letter to Jaquenetta, what is the Princess' opinion of Armado? What information does Boyet contribute about Armado? Who now takes possession of Armado's letter?
61. If Boyet lived today, why might he be slapped with a sexual harassment suit? Why does Boyet taunt Rosaline? How does Rosaline respond? What does she imply about Boyet's love life?
62. What is Costard's reaction to the verbal fireworks that he has just witnessed? How does he compare Boyet to Armado?
63. What is the relationship between Nathaniel and Holofernes?
64. Describe Holofernes's language. Give an example (from any of his speeches) which illustrate his tendency to overuse synonyms.
65. How does Dull react to the Holofernes' description of the hunt?
66. How does Nathaniel assess Dull's language abilities? How does he feel about Dull's schooling? How would the current "no child left behind" philosophy regard Nathaniel's opinion?
67. When Dull attempts to pose a riddle, how do Holofernes and Nathaniel confuse him? Mock him?
68. Dull says, "And I say beside that 'twas a pricket that the Princess killed." What point is Dull making about Holofernes' description of the hunt?
69. Dull though he may be, what accurate perception does Dull make about the Holofernes-Nathaniel relationship in these lines: "If a talent be a claw, look how he claws him with a talent." (IV, 2. 63)
70. Holofernes is not one to hide his light under a bushel basket. How does he assess his own language abilities? What do you think about him?

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71. Nathaniel thanks God for Holofernes' presence in his parish. Inadvertently, Nathaniel hints that Holofernes' may have committed some indiscretions. What might they have been?
 72. Why has Jaquenetta sought out Sir Nathaniel?
 73. Examine Berowne's sonnet to Rosaline. What caused Berowne to break his sworn oath to the King? Why is Berowne concerned that he has broken this oath? However, to what does he pledge to be true? What will be Berowne's new book to study? What will be the goal of his new study program? What does Berowne admire about Rosaline? In typical lover's language, to what does Berowne compare Rosaline? And again like a typical lover, does Berowne feel that he is worthy of Rosaline's love?
 74. According to the critical analysis by Holofernes, what aspect of the Berowne's poem is acceptable? What does his poetry lack?
 75. What direction does Holofernes give to Jaquenetta? Who will accompany her? How will this complicate Berowne's life? Where does Holofernes intend to go now? How does he intend to help Nathaniel?
 76. When Berowne enters, what is his mood? How does he feel about love? Being in love? What "deer" are both Berowne and the King hunting? What wish that is about to be granted does Berowne desire?
 77. As soon as he spots the King, where does Berowne hide? What does Berowne realize about the King's mood?
 78. How does the King praise the Princess? How does he display the symptoms of love melancholy? Why does he hide?
 79. To whom does Longaville express his love? Why isn't Longaville happy with his verse? How does he praise the object of his love? Why does he hide?
 80. How does Dumaine praise the object of his love? What cliché's does he use in his poem? Much like Berowne, what does Dumaine wish?
 81. What does Longaville say to Dumaine? Although no stage directions exist for Dumaine's reaction, how do you think he would react when Longaville reveals himself?
 82. What does the King say to both men as he steps into their presence? Why doesn't he want Berowne to know of their love?
 83. How does Berowne ridicule the King, Dumaine, and Longaville for the expressions of their love? Why is his remark "Now step I forth to whip hypocrisy" an example of hypocrisy? How does his entire speech to his companions illustrate dramatic irony?
 84. Who has made the charge that the letter that Jaquenetta gives to the king is treasonous? What might have been his motive for making this charge?
 85. How does Berowne attempt to prevent his own unmasking? When the trio of companions criticize Rosaline, how does Berowne defend her?
 86. What arguments does Berowne use to justify the broken oaths of the men?
 87. In the famous Promethean fire speech, how does Love heighten the senses? To what does Berowne connect the ladies with "Promethean fire"? As a result of this connection, how do women become the sources of life, creativity, and catalysts for action?
 88. What conceit does the King use to compare their pursuit of the women's love? What practical plan do the men now devise?
 89. After the three lords have left, what dire prediction does Berowne make about their plans to gain the love of the French ladies?

ACT V

90. How does Nathaniel emulate his companion Holofernes?
91. What do these two intellectuals criticize about Armado?
92. How do both Holofernes and Sir Nathaniel make mistakes in their use of language? Why would these intellectuals be portrayed in this manner? What is Shakespeare's purpose?
93. To Costard the malaprop, Shakespeare has given the honor of uttering the longest word to describe Moth. What is that word? What observation is Costard making about Moth and Armado?
94. How does Moth make fun of Holofernes? How did he cleverly maneuver Holofernes into saying that he (Holofernes) was a sheep?
95. What is Costard's reaction?
96. Why has Armado, Costard, and Moth come to see Holofernes and Nathaniel?
97. Instead of criticizing Armado's language, how does Holofernes now praise him?
98. What has the King asked of Armado?
99. Holofernes suggests performing the Nine Worthies. What are the Nine Worthies and who will portray each one?
100. Why is Moth's assignment ironic?
101. If the Nine Worthies is not successful, Armado suggests an antic. Define antic.
102. Up to this point in the scene, Dull has not uttered a word. Why has he remained silent? What will be his contribution to the entertainment?
103. What gifts has each of the women received from her suitor? How does each woman regard the gifts?
104. What does Katherine reveal about her sister?
105. To what does the Princess compare the verbal sparring between Katherine and Rosaline?
106. How does Rosaline show a rather cruel side to her personality? What is the Princess' response? What does her response reveal about her character?
107. What do the women resolve to do about the suitors and their efforts at courtship? Why?
108. What punishment would Rosaline like to devise for Berowne?
109. How did Boyet learn about the suitors' latest plans?
110. Explain how the military conceit that was initially used by the King is continued by the Princess and Boyet.
111. Describe the details of the plan. How will the suitors disguise themselves? Who have they selected to be their herald? What will the duty of the herald be? Why are the suitors afraid that the herald will forget what to say? How did the King try to reassure the herald and the others that all will be well? How did the herald's reaction amuse the lords? Why would their behavior have so annoyed the Princess and her ladies? Thus, what conclusion did the Princess and her ladies draw about the men's intentions?
112. According to Boyet, what are the three purposes of the suitors' plan? How will each man know his beloved?
113. How do the Princess and her ladies intend to test the worthiness of the four suitors?
114. According to the Princess' plan, what will be the unexpected pairings?
115. What is the purpose of the Princess' proposed plan? What does the Princess instruct her ladies not to do?

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- How do the ladies disguise their true appearance?
116. How does Moth make Berowne agitated? Explain whether Moth behaves like this on purpose to thwart the intentions of the lords.
117. What role does Boyet plan in the encounter between the ladies and the lords?
118. In her opening speech to the King, why would Rosaline use the phrase “That some plain man recount their purposes”?
119. How does the exchange involving Rosaline, the King, and Berowne illustrate the contrast between flowery rhetoric and plain speech? Give examples.
120. What hint does Rosaline give to the King that he is not speaking to the Princess?
121. The King persistently entreats for a dance. Rosaline stops the procedure at one point in a courtly dance. How far does the dance progress?
122. Why would the ladies (any lady, for that matter) be offended by the following remark by the King: “Price you yourselves. What buys your company?” How does this remark indicate that the King and his gentlemen are not worthy of the Princess and her ladies?
123. Rosaline says to the King: “And so adieu / Twice to your visor, and half once to you.” What two masks does Rosaline request that the men abandon? How would the removal of the masks further communication between the two sexes?
124. Give examples of literal responses that the Princess and her ladies give to the flowery speeches of the other men.
125. Why does Longaville remark that Katherine has a double tongue? Explain literally why Katherine does, in fact, have a double tongue (consider how masks were held in place)?
126. Katherine tells Longaville that he is a calf and an ox. In Elizabethan times, the calf was a symbol of a physical and mental imbecile. In *The Tempest*, Caliban is called a moon-calf. What behavior prompted her to call him those names?
127. What simile and metaphor does Boyet use to describe the exchanges between the four couples?
128. The King’s exasperated and arrogant parting shot is ironic. “Farewell, mad wenches, you have simple wits.” What does the King mean? What was is very true about his comment?
129. The Princess comments on the King’s final remark with “O poverty in wit, kingly-poor flout!” Obviously, the King’s behavior and speech has not improved the Princess’ opinion of him. What does she mean by “poverty in wit” and “kingly-poor flout”?
130. Rosaline remarks that “better wits have worn plain statute caps” or that common people show more cleverness. In their wooing of the women, how have the men demonstrated that they lack common sense and intelligence?
131. Boyet believes that the men will soon return dressed as themselves because they cannot endure the humiliating taunt. Therefore, what do Boyet, the Princess, and her ladies plan for phase two of the battle between the sexes? What must the ladies do with their previous disguises? What do they plan to say about the visiting Muscovites? What three aspects to they intend to criticize?
132. In his analysis of Boyet’s role as the ultimate courtier, what behaviors and attitudes does Berowne describe?
133. Why is the King annoyed with Boyet?
134. What tension exists between the King and the Princess when they meet again? How does the Princess receive the King?
135. What purpose does the King have in visiting the Princess and her ladies? Why does she reject his

-
- proposal flatly? Why is she so adamant about not agreeing to his suggestions? (Think about how she would have felt when King first spoke to her upon her arrival.)
136. What was Rosaline's assessment of the Russians' behaviors? What impact do her remarks have upon Berowne?
 137. Why does Rosaline rebuke Berowne?
 138. When do the men discover that the women had known that they were posing as the Russians? Who is the first to admit to the error? What actions does he now vow that he will not do? However, how does he lapse into the practice of elaborate language? When does the King finally admit that he was a Russian?
 139. Who does Berowne blame for the unmasking of the Russian plot? Where has Berowne battled with this character before? How does he feel about him?
 140. What is the comic argument between Costard and Berowne? How does their quibbling illustrate a theme of the play?
 141. Why does the King wish to prevent the performance of the Nine Worthies? Why do Berowne and the Princess insist that the Nine Worthies be presented?
 142. Although the King asked Armado to prepare the entertainment for the Princess and her retinue, describe how the nobles act ignobly. What is the reason for their behavior and comments? How do the Princess and her ladies regard the men's behavior?
 143. Like Bottom's performance as Pyramus, Costard steps out of character to evaluate his performance. What is Costard's critique?
 144. What criticism is leveled at Nathaniel's performance as Alexander? Why doesn't Nathaniel complete his performance?
 145. How do the men cruelly bait Holofernes? How does Holofernes supply some of their ammunition? What indictment does Holofernes level at the four men? Explain whether you think his accusation has merit.
 146. What comments do the men make about Armado's performance as Hector?
 147. What bombshell does Costard drop on Armado? What is Armado's reaction? How does the men's behavior illustrate their lack of nobility?
 148. How does news brought by the messenger Marcade stop the pageant? How does the Princess (now Queen) react? What is revealed about the status of her original diplomatic mission?
 149. Why does the Queen remark "I understand you not: my griefs are double." Why would she judge the King's remarks as inappropriate? Why does she doubt the sincerity of the King's oath?
 150. How does Berowne attempt to justify the words and actions of the men? Why do the ladies have serious doubts about the sincerity of the men's words and intentions?
 151. What test does each lady give to her gentleman? What is appropriate about Rosaline's task for Berowne? When will the men know the outcome of this last test? Do the men believe that they can successfully complete the task set by each woman? What task does Armado set for himself?
 152. How do the final two songs illustrate the themes of illusion and reality? What aspects of Spring are desirable and pleasant? What hidden problems lurk beneath the pleasant time of Spring? What hardships are faced in the Winter? What pleasant images are portrayed in the harshness of the Winter season?

WRITING PROMPTS & POST SHOW

DISCUSSION QUESTIONS

1. In Act III, scene 1, Armado asks Moth to sing “Concolinel.” Since no song appears in the text of the play, choose a contemporary melody. Then write lyrics for Moth to sing.
2. Scholars have speculated about the similarities between the love plots of *Love’s Labour’s Lost* and *Don Quixote*. The earliest published copy of *Love’s Labour’s Lost* occurred in 1598, and *Don Quixote* appeared in 1604. Assume the persona of Miguel Cervantes. He has just seen a copy of Shakespeare’s *Love’s Labour’s Lost*. After reading of the love *Don Armado* expresses for his Jaquenetta, Cervantes is inspired to develop a love interest for Don Quixote with the low-born Alonza. Write a letter to William Shakespeare, telling him of your intentions and asking for any advice. Then assume the persona of Shakespeare and pen a response to Cervantes.
3. The play uses many eavesdropping scenes. Describe in writing how these scenes advanced the plot. In an essay, consider how the play would have changed if certain characters had not eavesdropped on others.
4. During the three years that Armado has pledged to farm the land for Jaquenetta, he is working on his memoirs, writing about his experiences at Navarre’s court and his life before becoming part of the King’s entourage. Write the section of Armado’s life that concerns his life and exploits before entering Navarre. Include details about his family life, his education, his adventures as a knight, his accomplishments, and his reasons for coming to Navarre.
5. Now that you have read the play and viewed a stage presentation, rent Kenneth Branagh’s version of *Love’s Labour’s Lost*. Compare and contrast the stage presentation and the film.
6. Compare and contrast the following speech by the Princess with the speech given by Theseus in *A Midsummer Night’s Dream*. What is revealed about these noble characters?

Princess: That sport best pleases that doth least know how:
 Where zeal strives to content, and the contents
 Die in the zeal of that which it presents,
 There form confounded makes most form in mirth,
 When great things labouring perish in their birth.

Hippolyta: I love not to see wretchedness o’ercharged,
 And duty in his service perishing.

Theseus: Why, gentle sweet, you shall see no such thing.

Hippolyta: He says they can do nothing in this kind.

Theseus: The kinder we, to give them thanks for nothing.
 Our sport shall be to take what they mistake;
 And what poor duty cannot do, noble respect
 Takes in might, not merit.

Where I have come, great clerks have purposed
To greet me with premeditated welcomes,
Where I have seen them shiver and look pale,
Make periods in the midst of sentences,
Throttle their practiced accent in their fears,
And in conclusion, dumbly have broke off,
Not paying me a welcome. Trust me, sweet,
Out of this silence yet I picked a welcome,
And in the modesty of fearful duty
I read as much as from the rattling tongue
Of saucy and audacious eloquence.
Love, therefore, and tongue-tied simplicity
In least speak most, to my capacity.

7. Defend the appropriateness of the title *Love's Labour's Lost*. Who or what is "love?" Does it refer to Cupid or does it refer to the characters that are in love, or both? What were the labors of love in the play? What labors have yet to come? What was lost? What needs to be gained?
8. The King intends to honor the request of the Princess (now Queen) to enter a hermitage for a year. However, before the King can leave, he must deliver a speech to his courtiers in which he details his reasons for the year's absence, the provisions he has made for a regent to safeguard the security of his kingdom and throne, his plans for staying in touch with the needs of his subjects, and his plans for his return. Write the speech that the King would deliver before his departure.
9. As the director for a new production of *Love's Labour's Lost*, compose a description of the staging that you will give to your set designer. Be specific about how you want the set to look. What colors do you plan to use? Why did you choose these particular colors? What props do you want provided throughout the play? What backgrounds do you plan to use? What lighting would you like and where?
10. Assume the persona of the Princess/Queen who has now returned to France for her father's funeral. As his closest relative, you need to deliver the eulogy for your father. In your eulogy you want all those who are listening to know of your father's good qualities as king and parent. Include all the positive things that he had said and done over the years that endeared him to you and his subjects.
11. You are a member of the newspaper staff of the *Paris Times*. You have been assigned to write the obituary for the King of France. Include all the facts that normally are included in newspaper obituaries: parents, offspring, date of birth, date of death, reasons for death, accomplishments, honors, education, surviving relatives. Include a picture for the readers.
12. Many letters are written during the course of the play. Choose a character and write a letter that the character would have written after the play to another character in the play. For example, Berowne could write a letter to either the King or Rosaline, telling them about his adventures with the sick.
13. The Princess tells the King that documents will be arriving the next day which will prove that France has repaid the loan; thus, Aquitaine should be returned to France. Create those documents which support her claim.

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14. Choose a character from the play. Assume the identity of that character and write to another character in the play. The contents should refer to the action that is currently progressing in the plot. Exchange with a classmate. Now respond to the letter that your classmate has written. Share your letters with the class.
 15. Katherine tells the ladies that her sister had died. Create a journal entry for Katherine during the time of her sister's death. Supply all the background details that surround the circumstances of her sister's passing. Describe how the death has impacted Katherine and her family.
 16. Before the Princess left France, she promised to write her father about the progress of her mission. Write the letter that the Princess would have written immediately after the first meeting with the King. Describe the encounter, give her evaluation of their meeting, her hopes for a successful completion of the mission, her feelings about the King and his "inhospitable" treatment of the official party.
 17. The Princess states, "There stay until the twelve celestial signs/ Have brought about the annual reckoning." Many people in Tudor times believed in astrology and the portents of the heavenly bodies. Write a series of horoscopes as you would see them in the daily newspapers. Choose a character and develop them for the characters at significant times in the play. Give some thought to matching the character with the appropriate astrological sign.
 18. Jaquenetta does not have a large speaking role in the play. Develop a soliloquy for Jaquenetta in which she expresses her feelings about Costard and Armado. She also ponders possible problems associated with her pregnancy and her upcoming marriage to Armado. Perhaps she even reveals the identity of her unborn child's father.
 19. A religious brother in Navarre has written to his good friend Friar Laurence (from *Romeo and Juliet*) in Verona. He has told the good friar about the problems of the heart faced by the young men in Navarre. Since he knows that the good friar has had experience dealing with young men and their feelings for young women, he has asked Friar Laurence to write the young men (choose one) and give his advice. Write the letter that the good Friar would have written.
 20. Shakespeare wrote two songs to end his play: one about spring and the other about winter. Add to the cycle by composing two additional songs: one that celebrates summer and the other that describes fall. Have your songs expand upon the ideas that Shakespeare presented.
 21. The Nine Worthies play was stopped before the remainder of the worthies could perform. Supply the missing parts of this play.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any

discrepancies among the data.

CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.6

Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

— *David Hansen, Education Outreach Associate*

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

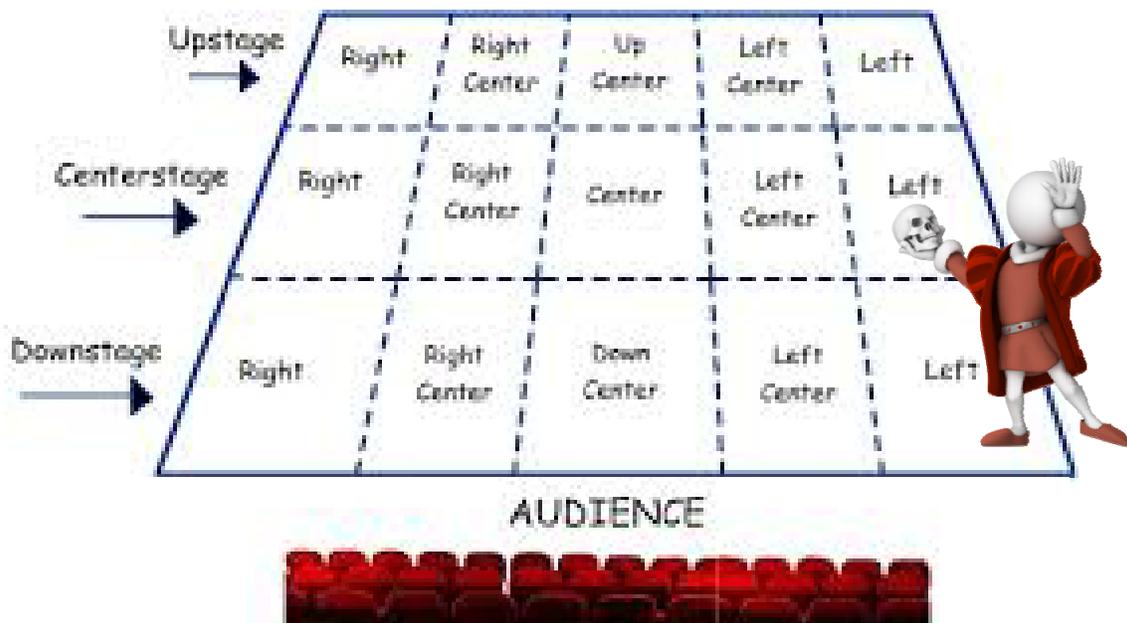
<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

A BRIEF GLOSSARY OF THEATER TERMS

| | |
|----------------------------|--|
| Apron | The part of the stage in front of the curtain |
| Auditorium or House | Where the audience sits |
| Beam Spread | The area a single light covers |
| Blackout | Turning off all the lights in the theatre at once |
| Board | The control center for lights, sound, or both |
| Book (The) | A copy of the script containing all notes and blocking |
| Box Office | Where the audience buys tickets |
| Box Set | A set in a proscenium with three walls |
| Call | The time certain members of the production need to be at the theatre |
| Cheat | When an actor takes a realistic action and modifies it for the audience to see |
| Cloth | Scenery painted on fabric |
| Cue | A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound) |
| Curtain Call | The bows at the end of the show |
| Dimmer | Equipment that controls the brightness of a light |
| Director | The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life |
| Flat | A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set |
| Floodlight | A light that has a wide unfocused beam covering most of the stage |
| Fly | A system used to raise set backgrounds, set pieces, or potentially actors |
| Follow-spot | A spotlight that can follow an actor as they move across around the stage |
| Footlights | Floodlights on the floor at the front of the stage. |
| Gel | A piece of plastic placed over the light to change its color |
| Greenroom | A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged |
| Notes | The director's notes on the performance or rehearsal |
| Pit | An area between the stage and the audience where an orchestra can sit (typically below audience level) |
| Producer | The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director). |

| | |
|----------------------------|--|
| Properties or Props | Items used by actors in a show (such as swords, plates, watches, etc) |
| Proscenium | A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example). |
| Raked Stage | A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly |
| Set | The scenery used in a scene or throughout the play |
| Set Dressing | Parts of the set that don't serve a practical function but make the set look realistic. |
| Spotlight | A type of light that is focused so that it can light a very specific area |
| Strike | Taking apart and removing a set from the theatre |
| Thrust | A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example). |
| Tracks | The rails on which curtains (tabs) run, |
| Trap | A hole in the stage covered by a door where actors or set pieces can exit or enter |
| Understudy | An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on |
| Upstage | The rear of the stage |
| Wings | The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues |

STAGE DIRECTIONS



NOTES

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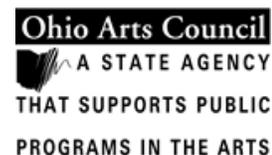
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ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for over 30 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

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greatlakes theater.org