The Reduced Shakespeare Company

The Complete Works of William Shakespeare
(abridged) [revised]

by

Adam Long, Daniel Singer, & Jess Winfield

Additional Material by Reed Martin • Revisions by Daniel Singer & Jess Winfield

Starring

Michael Faulkner   Tiger Reel   Dan Saski

Directed by

Reed Martin & Austin Tichenor

WARNING: This show is a high-speed, roller-coaster type condensation of the complete works of Shakespeare and is not recommended for people with heart ailments, back problems, English degrees, inner ear disorders, and/or people inclined to motion sickness. The Reduced Shakespeare Company cannot be held responsible for expectant mothers.

Reduced Shakespeare

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Arts for Youth program

Lancaster Performing Arts Center offers many ways to integrate the arts into your lesson plan through our Arts for Youth program. Our School Shows, Workshops and study guides are aligned with the California Department of Education's Common Core Standards, as well as the Content Standards for Visual and Performing Arts (and more) for K-12 education. We emphasize Education through the Arts by utilizing music, theatre and dance as a tool for students to learn such core subjects as math, science, history and literature. Students will receive a high quality, curriculum-based learning experience in an enjoyable setting.

Introduction

Dear Educator,

As you make plans for your students to attend an upcoming presentation of the Arts for Youth program at the Lancaster Performing Arts Center, we invite you to prepare your students by using this guide to assure that from beginning to end; the experience is both memorable and educationally enriching.

The material in this guide is for you, the teacher, and will assist you in preparing your students before the day of the event and extending the educational value to beyond the walls of the theatre. We provide activity and/or discussion ideas, and other resources that will help to prepare your students to better understand and enjoy what they are about to see, and to help them connect what they see on stage to their studies. We also encourage you to discuss with your students the important aspects of the artistic experience, including audience etiquette.

We hope your students find that their imagination comes alive as lights shine, curtains open, and applause rings through Lancaster Performing Arts Center. As importantly, we hope that this curriculum-based Guide helps you to bring the arts alive in your classroom! Thank you for helping us to make a difference in the lives of our Antelope Valley youth.

Arts for Youth Program
Lancaster Performing Arts Center, City of Lancaster

What’s Inside:

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Pre-performance

Overview of applicable California Standards for Public Schools

Curriculum connections: Arts; Reading & writing

**English Language Arts Standards » Reading: Informational Text » Grade 4-5**

- Range of Reading and Level of Text Complexity: **CCSS.ELA-LITERACY.RI.4.10**
  - By the end of year, read and comprehend informational texts, including history/social studies...in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**California Arts Standards – Theatre** (please note that revised California Visual and Performing Arts (VAPA) content standards were updated in January, 2019)

**CREATING—Anchor Standard 1:** Generate and conceptualize artistic ideas and work.

**Enduring Understanding:** Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

**Essential Question:** What happens when theatre artists use their culture, imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

**Process Component:** Envision/Conceptualize

**5.TH:Cr1**

a. Identify physical qualities that might reveal a character’s inner traits in the imagined world of a drama/theatre work.

b. Imagine how a character’s inner thoughts impact the story and given circumstances in a drama/theatre work.

c. Propose design ideas that support the story and given circumstances in a drama/theatre work.

**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.

**Essential Question:** How, when, and why do theatre artists’ choices change?

**Process Component:** Develop

Adv.TH:Cr2

b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.

*For more great ideas, visit the California Arts Standards link here.*

“I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.”

–Thornton Wilder (1897–1975), Pulitzer Prize winning American playwright and novelist
Theatre Etiquette

Thank you for coming to Lancaster Performing Arts Center! We are glad you are visiting. Please...

**Arrive on time:** Plan for possible delays in travel and parking. Arrive 30 minutes prior to show time.

**Students: Leave recording devices of any kind at home or in your backpack at school**
Video or audio recording and photography, including camera phones, are often prohibited by law and may disrupt the performance. They are not permitted and are considered rude to the others around you.

**Teachers: Turn off or silence all personal electronics**
Beeps, clicks, tones and buzzes and light pollution emanated by personal electronics such as watches, Bluetooth devices, cell phones, etc. interrupt the performance and spoil the theatre experience.

**Observe the instructions of ushers**
The ushers are volunteers who are present to help, ensure rules are observed and provide guidance in the case of an emergency evacuation. They will also assist you with seating. Please show them kindness and consideration. You will be asked to exit to the right of the theatre at the end of the performance.

**Be respectful**
While entering and exiting the theatre: please fold your arms or put your hands in your pockets or behind your back. Talk very quietly. Once seated: Do not talk. Keep your feet on the ground. Put your hands in your lap or fold your arms.

**Abstain from eating or drinking inside the theatre**
Crackling wrappers and containers and food messes in the auditorium are unwelcome. Food, candy, gum and drinks should never be brought inside the theatre.

**Avoid talking, waving and shouting during the performance**
Laughing and applauding and expressing “ooh” and “ahh” sounds are encouraged at appropriate times. Shouting to actors/friends is disrespectful to others. Save personal conversation for after the show. If you must talk, whisper very quietly.

**Do not exit the auditorium during the performance except in the case of emergency**
If you must leave, wait for an appropriate break in the performance. Teachers- arrive early enough to escort students to the restroom prior to the start of the show.

**Do not get onto the stage or place items on the edge of the stage**
To ensure the safety and security of performers and audiences, this behavior is strictly prohibited unless expressly permitted by a performer or staff member.

**Dispose of garbage in proper receptacles**
Help preserve a pleasant environment by depositing all debris in appropriate receptacles.

**Extend common courtesy and respect to your fellow audience members**
 Civility creates a comfortable and welcoming theatre experience for all.

**Bring very small children only to age-appropriate performances**
Small children easily become restless at programs intended for older children and may cause distractions.
Be a Theatre Critic

During the performance watch for:
• Facial expressions and actions
• Costumes and props
• Use of the Stage
• Music and sound effects
• Creativity of the script
• Vivid stories and word pictures
• Character development and believability
• Lighting design and special effects
• Vocal projection (volume) and enunciation (can you understand and hear the actors?)

About the Company

What people are saying...

“PITHIER THAN PYTHON. IRRESISTIBLE.” - NEW YORK TIMES

“STUPENDOUS, ANCHORLESS JOY!” - THE TIMES OF LONDON

“ROLLICKING, FAST-MOVING AND HILARIOUS!” - THE GUARDIAN
A Reduced History

Since its pass-the-hat origins in 1981, the Reduced Shakespeare Company has created ten world-renowned stage shows, two television specials, several failed TV pilots, and numerous radio pieces, all of which have been seen, performed, and heard the world over. The company’s stops have included the White House, off-Broadway, the Kennedy Center, Lincoln Center, London’s West End, Seattle Repertory Theatre, American Repertory Theatre and Montreal’s famed Just For Laughs Festival, as well as performances in Israel, Australia, New Zealand, Hong Kong, Japan, Malta, Singapore and Bermuda, plus countless civic and university venues throughout the USA, the UK, and Europe.

The RSC’s first three shows - The Complete Works of William Shakespeare (abridged), The Complete History of America (abridged), and The Bible: The Complete Word of God (abridged) - ran for nine years at the Criterion Theatre in Piccadilly Circus as London’s longest-running comedies. For years the RSC had more shows running in the West End than Andrew Lloyd Webber. They were also funnier.

In 2016, in honor of its 35th anniversary and the 400th anniversary of Shakespeare’s death, the RSC premiered its 10th stage show William Shakespeare’s Long Lost First Play (abridged) at the Folger Shakespeare Theatre in Washington DC. And in 2013, the RSC premiered the subject it was born to reduce - The Complete History of Comedy (abridged) - to critical and commercial acclaim at Cincinnati Playhouse in the Park.

The “Bad Boys of Abridgment” have also applied their fast, funny and physical approach to World History in Western Civilization: The Complete Musical (abridged) [original title: The Complete Millennium Musical (abridged)], which toured simultaneously in the US, UK and Australia; Athletics in The Complete World of Sports (abridged), which played in London during the 2012 Olympics; Literature in All the Great Books (abridged); and the Movies in Completely Hollywood (abridged), which skewers the 197 greatest films of all time.

RSC shows have received critical acclaim across the US, UK, Belgium, Holland, Hong Kong, and Barbados, and played to packed houses at the Kennedy Center, Pittsburgh Public Theatre, San Diego Repertory Theatre, Cincinnati Playhouse in the Park, Seattle’s ACT Theatre, Alabama Shakespeare Festival, and Sweden (in Swedish!). And in 2011, the world premiere of The Ultimate Christmas Show (abridged) became Merrimack Repertory Theatre’s best-selling holiday show ever, and the third-best-selling show in MRT’s history.

For TV, the RSC compressed the first five seasons of Lost into a ten-minute film called Lost Reduced, and was a Jeopardy! category in the 2005 and 2006 Tournaments of Champions. They wrote and starred in The Ring Reduced, a half-hour version of Wagner’s Ring Cycle for Channel 4 (UK), and reduced the Edinburgh Festival for BBC and the soap opera Glenroe for RTE Ireland. Shakespeare (abridged) aired on PBS and is available on DVD, as is America (abridged).

For National Public Radio, the RSC has been heard on All Things Considered, Weekend Edition, Talk of the Nation, Day to Day, West Coast Live, and To The Best of Our Knowledge. The BBC World Service commissioned the six-part Reduced Shakespeare Radio Show. The Reduced Shakespeare Company Christmas was heard on Public Radio International.

The RSC won the prestigious Shorty Award in New York City and the Delft Audience Award in Holland. They’ve also been nominated for an Olivier Award in London, two Helen Hayes Awards in Washington, DC, and the SF Bay Area Theatre Critics Circle Award.

RSC scripts are published in the US and UK, and translated into over a dozen languages.

The RSC also creates unique entertainments for corporate events, working with such companies as Sky-TV, Time Magazine, Motorola, and Rotary International.

RSC Books include Pop-Up Shakespeare (illustrated by Jennie Maijels), the irreverent reference book Reduced Shakespeare: The Complete Guide for the Attention-Impaired (abridged), and the comic memoir How The Bible Changed Our Lives (Mostly For The Better).

And the RSC Podcast, a free 20-minute audio glimpse of life backstage and on the road, is available every week at iTunes and www.reducedshakespeare.com.
The Cast

Michael Faulkner has been reducing everything but his waistline with the RSC since 2001, during which time he contributed additional material to All The Great Books (abridged), appeared on NPR, and acted out clues on Jeopardy! Un-reduced credits include: graduate of Second City-LA, a BA in theater from UC Santa Cruz (go Slugs), film/tv appearances on East Los High, Angel, The Tonight Show, and oodles of commercials; and performances as Elbow, Hortensio, Launcelot Gobbo, Berowne, Holofernes, Fluellen, Theseus, Demetrius, Feste, Petruchio, Leontes, Malvolio, Roderigo, and most impressively, “Doctor.”

Tiger Reel resides within a heavily fortified compound in Los Angeles awaiting the zombie apocalypse. He leaves his fortress occasionally to perform with the RSC or direct such artistically alienating productions as Kurt Vonnegut’s Slaughterhouse-Five, an original adaptation of Karel Capek’s futuristic robo-attack play R.U.R., and the international tour of A Midsummer Night’s Dream. Other Tiger sightings have been documented in late-90’s television commercials and Comic-Con surveillance footage. He is glad to have been plucked from obscurity by the RSC.

Dan Saski has been helping RSC reduce expectations for years. He's performed internationally in The Complete Works...(abridged) and regionally in The Ultimate Christmas Show (abridged), The Complete History of Comedy (abridged), The Complete History of America (abridged), and Shakespeare’s Long Lost First Play (abridged), which he also helped workshop. He's been an actor in and around the SF Bay Area for the past 15 years and teaches theater so he can pay rent. Dan is a proud alumnus of The Meisner Technique Studio.

Production Staff

Jenni Schwaner (Wardrobe) joined the RSC after survivalist training in South Australia, grad school, summer stock and the costume rentals business. As the backstage props-and-costumes wrangler, she rarely gets to see an RSC show from the front, and often must ask the guys what the audience is laughing at. She also supervises wardrobes for the Hubbard Street Dance Company and Les Ballets Trockadero de Monte Carlo, and creates nifty fashions for her eBay business, Costuminatrix Designs.

Adam Long (Co-Author, Founding Member) began his professional life as an accountant for an anti-nuclear political action committee by day and bassist for an acoustic punk band by night. Then he put on a skirt and wig and became a founding member of the Reduced Shakespeare Company. Adam toured with the RSC, spent five years following The Grateful Dead, performed stand-up comedy in Canada, became a Buddhist, and finally settled in England where he lives in London with wife Alex, son Joe, daughter Tilly, friend John, four guinea pigs, a fish, two tortoises, a cat, and a small grey rabbit called Willard.
Reed Martin (Co-Director; Additional Material) co-created and performed in the original productions of The Bible: The Complete Word of God (abridged), The Complete History of America (abridged), Western Civilization: The Complete Musical (abridged), All The Great Books (abridged), Completely Hollywood (abridged), The Complete World of Sports (abridged), The Ultimate Christmas Show (abridged), The Complete History of Comedy (abridged), and William Shakespeare’s Long Lost First Play (abridged). He has performed in London’s West End, at Lincoln Center, Kennedy Center, Seattle Repertory Theatre, American Repertory Theatre, Pittsburgh Public Theater, ACT San Francisco, McCarter Theatre, Old Globe Theatre, La Jolla Playhouse, and Madison Square Garden, as well as in 11 foreign countries. He toured for two years as a clown/assistant ringmaster with Ringling Brothers/Barnum & Bailey Circus. Reed has written for the BBC, National Public Radio, TBS, Britain’s Channel Four, RTE Ireland, Public Radio International, Sky TV UK, the Washington Post, and Vogue magazine. Reed’s work has been nominated for an Olivier Award in London, a Helen Hayes Award in Washington, DC, and a San Francisco Bay Area Theater Critic’s Circle Award. He lives in Northern California with his wife and two sons, all three of whom are much funnier than he is.

Daniel Singer (Co-Author, RSC Founder) has been a theatrical impresario from the moment he looked up ‘impressario’ in the dictionary. Upon his return from studying “proper dramatic technique” in London, he became a director at the original Renaissance Pleasure Faire, where he founded the subversive Reduced Shakespeare Company. In 1989 Daniel hung up his doublet-and-hose to design theme park attractions at Walt Disney Imagineering, and became a freelance designer, writer and event producer in Los Angeles. His new hit comedy A Perfect Likeness chronicles Lewis Carroll’s (fictitious) attempt to get his literary hero Charles Dickens to pose for a photograph in 1866 Oxford. Coming soon to a theater near you!

Austin Tichenor (Co-Director) is a fifth-generation San Franciscan born on the 54th anniversary of the 1906 Earthquake, which makes him older than he looks but short for his weight. He co-created nine RSC stage shows, the recently published Pop-Up Shakespeare (illustrated by Jennie Maizels), and blogs monthly for the Folger Shakespeare Library. Numerous TV jobs include guest starring roles on 24, Felicity, Gilmore Girls, The X-Files, West Wing (and shows like them) and he recently directed Twelfth Night for the Cincinnati Shakespeare Company. Find him on Twitter @austintichenor.

Jess Winfield (Co-Author, Founding Member) performed with the RSC from its ‘81 founding until ‘92, when he realized he’d played Hamlet more times than Gielgud and Olivier combined and suddenly felt very old. He left to write and produce cartoons for Disney, which made him feel young again – until he’d been there for ten years, at which point he felt old again. He left Disney to write My Name Is Will -- A Novel of Sex, Drugs, and Shakespeare, which made Jess feel young again; but then he and Daniel Singer revised the Complete Works for its 20th anniversary and directed it in the West End, which made him feel old again. He now lives in Hollywood with his wife (and original RSC costume goddess) Sa. www.jesswinfield.com

Elaine Randolph (Stage Manager) Credits include stage management (compulsive) and lighting design (creative) in theater, music, and dance, for the Kennedy Center, Walnut Street Theater, Actors’ Theater of Louisville, among many others. Recent projects include Barbara Cook in Concert, The International Ballet Festival, and The Sondheim Celebration. Favorite projects include: Quilters, A Midsummer Night’s Dream, Noises Off, Pump Boys & Dinettes, Radio Gals, A Tuna Christmas, Forever Plaid, and A Christmas Carol.

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The Complete Works of William Shakespeare

The Tragedies
Titus Andronicus
Romeo and Juliet
Julius Caesar
Troilus and Cressida
Othello
King Lear
Macbeth
Antony and Cleopatra
Timon of Athens
Coriolanus
Hamlet

The Histories
King John
Richard II
Henry IV, Part 1
Henry IV, Part 2
Henry V
Henry VI, Part 1
Henry VI, Part 2
Henry VI, Part 3
Richard III
Henry VIII

The Comedies
Love’s Labour’s Lost
Comedy of Errors
The Two Gentlemen of Verona
A Midsummer Night’s Dream
The Merchant of Venice
The Taming of the Shrew
The Merry Wives of Windsor
Much Ado About Nothing
As You Like It
Twelfth Night
All’s Well That Ends Well
Measure for Measure
Pericles*
Cymbeline*
The Winter’s Tale*
The Tempest*

The Poetry
Sonnets
A Lover’s Complaint
The Phoenix and the Turtle
The Rape of Lucrece
Venus and Adonis

*Sometimes classified separately as ‘Romances’, RSC has accounted these plays among the Comedies due to their uneven poetic value, unbelievable plot lines, shallow characterizations and juvenile themes. They are among the Bard’s greatest works.
About the Show

SEVERAL PLAYS IN 50 MINUTES! WRITTEN BY ADAM LONG, DANIEL SINGER AND JESS WINFIELD

In *The Complete Works of William Shakespeare* (abridged), a three-man troupe presents Shakespeare’s 37 plays in only 2 acts in 97 minutes. Today’s show will be only 50 minutes. Boasting the shortest performance of Hamlet in only 43 seconds, the play incorporates improvisation, physical comedy, and pop culture to reinvigorate the Bard’s canon. The irreverent sendups include Titus Andronicus as a cooking show, a hip-hop imagining of Othello, and a football game that presents all the histories. The second act focuses on Hamlet, and the company breaks with traditional theater etiquette to interact with the audience while recognizing the power of Shakespeare’s original text. Join these madcap men in tights as they weave their wicked way through all of Shakespeare’s Comedies, Histories and Tragedies in one wild ride that will leave you breathless and helpless with laughter.

“If you like Shakespeare, you’ll love this show. If you hate Shakespeare, you’ll love this show!”

- THE TODAY SHOW
Performance

Play Your Part

You have an important role to play. It wouldn’t be a play without you! Your part is to pretend the play is real. Part of this includes accepting certain theatre ways, or conventions:

1. Actors tell the story with words (dialogue), actions (blocking), and songs.
2. Actors may sing songs that tell about the story or their feelings.
3. Actors may speak to the audience. It’s okay to interact with or respond to them if they speak directly to you! Just be sure to be respectful.
4. An actor may play several different characters (doubling) by changing their voice, position on stage, costume or posture.
5. Places are suggested by panels or backdrops on the set, and by props.
6. If the play is a comedy, be sure to laugh out loud!

How to play your part:

A play is different from television or a movie. The actors are right in front of you and can see your reactions, feel your attention, and hear your laughter and applause. Watch and listen carefully to understand the story. The story is told by the actors and comes to life through your imagination.
Post-performance

Suggestions for Discussion

Grades 4-5
Have students read one of the original story versions of William Shakespeare’s plays. Put on short skits acting out the story. They could bring in props and costume pieces from home. Have the students write a rhyming poem about one of the characters, or the story. Create a mural that reflects the characters, place, or theme. Decorate the classroom walls with thematic creations from each student. Have a “dress-up” day where students come dressed as a character from the story. Read and talk about plays from cultures around the world. Contrast and compare William Shakespeare’s stories with RSC’s adaptations. Write a new ending or twist to one ore more of the plays.

Grades 5-8
Read one or more of the original stories. Discuss the themes used in Shakespeare’s plays, and how he used them. Some themes are ambition, what it means to be a man, conflict, corruption, betrayal, transformation, jealousy, envy, anger, revenge, hatred, change, order and disorder, loyalty, appearance and reality, suffering, guilt, sin and retribution, good and evil, and many more. Every time you read the plays, you can find things in them that you didn’t notice before. Invite students to write their own play exploring one or more of these themes, or to write new endings to one of Shakespeare’s the plays, and/or write abridged versions like RSC’s show.

Vocabulary Words

Sonnet: a poem of fourteen lines using any of several formal rhyme schemes, in English typically having ten syllables per line.

Prologue: a separate introductory section of a literary or musical work (intro, preface, foreword).

Monologue: a long speech by one actor in a play, movie, or theatrical production or broadcast.

Abridged: A piece of writing having been shortened.

Dialogue: conversation between two or more people as a feature of a book, play, or movie.

Blocking: In contemporary theatre, the director usually determines blocking during rehearsal, telling actors where they should move for the proper dramatic effect, ensure sight lines for the audience and work with the lighting design of the scene. (see diagram to the right).

Character Doubling: In theatrical terms, doubling is when one actor plays several roles in one play by changing costumes or voice, posture, etc.
Lesson Plans and Ideas

7 – 12th Grade • Shakespeare Activities

1. Solve a Cold Case

Ripped from the headlines! Set up a crime scene and challenge your class to find the motivation behind Caesar’s murder. Who says Shakespeare must be boring?

Source: Ms. B’s Got Class

2. Craft Bumper Stickers

This works for any play. Have your students design bumper stickers! Simple concept but lots of room for creativity.

Source: theclassroomsparrow / Instagram

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3. Build a Globe Theatre Model

Knowing about the theater where Shakespeare’s plays were first performed is essential to understanding the plays themselves. Have your students build this simple paper model as you learn about the Globe Theatre.

Get it: Papertoys.com

4. Design a Mask for the Ball

Have students create a mask for a specific character to wear to the Romeo and Juliet masquerade ball. They must justify their color and style choices for that character—a fun way to do character analysis.

Source: Lily Pinto / Pinterest
5. Transl8 a Scene 2 Txt
The language may be archaic, but the stories are endlessly modern. Have your class re-write a scene or sonnet in text, tweets, or other social media for a fun twist.
Source: fifteen eightyfour

6. Replace Words with Emojis
Take things a step further and remove words from the equation entirely! Have students devise book covers or re-write a scene or sonnet using only emojis to tell the tale. Discuss the difficulty of encapsulating some concepts in brief images and compare them with Shakespeare’s word choices.

Source: For Reading Addicts
7. Design a Book Cover

Combine art and graphic design with literature when you have kids originate book covers for a Shakespeare play. They make a fun classroom display too!

Source: Small World at Home

8. Dress the Part

Dramatic readings are much more fun with a few props and costumes! This easy DIY paper ruff is made from coffee filters, and younger kids will love dressing up while they learn.

Source: Red Tricycle
9. Make Shakespearean One-Pagers

Challenge students to represent a play visually—all on one page. Templates are available at the link below to help get you started.

Source: Spark Creativity
10. Generate Word Clouds
Use a computer program like Tagxedo or Wordle to build a word cloud identifying important words from a play or sonnet. (Tagxedo allows you to create word clouds in a variety of shapes.) Discuss these words and their importance.

Source: Mrs. Orman’s Classroom

11. Try Running Dictation
Get kids up and moving with “running dictation.” Print out a sonnet, prologue, monologue, or other important speech. Cut it up by lines and hang the sections up around a room or other area. Students find the lines, memorize them, report them to a scribe, and then put them in order.

Source: theskinnyonsecondary / Instagram
12. Fashion Upcycled “Laurel” Wreaths

Need some impromptu costumes for Julius Caesar or Coriolanus? These clever “laurel” wreaths are made from plastic spoons!

Source: A Subtle Revelry

13. Write a Scene in Comic Form

Like storyboarding, writing a scene in comic form helps capture the essence of the action. Kids can use the actual text from the scene or add in their own sense of humor. (Mya Gosling has re-written most of Macbeth in this form. For inspiration, check it out at the link below.)

Source: Good Tickle Brain
14. Write Concrete Poems

Turn pivotal quotes from a play into concrete poems, using shapes that represent the concept. Students can do this by hand or using the computer.

Source: Dillon Bruce / Pinterest
15. Stage Scene Snapshots

Performing an entire play takes a lot of time. Instead, have student groups stage scene snapshots capturing key moments from the play. Assemble them into a storyboard that covers the whole play.

Source: The Classroom Sparrow

While rehearsing his part in the play, Bottom's head is suddenly turned into that of a donkey by Puck. The rest of the actors scream and run away, leaving Bottom confused.

16. Enjoy a Musical Interlude

Compile a playlist for the play, act by act. Have students explain their song choices and listen to some of them in class.

By Daniel Moettar, from Urban High School, Cathleen Sheehan's English class, April 2009

Act I: 1. Unnecessary Trouble (Hard-Fi, Stars of CCTV)  
2. Older Guys (Teenage Fanclub, Thirteen)  
3. The Wrong Girl (Belle and Sebastian, Fold Your Hands Child You Walk Like a Peasant)  
4. Fresh Feeling (Eels, Souljacker)

Act II: 5. Does He Love You? (Rilo Kiley, More Adventurous)  
6. Hesitating Beauty (Billy Bragg & Wilco, Mermaid Avenue)  
7. Marry Me (St. Vincent, Marry Me)

Act III: 8. Sugar Assault Me Now (Pop Levi, The Return to Form Black Magick Party)  
9. The Payback (James Brown, Lock Stock and Two Smoking Barrels OST)

Source: Cal Shakes R + J Teacher’s Guide
17. Write in Style

Get younger kids excited about Shakespeare when they write with their own “quill” pens. Color, cut out, and tape around a pen or crayon for old time fun!

Source: Crayola
Shakespeare Printables

18. William Shakespeare Coloring Page

Meet the Bard! Use this coloring image to introduce Shakespeare to young readers or as an anchor for other creative activities.

Get it: Super Coloring
19. Cheer Up, Hamlet! Paper Doll

Have a little fun when teaching *Hamlet*. Printable paper doll collection includes standard costumes but also hilarious extras like Captain Denmark and Doctor Who.

Get it: [Les Vieux Jours](#)

20. Shakespeare Mad Libs

*Shakespeare Word Games*

I know a bank where the __________ thyme blows,  
(adj)

Where ox________ and the nodding _____________ grows,  
(noun)  
(noun)

Quite over-canopied with _____________ woodbine,  
(adj)

With sweet _____________ and with eglinetine.  
(noun)  
(person)

There sleeps _____________ some time of the night,  
(noun)

Lulled in these _____________ with dances and delight.  
(noun)

Remove key words from scenes or sonnets, fill in some new ones, and let the fun begin! Hit the link below for several pre-made games. You or your students can also make your own.

Get it: [Homeschool Solutions](#)
21. Shakespeare Lettering Sets

Download these free letter sets (one for general Shakespeare, one for *Macbeth*) to create bulletin boards or other classroom displays. Get it: [Instant Display](#)

22. Elizabethan Language Terms

Print a copy for each student to keep handy as they tackle Shakespeare’s works. Get it: [readwritethink](#)
23. A Midsummer Night’s Dream Coloring Pages

Introducing younger students to A Midsummer Night’s Dream? Use printable coloring pages and finger puppets.

Get it: Phee Mcfaddell

24. Phrases We Owe to Shakespeare Poster

Shakespeare’s language becomes much more relatable when you realize how many of his phrases are still in use today. Hang this poster to introduce your students to some of these phrases.

Get it: Grammar.net
25. *Shakespeare Notebooking Pages*

Keep students organized with these notebooking pages for a variety of Shakespeare plays.

Get it: [Mama Jenn](#)

26. *Shakespeare’s Life Poster*

Hang this tongue-in-cheek timeline of the man himself to give students an overview of his life.

Get it: [Imgur](#)
27. Shakespeare Plays Word Search

Print this simple word search to familiarize your class with Shakespeare's plays.

Get it: [Word Search Addict](#)
28. Chalkboard Shakespeare Quote Printables

These four printable posters will look great on your classroom walls. For a fun activity, challenge your students to create a poster of their own favorite Shakespeare quote.

Get it: Sweet Maple Lane

29. Vintage Shakespeare Quote Printables

These vintage images with Shakespeare quotes will add a touch of class to your classroom.

Get it: Mad in Crafts
30. *Shakespeare Plays Flowchart*

Wondering which Shakespeare play to see? This flowchart has got you covered! You can print your own version for free or buy a full-size poster. Get it: [Good Tickle Brain](https://www.gotticklebrain.com/shakespeare-flowchart)

**Bonus**

Teachers: check out this resource - [How to Teach Shakespeare So Your Students Won’t Hate It](https://www.gotticklebrain.com/shakespeare-flowchart).

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Activity and Coloring Pages

Shakespeare Biography

*Wherefore art thou, Shakespeare? Learn more about the man, the myth, the legend, Mr. William Shakespeare, in this short, printable biography of this literary giant.* (also displayed below)

William Shakespeare You can’t talk about theatre without talking about William Shakespeare. Shakespeare was a playwright who lived and worked in England in the 1500s and 1600s, and he’s considered to be one of the greatest writers who ever lived.

No one knows exactly when Shakespeare was born, but most people think it was in April of 1564 in a small town in England called Stratford-Upon-Avon. Not much is known about his childhood or early life. By 1592, he was an up-and-coming actor and playwright in London’s theatre world. Shakespeare was well-loved in his time, and by the end of the 1500s, he was rich and famous. He was not just known for being a playwright, but for being a talented actor and the leader of a respected acting company, Lord Chamberlain’s Men. Lord Chamberlain’s Men started out performing at a theatre called The Theatre, but when they built their own theater called The Globe in the middle of London, they really took off. They changed their name to The King’s Men after England’s newest king, King James I.

Shakespeare’s early plays had stories that were not much different from the popular styles of the time, but it was his words that made him stand out. He invented many new phrases and words we still use today, and he made sure to write lines in a rhythm that sounded nice when spoken; almost like poetry. Though Shakespeare’s words were what made him different, his stories were great as well. People liked the plots of his plays because they focused on things like love, jealousy, confusion, and happiness – things that practically everyone can relate to.

Shakespeare died in 1616. Though he lived more than 400 years ago, people still love his plays. Entire festivals based on his work are put on all over the world every year, and they are often some of the first plays actors’ study when learning about acting. His plays have held up so well because he wrote about things that every human can relate to and wrote them beautifully.


Reduced Shakespeare
How To Talk Like Shakespeare!

1. Instead of you, say *thou* or *thee* (and instead of y’all, say ye.)

2. *Rhymed couplets* are all the rage.

3. Men are *Sirrah*, ladies are *Mistress*, and your friends are all called *Cousin*.

4. Instead of cursing, try calling your tormenters *jackanapes* or *canker-blossoms* or *poisonous bunch-back’d toads*.

5. Don’t waste time saying “it,” just use the letter “t” (*tis, t’will, I’ll do’t*).


7. When in doubt, add the letters “eth” to the end of verbs

   *(he runneth, he trippeth, he falleth)*.

8. To add weight to your opinions, try starting them with *methinks, mayhaps, in sooth* or *wherefore*.

9. When wooing ladies: try comparing her to a summer’s day. If that fails, say “*Get thee to a nunnery!*”

10. When wooing lads: try dressing up like a man. If that fails, throw him in the Tower, banish his friends and claim the throne.
It is not in the stars to hold our destiny, but in ourselves.
A life lived for others is a life worthwhile.
All's well that ends well
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