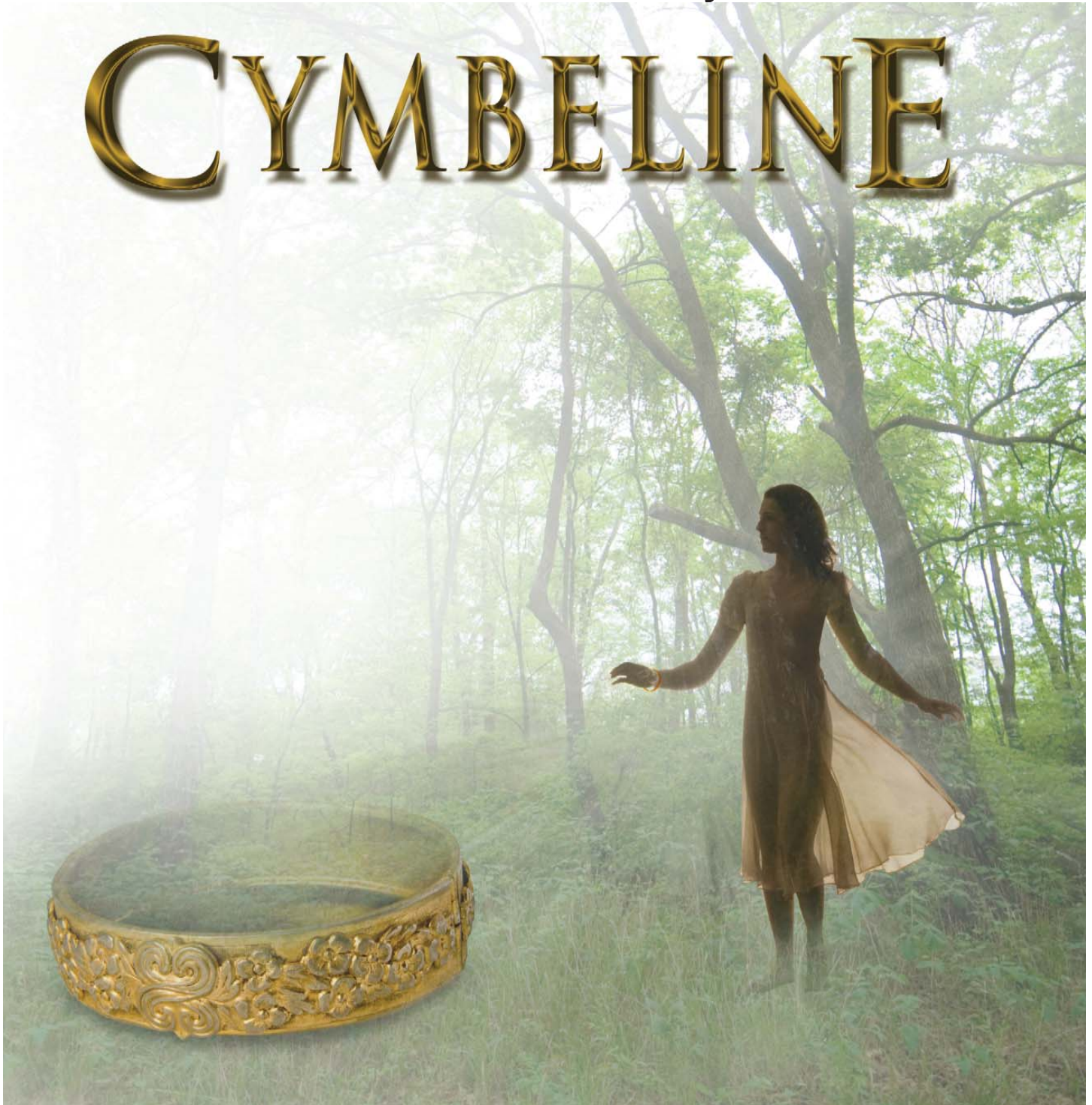


The Alabama Shakespeare Festival 2008 SchoolFest Activity Guide for

CYMBELINE



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Pre-Performance Activities...

1. READ THE PLAY Scene by Scene.

Don't try to take on the whole play at once. Instead, try breaking it down into smaller chunks (which Shakespeare kindly provided for us in the form of Acts and Scenes).

- A. Have students keep a reading journal (see handout - p. 6).
- B. Have students complete a 'wordquest' as they read the play (see handout - p. 7)

2. READ A SYNOPSIS and CHARACTER DESCRIPTIONS

See Dr. Willis' study guide for more information - available at www.asfeducation.net. Note that a synopsis should *never* take the place of reading the play itself, but should be used to assist in reading the play in its entirety.

3. DISCUSS THEMES AND SYMBOLS FOR A DEEPER UNDERSTANDING OF THE PLAY

A few examples are below:

Fidelity triumphs over treachery	Deception	Family Ties
Seeing is not always believing	Birds	Redemption
Clothes make the 'man'	Nobility	Loyalty

4. STUDY THE SOURCES OF THE PLAY.

Raphael Holinshed's *The Chronicles of England, Scotland and Ireland*
(also called the Holinshed Chronicles)

Boccaccio's (1313 - 1375) *The Decameron*
(English Translation by William Painter's 1566 *Palace of Pleasure*)

George Ferrers and William Baldwin's *A Mirror for Magistrates*

5. CREATE CHARACTER LIFE-BOXES TO GET INSIDE THE HEADS OF THE CHARACTERS

After reading the play, assign one character to each student (or to a pair of students) to create a "Life Box." This box could include items (not photos) that the character might use in daily life or may keep as a keepsake.

- A. Students should gather items, but should also find the text to support each item.
- B. Students should write an explanation of why each item was chosen and how they can support them with explanations with phrases or monologues from the play.
- C. Have students present their 'life box' to the class by showing each item and giving their explanations.

Examples: A Hamlet 'life box' may include a sweatshirt with the letter "W" on it (for Wittenburg); A Juliet life box may contain a rose which Romeo may have given her in response to "a rose by any other name...."

6. DISCUSSION QUESTIONS FOR AFTER READING THE PLAY: Keep asking 'why.'

1. What lessons do you think Shakespeare wanted us to learn from this play?
2. What characters did you most admire? Which characters did you dislike? Why?
3. If Shakespeare were in our classroom, what one question would you ask him?
4. If you had the option to re-write part of the play, what would you change and why?
5. Do you see anything in the play that would be hard to perform onstage? How could you solve' this?

Post-Performance Activities...

1. TRAGICAL-COMICAL-HISTORICAL-PASTORAL

The character Polonius, from Shakespeare's *Hamlet* gives us this phrase, which, oddly enough describes Shakespeare's own development as a writer, toward the end of his career. Shakespeare's later plays (*Cymbeline* among them) became increasingly complicated and he ceases to write exclusively in the genres of comedy, tragedy or history. *Cymbeline* opens up room for discussion/essays regarding how this play could fit into several different genres.

2. DISCUSSION QUESTIONS / ESSAY TOPICS:

- A. Analyze the political events of the play. How does the political situation between England and Rome affect the plot of the play?
- B. What does *Cymbeline* have in common with other of Shakespeare's TRAGEDIES? What does the play have in common with other of Shakespeare's COMEDIES? Why do you think this play is often categorized as a ROMANCE?
- C. Compare / contrast the worlds of Belarius and that of *Cymbeline*. How do they differ? How are they alike?
- D. There are many 'villainous' actions in this play, as acted out by a variety of actors. Who do you think is the main villain of the play and why?
- E. Explore religion in the story. Who are the religious figures and how do they inform the story? Do you think this play is primarily Christian? Pagan? Something else? Why?
- F. Compare/contrast the 'father figures' in the play: *Cymbeline* and Belarius.

3. WHO IS THE VILLIAN OF THIS STORY?

There are many characters in this story who lie, cheat, steal and deceive to get what they want. As a class, put various characters on trial, or have students write essays defending a character...the possibilities are endless.

EXAMPLES:

- A. Put Posthumous on trial for his diatribe against women at the end of Act Two.
- B. Put the Queen and Cloten on trial for their various wrongs
- C. Have a group discussion and decide just who is the villain of the story.
- D. Have the class divide into groups and have each group defend their 'villain.' As a class, decide who is the most villainous of the villains.

4. COMPARE/CONTRAST *CYMBELINE* WITH *ROMEO AND JULIET*

There are many similarities between these two plays! A few are listed below, but see page 3 of Dr. Willis' Study Guide for more information and a more extensive list.

- secret/stolen marriage between the young lovers
Romeo and Juliet vs. Imogen and Posthumous
- an angry father trying to arrange a marriage for his daughter
Lord Capulet vs. *Cymbeline*
- a sleeping potion that emulates death
Juliet's sleeping potion vs. Imogen's sleeping potion
- banishment
Romeo vs. Posthumous

Curriculum Connection

HISTORY / SOCIAL STUDIES

SHAKESPEARE'S ENGLAND

- A. Examine the reigns of Queen Elizabeth I of England and King James I of England (also King James VI of Scotland) and how England changed with each monarch, and how Shakespeare's writing changed as a result
- B. Examine how world politics, religion, etc. affected England and Shakespeare's works
- C. Explore the 'social rules' of Elizabethan England
- D. Examine Elizabethan Theatre and its function in society

THE LOCALES OF THE PLAY

- A. Great Britain during the Early Roman Empire
- B. Rome during the Early Roman Empire
- C. Wales during the Early Roman Empire

THE HISTORICAL CYMBELINE

The historical "Cymbeline" ruled over southeastern Britain from circa 10 AD to 41 AD. Raised in Rome, he forged treaties between England and Rome (under Augustus Caesar and Tiberius) and remained a loyal ally of Rome until his death, when his kingdom was divided and was ruled by his two sons. After its invasion by Claudius in 43 a.d., England became a Roman province known as Britannia.

See Dr. Willis' study guide (pp 2 and 4) for more details.

FINE ARTS

MUSICAL ARTS:

- A. Thomas Morley & Robert Johnson, are two known composers who set Shakespeare's song lyrics to music during his lifetime.
 1. Study one of these two composers and their careers.
 2. Research other composers who have put melodies to Shakespeare's lyrics or sonnets
- B. In Act 4, scene 2, Aviragus and Guiderius sing a 'song of mourning' over the body of the (supposedly) dead Fidele/Imogen. Analyze the meaning and compare/contrast the language to Cloten's song (below). What do the songs say about the characters?
- C. In an attempt to woo Imogen, Prince Cloten has a song sung outside her bedchamber. Analyze the lyrics and put your own melody to the words. The lyrics are from Act 2, scene 3.

VISUAL ARTS:

- A. Thomas Gougain (1748 - 1810) created one of the most familiar artistic images from this play thru his engraving of Imogen based on Act 3, Scene 6 (Imogen at Belarius' cave). The engraving was based on a painting by Richard Westall. Research both/either of these artists, their mediums, professions and lives.
- B. Research other artistic images based on *Cymbeline*. Study the artist, their methods, and their mediums.
- C. Pick a scene from the play and do your own artistic interpretation of the scene. Write a short paper defending your artistic choices.

SCIENCE

CHEMISTRY:

In Act 1, scene 5 of *Cymbeline*, The Queen discusses flowers, herbs and poisons which are used as 'home remedies.' Do a historical study of early 'medicines' and the herbs that would have been the standard norm for Early Britain, under the Roman Empire.

Curriculum Connection

CHARACTER EDUCATION

SOCIAL ISSUES FOR DISCUSSION OR ESSAY TOPICS:

A. father/daughter relationships

Cymbeline and Imogen's relationship is fraught with arguments and angst which can open up discussion on parent / child relationships.

B. gambling / betting / cheating

Posthumous makes a bet with Iachimo, in regards to Imogen's fidelity which is not resolved until Iachimo confesses he cheated to win the bet. Who was morally wrong in this scenario?

C. trust in long-distance relationships

It doesn't take long for the distance to cause problems in Imogen and Posthumous' relationship! How could this have been avoided?

D. adoption

Though not a legal adoption, Belarius takes good care of Cymbeline's sons Guiderius and Avarigus. Discuss their relationship -- do you think the boys would have been better off in Cymbeline's care? How do you think things may have changed for the the boys, the Queen, and Cloten had the princes been around?

THE WICKED STEPMOTHER

The Queen in *Cymbeline* is a character akin to the Stepmother characters in "Hansel and Gretel," "Cinderella," and "Snow White."

A. Why do stepmothers get such a 'bad rap' in literature? Is this true in 'real life'?

B. Compare and contrast The Queen with other stepmother characters and see if you can discover a pattern in their behaviors.

FAMILY AND CONSUMER SCIENCE

COSTUME DESIGN PROJECTS:

A. Make a costume book. Use research to put together a photo-packet (with descriptions) of clothing worn during the reign of the Roman Empire. Include works cited.

B. In Shakespeare's time (Elizabethan England), the actors would not have worn historically accurate Roman-style clothing but rather, they would have worn Elizabethan garb! Do some research and design costumes for a few of the characters as you think Shakespeare's company would have costumed them!

SCENERY DESIGN PROJECTS:

Cymbeline is set in many very distinct locations: Cymbeline's court in Britian, a nobleman's home in Rome, a cave in the countryside of Wales, to name a few. This poses a problem for Scenic Designers -- how do you design a set that can accomodate all those settings?

A. Design ONE set for this play which can be easily (and quickly) maneuvered to give the various settings of the play. Include drawings and a one-page explanation for your choices, including works cited.

Additional Resources

WEBSITES

<http://www-tech.mit.edu/Shakespeare/>

Read/print any of Shakespeare's plays scene by scene or in its entirety.

<http://absoluteshakespeare.com/>

Absolute Shakespeare, the essential resource for William Shakespeare's plays, sonnets, poems, quotes, biography, and the legendary Globe Theatre

<http://www.folger.edu/index.cfm>

The Folger Library's internet guide to Shakespeare for Teachers and Students

<http://www.pbs.org/shakespeare/educators/index.html>

PBS's Guide to Shakespeare in the Classroom

<http://www.cummingsstudyguides.net/xCymbeline.html>

A study guide with more information on themes, images, and other play-specific topics.

<http://shakespeare.palomar.edu/>

Mr. William Shakespeare and the Internet -- easy navigation for students.

<http://www.shakespearehigh.com/classroom/index.shtml>

"Shakespeare High in the Classroom" -- easy navigation for students.

<http://www.shakesongs.com/main.php>

A website devoted to teaching Shakespeare through song

BOOKS

A Shakespeare Glossary by CT Onions

ISBN: 978-0198125211

A short, easy-to-use glossary that can be very valuable for the beginner

Shakespeare Lexicon and Quotation Dictionary by Alexander Schmidt

Vol 1 ISBN: 978-0486227269

VOL 2 ISBN: 978-0486227276

This book provides full definitions, locations, and shades of meaning in every word in Shakespeare's plays and poems. The 2 volumes contain more than 50,000 exact quotations, each precisely located.

The Oxford English Dictionary

ISBN for Compact Edition 978-0198612582

The Age of Shakespeare by Francois Laroque

ISBN: 0-8109-2890-6

VIDEO

Cymbeline (1982) (BBC, TV) Director: Elijah Moshinsky. Starring Helen Mirin as Imogen.

Cymbeline -a black and white, silent film version. (Germany, 1925) dir. Ludwig Berger

Tips for Reading Shakespeare

1. Read the play **OUT LOUD**.

Shakespeare's plays were meant to be performed out loud, so they tend to make more sense when you hear the words.

2. Look up words you don't know.

Just skimming over unfamiliar words does not help you understand anything, so take the time to look things up.

3. Do **NOT** try to read the entire play in one sitting.

Break it into pieces (one scene at a time, for example) and make sure you understand each scene **BEFORE** you move on to the next one.

4. Use a play summary to **HELP** you.

Do **NOT** however, rely on play summaries. They are not always accurate, they leave out major details and they cannot be relied upon. A summary should **NEVER** be a substitute for reading the play itself.

5. Make a copy of the 'dramatis personae.'

Usually located at the beginning of the script, having a copy handy can help you remember who's who as you are reading. You can even write notes on the page to help keep the characters straight.

6. **KEEP** a **READING LOG**.

Use the following outline to develop a reading log while you are reading Shakespeare's play. This log will take some effort but in the end, you will understand Shakespeare **MUCH** more than before. Find a small notebook which you can devote to the play you are reading. You will be writing one journal entry for each scene of the play. **IMPORTANT:** Go scene by scene – make sure you understand a scene before you move on to the next.

Step 1: Read each scene at least once.

- i. Make a list of any words or phrases which you do not understand.
- ii. Look up words/phrases and be sure to write the definitions in your reading log. If you can not find a definition, make a note of it so you can ask in class.
- iii. Write a **SHORT** summary of the scene.
- iv. Write down any questions you may have about the scene.
- v. Take a guess at what you think will happen next (or what you think the final 'solution' to the play's problem will be).

Step 2: Discuss the scene/play in class

- i. Discuss the scene/play with your classmates. If you are on your own, there are several discussion sites on the internet where you could "talk" to other people.
- ii. Ask the questions you wrote down in your reading log.

Step 3: Add the answers to your Reading Log

- i. Using a different colored pen, write the answers to your questions in your log.

A Shakespearean Word Quest

Cymbeline is full of literary devices which make the play more 'colorful' and dramatic! As you read the play, search for each of the following literary devices. Write down your answers as well as their locations in the script (Act and Scene numbers).

1. A rhymed couplet that ends a scene.
2. Three words contracted into one.
3. An Elizabethan word no longer in use.
4. A pun or other joke.
5. A metaphor or simile.
6. A clever insult.
7. A phrase we still use today.
8. A reference to each sense:
 - a. Sight:
 - b. Sound:
 - c. Smell:
 - d. Taste:
 - e. Touch:
9. A malapropism (misspoken word designed for comic effect).
10. A word that has a double meaning.

Shakespeare...on Shakespeare

Shakespeare's *Cymbeline* has many similar plot points as other of his plays. Which of the following have similarities to other plays? Bonus points if you can name the character(s) affected! For some of these, there are many more than 1 or 2 options! Think 'outside the box!'

1. A sleeping potion or sleeping spell

Also seen in: _____ The character: _____

And in: _____ The character: _____

2. A cross-dressing heroine

Also seen in: _____ The character: _____

And in: _____ The character: _____

3. A wife wrongly accused of disloyalty to her husband or lover

Also seen in: _____ The character: _____

And in: _____ The character: _____

4. An oracle (predicting the future)

Also seen in: _____ The character: _____

And in: _____ The character: _____

5. A Prince(ss) who is whisked away as an infant and learns of his/her true parentage much later in life.

Also seen in: _____ The character: _____

And in: _____ The character: _____

6. A jealous lover who spurns his wife based on lies from a "friend."

Also seen in: _____ The character: _____

And in: _____ The character: _____

7. An ambitious Queen (or would-be Queen) who will do anything to get what she wants.

Also seen in: _____ The character: _____

And in: _____ The character: _____

8. A forest or wilderness setting which hosts confusion amongst the characters.

Also seen in: _____ The character: _____

And in: _____ The character: _____

9. A daughter who goes against the wishes of her father.

Also seen in: _____ The character: _____

And in: _____ The character: _____

10. A faithful servant who, despite exile (or being told to leave), remains loyal to his Master/Lord.

As seen in: _____ The character: _____

And in: _____ The character: _____

Mapping the Characters

This project is intended to assist students in keeping track of who's who in the play *Cymbeline* (or any other play, really!). It is a simple exercise that will help students to think about the play and how the characters are motivated and connected! Encourage creativity!

1. Divide class into small groups (3-4 students each). Tell each group to come up with a consensus on who is the central character of the play. Encourage students to consider all characters and not just jump to Imogen because she seems most obvious.
2. Have students write their 'central character' in the center of a piece of paper (this will be your ROUGH draft). The rest of the Character Map will branch out from this central character.
3. Have students arrange the other key characters around their central character, creating a diagram, connecting each character to the central characters AND to other characters as well, as they relate in the play. It is important to see how all the characters connect, so make sure the connections are clear and complete.
4. Once students have worked out their basic diagram, they should work on a FINAL draft. The final draft should be on posterboard (or a large sheet of paper) following these guidelines:
 - a. chart should be neat, creative and legible
 - b. everyone in the group should be involved in making the character map
 - c. write the character names using characteristics that show that character's personality
 - d. enclose each character in a 'box' (or other shape) that reflects the personality
 - e. include drawn images (or supply images from internet, magazines, etc) to illustrate the relationships between the characters.
 - f. find creative ways of connecting characters, based on their relationships (straight line, crooked line, dotted, thick, thin, colored, etc)
 - g. include lines from the text that support the relationships between characters
5. Have each group present their Character Maps to the rest of the class. The presentation should include everyone and should explain:
 - a. why they chose the central character
 - b. why they chose certain shapes, connectors, lines from the text, etc.
 - c. what they learned or became clearer to the students by doing this project
 - d. how their decisions are grounded in the text of the play
6. Display the Character Maps in the classroom.

***FOLLOW UP* (after seeing the play performed):**

Have each group discuss whether they will stick with their original characters, connections, etc.

--If they decide to stick with the original, have them prepare to share WHY with the class.

--If they decide they would change things, have them prepare to share WHY with the class.

--Have a class discussion, allowing each group to present their decisions.

Understanding Archetypes

An archetype is a pattern from which copies can be made, and can refer to either characters or situations/symbols. Swiss psychiatrist Carl Jung believed that these archetypes were the result of a collective unconscious.

Jung believed these archetypes are established in one of 2 ways:

1. Primordial Archetypes: we, as individuals, have these archetypal images ingrained in our understanding even before we are born.
2. Universal: These archetypes can be found all over the world and throughout history. The manifestation of the idea may be different, but the idea itself is the same.

Below are a few of the Literary Archetypes that are commonly found in literature, with a short explanation of each. Keep in mind that archetypes are not stereotypes -- archetypes are, in a sense, 'cookie-cutters' -- they provide only the framework for the character/situation to develop.

CHARACTER ARCHETYPES:

The Hero / Warrior: the courageous figure who is always running out to save the day.
Example: Maximus (Russell Crowe) in *Gladiator*

The Sage or Wiseman: has a deep understanding of the world, he helps others with his wisdom
Example: Gandalf (Ian McKellen) in *The Lord of the Rings*

The Outcast or Lost Soul: a character cast out of society (or having left on their own).
Example: Simon from Golding's *The Lord of the Flies* or Shrek from *Shrek*

The Free Spirit: eternal optimist, she dances to unheard tunes
Example: Jenna Elfman's character of Dharma in *Dharma and Greg*

The Seductress: always beautiful, this character uses her 'feminine wiles' to her own benefit
Example: Scarlett O'Hara in *Gone with the Wind*

The Damsel in Distress: the innocent of the story... her 'hidden' willpower often comes into play
Exmple: Dorothy in *The Wizard of Oz*

SITUATION ARCHETYPES:

The Quest: generally introduces the protagonist to a strange, new land or new thing which tests them and usually brings out a character flaw which the protagonist has.
Example: Odysseus in Homer's *Odyssey*

The Loss of Innocence: this is what it seems; often occurs for violence, physically or emotionally and leads the character to grow, intellectually and emotionally, as a result.
Example: the Baudelaire children in *A Series of Unfortunate Events*

The Battle Between Good and Evil: these situations pit forces which represent good and evil, against each other. Typically, good triumphs over evil, despite great odds.
Example: The Scottish, led by William Wallace (Mel Gibson) triumph over the 'evil' English in the movie *Braveheart*

Father/Son conflict: tension in this relationship often occurs from separation during childhood or from an external source where the son's mentor takes the place of the parent.
Example: Luke and Anakin Skywalker's relationship in the *Star Wars* movies (episodes 4-6)

Understanding Archetypes, cont.

Using the information on page 10 of this study guide, decide how the characters and actions in the play *Cymbeline* work within the world of archetypes! Some of the archetypes listed here are not on the previous page -- do some research on what each of these archetypes are!

Archetype	Who / What in <i>Cymbeline</i> ?	What does it mean / how it is used in <i>Cymbeline</i> ?
The Hero		
The Outcast or Lost Soul		
The Scapegoat		
The Wiseman		
The Damsel in Distress		
The Caregiver		
The Jester		
The Outlaw or Destroyer		
A Quest		
Father / Son Conflict		
Loss of Innocence		
Battle between Good and Evil		

A Character-Based Wordsearch

PART ONE: The quotes below are either said BY or ABOUT a character in the play. Determine which character each quote is about.

_____ THIS CHARACTER SAID:

The bird is dead
That we have made so much on; with fairest flowers
Whilst summer lasts, and I live here, Fidele,
I'll sweeten thy sad grave.

_____ THIS CHARACTER IS DESCRIBED AS:

A creature such
As to seek through the regions of the earth
For one his like, there would be something failing
In him that should compare.

_____ THIS CHARACTER SAID:

I have belied a lady
the Princess of this country; and the air on't
Revengefully enfeebles me.

_____ THIS CHARACTER SAID:

Say, then, to Caesar,
Our ancestor was that Mulmutius which
Ordain'd our laws, whose use the sword of Caesar
Hath too much mangled: Mulmutius made our laws,
Who was the first of Britain which did put
His brows within a golden crown and call'd
Himself a king.

_____ THIS CHARACTER IS DESCRIBED AS:

undergoes
More goddess-like than wife-like, such assaults
As would take in some vitruē.

_____ THIS CHARACTER SAID:

But when to my good lord I prove untrue,
I'll choke myself: there's all I'll do for you.

_____ THIS CHARACTER SAID:

This Cloten was a fool; not Hercules
Could have knock'd out his brains, for he had none;
Yet I not doing this, the fool had born
My head, as I do his.

_____ THIS CHARACTER.....:

...confessed she never lov'd you: only
affected greatness got by you....did confess she had
For you a mortal mineral, which, being took
should by the minute feed on life and ling'ring
by inches waste you.

_____ THIS CHARACTER WAS INFORMED:

Thou art my brother; so we'll hold thee ever.

_____ THIS CHARACTER SAID:

The queen, very oft inportun'd me
to temper poisons for her, still pretending
The satisfaction of her knowledge only
in killing creatures vile, as cats or dogs.

_____ THIS CHARACTER IS DESCRIBED AS:

That such a crafty devil as his mother
Should yield the world this ass!

ACTIVITY CONTINUED ON THE NEXT PAGE

A Character-Based Wordsearch

PART TWO: Find the words in the box! Answers may be backward, upside down, or diagonal!

G	P	E	F	D	N	P	W	A	V	W	S	T
S	P	M	K	E	F	R	Y	V	I	M	P	S
Q	T	G	U	I	D	E	R	I	U	S	O	W
L	U	C	K	W	P	O	W	R	U	T	S	P
N	C	Y	R	S	T	G	Y	A	I	I	O	N
E	O	M	K	Q	W	L	A	G	L	A	P	F
L	R	B	E	L	A	R	I	U	S	C	S	R
S	N	E	I	T	S	N	C	S	O	H	T	P
R	E	L	D	M	W	L	F	G	E	I	G	I
N	L	I	H	P	O	S	T	H	U	M	U	S
K	I	N	K	T	U	G	C	R	T	O	I	A
Q	U	E	E	N	I	R	E	V	F	W	U	N
R	S	N	T	W	G	Y	X	N	B	Y	L	I
O	R	Y	O	N	R	S	B	C	N	E	L	O

PART THREE: When you're done with the wordsearch, you will notice the characters intersect with characters in the play who have a relationship. Choose **FIVE** character-relationships that are 'linked' in the WordSearch and write, on a separate sheet of paper, a paragraph describing their relationship and how it affects the story.

Questions to consider:

1. Are the characters related and how? Do the characters know they are related?
2. If they are not related, how did they meet and what kind of relationship do they have?
3. How do these characters get along?
4. What are their perceptions about each other?
5. How does their relationship change through the course of the play?
6. What effect does this relationship have on the story as a whole?

Answer Key: Shakespeare on Shakespeare

Answers (and there are more!)

- | | |
|--|---|
| 1. Also seen in: ROMEO AND JULIET
And in: A MIDSUMMER NIGHT'S DREAM
And in: MACBETH | The character: JULIET
The character: PUCK TO THE LOVERS
The character: LADY MAC TO DUNCAN'S GUARDS (in their wine) |
| 2. Also seen in: TWO GENTLEMEN OF VERONA
And in: AS YOU LIKE IT
And in: TWELFTH NIGHT | The character: JULIA / SEBASTIAN
The character: ROSALIND / GANYMEDE
The character: VIOLA / CESARIO |
| 3. Also seen in: MUCH ADO ABOUT NOTHING
And in: OTHELLO
And in: WINTER'S TALE | The character: HERO
The character: DESDEMONA
The character: HERMIONE |
| 4. Also seen in: MACBETH
And in: WINTER'S TALE | The character: WEIRD SISTERS TO MACBETH
The character: ORACLE TO LEONTES |
| 5. Also seen in: WINTER'S TALE
And in: THE TEMPEST | The character: PERDITA
The character: MIRANDA |
| 6. Also seen in: OTHELLO
And in: THE MERRY WIVES OF WINDSOR | The character: OTHELLO (VIA IAGO)
The character: MASTER FORD |
| 7. Also seen in: MACBETH
And in: KING LEAR | The character: LADY MACBETH
The character(s): GONERIL, REGAN |
| 8. Also seen in: A MIDSUMMER NIGHT'S DREAM
And in: KING LEAR

And in: AS YOU LIKE IT | The character: LOVERS
The character: LEAR, FOOL, KENT, GLOUCESTER
The character: ROSALIND, CELIA, ORLANDO, DUKE AND HIS COURT, ETC, ETC, ETC... |
| 9. Also seen in: A MIDSUMMER NIGHT'S DREAM
And in: OTHELLO
And in: ROMEO AND JULIET
And in: KING LEAR | The character: HERMIA
The character: DESDEMONA
The character: JULIET
The character: CORDELIA |
| 10. As seen in: KING LEAR
And in: ROMEO AND JULIET | The character: KENT
The character: BALTHAZAR |

Answers for Understanding Archetypes:

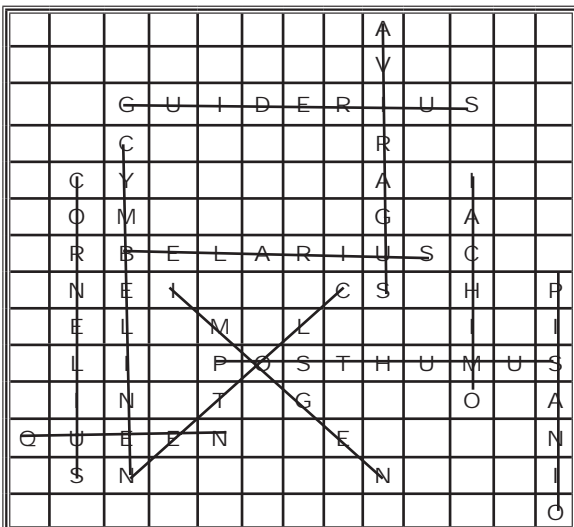
There are many answers to be had in this exercise...the point is that students *justify* their responses!

Answer Key: A Character-Based Wordsearch

PART ONE:

AVIRAGUS SAID:	The bird is dead That we have made so much on; with fairest flowers...
POSTHUMUS IS DESCRIBED AS: BY THE 1ST GENTLEMAN	A creature such As to seek through the regions of the earth...
IACHIMO SAID:	I have belied a lady the Princess of this country; and the air on't...
CYMBELINE SAID:	Say, then, to Caesar, Our ancestor was that Mulmutius which...
IMOGEN IS DESCRIBED AS: BY POSTHUMUS	undergoes More goddess-like than wife-like, such assaults...
PISANIO SAID: ABOUT THE QUEEN	But when to my good lord I prove untrue, I'll choke myself: there's all I'll do for you.
GUIDERIUS SAID:	This Cloten was a fool; not Hurcules Could have knock'd out his brains, for he had none;...
THE QUEEN....: SAID BY CORNELIUS	...confessed she never lov'd you: only affected greatness got by you....did confess she had...
BELARIUS WAS INFORMED: BY CYMBELINE	Thou art my brother; so we'll hold thee ever.
CORNELIUS SAID:	The queen, very oft inportun'd me to temper poisons for her, still pretending...
CLOTEN IS DESCRIBED AS: BY THE 2ND GENTLEMAN	That such a crafty devil as his mother Should yield the world this ass!

PART TWO:



PART THREE:

A FEW POSSIBLE CHARACTER-RELATIONSHIPS

1. Imogen/Posthumus
2. Aviragus/Guiderius/Belarius
3. Cymbeline/Queen/Cloten
4. Cymbeline/Belarius
5. Pisanio/Posthumus
6. Posthumus/Iachimo

There are many more of these to be discovered!