

The Nuffield Theatre Southampton and Schtanhaus
in association with Headlong Theatre present

The Nuffield Theatre
SCHTANHAUS
Headlong
LOTTERY FUNDED

WILLIAM SHAKESPEARE

The Winter's Tale

Directed by Simon Godwin | Designed by Miriam Nabarro

www.thewinterstale.co.uk



Education pack

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EDUCATION PACK

INTRODUCTION

This pack is intended to support and enhance students' experience of *The Winter's Tale*. It will provide information for before, during and after the performance to help you unpack the play and this production, offering practical information, history and activities. It links with Art and Design, Citizenship, PSHE, English and Drama but goes beyond those discrete subject areas. It will allow students to engage with the work actively and fully by arming them with knowledge and empowering them to react intellectually and creatively to what they have seen.

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Video interviews with the creative team and stage crew, set and costume designs, lighting plans, music from the show and more are available online at www.thewinterstale.co.uk.

Subsidised workshops, led by company members, are also available for £120 + VAT.

Please see page 23 for details.



BACKGROUND TO THE PROJECT

Schtanhaus, The Nuffield Southampton and Headlong have come together to create outstanding Shakespeare for the middle scale. The 2009 tour of *The Winter's Tale* will be a pilot year for an exciting annual programme with two key objectives.

- 1) To tour exceptional productions of Shakespeare to audiences that would not normally have the opportunity to experience Headlong's work
- 2) To empower emerging artists to make the transition from small to mid-scale by taking on classic texts with the support of two experienced touring companies

Schtanhaus has forged a superb reputation for producing popular and innovative work on the mid-scale whilst Headlong has established an unparalleled name for groundbreaking productions of Shakespeare. By working together the two companies intend to take Headlong's work to new audiences and forge relationships with new venues.

For 2009, Schtanhaus and Headlong are delighted to be working again with The Nuffield Theatre, Southampton, our co-producers and opening venue, who have a reputation for creating excellent productions of rich, emotionally complex work.



SYNOPSIS

The play begins at a party attended by Polixenes, the King of Bohemia, who is visiting his childhood friend Leontes, the King of Sicilia. Although Polixenes' visit is now ending, Leontes attempts to persuade him to stay. Unsuccessful, Leontes asks his wife, Hermione, to speak with him. She is quickly able to convince Polixenes to extend his visit. Leontes, puzzled by her success becomes paranoid and convinced that she has been having an affair with Polixenes and that the baby she is carrying is a bastard. He commands Camillo, a lord from his court, to poison Polixenes. Camillo, unwilling to act so rashly, warns Polixenes and together they escape from Sicilia.

Leontes arrests his wife and charges her with infidelity. He sends to the oracle at Delphi, convinced it will affirm his suspicions. In prison, Hermione gives birth to a girl. Paulina, a lady of the court, presents the baby to Leontes but he remains unmoved, ordering Antigonus, Paulina's husband and a courtier, to abandon the baby in the wild.

Leontes, set up as judge and jury at her trial, is indifferent to Hermione's not-guilty plea and impassioned defense. The oracle's decree arrives, asserting that Hermione is innocent and that Leontes will have no heir until his daughter is found. Nonetheless, he remains steadfastly certain of her guilt. It is announced that Mamillius, Hermione and Leontes' son, has died of grief. Hermione faints and is carried offstage. Paulina returns to the court to announce that Hermione has died and to chastise Leontes. Leontes has a change of heart and determines to mourn his wife and son until his death.

Antigonus is about to abandon the baby on the shores of Bohemia, he relays that he was visited in a dream by Hermione who commanded him to name the girl Perdita and to leave gold with her. He is chased away by a bear but Perdita is rescued by a shepherd and his son. Happy to have found the gold, they decide to raise the baby.

Time now enters and announces the passage of 16 years. Leontes continues to mourn, but in Bohemia Florizel, Polixenes' son, has fallen in love with Perdita, whom he believes to be a shepherd's daughter. Distressed by his son's infatuation, Polixenes disguises himself to attend a sheep shearing festival. At the festival, Autolycus, a wandering rogue, is taking advantage of the country folk as Florizel proposes to Perdita. Polixenes immediately forbids the match. Camillo helps the young lovers to escape to Sicilia, suggesting they seek the mercy of the king there.

In Sicilia, Leontes resists the urgings of his lords to remarry and promises Paulina he will not wed until she instructs him to. He welcomes Florizel but soon a messenger from Polixenes arrives, demanding his arrest. A chest the shepherd found with Perdita exposes her true parentage. This revelation inspires reconciliation between the two kings and joy at the marriage of their children. Paulina invites everyone to her house to view a statue of Hermione. The statue comes to life, fulfilling the oracle's prophecy as the family is reunited.



SOURCE

As with most of his plays, Shakespeare's plot in *The Winter's Tale* is not entirely original. It is based on a romance *Pandosto* by Robert Greene, which was published in 1590. He made few changes to the basic plot, retaining the major characters and the 16 year time gap. However, the redemptive device of the statue is Shakespeare's creation. In the original, Hermione dies and Leontes, after discovering Perdita's identity, eventually commits suicide.

TIMELINE AND BIOGRAPHY

Shakespeare's life has inspired countless books, essays and debates. There is much disagreement about his identity, how he spent his days and what sort of man he was. Records are incomplete and varied. There are similar disagreements about the exact dates and histories of his plays. Almost everything said about him and his work comes with at least a small question mark. The most important bit though is his writing and, regardless of the exact facts of his life, he produced a jaw-dropping 38 plays in 23 years (circa 1590-1613) in addition to the sonnets and 5 other poems.

This is in no way a comprehensive timeline of either Shakespeare's life or the history of *The Winter's Tale*. It is instead a few highlights and important dates to keep in mind.

23 April 1564	William Shakespeare was born in Stratford upon Avon to John Shakespeare, a tanner and his wife, Mary
1582	Married Anne Hathaway
1583	Daughter Susanna born
1585	Twins Judith and Hamnet born
Circa 1587-1592	moves from Stratford to London-becomes actor and playwright
1589	His first play, <i>Henry IV part 1</i> , probably written
1593	begins Sonnets
1594	Becomes member of theatre company, The Lord Chamberlain's Men
1595	Probable date for <i>Richard II</i> , <i>Midsummer Night's Dream</i> and <i>Romeo and Juliet</i>
1599	Appears as an actor in Ben Jonson's <i>Every Man in His Humour</i>
1599	The Globe Theatre opens
1600-1601	probable date for <i>Hamlet</i>
1608	The King's Men (his renamed theatre company) acquires a 21 year lease of Blackfriars—London's first indoor theatre
1608-1610	London theatres closed due to the plague
1610-1611	Probable date of <i>The Winter's Tale</i>
11 May, 1611	First recorded performance of <i>The Winter's Tale</i> Simon Forman, a 'figure caster' (astrologer) noted in his journal attending a performance at The Globe Theatre
1613	The Globe burns
1614	The Globe is rebuilt
23 April, 1616	William Shakespeare dies He is buried in Trinity Church, Stratford upon Avon
1623	Anne Hathaway dies First folio is printed, including <i>The Winter's Tale</i>



OUR SETTING

Shakespeare set his play in Sicilia (what we'd call Sicily) and in Bohemia (an area that is approximately equivalent to the modern Czech republic).

Building on this Sicilian connection, this production begins in a world suggestive of 1930s Italy. (That means it is not literally, historically, completely located in that time and place but uses what was happening then and there as a backdrop, a suggestive starting point). In 1922, Benito Mussolini came to power in Italy as prime minister. He ruled until 1943 and his reign saw the rise and dominance of Italian Fascism. It was a nationalistic and authoritarian movement which discouraged and suppressed opposition. Mussolini had great power and was in essence a dictator.

Using the art and décor of this time and place, allows the production to evoke and underline the tyrannical tendencies of Leontes' rule and the formality and decadence of the early scenes. These parts of the setting were very much influenced by the film *Il Conformista*, directed by Bernardo Bertolucci in 1970, which explores the oppressions of life under Mussolini.

The pastoral parts of the play, those taking place 16 years later in Bohemia, are set in a generally Mediterranean country in the early 1950s. Thus, the freedom and simplicity, the contrast of this world, is expressed as a beach café and sunny summery places.

It is important to remember that these are not literal settings (Leontes is not Mussolini!). However, the look and feel of these places helps the audience to understand the world of the play and its ideas.



WHO'S WHO IN THE CAST AND CREW

James Buller - Polixenes / A Mariner
Matthew Douglas - Camillo / Officer of the Court
Bryony Hannah – Mamillius / Emelia / Perdita
John Hodgkinson – Antigonus / Autolycus
Gwynfor Jones – A Lord / Young Shepherd
Ferdinand Kingsley – A Lord / Florizel
Vince Leigh – Leontes
Golda Rosheuvel – Paulina / Time / Old Shepherdess
Amanda Ryan - Hermione / Pastoral Servant

Simon Godwin – Director
Miriam Nabarro – Designer
James Farncombe – Lighting Designer
Simon McCorry – Sound Designer
Lootie Johansen-Bibby – Movement Director
Vivienne Storry – Casting Director
Leigh Porter – Production Manager
Sarah Hellicar – Stage Manager
Alison Rich - Stage Manager
Sian Harris - Costume Supervisor
David Harris – Assistant Designer
Amy Yardley – Assistant Designer
Sascha Evans – Producer (Schtanhaus)
Catherine Morgenstern – Assistant Producer (Schtanhaus)

Visit www.thewinterstale.co.uk for cast and crew biographies.



BEFORE THE CURTAIN RISES

Some ideas and moments to think about and look for as you watch the production

- A little bit of everything. Sometimes categorized as a 'romance,' *The Winters Tale* has elements of tragedy, comedy, fairytales, adventure, slapstick, political drama...and more.
- Time Lapse. There is a big, 16 year gap in the timeline of the play.
- Court and Country. The play takes place in two distinct and different places.
- Exit pursued by a bear. Maybe the most famous stage direction of all time and a tricky bit of business to stage.
- The statue lives! Another well known and difficult aspect to stage.
- A little bit of magic. Lots of supernatural events and ideas: oracles, dreams, resurrections from the dead...
- Not the Renaissance... Look for the Italian 1930s and Mediterranean 1950s settings.

AFTER THE FINAL BOWS

Some suggestions for general talking points to facilitate discussion of the play and the production

- Where it was. How did the Italian setting and Fascist overtones help/hurt your understanding of the play and its events and ideas?
- Doubling up. This production has lots of double casting, notably Paulina/The Shepherdess and Mamillius/Perdita. Did you think it was a good choice? How did it effect your reaction to and understanding of the play?
- Tones and Moods. Discuss how the production and the play dealt with the tragic and comic elements.
- How it was done. What did you think of how the bear and the statue (those famous bits of stage business!) were handled?
- Characters. Which characters did you sympathise with? Were you surprised by any of their choices?
- Reconciliation. It's a 'happy' ending, with everyone reunited. Did that satisfy you? Does Leontes deserve to be forgiven?
- Language. Was it easier or harder than you expected to follow the language? How did the actors and the production make it more comprehensible?



ACTIVITIES

ACTIVITY 1 SETTING THE SCENE

PRIMARY CURRICULUM LINK-ART AND DESIGN: CRITICAL UNDERSTANDING; EXPLORING VISUAL, TACTILE AND OTHER SENSORY QUALITIES OF THEIR OWN AND OTHERS' WORK. ALSO LINKS WITH ENGLISH AND DRAMA.

Read the interview with designer Miriam Nabarro at www.thewinterstale.co.uk. Look at the collages or 'mood boards' she created, the model of the court and the fabrics that helped inspire and create the production's texture.

How did Miriam and Simon decide on the 1930s Italy and 1950s Mediterranean setting?

Make a list of themes, moods, ideas and character traits in the play.

Next to each indicate an element of the design that heightens or reflects it, taking particular notice of colour, light, texture, material.

How literal is the setting? Does it help or hurt to have so many suggested concepts/objects rather than actual representations?

Were there any design elements that you thought distracted from the play's themes?

Now it's your turn...

Alone or in pairs/small groups discuss the play. Decide what elements of the plot and what themes you would most like to convey in a production.

What other eras and settings could you use? Create a mood board, like the ones Miriam used, to represent your chosen time. Remember to include fabrics, pictures from other films or plays and any other object that might inspire you. You may also want to do some drawings of your own.

Present the setting to the rest of the class, explaining how and why you chose the design and what you hope it will convey to an audience.

You may also want to consider...

How were the bear, the statue and time represented? How else could a designer create these elements?



ACTIVITY 2 TYRANNY AND POWER

PRIMARY CURRICULUM LINK-CITIZENSHIP: DEBATE IN GROUPS AND WHOLE CLASS DISCUSSION TOPICAL AND CONTROVERSIAL ISSUES. ALSO LINKS WITH ENGLISH.

Leontes is a powerful leader. At what point does he begin to abuse that power? When does he become a tyrant?

Ultimately he is forgiven and reconciles with his family. Does he earn that forgiveness? In Shakespeare's source, Leontes does not ultimately meet a happy ending and kills himself. Would that be a better or more satisfying ending? Why or why not?

This play deals with leaders and rulers and abuses of power in a place and time removed from our own. What are some contemporary examples of tyranny? Not just on a national level but in your own lives. Cite some tyrannical behaviour you have witnessed.

Now it's your turn...

Divide the class into two.

Have a coin toss to determine which side will argue in favour of Leontes' forgiveness and which side will argue that he doesn't deserve it.

Have each group make a list of arguments to support their view. Use evidence from the text and your own ideas.

Each group can present their case to the other side. After the presentations, allow an open debate.

You may also want to consider...

How did this specific production affect your judgment of Leontes? What other contemporary or classical works of art deal with tyranny?



ACTIVITY 3 RESITANCE

PRIMARY CURRICULUM LINK-PSHE: CRITICAL REFLECTION, REFLECT CRITICALLY ON THEIR OWN AND OTHERS VALUES. ALSO LINKS WITH ENGLISH AND DRAMA

Although Leontes is a powerful and forceful ruler who exerts his will through commands and courts, some of his subjects do resist him.

How important is resistance in a tyrannical regime? Is it important to resist openly and fully or can one defy a tyrant from within the system?

Now it's your turn...

Alone or in small groups, gather evidence from the play of characters defying or resisting tyranny.

Paulina—especially act 2 scene 3 and act 3 scene 2

Camillo—especially act 1 scene 2 and act 4 scene 4

Antigonus—especially act 2 scene 3 and act 3 scene 3

Florizel and Perdita—especially act 4 scene 4

What other characters resist? In what ways?

Decide which character you think most effectively resists the tyranny. Why? Present your case and defend your choice to the rest of the class.

You may also want to consider...

Look at the language of the character you feel most effectively resists? What sort of rhythms and word choices do they make?



**ACTIVITY 4 INNER ANIMAL
PRIMARY CURRICULUM LINK-DRAMA: PRACTICAL WORK USING SCRIPT/IMPROVISATION.
ALSO LINKS WITH ENGLISH**

Watch the interview clip in which Bryony Hannah discusses characterisation using animals (available online at www.thewinterstale.co.uk).

Bryony found that imagining similarities between Mamillius and a monkey and between Perdita and a swan helped her understand and physicalise the characters.

Why do you think these animal/human links might be helpful? Do you think it might be more or less useful with a Shakespearean character?

Now it's your turn...

Make a list of the primary characters:

Leontes	Polixenes	Hermione	Florizel
Mamillius	Shepherd	Perdita	Clown
Camillo	Autolycus	Paulina	

For each character chose 2-3 lines that you think are a good expression of their personality or nature. Write each character and his/her dialogue on a piece of paper.

Make a list of animals:

Dog	Lobster	Cat	Dolphin	Monkey	Worm
Swan	Giraffe	Leopard	Squirrel	Lion	Bat

As many as you can think of!!

Write each animal on a small piece of paper, fold them and put them in a pile. Take turns choosing/ drawing a character and then drawing an animal. Imagine that the animal has been cast to play that role and perform the lines. Now, draw another animal and try again.

How does each animal change the way you perform the lines? Which ones seem right?

After a few tries with random draws you might want to choose a specific animal and character combination that you think works. Discuss why you chose that pairing with the rest of the class.

Now choose a longer bit of speech from that character and perform it, letting it be informed by the animal pairing.

Can you gradually move from a more literal 'Monkey as Mamillius' performance to letting it just be a part of your characterisation?

You may also want to consider...

Do you think any of the other actors in the production might have been using animals in their characterisations?



ACTIVITY 5 FIRST DAY JITTERS

PRIMARY CURRICULUM LINK-DRAMA: PRACTICAL WORK, CONSIDERING CAREER PATHS

Watch the video interviews with cast and crew discussing their jobs and what the first days of rehearsal are like (available at www.thewinterstale.co.uk).

Which jobs do you think you might enjoy? Would you like to be on tour? Were you aware of how many people it takes to make a production work?

Now it's your turn...

Look at the cast and crew list

Write down each job title

Make notes of what you know about the duties of each

If you aren't sure, try looking up the job at

<http://careersadvice.direct.gov.uk/helpwithyourcareer/jobprofiles/>
or <http://www.getintotheatre.org/>

Imagine it's the night before the first day of rehearsal.

Alone or in small groups chose one of the jobs and make a 'to-do list' to prepare for tomorrow. Also make a brief 'journal entry' recording your worries, ideas, hopes and thoughts about the first rehearsal.

You may also want to consider...

How would your duties and feelings change as the rehearsal process continues? Do you think you would feel differently if it were a non-Shakespearean play or if it were a purely comic or tragic piece?



ACTIVITY 6 DOUBLE DUTY

PRIMARY CURRICULUM LINK-ENGLISH: DEVELOP READING SKILLS THROUGH WORK THAT MAKES CROSS-CURRICULAR LINKS WITH OTHER SUBJECTS; RECOGNISING AND DISCUSSING DIFFERENT INTERPRETATIONS OF TEXTS. ALSO LINKS WITH DRAMA.

Watch Simon and cast members discuss the double casting in this production (available at www.thewinterstale.co.uk)

What did you think about the performers being double cast? Did it help or distract from your enjoyment and understanding?

Now it's your turn...

Consider the two primary instances of double casting in this production: Mamillius/Perdita and Paulina/The Old Shepherdess

Alone or in pairs/small groups look for qualities you think the characters share and things that make them different.

Make sure to consider basic, obvious things like age and gender but also more abstract things like their reactions to events around them and their language. Look carefully at the text to find specific evidence and examples. Consider not just how similarities but also how differences between the two characters could contribute to an audience's understanding of each.

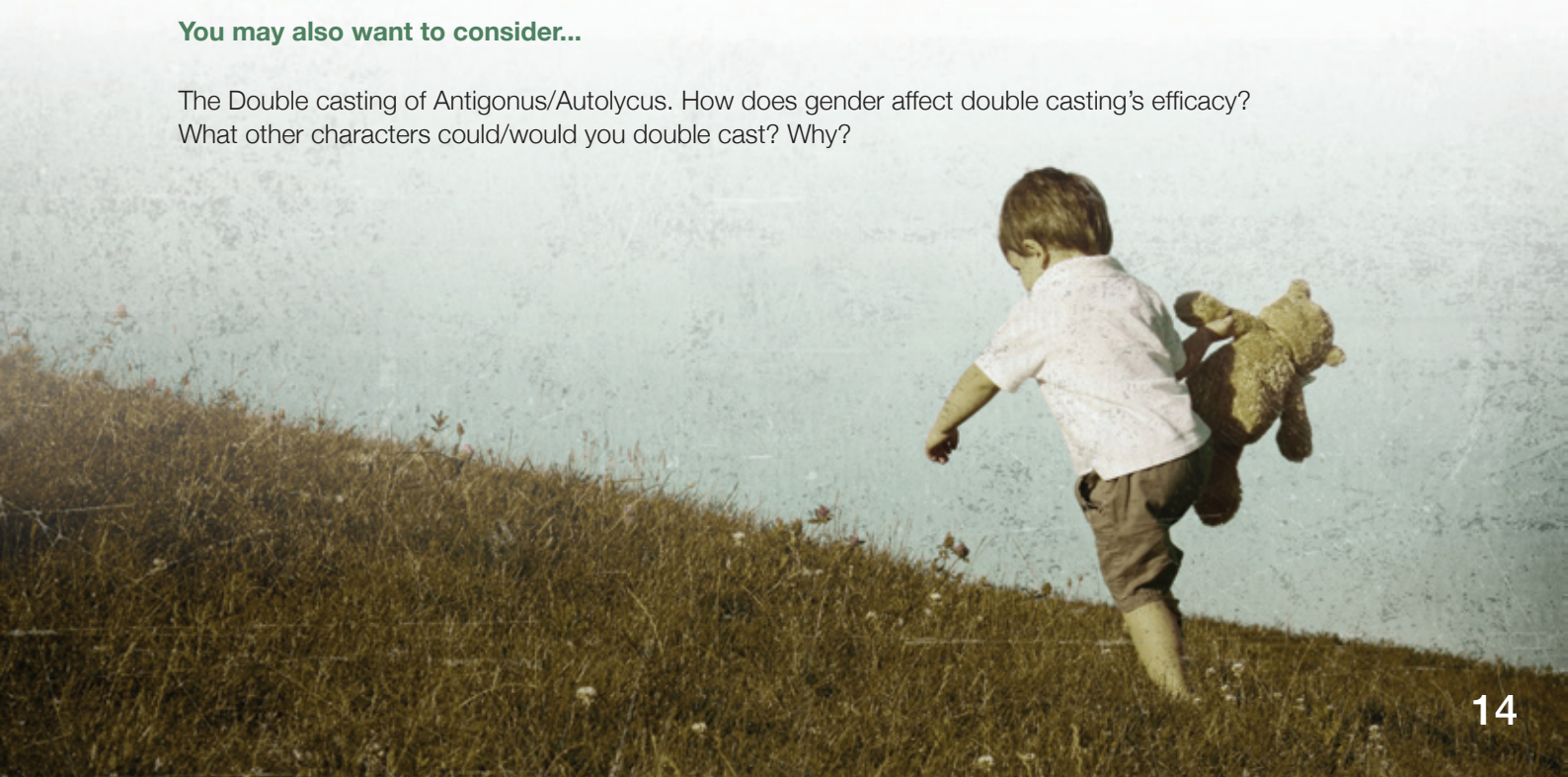
Now make a diagram for each pair showing how at least 5 shared/contrasted character traits are linked. Present your diagram to the rest of the class, explaining why and how the similarity/difference helped you understand each character or how it enhanced the production by clarifying larger themes or ideas.

Example:

Mamillius'	Is just like... Couldn't be more different than.... Is kind of the same as...	Perdita's
Teasing the ladies (Act 2 scene 1 lines 8-11)	Is kind of the same as...	Handing our flowers to Polixenes and Camillo (Act 4 scene 4 lines 103-108)

You may also want to consider...

The Double casting of Antigonus/Autolycus. How does gender affect double casting's efficacy? What other characters could/would you double cast? Why?



**ACTIVITY 7 CONSONANTS HAVE FEELINGS TOO...
PRIMARY CURRICULUM LINK-ENGLISH: DEVELOP READING SKILLS THROUGH WORK
THAT MAKES CROSS-CURRICULAR LINKS. ALSO LINKS TO DRAMA.**

It's often suggested that in speech vowels are soft, conveying emotion and gentler ideas. In contrast, consonants are harder, with harsher tones more suited to rational ideas or darker feelings.

Watch the interview with Bryony Hannah in which she discusses vowels and consonants (available at www.thewinterstale.co.uk).

Have you noticed this vowel/consonant contrast in plays? What about in your own or others' speech? How true do you think it is?

Now it's your turn...

Shakespeare knew how to use words and sounds to affect an audience very effectively and subtly.

Look at Hermione's speech Act 3 scene 2 lines 89-113.

She is in a very dangerous and terrifying position. How emotional or rational do you think she is being? What evidence is there that she is using reasoning or emotion?

In pairs or small groups try reading it out loud. First, emphasise and linger over the vowels. Next, re-read it, this time really hitting the consonants.

How does each reading affect you? How does Shakespeare use the consonants and vowels to underline emotion or logical thought? If you were playing the role how would you use the vowels and consonants to convey Hermione's situation and feelings?

Look at long speeches of other characters. For example:

Paulina Act 3 scene 2 lines 172-199

Leontes Act 1 scene 2 lines 180-207 and his exchange with Camillo Act 1 scene 2 lines 267-350.

Find at least 4 examples of hard/rational consonants and soft/emotive vowels.

Look for exceptions as well and try to imagine why Shakespeare might have broken the convention in those cases.

You may also want to consider...

How are the vowels and consonants different in the verse and the prose?

How about contemporary examples?

Think of song lyrics, speeches, slogans etc. that utilise vowels and consonants for emotional and rational effect.



ACTIVITY 8 DISTILLATION

PRIMARY CURRICULUM LINK-ENGLISH: DEVELOP READING SKILLS THROUGH WORK THAT MAKES CROSS-CURRICULAR LINKS. ALSO LINKS WITH DRAMA.

Shakespeare's plays are long, no doubt about it! And they often have many characters. Contemporary directors often make some cuts and may condense and combine characters to create a more streamlined and effective production.

It's not so much cutting as a distilling and refining, given modern needs and expectations.

Now it's your turn...

Look at Act 5 scene 2.

This is the scene which retells the events surrounding the discovery of Perdita's true identity and the reunions of father/daughter, father/son and old friends.

Imagine that—as in this production—you only have three actors for the scene and you are aware that modern audiences will be anxious to move onto the action of the next scene.

In pairs or small groups, cut and condense the scene. Make sure you not only get in all the important information, but also retain some of the original's imagery.

When all the groups are finished, let each read their cut version to the rest of the class.

Discuss why you did and did not make the same changes as the other groups and which version you think is most effective.

Finally, look at the version of the scene from this production. It was cut by Simon in collaboration with the actors during rehearsal...

You may also want to consider...

If you were directing, what other scenes would you distill? What modern works do you think future generations might need or want to distill in similar ways?



SCENE II. Before LEONTES' palace.

Enter AUTOLYCUS and a Gentleman

AUTOLYCUS

Beseech you, sir, were you present at this relation?

First Gentleman

I was by at the opening of the fardel, heard the old shepherd deliver the manner how he found it: whereupon, after a little amazedness, we were all commanded out of the chamber; only this methought I heard the shepherd say, he found the child.

AUTOLYCUS

I would most gladly know the issue of it.

First Gentleman

I make a broken delivery of the business; but the changes I perceived in the king and Camillo were very notes of admiration: they seemed almost, with staring on one another, to tear the cases of their eyes; there was speech in their dumbness, language in their very gesture; they looked as they had heard of a world ransomed, or one destroyed:

Enter another Gentleman

Here comes a gentleman that haply knows more.

The news, Camillo?

Camillo

the oracle is fulfilled; the king's daughter is found:

Lord

this news

which is called true is so like an old tale, that the verity of it is in strong suspicion: has the king found his heir?

Camillo

Most true there is such unity in the proofs. The mantle of Queen Hermione's, her jewel about the neck of it, the letters of Antigonus found with it and many other evidences proclaim her with all certainty to be the king's daughter. then the king, cries 'O, thy mother, thy mother!' then asks Bohemia forgiveness; then embraces his son-in-law; now he thanks the old shepherd, which stands by like a weather-bitten conduit of many kings' reigns. I never heard of such another encounter,

Lord

What, pray you, became of Antigonus, that carried
hence the child?

Autolycus

He was torn to pieces with a bear:

Camillo

this avouches the shepherd's son; who has not only a
handkerchief and rings of Antigonus that Paulina knows.
But O, the noble
combat that 'twixt joy and sorrow was fought in
Paulina! She had one eye declined for the loss of
her husband, another elevated that the oracle was
fulfilled:

Lord

Are they returned to the court?

Camillo

No: the princess hearing of her mother's statue,
which is in the keeping of Paulina,--a piece many
years in doing and now newly performed by that rare
Italian master, Julio Romano,
he so near to Hermione hath done Hermione that
they say one would speak to her and stand in hope of
answer: thither with all greediness of affection
are they gone, and there they intend to sup.

Lord

I thought she had some great matter there in hand;
for she hath privately twice or thrice a day, ever
since the death of Hermione, visited that removed
house.

Camillo

every wink of an eye some new grace will be born:
Let's along.

Exeunt Gentlemen

AUTOLYCUS

Now, had I not the dash of my former life in me,
would preferment drop on my head. I brought the old
man and his son aboard the prince: told him I heard
them talk of a fardel and I know not what: but he
at that time, overfond of the shepherd's daughter,
so he then took her to be, who began to be much
sea-sick, and himself little better, extremity of
weather continuing, this mystery remained
undiscovered. But 'tis all one to me; for had I
been the finder out of this secret, it would not
have relished among my other discredits.

Enter Clown

Here come those I have done good to against my will,
and already appearing in the blossoms of their fortune.

Clown

You are well met, sir. You denied to fight with me
this other day, because I was no gentleman born.
See you these clothes? say you see them not and
think me still no gentleman born: you were best say
these robes are not gentlemen born: give me the
lie, do, and try whether I am not now a gentleman born.

AUTOLYCUS

I know you are now, sir, a gentleman born.

Clown

Ay, and have been so any time these four hours.

Clown

I was a gentleman born before my
father; for the king's son took me by the hand, and
called me brother; and then the two kings called my
father brother; and then the prince my brother and
the princess my sister called my father father; and
so we wept, and there was the first gentleman-like
tears that ever we shed.

AUTOLYCUS

I humbly beseech you, sir, to pardon me all the
faults I have committed to your worship and to give
me your good report to the prince my master.

Clown

Thou wilt amend thy life?

AUTOLYCUS

Ay, an it like your good worship.

Clown

Give me thy hand: I will swear to the prince thou
art as honest a true fellow as any is in Bohemia and thou wilt not be drunk.

AUTOLYCUS

I will prove so, sir, to my power.

Clown

if I do not
wonder how thou darest venture to be drunk, not
being a tall fellow, trust me not. Hark! the kings
and the princes, our kindred, are going to see the
queen's picture. Come, follow us: we'll be thy
good masters.

Exeunt

ACTIVITY 9 AGAIN AND AGAIN...

PRIMARY CURRICULUM LINK-ENGLISH: ENGAGING WITH IMPORTANT TEXTS IN ENGLISH LITERATURE. ALSO LINKS WITH DRAMA.

The Winters' Tale takes place in two distinct worlds, separated by 16 years. There are, however, many similarities between them.

What events, ideas, themes and character types repeat? Think about relationships that are parallel as well.

Now it's your turn...

Divide into groups of 3

Look at Act 1 scene 2 lines 1-107.

This is a three way conversation between Leontes, Polixenes and Hermione. Read it aloud, each taking a part.

Look at Act 4 scene 4 lines 1-54.

This is a dialogue between Florizel and Perdita.

Read it aloud, either sharing the lines or with someone just listening.

Make a list of elements that that these scenes share. They don't have to be exactly alike. Think of things that are parallel or reflect something in the other scene.

A few things to keep in mind:

The language.

The setting (place, time of day etc)

The age of the characters

The motives of each (what are they trying to achieve)

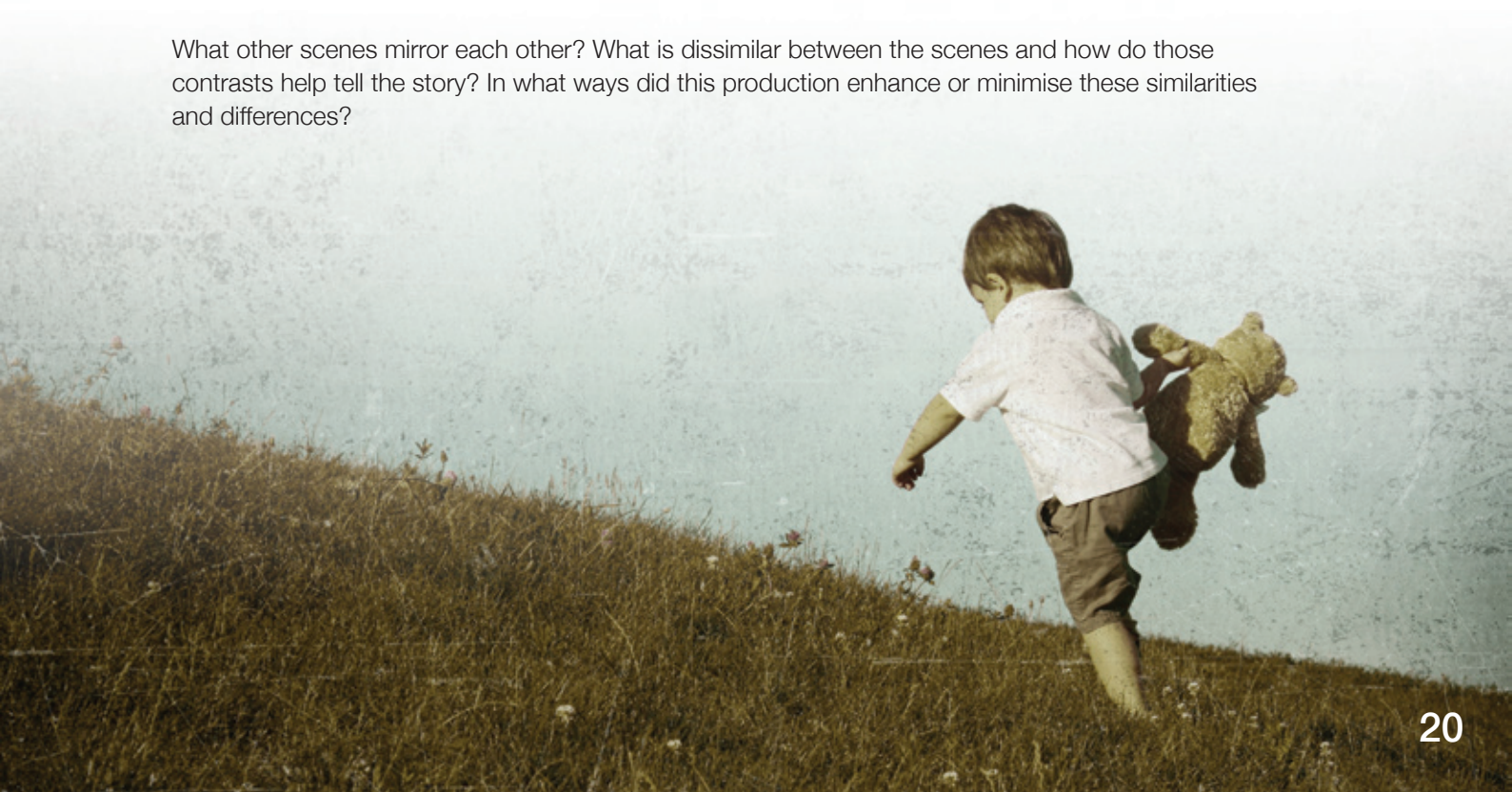
Their relationships

How flirtatious or sexual each scene is

Present your findings to the rest of the class and discuss how these shared elements serve to express the nature of the characters and the themes of the play.

You may also want to consider...

What other scenes mirror each other? What is dissimilar between the scenes and how do those contrasts help tell the story? In what ways did this production enhance or minimise these similarities and differences?



ACTIVITY 10 FIRST THE VERSE...

PRIMARY CURRICULUM LINK-ENGLISH: ENGAGING WITH IMPORTANT TEXTS IN ENGLISH LITERATURE. ALSO LINKS WITH DRAMA.

The Winter's Tale contains both blank verse and prose.

Blank verse is unrhymed iambic pentameter in which each line has five pairs of alternating unstressed and stressed syllables.

For example (stressed syllables are italicized)

Thou, *traitor, hast* set *on* thy *wife* to *this*
Leontes Act 2 scene 3 line 130

Try saying it, tapping out the stressed syllables with each of your five fingers.

The play also contains prose, un-metered lines of writing.

Can you visually spot the difference?

Shakespeare deliberately chose when to use verse and when to use prose. It's often suggested that verse is used for higher class characters while prose expresses the roughness of unrefined people. But it's not that simple.

Watch Gwynfor Jones discuss the difference between verse and prose (available online at www.thewinterstale.co.uk)

Why else do you think Shakespeare might chose to use one or the other? Did you notice the difference in the production?

Now it's your turn...

Camillo is a lord of Leontes' court. He is a comparatively high class character, who thoughtfully resists the tyranny of his king and helps to reconcile Leontes and Polixenes. He speaks in both verse and prose.

Look at Act 1 scene 1. Camillo is discussing, in prose, the current situation.

Look at Act 1 scene 2 lines 405-465. Camillo is discussing, in verse, Leontes' rage and his plot.

In pairs or small groups, read each scene aloud. Which did you find easier or harder to understand? Which is harder or easier to read?

What function does each scene perform in the play? What does it reveal about the characters involved?

Make a list of five reasons why you think Shakespeare may have chosen to use prose in one and verse in the other.

Look at verse and prose throughout the play (act 4 scene 4 has plenty of both!) and try to find at least three examples that clearly show how each can convey character, class, situation and mood.

Share your findings with the rest of the class.

You may also want to consider...

What contemporary work uses forms of verse?

How are song/rap/spoken word like Shakespeare's verse?



ACTIVITY 11 WHERE IT ALL BEGAN...

PRIMARY CURRICULUM LINK-DRAMA: THEATRE IN CONTEXT, PRACTICAL WORK USING SCRIPT/IMPROVISATION. ALSO LINKS WITH ENGLISH.

Act 1 scene 2 packs a real punch. It introduces three primary characters, outlines their relationship and provides the 'evidence' that convinces Leontes' of his wife's infidelity.

What forms the basis of his suspicions? What is each character experiencing throughout the scene?

Now it's your turn...

Get into groups of 3-4 and read Act 1 scene 2 lines 1-207 each taking a role (someone can be Mamillius' or his lines can just be read in).

Discuss the scene? What's happening? How is each character feeling? What are their motives? Do these change during the scene? Pay special attention to the relationship between them. What happens that convinces Leontes the other two are having an affair?

As a group, make some decisions about how justified his anger is? How much do you want the interaction between Hermione and Polixenes to be flirtatious?

Get up on your feet and perform/read it a few more times, discussing and refining your ideas about, and presentation of, the characters and relationships.

Now...you have to tell the story in images only!

Decide on 5 still pictures which, if viewed progressively, convey the through line of the scene and the development and relationships of the characters.

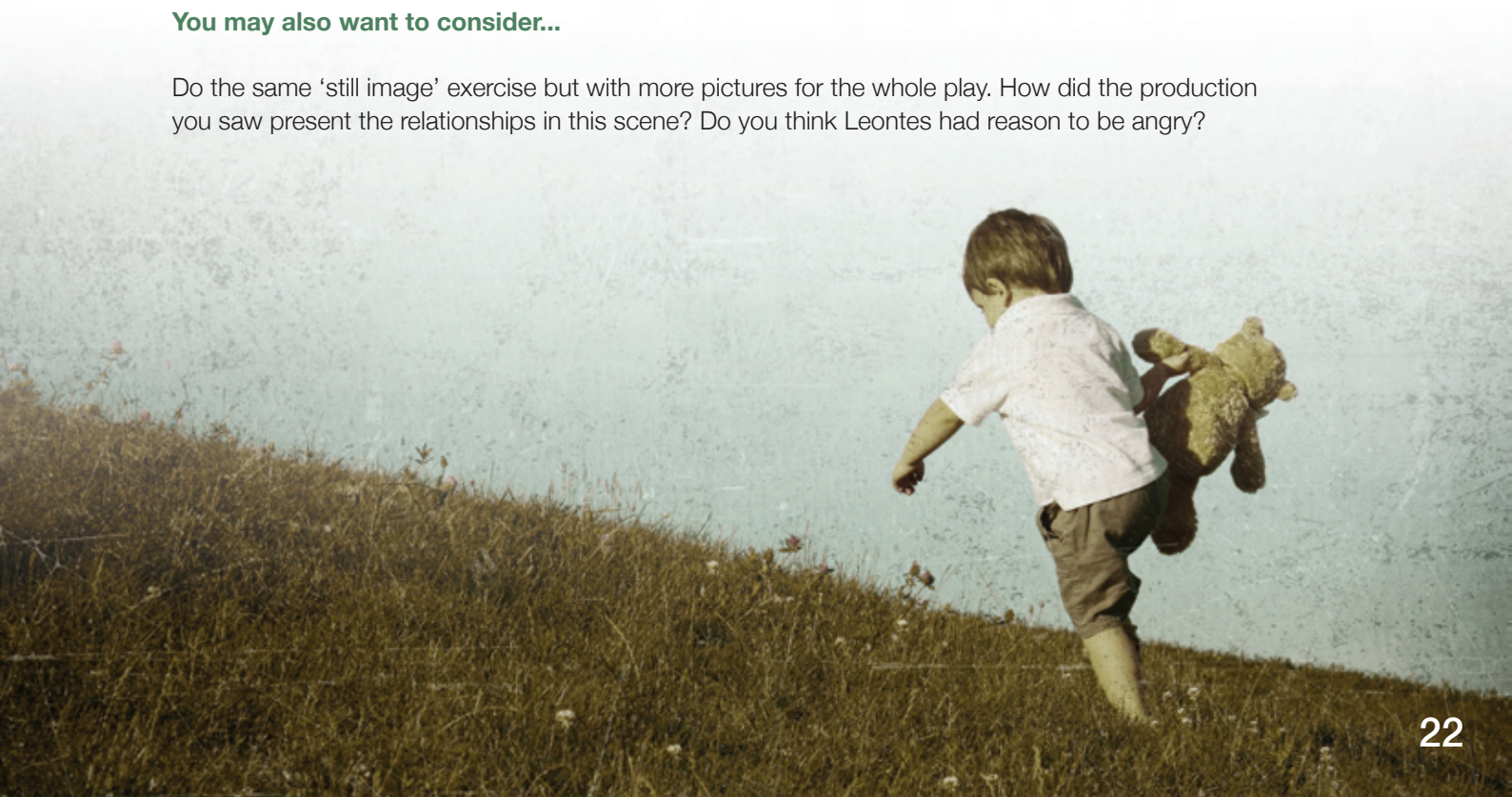
After doing this, try performing the whole scene again. Has it helped you focus on the important things you want to convey?

Share each group's slideshow with the rest of the class. Discuss why each group chose the pictures they did and which most effectively conveyed the larger scene.

Did working in this way change your view of how justified Leontes' suspicion is?

You may also want to consider...

Do the same 'still image' exercise but with more pictures for the whole play. How did the production you saw present the relationships in this scene? Do you think Leontes had reason to be angry?



WANT MORE?

This production used the Cambridge Shakespeare edition ISBN 9780521293730

Visit www.thewinterstale.co.uk for cast and crew interviews and further information about the production.

WORKSHOP INFO

To complement this education pack, we can also offer workshops with the director, creative team and cast members who all have experience in leading education workshops.

These are offered at a subsidised rate of £120 + VAT and can last between one and one and a half hours. Suggested topics include: Introduction to Shakespeare, Poetry and Prose, Clowning, Characterisation and Creating your own show based on *The Winter's Tale*. However, we are happy to tailor workshops according to your requirements.

Please contact Catherine Morgenstern, Education Coordinator to discuss your requirements further (catherine@schtanhaus.co.uk, 0207 240 4087)

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