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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | A Midsummer Night’s Dream |
| **CHARACTER NAME:** | Nick Bottom |
| **ACT | SCENE:** | Act 4, Scene 1 |

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| **EXTRACT**  [Awaking] When my cue comes, call me, and I will  answer: my next is, 'Most fair Pyramus.' Heigh-ho!  Peter Quince! Flute, the bellows-mender! Snout,  the tinker! Starveling! God's my life, stolen  hence, and left me asleep! I have had a most rare  vision. I have had a dream, past the wit of man to  say what dream it was: man is but an ass, if he go  about to expound this dream. Methought I was--there  is no man can tell what. Methought I was,--and  methought I had,--but man is but a patched fool, if  he will offer to say what methought I had. The eye  of man hath not heard, the ear of man hath not  seen, man's hand is not able to taste, his tongue  to conceive, nor his heart to report, what my dream  was. I will get Peter Quince to write a ballad of  this dream: it shall be called Bottom's Dream,  because it hath no bottom; and I will sing it in the  latter end of a play, before the duke:  peradventure, to make it the more gracious, I shall  sing it at her death. | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <https://www.sparknotes.com/shakespeare/msnd/>  <http://www.shmoop.com/midsummer-nights-dream/summary.html>  <https://www.youtube.com/watch?v=yGgsJd4_r4k> | **Nick Bottom**  The overconfident weaver chosen to play Pyramus in a play that a group of craftsmen have decided to put on for Theseus’s wedding celebration. Bottom is full of advice and self-confidence but frequently makes silly mistakes and misuses language. His simultaneous nonchalance about the beautiful Titania’s sudden love for him and unawareness of the fact that Puck has transformed his head into that of an ass mark the pinnacle of his foolish arrogance. In this monologue, he is acting in a play that the Mechanicals have written to perform. He is preparing to play the character of Thisbe and he is incredibly melodramatic and ‘OTT’. |

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| **SUGGESTED MAJOR ACTION:** |
| I would suggest playing him with a heightened level of physicality and vocal control to accentuate the dramatic nature of his character. He believes he is an incredible actor and he thinks that he should be the focal point of the entire play - he is barking orders at the rest of the cast and the performance should echo this. Have a script in hand as if you are reading as you’re going along. |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | The Comedy of Errors |
| **CHARACTER NAME:** | Adriana |
| **ACT | SCENE:** | Act 2, Scene 2 |

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| **EXTRACT**  Ay, ay, Antipholus, look strange and frown:  Some other mistress hath thy sweet aspects;  I am not Adriana nor thy wife.  The time was once when thou unurged wouldst vow  That never words were music to thine ear,  That never object pleasing in thine eye,  That never touch well welcome to thy hand,  That never meat sweet-savor'd in thy taste,  Unless I spake, or look'd, or touch'd, or carved to thee.  How comes it now, my husband, O, how comes it,  That thou art thus estranged from thyself?  Thyself I call it, being strange to me,  That, undividable, incorporate,  Am better than thy dear self's better part.  Ah, do not tear away thyself from me!  For know, my love, as easy mayest thou fall  A drop of water in the breaking gulf,  And take unmingled that same drop again,  Without addition or diminishing,  As take from me thyself and not me too. | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://shakespeare.mit.edu/comedy_errors/full.html>  <http://www.sparknotes.com/shakespeare/errors/> | **Adriana** - The wife of Antipholus of Ephesus, she is a fierce, jealous woman. While the master and slave converse and jest, Adriana and Luciana come upon them, mistaking them for Antipholus of Ephesus and *his* Dromio. Adriana immediately accuses the man she believes to be her husband of infidelity and rebukes him for violating his own promise of love and their marriage bed. |

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| **SUGGESTED MAJOR ACTION:** |

Using a fan to circulate the air around her face. She is hot and flustered and the fan could be used as an extension to be pointed at the audience member in order to highlight her anger.

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | Richard III |
| **CHARACTER NAME:** | Queen Margaret |
| **ACT | SCENE:** | Act 1, Scene 3. |

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| **EXTRACT**  What were you snarling all before I came,  Ready to catch each other by the throat,  And turn you all your hatred now on me?  Did York's dread curse prevail so much with heaven?  That Henry's death, my lovely Edward's death,  Their kingdom's loss, my woeful banishment,  Could all but answer for that peevish brat?  Can curses pierce the clouds and enter heaven?  Why, then, give way, dull clouds, to my quick curses!  If not by war, by surfeit die your king,  As ours by murder, to make him a king!  Edward thy son, which now is Prince of Wales,  For Edward my son, which was Prince of Wales,  Die in his youth by like untimely violence!  Thyself a queen, for me that was a queen,  Outlive thy glory, like my wretched self!  Long mayst thou live to wail thy children's loss;  And see another, as I see thee now,  Deck'd in thy rights, as thou art stall'd in mine!  Long die thy happy days before thy death;  And, after many lengthen'd hours of grief,  Die neither mother, wife, nor England's queen!  Rivers and Dorset, you were standers by,  And so wast thou, Lord Hastings, when my son  Was stabb'd with bloody daggers: God, I pray him,  That none of you may live your natural age,  But by some unlook'd accident cut off! | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <https://www2.bc.edu/~monahamp/inthedark.html>  <http://www.shmoop.com/richard-iii/queen-margaret.html> | Queen Margaret is the bitter old widow of King Henry VI. Margaret's favorite hobbies include skulking around the castle like an angry ninja and cursing everyone near her for the terrible things that have happened to her family. (Preferably both at the same time.) We're going to get into Margaret's habit of cursing in a moment, but first, let's answer the question on everybody's minds: What's Margaret so bitter about? |

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| **SUGGESTED MAJOR ACTION:** |
| Playing a card game with the audience – something like ‘snap’. This is to highlight the Queen’s violent attitude (slapping the hand of the audience member) as well as the fact that the ‘deck’ reflects her status. |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | Romeo & Juliet |
| **CHARACTER NAME:** | Juliet |
| **ACT | SCENE:** | Act 2, Scene 5. |

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| **Extract:**  The clock struck nine when I did send the Nurse.  In half an hour she promised to return.  Perchance she cannot meet him. That’s not so.  Oh, she is lame! Love’s heralds should be thoughts,  Which ten times faster glide than the sun’s beams,  Driving back shadows over louring hills.  Therefore do nimble-pinioned doves draw love  And therefore hath the wind-swift Cupid wings.  Now is the sun upon the highmost hill  Of this day’s journey, and from nine till twelve  Is three long hours, yet she is not come.  Had she affections and warm youthful blood,  She would be as swift in motion as a ball.  My words would bandy her to my sweet love,  And his to me.  But old folks, many feign as they were dead,  Unwieldy, slow, heavy, and pale as lead.  O God, she comes.—O honey Nurse, what news?  Hast thou met with him? Send thy man away. | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://nfs.sparknotes.com/romeojuliet/>  <http://shakespeare.mit.edu/romeo_juliet/full.html>  <http://www.enotes.com/topics/romeo-and-juliet> | Juliet (14) is the daughter of the noble Capulets, who has met and fallen in love with Romeo, son of the Montagues. Their families are locked in an ancient, bitter feud. Their meeting and balcony scene have led to their declaration of love despite the danger of their family animosities. Juliet has sent her Nurse to Romeo at nine that morning to learn how and when they may marry. Here she eagerly awaits her Nurse’s return with Romeo’s reply. |

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| **SUGGESTED MAJOR ACTION:** |
| Flower arranging – putting flowers into a Vase and asking your audience members to help with it. Give them flowers to put in as well as doing it yourself – this is to highlight Juliet’s desire to construct ‘perfection’ and flowers are often a symbol of love and purity. |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | As You Like It |
| **CHARACTER NAME:** | Rosalind |
| **ACT | SCENE:** | Act 3, Scene 2 |

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| **Extract:**  He was to imagine me his love, his mistress; and I set him every day to woo me: at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles, for every passion something and for no passion truly any thing, as boys and women are for the most part cattle of this colour; would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love to a living humour of madness; which was, to forswear the full stream of the world, and to live in a nook merely monastic. And thus I cured him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in' | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://www.sparknotes.com/shakespeare/asyoulikeit/>  <http://www.nosweatshakespeare.com/play-summary/as-you-like-it/> | Rosalind (18-20) has been banished from the court by her uncle Duke Frederick. Together with her cousin Celia and her clown Touchstone, she sets off disguised as a young man and finds herself in the Forest of Arden. There she finds Orlando, a man also in exile from the court and to whom she is romantically attracted. He in turn is pining for the Rosalind he believes is left behind. Unable to reveal herself and drop her disguise as Ganymede, she befriends Orlando and offers to tutor him on how to woo women. In one of these scenes of ironic courtship she launches into thoughts about the effects of love and how to cure them. |

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| **SUGGESTED MAJOR ACTION:** |
| Eating LOVE HEARTS and sharing them with the audience. You can be picking and choosing which ones to give them – you need to practise delivering the monologue whilst eating – this is to represent how love is not permanent, one minute it is present, the next it has gone. |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | King Lear |
| **CHARACTER NAME:** | Goneril |
| **ACT | SCENE:** | Act 1 Scene 3 |

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| **Extract:**  By day and night he wrongs me. Every hour  He flashes into one gross crime or other  That sets us all at odds. I’ll not endure it.  His knights grow riotous, and himself upbraids us  On every trifle. When he returns from hunting,  I will not speak with him. Say I am sick.  If you come slack of former services,  You shall do well. The fault of it I’ll answer.  Put on what weary negligence you please,  You and your fellow servants. I’ll have it come to question.  If he distaste it, let him to our sister,  Whose mind and mine I know in that are one,  Not to be overruled. Idle old man  That still would manage those authorities  That he hath given away! Now by my life,  Old fools are babes again and must be used  With checks as flatteries, when they are seen abused.  Remember what I have said.  And let his knights have colder looks among you.  What grows of it, no matter. Advise your fellows so.  I would breed from hence occasions, and I shall,  That I may speak. I’ll write straight to my sister  To hold my very course. Go, prepare for dinner. | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://www.sparknotes.com/shakespeare/lear/summary.html> | Lear’s ruthless oldest daughter and the wife of the duke of Albany. Goneril is jealous, treacherous, and amoral. Shakespeare’s audience would have been particularly shocked at Goneril’s aggressiveness, a quality that it would not have expected in a female character. She challenges Lear’s authority, boldly initiates an affair with Edmund, and wrests military power away from her husband. |
| **SUGGESTED MAJOR ACTION:** | |
| Making/Being served cocktails – preferably a Bloody Mary – sat around a table covered in bottles and various other alcoholic beverages. Offer the drink to the audience member. This represents how she is manipulating the people around her to get what she wants and foreshadows her poisoning her own sister. (Bloody Mary Recipe: 2 parts vodka, 4 parts tomato juice, ½ part fresh lemon juice, 4 dashes of Worcestershire sauce and 4 dashes of Tabasco) | |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | Richard III |
| **CHARACTER NAME:** | Richard |
| **ACT | SCENE:** | Act 1 Scene 2 |

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| **Extract:**  Was ever woman in this humor wooed? Was ever woman in this humor won?  I’ll have her, but I will not keep her long.  What, I that killed her husband and his father, To take her in her heart’s extremest hate,  With curses in her mouth, tears in her eyes,  The bleeding witness of my hatred by, Having God, her conscience, and these bars against me,  And I no friends to back my suit at all But the plain devil and dissembling looks?  And yet to win her, all the world to nothing! Ha!  Hath she forgot already that brave prince, Edward, her lord, whom I some three months since  Stabbed in my angry mood at Tewkesbury?  A sweeter and a Lovellier gentleman, Framed in the prodigality of nature,  Young, valiant, wise, and, no doubt, right royal, The spacious world cannot again afford.  And will she yet abase her eyes on me,  That cropped the golden prime of this sweet prince  And made her widow to a woeful bed?  On me, whose all not equals Edward’s moiety?  On me, that halts and am misshapen thus?  My dukedom to a beggarly denier, I do mistake my person all this while!  Upon my life, she finds, although I cannot,  Myself to be a marv'lous proper man.  I’ll be at charges for a looking glass And entertain a score or two of tailors  To study fashions to adorn my body.  Since I am crept in favor with myself, I will maintain it with some little cost. | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://www.sparknotes.com/shakespeare/richardiii/summary.html> | Also called the Duke of Gloucester, and eventually crowned King Richard III. Deformed in body and twisted in mind, Richard is both the central character and the villain of the play. He is evil, corrupt, sadistic, and manipulative, and he will stop at nothing to become king. His intelligence, political brilliance, and dazzling use of language keep the audience fascinated—and his subjects and rivals under his thumb.  <http://www.sparknotes.com/shakespeare/richardiii/canalysis.html#Richard> |
| **SUGGESTED MAJOR ACTION:** | |
| Encourage the audience member to draw you whilst you pose (appropriately). This signifies his complete self-importance and his selfish nature, as well as how egotistical he is. | |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | A Midsummer Night’s Dream |
| **CHARACTER NAME:** | Titania |
| **ACT | SCENE:** | Act 2 Scene 1 |

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| **Extract:**  These are the forgeries of jealousy.  And never, since the middle summer’s spring,  Met we on hill, in dale, forest, or mead,  By pavèd fountain, or by rushy brook,  Or in the beachèd margent of the sea,  To dance our ringlets to the whistling wind,  But with thy brawls thou hast disturbed our sport.  Therefore the winds, piping to us in vain,  As in revenge, have sucked up from the sea  Contagious fogs, which falling in the land  Have every pelting river made so proud  That they have overborne their continents.  The human mortals want their winter here.  And thorough this distemperature we see  The seasons alter: hoary-headed frosts  Fall in the fresh lap of the crimson rose,  And on old Hiems' thin and icy crown  An odorous chaplet of sweet summer buds  Is, as in mockery, set. The spring, the summer,  The childing autumn, angry winter change  Their wonted liveries, and the mazèd world,  By their increase, now knows not which is which.  And this same progeny of evils comes  From our debate, from our dissension.  We are their parents and original.  Set your heart at rest.  The Fairyland buys not the child of me. | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://www.sparknotes.com/shakespeare/msnd/summary.html> | The beautiful queen of the fairies, Titania resists the attempts of her husband, Oberon, to make a knight of the young Indian prince that she has been given. Titania’s brief, potion-induced love for Nick Bottom, whose head Puck has transformed into that of an ass, yields the play’s foremost example of the contrast motif. |

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| **SUGGESTED MAJOR ACTION:** |
| Making a crown of flowers for the audience member. This shows her generous and caring temperament and also her affinity with nature. Measure the crown against their head and give it to them after the speech is finished. |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | A Midsummer Night’s Dream |
| **CHARACTER NAME:** | Helena |
| **ACT | SCENE:** | Act 1 Scene 1 |

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| **Extract:**  How happy some o'er other some can be!  Through Athens I am thought as fair as she.  But what of that? Demetrius thinks not so.  He will not know what all but he do know.  And as he errs, doting on Hermia’s eyes,  So I, admiring of his qualities.  Things base and vile, holding no quantity,  Love can transpose to form and dignity.  Love looks not with the eyes but with the mind.  And therefore is winged Cupid painted blind.  Nor hath Love’s mind of any judgment taste—  Wings and no eyes figure unheedy haste.  And therefore is Love said to be a child,  Because in choice he is so oft beguiled.  As waggish boys in game themselves forswear,  So the boy Love is perjured everywhere.  For ere Demetrius looked on Hermia’s eyne,  He hailed down oaths that he was only mine.  And when this hail some heat from Hermia felt,  So he dissolved, and showers of oaths did melt.  I will go tell him of fair Hermia’s flight.  Then to the wood will he tomorrow night pursue her.  And for this intelligence If I have thanks, it is a dear expense.  But herein mean I to enrich my pain, To have his sight thither and back again. | | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://www.sparknotes.com/shakespeare/msnd/summary.html> | A young woman of Athens, in love with Demetrius. Demetrius and Helena were once betrothed, but when Demetrius met Helena’s friend Hermia, he fell in love with her and abandoned Helena. Lacking confidence in her looks, Helena thinks that Demetrius and Lysander are mocking her when the fairies’ mischief causes them to fall in love with her.  <http://www.sparknotes.com/shakespeare/msnd/canalysis.html#Helena> | |
| **SUGGESTED MAJOR ACTION:** | | |
| Play this as a boy. Take one of Juliet’s flowers from her vase and “accidentally” destroy it; start with a “he loves me, he loves me not” action then get increasingly aggressive as the speech goes on, at the end of the speech return the battered flower to Juliet. This represents how frustrated he is at the “ideal, perfect” love that he can’t seem to grasp. | | |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | Twelfth Knight |
| **CHARACTER NAME:** | Orsino |
| **ACT | SCENE:** | Act 1 Scene 4 |

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| **Extract:**  Stand you a while aloof. Cesario,  Thou know’st no less but all. I have unclasped  To thee the book even of my secret soul.  Therefore, good youth, address thy gait unto her;  Be not denied access, stand at her doors,  And tell them there thy fixed foot shall grow  Till thou have audience.  Be clamorous, and leap all civil bounds,  Rather than make unprofited return.  O, then unfold the passion of my love,  Surprise her with discourse of my dear faith:  It shall become thee well to act my woes;  She will attend it better in thy youth  Than in a nuncio’s of more grave aspect.  Dear lad, believe it.  For they shall yet belie thy happy years  That say thou art a man. Diana’s lip  Is not more smooth and rubious. Thy small pipe  Is as the maiden’s organ, shrill and sound,  And all is semblative a woman’s part.  I know thy constellation is right apt  For this affair. | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://www.sparknotes.com/shakespeare/twelfthnight/summary.html> | A powerful nobleman in the country of Illyria. Orsino is lovesick for the beautiful Lady Olivia, but becomes more and more fond of his handsome new page boy, Cesario, who is actually a woman—Viola. Orsino is a vehicle through which the play explores the absurdity of love: a supreme egotist, Orsino mopes around complaining how heartsick he is over Olivia, when it is clear that he is chiefly in love with the idea of being in love and enjoys making a spectacle of himself. His attraction to the ostensibly male Cesario injects sexual ambiguity into his character.  <http://www.sparknotes.com/shakespeare/twelfthnight/canalysis.html#Orsino> |
| **SUGGESTED MAJOR ACTION:** | |
| Write a love letter to Olivia and give it to the audience member to “pass on to Olivia”. It can contain whatever you want, within reason. This represents how he is full of grand gestures but would never actually go and talk to Olivia in person. | |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | Hamlet |
| **CHARACTER NAME:** | Hamlet |
| **ACT | SCENE:** | Act 3 Scene 1 |

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| **Extract:**  *To be, or not to be, that is the question:* Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles And by opposing end them. To die, to sleep; *To sleep, perchance to dream—*ay, *there's the rub:* For in that sleep of death what dreams may come, When we have shuffled off *this mortal coil,* Must give us pause—there's the respect That makes calamity of so long life. For who would bear the whips and scorns of time, Th'oppressor's wrong, the proud man's contumely, The pangs of dispriz'd love, the law's delay, The insolence of office, and the spurns That patient merit of th'unworthy takes, When he himself might *his quietus make* *With a bare bodkin?* Who would fardels bear, To grunt and sweat under a weary life, But that the dread of something after death, *The undiscovere'd country, from whose bourn* *No traveller returns,* puzzles the will, And makes us rather bear those ills we have Than fly to others that we know not of? | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://www.sparknotes.com/shakespeare/hamlet/summary.html>  <http://nfs.sparknotes.com/hamlet> | Hamlet is the son of Queen Gertrude and the late King Hamlet, and the nephew of the present king, Claudius. Hamlet is melancholy, bitter, and cynical, full of hatred for his uncle’s scheming and disgust for his mother’s sexuality. A reflective and thoughtful young man who has studied at the University of Wittenberg, Hamlet is often indecisive and hesitant, but at other times prone to rash and impulsive acts. |

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| **SUGGESTED MAJOR ACTION:** |
| Play as a girl. The character is contemplating life / death – whether to live or end it all. You will have a pile of piles, some one colour, some another – you will be sorting them out into their two piles – encourage your audience member to assist you with this. |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | Romeo and Juliet |
| **CHARACTER NAME:** | Juliet |
| **ACT | SCENE:** |  |

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| **Extract:**  Come, night; come, Romeo; come, thou day in night; For thou wilt lie upon the wings of night Whiter than new snow on a raven’s back. Come, gentle night, come, loving, black-brow’d night, Give me my Romeo; and, when he shall die, Take him and cut him out in little stars, And he will make the face of heaven so fine That all the world will be in love with night And pay no worship to the garish sun. O, I have bought the mansion of a love, But not possess’d it, and, though I am sold, Not yet enjoy’d: so tedious is this day As is the night before some festival To an impatient child that hath new robes And may not wear them. O, here comes my nurse, And she brings news; and every tongue that speaks But Romeo’s name speaks heavenly eloquence. | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://nfs.sparknotes.com/romeojuliet/>  <http://shakespeare.mit.edu/romeo_juliet/full.html>  <http://www.enotes.com/topics/romeo-and-juliet> | Juliet (14) is the daughter of the noble Capulets, who has met and fallen in love with Romeo, son of the Montagues. Their families are locked in an ancient, bitter feud. Their meeting and balcony scene have led to their declaration of love despite the danger of their family animosities. Juliet has sent her Nurse to Romeo at nine that morning to learn how and when they may marry. Here she eagerly awaits her Nurse’s return with Romeo’s reply. |

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| **SUGGESTED MAJOR ACTION:** |
| Lead your participant to your ‘bedroom’ – a duvet on the floor. Let them sit on the duvet with you. Have a picture of Romeo that you show them. Around the picture draw a love heart and messages to Romeo for your participant to see |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | The Comedy of Errors |
| **CHARACTER NAME:** | Antipholous of Syracuse |
| **ACT | SCENE:** | Act 3, Scene 2 |

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| **Extract:**  Sweet mistress--what your name is else, I know not,  Nor by what wonder you do hit of mine,--  Less in your knowledge and your grace you show not  Than our earth's wonder, more than earth divine.  Teach me, dear creature, how to think and speak;  Lay open to my earthy-gross conceit,  Smother'd in errors, feeble, shallow, weak,  The folded meaning of your words' deceit.  Against my soul's pure truth why labour you  To make it wander in an unknown field?  Are you a god? would you create me new?  Transform me then, and to your power I'll yield.  But if that I am I, then well I know  Your weeping sister is no wife of mine,  Nor to her bed no homage do I owe  Far more, far more to you do I decline.  O, train me not, sweet mermaid, with thy note,  To drown me in thy sister's flood of tears:  Sing, siren, for thyself and I will dote:  Spread o'er the silver waves thy golden hairs,  And as a bed I'll take them and there lie,  And in that glorious supposition think  He gains by death that hath such means to die:  Let Love, being light, be drowned if she sink! | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://www.sparknotes.com/shakespeare/errors/>  <https://www.rsc.org.uk/the-comedy-of-errors/education> | The twin brother of Antipholus of Ephesus and the son of Egeon; he has been traveling the world with his slave, Dromio of Syracuse, trying to find his long-lost brother and mother. He is a ‘bumbling twit’ and at no point has any idea what is going on. He is constantly getting himself confused by situation and is an incredibly comedic and slapstick style character.. |

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| **SUGGESTED MAJOR ACTION:** |
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I would suggest having him moping his brow with a handkerchief looking perplexed and unable to stop himself from moving – this is melodramatic and OTT. I would suggest playing a game of checkers throughout this monologue with audience members to represent all the ‘moving parts’ of this slapstick comedic performance.

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | King Lear |
| **CHARACTER NAME:** | Edgar |
| **ACT | SCENE:** | Act 2, Scene 3 |

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| **Extract:**  I heard myself proclaim'd, And by the happy hollow of a tree Escap'd the hunt. No port is free, no place That guard and most unusual vigilance  Does not attend my taking. Whiles I may scape, I will preserve myself; and am bethought To take the basest and most poorest shape That ever penury, in contempt of man, Brought near to beast. My face I'll grime with filth,  Blanket my loins, elf all my hair in knots, And with presented nakedness outface The winds and persecutions of the sky. The country gives me proof and precedent Of Bedlam beggars, who, with roaring voices,  Strike in their numb'd and mortified bare arms Pins, wooden pricks, nails, sprigs of rosemary; And with this horrible object, from low farms, Poor pelting villages, sheepcotes, and mills, Sometime with lunatic bans, sometime with prayers,  Enforce their charity. 'Poor Turlygod! poor Tom!' That's something yet! Edgar I nothing am. *[Exit]* | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://www.sparknotes.com/shakespeare/lear/characters.html>  <http://www.shmoop.com/king-lear/> | Gloucester’s older, legitimate son. Edgar plays many different roles, starting out as a gullible fool easily tricked by his brother, then assuming a disguise as a mad beggar to evade his father’s men, then carrying his impersonation further to aid Lear and Gloucester, and finally appearing as an armoured champion to avenge his brother’s treason. Edgar’s propensity for disguises and impersonations makes it difficult to characterize him effectively. |

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| **SUGGESTED MAJOR ACTION:** |
| Putting on camouflage face paint because he is fleeing his sisters and trying to hide from them – he is attempting to become someone else. You could take your clothes off/rip them also (if you wanted to) |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | As You Like It |
| **CHARACTER NAME:** | Jacques |
| **ACT | SCENE:** | Act 2 Scene 7 |

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| **Extract:**  All the world's a stage, And all the men and women merely players: They have their exits and their entrances; And one man in his time plays many parts, His acts being seven ages. At first the infant, Mewling and puking in the nurse's arms. And then the whining school-boy, with his satchel And shining morning face, creeping like snail Unwillingly to school. And then the lover, Sighing like furnace, with a woeful ballad Made to his mistress' eyebrow. And so he plays his part.  The sixth age shifts Into the lean and slipper'd pantaloon, With spectacles on nose and pouch on side, His youthful hose, well saved, a world too wide For his shrunk shank; and his big manly voice, Turning again toward childish treble, pipes And whistles in his sound. Last scene of all, That ends this strange eventful history, Is second childishness and mere oblivion, Sans teeth, sans eyes, sans taste, sans everything | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| <http://www.sparknotes.com/shakespeare/lear/summary.html> | Jaques is an example of a stock figure in Elizabethan comedy, the man possessed of a hopelessly melancholy disposition. Much like a referee in a football game, he stands on the sidelines, watching and judging the actions of the other characters without ever fully participating. Given his inability to participate in life, it is fitting that Jaques alone refuses to follow Duke Senior and the other courtiers back to court, and instead resolves to assume a solitary and contemplative life in a monastery. |

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| **SUGGESTED MAJOR ACTION:** |
| You will be working in a pair with Charlotte White-Smith. You are to split this speech between the two of you – there will be a sense of ‘performance’ to this. Your spectator will just stand and watch as you perform – one speak / one act (and vice a versa) |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | As You Like It |
| **CHARACTER NAME:** | Jacques |
| **ACT | SCENE:** | Act 2 Scene 7 |

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| **Extract:**  All the world's a stage, And all the men and women merely players: They have their exits and their entrances; And one man in his time plays many parts, His acts being seven ages. At first the infant, Mewling and puking in the nurse's arms. And then the whining school-boy, with his satchel And shining morning face, creeping like snail Unwillingly to school. And then the lover, Sighing like furnace, with a woeful ballad Made to his mistress' eyebrow. And so he plays his part.  The sixth age shifts Into the lean and slipper'd pantaloon, With spectacles on nose and pouch on side, His youthful hose, well saved, a world too wide For his shrunk shank; and his big manly voice, Turning again toward childish treble, pipes And whistles in his sound. Last scene of all, That ends this strange eventful history, Is second childishness and mere oblivion, Sans teeth, sans eyes, sans taste, sans everything | |
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| **SUGGESTED MAJOR ACTION:** |
| You will be working in a pair with Sophie Russell. You are to split this speech between the two of you – there will be a sense of ‘performance’ to this. Your spectator will just stand and watch as you perform – one speak / one act (and vice a versa) |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | **Julius Caesar** |
| **CHARACTER NAME:** | **Brutus** |
| **ACT | SCENE:** | **Act 3. Scene ii** |

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| **Extract:**  Be patient till the last.  Romans, countrymen, and lovers! hear me for my  cause, and be silent, that you may hear: believe me  for mine honour, and have respect to mine honour, that  you may believe: censure me in your wisdom, and  awake your senses, that you may the better judge.  If there be any in this assembly, any dear friend of  Caesar's, to him I say, that Brutus' love to Caesar  was no less than his. If then that friend demand  why Brutus rose against Caesar, this is my answer:  --Not that I loved Caesar less, but that I loved  Rome more. Had you rather Caesar were living and  die all slaves, than that Caesar were dead, to live  all free men? As Caesar loved me, I weep for him;  as he was fortunate, I rejoice at it; as he was  valiant, I honour him: but, as he was ambitious, I  slew him. ~~There is tears for his love; joy for his~~  ~~fortune; honour for his valour; and death for his~~  ~~ambition. Who is here so base that would be a~~  ~~bondman? If any, speak; for him have I offended.~~  ~~Who is here so rude that would not be a Roman? If~~  ~~any, speak; for him have I offended. Who is here so~~  ~~vile that will not love his country? If any, speak;~~  ~~for him have I offended. I pause for a reply.~~  ~~Then none have I offended. I have done no more to~~  ~~Caesar than you shall do to Brutus. The question of~~  ~~his death is enrolled in the Capitol; his glory not~~  ~~extenuated, wherein he was worthy, nor his offences~~  ~~enforced, for which he suffered death.~~ | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| Conspirators stab Caesar to death. When Caesar sees his friend Brutus is among his murderers, he gives up his struggle and dies. The murderers bathe their hands and swords in Caesar’s blood. Anthony pledges allegiance to Brutus but when alone, he swears that Caesar’s death shall be avenged. Brutus speaks to the public declaring that though he loved Caesar, he loves Rome more, and Caesar’s ambition posed a danger to Roman liberty. The speech serves to pacify those listening.  <http://nfs.sparknotes.com/juliuscaesar/page_126.html>  <http://www.shmoop.com/julius-caesar/summary.html>  <http://www.bbc.co.uk/programmes/p00xrssm> | * Torn between his loyalty to Caesar and his allegiance to the state, Brutus becomes the tragic hero of the play. * He is he most complex character in *Julius Caesar* * He is a powerful public figure he is a military leader, and a loving friend. * He is strong willed and authoritative * Optimistic and idealistic which is virtuous but also his most deadly flaw. * Easily manipulated |

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| **SUGGESTED MAJOR ACTION:** |
| You could be playing a game of draughts or chess, a strategic game, which is symbolic of the power struggle of Rome. I would suggest thinking about your status, your physicality and authoritative tone should clearly show your status. As a tragedy, you should show Brutus is a honourable man yet cruel enough to kill his best friend. |

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | **AS YOU LIKE IT** |
| **CHARACTER NAME:** | **PHOEBE** |
| **ACT | SCENE:** | **ACT 3 SCENE 5** |

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| **Extract:**  Think not I love him, though I ask for him.  'Tis but a peevish boy—yet he talks well—  But what care I for words? Yet words do well  When he that speaks them pleases those that hear.  It is a pretty youth—not very pretty—  But sure he’s proud—and yet his pride becomes him.  He’ll make a proper man. The best thing in him  Is his complexion; and faster than his tongue  Did make offense, his eye did heal it up.  He is not very tall—yet for his years he’s tall.  His leg is but so-so—and yet ’tis well.  There was a pretty redness in his lip,  A little riper and more lusty red  Than that mixed in his cheek: ’twas just the difference  Betwixt the constant red and mingled damask.  ~~There be some women, Silvius, had they marked him~~  ~~In parcels as I did, would have gone near~~  ~~To fall in love with him; but for my part~~  ~~I love him not nor hate him not; and yet~~  ~~I have more cause to hate him than to love him.~~  ~~For what had he to do to chide at me?~~  ~~He said mine eyes were black and my hair black~~  ~~And, now I am remembered, scorned at me.~~  ~~I marvel why I answered not again.~~  ~~But that’s all one: omittance is no quittance.~~  ~~I’ll write to him a very taunting letter,~~  ~~And thou shalt bear it. Wilt thou, Silvius~~ | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| Silvius has confessed his love to Phoebe, but his words fall on hostile ears. As the scene opens, he pleads with her not to reject him so bitterly. Rosalind and Celia, both disguised, enter to watch Phoebe’s cruel response. Phoebe mocks Silvius asking why he fails to fall down if her eyes are the murderers he claims them to be. Silvius assures her that the wounds of love are invisible, but Phoebe insists that the shepherd not approach her again until she too can feel these invisible wounds. Rosalind steps out from her hiding place and to berate Phoebe, proclaiming that she is no great beauty and should consider herself lucky to win Silvius’s love. Confronted by what appears to be a handsome young man who treats her as harshly as she treats Silvius, Phoebe instantly falls in love with Ganymede. Rosalind, realizing this infatuation, mocks Phoebe further. Rosalind and Celia depart, and Phoebe employs Silvius, who can talk so well of love, to help her pursue Ganymede. Phoebe claims that she does not love Ganymede and wonders why she failed to defend herself against such criticism. She determines to write him “a very taunting letter,” and orders Silvius to deliver it.  <http://www.sparknotes.com/shakespeare/asyoulikeit/section6.rhtml>  <http://www.shmoop.com/as-you-like-it/> | * A **young, snobby** shepherdess who thinks she's way too good for Silvius. * Phoebe **defiantly rejects** the advances of Silvius. * Phoebe has an ego; she enjoys seeing Silvius’s woes of love-sickness. * She is impulsive, she falls **wildly and passionately** in love with Ganymede (Rosalind in disguise), but Rosalind tricks Phoebe into marrying Silvius. * Phoebe is **rude**, treating Silvius extremely poorly. * Rosalind rejects their silly "love" games and is arguing for something more genuine. * Silvius thinks Phoebe's the most beautiful woman on the planet, Rosalind informs her that she isn't all that: "You have no beauty," * Rosalind tells Phoebe nobody is going to be writing poems about her beauty and she should grab Silvius while she can because nobody else will want to marry her. |

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| **SUGGESTED MAJOR ACTION:** |
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As this is a comedy, you could have a shepherds crook in hand and use the stick for emphasis throughout the speech. Your peers could act as sheep. Towards the end of the speech, you could bring out writing tools for your note to send to Ganymede.

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | **Henry VI, part I** |
| **CHARACTER NAME:** | **Joan La Pucelle or Joan of Arc** |
| **ACT | SCENE:** | **Act V, Scene 4** |

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| **Extract:**  First, let me tell you whom you have condemn'd:  Not me begotten of a shepherd swain,  But issued from the progeny of kings;  Virtuous and holy; chosen from above,  By inspiration of celestial grace,  To work exceeding miracles on earth.  I never had to do with wicked spirits:  But you, that are polluted with your lusts,  Stain'd with the guiltless blood of innocents,  Corrupt and tainted with a thousand vices,  Because you want the grace that others have,  You judge it straight a thing impossible  To compass wonders but by help of devils.  No, misconceived! Joan of Arc hath been  A virgin from her tender infancy,  Chaste and immaculate in very thought;  Whose maiden blood, thus rigorously effused,  Will cry for vengeance at the gates of heaven.  ~~Will nothing turn your unrelenting hearts?~~  ~~Then, Joan, discover thine infirmity,~~  ~~That warranteth by law to be thy privilege.~~  ~~I am with child, ye bloody homicides:~~  ~~Murder not then the fruit within my womb,~~  ~~Although ye hale me to a violent death.~~  ~~Then lead me hence; with whom I leave my curse:~~  ~~May never glorious sun reflex his beams~~  ~~Upon the country where you make abode;~~  ~~But darkness and the gloomy shade of death~~  ~~Environ you, till mischief and despair~~  ~~Drive you to break your necks or hang yourselves!~~ | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| The setting is the Hundred Years' War. The English, led by Talbot, are fighting the French, led by Joan of Arc and King Charles. The English have won and have captured Joan of Arc who is put on trial. York decides to execute her. Before a battle with York and Somerset, she calls to her demons for advice but they refuse to speak to her. Then she is captured by York and put on trial. She tries to save herself by claiming she is a virgin, then saying she is pregnant, but the British burn her at the stake.  <http://www.sparknotes.com/shakespeare/henry6pt1/section11.rhtml>  <http://www.shmoop.com/henry-vi-part-1/summary.html> | * A French maiden who believes she has visionary powers. * A strong, fierce warrior who leads troops successfully into battle. * Bold, clever, and unafraid to break gender stereotypes of her day. * Believes in the spirit world, she calls upon her demons to help her. * She believes she has noble origins, that she is guided by God to perform miracles. * Joan shows dignity, when pleading for her life, insisting she is a holy virgin and that to kill her will be to invoke the wrath of heaven. * She lacks integrity; she becomes a pathetic young girl who is so afraid of death that in desperation she claims she is pregnant. She lists French nobles who could be her child's father, thus, making her story false. * She is capable of using her femininity to the point that the English call her loose. She also displays her "masculine" brutality. * Is Joan a Saint as the French think, morally pure and chosen by the Virgin Mary to rescue her country? Is she a witch, in touch with evil supernatural powers and able to manipulate people to her ends, as the English claim? Or is she mad? |

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| **SUGGESTED MAJOR ACTION:** |
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You could use a cross and a Bible to swear on throughout the speech. You could pray and and request that the audience swear on the Bible and pray with you.

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | **The Taming Of The Shrew** |
| **CHARACTER NAME:** | **Katherine** |
| **ACT | SCENE:** | **ACT IV, SCENE 3** |

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| **Extract:**  *Enter KATHERINE and GRUMIO*  The more my wrong, the more his spite appears.  What, did he marry me to famish me?  Beggars that come unto my father’s door  Upon entreaty have a present alms.  If not, elsewhere they meet with charity.  But I, who never knew how to entreat,  Nor never needed that I should entreat,  Am starved for meat, giddy for lack of sleep,  With oaths kept waking and with brawling fed.  And that which spites me more than all these wants,  He does it under name of perfect love,  As who should say, if I should sleep or eat,  'Twere deadly sickness or else present death.  I prithee, go and get me some repast,  I care not what, so it be wholesome food.  ~~Go, get thee gone, thou false deluding slave,~~  ~~Beats him~~  ~~That feed’st me with the very name of meat.~~  ~~Sorrow on thee and all the pack of you~~  ~~That triumph thus upon my misery.~~  ~~Go, get thee gone, I say.~~ | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| Back in Petruchio’s house, Kate has had little food or sleep for several days now, and she entreats Grumio to get her something to eat. He refuses, and, like his master, claims that they are depriving her for her own benefit. Kate’s patience is running out, she is becoming more foul-tempered by the minute.  <http://www.sparknotes.com/shakespeare/shrew/section8.rhtml>  <http://www.shmoop.com/taming-of-the-shrew/summary.html> | * Katherine is considered to be a **shrew**, strongly disapproved of and considered to be the worst possible kind of women. * Katherine is **strong-willed**. She says whatever she thinks and expresses whatever she feels. * Katherine is **foul-tempered and sharp-tongued** at the start of the play. * Her words are **abusive and angry**, and her actions are often **violent**. * She constantly **insults and degrades the men** around her, and she is prone to wild displays of anger, during which she may physically attack whomever enrages her. * Her unpleasant behavior stems from unhappiness. She is miserable and desperate. She is **jealous** of her father’s treatment of her sister. Her anxiety may also stem from feelings about her own **undesirability**, the fear that she may never win a husband, and her loathing of the way men treat her. * Katherine is a social outcast. * She is **intelligent and independent;** she is unwilling to play the role of the maiden daughter. She detests society’s expectation that she must obey her father and show grace and courtesy toward her suitors. * Katherine’s only hope to find a secure and happy place in the world lies in finding a husband. |

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| **SUGGESTED MAJOR ACTION:** |
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I would suggest having an empty plate and empty tankard which can be used throughout the speech. Kate is tired, weary and famished, you could beg for food from the audience. Your frustration increases to the point that she could throw the vessels or use them to beat Grumio.

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | **The Tempest** |
| **CHARACTER NAME:** | **Miranda** |
| **ACT | SCENE:** | **Act III, scene 1** |

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| **Extract:**  I do not know  One of my sex; no woman's face remember,  Save, from my glass, mine own; nor have I seen  More that I may call men than you, good friend,  And my dear father: how features are abroad,  I am skilless of; but, by my modesty,  The jewel in my dower, I would not wish  Any companion in the world but you,  Nor can imagination form a shape,  Besides yourself, to like of. But I prattle  Something too wildly and my father's precepts  I therein do forget.  Do you love me?  I am a fool  To weep at what I am glad of.  At mine unworthiness that dare not offer  What I desire to give, and much less take  What I shall die to want. ~~But this is trifling;~~  ~~And all the more it seeks to hide itself,~~  ~~The bigger bulk it shows. Hence, bashful cunning!~~  ~~And prompt me, plain and holy innocence!~~  ~~I am your wife, it you will marry me;~~  ~~If not, I'll die your maid: to be your fellow~~  ~~You may deny me; but I'll be your servant,~~  ~~Whether you will or no.~~ | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| Kidnapped and left to die on a raft at sea, Prospero and his daughter Miranda manage to survive and live on an island for 12 years. Year’s later Prospero’s enemies are heading his way and Prospero orchestrates a shipwreck by raising a tempest. Miranda meets Ferdinand the son and heir of Alonso the King of Naples and is smitten with him. She is fixated as he is the only man she has ever seen, besides Caliban and her father. Prospero is keen for them to marry but accuses Ferdinand of merely pretending to be the Prince of Naples and threatens him with imprisonment. Ferdinand is put to work hauling wood, he doesn’t mind because he thinks it is for Miranda’s sake. Miranda, thinking that her father is asleep, tells Ferdinand to take a break. The two flirt with one another. Miranda proposes marriage and Ferdinand accepts.  <http://nfs.sparknotes.com/tempest/page_110.html>  <http://www.shmoop.com/tempest/act-3-scene-1-summary.html>  <https://www.youtube.com/watch?v=FOxYMKH_URI> | * Just **under fifteen years old**, Miranda is a **gentle and compassionate**, but also relatively **passive**, heroine. * Miranda has **led a sheltered life so she is naive.** * Her perceptions of other people tend to be **positive and non-judgmental**. * She is **compassionate, generous, and loyal** to her father. * She displays a **meek and emotional** nature. * Miranda is **powerless** to choose her own husband. * Miranda is capable of **forthrightness and strength**. When Caliban agrees that he intended to rape her, Miranda responds with impressive vehemence. * She is determined and willing to speak up for herself about her sexuality. |

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| **SUGGESTED MAJOR ACTION:** |
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As this is a comedy, you could think about the proverb, ‘The way to a man’s heart is through his stomach’. You could have a blanket, a picnic basket and prepare afternoon tea. You could pour tea or prepare scones with jam and squirty cream to support your flirtation with Ferdinand.

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| **ALL THE WORLD’S A STAGE** | |
| **TEXT:** | **A Midsummer Night's Dream** |
| **CHARACTER NAME:** | **Helena** |
| **ACT | SCENE:** | **Act 1 scene 1** |

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| **Extract:**  How happy some o’er other some can be!  Through Athens I am thought as fair as she.  But what of that? Demetrius thinks not so;  He will not know what all but he do know;  And as he errs, doting on Hermia’s eyes,  So I, admiring of his qualities.  Things base and vile, folding no quantity,  Love can transpose to form and dignity:  Love looks not with the eyes, but with the mind,  And therefore is wing’d Cupid painted blind;  Nor hath Love’s mind of any judgement taste:  Wings, and no eyes, figure unheedy haste:  And therefore is Love said to be a child,  Because in choice he is so oft beguil’d.  ~~As waggish boys in game themselves forswear,~~  ~~So the boy Love is perjured everywhere;~~  ~~For ere Demetrius look’d on Hermia’s eyne,~~  ~~He hail’d down oaths that he was only mine;~~  ~~And when this hail some heat from Hermia felt,~~  ~~So he dissolved, and showers of oaths did melt.~~  ~~I will go tell him of fair Hermia’s flight:~~  ~~Then to the wood will he tomorrow night,~~  ~~Pursue her; and for this intelligence~~  ~~If I have thanks, it is a dear expense.~~  ~~But herein mean I to enrich my pain,~~  ~~To have his sight thither and back again.~~ | |
| **NARRATIVE OVERVIEW** | **BRIEF CHARACTER DETAILS** |
| Egeus wishes his daughter Hermia to marry Demetrius, but Hermia is in love with Lysander and refuses to comply. Helena, is Hermia’s friend whom Demetrius jilted, she enters the room, lovesick and deeply melancholy because Demetrius no longer loves her. Hermia and Lysander plan to escape Athens the following night and marry in the house of Lysander’s aunt. Hermia and Lysander confide their plan to Helena and wish her luck with Demetrius. Helena remarks to herself that she envies them their happiness. She thinks up a plan: if she tells Demetrius of the elopement that Lysander and Hermia are planning, he will be bound to follow them to the woods to try to stop them; if she then follows him into the woods, she might have a chance to win back his love.  <http://nfs.sparknotes.com/msnd/page_18.html>  <http://www.shmoop.com/midsummer-nights-dream/>  <http://www.bbc.co.uk/iplayer/episode/b07dx7lt/a-midsummer-nights-dream> | * Helena is a young woman of Athens. * She is lovesick; she is desperately in love with Demetrius. * She is contemplative, she thinks most about the nature of love as she is left out of the love triangle involving Lysander, Hermia, and Demetrius. * She says, “Love looks not with the eyes, but with the mind,” believing that Demetrius has built up a fantastic notion of Hermia’s beauty that prevents him from recognizing Helena’s own beauty. * Rejected and abandoned by Demetrius, she speaks in a melancholic, self-pitying tone. * She is utterly faithful to Demetrius despite her recognition of his shortcomings. * She has spirit and determination; she puts herself in dangerous and humiliating situations, running through the forest at night after Demetrius. * She is **unsure** of herself; she has self-doubts and worries about her appearance believing that Lysander is mocking her when he declares his love for her. |

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| **SUGGESTED MAJOR ACTION:** |
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Have a mirror in your hand to check your appearance. As this is a comedy you could playfully pout and explore seductive expressions. You should though clearly show the self-doubts you have about your looks. You could make changes to your appearance, as you are getting ready to enter the Forest.