



ORLANDO SHAKESPEARE THEATER

IN PARTNERSHIP WITH UCF

Study Guide 2016-2017



by William Shakespeare

Standards

Theatre

TH.68.C.2.4: Defend personal responses.
TH.68.C.3.1: Discuss design elements.
TH.68.H.1.5: Describe personal responses.
TH.912.S.1.8: Use research to extract clues.
TH.912.S.2.9: Research artistic choices.
TH.912.H.1.4: Interpret through historical lenses.

English Language Arts

LAFS.68.RH.1.2: Determine central ideas.
LAFS.910.L.3.4: Determine unknown words.
LAFS.910.L.3.5: Demonstrate figurative language.
LAFS.1112.SL.1.1: Initiate collaborative discussions.

Social Studies

SS.912.H.1.5: Examine social issues.

Content Advisory: Love's Labour's Lost is a light romantic comedy, but the play may be best suited for teens and adults who are able to handle the suggestiveness inherent in Shakespeare's sometimes bawdy language.

RATING: If it were a movie, Love's Labour's Lost would be rated "PG-13."

Love's Labour's Lost

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Love's Labour's Lost

An Introduction

Educators:

Thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. We at Orlando Shakes are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

What's New? Lots! First, let me take a moment to introduce our new Children's Series Coordinator, Brandon Yagel. Brandon comes to us with a Masters in Theatre for Young Audiences from the University of Central Florida. We are excited to have him be a part of our team and look forward to growing with his input and passion! If you come to see a Student Matinee or Children's Series performance, please introduce yourself!

Second, we are adding Talkback Discussion Questions to our Signature Series Study Guides to help structure the Q&A portion of our Student Matinee Field Trips. We will review the questions in the curtain speech, but we strongly encourage you to present them to your students before your visit. Our hope is that by focusing on certain key themes and questions that the play presents, your students will be even more engaged while watching and in the discussion after the performance.

Additionally, please take a moment to explore our website at <http://www.orlandoshakes.org/education/>. We've added 10-15 minute "on your feet " activities that you can do in your classroom to supplement your curriculum. We've also posted edited of Shakespeare scripts that range from 60 – 120 minutes long that are perfect for school productions. As always, we've included Sunshine and Common Core Standards to assure you that those curriculum needs are being met.

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education



Love's Labour's Lost

Enjoying Live Theater

Theater Is A Team Sport

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.



Costume Designer-
Denise Warner
Photo: Rob Jones

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.



Stage Manager-Stacey
Renee Norwood
Photo: Rob Jones

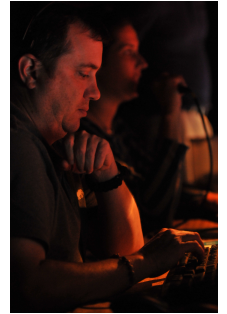
The **Shop and Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The Theater is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission/Vision:

With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Creative Team of The Merry Wives of Windsor
Photo: Rob Jones

Love's Labour's Lost *Enjoying Live Theater*

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an **ACTIVE** participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And **NO TEXTING!**
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor / Audience Relationship is so important to help us better serve you!

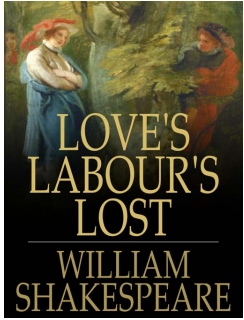
Here are some things to think about while watching the show. You might be asked these questions in the talkback!

1. What is the effect of actors playing multiple characters in the play? Is it confusing? Why or why not? How does it change the impact of the scenes?
2. How did the director and designers let you know the location had changed on stage?
3. How did you know time had passed?
4. Note when the actors directly address the audience. Why do you think they do this at some times and not others? How does it make you feel?

Love's Labour's Lost

About the Play

Summary & Characters



The King of Navarre and his three lords, Berowne, Longaville, and Dumaine, swear an oath to scholarship, which

includes fasting and avoiding contact with women for three years. They receive a letter from Don Armado, a Spaniard visiting the King's court, telling them that he has caught Costard, a fool, and Jaquenetta, a country wench, consorting in the park. The King announces Costard's sentence, and he and the lords go off to begin their oath.

Don Armado confesses to Moth, his page, that he has fallen in love with Jaquenetta. He writes her a letter that he asks Costard to deliver.

Meanwhile, the Princess of France has arrived to visit the King. Because of his oath, however, the King cannot receive the Princess and her party at his court; he and his lords must visit them at their camp outside the castle. The three lords fall in love with the three ladies, as does the King with the Princess. Berowne gives Costard a letter to deliver to Rosaline, but Costard accidentally switches it with the letter from Don Armado to Jaquenetta. When he gives Berowne's letter to Jaquenetta, she brings it to the learned Holofernes and Sir Nathaniel to read for her. They tell her that the letter was meant for someone else and to deliver it to the King.

Berowne watches the King from a hiding spot as he reads about his love for the Princess. Longaville enters, and the King hides as well; he and Berowne observe

Longaville reading of his love for Maria. Dumaine enters, Longaville hides, and all three see Dumaine reading an ode he has written to Katherine. Longaville advances and tells Dumaine that he is not alone in love. The King then advances and scolds the two men for breaking their oath. Berowne advances and reveals that the King is in love as well. Jaquenetta arrives and gives Berowne the letter, which he rips up. However, Dumaine picks up a piece of the letter with Berowne's name on it, and Berowne confesses that he is in love as well. The four men decide to court their women.

The King and his lords arrive at the Princess's pavilion dressed as Muscovites. The women heed Boyet's prior warnings and decide to switch favors, so that the men will mistake them for each other. After the men leave and reappear as themselves, the women reveal their prank. They all watch a show of the Nine Worthies, performed by Don Armado, Sir Nathaniel, and Holofernes. A messenger arrives to tell the Princess that her father has died, and she prepares to return to France. The women tell their suitors to seek them again in a year, and the play ends with their departure.

Characters

Ferdinand, King of Navarre -

While the play's dramatis personae lists the King as Ferdinand, throughout the play he is referred to only as "King." He is a scholar and has sworn an oath to uphold his scholarship at the expense of earthly pleasures, the most important of which will turn out to be receiving women at his court.

Berowne, Longaville, Dumaine -

Three lords who have joined the King in his oath of scholarship. They fall in love with Rosaline, Maria, and Katherine, respectively.

Princess of France - This character never has a name other than "Princess." She pays a visit to the King of Navarre and, along with some of her attendants, plays a game of wits with the King and his lords.

Rosaline, Maria, Katherine -

Three ladies attending the Princess who catch the fancy of the King's lords.

Boyet - A lord attending on the Princess, he serves as a messenger to the King's court and exchanges jokes with the lords.

Don Armado - Described in the list of characters as "a fantastical Spaniard." He catches Costard and Jaquenetta in the forest and falls in love with Jaquenetta. Shakespeare uses Don Armado to mock the fallen glory of the Spanish Armada.

Moth - Don Armado's page.

Costard - He is described as "a clown," and therefore fills the role of the fool, a common character in many of Shakespeare's plays. Both Don Armado and Berowne ask him to deliver letters to their respective ladies, but Costard accidentally switches the letters.

Jaquenetta - A country wench caught with Costard by Don Armado.

Sir Nathaniel, Holofernes - A curate and schoolmaster, respectively. They serve the role of providing learned commentary on the letters of the other characters. They are also responsible for the masque of the Nine Worthies near the end of the play.

Dull - A constable, usually appearing with Sir Nathaniel and **Holofernes -** He provides a dull contrast to their scholarship.

Mercadé - Another lord attending on the Princess. His only appearance in the play comes when he arrives to tell the Princess that her father has died.

Love's Labour's Lost

About the Play

Meet the Playwright



-William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

-We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

-Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to **READ** one of his plays if you don't know it. Get up and try **ACTING IT OUT**. You'll be surprised how much you'll understand. Reading Shakespeare is **ALWAYS** hard, Performing him is **EASY**.

-Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about **WAR**. Guess he had human nature down. . . In his plays you can find teenagers fighting with their

parents, teenagers running away, teenagers falling in love, ghosts, gods, witches, drunks, murderers, a woman caressing her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it ALL!

-Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people **COULDN'T** read or write! Aside from the plays, there were bear-baitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

Shakespeare's Early Years

- William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

- William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratford-upon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His

father stopped going to church meetings and town council meetings, and his application for a coat-of-arms was turned down. A 'coat-of-arms' was an important status symbol in Elizabethan England. Today it would be like the U.S.

Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

- Shakespeare's mother was Mary Arden, a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His younger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.

- As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday- including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was

Love's Labour's Lost

About the Play

Meet the Playwright

deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.

The London Years

- Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in *As You Like It* and the ghost of Hamlet's father in *Hamlet*.



- In 1589-92, Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier acting company in London.

- In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit histrionem" or in English instead of Latin "All the world's a stage".

-The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no

roof in the center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were given every day from 2-5 in the afternoon (so the sunlight wouldn't bother the audience or the actors) except Sunday. The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy. Why didn't they just pass out leaflets? Going to plays was considered immoral and advertising for plays was prohibited. Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK BEHIND YOU!"

- On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of *Henry the Eighth*. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed, The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

The Later Years

- Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased 'New House', the second largest home in Stratford-upon-Avon and often invited his friends and fellow artists over to hang out. One

such visit is recorded in the journal of John Ward, a vicar in Stratford. He wrote, "Shakespeare, Drayton, and Ben Johnson had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.



- In all, Shakespeare had written over 40 plays in two years. Two members of his acting company, the Lord Chamberlain's Men, published all the plays they could find in 1623. This collection of 37 of Shakespeare's plays has come to be known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of self-profit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

- Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions..."

Love's Labour's Lost

About the Play

Meet the Playwright

Shakespeare's Plays

1589	<i>Comedy of Errors</i>	1599	<i>Twelfth Night</i>
1590	<i>Henry VI, Part II</i>		<i>As You Like It</i>
	<i>Henry VI, Part III</i>		<i>Julius Caesar</i>
1591	<i>Henry VI, Part I</i>	1600	<i>Hamlet</i>
1592	<i>Richard III</i>		<i>Merry Wives of Windsor</i>
1593	<i>Taming of the Shrew</i>	1601	<i>Troilus and Cressida</i>
	<i>Titus Andronicus</i>	1602	<i>All's Well That Ends Well</i>
1594	<i>Romeo and Juliet</i>	1604	<i>Othello</i>
	<i>Two Gentlemen of Verona</i>		<i>Measure for Measure</i>
	<i>Love's Labour's Lost</i>	1605	<i>King Lear</i>
1595	<i>Richard II</i>		<i>Macbeth</i>
	<i>Midsummer Night's Dream</i>	1606	<i>Antony and Cleopatra</i>
1596	<i>King John</i>	1607	<i>Coriolanus</i>
	<i>Merchant of Venice</i>		<i>Timon of Athens</i>
1597	<i>Henry IV, Part I</i>	1608	<i>Pericles</i>
	<i>Henry IV, Part II</i>	1609	<i>Cymbeline</i>
1598	<i>Henry V</i>	1610	<i>Winter's Tale</i>
	<i>Much Ado about Nothing</i>	1611	<i>Tempest</i>



Love's Labour's Lost

Historical Context

Elizabethan Theater

Statistics from the late 16th century suggest that more than 10% of the population regularly attended plays. The first regular London playhouse, The Theatre, had been built by the actor and carpenter, J. Burbage, in 1576. Actually, it was built just outside the city of London in order to escape the Puritan civic authorities. Up to this time players had been forced to perform mostly in inn yards. In the typical Elizabethan playhouse:

- The overall shape was roughly round or octagonal shaped with an open space in the middle, or an unroofed yard surrounded by one or two galleries.
- The stage was an open platform, jutting out into the center of the yard.
- Under the stage, hidden by drapery, was a cellar with machinery for projecting ghosts and devils through trapdoors.
- Above the stage the first gallery provided an open balcony which could be used for appearances of actors.
- Above the balcony was a hut to house machinery to raise or lower actors or property onto the stage.

The audience could stand around the stage, on three sides, for the payment of a penny. In the galleries, the best places cost as much as sixpence. Depending on the theatre, there were as many as 2,000 to 3,000 places for spectators.

Shakespeare's company, the King's Men, owned and produced their plays in the Globe Theatre, which they opened in 1589. Like many others of its time, it was an open-roofed structure with a jutting stage, surrounded by curving balcony of seats. The stage itself was roofed and had many levels, so that almost any kind of scene could be represented.

There was little in the way of props and scenery. Shakespeare's play often contain prologues apologizing for the poverty of the set and inviting the viewers to use their imaginations. The plays are full of vivid speeches that use words to create the scene for the audience.

In an open theatre, plays were performed during the day with no lighting available beyond natural daylight. In an enclosed theatre, such as the Blackfriars which the King's Men purchased in 1609, evening performances could be given by torch and candlelight. This type of performance was more expensive and attracted a higher class audience.

Theatre companies during Shakespeare's time consisted of male actors only; no women appeared on the stage. Young men dressed in women's clothing played these parts. The theatre was considered too vulgar an environment for women and a temptation to public "immorality." Needless to say, the men were presented with the same temptations, but it was considered more socially acceptable for them. Although an actor could make a good living, the profession was not considered respectable and the association between acting and a "loose" lifestyle is one that lives on today.

Love's Labour's Lost *Activities*

Words Coined by Shakespeare

SHAKESPEARE TABOO

From “assassination” to “zany,” Shakespeare has given us words that we encounter every day. It is almost impossible to discuss such diverse subjects as advertising, business, law, medicine, or even dinner engagements and romance without using a word first penned by the Bard.

In this activity, students will be introduced to some of these terms and gain a new appreciation for Shakespeare. Each card contains a word first penned by Shakespeare, its definition, derivation, and the play(s) in which it first appeared.

You will need:

Shakespeare Taboo cards

A one minute timer

Print pages 17 and 18 of this Study Guide and cut them into cards, each with one word that Shakespeare coined. Divide class into two teams, sitting on opposite sides of the room. Decide which team will go first. Each team has one minute. One person from that team is the “giver,” who takes the top card and attempts to prompt his or her teammates to guess the word at the top. Unlike traditional Taboo, he may use any information on the card as well as break the word down into syllables or get his teammates to say words that rhyme with the word or a syllable in the word. For instance, if the word is “dwindle”, the student may say, “This word means to decrease or shrink. It has two syllables. The first syllable rhymes with thin. The second syllable sounds like a word for not sharp (dull).” The giver may only use speech to prompt his or her teammates; gestures, sounds (e.g. barking), or drawings are not allowed.

While the giver is prompting the teammates they may make as many guesses as they want with no penalties for wrong guesses. Once the team correctly guesses the word exactly as written on the card, the giver sits down and the next person from his/her team moves on to the next word on the next card, trying to get as many words as possible in the allotted time. A player may choose to “pass,” and give the next player from their team their card. When time runs out, play passes to the other team. The playing team receives one point for correct guesses. When you’ve gone through all of the cards, the team with the best score wins.



Love's Labour's Lost Activities

AROUSE (v)

To stir or waken; to excite

Shakespeare added the prefix *a-*. *arouse* is formed from the verb *rouse* which in Middle English had as its original sense "to shake the feathers" describing the behavior of hawks trained for hunting. *2 Henry VI, The Two Noble Kinsmen*

ASSASSINATION (n)

Murder of a prominent person

The noun *assassin* appeared in English in the 13th c deriving from an Arabic word denoting a sectarian group whose members took hashish or marijuana before killing a king or public figure. From the Arabic root of *assassin*, meaning "eater of hashish." *Macbeth*

PUKE (v)

To vomit

Possibly from the Old English *spitwan* ("to spew or spit") and the modern German verb with the same meaning, *spucken*. *As You Like It*

BEDROOM (n)

Space for sleeping; area in or for a bed

Shakespeare uses *bed-room* to mean "room or space within a bed," not the modern "room with a bed."

A Midsummer Night's Dream

SWAGGER (v)

To bluster or walk arrogantly; to act superior; to bully

Perhaps from the Norwegian word *svagga* ("to sway in walking") *A Midsummer Night's Dream, Troilus and*

MOONBEAM (n)

Ray of reflected light from the moon

Shakespeare was the first to coin the compound word *A Midsummer Night's Dream*

BUMP (n)

Swelling or raised spot on a surface

Both noun and verb are probably onomatopoeic, reflecting the sound of a blow. Shakespeare's *bump* is a swelling that might be caused by a blow.

Romeo and Juliet

CIRCUMSTANTIAL (adj)

Indirect; dependent upon

circumstances or situation

Shakespeare added the suffix *ial-* to the noun *circumstance*, which refers to the incidental or "surrounding" details (such as time, place, manner or occasion) of an action. *As You Like It*

CRITIC (n)

One who passes judgement or expresses a reasoned opinion; reviewer

From the Greek verb *krinein*, "to judge or decide." *Love's Labors Lost*

EMPLOYER (n)

Shakespeare added the suffix *er-*

From the Latin *implicare* ("to enfold or involve"). In some Shakespeare texts, the noun is spelled *imploier*. *Much Ado About Nothing*

FARMHOUSE (n)

Farmer's home; rural dwelling

Farm is from the fourteenth century from the Old French term meaning "lease," based on the Latin verb *firmare*, "to make firm." Shakespeare coined the compound word, hyphenating it as *farm-house*. *The Merry Wives of Windsor*

FLAWED (adj)

Imperfect; showing a weakness or imperfection

Shakespeare coined the adjective, based on the Middle English *flaw*, meaning "flake or chip." *King Lear, Henry VIII*

FORTUNE-TELLER (n)

Seer or prophet; one who professes to see the future

Shakespeare was the first to coin the compound word.

The Comedy of Errors, The Merry Wives of Windsor

FRUGAL (adj)

Sparing; thrifty or economical

Based on the Latin *frugalis*, derived from *frux* for "fruit" or "value." **12** *The Merry Wives of Windsor, Much Ado*

Love's Labour's Lost Activities

GLOOMY (adj)

Dark and dismal; depressing

Shakespeare coined the adjective from the earlier verb *gloom*, meaning "to look, feel or act sullen or despondent."

1 Henry V

HURRY (v)

To rush or move quickly

Of unknown origin.

The Comedy of Errors, Venus and Adonis

VULNERABLE (adj)

Immune to harm or injury, having no weakness

From the Latin, *vulnerare*, "to wound or injure."

Invulnerable: *King John, Hamlet, The Tempest*

Vulnerable: *Macbeth*

LONELY (adj)

Having no companionship; feeling cut off or desolate

Coined from *alone*, from the Old English combination of *al* ("all") and *an* ("one").

Coriolanus, The Winter's Tale

MIMIC (n)

Performer skilled at imitating or aping

From the Greek *mimos* for "mime or actor."

A Midsummer Night's Dream

ADDICTION (n)

Leaning or inclination; devotion to a habit

From the Latin *addicere*, meaning "to favor." *Henry V, Othello*

LUGGAGE (n)

Something lugged; baggage belonging to a traveler

From the verb *lug*, from Middle English *luggen*, "to pull or drag by the hair or ear." *1 Henry IV, The Tempest*

EYEBALL (n)

Rounded capsule that forms the eye; organ for vision

Eye may be traced back to Old English and Germanic roots. Shakespeare was the first to use the compound word.

A Midsummer Night's Dream, The Tempest

DWINDLE (v)

To decrease or shrink; to become less

Probably based on Middle English *dwine*, meaning "to waste away".

1 Henry IV, Macbeth

MANAGER (n)

One who controls or directs; person in charge

From the Latin *manus*, "hand."
Love's Labor's Lost, A Midsummer Night's Dream

PREMEDITATED (adj)

Contemplated or thought about beforehand; planned

From the Latin prefix *prae-*, "before," and the verb *meditari*

1 Henry VI, A Midsummer Night's Dream

UNAWARE (adv)

Unknowingly; suddenly; without warning

From the Old English *waer*, "careful or wary."

Venus and Adonis, 3 Henry VI

SHOOTING-STAR (n)

Meteor appearing like a streak of light

Shakespeare coined this compound

word

Richard II

WORTHLESS (adj)

Having no value or merit;

contemptible

Shakespeare added the suffix to the Old English root *weorth* ("worthy")

3 Henry VI, The Two Gentlemen of Verona, Titus Andronicus, 1 Henry VI, 2 Henry VI

SKIM-MILK (n)

Milk with its cream removed

Shakespeare coined this compound 13

Love's Labour's Lost Activities

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

Example:

In Love's Labour's Lost, Longaville says,

"The mind shall banquet though the body pine."

He figuratively means, "I won't eat, I will only study."

Exercise:

In Act 4, Scene 3, Biron teaches
Dumain about love, saying...

"Never durst a poet touch a pen to write
Until his ink was tempered with love's sighs."



Write your own paraphrasing
of Biron's words in modern
day speech in the bubble
above.

Love's Labour's Lost Activities

Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production of *Love's Labour's Lost*. The review should include one paragraph each for:

Introduction – What did you watch, where and when, and maybe, why?

The script – Did you like the writing, the story, the characters? Why or why not?

The score - Did you like the music? Why or why not?

The acting – Did you believe and care about the characters as portrayed? Why or why not?

The design – Did you like the set, costume and light designs? Why or why not?

The staging – How did the director stage the violence? Was it effective?

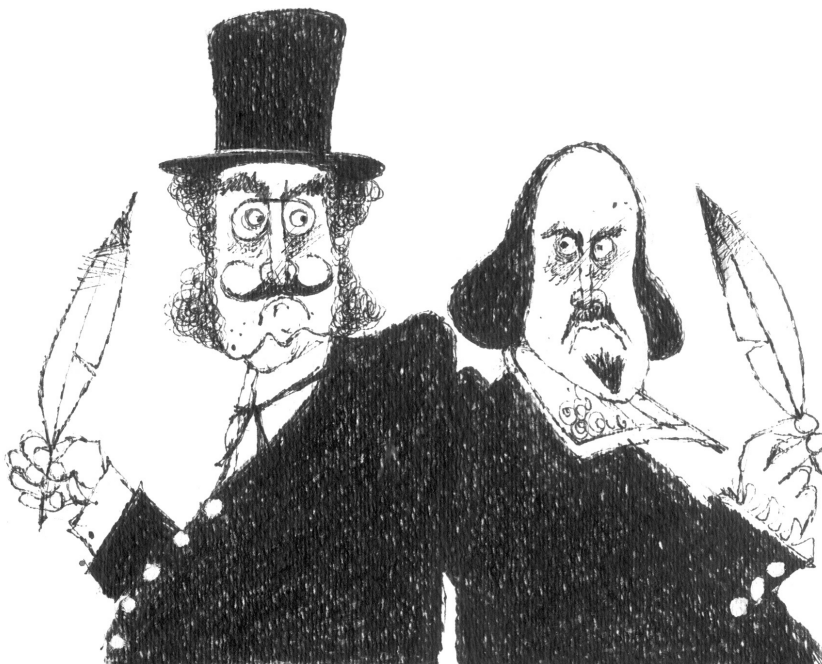
The audience – What ways did the audience respond to particular moments?

Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at: anneh@orlandoshakes.org

We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic | eHow.com http://www.ehow.com/how_2079002_become-theater-critic.html#ixzz1v9tEyMnc



Love's Labour's Lost

Discussion & Themes

DISCUSSION

1. What do you think the title means? What would happen to the meaning if you removed the apostrophes?
2. Discuss the nature of promise. When should you give your word and when should it be withheld? Give examples of circumstances where it would be correct to break your promise.
3. "War Reparations" is the polite term for "the spoils of war." Discuss the ethics of a victorious country demanding reparations. What can happen if this system backfires (ex. Post WWI Germany)? What happens if reparations are not demanded (ex. Post WWII Japan)? How can international peace and relations be best fostered?

THEMES

Love

Armado: If Drawing My Sword Against The
Humor Of Affection Would Deliver Me From The
Reprobate Thought Of It, I Would Take Desire Prisoner
And Ransom Him To Any French Courtier For A
New-Devised Curtsy. (1.2.59-63)

Education

Berowne: What Is The End Of Study, Let Me Know?
King: Why, That To Know Which Else We Should Not Know.
Berowne: Things Hid And Barred, You Mean, From Common Sense? (1.1.56-59)

Cunning And Cleverness

King: A Man In All The World's New Fashion Planted,
That Hath A Mint Of Phrases In His Brain;
One Who The Music Of His Own Vain Tongue
Doth Ravish Like Enchanting Harmony... (1.1.168-171)

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