



**GLOBE
EDUCATION**

ROMEO AND JULIET

TEACHERS' GUIDE TO TEACH SHAKESPEARE

INTRODUCTION

The following materials have been written to support the teaching of *Romeo and Juliet* to students aged 11-16. They are written for teachers to use as they are and also, of course, for teachers to adapt. The materials are presented in sequences but the selection and sequencing of ideas and resources will ultimately be for teachers to decide depending on their students and the focuses for their units of work.

Included in Teach Shakespeare are resources and guidance about differentiation strategies that are appropriate to different students' needs in terms of age, ability, experience as a speaker of English and familiarity with Shakespeare's plays. Activities can be adapted, abridged and extended where necessary and some guidance has been provided to support this process of personalising the resources for classroom use.

The materials in Teach Shakespeare link in numerous places to the other Globe resources listed in the bibliography. There is considerable crossover with the approaches used in the Globe Education Shakespeare textbook series and with Fiona Banks' book *Creative Shakespeare*. By presenting materials in what we hope is a coherent and easily navigable way, teachers will find much to structure their planning of learning experiences for their students, as well as plenty of scope to adapt, personalise and innovate. Finally a teacher glossary is included in this guide.

READING THE PLAY

These materials contain learning sequences and resources relating to every scene in the play. The scene-by-scene guide to Teach Shakespeare for *Romeo and Juliet* (see Appendix B, page 14) will direct teachers to activities that are relevant to particular scenes being studied. However, one element that is left very much for teachers to decide is how they will, on a lesson-by-lesson and week-by-week basis, plan for the class to read this substantial text. Classes will be working with different editions of the play and teachers will need to plan according to the following factors:

- students' strengths and needs as learners and, in particular, as readers.
- the time available and the frequency of lessons.
- previous experiences of reading Shakespeare.
- whether students have read or seen the play before.
- whether the class has seen or is going to see a production of the play.
- access to other versions of the play.
- whether it is intended that students focus on particular scenes.
- whether the play is being taught as part of a comparative study, etc.

In his book *Teaching Shakespeare*, Rex Gibson describes an approach to reading Shakespeare in class that encourages teachers and students to treat the work of literature they are studying not as a 'text for decipherment' but as a 'script for dramatic enactment'. 'A script,' he writes, 'declares that it is to be played with, explored, actively and imaginatively brought to life by acting out'. Gibson's book includes a wealth of ideas for actively reading and experiencing Shakespeare's plays in the classroom. Examples of activities Gibson recommends are:

- Learn a short passage, e.g. the first four lines of the play and work on presenting it dramatically in different ways.
- Be playful, e.g. choose to say everything twice, speak only vowels, speak sentences backwards, and consider the effects!
- Share out a speech by each punctuation mark
- Turn a soliloquy into a dialogue to emphasise the internal conversation.
- Create tableaux to physically enact imagery as the lines are read.
- Find the built in stage directions within the language and use them in a performance of a scene.
- Break the 'block of print' on the page down into 'sense units'. (Gibson defines a 'sense unit' as 'a section of language that comprises a thought, a coherent unit of dramatic language'.)

Many productions of Shakespeare's plays make cuts to the text and it is worth bearing in mind that a unit of work about *Romeo and Juliet* could be based around;

- an extract or extracts, or
- the whole uncut text, or
- extracts to which the teacher has made 'cuts', or
- the 'teacher's cut' version of the whole text.

READING THE PLAY

In her book *Creative Shakespeare*, Fiona Banks lists six principles for cutting text for a classroom activity:

- 1) Text should be cut specifically, in response to a particular learning objective and the needs of a group (age, ability, etc.) What we want to achieve through working with a piece of cut text is the key to deciding what to leave in and what to cut.
- 2) Keep the text that tells the story of the play. When creating cut text for an activity, look for meaning/s and ensure that the cut does not present a one-dimensional view of any characters (unless that is what you want to explore in the activity).
- 3) Wherever possible, preserve the rhythm of the text in the cut. Sometimes this is not possible and other demands, e.g. the length of the cut, or the amount of the scene that needs to be covered in a short number of lines, takes precedence. However, the rhythm is a key tool that we can use to access character and meaning, so it is important to keep it, if viable.
- 4) Do not be afraid to be brutal or to remove 'famous' or favourite lines. Once the cut has preserved story and rhythm, everything else is luxurious. There may be some fantastic lines or phrasing, but if they do not further the aim of the activity the cut is being created to serve, they can (sometimes regretfully) be lost.
- 5) Consider the desired length of your final cut. If you have a group that is new to Shakespeare, or finds it challenging, you may want a shorter cut than with a more experienced and confident group. Time will also be a factor. It is possible to achieve the same broad learning objective with cuts of different lengths and detail.
- 6) When the cut is finished, read it aloud to yourself. Any potential problems with storytelling, character and rhythm become more apparent when he hear the words, rather than read them.

USING TEACH SHAKESPEARE

1) There are two distinct areas within Teach Shakespeare for *Romeo and Juliet* Lesson Plans – a Key Stage 3 area (Ages 11 - 14) and a Key Stage 4/5 area (Ages 14 - 19). However teachers are encouraged to ‘mix and match’ as appropriate for the students they are teaching and the nature of the unit of work.

- In the Key Stage 3 area, you will find ideas and resources that are designed to get students actively involved in learning about *Romeo and Juliet* from the script on the page to the theatrical experience on the stage. These materials are broadly aimed at 11-14 year olds but could work for other age groups too. Ideas and resources taken from here could also form the basis for an introduction to *Romeo and Juliet* for older students or for any students who are relatively new to studying Shakespeare. They may also provide more appropriately paced and pitched materials for older students who are currently working at a lower level than some of their peers.

- In the Key Stage 4/5 area, you will find resources that explore *Romeo and Juliet* from some exciting new angles and are designed to take learning to new heights. These materials, broadly aimed at 14-18 year olds, revisit key scenes and principal characters in more depth. There are more materials devoted to themes and language here and the activities about Shakespeare’s sources, for example, go into more depth than the Key Stage 3 materials. There is more emphasis here on applying critical and analytical skills to the writing of essays and more exercises which support students in exploring and evaluating the significance of the play’s historical and social context.

Therefore, because of the way the materials have been written, it’s entirely possible that teachers might make use of materials from both sections in their planning for a single class.

2) Within both the Key Stage 3 and the Key Stage 4/5 areas, teachers will find resources organised into these five areas:

- **Text in Performance**
- **Language**
- **Character and Motivation**
- **Themes and Issues**
- **Historical and Social Context**

By clicking on these resources, teachers will be taken to a series of Lesson Plans linked to that subject. These are displayed in tabs at the top of the page, so that teachers can look at all the Lesson Plans relevant to this subject. (Please note that materials relating to the plot of the play will be found in the Key Stage 3 section, within the areas Text in Performance and Language. Materials relating to theatre in the time of Shakespeare can be found in the Key Stage 3 section, within the areas Text in Performance and Historical and Social Context.)

USING TEACH SHAKESPEARE

3) Each Lesson Plan is designed to represent at least an hour's worth of teaching material. These are organised into five distinct sections:

- **Prologue** – key learning question(s) and quick starter activities to orientate and enthuse students, to focus thinking and to provoke debate and enquiry
- **Enter the Players** – detailed descriptions of activities (with linked resources) to support exploration of the key learning questions through collaboration and participation (drama, speaking and listening tasks, group research and investigation tasks, creative brief tasks, etc.)
- **Asides** – margin boxes containing facts and quizzes as well as links to additional information, e.g. factsheets
- **Exeunt** – a pause for some structured reflection at the end of each learning episode including a suggested plenary activity
- **Epilogue** – ideas to embed and enhance learning through assessment tasks, homework assignments and additional extension ideas including links to other relevant sections of Teach Shakespeare

4) Generally speaking, each Lesson Plan – indeed each individual activity – could be selected by itself and incorporated into a unit of work as appropriate. Where two or more lessons are very closely connected (for example where the purpose of a sequence of lessons is wholly to prepare students for a specific assessment task), this has been clearly indicated within the materials. N.B. Assessment tasks are suggested throughout the materials and particularly at the end of learning sequences.

A NOTE ABOUT RESOURCES

Some of the links in the materials will recommend books or take you to relevant online sources on Teaching Shakespeare itself, as well as to other online resources at Shakespeare's Globe and some external websites. A full resource list of recommended books and websites is included later on in this guide for teachers.

There are also a number of downloadable resources included in Teach Shakespeare. There are two downloadable Student Booklets for this play, one for Key Stage 3 and one for Key Stage 4/5. The Shakespeare icon (see right) in the materials shows where there is a page in the appropriate Student Booklet that connects to that particular activity. Slide shows referred to in the Lesson Plans and other activities are available at the bottom of each page in the Downloads section. Links to other online materials, teacher sheets, sound files and video clips, etc. are also embedded in the Lesson Plans. Within the Student Booklets, there are pages that can be duplicated as required. For example, the 'Rehearsal Diary' is aimed primarily at Key Stage 3 students, give them somewhere to record their experiences of investigating a Shakespeare play using active rehearsal room approaches. The 'Revision Diary' is primarily aimed at Key Stage 4/5 students and gives them somewhere to record feedback (progress towards targets and new target areas) on written tasks.



It is hoped that the Student Booklet will be customised and added to in a variety of ways by both teacher and students. For this reason, the pages have not been numbered and in order to find a linked resource in the Student Booklet you will need to search by sub-heading and resource rather than by page number, e.g. 'Text in Performance' and 'Playing Romeo'. To navigate quickly through it, a Contents Page is provided; if you click on the section you'd like to go to (e.g. Text in Performance), it will automatically take you there. There are many places in the booklets where students are invited to make notes, annotate extracts and answer questions. Here are some additional suggestions for how the Student Booklet can be customised:

- duplicate the 'Rehearsal Diary' or 'Revision Diary' page as many times as necessary, so that students can create a lengthier document that includes their detailed and ongoing reflections on their experiences and progress
- insert students' additional work on loose-leaf pages where suggested and encourage students to compile finished and marked assessment pieces in the 'folio' sections at the end
- create additional character passport pages
- create a bespoke booklet using just the pages you require
- ask students to personalise their booklet by making their own customised front and back cover using the templates provided
- create additional pages for personalisation such as a graffiti wall or inspiration board

In some places, suggestions have been made as to where teachers might look for supplementary visual resources and how they might use them within the learning sequences. Examples include film stills, posters and covers, portraits and moving image media too.

‘CREATIVE EXPLORATION’

As you would expect, these materials have been inspired by the practical approaches familiar to many teachers and students who have attended workshops at Shakespeare’s Globe or run by Globe practitioners. The language used in the materials – ‘Prologue’, ‘Enter the Players’, ‘Exeunt’, etc. – should serve as a playful reminder that in director Bill Buckhurst’s words Shakespeare’s plays are “designed to be got up on their feet and explored as a piece of drama”.

Many references are made to activities and approaches from Fiona Bank’s book *Creative Shakespeare: the Globe Education Guide to Practical Shakespeare* (2013) in which she describes ‘the spirit of creative exploration found in the rehearsal room’ that Globe Education endeavours to bring into all of its education work. Hence the emphasis of these materials is very largely on personal interpretation, close reading, drama, discussion and on learning about the work of all the various theatre practitioners who contribute to the staging of a production at Shakespeare’s Globe.

CURRICULUM LINKS

The materials have not been written to be exclusively tailored to a particular curriculum or exam specification, and can be applied to a wide range of educational settings and systems. However, care has been taken to incorporate key curriculum features into the materials in order to make them as useful and relevant as possible in different contexts. There is a particular emphasis on equipping students with the knowledge, skills and experiences required for GCSE English Literature:

AO1: Read, understand and respond to texts Students should be able to: <ul style="list-style-type: none">- maintain a critical style and develop an informed personal response.- use textual references, including quotations, to support and illustrate interpretations. 35-40%
AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate 40-45%
AO3: Show understanding of the relationships between texts and the contexts in which they were written 15-20%
AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation 5%

In each specification as a whole, 20-25% of the marks should require candidates to show the abilities described in AO1, AO2 and AO3 through tasks which require them to make comparisons across texts.

Teachers of all English Literature specifications such as IGCSE and Common Core will find congruence with their assessment criteria and specifications in numerous places.

The Key Questions and Key Words that are set out in the Prologue and Exeunt sections of the materials provide a frame and focus for learning. These should assist teachers in browsing and identifying the materials most relevant to their needs.

PROGRESSION IN LEARNING ABOUT SHAKESPEARE

The following suggested learning objectives are taken from the 2008 Secondary National Strategy document *Shakespeare for all ages and stages*. It provides a helpful model for planning to support all students' progression in learning about Shakespeare year by year. What is reproduced here relates directly to Years 7-11, but by following the original link teachers will also find suggested focuses, objectives and lesson ideas for primary schools and post-16. The Teach Shakespeare materials support the objectives suggested here in a wide variety of ways, and this progression map can be of use in ensuring teachers are planning for the progression in both breadth and depth of students' Shakespeare studies:

Year 7

- To appreciate that Shakespeare's plays can be performed and interpreted in different ways
- To engage with some of the issues, themes and ideas in Shakespeare's plays and to appreciate the way they remain relevant in the 21st century

Year 8

- To understand how characters' actions reflect the social, historical and cultural contexts of Shakespeare's time
- To understand the cultural significance of Shakespeare and his place in our literary heritage

Year 9

- To understand how characters are developed during the course of a play
- To appreciate the dramatic conventions and linguistic qualities of scenes and understand their significance to the play as a whole

Year 10

- To make a confident, critical and personal response to a whole play, using close textual reference
- To understand the complexity of Shakespeare's characters and to make connections with other plays by Shakespeare

Year 11

- To understand the significance of the social, historical and cultural contexts of a Shakespeare play
- To appreciate the moral and philosophical significance of Shakespeare's plays and their relevance for a contemporary audience

APPENDIX A:

BIBLIOGRAPHY

It goes without saying that a resource list about Shakespeare can only hope to indicate a fraction of the resources that are available. This list mentions books, websites and other resources to which the materials in Teaching Shakespeare refer.

It is a deliberately eclectic list featuring everything from fun facts, retellings of the play and an app to lengthier and more scholarly works. Texts that have primarily been listed for teacher reference and inspiration could provide a quotation to provoke debate, a passage for guided reading or a research-based extension activity – so they have been listed together rather than under numerous different headings.

Recommended books and other printed materials

Fiona Banks, *Creative Shakespeare: The Globe Education Guide to Practical Shakespeare* (Bloomsbury, 2014)

David Bevington, *The Wide and Universal Theater: Shakespeare in Performance Then and Now* (University of Chicago Press, 2007)

Giles Block, *Shakespeare's Language* (Nick Hern Book, 2013)

Jim Bradbury, *Shakespeare and His Theatre* (Longman, 1975)

Anna Claybourne and Rebecca Treays, *The Usborne Internet-linked World of Shakespeare* (Usborne, 2005)

Anna Claybourne and Tom Morgan-Jones, *Romeo and Juliet: Short, Sharp Shakespeare Stories* (Wayland, 2015)

David and Ben Crystal, *Oxford Illustrated Shakespeare Dictionary* (2015)

Terry Deary, *Best Ever Shakespeare Stories* (Scholastic 2014), *Gruesome Guides: Stratford Upon-Avon* (2006) and *Wicked Words* (Scholastic, 2011)

Andrew Dickson, *The Rough Guide to Shakespeare* (Rough Guide, 2005)

Charles Dickson, *The Life and Adventures of Nicholas Nickleby* (Oxford World's Classics, 2008)

Dominic Dromgoole, *Will & Me: How Shakespeare Took Over My Life* (Penguin Books, 2007)

Leon Garfield, *Shakespeare Stories* (Gollancz, 1995)

Rex Gibson, *Teaching Shakespeare* (Cambridge, 1998)

Globe Education Shakespeare: Romeo and Juliet (Hodder)

Stephen Greenblatt, *Will in the World: How Shakespeare became Shakespeare* (Pimlico, 2005)

APPENDIX A:

BIBLIOGRAPHY

Stanley Hussey, *The English Language: Structure and Development* (Routledge, 1995)

Frank Kermode, *Shakespeare's Language* (Penguin Books, 2000)

Lois Leveen, *Juliet's Nurse* (Atria/Emily Bestler Books, 2014)

Ian McNeilly, *Teaching Resource Pack: Romeo and Juliet* (Classical Comics, 2014)

William Shakespeare and Clive Bryant, *Romeo and Juliet: The Graphic Novel - Quick Text*, *Romeo and Juliet: The Graphic Novel - Plain Text* and *Romeo and Juliet: The Graphic Novel Original Text* (Classical Comics, 2009)

Neil MacGregor, *Shakespeare's Restless World: An Unexpected History in Twenty Objects* (Penguin Books, 2014)

Jessica Swale, *Drama Games for Classrooms and Workshops* (Nick Hern Books, 2009)

Harriet Walter, *Macbeth* (Faber and Faber, 2002)

John Wain, from 'View Points' in *Twentieth Century Interpretations of Romeo and Juliet*. Ed. Douglas Cole (New Jersey: Prentice-Hall, Inc., 1970)

Stanley Wells et al, *The Shakespeare Book* (Dorling Kindersley, 2015)

APPENDIX A:

BIBLIOGRAPHY

***Romeo and Juliet* on DVD:**

Shakespeare's Globe *Romeo and Juliet* DVD (dir. Dominic Dromgoole, starring Ellie Kendrick and Adetomiwa Edun)

William Shakespeare's *Romeo and Juliet* (dir. Franco Zeffirelli, starring Olivia Hussey and Leonard Whiting)

Romeo + Juliet (dir. Baz Luhrmann, starring Clare Danes and Leonardo DiCaprio)

Recommended websites and other digital materials:

Absolute Shakespeare:

absoluteshakespeare.com

Bodleian First Folio Website:

shakespeare.bodleian.ox.ac.uk

British Library: Shakespeare in Quarto

bl.uk/treasures/shakespeare/homepage

British Library: Shakespeare's Original Pronunciation CD

Globe Education, *Playing Shakespeare with Deutsche Bank: Romeo and Juliet* microsite:

2011.playingshakespeare.org/index

No Sweat Shakespeare:

nosweatshakespeare.com

Shakespeare's Birthplace Trust facts page:

shakespeare.org.uk/FAQ

Shakespeare Concordances:

opensourceshakespeare.org

Shakespeare's Globe 360:

itunes.apple.com/gb/app/shakespeares-globe-360/id959985371?mt=8

Shakespeare's plays online:

theplays.org

APPENDIX B: A SCENE BY SCENE GUIDE TO THE MATERIALS

	Key Stage 3 Materials	Key Stage 4 Materials
Prologue	Them 1	Them 4
Act 1, Scene 1	Text 3; Lang 1; Lang 2; Lang 3; Char 1; Char 2; Char 3	Text 2; Text 7; Lang 2; Char 2; Char 3
Act 1, Scene 2	Lang 2	Text 7; Lang 2; Char 2; Char 3; Them 2
Act 1, Scene 3	Lang 3; Char 4	Text 7; Lang 6; Them 2
Act 1, Scene 4	-	Text 7; Lang 3; Char 2; Them 4
Act 1, Scene 5	Text 3; Char 2; Them 1; Them 3	Text 7; Lang 1; Lang 3; Char 3; Them 5
Act 2, Scene 1	-	Char 2
Act 2, Scene 2	Lang 1; Lang 2; Lang 3; Them 1; Them 3	Lang 1; Lang 2; Lang 3
Act 2, Scene 3	-	Char 1
Act 2, Scene 4	Lang 3	Char 2
Act 2, Scene 5	Lang 3	Char 1
Act 2, Scene 6	-	Lang 3; Char 1; Them 3
Act 3, Scene 1	Lang 1; Lang 2; Lang 3; Char 2; Char 3; Them 2	Text 2; Lang 2; Char 2; Char 3; Them 5; Them 6
Act 3, Scene 2	-	Lang 2; Lang 3; Them 3
Act 3, Scene 3	Lang 2; Lang 3	Lang 5
Act 3, Scene 4	Char 2	Lang 5; Them 2
Act 3, Scene 5	Lang 1; Lang 3; Char 2; Char 4; Them 3	Lang 2; Lang 3; Lang 4; Them 2; Them 3
Act 4, Scene 1	Char 4	Lang 5; Them 3
Act 4, Scene 2	-	Them 2
Act 4, Scene 3	-	Lang 4; Them 2
Act 4, Scene 4	Lang 3; Char 2	Char 1
Act 4, Scene 5	Lang 3; Char 2	Lang 2; Lang 5; Them 1
Act 5, Scene 1	Text 3	Cont 2
Act 5, Scene 2	-	Char 1; Them 3
Act 5, Scene 3	Char 2	Text 2; Text 3; Text 4; Text 5; Lang 5; Them 3

APPENDIX C:

TEACHER'S GLOSSARY

<i>alliteration</i>	the repetition of the same, or similar, consonant sounds, usually on the first syllables of the words
<i>antithesis</i>	the contrast of ideas or words in a balanced or parallel construction
<i>archetypes</i>	typical examples of a person or thing – Fiona Banks writes in <i>Creative Shakespeare</i> about Glynn MacDonald's exploration with Globe actors of the key archetypes of Sovereign, Warrior, Carer and Trickster
<i>aside</i>	when a character speaks and some or all of the characters can't hear
<i>assonance</i>	the repetition of vowel sounds in neighbouring syllables
<i>attic</i>	the roofed space above the stage where sound effects are created. It is from the attic that the actors would be lowered through the trap door onto the stage. It is also used as a rehearsal space, and to store props
<i>blank verse</i>	a line of iambic pentameter that ends on an unrhymed or 'blank' syllable and gives the words a rhythm similar to a heartbeat. It is often used to express serious and sincere emotions
<i>caesura</i>	a break or pause in the middle a line of verse, marked by punctuation
<i>calligram</i>	a word or text in which the letters have been formed or decorated to represent the word or words' meaning
<i>choral reading</i>	ensemble speaking of a poem or dramatic work by a group, often making use of different vocal effects such as combinations of voices, variations in volume, tempo, tone, etc.
<i>choreography</i>	planned movements to music. Each production has a dedicated choreographer who helps to develop dances, jigs, or any other types of movement performed in the play
<i>compound word</i>	two words that have been joined together often by a hyphen
<i>concordance</i>	a list of words from a text giving the context of where those words are found within the text
<i>conscience alley</i>	an exploratory rehearsal technique when a group makes a tunnel of two contrasting thoughts for a character to travel through, representing a character's conflicting thoughts at a decisive moment in the text
<i>couplet</i>	a pair of verse lines that usually rhyme
<i>cue-script</i>	all the lines and cue words for a particular character in a particular section of a play
<i>cuts</i>	for many reasons, a director may choose not to use a text in its entirety. The lines removed from the play are known as the cuts

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TEACHER'S GLOSSARY

<i>designer</i>	the person responsible for the overall look of the production, from the set right through to the make-up. At the Globe, set design is often kept to a minimum because the painting on the front of the tiring house (the frons scenae) cannot be changed. Designers can use different floor coverings, curtains across the frons scenae, or design various props, but the stage crew must be able to change the set in one hour because there are two different performances each day
<i>director</i>	the person in overall artistic control of the production
<i>dictogloss</i>	'a classroom dictation activity where learners are required to reconstruct a short text by listening and noting down key words, which are then used as a base for reconstruction' – British Council
<i>discovery space</i>	the space in the central opening which can be hidden by curtains that are pulled away to 'discover' a surprise event, object or moment, such as Ferdinand and Miranda playing chess in <i>The Tempest</i> . It is big enough to hold a bed and several actors or a small cast making up an army
<i>dramatic irony</i>	this is when the audience of a play know crucial information that the characters onstage do not know
<i>duologue</i>	a play or part of a play with parts for only two actors
<i>enjambment</i>	when a sentence runs from one line of verse to the next, with no punctuation or pause sometimes called a 'run-on line'
<i>epithet</i>	adjective or phrase regarded as a summing up of a character's nature
<i>feminine ending</i>	a line of verse which ends on an unstressed syllable; this syllable is usually not counted as one of the ten syllables of the lines
<i>folio</i>	a book made up of printed sheets that have been folded in half, to make four pages. Folio editions of Shakespeare's plays contains all 36 of his plays plus his other printed works. Shakespeare's own Quartos (see below), acting versions of the plays (cue scripts) and printed Quarto editions were combined by editors to create the text of the first folio edition (printed in 1623). However there are often many differences between the Folio and Quarto editions
<i>foot</i>	the basic unit for describing metre, usually consisting of a certain number and combination of stressed and unstressed syllables. Say 'today' out loud. Notice that you say 'to-DAY' not 'TO-day'. The first syllable is unaccented, the second accented. An unaccented syllable, followed by an accented one, is an example of one kind of foot, the one called iamb. So the word 'today' is an example of one iambic foot
<i>frons scenae</i>	the back walls of the Globe stage that is decorated with mythological symbols and figures, and is often draped in hangings

APPENDIX C:

TEACHER'S GLOSSARY

<i>genre</i>	a style or category of art or literature. Shakespeare's plays have been traditionally classed as one of three main genres – tragedies, histories and comedies. The First Folio of 1623 classified Shakespeare's plays in this way
<i>groundlings</i>	at the Globe, the stage is surrounded by a yard where spectators can stand to watch the performance. These spectators are known as groundlings. The groundlings have the best view of the Heavens
<i>headshot</i>	a photographic portrait used within the casting process
<i>heavens</i>	the roof over the Globe stage, painted with stars, moons, and signs of the zodiac. This image reflects the Renaissance belief in the influence of the movements of the stars upon the world below
<i>hell</i>	the area underneath the stage where the stage trap door leads. It might be used for graveyard scenes by Shakespeare's company, as a tomb or a place from where devils or witches appear
<i>hot-seating</i>	a drama technique for exploring character and motivation in which one or more people answer questions in role as a particular character
<i>hyperbole</i>	a description which exaggerates, by using extremes of language
<i>iambic pentameter</i>	a line of verse that contains ten syllables where every second beat is accented or stressed. If you read this line, the emphasis falls on every second syllable: "Right glad I am he was not at this fray"
<i>imagery</i>	figurative or vivid language which is used to evoke imaginative or emotional responses. It is a very general term, and includes more specific examples such as metaphors, similes and symbols
<i>improvisation</i>	a scene or idea explored through performance but without script or preparation. Often used as a rehearsal technique to explore character, motivation, and plot
<i>jig</i>	this combines song, dance and game and was often performed at the end of the play in Shakespeare's time as a way of bringing together the players and audience
<i>metaphor</i>	a substitution of an object or idea for another by stating one is the other, usually to show that they share one specific quality or feature
<i>metre</i>	the basic rhythmic structure of a line of poetry
<i>mini-saga</i>	a short piece of writing containing exactly fifty words
<i>monologue</i>	a play or part of a play with only one speaking part
<i>moodboard</i>	an arrangement of images and ideas designed to represent and communicate the director's vision in terms of setting and staging a new production

APPENDIX C:

TEACHER'S GLOSSARY

<i>motif</i>	a dominant or recurring image or idea in a work of literature
<i>movement work</i>	each day the actors have movement classes. They will be encouraged to develop an awareness of their bodies and to explore how they can be used to communicate essential information about character and the story of the play to the audience. Actors will also think about movement with specific reference to the Globe Stage
<i>musicians' gallery</i>	the balcony above the main playing space
<i>off the book</i>	the term used to describe the point at which actors have learnt their lines and no longer need to read from the script
<i>onomatopoeia</i>	a word that sounds like what it is describing
<i>original practices</i>	this is a term used to describe a production that explores methods used in Elizabethan or Jacobean theatre
<i>oxymoron</i>	a word or phrase made up of two opposites
<i>paradox</i>	something that seems to be impossible to understand because it appears to contradict itself
<i>personification</i>	a description of an object as if it is a person by giving it human characteristics
<i>prompt copy</i>	the cue script. Cuts are marked in pencil, just in case the lines are re-instated. The deputy stage manager will write all the actors' movements in it, and use it to prompt in rehearsal. This is also sometimes referred to as 'the book'
<i>props</i>	abbreviation of 'properties' or items required during a scene that can be carried on and off. 'Rehearsal props' are used before the actual performance to help actors become accustomed to using their props on stage, and to prevent the performance props from becoming lost or damaged
<i>quarto</i>	book made from printed sheets that have been folded in half twice to make eight pages. Many of Shakespeare's plays were printed individually in Quarto form and such editions are sometimes referred to as first and second Quartos or the first and second editions. The Good Quartos are those that used Shakespeare's own play scripts as their source
<i>read through</i>	the initial reading of the play by the company. The actors usually, but not always, sit in a circle and read the play from beginning to end. This marks the start of the rehearsal process
<i>pronoun</i>	a word that takes the place of a noun, e.g. (I, me, he, she, herself, you, it, etc.)
<i>prose</i>	writing that is grammatical and flows like speech
<i>pun</i>	a form of word play that suggests more than one meaning for humorous or rhetorical effect

APPENDIX C:

TEACHER'S GLOSSARY

<i>repetition</i>	the use of the same word or phrase twice or more to add emphasis
<i>rhyme</i>	when two or more words or phrases contain an identical or similar sound, particularly noticeable at the end of a line
<i>rhythm</i>	this is the word used to describe the pattern of stressed and unstressed syllables found in both verse and prose. Different lines of verse can have the same metre but a different rhythm. In this example of prose we can see how words are stressed in a less regular way than they would be in blank verse; this rhythm can give us clues about the emotional state of the characters
<i>sense unit</i>	'a section of language that comprises a thought, a coherent unit of dramatic language' (Rex Gibson)
<i>simile</i>	a comparison between two objects or ideas using 'like' or 'as', usually to show that they share similar characteristics
<i>soliloquy</i>	when a character in a dramatic work speaks at length to himself or herself, sharing their innermost thoughts with the audience
<i>sonnet</i>	a 14-line poem in iambic pentameter following a rhyme scheme – often ababdcdefefgg
<i>stage manager</i>	the stage manager is the person in charge behind the stage, coordinating the actors and the stage management team. They are present at all rehearsals, responsible for keeping 'the book' and for organising actors' calls for the following day. At the Globe, there can be up to four stage managers per production
<i>symbol</i>	a physical object, character or colour which represents an idea or abstract concept
<i>tableaux</i>	when people create still images to represent a moment from a story (also known as 'freeze-frames' or 'still image')
<i>text work</i>	this is the part of the rehearsal process where the actors can work with a specialist in order to fully understand the text
<i>technical rehearsal</i>	the first rehearsal where all the different parts of the production are brought together. The musicians perform live for the first time and the actors are in full costumes and use their performance props. All the sound cues are tested, at theatres other than the Globe lighting cues will be tested as well. The technical rehearsal is lengthy, often taking place over several days, as it will stop and start repeatedly
<i>thought tracking</i>	when the person playing a character speaks about what they are thinking at various points in a speech or scene
<i>tiring house</i>	the building at the back of the Globe stage where the actors wait when they are not on stage (where they retire), and also where they change their costumes (their attire). During a performance, the tiring house staff can consist of two production stage managers, two technical stage managers and people from the wigs, props (design), and wardrobe departments

APPENDIX C:

TEACHER'S GLOSSARY

<i>traps</i>	literally, trap doors. At the Globe, there is one in the floor of the stage and one in the Heavens from which actors can be raised up or lowered onto the stage
<i>verse</i>	a body of writing divided from other lines into a separate group. Shakespeare uses a type of verse called 'blank verse', which is a line of iambic pentameter that ends on an unrhymed or 'blank' syllable and gives the words a rhythm similar to a heartbeat. It is often used to express serious and sincere emotions
<i>voice work</i>	each day, the actors have voice classes. On the most basic level this helps them to strengthen and develop their voices. The specialist will also help them to develop any accents they have to use, and to convey a sense of their character through their speech
<i>warm up</i>	set of physical and vocal exercises used by the actors to relax, focus, and prepare their bodies and voices before a performance
<i>yard</i>	the open area, without seats, at the centre of the Globe Theatre, directly in front of the stage. Up to 700 people can stand in the yard to watch a performance. These members of the audience are referred to as 'groundlings'