Dear Teachers and Students:

We are excited to have you spend time with us for our production of *Two Noble Kinsmen!* First published in 1634, *The Two Noble Kinsmen* is Shakespeare’s final piece of writing to be published, co-written with John Fletcher. It is a tragicomedy about two knightly cousins and their change from friend to foe when they fall in love with the same woman. The play’s themes include valor, love, honesty, friendship, and fate. The Oregon Shakespeare Festival has decided that this play, along with all 39 of Shakespeare’s plays, will be translated into modern English as a companion text for performances, workshops, and classrooms. Our production is of the new, translated script, written by Dr. Tim Slover. This Educational Packet is designed to:

- Enrich students’ enjoyment and understanding of the play
- Navigate students through the process of translating and adapting a classic text
- Provide discussion ideas, activities, background information, and further reading that will best prepare students for the production
- Illustrate how language has changed and influenced theatre and literature
- Celebrate Shakespeare as a playwright and historian in both written and theatrical form.

In this Educational Packet, you will find: information about the organizations involved in the production; historical and background information on the play and playwrights; in-class activities for group and individual work; questions to think about before and after the play; and further resources for students and teachers to use. We hope you and your students will thoroughly enjoy our workshop, and we look forward to seeing you at the performance!

Sincerely,

*TTNK* Cast

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**The Two Noble Kinsmen**

*By William Shakespeare and John Fletcher*

*A Translation by Tim Slover*

*Commissioned by the Oregon Shakespeare Festival*

*In Collaboration with the University of Utah*

*Directed by Randy Reyes*

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**The Cast**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brandt Garber</td>
<td>Arcite</td>
</tr>
<tr>
<td>Dominic Zappala</td>
<td>Palamon</td>
</tr>
<tr>
<td>Joshua Wood</td>
<td>Theseus</td>
</tr>
<tr>
<td>Kelsey June Jensen</td>
<td>Pirithous</td>
</tr>
<tr>
<td>Monica Goff</td>
<td>Hippolyta</td>
</tr>
<tr>
<td>Ashley Ramos</td>
<td>Emilia</td>
</tr>
<tr>
<td>Josh Joles</td>
<td>Jailer</td>
</tr>
<tr>
<td>Kali Scott</td>
<td>Jailer’s Daughter</td>
</tr>
<tr>
<td>Coltyn Giltner</td>
<td>Woer / Various</td>
</tr>
<tr>
<td>Greg Carver</td>
<td>Valerius / Jailer’s Brother / Various</td>
</tr>
<tr>
<td>PJ Volk</td>
<td>Schoolmaster / Various</td>
</tr>
<tr>
<td>Nate Yerke</td>
<td>1st Countryman / Various</td>
</tr>
<tr>
<td>Andy Harrison</td>
<td>2nd Countryman / Doctor / Various</td>
</tr>
<tr>
<td>Devin Rey Barney</td>
<td>3rd Countryman / Various</td>
</tr>
<tr>
<td>Savannah Moffat</td>
<td>Nell / Various</td>
</tr>
<tr>
<td>Gavin Yehle</td>
<td>Herald / Various</td>
</tr>
<tr>
<td>Katryna Williams</td>
<td>1st Queen / Various</td>
</tr>
<tr>
<td>Mikki Reeve</td>
<td>2nd Queen / Various</td>
</tr>
<tr>
<td>Ashley Patlan</td>
<td>3rd Queen / Various</td>
</tr>
<tr>
<td>Jessica Sproge</td>
<td>Woman / Attendant / Various</td>
</tr>
</tbody>
</table>

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The Oregon Shakespeare Festival | University of Utah Department of Theatre
The Creative Team

Director | Randy Reyes
Department Chair | Gage Williams
Production Manager | Barb Sturgis
Executive Secretary | Megan Whittaker
Stage Manager | Martin C. Alcocer
Assistant Stage Manager | Allison Harkness
Costume Design | Amanda Andrews
Assistant Costume Design | Lauren Jackson
Technical Director | Kyle Becker
Assistant Tech Director/Set Design | Halle Rasmussen
Set Design | Zoe Cathryn Fetters
Dramaturg | Alex Vermillion
Prop Design | Arika Schockmel
Hair/Make-Up Design | Lesli Spencer
Lighting Design | Jesse Portillo
Marketing / Comm. Coordinator | Josiane Duboi
Sound Design | Jen Jackson

Theatre Etiquette

Young audience members create the best kind of audience because they bring energy, excitement, and sincerity to the show. That said, it is always important to remember theatre etiquette. We want our actors to be able to provide the best show possible, and one way they can do this is if you give them as much respect as they give to you. Here are some easy guidelines to follow:

**Before the Performance:**
- Please turn off your cell phones and/or any other electronic devices! They are distracting for the actors and audience members around you.
- Leave all food and drinks outside of the theatre or dispose of them.
- Spit out your gum.
- Visit the restroom before the performance begins: trust me, you’ll thank yourself later.

**During the Performance**
- Remain seated until intermission and the end of the show unless there is an emergency.
- Do not speak during the performance—you don’t want to miss anything and neither do your neighbors!
- Do not kick or put your feet on the back of the chairs in front of you.

And most of all:
- Laugh and clap and enjoy the performance! The more energy you give the actors, the more they’ll give you! You are just as important to the performance as the actors are. Respect everyone around you and have fun!
The Play on! Project

OSF has commissioned 36 playwrights, each paired with a dramaturg to translate 39 plays attributed to Shakespeare into modern English. By seeking out a diverse set of playwrights (half are writers of color and half are women), OSF hopes to bring fresh voices and perspectives into the rigorous work of translation. Each playwright is asked to put the same pressure and rigor into the language as Shakespeare did, keeping in mind the meter, rhythm, metaphor, image, rhyme, rhetoric, and emotional content of each play. Our mission is to have 39 unique side-by-side companion translations of Shakespeare’s plays that are both readable and performable. For *The Two Noble Kinsmen*, OSF has joined with The University of Utah Theatre Department. This translation was written by Dr. Tim Slover of the department and dramaturged by Dr. Martine Kei Green-Rogers and Alex N. Vermillion. We hope to raise the level of accessibility and love of the Bard’s great stories for modern audiences and younger generations.

The Oregon Shakespeare Festival

The Oregon Shakespeare Festival, located in Ashland, OR, is a professional theatre founded in 1935. It has two indoor stages and an outdoor theatre. OSF offers 11 different plays throughout the season, including roughly three or four Shakespeare plays. Some of these plays include classics, while others are contemporary work and/or world premieres.
SYNOPSIS

Act I: Athenians are gathered to celebrate the marriage between Theseus and Hippolyta, but are interrupted by three widowed Queens who beg Theseus to avenge their husbands’ deaths. Creon, the now tyrant King of Thebes, has murdered the Queens’ husbands and sieged the city, leaving the dead without burial rights. Theseus reluctantly agrees to help avenge their deaths, putting his wedding on hold until the battle is over. Meanwhile, in Thebes, Arcite and Palamon—two noble cousins—are debating whether they should stay and fight for their city under their tyrannical uncle, or if they should abandon honor and run. They decide on honor, and it is in battle that Theseus sees the cousins fight nobly. In Athens, Emilia tells her sister, Hippolyta, about her vow to never marry, believing that friendship outweighs romantic love. Arcite and Palamon are captured and taken to a prison, where the Jailer and his Daughter watch over them. The Three Queens thank Theseus for his decision to avenge their deaths and they give funeral rights to their husbands.

Act II: At the prison, the Jailer and his Daughter discuss her future marriage to the Wooer, but she has taken affection to their prisoner, Palamon. Palamon and Arcite, in their cell, talk back and forth about their misfortune of being captured, but how happy they are to be together. They are quite happy, actually, until Palamon sees fair Emilia through the cell window and immediately falls in love. Arcite looks after him and falls in love as well. The cousins, newly passioned for Emilia, denounce their friendship and vow to kill the other for her hand. Amidst their quarrel, the Jailer frees Arcite, saying he is banished from Athens. Palamon is to stay a prisoner. Arcite, newly freed but banished from the kingdom, devises a disguise as a peasant so that he may enter the kingdom unnoticeably. He competes in the country games to try and win Emilia’s affection. Meanwhile, the Jailer’s Daughter commits to setting Palamon free in hopes that he will love her in exchange for his freedom. Back in the kingdom, Arcite has won the games and Theseus appoints him to be Emilia’s right-hand body guard. During the games, the Jailer’s Daughter has set Palamon free—but things don’t go quite as well as she hoped. Palamon ran off without her, and now—a convicted criminal—she decides to follow Palamon wherever he may go, regardless of what happens to her.
Act III: The Athenians celebrate May and collect flowers for the marriage ceremony for Theseus and Hippolyta. While Arcite is off finding his own flowers for the ceremony, Palamon—looking wild and starved—jumps out of a bush and verbally attacks his cousin for loving the woman he saw and loved first. He tries to fight Arcite, but is too weak. Arcite offers to bring him nourishment, a weapon, and armor that very evening so that Palamon and Arcite may fight fairly. The cousins agree and Arcite leaves for the kingdom once more. The Jailer’s Daughter, now alone during nightfall, begins to go mad and starts seeing her first apparitions. Arcite finds Palamon once more, this time bringing weapons and food. The two men sit as Palamon eats and they tell stories of their youth. However, the discussion quickly turns to quarrel over Emilia. The cousins part with a promise that the next time they see one another that it will be the last. The Jailer’s Daughter, meanwhile, has completely gone mad. She runs into a group of Countrymen and their Schoolmaster, who are all getting ready to perform a Morris dance for the Duke and his bride in hopes of making money. The troupe, who were missing one Countrywoman, bring in the Daughter as their fifth dancer. Theseus and his troupe come across them, watch them perform, and reward them graciously. Nearby, the cousins have met for the last time and are sword fighting—but only until Theseus and his men break them up for fighting without a permit (which is strictly against Athenian law). Theseus orders for their immediate executions, but gracious Emilia, Hippolyta, and Pirithous all beg Theseus to spare their lives and find another form of punishment. Theseus decrees the cousins will find three knights each to bring back to Athens and it is the n when the cousins shall fight for the hand of Emilia. The loser and his group will receive instant death; the winner marries Emilia.

Act IV: The Jailer is worried about his Daughter’s disappearance and that the Duke will punish him for losing Palamon, but his friends ensure that he has been pardoned by Theseus and that his Daughter should be back in no time. The Wooer rushes in to tell the Jailer that he has seen his Daughter—in a lake, alone, singing love and death songs to herself—and that she is nearly home. The Jailer’s Brother brings his Daughter in. Still mad and delusional, she fails to recognize her own father and believes they are on a giant ship. The others play along. Meanwhile, in the kingdom, Emilia has been going a bit mad herself, struggling to choose which man she will marry—and which man should die from that very choice. Unable to choose, she prays to Diana, the virgin Goddess, to allow her to stay her priest, unmarried, and let the two men live. Her prayers are interrupted by the news that Palamon and Arcite are back in the city. Back at the prison, the Jailer has brought a Doctor to restore his Daughter’s sanity. The Doctor says she is suffering from “erotomania.” His solution is to have the Wooer pretend to be Palamon to have her fall in love with him. If this works, her wits will be restored and she’ll be happily married.
Act V: The battle is about to begin. Before they commence, Palamon, Arcite, and Emilia speak to their preferred god or goddess in hopes that fate will be on their side. Arcite prays to Mars, the god of war, that he’ll win the battle. Palamon prays to Venus, the goddess of love, that he will win Emilia’s hand. And Emilia prays to Diana, that neither men will kill one another and, once more, that she might stay a chaste woman. Meanwhile, at the prison, the Daughter—believing the Wooer to be Palamon—agrees to marry him and slowly regains her wits. At the battle, Emilia refuses to watch the men fight and stays outside the walls, asking one of her waiting women to tell her the action. By the end, shouts of “Arcite!” are heard, and Emilia is met by Theseus, Hippolyta, Pirithous, and her soon-to-be husband, Arcite. Palamon is sentenced to immediate death; however, just before the executioner kills Palamon and his knights, a Messenger rushes on with Pirithous, both shouting “Hold!” Pirithous explains that, in a tragic misfortune, triumphant Arcite on his horse was headed back to the castle when suddenly the horse, spooked, reared up and fell backwards on top of Arcite, where he fell, mortally wounded. Men bring Arcite in, followed by Emilia. With a few last, loving words towards his cousin, Arcite dies, and Palamon is given the hand of Emilia. Theseus ends the act with acknowledging the gods, whom gave each man exactly what he asked for: Success in battle to Arcite and the hand of Emilia to Palamon.
MEET THE WRITERS

William Shakespeare

*The Two Noble Kinsmen* is the very last piece of writing by Shakespeare (that we know of) that has been published. This play is written three years before his death. Many historians and theorists agree that Shakespeare wrote the beginning of Act I, Act II, Act III, and the majority of Act V. Shakespeare’s contributions to the play are interestingly focused on the gods, death, and war.

Shakespeare was born into a low-class, Catholic family in Stratford-Upon-Avon in 1564. Shakespeare began his education around the age of six or seven at the Stratford grammar school, where his literary training would have focused on the classic Latin authors—Seneca, Cicero, Ovid, Virgil, and Horace.

By the time his first play, *Henry VI* (1590-2) was produced, he was an established and respected playwright. There is a large possibility that he was recruited by the Leicester’s or Queen’s men after seeing his plays produced at the court of Queen Elizabeth. After a reclusive couple of years due to the plague, Shakespeare returned to the theatre in 1594 as the leading member of the Lord Chamberlain’s Men. In 1599, they bought the Globe theatre, of which Shakespeare had the ownership of for 17 years. For eight years, he was the housekeeper for his company’s second theatre, The Blackfriars.

William Shakespeare died of unknown causes in 1616. He was 52 years old. He was buried in the chancel of Holy Trinity Church in Stratford, Warwickshire.

John Fletcher

At the time of *The Two Noble Kinsmen*, Fletcher was early in his career with most of his work being contributions with co-authors. Being an early playwright, he was full of comedy and lacked much life-experience. Historians and scholars generally agree that Fletcher wrote the Prologue and Epilogue, and most of Act II, III, and IV. His portion of the play is mainly focused on youthful comedy and romance.

Fletcher was born into a wealthy, religious family on December 20, 1579 in Rye, Sussex, England. His father was the minister of the parish in which he was born. His family’s wealth and fame led him to attend Corpus Christi College, Cambridge, as a pensioner at age 12. At 14, he became a Bible clerk.

In his later life, Fletcher collaborated heavily with Francis Beaumont in 1607 for the Children of the Queen’s Revels, then later for the King’s Men at the Globe and Blackfriars Theatre. Together, Beaumont and Fletcher created their own folio of 53 plays. Between his solo works and collaborated works (alongside authors such as Massinger, Jonson, and Shakespeare), he had written a total of 55 plays in his life.

John Fletcher died on August 29, 1625 in London having caught the plague. An interesting piece of gossip: The antiquarian, John Aubrey, claims that Fletcher lingered in the city to be measured for clothes rather than making his escape into the country. Sometimes, it really does kill to be beautiful.
PLACE: Ancient Athens / Thebes

Time in the play: Approximately 292 BC. The Siege of Thebes is an actual historical event that occurred in 292 BC, when the citizens of Thebes, led by Peisis of Thespiae, revolted against King Demetrius Poliocretes I of Macedon. Thebans had been fighting—and losing—at war with Macedonians and Athenians since 246 BC, where Philip II of Macedon had become a tyrant. By 291 BCE, Thebes fell. In *The Two Noble Kinsmen*, Theseus fights at Thebes to avenge the three kings’ deaths after the Three Queens beg the Athenians for help. It is in Thebes, after Theseus defeats Creon, where he finds Palamon and Arcite.

GODS & GODDESSES

APOLLO – God of the sun
ATHENA – Goddess of wisdom and learning
BELLOGNA – Goddess of war
CUPID – God of love, son of Venus
DIANA – Goddess of the moon, chastity and hunting
FORTUNE – Goddess of time, of the Wheel of Life
HERCULES – Son of Zeus, demigod
HYMEN – God of marriage
JOVE – God of the sky, thunder
JUNO – Supreme Goddess, wife of Jove
MARS – God of war
NEPTUNE – God of the sea
PHOEBUS – God of the sun
VENUS – Goddess of love and beauty
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**TRANSLATING THE TEXT**

“New” Writing from Old

The Play on! project follows the path of the Bard himself, who strove to keep old stories alive—which he did through translating and adapting historic texts. *The Two Noble Kinsmen* is one of these many adaptations. By the late 15th and early 16th centuries, Old English would have been as incomprehensible to Chaucer as Middle English is to us. By reading and understanding Shakespeare’s texts, we can study the originals stories.

The original story of *The Two Noble Kinsmen* comes from Giovanni Boccaccio’s *Teseida delle Nozze d’Emilia*, or *The Theseid, Concerning the Nuptial of Emily* (1340), an epic poem written in reference to the historic Siege of Thebes in 292 BC. Between 1380 and 1392, Geoffrey Chaucer began writing his *Canterbury Tales*, which he finished writing in 1400. In the *Tales* is Chaucer’s retelling of Boccaccio’s epic poem, “The Knight’s Tale,” the first story in the novel. It is entirely possible the co-authors referenced both while writing *The Two Noble Kinsmen*, but scholarship and criticism have led many to agree that Shakespeare and Fletcher’s characters more closely resemble those of Chaucer’s “Knight’s Tale.”

**CHANGES IN THE ENGLISH LANGUAGE:**

The Norman Conquest of 1066 started the change from Old English to Middle English. William the Conqueror (later William I of England) invaded the island of Britain from France, defeated his opponents, and distributed Anglo-Saxon property to the conquering Normans who spoke a dialect of French with German influences: Norman French—the language of nobility of England for over 300 years. Middle English was a result of the gained 10,000 French words and loss of 85% Anglo-Saxon after the invasion. Eventually, English emerged as the language of nobility of England for over 300 years. Middle English was a result of the gained 10,000 French words and loss of 85% Anglo-Saxon after the invasion. Eventually, English emerged as the language of England. There were many reasons for this, including:

a) The French began viewing themselves as English when King John lost the French part of Normandy.
b) The Hundred Year War branded French as the enemy’s language.
c) The Black Death killed many Latin-speaking clergy.
d) The English-speaking labor merchant class grew.

In 1362, the Statue of Pleading law made English the official court language, and by 1385, English was the official language of instruction in schools.
WAS THERE A FIRST PRODUCTION OF THE TWO NOBLE KINSMEN?

Though we have evidence enough to support that play was written in 1612-3, not much can be said for when or even if the play was first performed during Shakespeare and/or Fletcher’s lifetime. Some clues hint to a production between 1624-32, when actors of that time were mentioned in the printed script of the play (1634). The other piece of evidence is from the James’s Revels Office, where a piece of scrap paper lists the play. This has been dated to 1619, but this is evidence the play was considered, not necessarily performed, for Court that year.

BLACKFRIARS STAGING

Because the play is believed to have been written in 1613 (either after or during the burning of the Globe) the play must have been one of the few King’s Men plays to have been written specifically for the Blackfriars. This theatre would have been excellent for classical staging and provided the two-story tiring house with room for a center stage which is what Act 5 Scene 1 calls for. It also allowed for the illusion of separate spaces, such as when, from the prison, Arcite and Palamon first see Emilia and her Woman in the garden; the scene requires a separation of space, meaning the four could have been divided by split levels of the theatre.
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**MORRIS DANCING**

The Morris Dance scene in Act III Scene v is believed to be an adaptation by Fletcher of Beaumont’s *Masque of the Inner Temple and Gray’s Inn*. They became popular amongst the Tudor playwrights, and the dance was common court entertainment. Dancers wore colorful costumes with pendant sleeves and attached bells. Because lower classes could not attend court dances, their interaction with Morris Dancing was from the theatre. Dances became attached to village festivities, such as the Maypole dance, which dates to the English pagan era. Dancers would dance in a circle holding a colored ribbon attached to a central pole.

**Translations of the Latin**

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Proh deum! Medius fidius!</em></td>
<td>By God! Jupiter help me!</td>
</tr>
<tr>
<td><em>Studenti</em></td>
<td>Students</td>
</tr>
<tr>
<td><em>Quo usque tandem!</em>?</td>
<td>How long...!? (Give me patience!)</td>
</tr>
<tr>
<td><em>Fatuus</em></td>
<td>Foolish</td>
</tr>
<tr>
<td><em>Dii boni!</em></td>
<td>Good Gods!</td>
</tr>
<tr>
<td><em>Et opus exegi</em></td>
<td>And now my work is done</td>
</tr>
<tr>
<td><em>Intrate filii</em></td>
<td>Come in, boys!</td>
</tr>
<tr>
<td><em>Dii deaeque omnes!</em></td>
<td>All ye gods and goddesses!</td>
</tr>
</tbody>
</table>

**Act V, sc. ii**

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Videlicet</em></td>
<td>That is to say</td>
</tr>
<tr>
<td><em>Ipso facto</em></td>
<td>By that very act</td>
</tr>
</tbody>
</table>
Our Adaptation

Since the play is an amalgamation of stories from different countries, nations, and cultures, instead of setting it in a specific time and place, I wanted to create our own world inspired by this diverse amalgamation. The design was driven by ancient Greece, the Blackfriars stage, war, Hunger Games, Daft Punk, hip-hop and high fashion. By combining all these elements, we are creating a unique world reflective of the past, the present, and the future. With every Shakespeare play, the universal themes always win out, and for *The Two Noble Kinsmen*, we are focusing on the passion of youth, the obsession of love, the destruction of loyalty, and the delicacy of the human psyche in the backdrop of a war-torn country.

- Randy Reyes, Director
CROSSWORD PUZZLE

Across
1. The theatre that hosted TTNK’s first production
3. Wrote the poem that inspired this play
5. Started the change from Old to Middle English
6. Latin “That is to say”
8. The one who will marry Emilia
14. In love with Palamon
15. Died 3 years after play was written
17. Classic example of friendship
19. Number of gods and goddesses mentioned in TTNK
21. Setting of the play
22. God of War

Down
1. First person to write the story of Palamon and Arcite
2. Youngest author of TTNK
4. The one who wins the battle
6. The Goddess who helps Palamon
7. Collaborated greatly with Fletcher
9. Location of OSF
10. An Elizabethan country dance
11. The cause of Fletcher’s death
12. The Goddess whom Emilia prays to
13. Tyrannical King
16. The _______ Project
18. The Duke of Athens
20. The Siege of
CLASSROOM ACTIVITIES:

ACTIVITY ONE: ZIP / ZAP / BOING

WHY THIS GAME?
Zip, zap, boing is a theatre game about focus and energy! It teaches teamwork—much like how working in a production is a team effort! And it requires energy. When actors perform, they exert a TON of energy to keep the audience pumped and alert during the show.

HOW TO PLAY:
Everyone form a circle around the room and make sure that everyone can see everyone—this is important! Make sure everyone repeats the words “Zip, zap, boing” at least three times all together. Imagine that your body is a bolt of energy! You are going to pass this electricity around the circle. One person will start by looking to the person to their left or right and says “ZIP!” Once it begins, there are three ways to send the energy:

• ZIP: Slap your hands to “shoot” electricity to the person next to you (in the direction the circle was already going) and say “ZIP”
• BOING: This “springs” the energy the opposite direction. To do this, raise your hands and face the person who sent you the ZIP and say “BOING!”
• ZAP: Zap throws the electricity across the circle but you MUST make eye contact with someone first. Slap your hands while saying “ZAP” and point at the person you are sending it to

SIDE RULES: You cannot do a ZAP after a ZAP, a BOING after a BOING, or a BOING after a ZAP.

*Start slow, but after a minute, try to see how fast your class can go! There shouldn’t be any pauses!

REFLECTION:
1. How successful were you at the strategy?
2. How did your group dynamic change?
3. How did you use your entire body to communicate?

ACTIVITY TWO: DEFENDER

WHY THIS GAME?
Defender allows students to explore conflict through nonverbal actions. The anonymous nature of who is chosen keeps students emotionally safe.

HOW TO PLAY:
Create a large, open space and walk silently around the room at a normal pace. First, students should SECRETLY select one person in the group that has a “force” that makes them stay as far away as possible: your Enemy. Be very careful about your choice and DO NOT let anyone know who it is. Next, secretly choose someone who has a “force” that draws you to them: your Defender. Again—do not let them know you chose them! Now, as you move around, try to keep your Defender in between you and your Enemy at all times. This will be tricky because everyone will be doing this at once—and no one knows who the Defenders and Enemies are.

REFLECTION:
1. What did you notice about yourself during this game? What did you notice about the group and how everyone moved?
2. Think about your Enemy. Why did you choose this person? Are they your friend? A stranger? Someone you don’t get along with?
3. Now think about your Defender. Why did you choose them? Do you admire them? Are you good friends? What made you trust them?
4. How does this activity relate to moments in our daily lives? How important is body language to the theatre? To real-life communication?

*Remember: Keep your choices a secret, even after the game has ended!
CLASS DISCUSSIONS

- Think about the themes in the play. Who cares the most about honor? About love? About the gods? Friendship? Why are each of these important (or not important) to each of the characters?

- What is the value of Shakespeare to modern audiences? What is the benefit of performing these plays over reading them?

- Think about the large number of authors—old and new—who have translated or adapted classical texts. Why do you think they found it important to do so? What is the benefit of translating a text? Of adapting it? What is the difference between adaptation and translation?

QUESTIONS BEFORE THE SHOW

1. What makes you most excited to see this play?
2. Which character do you think you’ll identify most with, and why?
3. What does it mean to choose honor before friendship?
4. What mythological stories can you recall? Why do you think they have lasted so long?

QUESTIONS AFTER THE SHOW

1. Were you able to understand the language of this play? What was different about this Shakespeare translation compared to the original texts?
2. Which character resonated the most with you, and why?
3. Was there a lesson to be learned from this story? If so, what was it? Why is that important?
4. In what ways has your opinion about Shakespeare or theatre in general changed?
RESOURCES FOR STUDENTS:
The University of Utah Department of Theatre  www.theatre.utah.edu
The Oregon Shakespeare Festival  http://www.osfashland.org
https://www.facebook.com/shakespearefestival/

More Information About Shakespeare
Folger Shakespeare Library  |  www.folger.edu
Shakespeare Online  |  www.shakespeareonline.com
Explore Shakespeare’s Works  |  www.shakespeareswords.com

SOURCES FOR PACKET:

SOURCES

IMAGES (By Order of Appearance)
1. Graphic design by David Habben.