

Dilemma

In the play A Midsummer Night's Dream a young girl, Hermia, faces a difficult decision. She and Lysander have fallen in love. He is from a wealthy family of good standing and seems like a good match. He has asked her to marry him, but her father Egeus, has refused to give his permission. He wishes her to marry another young man, Demetrius. Hermia says that Demetrius had been courting her friends Helena, who is now in love with him. She says both men are equally worthy.

The matter is taken to the king to decide. He rules that Hermia should do as her father says as she belongs to him, and he gets to decide what should happen to her. He says if she chooses not to follow her father's wishes, she can either become a nun or face death.

Upset, the young couple debate what to do. Lysander comes up with a plan that they will run away and get married elsewhere and promises his wealthy aunt will help them with money to set up home. Should Hermia trust him and elope to the woods or should she do as her father says?

Dear Diary,

I am torn in two, ripped apart like a piece of paper. Whatever should I do? I can't see a way forward that will resolve this conundrum. Why is father doing this to me? I hate him, he's so unfair. If only mother was still alive, she'd make him see sense. I miss her gentle counsel, her wisdom and her kind words, she'd know what to say. And that King! I might have known he'd side with father; men like them always stick together. "You are but a candle who must mould to your father's wishes...you must look with your father's eyes to see the worthy suitor," he said. Load of rubbish, I should have known it would end like that - what an utterly pointless meeting. The Queen, at least, looked on as if she understood, but she said nothing. After all, it's not as though we women have a voice here, is it? A voice or a choice it seems.

Beyond that though, I don't get why Demetrius is going along with my father's wishes, we all know he's been making moves on my bestie Helena, sending her love notes, serenading her, spending all his time with her. Now she's well and truly under his spell, he seems to have abandoned her to fall in line with this ridiculous proposal. Was it all a façade? I don't get it, I thought we were friends: I was the one who helped them spend time together; I was the one they both confided in - how come, suddenly, it all seems to mean nothing to him? Does he really think I could marry a man who



is so inconsistent with his affections? Does he really think I would ruthlessly betray my best friend like that? Does he honestly believe I will just walk away from the man I love? Does he really think we'd live happily ever after? As if.

Now there's this mad scheme Lysander has put forward – eloping. It seems so risky, what if we get caught? And the woods? Everyone knows they aren't safe; I mean they're full of magic and mystery, especially on Midsummer nights, you don't stray into those without good reason, who knows what might happen to you? The fairies might turn you into a wild animal or you might be bewitched into living in their realm forever. Run away to face that? No thanks.

I do love him though and I can't really see any other viable option. The question is, can I trust him? After all, his friend has just flipped his affections from Helena to me as easy as tossing a pancake – is Lysander any different? Will he be true to his word and get us safely through the woods? What will my father do when he finds out? Will he cut me off? His only daughter? Dear diary, will it be okay? My happy ever after dreams seem within my reach, if first I can just escape this nightmare. It's such a dilemma, what should I do?

Love Hermia

EXPLANATION FOCUS

1. Hermia compares herself to a ripped piece of paper. How is this an effective comparison?
2. The king compares Hermia to a candle, what does he mean by this?
3. What does Hermia mean when she says women at this time have “no voice and no choice”?
4. How do you know this is an informal text?
5. Explain how the author uses questions to show Hermia's state of mind.

VIPERS QUESTIONS

- | | |
|----------|---|
| I | What does it mean to come from a “good” family? |
| V | Which word does Hermia use to describe how changeable Demetrius's feeling are? |
| R | What are Hermia's reasons for not marrying Demetrius? |
| R | What are Hermia's choices at this point? |
| I | What do you think she will choose to do? Explain whether you think this is a good decision using evidence from the text to support your answer. |



Guilty

In the play, A Midsummer Night's Dream, the fairy world and mortal world collide with hilarious results. Two human couples end up in the woods at night. One couple are truly in love and flee to the woods to escape her father's ban on their relationship. The second couple follow them – the man to pursue the first girl, the woman because she and the second man used to be in love.

Also in the woods, are the fairy King and Queen – Oberon and Titania – who are arguing and as a result, all of nature (which their union keeps running smoothly) is in a muddle. A group of townsfolk are also in the woods to rehearse a play for the human King's wedding. They are very poor actors, but the loudest of them, Nick Bottom the weaver, believes they are amazing.

During the play, the fairy King orders Puck (his mischievous helper) to find him a love potion, which he will use to trick Titania. He also orders Puck to put the potion in the eyes of the man from the second couple, so he falls in love with the girl from the second couple all over again. Of course, it all goes spectacularly wrong. Puck accidentally drugs the wrong man, then as a joke, puts a donkey's head on the noisy actor Nick Bottom. Nick, wearing the ass's head, then wakes fairy queen Titania who, having been drugged with the love potion, falls in love with him. Oberon realises the error with the human couples and orders Puck to sort it out. Whilst they are all asleep, Puck drugs the other man. When they wake, both men (under the spell of the potion) now claim to love the second woman. Puck thinks this is hilarious. A scuffle ensues which Oberon orders Puck to sort out.

At the end of the play all couples are reunited; the actor has had his donkey's head removed; and the fairy King and Queen have made up and dance to restore nature's balance. Puck appears at the end to apologise, "If we shadows have offended". Here's what he might have said to those who say it was all his fault.

First of all, I would like to state that none of this was my fault. Well, okay...maybe a little bit of it... some of it... you know, just slightly, a tiny bit linked to something I did. But in my defence, I was just following orders from HIM and HIM does not like to be disobeyed, not one bit. I mean, it's not like he would have turned me into a toad or anything - not me, his right-hand man and all that – just, well, it's best to stay in his good books if you know what I mean.

And yes, okay, it is true that I like a bit of mischief, the odd prank. And true, I have been known to "play the odd role" as they say, but just small stuff. You know, pretend to be a stool when someone is about to sit down; pretend to be a handsome human suitor and get all the maidens in the village into a twitter; mess with the milk so it goes sour. Just a little bit of play-acting, a smidge of shape-



shifting, a bit of harmless fun. It's just that this time, there were a few more people involved and, agreed, it does seem that things got somewhat out of hand. But as I said in the beginning, it wasn't my fault. I didn't know when I poured the love potion into the man's eyes – as HE HIMSELF had ordered – that there were two mortal couples in the woods. I didn't know that I was foxing true love, or that when I tried to correct "my mistake" that I'd make it worse and suddenly everyone would become love rivals. Besides which, I did sort it all out in the end, surely that must count for something?

What's that? The other matter, involving her majesty? Well, again, that wasn't really my fault. HE was the one who gave her the "love-in-idleness" potion. I'm hardly to blame that that ass of an actor woke her up. Maybe I shouldn't have messed with his head; maybe I shouldn't have scared off all his friends pretending to be a bear; but it's hardly my fault he ended up 'donkeying' around her sleeping bower is it? Plus, I didn't make her fall in love with him, that was all the potion HE administered. You have to admit though, it was a bit funny: the fairy Queen in love with an ass!

Still, it's all sorted out now. I've had my wrists slapped, she's back to being HIS queen and we've sorted out all that bother with the muddled-up seasons, so the human world has returned to its "normal" state of affairs. "Jack shall have Jill and naught will go ill" and all that and everyone will have their happily ever after. We're all friends again, right? When we all look back on this it will just seem like a dream – a Midsummer Night's Dream.

EXPLANATION FOCUS

1. What is the purpose of this speech and how does its tone suggest its audience?
2. The words "ass of an actor" and "donkeying around" have a double meaning here, what is it?
3. What does the phrase "Jack shall have Jill and naught will go ill" mean in this context?
4. Why has Puck used inverted commas round the phrase "my mistake"?
5. How do we know Puck belongs to the magical world, not the human one? What references are there in the text?

VIPERS QUESTIONS

V

Puck refers to himself as the "right hand man" of Oberon – what does he mean by this?

R

In what ways has Puck played practical jokes on the humans?

R

List the problems Puck admits he has caused in this piece.

R

What is the main defence used by Puck in this piece?

I

Do think Puck feels remorse at the problems he caused? Use the text as a reference in your answer.



The Globe Theatre

The first thing to note is that the Globe that stands today, is not Shakespeare's original theatre. Today's Globe Theatre is a modern replica, although it does stand a mere 230m from its ancestor. In fact, the Globe theatre has moved position and been rebuilt three times in its history, the first of these reconstructions dating back to Shakespeare's 1590s London.

On the Other Side of the River

Shakespeare belonged to an acting company, Lord Chamberlains Men, who often performed in a theatre on the opposite bank of the River Thames. The theatre building was owned by actor James Burbage, although he did not own the land on which it was built. When the landowner refused to allow him to continue to rent the land in 1597, Burbage had the theatre dismantled and rebuilt on land across the river. To fund this move, he asked fellow actors - one of whom was Shakespeare - to buy a share. The theatre reopened in 1599 as The Globe and is on several maps of the time.

A Simple Spark

The company flourished and Shakespeare's plays ran to packed audiences. However, in 1613, disaster hit when the Globe theatre caught fire. During a performance of Shakespeare's Henry VIII, one of the cannons used to create stage effects fired a spark into the thatched roof. This caught alight and within two hours, the whole theatre had burned to the ground. Perhaps remarkably, no one was hurt. The only reported casualty being a man whose trousers caught fire, the flames quickly put out by an audience member's beer. Within a year, the company had rebuilt the Globe, this time with a tiled roof and finer interiors, suggesting they were making good money.

The Final Act

The Globe remained standing through the next 30 years, and it is clear Shakespeare was one of the main playwrights to be performed there. Surges of plague in London regularly locked down the theatres, but the Globe survived until 1642 when the new Puritan Parliament ordered its closure. The building itself was taken down and lost.

The Globe Revived

In 1942, having seen a model in Ohio USA, renowned American actor Sam Wannamaker became fascinated by the Globe. Determined to find its original site, he travelled to London: to find only a small plaque marking its previous position. In the 1970s he formed The Shakespeare Globe Trust and set about re-building the theatre, aiming to make it as authentic to the original as possible. It took nearly thirty years before his dream was realised and finally in 1997, the Globe Theatre, London reopened its doors to an audience. Although sadly Wannamaker did not live to see it, the



Globe had been reborn.

A Wooden 'O'

The theatre itself is often thought of as a large wooden O, though it is in fact a 20-sided icosagon. With a roof open to the elements, it can hold up to 1,570 people. They sit either in balconied seating that rings the walls, or as part of the 700 'groundlings' who stand to watch below the stage in the cheapest area "the pit". Modern theatrical lighting and sound tech is kept to an absolute minimum, to give actors and watchers the most authentic 'Shakespearean' experience.

The main building and stage were built from a wooden frame of oak timbers. The walls plastered using a lime and animal hair plaster recipe from the 1600s. Following the Great Fire of London in 1699, it became illegal to have a thatched roof. However, the Globe has managed to gain special permission to have one. Although it is coated in modern fire repellent chemicals, the thatched roof allows the Globe to look more like the original theatre.

Now over 20 years old, the Globe Theatre is as close as we can come to experiencing the work of England's most famous playwright as he would have imagined it. An intimate and unique experience, a visit to the Globe should be on every theatre-lover's wish list.

RETRIEVAL FOCUS

1. How many times has the Globe been rebuilt and in what years?
2. What caused the fire of 1614?
3. What do they call the audience members who watch the play from the pit and why?
4. Why was the original Globe theatre rebuilt on the opposite side of the river?
5. What inspired Sam Wannamaker to want to rebuild the Globe?
6. What was used to plaster the walls of the new Globe and where did they find how to make this mix?

VIPERS QUESTIONS

V

What does authentic mean?

E

What makes the Globe unusual for a building in London? Explain why it is unusual.

I

Why do you think they call the area at the front of the stage 'the pit'?

E

Why is theatrical lighting and sound tech "kept to a minimum"?

I

Why do you think the author believes "a visit to the Globe should be on every theatre-lover's wish list."? Give your answer with reference to the text.



To Be Or Not To Be

*"All the world's a stage,~
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts."*

William Shakespeare from As You Like it

Never was a truer word spoken about what it meant to be an actor in the time of William Shakespeare. A time when the status of plays was raised from the humble village entertainment to an event you didn't want to miss out on.

The beginnings of the theatre

Theatres themselves did not exist when Shakespeare first became an actor. Most people would have experienced plays as Mummers' Plays, put on as part of festival days such as St Georges Day, or plays of stories from the Bible. The cast would have been made up of keen locals, happy to be part of traditional celebrations, much like the "mechanicals" we meet in *A Midsummer Night's Dream*. The festival story would be told, with singing, dancing and jokes to appeal to the local audience. The stage? Most likely to be a simple market square, a barn or a farmer's field.

However, by the time Shakespeare began his career, actors had formed travelling groups, or companies. Sponsored by rich patrons, these companies began to perform plays in the houses of gentry, the courtyards of inns and assembly halls. There was soon a call for purpose-built venues and theatres were born. By the 1600s there were at least 15 proper theatres in London including The Rose, the Theatre and The Globe.

The Theatre of the 1600s

Early theatres followed the Greek and Roman amphitheatre model and were circular. They had an area for standing and seating for those who were prepared to pay a little more. The stage included trapdoors and balconies with levers and pulleys allowing the actors to appear "from the earth" or "fly in from the heavens". Backstage was the "tiring house" where all the costumes and props were kept. There could be as many as three different plays performed each day, with the actors alternating between main and smaller parts, so the tiring house was always busy.

As there were no special effects, lighting or scenery, lines and props had to be specially written for actors to show the audience the setting for each scene. Carrying a candle or wearing a nightgown, meant it was night; whereas men who appeared with swords were clearly in a battle, and if they had ladders too, it meant the castle was under siege. Shakespeare's plays are full of such references:

"Think, when we talk of horses, that you see them" Henry V



“Look, how brightly yonder shines the moon.” The Taming of the Shrew.

Being an actor

Only men were allowed to be actors, as it was seen as an unsuitable job for a woman. This meant that all the women’s parts had to be played by men. Usually this would be the younger actors, who could be “made up” more convincingly with wigs and women’s clothing. However, playing a woman’s role may have meant you got a better part as there were many good female roles, particularly in Shakespeare’s plays. There are many jokes within the plays about people disguising themselves by dressing up as a girl or boy.

There was no director telling everyone where to go, and no actor had a full script, only a copy of their scenes. For the play to work, everyone had to follow “The Platt” a list of the scenes in order and who was in each one. This would be nailed up backstage for everyone to refer to.

During the play, fruit and nut sellers would walk through the audience selling their wares. It was quite normal for the audience to talk and even heckle during a performance, so actors had to keep them interested or they would find themselves pelted with whatever was to hand.

Celebrity Status

Actors were popular and had their own fans. Some, such as Shakespeare, Richard Burbage, Ned Allen and Will Kemp became well-known names, personal favourites with the Queens and Kings who asked them to perform in the Royal Court. As an actor, playwright and part owner of The Globe, Shakespeare became a wealthy celebrity. Today he is recognised as one of the founding fathers of English theatre.

RETRIEVAL FOCUS

1. Where was the design of the Theatre copied from?
2. Other than Shakespeare, name two actors of the time.
3. What were the traditional festival plays called?
4. Why was acting a tough profession to be in if the play was not very good?
5. List two ways in which the audience would know what time of day a scene was set.

VIPERS QUESTIONS

- I** Why do you think there was no set scenery for each play?
- I** How do you know theatre was popular?
- V** What does it mean to “heckle” someone?
- I** How do you think the young men felt about playing the women’s parts?
- I** The title of this piece is “To be or not to be” a quote from Shakespeare. Explain, with reference to the text, why it was both good “to be” and not good to be an actor in Shakespeare’s day.



William Shakespeare

Born: April 1564

Birthplace: Stratford-Upon-Avon

Died: April 23 1616

Parents: John Shakespeare (Glovemaker) and Mary Arden

Married: Anne Hathaway (1582)

Children: Susannah, Hamnet and Judith (twins)

Occupation: Actor, playwright, poet (particularly sonnets), property owner

Writer, actor and poet. The most performed playwright in the world, with work translated into multiple languages, there is no doubt that Shakespeare is one of the most important figures in English literature.

Born to John and Mary Shakespeare in April 1564, Shakespeare spent his early years being educated in Stratford. Here, he would have been taught Latin and studied classical Roman and Greek history, including myths and legends.

At 18 he married Anne Hathaway, producing three children: Susannah (1583) and twins Hamnet and Judith (1585). There are few surviving records of the next few years of his life, though it is believed that he may have worked as a schoolteacher.

In 1592 he was recorded as working as an actor and co-owned a company of players known as "Lord Chamberlain's Men". Performing in and around London, Shakespeare both wrote and acted in the plays. Many of his best-known romantic comedy plays (The Taming of the Shrew, A Midsummer Night's Dream, Much Ado About Nothing) and history plays (based on the lives of monarchs) date from this period.

By early 1599, the company was doing well and had attracted Royal attention, performing for Elizabeth I's court. They began building their own open-roofed theatre "The Globe" on the south bank of the River Thames and bought Blackfriars' Indoor Theatre. Different plays would be performed throughout the day by the same cast, with actors switching between larger and smaller roles from show to show.

Shakespeare also invested in property during this period and by the late 1590s was a wealthy man. In 1597, he bought the second largest property in Stratford as a family home and split his time between this and his London properties.

Still writing and acting, Shakespeare had begun to make a name for himself as a playwright. Versions of his plays were published as "Quartos" a cheap form of printed book. These were often a poor copy of his plays, cobbled together by actors or audience members who had memorised the lines. The shows themselves were also constantly revised and edited to please the audience. Shakespeare watched from the stage



wings to see if the audience liked the scenes. Those that went down poorly, were edited out of future performances or rewritten. As a result, several versions of some plays existed. It was not until after his death that a more accurate collection of his works appeared. Compiled by his friends and fellow actors, the 1623 “First Folio” contained all but two of his plays.

In 1603, King James I gave the company a special licence and they changed their name to “The King’s Men”, performing in court many times. Shakespeare wrote many of his tragedy plays during these next years, including Hamlet, Romeo and Juliet and Macbeth. On stage, he played many roles, including that of the ghost of Hamlet’s father.

Between 1603 and 1610, the Plague closed theatres, but Shakespeare kept writing. He was constantly playing with language, drawing on the myths and legends he had read at school for inspiration. In 1613, the Globe Playhouse burned down during a performance of Henry VIII, when a canon set fire to the roof. Shortly after, Shakespeare retired to Stratford, where he died in April 1616 aged 52.

Over the course of his life, Shakespeare wrote at least 39 plays, 154 sonnets and 3 long poems. In turn, his work influenced writers such as Thomas Hardy and Charles Dickens. Today, Shakespeare’s Globe Theatre has been rebuilt and audiences around the world still flock to see his plays.

As actor and director Simon Callow said of Shakespeare, “He is that unique writer: he has something for everyone.” His legacy lives on.

EXPLANATION FOCUS

1. How did Shakespeare’s early life influence his later writing?
2. Why were the first Quarto versions of his plays not very good?
3. Why did Shakespeare re-write some of his plays?
4. Was Shakespeare a popular playwright in his lifetime? Find evidence in the text to support your answer.
5. Explain how the authors use of fronted adverbials and time conjunctions helps sequence this piece of writing.

VIPERS QUESTIONS

R

What did Shakespeare’s father do for jobs?

R

How many plays did he write?

R

What name is given to the kind of poetry Shakespeare wrote?

E

Why were the early 1600s a difficult time for the theatre?

I

Why do you think people still want to go and see his plays?

Answers - Stage 5 - Dilemma:

1. She feels torn apart as she faces a difficult decision and does not know what to do. Paper rips easily and she feels that her feelings and choices carry no weight in the court - she is easy to rip apart.
2. He means she is there to be controlled (moulded) by the whims and decisions of others, namely her father, as he owns her. She is small compared to her father's importance.
3. Women would have had few rights and were seen as property to be married off according to the choices of their parents. They would not have any rights to argue against this (no voice) or make their own choices.
4. The piece has a chatty tone and sounds like an informal teenager's diary. There are many colloquial phrases (as if, bestie, no thanks) and contractions (don't), so the language is informal.
5. By using so many questions, the author shows she is full of indecision about what to do. She is weighing up all her thoughts and options. The questions come one after the other, showing her mind is whirring through her thoughts and worries. None of the questions have a good answer.

I: To have money, to come from a known family with a good reputation and offer a good prospect for the future.

V: Inconsistent

R:

- He has switched his affections
- He is supposed to be in love with her best friend, she will not betray her friend
- She loves someone
- She does not think they would be a good match

R: She can:

- Defy her father and run away to marry Lysander in secret
- Marry Demetrius
- Become a nun
- Be put to death

I: She will elope and go to the woods to escape her father and marry Lysander. She says this is her only "viable" option. She rejects the plan to marry Demetrius, saying, "As if," that would work and does not even consider the options to become a nun or die. In the last paragraph, she seems to conclude that this is the best option, her thoughts turning to what her father will do when he finds out, not if, implying she will follow this option.

Answers - Stage 5 - Guilty:

1. The speech is Puck's defence about what has happened in the play. The language is informal – use of contractions “it's”, “didn't” “What's that?” - and the use of phrases such as “you know what I mean” suggest a level of informality and familiarity with his audience. It is not really an apology though.
2. He is an “ass of an actor” because he is not a good actor and he messes around - donkeys around - in the woods. However, he is also wearing a donkey's head, having been changed into an ass by Puck, so the phrases are a humorous and effective way to describe him.
3. The phrase comes from a nursery rhyme where things go wrong and Jack and Jill fall down and hurt their heads. However, here Puck uses it to suggest that although things have gone wrong and people's heads have been messed with, everything is okay in the end, all the couples are reunited and everything (the fairy King and Queen's union, the muddle in nature, the actors head) has been sorted out and nothing will be permanently affected.
4. He is implying it is not his fault, not “his” mistake. He says he is not to blame, but Oberon is.
5. There are references to magic potions and Puck being a “shape-shifter” being able to pretence to be things he is not and curdle the milk. He also refers to the humans as a separate thing, “mortals”, implying he is not one. He also changes the actor's head into a donkey's head and says Oberon could “turn me into a toad”.

V: He is Oberon's second in command, his trusted adviser and helper. He ensures Oberon's wishes are carried out.

R: He is a shape-shifter and has messed with humans' daily lives. He has pretended to be things he is not to make people fall over; he has messed around with the feelings of the young women in the village; he has made the milk go sour; he messes with the couples in the wood.

R: By drugging the young couples, he nearly messes up two relationships. He humiliates the fairy queen when he tricks the actor and changes his head to that of a donkey. Technically, Puck admits to none of these being his fault. The only thing he admits to is putting on the donkey head.

R: Puck claims he was just following orders from Oberon.

I: He does not feel remorse. All the way through he refuses to take the blame, constantly stating “it wasn't my fault”, or “how was I supposed to know”. Instead, he states “I was just following orders from HIM and HIM does not like to be disobeyed,” further claiming it is his job as “right hand man” to do as he is commanded. He tries to justify it at the end saying it all worked out okay, but nowhere does he take the blame or apologise for what he has done and the confusion and upset it has caused, so I don't think he feels remorse.

Answers - Stage 5 - The Globe Theatre:

1. 3 times: 1597-99, 1614-15 and 1970-1997
2. A spark from a stage effect canon set the roof alight.
3. Groundlings, they stand on the ground.
4. Because that was where they could find land to build on.
5. A model he saw of the Globe and discovering it was not well recognised in London at its site.
6. Lime and animal hair plaster from a recipe from the 1600s.

V: It means faithful to the original

E: It has a thatched roof – no other buildings have this by law since the Great Fire of London in 1699.

I: It is below the stage, it is open to the elements and can get quite muddy, it is the cheapest place to stand.

E: To give the plays the same atmosphere they would have had in Shakespeare's day – an "authentic experience".

I: It is a rare chance to have the experience, as this is the most authentic Globe theatre reconstruction, built where Shakespeare himself would have stood, written and acted. The author talks about the care taken to build the Globe using materials used in Shakespeare's day, so it is as authentic as possible. The author also states it is an, "intimate and unique experience", a chance to see Shakespeare's plays, "as he would have imagined them". People who love theatre may not get the chance to experience this anywhere else and people don't want to miss out.

Answers - Stage 5 - To Be Or Not To Be:

1. Greek and Roman amphitheatres
2. Will Kemp, Richard Burbage, Ned Allen
3. Mummer's Plays
4. People would talk over you, heckle you and throw the fruits and nuts at you.
5. The actors' costumes and props and their lines set the scene.

I: No space in the "tiring house" to have set pieces; small stages, no space to change scenes; no time to change scenery – had to keep audience entertained; many plays performed throughout the day, so too difficult to keep changing the backdrop.

I: It was. The text says it began as "humble village entertainment" and raised its status to "an event not to be missed". Many theatres were built and actors, playwrights and theatre owners became rich, so people must have wanted to go or there would not have been so many theatres or actors. Even the Kings and Queens watched plays.

V: Heckle means to call out and interrupt a speaker usually in a rude or antagonistic way.

I: They might not have liked it because they had to dress up in women's clothing and wear wigs and make up; but on the other hand, there were lots of good women's parts, so they might have enjoyed having a bigger role. Playing a woman convincingly meant you would have had to be a good actor, so some may have enjoyed the challenge and a chance to improve their acting skills.

I: It was good to be an actor because:

- You could become rich and famous.
- It was a varied job, as you played many different parts, and you were busy as you would have performed many times during the day. You would have been the first to hear new plays.
- If you had a good patron, you would perform to the rich gentry (even Kings and Queens) and be well looked after.

However:

- It would also have been tiring and if the play was no good, or the audiences got restless, you would have had things thrown at you.
- Younger actors may not have enjoyed having to dress up as a woman.
- Many actors lived a simple life, performing smaller roles or cleaning the theatre after each performance, not everyone became a rich celebrity like Shakespeare.
- It was also not seen as a proper career at the time.

Answers - Stage 5 - William Shakespeare:

1. He learnt about Latin and classical myths and legends. He learnt to enjoy playing with poetic language and used the classic stories as inspiration and plots for his plays.
2. They were not 'official' versions as written by Shakespeare, but were cobbled together from memory by others, so they were missing details and poorly written.
3. He re-wrote to improve the plays so the audience would enjoy them more, by editing out the unpopular bits.
4. He was popular in his lifetime. The text says he had "begun to make a name for himself" which implies he was well-liked and he put on plays for the Queen and later the King, who gave his company a special licence. He made enough money to build a theatre, buy another and buy a big house, so people must have gone to see his plays.
5. The fronted adverbials often list the year that things happened, or how old he was, helping the reader to sequence the timeline of events. The time conjunctions, such as "later" and "shortly after", also help the reader to understand when things happened.

R: Glove maker and alderman (town leader)

R: At least 39

R: Sonnets

E: The plague caused them to have to close for long periods, meaning the actors and playwrights were out of work and new plays could not be performed.

I: They want to see his plays because:

- "He has something for everyone" in the words of Simon Callow.
- He wrote comedies, tragedies and history plays, so there will be a good choice of plays to see
- People enjoy going to the theatre to see good plays
- His work influenced a wide variety of other creative people, who constantly re-interpret and re-imagine it and keep it contemporary and relevant
- He is a writer who worked hard to develop his writing to make it interesting and special, people go to see how he did that
- He writes about human behaviour, which hasn't really changed from his day to ours, so people can always find something to think about in his stories
- The modern Globe gives people a chance to see theatre as it was in his day
- Shakespeare's plays are well-known and famous actors want to appear in them, which appeals to audiences
- Many of the plays have been dramatized as movies or TV series, making them more accessible to a wider audience.