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Ages 7-10 • 40 pages

Will's Words

A Discussion and Activity Guide with Readers' Theater

Based on *Will's Words: How Shakespeare Changed the Way You Talk*
by Jane Sutcliffe. Illustrations © 2016 by John Shelley

When Jane Sutcliffe sets out to write a book about William Shakespeare and the Globe Theatre, in her own words, she runs into a problem: Will's words keep popping up all over the place! What's an author to do? After all, Will is responsible for such familiar phrases as "what's done is done" and "too much of a good thing." He even turned "household words" into household words.



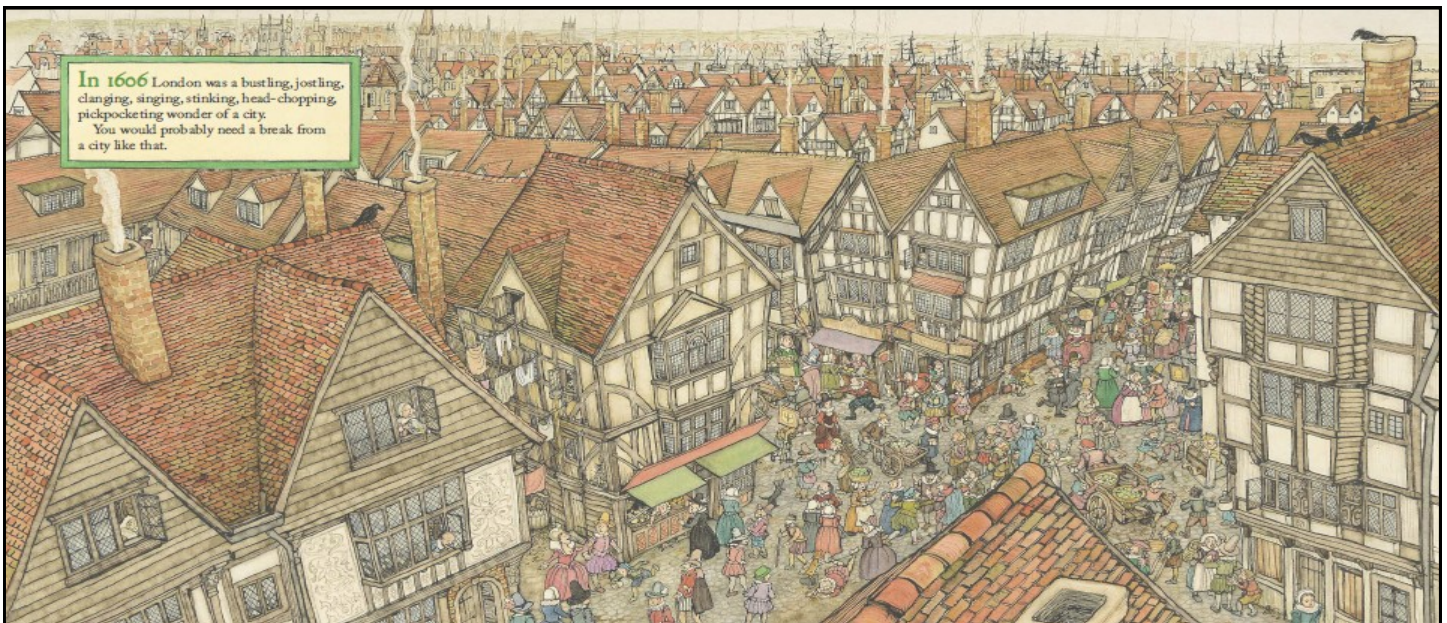
Before reading

- ◆ Show children the cover of the book. Ask them if they know who William Shakespeare was. Have they ever seen one of Shakespeare's plays, or a movie of one of his plays? Can they name any of the plays?
- ◆ On the cover, Shakespeare is writing. Some of his pages are flying away. On these pages are some of the words that Shakespeare wrote that became a part of our common speech. Ask children if they know any of these words or phrases and whether they use them in their everyday speech?

After reading

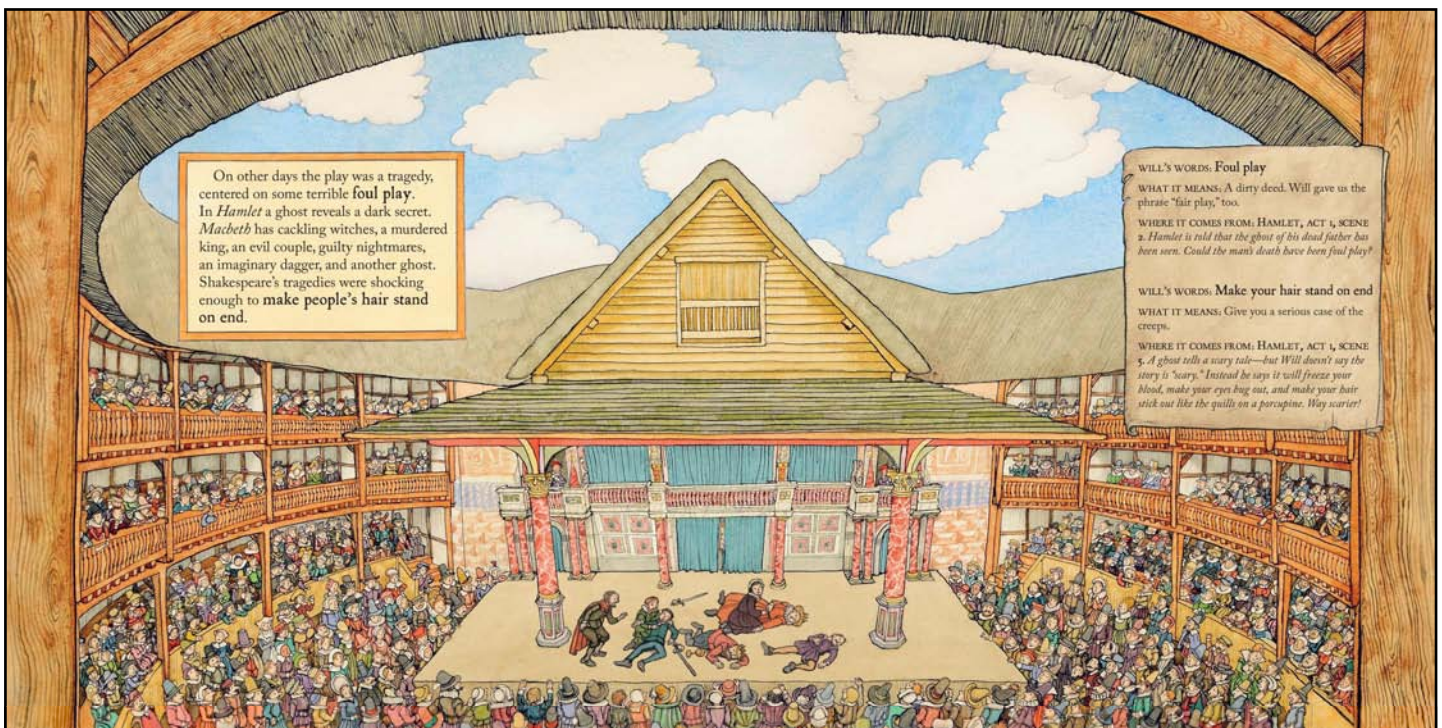
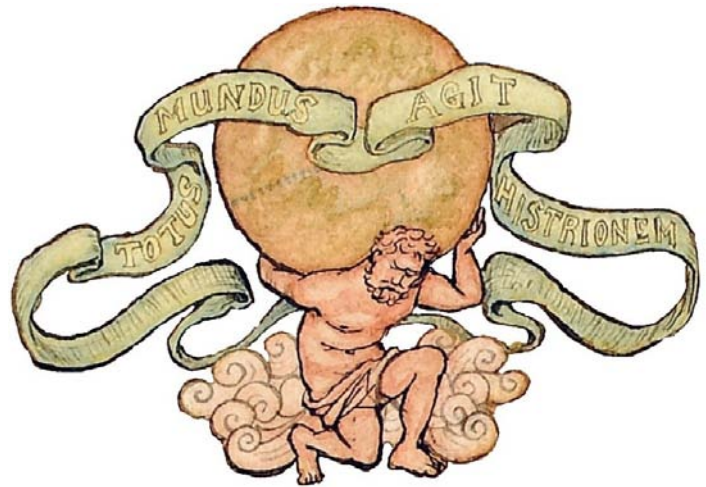
- ◆ Ask children how many of the words and phrases discussed in *Will's Words* they are familiar with. Do they ever use these in daily conversation?
- ◆ *Will's Words* takes us to London in 1606. At about this time some of Shakespeare's greatest plays were produced. Can the children list a few?

- ◆ On page 2, we learn the phrase “What’s done is done.” This is from the play *Macbeth*, Act 3, scene 2 after Macbeth kills a king. Author Jane Sutcliffe points out to readers that this wasn’t a good excuse in Shakespeare’s time and it isn’t a good excuse today. Ask children what the phrase means. Can what is done be undone? Discuss with the kids what can be done when they’ve been wrong or made a mistake.
- ◆ On page 3, author Jane Sutcliffe explains that the phrase “For goodness sake” meant “for the sake of being good” in Shakespeare’s time. But today we use the same phrase to mean “Doggone it.” Discuss why and how you think the phrase changed meanings. Are there any similarities to the meanings that make its evolution logical? Other words and phrases young readers can find in the book in which the meanings evolved include “With bated breath,” “Heart’s content,” “The short and long of it,” and “Outbreak.”
- ◆ Take a look at pages 4-5. London is a very crowded city. Ask kids if they would want to live in London in 1606. Why or why not?



- ◆ Author Jane Sutcliffe says that because of all the bustling and jostling and noise of the streets, Londoners liked to go to plays. But for most, the theater was even more crowded. Ask children why they think Londoners liked to attend the theater so much. Do they enjoy going to a popular movie in a crowded theater?
- ◆ Jane Sutcliffe explains that the Globe looked like a small, round football stadium with a thatched roof. Ask readers if they know what a thatched roof is. Show them the illustration on pages 12-13. Can they guess what a thatched roof is made from? You can see it more close-up on pages 24-25.
- ◆ Plays in Shakespeare’s time started in the early afternoon, not in the evening like today. Ask readers why they think that would be.
- ◆ Jane Sutcliffe describes the audience as loud and not well-behaved during a production. Ask kids if they would enjoy attending a show with this kind of audience. What do they think the actors thought?
- ◆ Ask readers if they would want to be an actor in Shakespeare’s company. Why or why not?

- ◆ On pages 14-15, as the crowds push their way into the theater, we can see the crest over the doorway. It says *Totus Mundus Agit Histrionum* (the full image is on the back cover of the book). Help readers find out what that Latin phrase means. Ask them why it is significant to Shakespeare and his Globe Theatre. Where does this phrase come from?
- ◆ On pages 24-25 there is a tragic scene playing out on stage with a dead king and queen and two dead young men. Do readers suspect foul play? Can they guess what play the actors are performing?
- ◆ Author Jane Sutcliffe tells us that Shakespeare’s audience very much enjoyed his history plays, such as *King John*, *Richard III*, and *Henry VIII*—all based on true events from England’s past. Ask the kids if they enjoy movies based on historic events. Have them make a list of their favorites. What about these stories appeal to them?
- ◆ Shakespeare’s audiences loved his plays so much that they quoted them often and incorporated his words into their daily speech. Ask readers if they can think of words that they have learned from plays, movies, TV shows, or songs that they now use in everyday speech.
- ◆ The Globe was not the only theater in London. Have readers look for others in the illustrations in *Will’s Words*. Can they tell if other plays are in production?
- ◆ Ask kids if they have ever been in a play. If yes, what was the backstage like? Do the book’s illustrations of the dressing room, the costumes, the wings, etc. look familiar?



- ◆ Take a look at the illustration on pages 28-29. This is called a cross-section because John Shelley, the illustrator, has imagined cutting the theater in half so we could see everything that is going on onstage and backstage all at once. The front of the stage is often referred to as “the fourth wall” because, as far as the characters know, the audience and the theater are not there. There is just wall or the continuation of the location they are in. We can see them, but they can’t see us. Discuss the similarities of a physical cross-section and an imagined fourth wall.
- ◆ Jane Sutcliffe declares that “no one could tell a story like Mr. William Shakespeare.” Having learned about Shakespeare and being introduced to some of his plays, ask children if they agree with Ms. Sutcliffe. Who are some of the kids’ favorite storytellers and why? Ask readers if they think story is important. Why? What purposes do stories serve? Do the children prefer fiction or true stories?
- ◆ 2016 marked 400 years since Shakespeare’s death. Why do the kids think his plays have remained popular for so long? Can they name any other works of literature that have survived that long?



Activities for Young Wills

- ◆ Use the following phrases in sentences. Ask the kids to write a paragraph with these phrases:
 - Too much of a good thing
 - For goodness sake
 - Amazement
 - Into thin air
 - A sorry sight
- ◆ Can readers recite a few phrases or words from the plays produced around 1606 that became a part of our regular speech today?
- ◆ On page 15, Jane Sutcliffe says Shakespeare used the word “Fashionable” in two plays, one being *Timon of Athens*. Help readers do some research to learn what the other play is.
- ◆ Shakespeare used the phrase “Make your hair stand on end” to describe a scary story. Read the description Shakespeare’s ghost uses in *Hamlet* in the definition on page 25. Have readers write a scary story without using the words “scary” or “scared.”
- ◆ Have readers create their own word. They can make up a definition, use it in a sentence, then teach it to everyone else.



- ◆ Pick a few of the words or phrases discussed in *Will's Words*. Have readers find the scene where these words appear in Shakespeare's plays. Break the kids up into groups and cast everyone in a role in one of the scenes. Each group should rehearse their scene and then perform it for everyone else.
 - Discuss the scene and what is happening
 - What happens in the rest of the play?
 - Are there any other common words and phrases that come from this scene?
 - Are there any words that actors didn't know the meaning of?

- ◆ Here is a list of words that were commonly used in Shakespeare's time and can be found throughout his plays. You don't hear them much in everyday language today. Ask readers if they can **glean** the definitions and parts of speech of these words and then use them in an essay, short story, or play about Shakespeare. (Bonus points for incorporating them into discussion!)
 - Glean (*Hamlet*, Act 2, scene 2)
 - Sooth (*The Merchant of Venice*, Act 1, scene 1)
 - Allypholly (*Two Gentlemen of Verona*, Act 4, scene 2)
 - Palmer (*Romeo and Juliet*, Act 1, scene 4)
 - Yarely (*The Tempest*, Act 1, scene 1)
 - Targe (*Love's Labor's Lost*, Act 5, scene 2)

- ◆ Here is a list of words used by Shakespeare that came into common usage. Challenge readers to guess at the definitions and then find the words used in the plays and redefine the words from the context, if necessary. Can readers think of synonyms for these words? Can the kids re-write the sentences that Shakespeare wrote with these words so that they sound more contemporary?
 - **Will's Word:** Night Owl (*noun*) Someone who would rather stay up late than get up early. Some famous night owls include Charles Darwin, Elvis Presley, and Barack Obama. Without Will, what would we have called them? **Where it comes from:** Will used this phrase a number of times. In *Twelfth Night*, Act 2, scene 3, a character with the colorful name of Toby Belch suggests singing loudly enough to wake a night owl.
 - **Will's Word:** To elbow (*verb*) To nudge someone with the bendy part of your arm. No, Shakespeare didn't invent the elbow, but as far as we know he was the first to turn this body part into a verb. **Where it comes from:** *King Lear*, Act 4, scene 3. The King's shame at the way he's behaved keeps poking at his conscience.
 - **Will's Word:** Fair Play (*noun*) To act with honorable behavior. **Where it comes from:** *The Tempest*, Act 5, scene 1. Miranda says she would count Ferdinand's cheating at chess as fair play, if the prize was worth it.
 - **Will's Word:** Majestic (*adjective*) Stately or grand. Will started with the old noun "majesty." He not only came up with "majestic," but also "majestical" and "majestically." This was a fellow who knew how to get the most out of a word. **Where it comes from:** In *The Tempest*, Act 4, scene 1, a character is entertained by spirits and calls the spectacle a "most majestic vision."
 - **Will's Word:** Dawn (*noun*) Sunrise. This is also a popular name for a girl. **Where it comes from:** This was another verb (bonus: define dawn as a verb) that Shakespeare turned into a noun. He used it in three of his plays. Can you research which ones?

- **Will's Word:** Eyeball (*noun*) The sphere of the eye. **Where it comes from:** *A Midsummer Night's Dream*, Act 3, scene 3. A mischievous fairy applies a love potion to a man's eyes, making "his eyeballs roll." This word really just means "eye." Maybe Will thought eyeballs were easier to roll.
- ◆ Use a story starter generator like <https://www.scholastic.com/teachers/story-starters/>, <http://thestorystarter.com/>, or https://www.pinterest.com/melissa_taylor2/writing-prompts-for-kids/. Let readers write the story they want, but challenge them to use new words or to make up their own words. Pick three words from their story and have them research Shakespeare's plays at www.shakespeareswords.com to see if Will used the word first.
- ◆ In Shakespeare's day it cost a common person one penny to get into the theater. Have kids do a little research to find out what the modern day equivalent to the entrance fee is. A few good places to start are the Shrewsbury Renaissance Faire site at www.shrewfaire.com/References/currency.php and the Internet Shakespeare Editions site of the University of Victoria at internetshakespeare.uvic.ca/Library/SLT/society/city%20life/cost.html. How much would it cost to attend a Shakespeare play today? If it cost two pennies more to get a seat in the theater, how much would it cost today? If it cost five pennies more to sit in the Lord's Rooms, what would today's equivalent be? Would readers prefer to sit or stand? Have them research how much tickets cost at the Globe Theatre today. Did they know the theater was still in business?



- ◆ Take a look at the readers' theater that is part of *Will's Words* Discussion/Activity Guide. There are eighteen parts. Ask for volunteers and use Will's words in action.



- ◆ Choose one of Shakespeare's plays. Split readers up into five groups. Each group will be responsible for one act of the play. They will assign roles, including acting and non-acting roles (some children will not want to be actors; they may enjoy directing, creating costumes, props, sets, or being in charge of video production). Let the children work collaboratively within their group and be there to help them and guide them from assigning roles to understanding text to figuring out stage directions. If it helps, have a read-aloud to give the children access to the whole play once before diving into their group-assigned Acts. Give this project at least two weeks and let the children work every day: rehearsing, learning lines, creating sets and costumes, and keeping track of their progress. You and your students may limit each act to fifteen minutes and cut the dialog as necessary. This will give the students the opportunity to explore the themes and meanings of the text deeply so they can keep what is necessary to tell the story. Mark a day on the calendar when each group will perform its Act for the class. If you have video equipment, make a video and burn a DVD for each student.

For more information about this project, see the article "Passion, I See, Is Catching: Motivating Middle Level Students through Learner-Centered Shakespeare Projects," *Voices from the Middle* (NCTE), Volume 23 Number 1, page 28, September 2015.

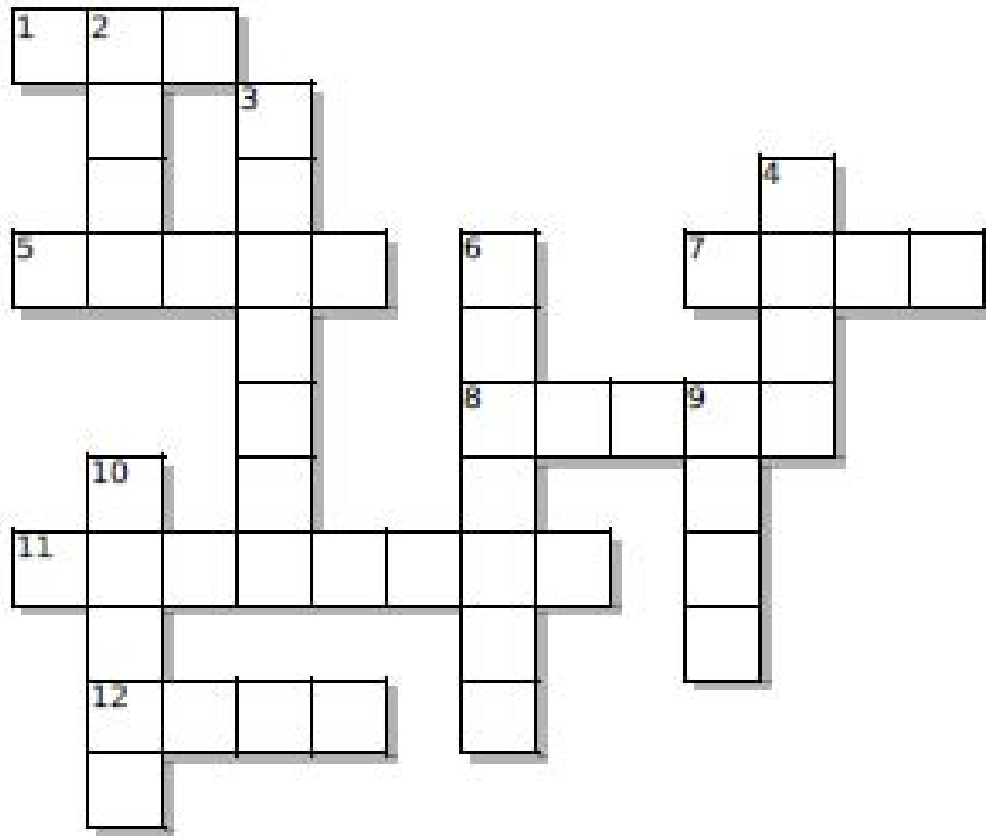


A few good places to find Shakespeare's complete plays online are:

- Shakespeare's Words at www.shakespeareswords.com
- Internet Shakespeare Editions of the University of Victoria at <http://internetshakespeare.uvic.ca/>
- MIT's The Complete Works of William Shakespeare at <http://shakespeare.mit.edu/>



Can You Finish Will's Words?



Across

- 1 Into thin
- 5 Too much of a good
- 7 What's done is
- 8 Wild-goose
- 11 Dead as a
- 12 Seen better

Down

- 2 Not budge an
- 3 Green-eyed
- 4 Eaten out of house and
- 6 Send someone
- 9 For goodness'
- 10 Household

Find the answer key online at www.charlesbridge.com/WillsWords

Make the Match

"I think you are happy in this second match . . ."

Romeo and Juliet, Act III , sc. 5

Match the famous word or phrase with the
William Shakespeare play that put it into common usage.

For goodness sake	<i>Twelfth Night</i>
What's done is done	<i>Henry IV, Part 1</i>
Too much of a good thing	<i>Henry the VIII</i>
A wild goose chase	<i>The Tempest</i>
Fashionable	<i>The Taming of the Shrew</i>
Money's worth	<i>Henry VI, Part 2</i>
Hurry	<i>King John</i>
With bated breath	<i>Hamlet</i>
Well behaved	<i>Henry IV, Part 2</i>
Send someone packing	<i>Othello</i>
Love letter	<i>Romeo and Juliet</i>
Laugh oneself into stitches	<i>As You Like It</i>
Make your hair stand on end	<i>The Comedy of Errors</i>
Cold-blooded	<i>Henry V</i>
Dead as a doornail	<i>Macbeth</i>
Amazement	<i>Love's Labour Lost</i>
Not budge an inch	<i>Timon of Athens</i>
Eaten out of house and home	<i>Two Gentlemen of Verona</i>
Green-eyed monster	<i>The Merry Wives of Windsor</i>
Household words	<i>The Merchant of Venice</i>

Find Will's Words

G T S R V S D I T W A O T C Y
L G Q P I T O X I L C N O D O
O N F H T A R L V H E S E G U
B S I L S G L T Z M T G O J W
E U B J Q E E S E U A E L P H
H I S T O R Y T M R E K W J M
Z V M K T Y I E T D H H R D R
C J N V D C N T K C W A J E N
A Q Q E X Z Z K J X E O T C O
R C M E B A L C O N Y A R W D
Y O T V V Y C I B F E U A C N
C A T O B M O S X H E X U M O
C I L A R L R U T K H M L F L
S W O P S H A K E S P E A R E
O Z I M C Q Q B D K V E V M R

ACTOR
COSTUME
GLOBE
PLAY
THEATER

BALCONY
CROWD
HISTORY
SHAKESPEARE
TRAGEDY

COMEDY
EXCITEMENT
LONDON
STAGE
WILL

Will's Words

A Readers' Theater

by Charlesbridge
(and Jane Sutcliffe and William Shakespeare)



DRAMATIS PERSONAE

The Author
Shakespeare

From *Henry IV Part 1*, Act 2, scene 4

Hostess
Prince Hal
Falstaff

From *King Lear*, Act 4, scene 3

Kent
Gentleman

From *As You Like It*, Act 4, scene 1

Orlando
Rosalinde
Celia

From *Twelfth Night*, Act 3, scene 2

Sir Toby
Maria

From *Hamlet*, Act 1, scene 5

Ghost
Hamlet

From *Henry VIII*, Act 3, scene 1

Queen Katherine
Wolsey

From *The Tempest*, Act 1, scene 2

Prospero
Ariel

WILL'S WORDS

[Scene opens with *The Author* seated at her writing table, writing.]

THE AUTHOR

Hello. I'm a writer. I'm trying to write about William Shakespeare and his theater, The Globe. But, I'm failing. Are there any other writers here? (*look around for a show of hands.*) Well, when you're writing, you want to use your own words and tell the story your way. But William Shakespeare made so many words in the English language **household words**—

(*enter Shakespeare*)

SHAKESPEARE

That's mine.

THE AUTHOR

Excuse me?

SHAKESPEARE

"Household words." I did that one.

THE AUTHOR

Who are you?

SHAKESPEARE

Will. William Shakespeare. At your service. And you cannot do this without me.

THE AUTHOR

Oh, **for goodness sake.**

SHAKESPEARE

That's mine, too.

THE AUTHOR

Look, I appreciate your offer, but I'm a writer. I work alone. (*To audience*) I hope you don't mind, but I'm going to **send him packing.**

SHAKESPEARE

Methinks you have been bitten by the **green-eyed monster**. And by the by, I also penned "send him packing." I remember it well. *Henry IV, Part 1*. Act 2, scene 4. The king has sent a man to collect the prince from his gallivanting . . . oh, let them tell it.

(Enter Prince Hal, Falstaff, and the Hostess)

HOSTESS

O Jesu, my lord the Prince!

PRINCE HAL

How now, my lady the Hostess, what sayest thou to me?

HOSTESS

Marry my lord, there is a nobleman of the court at door would speak with you.
He says he comes from your father.

PRINCE HAL

Give him as much as will make him a royal man and send him back again to my mother.

FALSTAFF

What manner of man is he?

HOSTESS

An old man.

FALSTAFF

What doth gravity out of his bed at midnight? Shall I give him his answer?

PRINCE HAL

Prithee do, Jack.

FALSTAFF
Faith, and I'll **send him packing**.

(Exit Prince Hal, Falstaff, and the Hostess)

THE AUTHOR

So, they wanted to be rid of the old man.

SHAKESPEARE

And, as far as Hal and Falstaff were concerned, **good riddance** to him. *(To the audience)* I also wrote that one: “good riddance.”

THE AUTHOR

Well, sir, you made many words **fashionable**, and for that we must thank you.

SHAKESPEARE

Including that one.

THE AUTHOR

What one?

SHAKESPEARE

Fashionable. Also, “excitement,” “hurry,” “amazement,” “elbow—”

THE AUTHOR

You did not create “elbow.” That’s just a body part.

SHAKESPEARE

Just so. But I was the first to use it as a verb. *King Lear*, Act 4, scene 3. See?

(Enter Kent and Gentleman)

KENT

Well, sir, the poor distressed Lear’s i’ the town,
Who sometime in his better tune remembers
What we are come about, and by no means
Will yield to see his daughter.

GENTLEMAN

Why, good sir?

KENT

A sovereign shame so **elbows** him; his own unkindness
That stripped her from his benediction, turned her
To foreign casualties, gave her dear rights
To his dog-hearted daughters—these things sting
His mind so venomously that burning shame
Detains him from Cordelia.

GENTLEMAN

Alack, poor gentleman

(Exit Kent and Gentleman)

SHAKESPEARE

(Applauding)

Majestic! *(To the author)* I did that one, too.

THE AUTHOR

For goodness sake.

SHAKESPEARE

Too much of a good thing? That's—

THE AUTHOR

Don't tell me. I know. That's yours, too. *As You Like It*, Act 4, scene 1.

SHAKESPEARE

Let the players play!

(Enter Rosalind, Orlando, and Celia)

ORLANDO

And wilt thou have me?

ROSALIND

Ay, and twenty such.

ORLANDO

What sayest thou?

ROSALIND

Are you not good?

ORLANDO

I hope so.

ROSALIND

Why then, can one desire **too much of a good thing**? Come, sister, you shall be the priest and marry us.—Give me your hand, Orlando.—What do you say, sister?

ORLANDO

Pray thee, marry us.

ROSALIND

Ay, but when?

ORLANDO

Why, now, as fast as she can marry us.

ROSALIND

Then you must say 'I take thee, Rosalind, for wife.'

ORLANDO

I take thee, Rosalind, for wife.

(Exit Rosalind, Orlando, and Celia)

THE AUTHOR

So charming.

SHAKESPEARE

Love to your **heart's content**.

THE AUTHOR

That's yours.

SHAKESPEARE

Ah yes. The fullness of the heart. I loved to write about love, with all its sweetness and bitterness.

THE AUTHOR

And we, the audience, will wait **with bated breath** to see the lovers figure it all out and come together in the end.

SHAKESPEARE

And sometimes **laugh yourselves into stitches!**

THE AUTHOR

"Laugh yourselves into stitches!" From one of my favorites: *Twelfth Night*, Act 3, scene 2. Players!

(Enter Sir Toby and Maria)

SIR TOBY

Look where the youngest wren of nine comes.

MARIA

If you desire the spleen, and will **laugh yourselves into stitches**, follow me. Yond gull Malvolio heathen, a very renegado; for there is no Christian, that means to be saved by believing rightly, can ever believe such impossible passages of grossness. He's in yellow stockings!

SIR TOBY

And cross-gartered?

MARIA

Most villainously; like a pedant that keeps a school i' the church. I have dogged him like his murderer. He does obey every point of the letter that I dropped to betray him. He does smile his face into more lines than is in the new map with the augmentation of the Indies. You have not seen such a thing as 'tis. I can hardly forbear hurling things at him; I know my lady will strike him. If she do, he'll smile, and take it for a great favour.

SIR TOBY

Come, bring us, bring us where he is.

(Exit Sir Toby and Maria)

THE AUTHOR

Well, that wasn't a love scene.

SHAKESPEARE

Do you feel you did not get your **money's worth?** *(To the audience)* I made that one up, too . . . "money's worth."

THE AUTHOR

One doesn't get that much anymore.

SHAKESPEARE

Cold-blooded!

THE AUTHOR

Not you! Shakespeare always gives us our **money's worth**. I just mean these days things seem so expensive, it's hard to feel you got your money's worth.

SHAKESPEARE

You mean finding a bargain is like a **wild-goose chase**?

THE AUTHOR

The economy has **seen better days**.

SHAKESPEARE

It's a **sorry sight!**

THE AUTHOR

Prices would **make your hair stand on end!**

(Together)

SHAKESPEARE

Mine!

THE AUTHOR

Yours!

SHAKESPEARE

(To the audience)

Watch this scene from *Hamlet*, Act 1, scene 5. It will **make your hair stand on end**.

(Enter Ghost and Hamlet)

GHOST

My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.

HAMLET

Alas, poor ghost!

GHOST

Pity me not, but lend thy serious hearing
To what I shall unfold.

HAMLET

Speak. I am bound to hear.

GHOST

So art thou to revenge, when thou shalt hear.

HAMLET

What?

GHOST

I am thy father's spirit,
Doomed for a certain term to walk the night,

And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am forbid
To tell the secrets of my prison house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes like stars start from their spheres,
Thy knotted and combined locks to part,
And each particular **hair to stand an end**
Like quills upon the fretful porpentine.
But this eternal blazon must not be
To ears of flesh and blood. List, list, O, list!
If thou didst ever thy dear father love—

HAMLET
O God!

GHOST
Revenge his foul and most unnatural murder.

HAMLET
Murder?

GHOST
Murder most foul, as in the best it is,
But this most foul, strange, and unnatural.

HAMLET
Haste me to know't, that I, with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge.

(Exit Ghost and Hamlet)

THE AUTHOR
All **of a sudden**, I feel an **outbreak** of anxiety over the **foul play** in *Hamlet*.

SHAKESPEARE
“Of a sudden.” Mine. “Outbreak.” Mine. “Foul play.” Mine. All mine.

THE AUTHOR
Oh, **for goodness sake**.

SHAKESPEARE
You keep saying that. It's mine! *Henry VIII*, Act 3, scene 1.

THE AUTHOR
Players!

(Enter Queen Katherine and Wolsey)

QUEEN KATHERINE
Would I had never trod this English earth,
Or felt the flatteries that grow upon it!
Ye have angels' faces, but heaven knows your hearts.
What will become of me now, wretched lady?

I am the most unhappy woman living.
(*to her women*)
Alas, poor wenches, where are now your fortunes?
Shipwrecked upon a kingdom, where no pity,
No friends, no hope, no kindred weep for me;
Almost no grave allowed me. Like the lily
That once was mistress of the field and flourished,
I'll hang my head, and perish.

WOLSEY
If your grace
Could but be brought to know our ends are honest,
You'd feel more comfort. Why should we, good lady,
Upon what cause, wrong you? Alas, our places,
The way of our profession is against it.
We are to cure such sorrows, not to sow 'em.
For goodness' sake, consider what you do,
How you may hurt yourself, ay, utterly
Grow from the King's acquaintance, by this carriage.
The hearts of princes kiss obedience,
So much they love it; but to stubborn spirits
They swell, and grow as terrible as storms.
I know you have a gentle, noble temper,
A soul as even as a calm. Pray think us
Those we profess, peace-makers, friends, and servants.

(*Exit Queen Katherine and Wolsey*)

THE AUTHOR

That poor queen.

SHAKESPEARE

Agreed. That Wolsey was not **well behaved**.

THE AUTHOR

I know . . . yours. (*To the audience*) Shakespeare gave us "well behaved" in *The Merry Wives of Windsor*. In which there is a lot of misbehaving.

SHAKESPEARE

Ay . . . enough to make you **laugh yourselves into stitches**. Sooth! My words do turn up often, don't they?

THE AUTHOR

For goodness sake.

SHAKESPEARE

Exactly.

THE AUTHOR

I am in **amazement**.

SHAKESPEARE

Once more?

THE AUTHOR

One more. Will used the word "amazement" in nine plays. Let's take a look at *The Tempest*, Act 1, scene 2. What Prospero and Ariel created must have been a **sorry sight**. (*Shakespeare begins to speak*) Yes! Shakespeare wrote "a sorry sight," too. Players!

(Enter Prospero and Ariel)

PROSPERO

Hast thou, spirit,
Performed to point the tempest that I bade thee?

ARIEL

To every article.
I boarded the King's ship. Now on the beak,
Now in the waist, the deck, in every cabin
I flamed **amazement**. Sometime I'd divide,
And burn in many places. On the topmast,
The yards, and boresprit would I flame distinctly,
Then meet and join. Jove's lightnings, the precursors
O'th' dreadful thunderclaps, more momentary
And sight-outrunning were not. The fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege, and make his bold waves tremble,
Yea, his dread trident shake.

PROSPERO

My brave spirit!
Who was so firm, so constant, that this coil
Would not infect his reason?

(Exit Prospero and Ariel)

SHAKESPEARE

That Ariel. A spirit who could attend on Prospero and then disappear **into thin air**.

THE AUTHOR

"Into thin air" is also from *The Tempest*. And now, dear Will, I think it is time for you to disappear **into thin air**.

SHAKESPEARE

What if I will **not budge an inch**? (To the audience) I wrote that one, too. *The Taming of the Shrew*, Induction, scene 1. Shall we say another? Oh, please.

THE AUTHOR

I'm afraid not. It's time for us to close. Thank you for your help. And thank you for all the words.

SHAKESPEARE

It was truly my pleasure, dear lady.

(Exit Shakespeare)

THE AUTHOR

Well, as you can see, **the short and the long of it** is, Will's words are everywhere. **What's done is done**.

SHAKESPEARE

(Offstage)

That's mine!

(Exit The Author)

THE END



Glossary of Stage Terminology

Enter _____	To enter the stage or playing area. Usually noted with the direction right or left, as in: (<i>Enter stage left.</i>)
Exit _____	To exit the stage or playing area. <i>Fun fact: In Shakespeare's plays, you might see the direction Exeunt, which means more than one character leaves the stage.</i>
Stage Right and Stage Left _____	The right and left hand side of the stage from the perspective of the player facing the audience.
Center Stage _____	The middle vicinity of the stage or playing area.
Upstage _____	The back of the stage or playing area, furthest from the audience. <i>Fun fact: The terms Upstage and Downstage get their names from when stages were "raked," or at an incline. This improved sight lines for the audience. So, when an actor moved away from the audience, they literally went up the stage.</i>
House Left and House Right _____	The house is where the audience sits (or stands, as in Shakespeare's time). This is the left and right of the theater from the audience's point of view. Sometimes actors use the house to enter and exit a scene.
Legs _____	The vertical curtains, or flats, used to hide the wings from view and frame the audience's view of the stage.

Masking _____	Basically this is scenery or other visible material designed to hide backstage stuff the audience is not supposed to see, such as the wings or the back wall.
Set _____	The scenery on stage for a scene—or the entire play.
Props _____	Objects used by the actors while they are on stage. <i>As we learn in Will’s Words, there were very few sets or props used by actors in Shakespeare’s plays at the Globe Theatre.</i>
Blocking _____	The set movement of the actors throughout the play. Actors must know if they are to sit, stand, or move to certain places on the stage to help tell the story.
Places _____	This is what the director or the stage manager says to cue everyone involved in the play to go where they need to be at the start of the play. <i>Fun fact: the stage manager will often give a warning prior to places by saying, “Fifteen minutes to curtain!” The actors then say, “Thank you, Fifteen.” This lets the stage manager know the warning has been heard and understood.</i>
Backstage _____	This is any area not seen by the audience, including the wings and the dressing rooms.
Wings _____	Areas just offstage. This is where actors wait before they make their entrance.

Break a Leg _____

A friendly term players use to wish each other good luck in their performance.

Fun fact: This term is said to derive from when a performer, having left the stage, is called back from behind the legs for an encore. How exciting to be so well-loved!

Cue _____

This is a line or a piece of blocking said or done by one actor that tells another actor it's his or her turn to speak or move. When in *Twelfth Night*, Act 1, scene 3, Sir Toby says, "Castiliano, *vulgo*—for here comes Sir Andrew Agueface!" that is the cue for Sir Andrew Aguecheek to enter and proclaim, "Sir Toby Belch!"

Dialogue _____

The conversation between characters on stage.

Monologue _____

A lengthy speech by a single character delivered to other characters in a play; not to be confused with a soliloquy.

Soliloquy _____

This is a playwright's device for letting us know what's on a character's mind. We are listening in on the character's thoughts. A soliloquy is different from a monologue in that it's not being spoken to anyone. Shakespeare wrote one of theatre's most famous soliloquies for Hamlet: "To be, or not to be?"

Strike _____

This is the tearing down of the set and putting everything away when the run of a play is over.



There are many more terms used in the theater and you can find them in books about stagecraft, or online. Check out the *Will's Words* Readers' Theater and put together a production using these terms as a guide.