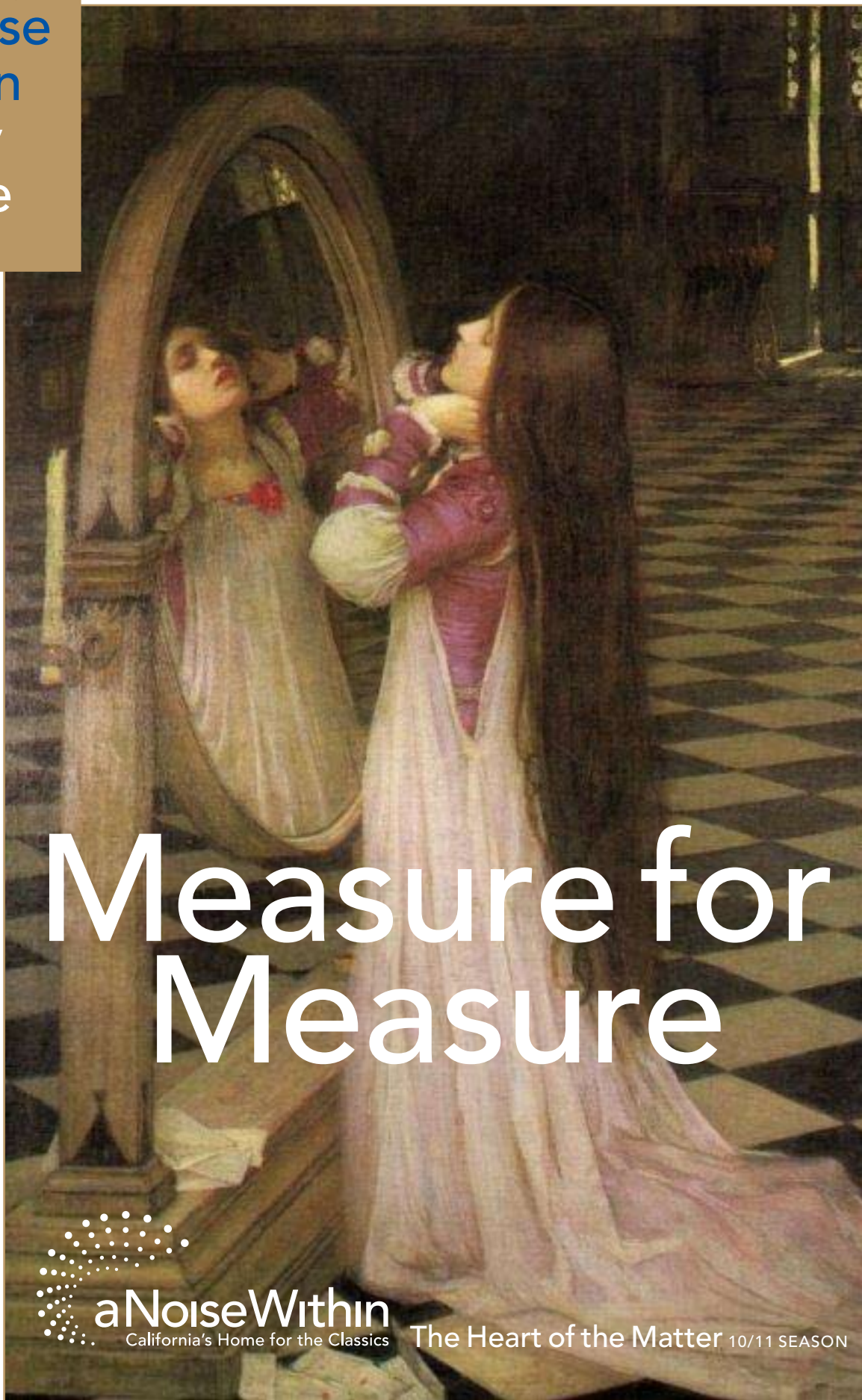


A Noise  
Within  
Study  
Guide



Mariana in the South by John William Waterhouse (1897)



**aNoiseWithin**  
California's Home for the Classics

The Heart of the Matter 10/11 SEASON

# Measure for Measure

## Table of Contents

3	Cast of Characters
3	What's in a Name?
4	About the Play: Synopsis
8	Setting: Vienna
10	Biography of William Shakespeare
11	Shakespeare's Life—A Timeline
12	Shakespeare's Verse and Prose
14	Shakespeare's Words and Phrases
16	What's in a Genre?
17	Substitutions in <i>Measure for Measure</i>
19	To Have and to Hold?
20	In the Classroom: Suggested Activities
22	Visual Arts: Creating the World of <i>Measure for Measure</i>
24	Music: Jazz in <i>Measure for Measure</i>
25	Just for Fun: Reproducible Quiz
27	Resource Guide
28	About Theatre Arts
29	About A Noise Within

- Portions of this guide reprinted with permission of the Chicago Shakespeare Theater's *Measure for Measure* Resource Guide for Teachers, 2005.
- In the Classroom activity used with permission from Folger Shakespeare Library: [www.folger.edu/education](http://www.folger.edu/education)

FUNDING FOR A NOISE WITHIN'S EDUCATIONAL PROGRAMS IS PROVIDED IN PART BY:

The Ahmanson Foundation, Alliance for The Advancement of Arts Education, Anonymous, B.C. McCabe Foundation, The Capital Group Companies, The Catherine C. Demeter Foundation, Disney Worldwide Outreach, Employees Community Fund of Boeing California, Google, The Green Foundation, Kiwanis Club of Glendale, The Kenneth T. and Eileen L. Norris Foundation, Lockheed Federal Credit Union, Los Angeles County Arts Commission, Metropolitan Associates, The Michael J. Connell Foundation, Pasadena Independent Schools Foundation, The Ralph M. Parsons Foundation, The Rose Hills Foundation, The Shubert Foundation, The Steinmetz Foundation, WWW Foundation, The Wells Fargo Foundation.



A Noise Within's production of *Measure for Measure* is part of *Shakespeare for a New Generation*, a national initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.



# Cast of Characters

*Some rise by  
sin, and some  
by virtue fall.*

—*Measure for  
Measure 2.1*

## THE OFFICIALS

**Vincentio**, the Duke who disguises himself as Friar Lodowick

**Angelo**, the Deputy who rules in the Duke's absence

**Escalus**, a lord

**Provost**, prison keeper

**Elbow**, a constable

a **Justice**

**Abhorson**, an executioner

## THE CLERGY

**Friar Lodowick**, the Duke in disguise

**Friar Thomas**

**Friar Peter**

**Isabella**, Claudio's sister and a novice nun

**Francisca**, a nun

## THE CITIZENS

**Claudio**, Isabella's brother

**Pompey**, a pimp who works for Mistress Overdone

**Lucio**, a "fantastic"

**Barnardine**, a prisoner

**Varrius**, the Duke's friend

**Froth**, a foolish gentleman

**Mariana**, engaged to Angelo

**Juliet**, Claudio's pregnant lover

**Mistress Overdone**, a bawd

**Lords, Officers, Citizens, Boy, Attendants, Gentlemen**

## WHAT'S IN A NAME? Significance of Character Names

### CLASSROOM CONNECTION

■ Ask students to describe how each character's name "fits" them, using the derivations and secondary meanings of the name from this guide, or additional research.

**Angelo** – This Italian name translates to angel.

**Escalus** – This name was also used for the character in *Romeo and Juliet* who mediated the deep-rooted family feuds in the play.

**Claudio** – This name means lame and has a Latin origin.

**Lucio** – This is an Italian name that means bringer of light.

**Elbow** – The elbow hinges to allow for the bending and straightening of the arm.

**Froth** – This word relates to bubbling or foaming, usually at the surface.

**Pompey** – This was the name of a great political and military leader of the Roman Republic

**Abhorson** – The word "abhor" means to loathe or detest. The name is also possibly a homonym for "whoreson," or the son of a whore.

**Barnardine** – St. Bernardine was the name of a famous Italian missionary and preacher.

**Isabella** – This name is the Italian form of the name Isabel and means consecrated to God.

**Juliet** – The same name was used in *Romeo and Juliet*, which was written before *Measure for Measure*. In the play, Juliet was forbidden to be with her love because of an ancient feud.

**Mariana** – This Spanish name is a combination of the names Mary and Ann. The name Mary means bitter and the name Ann means gracious.

**Mistress Overdone** – Overdone is synonymous with doing something in excess.

Many meanings of names were found on <http://www.name-meanings.com>

## About the Play: Synopsis

---



*Claudio and Isabella*, by William Holman Hunt (1850)

I.i

The Duke of Vienna decides to take a leave of absence, with no indication of where he is going or why he is leaving. He puts Angelo in charge while he is gone. The Duke tells him that he has no doubt of Angelo's abilities and puts Escalus as second in command.

I.ii

Meanwhile, Lucio and two gentlemen discuss the meeting between the Duke and the King of Hungary, mocking the war. They have a quick-witted conversation about pirates and soldiers and begin to get on the topic of venereal diseases when Mistress Overdone, a bawd, enters. She tells the men that Claudio, a young nobleman, is being put in prison for impregnating his intended wife, Juliet. They do not believe her and go off to seek confirmation. After the men leave, Pompey, a pimp who works for Mistress Overdone, enters. He tells her that there is a new proclamation to shut down brothels in Vienna. Mistress Overdone worries about her future, but Pompey reassures her and they exit together.

Claudio is en-route to prison under the supervision of the Provost, who is following the orders of Angelo. Claudio reveals to Lucio that he and Juliet are bound to one another, though the marriage is not yet official. Angelo is unrelenting, perhaps in an effort to establish his authority. Claudio believes his sister, Isabella, may be able to coerce Angelo into changing his mind and asks Lucio to go speak with her. Though she is a reserved novice nun, Isabella has the advantageous qualities of charm, beauty, and intelligence.

I.iii

The Duke speaks with Friar Thomas and reveals that over the years, he has become too relaxed about laws and is no longer a feared leader. He reveals that his leave of absence is motivated by a desire to reinstate order in Vienna. By leaving Angelo in his place, he believes that the new leadership will more quickly accomplish this goal. The Duke decides to disguise himself as "Friar Lodowick" so that he can go to Vienna unnoticed and see what is transpiring.

I.IV

Lucio arrives at the nunnery to visit Juliet. He asks her to use her feminine charms to persuade Angelo to change his mind and she consents.

II.I

Escalus attempts to convince Angelo to soften Claudio's punishment. Angelo declares that the law is absolute and decides that Claudio will be executed at nine o'clock the following morning. Elbow, a constable, enters with Pompey and Froth and claims that they are "notorious benefactors." However, the men reveal their connection to brothels and are asked to leave with a warning about the illegality of such activity.

II.II

The Provost, like Escalus, tries to change Angelo's mind and stay Claudio's execution—to no avail. Isabella enters with Lucio to speak to Angelo. At first, Isabella speaks as if she is already lamenting the loss of her brother. Lucio, in an aside, tells her to be warmer to Angelo. Lucio coaches Isabella in her persuasion, and when he senses that she is about to succeed, Angelo gets up to leave. Angelo then tells her to return the next day so that he has time to process what she has requested. In a moment of solitude, he confesses that he has romantic feelings for Isabella.

II.III

The Duke, dressed as Friar Lodowick, goes to visit the prisoners. He encounters Juliet, who tells him that she repents for her actions, loves Claudio as much as she loves herself, and that the sin was mutual. The Duke/Friar tells her that he is going to visit Claudio, who will die the next morning.

II.IV

Angelo is worried about his feelings for Isabella and asks her if she would give up her body to save her brother. She replies that she would rather give up her body than her soul. Angelo declares Isabella

to be crafty or ignorant, as she does not recognize his sexual advances. When she finally realizes what he is asking, Isabella says she would rather die than subject her body to such shame. Angelo then tells her that Claudio must die and she reasons it is better for Claudio to die once than for her to die forever. Angelo openly reveals that he loves Isabella and that if she returns the love tomorrow, her brother will be saved. In a soliloquy, Isabella decides that she will go to her brother and tell him to prepare for his death.

III.I

The Duke/Friar talks to Claudio, who says he is prepared for death. Isabella comes to talk to her brother and the Duke (still disguised as the Friar) eavesdrops on their conversation. Isabella tells Claudio that there is a way for him to live, but it is much too shameful. She evades revealing Angelo's request and insists that Claudio is better off dying. When she does finally tell him what price Angelo wishes to exact for Claudio's freedom, Claudio orders her not to do it. Claudio then begins to think aloud about Angelo and his fears of death. He changes his mind, asking Isabella to save his life. As they argue, the Duke re-enters and asks to speak privately with Isabella. The Duke explains that Angelo was once engaged to Mariana, though he broke off the wedding when her dowry was lost. She is still passionately in love with Angelo. The Duke proposes a solution—Isabella will tell Angelo that she will meet with him, but Mariana will secretly go in her place. Mariana will substitute for Isabella, and Claudio's life will be saved.

III.II

Pompey is being sent to prison for breaking the law. Lucio declines to pay Pompey's bail, insisting that prison is his best option. Lucio talks to the still-disguised Duke about the Duke's whereabouts (not realizing that he is actually talking to the man himself). Lucio says that the Duke would never have acted like Angelo, as he was one to

## Fun Fact

### SOLILOQUY VS. MONOLOGUE

A soliloquy is a speech that a character delivers when alone on the stage—whereas a monologue is a long speech given to another character. The term “soliloquy” didn’t come into popular use until some 40 years after Shakespeare’s time, so it’s likely he did not use the term himself.

**ACTIVITY SUGGESTION:** Ask students to decide if the “confessionals” often featured in modern reality TV shows are examples of a monologue or soliloquy.

practice fornication. Offended, the Duke denies that the Duke would exhibit such behavior. Lucio continues to slander the Duke’s name and then they begin to discuss Claudio’s punishment. Mistress Overdone is escorted to prison by Escalus for running a brothel. At the end of the scene, the Duke soliloquizes about how Angelo will pay for his sins.

#### IV.i

Mariana, the Duke (as the Friar,) and Isabella meet to plan the sexual encounter between Mariana and Angelo. Isabella has made sure that everything is in order so that Angelo will not suspect it is Mariana.

#### IV.ii

The Provost tells Pompey that if he assists in the execution, the charges will be dropped against him. After bantering with Abhorson, the executioner, Pompey agrees to help. The Duke enters to see if a pardon has arrived for Claudio. A messenger brings a letter that explains that Claudio and Barnardine, another prisoner, will both be executed the next day and that Claudio’s head must be sent to Angelo. The Duke asks the Provost to delay Claudio’s death for a few days. He tells the Provost to send Barnardine’s shaven head to Angelo and claim that it is Claudio’s. He also reveals that the Duke will return in two days.

#### IV.iii

It is the morning of the execution, and Barnardine says he is not ready for death. The Duke does not think it appropriate to execute Barnardine when he is in such a reluctant state of mind. Coincidentally, a man died in the prison earlier in the morning and he can serve as a replacement. The Duke is overjoyed that both Barnardine and Claudio can be saved, even just for a few days. The head of the deceased prisoner is taken to Angelo. Isabella enters and asks if the pardon for Claudio was received. Deciding to withhold the truth until a more opportune time, the Duke tells Isabella that her brother has been

executed. She is devastated and infuriated by his supposed death. He tells her she will get her revenge when the Duke returns the following day. Lucio enters and tells other outrageous stories about the Duke, claiming that he knows the Duke better than Friar Lodowick does.

#### IV.iv

At the Duke’s Palace, Angelo and Escalus discuss a letter they received from the Duke. He has ordered that anyone who has any complaint against Angelo will meet the Duke, Escalus and Angelo on the street in the morning. That way, nobody will have any unresolved issue with Angelo that comes up later. Angelo worries about what Isabella will say. He confesses that he would have let Claudio go free, except he feared that he would seek revenge.

#### IV.v

The Duke and Friar Peter, an actual Friar, meet outside of the city to plan for the Duke’s arrival.

#### IV.vi

On a street near the city gate, Isabella explains to Mariana orders she received from the Duke (she believes that he is Friar Lodowick). He told her to tell the Duke that she had a sexual experience with Angelo. He also said she must continue to tell her story, even if the Duke responds adversely. Mariana thinks she should do as advised.

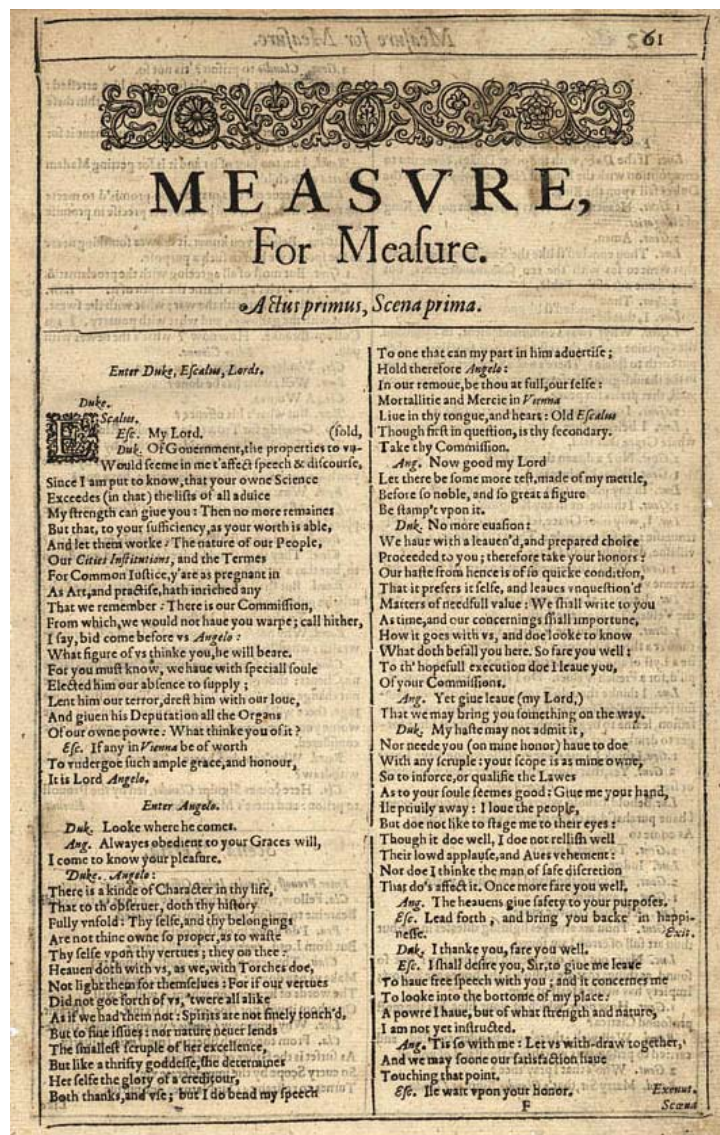
#### V.i

The undisguised Duke returns to Vienna and meets Angelo and Escalus. Isabella enters and the Duke tells her to address her complaints to Angelo. She refuses, calling him many offensive names, and says she can only speak to the Duke. Isabella tells her tale and when Lucio tries to speak up, the Duke silences him. Isabella tells the Duke everything that transpired, including the fact that her body was sexually violated by Angelo. The Duke thinks that she is lying and sends her to prison. She tells him that Friar Lodowick knew that she was coming

to speak publicly. The Duke is unfamiliar with him and asks the others if they know who he is. Lucio claims to know the Friar, but dislikes him and Friar Peter also claims to know him.

A veiled woman (Mariana) steps up as a witness to speak. She removes her veil once her husband, Angelo, permits her to. She explains that she, not Isabella, had the sexual encounter with Angelo. Angelo thinks that both women are working for someone else. The Duke insists on seeing Friar Lodowick, who is apparently sick in bed. The Provost goes to find the Friar and the Duke leaves, asking Escalus to take his place. The Duke returns, dressed as Friar Lodowick. His request to speak with the

Duke is denied. Lucio insists that the Duke/Friar slandered the Duke but the Duke/Friar denies such accusations. Escalus threatens to torture the man dressed as the Friar and then Lucio pulls off his hood, revealing his true identity—the Duke of Vienna. Angelo asks for the death sentence but the Duke instead orders him to marry Mariana. He then decides that for Isabella's sake, Angelo will be sentenced to death. Mariana and Isabella beg to save Angelo's life, though they are unsuccessful. The Provost brings in Barnardine and Claudio who are both alive and well. The Duke then asks Isabella to marry him and orders Lucio to marry whichever woman he impregnated. The Duke thanks all of the people who served him and looks towards the future. ❖



The play's first appearance in print in the First Folio of 1623

## Setting: Vienna

---



**WHY DID SHAKESPEARE** set *Measure for Measure* in Vienna? Surprisingly, Vienna was a distant city that Shakespeare's Elizabethan audience may have been unfamiliar with. Located in the east of Austria, it is close to the present-day Czech Republic and Hungary. After its founding around 500 BC, Vienna faced instability and invasions for many years. Austria eventually fell under Habsburg rule and remained a part of the Habsburg-controlled Empire until World War I.

The Habsburgs allowed for a considerable amount of religious freedom in Austria. While the emperors were staunch Roman Catholics, many people in Austria identified with Protestantism. However, the Roman Catholic Church influenced many aspects of Austrian life. The Habsburg toleration of

diverse religious beliefs provided for a level of stability in the country, though religious tensions still brewed. The Thirty Years' War in the early 17th century was a direct result of such anxieties.

Shakespeare also lived in a country that allowed for considerable religious tolerance. Queen Elizabeth I believed firmly in Protestantism, though she was initially accepting of the Catholic religion. Yet, Catholics plotted against her and the Pope excommunicated her. She eventually executed her cousin, the Catholic Mary Queen of Scots.

It is unclear whether or not Shakespeare was a proclaimed anti-Catholic. By framing Vienna as a city infested with immorality and corruption, he acknowledges common



perceptions that Elizabethan citizens may have associated with catholicism. In *Measure for Measure*, Shakespeare attacks the foundations of governance in Vienna, and thus the Catholic religion itself.

While religious issues weave through much of *Measure for Measure*, Shakespeare's story is not entirely Viennese. As previously mentioned, religious issues pervaded all of Europe at the time. The Catholic and Protestant conflict and judgments were not exclusively in the Habsburg Holy Roman Empire. Further, the names of characters in the play are characteristically un-Austrian. The citizens associated with harlotry have names that reflect low-class society in London, such as Froth, Mistress Overdone, and Elbow. The lovers and political figures all have Italian names, many of which were also used in *Romeo and Juliet*.

It can be argued that, in *Measure for Measure*, Shakespeare is reflecting on the current state of affairs in his own country and surrounding areas, under the guise of Vienna. In fact, some scholars argue that the story was originally set in Italy, but Thomas Middleton, who revised the original work, changed the location to Vienna.

Because of the unfamiliar setting, Shakespeare's audience is not directly confronted with Shakespeare's assumed societal opinions. Nevertheless, the undertones of disgust are quite obvious:

[...] here in Vienna,  
 Where I have seen corruption boil and bubble  
 Till it o'errun the stew; laws for all faults,  
 But faults so countenanc'd, that the strong statues  
 Stand like the forfeits in a barber's shop  
 As much in mock as mark  
 (V.i.322-327)

Whether it was Shakespeare or Middleton who placed *Measure for Measure* in Vienna, the decision protected the play from perception as blatant political and social criticism. The story leaves the audience members questioning their own morals and religious values, while establishing the authority of a just, absolute political ruler. To this effect, Shakespeare's work has the potential to influence society, by influencing the behaviors and opinions of the English theatergoers. ❖

Article by Amanda Spector, Education Intern

# Biography of William Shakespeare

---



**WILLIAM SHAKESPEARE** (1564-1616), poet, playwright and actor, was born to Mary Arden and John Shakespeare in Stratford-Upon-Avon, England on April 23, 1564.

Although much is written about him, very little documentation of his life survives beyond the public records of his birth, death, marriage and financial transactions. Shakespeare probably attended the Edward VI Grammar School, where his studies would have been almost exclusively in Latin.

At age 18, he married Anne Hathaway (age 26), who gave birth to daughter Susanna, just six months after the wedding. In 1585, Anne gave birth to twins Hamnet (who lived only 11 years) and Judith. The years 1585-91 are considered the "lost years," for which there are no extant records relating to Shakespeare. Sometime in this period, however, he settled in London.

In 1592 he was listed as an actor with the Lord Strange's Players, for whom he wrote his first play, the highly successful *Henry VI, Part 1*, followed immediately by the sequels *Henry VI, Parts 2 & 3* in the same year. Over the course of 20 years, he wrote 148 sonnets, 3 long poems, and the 37 plays that are in continuous performance around the world today.

1599 marked the opening of the outdoor Globe theatre in which Shakespeare was a shareholder. Between 1610 and 1612, Shakespeare retired to Stratford, where he died in 1616 at age 52. He is buried in Stratford Parish Church.

Other plays by Shakespeare produced at A Noise Within include: *Hamlet*, *The Merchant of Venice*, *Coriolanus*, *Romeo and Juliet*, *The Tempest*, *All's Well That Ends Well*, *King Lear*, *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, *The Winter's Tale*, *King Richard III*, *Much Ado About Nothing*, *The Taming of the Shrew*, *Cymbeline*, *The Comedy of Errors*, *Pericles*, *Love's Labour's Lost*, *Macbeth* and *Julius Caesar*. ❖

# Shakespeare Timeline 1564-1623

---

**1564**

Conquistadores cross the Pacific ocean. William Shakespeare, Christopher Marlowe, and Galileo Galilei are born.

**1565**

St. Augustine, FL is founded, making it the oldest remaining European settlement.

**1567**

King James VI becomes King of Scotland.

**1572**

The St. Bartholemew's Day Massacre in Paris.

**1577**

Sir Francis Drake sets out on his voyage around the world.

**1579**

Sir Francis Drake lands in California and claims it for Queen Elizabeth I.

**1582**

Pope Gregory XIII implements the Gregorian calendar. William Shakespeare and Anne Hathaway marry.

**1583**

Shakespeare's first child, Susana, is born.

**1585**

Shakespeare's twins, Hamnet and Judith, are born.

**1587**

A group of settlers arrive off Roanoke Island, VA to resettle the deserted colony. Mary, Queen of Scots, is beheaded. The Rose Theatre is founded in London.

**1590-1591**

*Henry VI* Parts II and III written.

**1592**

*Henry VI* Part I written. *Richard III* completed. *Comedy of Errors* possibly written.

**1593**

Plague epidemic rages in London, killing over 11,000 people. Christopher Marlowe murdered. *Titus Andronicus* probably written. *The Taming of the Shrew* is probably written.

**1594**

Shakespeare is an actor, playwright, and part owner of the Lord Chamberlain's Men. *Love's Labour's Lost* is written. *Two Gentlemen of Verona* possibly written. *Romeo and Juliet* most likely written. *Love's Labour's Won* written, which has since been lost.

**1595**

Shakespeare's *Romeo and Juliet* is performed for the first time. Shakespeare probably writes *A Midsummer Night's Dream* and *Richard II*.

**1596**

Cambridge University is founded. *King John* probably written. *The Merchant of Venice* first performed.

**1597**

*Henry IV* Part I most likely written.

**1598**

Shakespeare's name begins to appear on the title page of his plays. *Henry IV* Part II probably written.

**1599**

First performance of *Julius Caesar* and *Henry V* in London. Shakespeare most likely writes *Much Ado About Nothing*. Shakespeare probably authors *As You Like It*.

**1600**

Telescope invented by Dutch Opticians. *The Merry Wives of Windsor* completed.

**1601**

*A Midsummer Night's Dream* premieres in London. *Othello* possibly written. *Troilus and Cressida* most probably written. Shakespeare drafts *Hamlet*.

**1602**

First performance of *Twelfth Night*.

**1603**

Queen Elizabeth I dies and is succeeded by her cousin, King James I of England, uniting the crowns of England and Scotland. Plague in England. Shakespeare writes *All's Well that Ends Well*.

**1604**

Montreal, Canada is founded. Shakespeare's *Othello* is performed for the first time. *Measure for Measure* performed at court.

**1605**

The Gunpowder Plot. First public library established in Rome. The first part of Miguel Cervantes' *Don Quixote* is published. *King Lear* possibly written. *Macbeth* possibly written.

**1606**

*Antony and Cleopatra* possibly written.

**1607**

Jamestown, VA is founded and becomes the first permanent English Colony. *Timon of Athens* possibly written. *Coriolanus* possibly written.

**1608**

Quebec City, Canada is founded by the French. *Pericles, Prince of Tyre* possibly written.

**1609**

Galileo demonstrates the first telescope. Henry Hudson discovers the Hudson River. *Shakespeare's Sonnets* are published. *Cymbeline* written.

**1610**

*The Winter's Tale* possibly written.

**1611**

The King James Bible is printed for the first time in England. *The Tempest* is performed for the first time.

**1612**

Henry VIII written. *The Two Noble Kinsman* most likely written. *Cardenio* written (with John Fletcher).

**1613**

A fire destroys London's Globe Theatre.

**1615**

The second volume of Miguel Cervantes' *Don Quixote* is published.

**1616**

William Shakespeare dies and is buried in the chancel of the Holy Trinity Church in Stratford-upon-Avon.

**1623**

First Folio published.

---

*The dates of Shakespeare's plays are a subject of continuing debate and should be taken as approximate.*

## Shakespeare's Verse and Prose

---

*dab-DUM, dab-DUM,  
dab-DUM, dab-DUM,  
dab-DUM*

**MANY PEOPLE** are "turned off" by Shakespeare as they find his works difficult to read and understand. It is hard to believe that people spoke the way his characters do. But with a little information, you too can speak the speech and talk the talk. Shakespeare wrote his plays in two forms: prose and verse.

### PROSE

Prose is the form used by the common people in Shakespearean drama. It is also the form used when a character reads a letter out loud. There is no rhythm or meter in the line. It is everyday language and Shakespeare's audience would recognize it as their language. The members of the royal family rarely use prose speech, but the common citizens frequently use this type of speech. In *Measure for Measure*, it is often used by the bumbling citizens. Here, Pompey uses prose when he is negotiating with officials:

#### POMPEY

If the man be a bachelor, sir, I can; but if he be a married man, he's his wife's head, and I can never cut off a woman's head (IV.ii).

### VERSE

The majority of Shakespeare's plays are written in verse, for two primary reasons: tradition and memorization. Since the beginning of theatre, plays had been written in verse. Shakespeare was one of the first playwrights to use both prose and verse when it suited him. Verse is easier to memorize than prose. Shakespeare uses verse to denote members of

the nobility and the upper class. Shakespeare's noble characters may speak in verse, but the average noble did not. The verse form that Shakespeare uses is called blank verse. It does not contain rhyme, but each line has an internal rhythm and a regular rhythmic pattern, like a heartbeat. Shakespeare utilizes iambic pentameter. An iambic pentameter is a combination of an unstressed syllable followed by a stressed syllable. Pentameter means that there are five stressed syllables per line. For a ten-syllable line, iambic pentameter features the accent on alternating syllables, beginning with the second syllable. Like this:

dah-DUM, dah-DUM, dah-DUM,  
dah-DUM, dah-DUM

Here is an example from *Measure for Measure*:

#### ISABELLA

Then, Isabel, live chaste, and brother, die;  
More than our brother is our chastity.  
I'll tell him yet of Angelo's request,  
And fit his mind to death, for his soul's rest (II.iv).

Shakespeare and his contemporaries enjoyed using other literary devices such as alliteration, in which the same sound is repeated in a line or group of lines; repetition, where the same word is repeated in the verse; and antanaclasis, the repetition of a certain word or phrase, but with a different meaning each instance.

Sometimes Shakespeare adjusted words to fit the verse. For example, if you have the word quickening, it can be adjusted to fit two syllables:

DUKE

Methinks I see a quick'ning in his eye.

Other times, words can be stretched to fit an extra syllable, as in the following example, which stretches the word warped (normally one syllable,) to be spoken as war-ped.

ISABELLA

For such a warped slip of wilderness

The next quote is an instance where a word was truncated in order to fit the verse.

CLAUDIO

Imagine howling – 'tis too horrible!

Here, "it" and "is" are written together with an apostrophe so as to clearly indicate that the words are to be pronounced in one syllable. Part of the actors' homework when preparing for a Shakespearean role is to dissect each line, picking out the words that should be stressed, truncating and elongating words when necessary, and working out where to breathe between lines. Surprisingly, Shakespeare makes this quite easy in the iambic pentameter. He places the most important words on the accent. Words like "the," "is," and "and" are on the unaccented portions.

Actors can tell by scanning a line (called "scansion") which words are important and how fast to say them. When two characters are speaking, they will finish the ten syllables needed for a line. This is called a shared line or split line.

ISABELLA

Must he needs die? ANGELO  
Maiden, no remedy.

Shakespeare's language may seem foreign to us today, but it is an older version of our language. Shakespeare and his contemporaries looked upon language as flexible and constantly evolving. He changed and borrowed words from other languages and invented some himself. He used verbs in both their antiquated and modern forms. Glossaries are available defining the archaic words and any editions of Shakespeare's plays contain a glossary or footnotes. However, the Oxford English Dictionary includes many obsolete words and gives examples of usage and when it was first used in literature. Most college and university libraries have a copy of the OED and it is also available on CD-Rom. ❖

## Theatre Lore

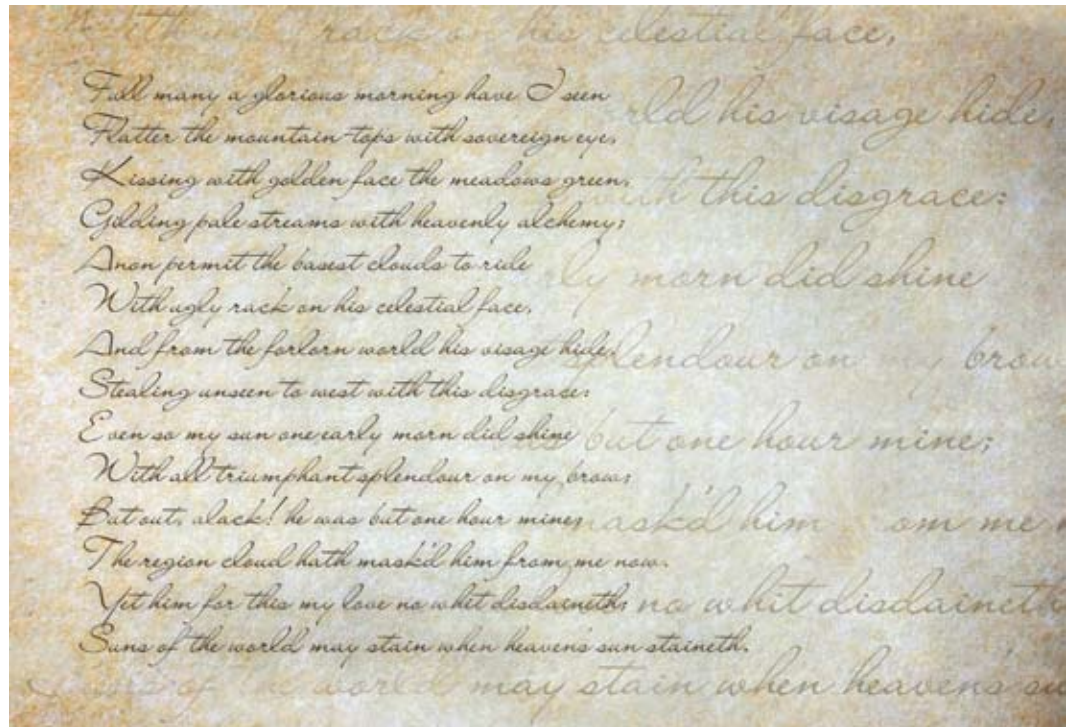
Why are actors called thespians?

In the sixth century B.C., a Greek chorus performer named Thespis was the first person in history to step away from the chorus and speak by himself, exchanging dialogue with the group and impersonating a character instead of simply reciting a story as the chorus had done before then.

# Shakespeare's Words and Phrases

"Words without thoughts never to heaven go."

HAMLET, ACT III, SCENE III



## CLASSROOM CONNECTION

■ Shakespeare coined words for his plays that were directly and immediately needed to tell his stories. Consider how the words Shakespeare coined for *Measure for Measure* connect to the themes of the play, and ask students to do the same.

■ Ask students to take two of the words coined in the play and describe how it interacts with one of its characters in order to theorize Shakespeare's need to coin those words. For example, how would the character Angelo present the need to Shakespeare for creating the word "arch-villain"?

WHEN SHAKESPEARE WAS WRITING HIS PLAYS, modern English was in a constant state of change. The language was absorbing words from other cultures, due to war, diplomacy and colonization. Many of Shakespeare's contemporaries lacked the vocabulary to express their ideas. So, writers such as Christopher Marlowe, Shakespeare, Edmund Spenser or Sir Philip Sidney invented, borrowed or adopted words from other languages. This process is called neologizing. It is estimated that between the years 1500 and 1659, 30,000 new words were added to the English language. Calculating the number of words invented by Shakespeare is difficult, but overlooking variations on already existing words of the day and compounds, it is estimated that Shakespeare coined approximately 600 words deriving from Latin alone. Some experts set the total number of words contributed by Shakespeare to be 10,000. Many of the words we use in our common, everyday language were invented by Shakespeare.

Words that appeared in print for the first time in *Measure for Measure*:

- advertising (adj. meaning being attentive)
- arch-villain
- belongings
- gnarled (meaning bumpy)
- sanctimonious
- to sneak (v.)
- viewless (meaning invisible)

Coined words found at <http://www.pathguy.com/shakeswo.htm>

BERNARD LEVIN sums up the impact of Shakespeare's phraseology in the following from *The Story of English*. Robert McCrum, William Cran and Robert MacNeil. Viking 1986:

If you cannot understand my argument and declare "It's Greek to me", you are quoting Shakespeare; if you claim to be more sinned against than sinning, you are quoting Shakespeare; if you recall your salad days, you are quoting Shakespeare; if you act more in sorrow than in anger, if your wish is father to the thought, if your lost property has vanished into thin air, you are quoting Shakespeare; if you have ever refused to budge an inch or suffered from green-eyed jealousy, if you have played fast and loose, if you have been tongue-tied, a tower of strength, hoodwinked or in a pickle, if you have knitted your brows, made a virtue of necessity, insisted on fair play, slept not one wink, stood on ceremony, danced attendance (on your lord and master), laughed yourself into stitches. Had short shrift, cold comfort or too much of a good thing, if you have seen better days or lived in a fool's paradise—why, be that as it may, the more fool of you, for it is a

foregone conclusion that you are (as good luck would have it) quoting Shakespeare; if you think it is early days and clear out bag and baggage, if you think it is high time and that that is the long and short of it, if you believe that the game is up and that truth will out even if it involves your own flesh and blood, if you lie low till the crack of doom because you suspect foul play, if you have your teeth set on edge (at one fell swoop) without rhyme or reason, then—to give the devil his due—if the truth were known (for surely you have a tongue in your head) you are quoting Shakespeare; even if you bid me good riddance and send me packing, if you wish I were dead as a door-nail, if you think I am an eyesore, a laughing stock, the devil incarnate, a stony hearted villain, the bloody-minded or a blinking idiot, then—by Jove! O Lord! Tut, Tut! For goodness sake! What the dickens! But me no buts—it is all one to me, for you are quoting Shakespeare.

Other Words Coined by Shakespeare:

Accessible	Colorful	Foulmouthed	Majestic	Scuffle
Accommodation	Comply	Frugal	Metamorphize	Secure
Accused	Compromise	Full-grown	Mimic	Shipwrecked
Addiction	Courtship	Generous	Monumental	Skim milk
(Shakespeare meant 'tendency')	Countless	Gloomy	Motionless	Submerge
Admirable	Critic	Gnarl	Negotiate	Torture
Amazement	Dauntless	Gossip	Obscene	Tranquil
Assassination	Dislocate	Gust	Overgrowth	Undress
Bandit	Distasteful	Hint	Pageantry	Unmitigated
Birthplace	Distrustful	Hobnob	Paternal	Unreal
Blanket	Downstairs	Hurried	Pious	Unrivalled
Barefaced	Dwindle	Impede	Premeditated	Upstairs
Blushing	Embrace	Impartial	Priceless	Useful
Bet	Engagement	Invulnerable	Puking	Useless
Cater	Epileptic	Jaded	Radiance	Worthless
Champion	Eventful	Label	Reliance	Zany
Circumstantial	Exposure	Lonely	Restoration	
Clutch	Fashionable	Love Letter	Retirement	
Coldhearted	Fixture	Luggage	Revoltng	
	Flawed	Lustrous	Savagery	
	Fortuneteller	Madcap	Schoolboy	

# What's in a Genre?

## Fun Fact

In 1890 Eugene Schieffelin released eighty starlings in New York's Central Park because they were mentioned in Shakespeare's plays. In *Henry IV, Part One* Hotspur says "I shall have a starling shall be taught to speak" Act IV, scene 3. There are now over 200 million starlings in America. Quite a return for a single line.

### A Comedy? A Tragedy? A Tragicomedy? A Problem Comedy? A Problem Play?

*Measure for Measure* has been called everything in the book — a comedy, a dark comedy, a problem play, a problem comedy. The world of *Measure for Measure* is dark and inhabited by ambiguous, imperfect humans — not the stuff of comedy. The problem that has faced critics and audiences for centuries is this: *Measure for Measure* presents itself as one of Shakespeare's most disturbing, introspective tragedies for its first two-and-one-half acts; then, quite suddenly, the Duke, disguised as a friar, steps in and takes over as director, stage manager and casting agent! Some critics have referred to the play's second half as a "play-within-a-play," so different is it from the first half in tone, language and expected outcome. If we view the play as ending happily in four marriages not doomed to misery, we may be left dissatisfied with its psychological falseness.

*We may have a comedy so somber that the festive conclusion seems forced, almost embarrassing; or, as in Romeo and Juliet, a tragedy so full of wit and tenderness that the catastrophe carries with it a sense of outrage. Here, as in most forms of intensive irony, the audience may remain divided in its reactions.*

—Northrop Frye, 1965

The axiom of tragedy, says Shakespearean scholar Northrop Frye, is that two corpses are better than one: "An Angelo for a Claudio, life for life." Instead, according to Frye, the action of *Measure for Measure* turns upward. No one is killed. Comedy, says Frye, demands its own logical end: a "new" society — replete with new marriages — that incorporates old repressive laws into a more lenient system. So for Frye, *Measure for Measure* is a comedy — no qualification necessary. To scholar Anne Barton, *Measure for Measure* represents Shakespeare's farewell to a

comic art form that had served him well in the past, but now hampered the maturing playwright by its inherent limitations. In this light *Measure for Measure*, which begins as a tragedy, is forced into a comic structure by a writer — and entertainer — not ready to turn his back completely on tried-and-true dramatic structures.

Historically, *Measure for Measure* has been looked upon by scholars as a flawed, imperfect play, occupying an uncomfortable "no-man's land" between comedy and tragedy.

*That Shakespeare (sic) made a wrong Choice of his subject, since he was resolved to torture, since he was resolved to torture it into a Comedy, appears by the low Contrivance, absurd Intrigue, and improbable Incidents, he was obliged to introduce, in order to bring about three or four Weddings, instead of one good Beheading, which was the Consequence naturally expected.*

—Charlotte Lennox, 1753

It seems to defy every attempt to categorize it. But *Measure for Measure*, like its companion "problem plays" (*All's Well That Ends Well* and *Troilus and Cressida*), was composed during the period when Shakespeare was creating his most magnificent work. *Macbeth* immediately precedes *Measure for Measure*; *Othello* is its contemporary; and *King Lear* would soon follow. This play contains some of Shakespeare's most brilliant verse, and reveals the playwright wrestling with the same mysteries of human life that he confronts in his tragedies. More has been written — and disputed — about this play since the mid-twentieth century than has been written about any other Shakespearean play, with the possible exception of *Hamlet*. ❖

Article used with permission from Chicago Shakespeare Theater's *Measure for Measure Teacher Handbook*. All rights reserved, copyright 2005.

# Substitutions

in Shakespeare's *Measure for Measure*

By Miranda Johnson-Haddad

## IN SHAKESPEARE'S COMPLEX PLAY

*Measure for Measure*, nothing is ever as it seems. Characters appear, and before we know it, they have disappeared, switched places with someone else, or reappeared in disguise. Those who seem virtuous and even-handed prove to be driven by passion and prejudice, while characters whom we might expect to be craven or depraved turn out to be good and decent. Throughout the play individuals stand in for each other, are mistaken for each other, or take each other's places, wittingly or sometimes not. Some of the characters' very names seem to echo each other: Claudio/Angelo, Barnadine/Ragozine. In what is perhaps the play's central substitution, Angelo ultimately doesn't even realize who he's sleeping with.

The plot of *Measure for Measure* hinges on the substitution of Angelo for Duke Vincentio, who temporarily abdicates his authority in order to promote Angelo's cleaning up of the vice-ridden city of Vienna. "Lord Angelo dukes it well," observes one character, with irony. For as Vincentio realizes all too quickly, Angelo is not at all the strict and virtuous leader that he would have people believe. As the Duke astutely remarks, "O, what may man within him hide,/Though angel on the outward side!" Nevertheless, the Duke himself is disguised for much of the play as a holy friar who, in a highly problematic development, counsels the afflicted and even hears confession. He is the author of the plot to replace

Isabella with Mariana in Angelo's bed, a deception that constitutes the other main substitution of the play. Although so-called "bed tricks" strain the credulity of modern audiences, they were recurring elements in medieval and Renaissance literature, as well as elsewhere in Shakespeare (most notably in *All's Well That Ends Well*). Because Mariana is actually contracted to be married to Angelo, her sleeping with him in Isabella's place is "no sin," according to the Duke/Friar. Nevertheless, the dubious morality behind this deceit inevitably makes audiences a bit queasy and constitutes one of the more unsettling substitutions of the play.

Isabella herself stands as a monument to straightforward truth, especially truth to one's own convictions, to the point where, indeed, many audience members may find her a little nutty. Yet she gives clear voice to her own righteous anger when she rounds accusatorially on Angelo, exclaiming "Seeming, seeming!" In a play that concerns itself with replacements and substitutions, the word "seeming" takes on a particular resonance. The Duke uses the word several times, including when he states his purpose in turning over his authority to Angelo ("Hence shall we see/If power change purpose, what our seemers be"), and later, when he learns the truth about Angelo's vicious nature ("That we were all, as some would seem to be,/From our faults, as faults from seeming, free!"). This notion of

# Substitutions



seeming, of things and people not being what they appear to be, underlies the substitutions that abound in this play and that to a great extent are its theme.

As the play proceeds, other substitutions occur. The Duke proposes that the head of the prisoner Barnardine be substituted for that of Claudio when Angelo demands the latter's head be sent to him. Barnardine most inconveniently refuses to be executed, but fortunately another prisoner named Ragozine dies of natural causes, and his head is substituted for Barnardine's — or is it for Claudio's? The Provost doubts that this particular substitution will succeed in deceiving Angelo, but the Duke cheerfully reminds him that "Death's a great disguiser," and indeed, the ruse goes off without a hitch. In the final scene, Claudio appears disguised, essentially, as himself, while the Duke's disguise as Friar Ludowick is at least revealed and he appears as himself, fully invested in his own authority. And even Isabella, in a more abstract kind of substitution, replaces her former coldness with the forgiveness that comes from a heightened appreciation of the complexities and ambiguities of human nature.

In the end, all disguises are removed in *Measure for Measure*, and everyone is restored to his or her proper place and receives the justice, or the mercy, that he or she deserves. The play ends, as all good comedies do, with multiple marriages, though two of the four unions

are compelled, and one, that proposed by the Duke between himself and Isabella, may not take place, depending on how one interprets Isabella's open silence at the play's conclusion. The complicated pattern of replacements and substitutions may have been resolved; but it is characteristic of this unusual comedy that certain elements of the ending sit uncomfortably with us. This ending may in fact constitute Shakespeare's own final substitution, that of a provocative and even disturbing conclusion for a more traditionally comic one.

Shakespeare was, of course, an actor as well as a playwright, and he understood that in a sense, any dramatic performance represents a kind of substitution, that of the actor for the character that he or she impersonates in performance. Seen from this perspective, *Measure for Measure* is as much a play about acting as it is about justice and forgiveness. The delicate balance between appearance and reality that the play maintains reflects the broader dramatic endeavor, which in the end is all about substitution, and about our willingness as audience members to collude in the dramatic deception. The rewards of suspending our disbelief are certainly very great. It is also rewarding, however, to step back and appreciate the artistry with which Shakespeare has constructed his play; because of course when it comes to Shakespeare, we can truthfully say that there really are no substitutes. ❖

# To Have and To Hold?

## *The Renaissance Looks at the Contract of* *Marriage*

**IT IS TEMPTING** in looking back upon history, particularly history separated from us by 400 years, to try to simplify another culture's code of behavior and morality. But it is more likely that many codes of behavior, and many moralities, co-existed side by side in a culture in flux, in a world where medieval cloisters were giving way to the discoveries of the Renaissance.

In the case of *Measure for Measure*, it might be tempting to look at Isabella and say, "Even if we can't accept her choice of chastity over her brother's life, in Shakespeare's day she made the only choice she morally could." But in fact it's not so clear that some of Shakespeare's audience would have embraced Isabella's absolutism any more than some of us will. The English playwright George Whetstone called his own heroine (Isabel's counterpart) just 25 years earlier, "a chaste ladye"—though Cassandra, unlike Isabella, chose to give up her virginity in exchange for her brother's life...So what do we know about chastity, betrothal and marriage in the minds of Shakespeare's contemporaries?

In the Middle Ages, the Catholic Church did not regard the blessing of a priest as essential to the validity of sacramental marriage. Clandestine marriages were common, but they also led to a variety of social problems. The lack of records raised questions about the legitimacy of children and about inheritance. A public marriage blessed by a priest that followed a dissolved clandestine marriage was still considered invalid before God. And so from the thirteenth century on, the official view of the Catholic Church was that marriage ought to be contracted before a priest and two witnesses, following a public announcement of the betrothal and the publication of banns. People who violated these practices were guilty of the sin of disobedience to the Church, but were not regarded as sexually immoral.

In 1563, Catholic Europe adopted the edicts of the Council of Trent, which stated that marriages required a priest and two witnesses. But England was a Protestant country and did not adopt these edicts. The Anglican Church of Elizabeth I and James I continued to hold clandestine marriages valid, even while denouncing them as illicit.

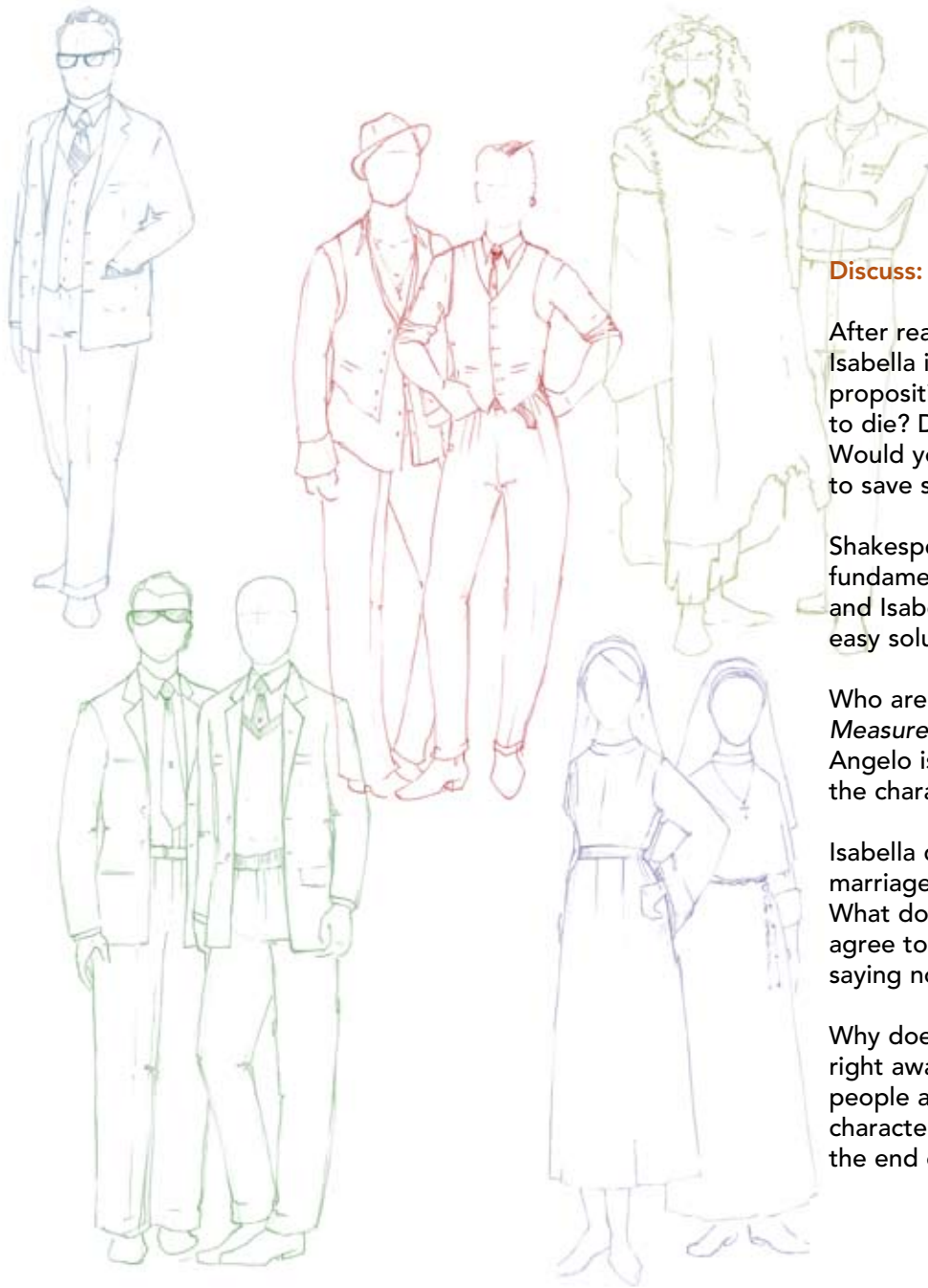
But in spite of Church sanctions, clandestine marriage was common throughout Europe—and evident throughout its literature. The union between Juliet and Claudio represents such a marriage. Indeed the stories of the Renaissance make it clear that clandestine marriages were not only quite commonplace, but also could be consummated without the stigma of immoral behavior—except in the eyes of the Puritans. The society mirrored in *Measure for Measure*, according to Shakespeare scholar Karl Wentersdorf, "is one in which canon law and civil law had existed side by side for centuries."

What we know of law and custom in Shakespeare's time suggest ambiguity rather than moral absolutes. Were Claudio and Juliet wrong to have a child out of wedlock? Was Mariana wrong to sleep with her once-betrothed Angelo? Was Isabella wrong to choose chastity in place of her brother's life? We cannot divine answers by imagining a particular world view held by Shakespeare and his contemporaries. In *Measure for Measure*, the playwright poses one question after another, but declines to offer simple answers to any of them. We are left, perhaps as Shakespeare's audience was, to dig into our own experience, history, religious beliefs and social values to find our own answers there.

Article used with permission from Chicago Shakespeare Theater's *Measure for Measure Teacher Handbook*. All rights reserved, copyright 2005.

## In the Classroom: Suggested Activities

---



### Discuss: Before the Performance

After reading the play, do you think Isabella is justified in refusing Angelo's proposition, thus allowing her brother to die? Did she make the right choice? Would you sacrifice what you believe in to save someone else?

Shakespeare seems to avoid solving the fundamental debate between Claudio and Isabella by introducing Mariana as an easy solution. Why does he do this?

Who are the "bad guys" in *Measure for Measure*? What makes someone "bad?" Angelo is an easy target, but what about the characters that break the law?

Isabella does not respond to the Duke's marriage proposal at the end of the play. What does her silence mean? Does she agree to marry him or is she refusing by saying nothing?

Why doesn't the Duke reveal his identity right away? Is he trying to teach the people a lesson? If so, do you think the characters have learned something by the end of the play?

CA English Language Arts Standards, Grades 9 &10: Vocabulary and Concept Development 1.1, 1.2, Literary Response and Analysis 3.3, 3.4, 3.7, 3.8, 3.10, Literary Criticism 3.11.

NCTE Standards Addressed: 1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works. 3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

# T F D !

## After the Performance Activity: True, False...or Debatable!

Read the sentences and decide whether they are true, false, or debatable. Circle the option you pick. Your teacher can tally up everyone's answers and hold a class debate, or even a mock trial. Be prepared to defend your opinion!

---

The Duke believes Angelo will put a stop to immoral acts in Vienna.      T    F    Debate!

---

Claudio should not have been arrested because he loves Juliet and plans to marry her.      T    F    Debate!

---

Isabella believes that her chastity is more important than Claudio's life.      T    F    Debate!

---

If it wasn't for the Duke's help, Isabella would have eventually consented to Angelo's proposition to save Claudio.      T    F    Debate!

---

The Duke only helps Isabella because he is in love with her.      T    F    Debate!

---

Isabella is happy to marry the Duke after he pardons Claudio.      T    F    Debate!

---

Angelo is the only bad character in this play.      T    F    Debate!

---

Isabella becomes "a shadow of her former self."  
—Marcia Riefer      T    F    Debate!

---

*Measure for Measure* "is a hateful work."  
—ST Coleridge      T    F    Debate!

---

Shakespeare "does not wish the spectator to remain emotionally involved with his story."  
—Herbert Weil, Jr.      T    F    Debate!

---

The play is "not meant for laughs...fitter for a tragedy."  
—Anthony Burgess      T    F    Debate!

---

The play is "deliberately uncomfortable."  
—David Lloyd Stevenson      T    F    Debate!

---

Activity used with permission from Folger Shakespeare Library: [www.folger.edu/education](http://www.folger.edu/education)

## Visual Arts: Creating the World of *Measure for Measure*



Set design concepts for *Measure for Measure*, by Stephen Gifford.



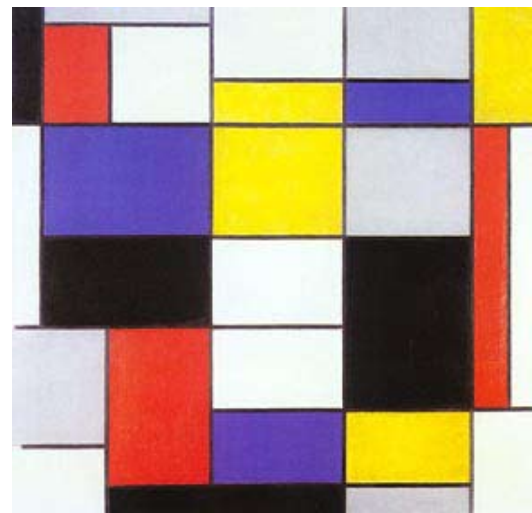
**SCENIC DESIGNER** Stephen Gifford's concept for *Measure for Measure* provides a modern, spare, and imposing environment for the play. During the design process, Gifford was intrigued by the idea of creating an environment in a "no-man's land—in an unknown time and place." Basing his design on blocks of color and focusing on interesting geometric shapes, Gifford was able to provide a playing space for the action that was both flexible and also lent an oppressive, rigid and institutional quality to the environment. Gifford shared some of the thoughts behind his vision:

*"We started out designing it as a neglected government building, whether it was an office of the exterior somewhere. We wanted to reflect the idea of a stale or lame duck sort of government. The show actually evolved it to what it is now, mostly taken from this sketch, a powerful monolithic type building that has gone into disrepair. The main curved wall will be painted red to refer to the sexual degradation present in the play, and general disregard for the laws that were not enforced by the governor."*

## SUGGESTED ACTIVITIES

1. *Measure for Measure* deals with specific social issues such as punishment, religion, family tension, and seduction. Discuss the social themes involved in *Measure for Measure*, and select a handful of central themes that the class can agree are present in the play. Have students design a shoebox diorama of a stage concept for *Measure for Measure* using one of the particular social issues identified as the overarching theme. Ask students to design their set with this theme in mind—how would a set design that emphasizes religious influence look? What color schemes would you use? Considering Piet Mondrian's philosophy that art should serve as a guide for spiritual practice, how would a set design based on his work reflect the concept of religious overtones in the play?

2. Ask students to use a well-known artist or architect as the inspiration for a design concept for one of the characters from *Measure for Measure*. Using print or online materials, ask students to choose an artist and spend some time getting to know their style. Then, have students create a collage using photographs, magazine pictures, drawings, found objects, fabrics, and textured papers to depict a concept design for a single character's costume for the play based on their chosen artists' work. Ask students to share with the class when finished, and be sure to pose probing questions to illustrate how students adapted the artists' work for their collage. For example, using Piet Mondrian's style as inspiration, would they design an angular, abstract costume for Angelo? How would they adapt this concept to design a schema for Isabella? ❖



Piet Mondrian, *Composition A*, 1923. Oil on canvas. Solomon R. Guggenheim Museum, New York.

**Pieter Cornelis "Piet" Mondrian** (March 7, 1872 – February 1944) is a Dutch painter, considered one of the most influential artists in the abstract style. A member of the De Stijl (or neoplastic) movement of art, he is best known for his non-representational works, often consisting of a white ground with blocks of primary colors and black rectangular lines. His radical approach was to remove all distracting forms from his work, allowing only color and line to express his visual ideas. Mondrian was interested in stripping away the influence of the material world, and revealing the core elements of his work through simplicity and abstraction. Mondrian was interested in theosophy—a religious philosophy upon which Rudolph Steiner founded the Waldorf method of education. This philosophy asserts that it is possible to search for spiritual knowledge through art, and laid out a very specific foundation that children should be introduced to the concepts of color—one at a time—so that they would be able to express larger spiritual concepts through extreme clarity and economy of line and color.



Red and Yellow chair, designed by Dutch De Stijl movement furniture designer Gerrit Rietveld in 1917.

## Music: Jazz in *Measure for Measure*

**Jazz** music uses so-called “blue notes,” which are notes said to exist between notes on the chromatic scale in Western music, and “swung notes,” which alter the written form of music to emphasize an alternate sense of rhythm. Jazz has its roots in early African-American work song—which were a blend of traditional African folk songs and early American religious music. Work song was used to keep a steady beat as a team of people engaged in hours of hard labor, in order to keep synchronized as a team and to keep workers in good spirits.



**FOR A NOISE WITHIN'S** adaptation of *Measure for Measure*, sound designer Doug Newell began with the following four parameters given to him from the director about the play:

- Modern but not up-to-date (left ambiguous)
- Perhaps set in a mythical, ambiguous country
- The atmosphere of the play is mysterious and a little hard-edged. Jagged.
- Theme of imprisonment in the text

The resulting music in the *Measure for Measure* reflects the fierce battle of wits and strategy between Isabella and Angelo, and mirrors the circumstances of the Duke, Claudio, and Juliet as they struggle to break free of their current circumstances and find liberation. This same quality is present in jazz music—as many professional jazz musicians cite that the improvisational nature of the genre allows them to break free of the imprisonment of strict meter and melodic structure—allowing them the room to express themselves more freely. Newell describes his process:

*“When the Director Michael and I began working, we searched for sounds that would contain a buzzing electricity—and be provocative. We felt the music for the play should follow the structure of jazz—in the way that it doesn’t follow any sort of set rhythm or march, changing from moment to moment based on an unspoken connection between the musicians. The specifically discussed the jazz musician Mingus in relation to a sort of danger present in his music—a kind of inner strength and fortitude.”*

### SUGGESTED ACTIVITIES

**1. Jazz Exploration:** Play a sample of a jazz piece—such as John Coltrane’s *My Favorite Things*, or a work by Charles Mingus. Bring in examples of African-American music styles from several eras, including Chicago and Delta blues, African-American work song, Be-bop, and Hip-Hop. Play representative samples for the class. Without labeling each style initially, try to determine if students can identify particular elements of the pieces that make them sound as if they are related to jazz. These elements could include instrumentation, melodic structure, presence of improvisation, tempo, etc. Ask students to identify elements of form— such as repeated verses, or rhyming structure of the songs.

**2. Connections:** Jazz originated as popular music. Ask students to bring aural samples of music that they feel is a representation of traditional or “folk” music from their own family, neighborhood, or regional culture. Play these samples for the rest of the class. Ask students to share how their families, friends, and neighbors use and respond to the music. After playing samples, work with students as a group to try to come up with a definition of the term “pop music”. Build consensus by asking students if they agree with the definition you devise, and if there is anything missing. For example, how is pop music most often passed from person to person, or from generation to generation in this current age of online music sharing? Should that be a part of the definition? ❖

## Just for Fun: Reproducible Quiz

# Looking for Love?

FIND OUT WHICH SHAKESPEARIAN CHARACTER IS RIGHT FOR YOU!

### 1. Describe your perfect date.

- A. We would go out to dinner using fake identities and then go to a costume party as our "alter-egos"
- B. We would go camping in the forest and share our feelings for one another while roasting marshmallows
- C. We would spend the night discussing our thoughts on controversial topics
- D. We would have dinner with my family
- E. We would do whatever I wanted to do, from skydiving to getting floor seats at a basketball game

### 2. What is your favorite movie?

- A. *Spiderman*
- B. *The Notebook*
- C. *The Matrix*
- D. *The Parent Trap*
- E. *Mean Girls*

### 3. What do you like to do on the weekends?

- A. Throw water balloons at people and then hide
- B. Write poetry
- C. Read about religion and science
- D. Meet new people and get to know them
- E. Tell other people to do things for me while lying in my bed

### 4. What is your favorite animal?

- A. Snake
- B. Lovebird
- C. Owl
- D. Dog
- E. Insects

### 5. Who do you confide in?

- A. Nobody, I can only trust myself
- B. I tell everyone who will listen to me about everything going on in my life
- C. I talk to my teachers at school
- D. My older relatives
- E. I only tell people things if it will help me to blackmail them

### 6. If you were to throw a party, what would be the theme?

- A. A Masquerade Ball
- B. A Valentine's Day party where everyone would get paired up with someone they didn't know before and spend the night talking to them
- C. I would never throw a party
- D. It would be a mystery party where you would have to follow clues to find someone who was hiding
- E. It would be a party all about me

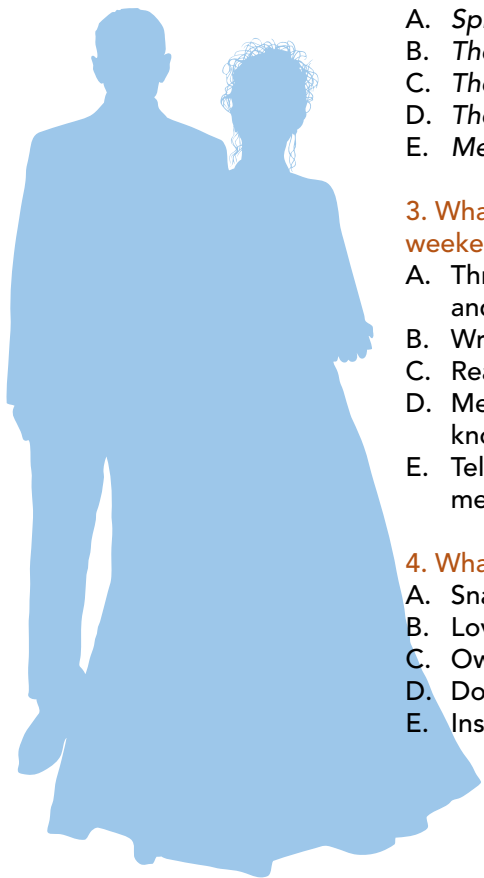
### 7. It is your one year anniversary.

What do you hope you will get as a gift from your significant other?

- A. A priceless family heirloom, like a ring or watch
- B. Beautiful flowers and chocolates
- C. A day at the spa together
- D. A big party with all of your family and friends
- E. A car or a new computer

### 8. Where is your dream honeymoon spot?

- A. Las Vegas
- B. Hawaii
- C. Europe
- D. Disneyland
- E. I'm never getting married because nobody is good enough for me



## Theatre Lore

What is a raked stage?

Where do the terms upstage and downstage originate?

Historically, stages were built on inclines, with the backs of the stages slightly higher than the fronts. The incline was called a rake and helped those in the back of the audience see the action onstage. Eventually, theatres started placing seats on inclines instead of stages, but the terminology stuck. Downstage is the front of the stage, closest to the audience, and upstage is the back of the stage. Some theatres, like *A Noise Within*, still participate in the tradition of using raked stages.

What is a ghost light?

There is a superstition that if an emptied theater is ever left completely dark, a ghost will take up residence. In other versions of the same superstition the ghosts of past performances return to the stage to live out their glory moments. To prevent this, a single light called a ghost light is left burning at center stage after the audience and all of the actors and musicians have gone.

Now, those in the world of theatre know that a "dark" theatre is one without a play. There is nothing sadder to a dramatic artist than an empty house and a playless stage. Therefore, a light is left burning center stage so that the theatre is never "dark;" it is simply awaiting the next production.

9. What adjective best describes you?

- A. Mysterious
- B. Passionate
- C. Intellectual
- D. Inquisitive
- E. Convincing

### SCORING

Count how many times you chose each letter. Depending on the letter you chose most often, you are most compatible with:

- A. **Portia** from *Merchant of Venice* or **Prince Hal** from *Henry IV, Part I*. You like someone who deceives others and likes to play tricks on their friends.
- B. **Hermia** from *A Midsummer Night's Dream* or **Romeo** from *Romeo and Juliet*. You like someone who loves romance and would do anything for you.
- C. **Isabella** from *Measure for Measure* or **Hamlet** from *Hamlet*. You like someone who thinks about deep, philosophical questions and sometimes has to sacrifice their loved ones.
- D. **Antipholus of Syracuse** from *The Comedy of Errors* or **Viola** from *Twelfth Night*. You like someone who cares deeply about their family and having a relationship with them.
- E. **Lady Macbeth** from *Macbeth* or **Iago** from *Othello*. You like someone who knows how to get what they want and can manipulate other people.

# Resource Guide

---

## BOOKS ON SHAKESPEARE

---

- Asimov, Isaac. *Asimov's Guide to Shakespeare*. Doubleday, 1978.
- Cahn, Victor L. *The Plays of Shakespeare: A Thematic Guide*. Greenwood Press, 2001.
- Epstein, Norrie. *The Friendly Shakespeare*. Penguin Books, 1993.
- Fallon, Robert Thomas. *A Theatregoer's Guide to Shakespeare*. Ivan M. Dee, 2001.
- Gibson, Janet and Rex Gibson. *Discovering Shakespeare's Language*. Cambridge University Press, 1999.
- Greenblatt, Stephen. *Will in the World*. W.W. Norton, 2004.
- Holmes, Martin. *Shakespeare and His Players*. Charles Scribner's Sons, 1972.
- Kermode, Frank. *Shakespeare's Language*. Allen Lane, The Penguin Press, 2000.
- Linklater, Kristin. *Freeing Shakespeare's Voice*. Theatre Communications Group, 1992.
- Pritchard, R. E. *Shakespeare's England*. Sutton Publishing Limited, 1999.
- Papp, Joseph and Elizabeth Kirkland. *Shakespeare Alive*. Bantam Books, 1988.



Mariana and Isabella from *Das Lieberverbot*. © 2008 Cory Weaver/Glimmerglass Opera

## BOOKS ON TEACHING SHAKESPEARE

---

- Gibson, Rex. *Teaching Shakespeare*. Cambridge University Press, 1998.
- Reynolds, P. *Teaching Shakespeare*. Oxford University Press, 1992.
- Rosenblum, Joseph. *A Reader's Guide to Shakespeare*. Salem Press, Inc., 1998.
- Toropov, Brandon. *Shakespeare for Beginners*. Writers and Readers Publishing Inc., 1997.

## WEBSITES

---

- The Folger Library—[www.folger.edu](http://www.folger.edu)
- Play Shakespeare: The Ultimate Free Shakespeare Resource—<http://www.playshakespeare.com>

## FILM

---

- William Shakespeare's *Measure for Measure*. Directed by Bob Komar in 2006, this contemporary film adaptation sets the play in army barracks.

## OPERA

---

- *Das Lieberverbot* (The Ban on Love). This opera, written by Richard Wagner, premiered in 1836. It was viewed as a major flop, and was first fully staged in North America in 2008. The story closely followed *Measure for Measure*, though the events take place in Italy. Rather than the Duke plotting Angelo's downfall, Isabella serves as the primary orchestrator of events. Specific attention is drawn to sexuality and sexual encounters, which drive the plot.

## POETRY

---

- *Mariana*. Alfred, Lord Tennyson wrote *Mariana* in 1830. The poem focuses on Mariana, a melancholy woman. The inspiration for the poem comes from Shakespeare's character, who pines over the loss of her love, Angelo.

"She only said, 'My life is dreary,  
He cometh not,' she said:" (9-10)

## MUSICAL

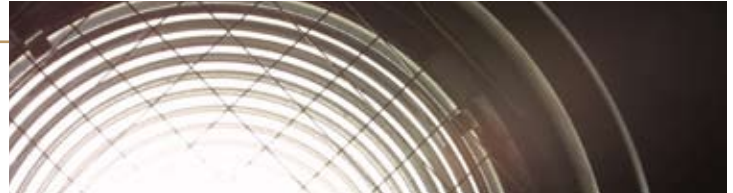
---

- *Desperate Measures*. This musical premiered in 2004 in Texas with music by David Friedman and book and lyrics by Peter Kellogg. Using the foundations of the plot of *Measure for Measure*, the story focused on an unrelenting Governor, a cowboy in prison, a novice nun, a sheriff who assists the nun, and saloon girls.

## VIENNA: RESOURCES USED

---

- <http://www.elizabethi.org>
- <http://www.wsu.edu/~dee/REFORM/ENGLAND.HTM>
- <http://www.mapsofworld.com/austria/religion-of-austria.html>
- <http://thomasmiddleton.org/bibliography.php>
- Draudt, Manfred, Yves Peyré, and Pierre Kapitaniak. "Between Topographical Fact and Cliché: Vienna and Austria in Shakespeare and Other English Renaissance Writing." *Shakespeare Et L'Europe De La Renaissance*. 2005. 95-115. *Société Française Shakespeare*. Web. 28 June 2010. <http://www.societefrancaise-shakespeare.org/document.php?id=746>.



## Being an Audience Member

Today, movies and television take audiences away from what was once the number one form of amusement: going to the theatre. But attending a live theatrical performance is still one of the most thrilling and active forms of entertainment.

In a theatre, observers are catapulted into the action, especially at an intimate venue like *A Noise Within*, whose thrust stage reaches out into the audience and whose actors can see, hear, and feel the response of the crowd. Although playhouses in the past could sometimes be rowdy, participating in the performance by giving respect and attention to the actors is the most appropriate behavior at a theatrical performance today. Shouting out (or even whispering) can be heard throughout the auditorium, as can rustling paper or ringing phones.

After *A Noise Within*'s performance of *Measure for Measure*, you will have the opportunity to discuss the play's content and style with the performing artists and directors. You may wish to remind students to observe the performance carefully or to compile questions ahead of time so they are prepared to participate in the discussion.

## Theatre Vocabulary

These terms will be included in pre- and post-performance discussions at *A Noise Within*.

**blocking:** The instructions a director gives his actors that tell them how and where to move in relation to each other or to the set in a particular scene.

**character:** The personality or part portrayed by an actor on stage.

**conflict:** The opposition of people or forces which causes the play's rising action.

**dramatic irony:** A dramatic technique used by a writer in which a character is unaware of something the audience knows.

**genre:** Literally, "kind" or "type." In literary terms, genre refers to the main types of literary form, principally comedy and tragedy. It can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific sub-genres of tragedy and comedy such as the comedy of manners, farce or social drama.

**motivation:** The situation or mood which initiates an action. Actors often look for their "motivation" when they try to dissect how a character thinks or acts.

**props:** Items carried on stage by an actor to represent objects mentioned in or implied by the script. Sometimes the props are actual, sometimes they are manufactured in the theatre shop.

**proscenium stage:** There is usually a front curtain on a proscenium stage. The audience views the play from the front through a "frame" called the proscenium arch. In this scenario, all audience members have the same view of the actors.

**set:** The physical world created on stage in which the action of the play takes place.

**setting:** The environment in which a play takes place. It may include the historical period as well as the physical space.

**stage areas:** The stage is divided into areas to help the director to note where action will take place.

**Upstage** is the area furthest from the audience. **Downstage** is the area closest to the audience. **Center stage** defines the middle of the playing space. **Stage left** is the actor's left as he faces the audience. **Stage right** is the actor's right as he faces the audience.

**theme:** The overarching message or main idea of a literary or dramatic work. A recurring idea in a play or story.

**thrust stage:** A stage that juts out into the audience seating area so that patrons are seated on three sides. In this scenario, audience members see the play from varying viewpoints. *A Noise Within* features a thrust stage.

## About A Noise Within

---

**A NOISE WITHIN'S MISSION** is to produce the great works of world drama in rotating repertory, with a company of professional, classically-trained actors. *A Noise Within* educates the public through comprehensive outreach efforts and conservatory training programs that foster a deeper understanding and appreciation of history's greatest plays and playwrights.

As the only company in southern California working in the repertory tradition (rotating productions using a resident ensemble of professional, trained artists), *A Noise Within* is dedicated solely to producing classical literature from authors such as Shakespeare, Molière, Ibsen, Shaw, and Euripides.

The company was formed in 1991 by founders Geoff Elliott and Julia Rodriguez-Elliott, both of whom were classically trained at the acclaimed American Conservatory Theatre in San Francisco. They envisioned *A Noise Within* after recognizing a lack of professional, classical productions and education in Southern California and sought out and assembled their own company of actors to meet the need. All of *A Noise Within's* resident artists have been classically

trained, and many hold Master of Fine Arts degrees from some of the nation's most respected institutions, such as Juilliard, Yale, and the American Conservatory Theatre.

In its 17-year history, *A Noise Within* has garnered over 500 awards and commendations, including the Los Angeles Drama Critics' Circle's revered Polly Warfield Award for Excellence and the coveted Margaret Hartford Award for Sustained Excellence.

In 2004, *A Noise Within* accepted an invitation to collaborate with the Los Angeles Philharmonic for a tandem performance of *A Midsummer Night's Dream* at the Hollywood Bowl.

More than 25,000 individuals attend productions at *A Noise Within* annually, and the company draws over 10,000 student participants to its education programs every year. Students benefit from in-school workshops, conservatory training, and an internship program, as well as subsidized tickets to matinee and evening performances, discussions with artists, and state standards-compliant study guides.

### Study Guides

*A Noise Within* creates California standards-compliant study guides to help educators prepare their students for their visit to our theatre. Study guides are available at no extra cost to download through our website: [www.anoisewithin.org](http://www.anoisewithin.org). All of the information and activities outlined in these guides are designed to work in compliance with Visual and Performing Arts, English Language, and other subject standards as set forth by the state of California.

Study guides include background information on the plays and playwrights, historical context, textual analysis, in-depth discussion of *A Noise Within's* artistic interpretation of the work, interviews with directors and designers, as well as discussion points and suggested classroom activities. Guides from past seasons are also available to download from the website.



---

### Study Guide Credits

Written by Samantha Starr  
Production Photography by Craig Schwartz  
Graphic Design by Christopher Komuro

Geoff Elliott & Julia Rodriguez-Elliott, Artistic Directors  
Administrative Office: 234 S. Brand Blvd., Glendale, CA 91204  
Administration: Tel 818.240.0910 / FAX 818.240.0826  
Website: [www.anoisewithin.org](http://www.anoisewithin.org)  
Box Office: 818.240.0910 ext.1