

DECEMBER 6 – 12, 2019



The
WINTER'S T^{LE}

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A NOTE TO TEACHERS AND PARENTS

THE WINTER'S TALE

Dear Educators and Parents,

"It is required you do awake your faith." False assumptions. Lost children. Truths revealed. Redemption found. Wonders appearing. First Stage's award-winning Young Company brings us this genre-defying tragicomedy from the Bard.

Enclosed in this enrichment guide is a range of materials and activities intended to help you discover connections within the play through the curricula. It is our hope that you will use the experience of attending the theater and seeing ELF: THE MUSICAL with your students as a teaching tool. As educators and parents, you know best the needs and abilities of your students. Use this guide to best serve your children—pick and choose, or adapt, any of these suggestions for discussions or activities. We encourage you to take advantage of the enclosed student worksheets—please feel free to photocopy the sheets for your students, or the entire guide for the benefit of other teachers.

Enjoy the show!

Julia Magnasco
Education Director
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Julia@firststage.org

First Stage Policies

- The use of recording equipment and cameras are not permitted during the performance.
- Food, drink, candy and gum are not permitted during the performance.
- Electronic devices are not permitted in the theater space.
- Should a student become ill, suffer an injury or have another problem, please escort him or her out of the theater space.
- In the unlikely event of a general emergency, the theater lights will go on and the stage manager will come on stage to inform the audience of the problem. Remain in your seats, visually locate the nearest exit and wait for the stage manager to guide your group from the theater.

Seating for people with special needs: If you have special seating needs for any student(s) and did not indicate your need when you ordered your tickets, please call our Assistant Patron Services Manager at (414) 267-2962. Our knowledge of your needs will enable us to serve you better upon your arrival to the theater.

SETTING THE STAGE SYNOPSIS

Taken directly from: <https://www.sparknotes.com/shakespeare/winterstale/summary/>

King Leontes of Sicilia begs his childhood friend, King Polixenes of Bohemia, to extend his visit to Sicilia. Polixenes protests that he has been away from his kingdom for nine months, but after Leontes's pregnant wife, Hermione, pleads with him he relents and agrees to stay a little longer. Leontes, meanwhile, has become possessed with jealousy—convinced that Polixenes and Hermione are lovers, he orders his loyal retainer, Camillo, to poison the Bohemian king. Instead, Camillo warns Polixenes of what is afoot, and the two men flee Sicilia immediately.

Furious at their escape, Leontes now publicly accuses his wife of infidelity, and declares that the child she is bearing must be illegitimate. He throws her in prison, over the protests of his nobles, and sends to the Oracle of Delphi for what he is sure will be confirmation of his suspicions. Meanwhile, the queen gives birth to a girl, and her loyal friend Paulina brings the baby to the king, in the hopes that the sight of the child will soften his heart. He only grows angrier, however, and orders Paulina's husband, Lord Antigonus, to take the child and abandon it in some desolate place. While Antigonus is gone, the answer comes from Delphi—Hermione and Polixenes are innocent, and Leontes will have no heir until his lost daughter is found. As this news is revealed, word comes that Leontes's son, Mamillius, has died of a wasting sickness brought on by the accusations against his mother. Hermione, meanwhile, falls in a swoon, and is carried away by Paulina, who subsequently reports the queen's death to her heartbroken and repentant husband.

Antigonus, meanwhile abandons the baby on the Bohemian coast, reporting that Hermione appeared to him in a dream and bade him name the girl Perdita and leave gold and other tokens on her person. Shortly

thereafter, Antigonus is killed by a bear, and Perdita is raised by a kindly Shepherd. Sixteen years pass, and the son of Polixenes, Prince Florizel, falls in love with Perdita. His father and Camillo attend a sheepshearing in disguise and watch as Florizel and Perdita are betrothed—then, tearing off the disguise, Polixenes intervenes and orders his son never to see the Shepherd's daughter again. With the aid of Camillo, however, who longs to see his native land again, Florizel and Perdita take ship for Sicilia, after using the clothes of a local rogue, Autolycus, as a disguise. They are joined in their voyage by the Shepherd and his son, a Clown, who are directed there by Autolycus.

In Sicilia, Leontes—still in mourning after all this time—greet the son of his old friend effusively. Florizel pretends to be on a diplomatic mission from his father, but his cover is blown when Polixenes and Camillo, too, arrive in Sicilia. What happens next is told to us by gentlemen of the Sicilian court: the Shepherd tells everyone his story of how Perdita was found, and Leontes realizes that she is his daughter, leading to general rejoicing. The entire company then goes to Paulina's house in the country, where a statue of Hermione has been recently finished. The sight of his wife's form makes Leontes distraught, but then, to everyone's amazement, the statue comes to life—it is Hermione, restored to life. As the play ends, Paulina and Camillo are engaged, and the whole company celebrates the miracle.

PRE-SHOW QUESTIONS

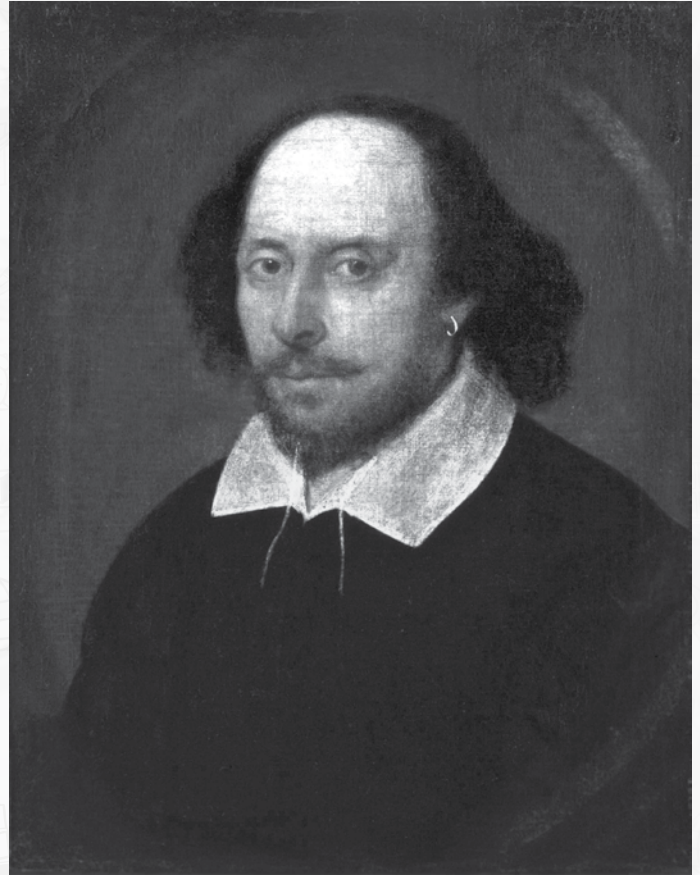
1. THE WINTER'S TALE is a play by William Shakespeare. Have you ever seen or read a play by William Shakespeare? If so, which was it? Poll your classroom about their Shakespeare experience.
2. THE WINTER'S TALE contains elements of comedy and tragedy and is considered a “tragicomedy”. Can you think of any other stories, plays, or movies that could be considered tragicomedies? What elements make them tragicomedies? Do you think a story is stronger if it has a blend of tragedy and comedy, or if it sticks to one genre? Why or why not?
3. The play may contain words or phrases that are not commonly used in modern speech, or are now used differently. What are some examples of context clues that you might help you better understand the play if you do not understand certain words being spoken?

ABOUT THE AUTHOR WILLIAM SHAKESPEARE

Taken directly from: <http://www.firststage.org/Documents/First%20Stage%20PDFs/Enrichment%20Guides/RomeoJuliet-EG-2014.pdf>

William Shakespeare was born six years into the reign of England's illustrious Queen Elizabeth I. The child of John Shakespeare, a glover (glovemaker) and a sometime-holder of public office in the city of Stratford-upon-Avon, and his wife Mary Arden Shakespeare, William was baptized on April 26, 1564 at Holy Trinity Church. (Scholars assign his birthdate as April 23 given the tradition at the time of baptizing a child a few days after birth.) As the son of an elected city official, William was able to attend grammar school and might have been a student at King Edward VI's New School. He might have been able to attend university after this early education but for his father's business, which began to suffer financially and prevented William's continued study.

William married Anne Hathaway in 1582, and the couple welcomed a daughter, Susanna, six months later. Twins Judith and Hamnet arrived in 1585. Shortly thereafter, Shakespeare departed for London to earn a living through the stage. Sometime before 1592, he began writing plays and working as a player (actor). Making a lawful living as a player, not to mention working in an outdoor playhouse (theatre) instead of having to travel to town inn yards and guildhalls, was still a relatively new phenomenon in England, so Shakespeare was essentially a rifter: a talent in the right place at the right time, just when the extent of his talents were ripe to be employed. Between 1592-1594, he turned out over 150 sonnets and longer poems while the playhouses were closed due to plague. When playhouses reopened in 1594, Shakespeare's prolific playwriting career accelerated.



As a sharer or partner with the company of the Lord Chamberlain's Men, Shakespeare wrote, acted, and shared in the company's expenses and profits. He averaged writing about two plays a year during his London career.

His and his fellows' business thrived. The company was soon profitable enough that Shakespeare was able to purchase New Place, Stratford's second-largest house, by 1597, and to apply for a coat of arms. He earned the admiration of Queen Elizabeth and the jealousy of university-educated poets. When James VI of Scotland, Elizabeth's cousin, became King James I of England upon her death in 1603, he decided to assume the patronage of the Lord Chamberlain's Men and renamed the company the King's Men.

Shakespeare retired to Stratford-upon-Avon in 1611 though there is evidence that he traveled back to London for business. He died on April 23, 1616, and was buried in the chancel of Holy Trinity Church, where he had been baptized. He was 52 years old.

RECOMMENDED READING

Taken Directly from: <http://www.bardweb.net/globe.html>

Resources for students and teachers dissecting the texts

Acting In Shakespeare, by Robert Cohen, Mayfield Publishing Company, Mountain View, California, 1991.

Shakespeare's Names: A New Pronouncing Dictionary, by Louis Colaianni, New York: Drama Publishers, an imprint of Quite Specific Media Group Ltd., 1999.

Shakespeare's Words: A Glossary & Language Companion, by David and Ben Crystal, New York: Penguin Group, 2002.

Thinking Shakespeare, by Barry Edelstein, New York: Spark Publishing, 2007.

Shakespeare's Bawdy, by Eric Partridge, London: Routledge, 2000.

Shakespeare Lexicon and Quotation Dictionary, by Alexander Schmidt, New York: Dover Publications, Inc., 1971.

Resources for teachers and in-depth study

Northrop Frye on Shakespeare, by Northrop Frye, New Haven, 1986.

Shakespeare After All, by Marjorie Garber, New York: Pantheon Books, 2004.

Cambridge School Shakespeare, by Rex Gibson ed., (Available in the United States through Cambridge University Press, 40 W. 10th St., New York, NY 10011. Telephone: 212-924-3900.)

The Meaning of Shakespeare, by Harold C. Goddard, Chicago, 1951.

Will in the World: How Shakespeare Became Shakespeare, by Stephen Greenblatt, New York, 2004.

Shakespeare Set Free, by Peggy O'Brien, New York, 1993. (Play-specific aids have been published.)

Unlocking Shakespeare's Language: Help for the Teacher and Student, by Randal Robinson, Urbana, IL: NCTE and ERIC Clearinghouse on Reading and Communication Skills, 1989.

The Elizabethan World Picture, by E.M.W. Tillyard, New York.

Unlocking Shakespeare's Language: Help for the Teacher and Student, by Robinson, Randal, Urbana, IL: NCTE and ERIC Clearinghouse on Reading and Communication Skills, 1989.

The Elizabethan World Picture, by E.M.W., New York.

Online resources

The Complete Works of William Shakespeare

<http://www-tech.mit.edu/Shakespeare/works.html>

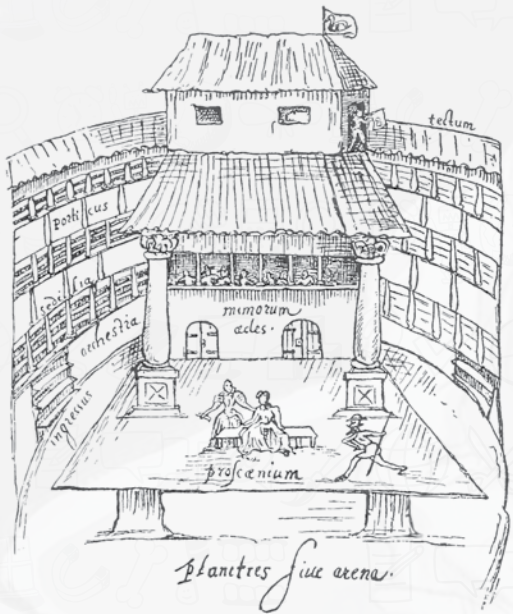
Teaching Shakespeare (from information to lesson plans submitted by educators) The Folger Shakespeare Library <http://folger.edu>

Shakespeare's Globe Theatre (site of the newly reconstructed Globe in London)

<http://www.shakespeares-globe.org/>

SHAKESPEARE'S GLOBE THEATRE

Taken Directly from: <http://www.bardweb.net/globe.html>



[https://en.wikipedia.org/wiki/The_Swan_\(theatre\)](https://en.wikipedia.org/wiki/The_Swan_(theatre))

The sketch at left is perhaps one of the most important in theatrical history. In 1596, a Dutch student by the name of Johannes de Witt attended a play in London at the Swan Theatre. While there, de Witt made a drawing of the theatre's interior. A friend, Arend van Buchell, copied this drawing—van Buchell's copy is the sketch rendered here—and in doing so contributed greatly to posterity. The sketch is the only surviving contemporary rendering of the interior of an Elizabethan-era public theatre. As such, it's the closest thing historians have to an original picture of what the Globe may have looked like in its heyday.

Shakespeare's company erected the storied Globe Theatre circa 1599 in London's Bankside district. It was one of four major theatres in the area, along with the Swan, the Rose, and the Hope. The open-air, polygonal amphitheater rose three stories high with a diameter of approximately 100 feet, holding a seating capacity of up to 3,000 spectators. The rectangular stage platform on which the plays were performed was nearly 43 feet wide and 28 feet deep. This staging area probably housed trap doors in its flooring and primitive rigging overhead for various stage effects.

The story of the original Globe's construction might be worthy of a Shakespearean play of its own. The Lord Chamberlain's Men had been performing in the Theatre, built by James Burbage (the father of Richard Burbage) in 1576. In 1597, although the company technically owned the Theatre, their lease on the land on which it stood expired. Their landlord, Giles Allen, desired to tear the Theatre down. This led the company to purchase property at Blackfriars in Upper Frater Hall, which they bought for £600 and set about converting for theatrical use.

Unfortunately, their aristocratic neighbors complained to the Privy Council about the plans for Blackfriars. Cuthbert Burbage tried to renegotiate the Theatre lease with Giles Allen in autumn of 1598; Allen vowed to put the wood and timber of the building "to better use." Richard and Cuthbert learned of his plans and set in motion a plot of their own. It seems that the company's lease had contained a provision allowing them to dismantle the building themselves. In late December of 1598, Allen left London for the countryside. The Burbage brothers, their chief carpenter, and a party of workmen assembled at the Theatre on the night of December 28. The men stripped the Theatre down to its foundation, moved the materials across the Thames to Bankside, and proceeded to use them in constructing the Globe.



<http://www.openculture.com/2013/11/take-a-virtual-tour-of-shakespeares-globe-theatre.html>

The endeavor was not without controversy. A furious Giles Allen later sued Peter Street, the Burbage's carpenter, for £800 in damages. The courts found in favor of the Lord Chamberlain's Men and ordered Allen to desist from any further legal wrangling. The Globe would play host to some of Shakespeare's greatest works over the next decade.

SHAKESPEARE'S GLOBE THEATRE (CONT.)

Taken Directly from: <http://www.bardweb.net/globe.html>

In an ironic epilogue, the troupe won the right in 1609 to produce plays at Blackfriars, and subsequently split time between there and the Globe.

In 1613, the original Globe Theatre burned to the ground when a cannon shot during a performance of Henry VIII ignited the thatched roof of the gallery. The company completed a new Globe on the foundations of its predecessor before Shakespeare's death. It continued operating until 1642, when the Puritans closed it down (and all the other theatres, as well as any place, for that matter, where people might be entertained). Puritans razed the building two years later in 1644 to build tenements upon the premises. The Globe would remain a ghost for the next 352 years.

The foundations of the Globe were rediscovered in 1989, rekindling interest in a fitful attempt to erect a modern version of the amphitheater. Led by the vision of the late Sam Wanamaker, workers began construction in 1993 on the new theatre near the site of the original. The latest Globe Theatre was completed in 1996; Queen Elizabeth II officially opened the theatre on June 12, 1997 with a production of Henry V. The Globe is as faithful a reproduction as possible to the Elizabethan model, seating 1,500 people between the galleries and the "groundlings." In its initial 1997 season, the theatre attracted 210,000 patrons.



<http://www.medievalarchives.com/2010/11/03/pace-university-and-shakespeares-globe-announce-free-lecture-on-merry-wives-of-windsor/>

RHYMING COUPLETS

English Language Arts Classroom Activity

As with modern spoken word poets, page poets, and hip-hop artists, Shakespeare used the device of rhyme to achieve something very particular for his audience's ears. Lines of verse in Shakespeare may rhyme for any number of reasons, from pure style to indicating the end of a scene. In some cases, characters whose verse lines rhyme with another's immediately before are either in great sympathy, "on the same page," with the other or are trying to win a game of wits.

ACTIVITY

With partners in class, practice Shakespeare's verse line formula by making up one line as follows. Called *iambic pentameter*, a verse pattern of five sets of unstressed syllables followed by stressed syllables, this meter closely imitates the human heartbeat and is in addition very similar to the natural rhythms of English speakers. (It's actually quite helpful for actors trying to memorize lines!)

Here is an example: "We went to see a tragedy today."

When speaking this line, we naturally stress every other syllable:

U / U / U / U / U /
We WENT | to SEE | a TRA | geDY | toDAY.

Now that you've made up one line, you can make up another! Choose a topic—any school subject, any school event, the field trip to HENRY V, another film, etc. One partner should make up the first line. It can be a question or a statement about the topic and it should use Shakespeare's meter—the unit of the *iamb* (an unstressed syllable followed by a stressed) multiplied five times to create a verse line like the one above. The second partner should listen to the statement and try to respond with not only a second line that makes sense and follows the meter, but one whose last word also rhymes with the last word of the first line. Voila! Partners have created a *rhyming* couplet.

EXTENSION

Take the conversation farther. Can this series of verse lines be extended into a whole conversation? Create some *stichomythia* by alternating several lines—with a series of one-liners, partners can really show off their verbal wit!

THE STORY OF A WINTER'S TALE

Classroom History Information

Taken directly from: <https://www.coursehero.com/it/The-Winters-Tale/context/>

The Seasonal Structure of the Play

The Winter's Tale is one of two Shakespearean plays to foreground in its title one of the four seasons (the other is *A Midsummer Night's Dream*). The seasons are, indeed, among the primary features of setting in the play. The first three acts are set in winter in Leontes's kingdom of Sicilia and convey a tragic tone. In Act 2, Scene 1 the young prince Mamillius triggers the action by responding to a request by his mother for storytelling when he says, "A sad tale's best for winter."

The last two acts take place 16 years later, in summer—"Not yet on summer's death, nor on the birth / Of trembling winter," according to Perdita—first in the kingdom of Bohemia and then back in Sicilia. The emphasis on summer rather than spring—traditionally considered the season of renewal and redemption—suggests that the forgiveness and healing in the play is not enough to completely redeem Leontes's crimes against his family.

Debate about the Play's Genre

The Winter's Tale, along with four other late plays of Shakespeare, is conventionally classified as a romance. The other members of this group are *Pericles*, *Cymbeline*, *The Tempest*, and *Two Noble Kinsmen*. All these plays, it is believed, were written between 1607 and 1614. In Shakespeare's day a romance—either in prose or in verse—contained exotic settings, surprising and often supernatural events, a love plot, and at least a partially happy ending. The Winter's Tale, with its lost daughter and a love story, gestures toward the miraculous or supernatural, and settings in Sicilia and Bohemia fit this description relatively well.

Like other romances The Winter's Tale makes extensive use of the pastoral—the idealized representation of simple people living rural lives, epitomized in the sheep-shearing festival in Act 4. With roots in antiquity, the pastoral is often treated as a refuge from the sophisticated but corrupt world of court. In Shakespeare's plays, the countryside often offers a place to correct or redeem things that have gone wrong in the court.

However, romance is not one of the dramatic types named by the editors of the First Folio (the first published collection of Shakespeare's plays, printed in 1623), in which The Winter's Tale, along with *The Tempest*, is classified as a comedy—a generally humorous play with a happy ending that often includes a wedding. Some critics have advocated for the designation tragicomedy, a hybrid that contains some elements of comedy and some elements of tragedy.

Sources

Shakespeare based the first three acts of *The Winter's Tale* on an exceptionally popular prose romance by his contemporary Robert Greene (1558–92), titled *Pandosto: The Triumph of Time* (1588). As he often did in his dramas, Shakespeare made significant alterations to his principal source. Among the other sources that scholars have identified are various tales in Ovid's (43 BCE–17 CE) *Metamorphoses*, as well as the *Alcestis* of Euripides (c. 484–06 BCE), which was available in England in a 16th-century Latin translation.

THE STORY OF A WINTER'S TALE

Classroom History Information

Taken directly from: <https://www.coursehero.com/it/The-Winters-Tale/context/>

Unique Staging Issues

The earliest record of the play's performance is the eyewitness account of Elizabethan scientist Simon Forman, which describes a production staged at the Globe Theatre on May 15, 1611. Forman focuses on the comic second half of the play and was particularly taken by the deceptive trickster Autolycus—by contrast, modern audiences usually see Autolycus as a minor figure.

For many years *The Winter's Tale* was ignored by theatrical producers, who apparently assumed that the play contained too many challenges for effective performance. According to one theater historian, the play's "problems" included the time gap of 16 years between Acts 3 and 4, the fatal attack on Antigonus by a bear, and the miraculous statue scene at the culmination of Act 5.

In the mid-18th century the celebrated actor/manager David Garrick (1717–79) created a stripped-down version of the play, titled *Florizel and Perdita*, which was performed at his theater, Drury Lane, in London. It was only in 1800 or so that productions of *The Winter's Tale* became fairly frequent. Far from being regarded as unplayable, it has recently served as a springboard for the fertile imaginations of actors, directors, and set designers.

MARRIAGE CUSTOMS AROUND THE WORLD

Classroom Social Studies Activity

Initiate a discussion about love and marriage in "A Winter's Tale". Discuss the challenges faced by Florizell and Perdita and their engagement due to their seemingly different family backgrounds.

1. Brainstorm a list of questions about courtship and marriage, for example: what are the customs leading up to a ceremony? Do these vary from culture to culture? What are the components of a marriage ceremony, as we know it in America today? Ask the class to name cultures or time periods that they would like to learn more about.
2. Divide the class into small groups and assign each a different culture or time period. Encourage the students to find artistic or visual expressions of love and marriage (ex: where did the ring symbol come from?)
3. After they finish their research, have each group present to the rest of the class.

SCIENCE AND SHAKESPEARE

Classroom Science Activity

Taken directly from: <https://www.labroots.com/trending/technology/126/science-in-the-time-of-shakespeare>

People all over the world celebrated William Shakespeare's 450th birthday on April 23, 2019. As with many things having to do with the man, there is some controversy about his actual day of birth. Another area of controversy is the influence, if any, that the scientific discoveries and technological developments of the time had on Shakespeare and his writing.

So, what was going on in the laboratories of the world in Shakespeare's day?

Shakespeare was born in 1564 and died in 1616. By some estimates, his most productive years were between 1589 (Comedy of Errors) and 1613 (Henry VIII). This was also a very productive time in the world of science. Just 21 years before Shakespeare's birth (in 1543), Copernicus published *On the Revolutions of the Celestial Spheres*, which proposed that the Earth revolved around the sun, and not the other way around. His theory, as well as the work of many others, set off a scientific revolution that changed the way people viewed the world. We can only assume Shakespeare was among them.

Here are just a few of the advances in scientific thinking that followed Copernicus' theory and could have provided Shakespeare's with much to write about-and write with (all dates are approximate):

- In 1545, Charles Estienne, an early exponent of the new science of anatomy, published illustrations showing the venous, arterial, and nervous systems.
- In 1564, the graphite pencil was invented when a huge black carbon) mine was discovered in Borrowdale, Cumbria, England.
- In 1572, a bright new star-a supernova-lit up the constellation of Cassiopeia that was so bright that it outshone Venus for several months.
- An English clergyman named William Lee invented the stocking frame knitting machine in 1589, and jumpstarted the textile industry.
- Invention of the optical microscope in 1590 is credited to Dutchman Zacharias Janssen, who was working to help people with poor eyesight see better.
- In 1595, Gerardus Mercator, for whom the Mercator projection is named, published his atlas.
- In 1600, William Gilbert, in *De Magnete*, held forth the theory that the earth behaves like a giant magnet with its poles near the geographic poles.
- Johannes Kepler and many of his colleagues witnessed another supernova in 1604 that appeared in the constellation Serpens. It was the last supernova seen in the Milky Way galaxy.

SCIENCE AND SHAKESPEARE

Classroom Science Activity (Cont.)

Taken directly from: <https://www.labroots.com/trending/technology/126/science-in-the-time-of-shakespeare>

- In 1610, Galileo built a refracting telescope with which he discovered the mountains of the moon and viewed the stars of the Milky Way, the moons of Jupiter, the phases of Venus and sunspots.
- In 1614, John Napier created the first logarithmic tables and coined the word "logarithm."

What, if anything, did Shakespeare make of these discoveries?

In his new book, *The Science of Shakespeare: A New Look at the Playwright's Universe*, author Dan Falk he argues that Shakespeare knew about the scientific developments of his day and used them in his plays.

It is possible, for example, that the star in *Hamlet* may have been inspired by a supernova, and *Hamlet's* soliloquies may subtly question the old ideas about Earth's place in the universe.

With Copernicus, Galileo, and Kepler, it certainly was a golden age of astronomy. Yet, as Falk points out, when Shakespeare does talk about astronomy, it's more along the lines of Julius Caesar comparing himself to the North Star, *Romeo and Juliet* analyzing the rising Sun, and characters in *King Lear* talking about eclipses of the Sun and Moon. It is not immediately clear that these references have anything to do with the scientific developments or new philosophies of the day. They could even be seen as run-of-the-mill medieval or pre-Copernican views.

That said, there is also a scene in Act V of *Cymbeline* when the god Jupiter descends from the heavens and four ghosts of the protagonists' dead relatives appear, dancing around him. Approximately in the same year that *Cymbeline* was written (1610), Galileo had just published *Sidereus Nuncius*, describing Jupiter and the four previously unknown moons that move around it. Coincidence? Maybe not.

In the end, Shakespeare's interest in and relationship to science and technology is a matter of conjecture. But one thing is certain, Shakespeare did have the scientist's gift for observing the world around him that must have extended far beyond the human realm. For the literary among us, looking for scientific allusions in Shakespeare's plays adds a level of interest to reading his work that might otherwise be missed.

PETITIONING FOR CHANGE

Social Studies Classroom Worksheet

Resources include: First Amendment School, adapted from Street Law's Youth Act! Program,
<http://www.firstamendmentschools.org/resources/lesson.aspx?id=13070>, <http://www.buzzle.com/articles/petition-format.html>

The right to petition is really a part of a larger American right -- the right to advocate. Advocacy, and petitioning for change, involves the art of persuading others. All of us have the ability to make change via advocacy. In fact, most of us advocate every day and are not even aware that we are doing it. Have you ever tried to persuade your parents to extend your bedtime? Have you ever worked to persuade the school principal to change the dress code or uniform policy? If so, then you have advocated.

A petition is a written document that is intended to make a change by displaying a large number of signatures of people who are in favor of the change. When there is an overwhelming response to the need for change and a lot of people sign on to the petition, the petition can make authorities and lawmakers quickly pay attention to the issue at hand.

Look around your own school or community. Is there a problem you would like to change? Would creating a petition be a successful tool for advocating change? When coming up with an advocacy strategy, always remember these three golden rules for advocacy:

CLARITY: Create a single message and stick to it.

QUANTITY: Create as large a network as possible to support your cause. The more names on your petition, the more support you can expect.

FREQUENCY: Get your message out to as many people as frequently as possible.

When you and your supporters are ready to design your petition, use the template below to assist you. Good luck in spreading change!

Title of Petition: _____

Petition for: _____

Addressed to: _____

We, the undersigned, would like to bring the problem _____ to your attention and suggest recommendations to improve the situation.

Agreed Upon by the following Signers

PURPOSEFUL CONVERSATIONS

Classroom Social/Emotional Development Activity

1. Share the image attached – use a projector or document reader in the classroom, if accessible. Ask students to look carefully at the picture for one minute, silently. During that minute they should examine Facial Expressions, Focal Point, Clothing, Setting and Objects. However, instruct the students to not worry about meaning making – just carefully look at the clear details of the picture.
2. Have students get with a partner. With their partner they will engage in the practice of Purposeful Conversation. A purposeful conversation is one in which both people involved in the discussion are listening to each other and responding based on what the other person is saying...not just speaking on individual terms to meet the needs of personal agendas.
 - a. One partner will begin by saying: **I think** (and make a claim about what they think is going on in the picture – meaning making) **because I see** (and refer back to the artwork – text evidence – to justify their claim).
 - b. The other partner will respond by saying: **I agree because** (continue meaning making by sharing assumptions of the story and justifying with reference to the artwork). OR the partner will respond by saying: **I disagree because** (explain why they disagree and by sharing assumptions of the story and justifying with reference to the artwork).
 - c. The partners can either go back to
I think _____ **because I see** _____ .
Or continue the pattern of **I agree because** _____ .
And **I disagree because** _____ .
3. After 2–4 minutes of Purposeful Conversation, gather the students back together and ask them to share some of the assumptions they made about the story in the picture, and have the students share their justifications by referring back to what they see in the picture.



VALUE CLARIFICATION

Classroom Social/ Emotional Development Activity

1. Place the signs (AGREE, UNCERTAIN, DISAGREE) in a timeline formation at the front of the class, on the blackboard, if possible. Tell students that everyone must listen as you read a number of different statements. After each statement, each person must decide how they feel about that statement and move to that sign. Make sure you stand in the center, and give students in each group a chance to say why they made that choice. After everyone who wanted to share their thoughts has had a chance, read the next statement.

a. **Share the following with students:** The goal of this activity is to ask everyone to think about the subject matter in the statements, begin to feel comfortable sharing their point of view in the group, and learn about other people's points of view. This activity is about being nonjudgmental, listening, and agreeing to disagree. It is about respecting the fact that different people see things differently. If you are lucky, there will be a range of opinions on many of the statements. The BIG RULE to keep this from being a debate or feeling unsafe is that no one can respond to anyone else's opinion. They can only respond to the statement that was read. If they start to respond to someone's opinion or disagree with someone directly, you remind them that it's not appropriate. If they continue, you tell them "thank you," and go on to someone else. It is important that you make it very clear that you won't tolerate a moment of the space feeling unsafe during this activity. Folks can move to another choice while people are expressing their opinion if they change their mind. No one has to speak. Have the smallest group discuss their choice last. If only a few people are in a group and they go first, they will feel odd or worse when a big group discusses their choice at the end. Don't just rattle off these reminders; make sure they are understood. Discuss them.

- i. I will stand up for what I believe in, no matter what others will say.
- ii. Others judge people based on what they look like or how they act, rather than the content of their character.
- iii. Leaders are the only people who can have a voice in this world.
- iv. If someone makes me upset, I have the right to get even with them.
- v. Thinking of others before ourselves can make the world a better place.
- vi. Sometimes I think people should listen to all opinions or perspectives before making a big decision that could impact many.

“MERE FALSEHOOD”

Parent and Classroom Teacher Resource

Taken directly from: <http://programminglibrarian.org/blog/i-found-it-internet-it-must-be-true-fact-vs-opinion-middle-school-students>

Students are spending more time than ever on the internet, being consumers of information.

As a study conducted by the Stanford Graduate School of Education found, middle school students are easily duped by misleading or fake information and have an extremely difficult time distinguishing fact from fiction, ads from articles, and checking the validity of information. This needs to change.

As librarians, it's our job to guide students to be savvy consumers of information. When we think about middle school students, we want to build on what they already know about finding information. We want to teach them to take into consideration the difference between facts, opinions and informed opinions.

Fact checking: The basics

It's important that we start with some good definitions.

- **Fact:** Something that can be proven to be true
- **Opinion:** A view or judgement about something, not necessarily based on fact
- **Informed opinion:** A view or judgement about something based on information

Ensuring students understand the difference between facts, opinions and informed opinions can be challenging. With the right resources and some fabulous lessons, librarians can lead the charge to turn the 11-, 12-, and 13-year-olds of the planet into truth-seeking superhero fact-checkers!

With the superhero fact-checker in mind, we've curated and annotated a list of resources and ideas to use when teaching middle school-age students to be discerning users of information and distinguish fact from fiction.

Teaching Resources

- **Above the Noise: Tips for Spotting Bad Science Reporting:** This video, from the Above the Noise series, focuses on how “alternative facts” and “flawed reporting” can affect our lives and our health.
- **Above the Noise: Why Do Our Brains Love Fake News?:** This video, also from Above the Noise, focuses on how our brains love confirmation bias.
- **Be Internet Awesome:** This resource from Google includes games, lessons and curricula.
- **Can't Lie On the Internet:** This 15-second clip from an insurance commercial finds an unsuspecting woman meeting up for a date with her French model boyfriend.
- **Evidence: Do the Facts Hold Up?:** This activity, from the Newseum, is one of many that can be used to enhance your information literacy instruction and teach students to understand fact, opinion and informed opinion.

“MERE FALSEHOOD”

Parent and Classroom Teacher Resource (Cont.)

Taken directly from: <http://programminglibrarian.org/blog/i-found-it-internet-it-must-be-true-fact-vs-opinion-middle-school-students>

- **Fact Checking Tools for Teens and Tweens:** This is a compilation of webpages and fact-checking sites compiled by Common Sense Media; they are appropriate for middle school use.
- **Fact-Checking Resources from PBS Learning Media:** PBS Learning Media is a great tool for librarians. The fact-checking resources include videos and reverse image search.
- **Fact vs. Fiction from PBS NewsHour:** This complete lesson plan focuses on helping students make informed decisions and understand what constitutes opinion and informed opinion.
- **Five Ways to Spot Fake News:** This short video from Common Sense Media can get students thinking about how not everything they see and read is factual. It's a great opener to a library lesson.
- **Is This Story Share-Worthy?:** This Newseum lesson plan concentrates on a graphic of a flow chart that helps students determine whether a story is worthy of being shared. In other words ... is it factual?
- **Making Informed Decisions and Critical Thinking:** This complete lesson plan would be an awesome partnership with your English/reading or social studies teacher to introduce making informed decisions and thinking critically about information.

POST- SHOW QUESTIONS

1. There are many soliloquies throughout the show. A soliloquy is when characters share their thought process and feelings aloud to the audience. Why do you think the playwright included these moments within the show? Did they enhance the show? Did they clarify the plot for you? Why or why not?
2. Many characters defy orders and express their opinion many times throughout the play, even though it might be unpopular or dangerous to do so. Have you ever stood up for something you believe in even while others were silent? What was that experience like? What emotions and challenges did you experience?
3. The Winter's Tale includes many examples of characters who forgive others who have greatly wronged them. Can you think of a time when you showed forgiveness to someone who made you upset? Have you sought forgiveness from somebody that you wronged? What were those experiences like? How did you handle those situations?

WHO SAID IT?

1. Is whispering nothing?
Is leaning cheek to cheek? is meeting noses?
Kissing with inside lip? stopping the career
Of laughing with a sigh?—a note infallible
Of breaking honesty—horsing foot on foot?
Skulking in corners? wishing clocks more swift?
Hours, minutes? noon, midnight? and all eyes
Blind with the pin and web but theirs, theirs only,
That would unseen be wicked? is this nothing?
Why, then the world and all that's in't is nothing;
The covering sky is nothing; Bohemia nothing;
My wife is nothing; nor nothing have these nothings,
If this be nothing.
2. O miserable lady! But, for me,
What case stand I in? I must be the poisoner
Of good Polixenes; and my ground to do't
Is the obedience to a master, one
Who in rebellion with himself will have
All that are his so too. To do this deed,
Promotion follows. If I could find example
Of thousands that had struck anointed kings
And flourish'd after, I'd not do't; but since
Nor brass nor stone nor parchment bears not one,
Let villany itself forswear't. I must
Forsake the court: to do't, or no, is certain
To me a break-neck. Happy star, reign now!
Here comes Bohemia
3. My traffic is sheets; when the kite builds, look to
lesser linen.
4. Verily!
You put me off with limber vows; but I,
Though you would seek to unsphere the
stars with oaths,
Should yet say 'Sir, no going.' Verily,
You shall not go: a lady's 'Verily' 's
As potent as a lord's. Will you go yet?
Force me to keep you as a prisoner,
Not like a guest; so you shall pay your fees
When you depart, and save your thanks. How say you?
My prisoner? or my guest? by your dread 'Verily,'
One of them you shall be.
5. Sir, my gracious lord,
To chide at your extremes it not becomes me:
O, pardon, that I name them! Your high self,
The gracious mark o' the land, you have obscured
With a swain's wearing, and me, poor lowly maid,
Most goddess-like prank'd up: but that our feasts
In every mess have folly and the feeders
Digest it with a custom, I should blush
To see you so attired, sworn, I think,
To show myself a glass

WHO SAID IT? (CONT.)

6. Nay, rather, good my lords, be second to me:
Fear you his tyrannous passion more, alas,
Than the queen's life? a gracious innocent soul,
More free than he is jealous.
7. What you do
Still betters what is done. When you speak, sweet.
I'd have you do it ever: when you sing,
I'd have you buy and sell so, so give alms,
Pray so; and, for the ordering your affairs,
To sing them too: when you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that; move still, still so,
And own no other function: each your doing,
So singular in each particular,
Crowns what you are doing in the present deed,
That all your acts are queens.
8. I would there were no age between sixteen and
three-and-twenty, or that youth would sleep out the
rest; for there is nothing in the between but
getting wenches with child, wronging the ancients,
stealing, fighting—Hark you now! Would any but
these boiled brains of nineteen and two-and-twenty
hunt this weather? They have scared away two of my
best sheep, which I fear the wolf will sooner find
than the master: if any where I have them, 'tis by
the seaside, browsing of ivy. Good luck, an't be thy
will what have we here! Mercy on 's, a barne a very
pretty barne! A boy or a child, I wonder? A
pretty one; a very pretty one: sure, some 'scape:
though I am not bookish, yet I can read
waiting-gentlewoman in the 'scape. This has been
some stair-work, some trunk-work, some
behind-door-work: they were warmer that got this
than the poor thing is here. I'll take it up for
pity: yet I'll tarry till my son come; he hallooed
but even now. Whoa, ho, hoa!
9. There is no truth at all i' the oracle:
The sessions shall proceed: this is mere falsehood.
10. You gods, look down
And from your sacred vials pour your graces
Upon my daughter's head! Tell me, mine own.
Where hast thou been preserved? where lived? how found
Thy father's court? for thou shalt hear that I,
Knowing by Paulina that the oracle
Gave hope thou wast in being, have preserved
Myself to see the issue.

WHO SAID IT? (ANSWERS)

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Is leaning cheek to cheek? is meeting noses?
Kissing with inside lip? stopping the career
Of laughing with a sigh?—a note infallible
Of breaking honesty—horsing foot on foot?
Skulking in corners? wishing clocks more swift?
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Blind with the pin and web but theirs, theirs only,
That would unseen be wicked? is this nothing?
Why, then the world and all that's in't is nothing;
The covering sky is nothing; Bohemia nothing;
My wife is nothing; nor nothing have these nothings,
If this be nothing. LEONTES
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Of good Polixenes; and my ground to do't
Is the obedience to a master, one
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All that are his so too. To do this deed,
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To me a break-neck. Happy star, reign now!
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4. Verily!
You put me off with limber vows; but I,
Though you would seek to unsphere the
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Should yet say 'Sir, no going.' Verily,
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Force me to keep you as a prisoner,
Not like a guest; so you shall pay your fees
When you depart, and save your thanks. How say you?
My prisoner? or my guest? by your dread 'Verily,'
One of them you shall be.HERMIONE
5. Sir, my gracious lord,
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With a swain's wearing, and me, poor lowly maid,
Most goddess-like prank'd up: but that our feasts
In every mess have folly and the feeders
Digest it with a custom, I should blush
To see you so attired, sworn, I think,
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Than the queen's life? a gracious innocent soul,
More free than he is jealous. PAULINA
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I'd have you buy and sell so, so give alms,
Pray so; and, for the ordering your affairs,
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Nothing but that; move still, still so,
And own no other function: each your doing,
So singular in each particular,
Crowns what you are doing in the present deed,
That all your acts are queens. FLORIZEL
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