



Denver Center
Theatre Company

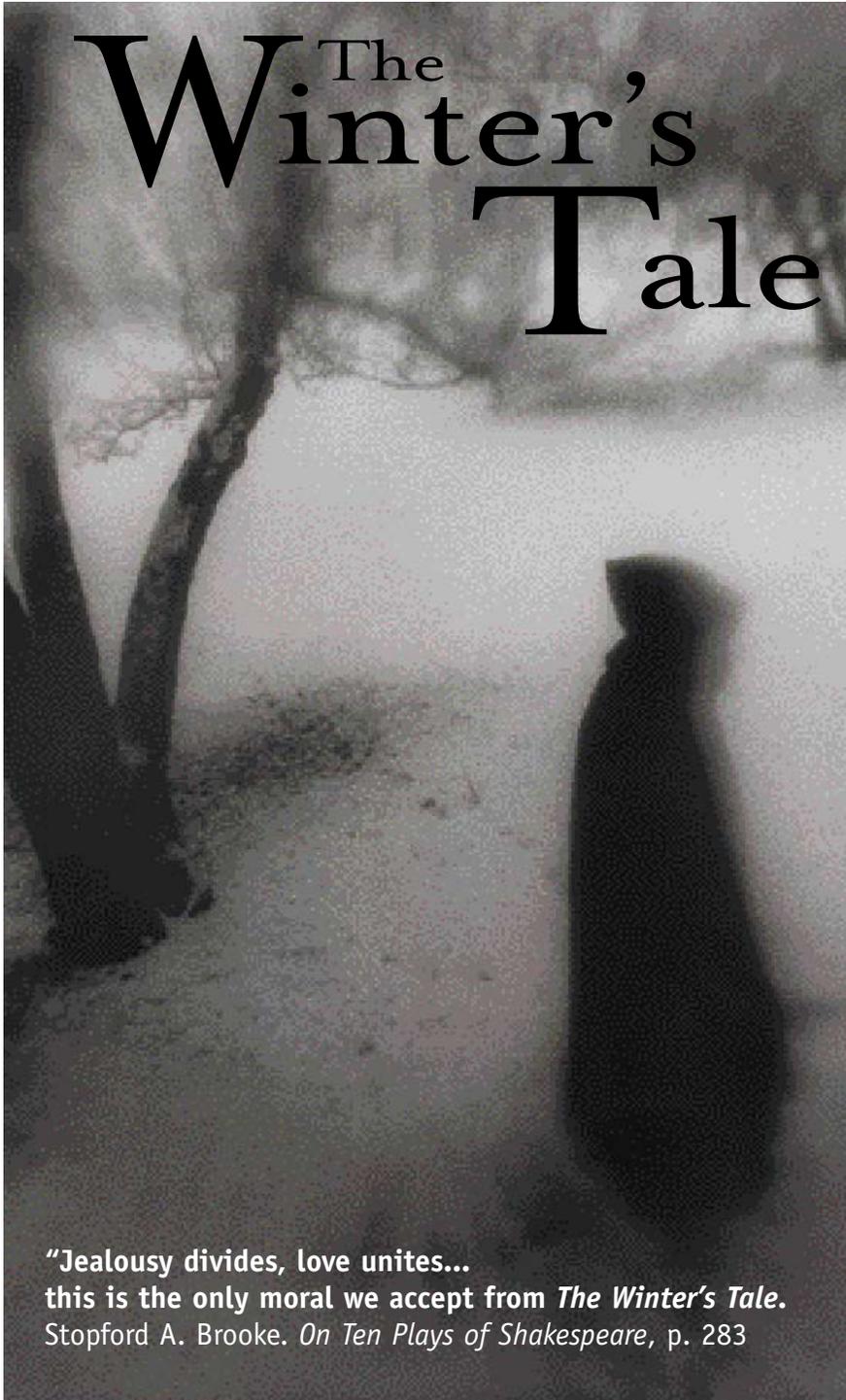
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A STUDY GUIDE

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The Winter's Tale

**"Jealousy divides, love unites...
this is the only moral we accept from *The Winter's Tale*.
Stopford A. Brooke. *On Ten Plays of Shakespeare*, p. 283**

Photo by Gary Isaacs

MAMILLIUS: A sad tale's best for winter.
The Winter's Tale, II-1-25

Leontes, King of Sicilia, and Hermione, his wife,

have entertained Polixenes, King of Bohemia and Leontes' childhood friend, for several months. The polite relationship between Polixenes and Hermione sparks an intense and unwarranted jealousy in Leontes. He instructs his advisor, Camillo, to poison Polixenes. Instead, Camillo warns Polixenes of the plan and escapes with him to Bohemia. Meanwhile, Leontes imprisons his pregnant wife and brings her to trial on the charge of adultery and a trumped-up accusation of conspiracy. When the messengers bring news from the Delphic oracle that Hermione is chaste and innocent, Leontes defies the message and sends his newborn daughter off into the wilderness. Then comes news of the death of Mamillius, Leontes' young son, and the report from Paulina, Antigonus' wife, that Hermione has also died. Leontes vows to spend the rest of his life in penance.

The setting of winter in Sicilia abruptly changes to the spring of Bohemia, where the Old Shepherd finds Hermione's baby girl named Perdita, "the lost one." With his discovery, the tone of the play changes from tragedy to comedy, romance and the fairy tale of summer. Sixteen years have elapsed and Florizel, Polixenes' son, falls in love with Perdita. Amidst a comic cast of shepherds, clowns and con men, love triumphs and turns tragedy into a tale of redemption and rebirth.

Characters

COURT OF SICILIA

LEONTES: King of Sicilia; the name comes from leonine, meaning lion.
HERMIONE: Queen of Sicilia; her name is the same as the daughter of Menelaus and Helen of Troy.
MAMILLIUS: Young son of Leontes; his name comes from the word mammary (breast).
PERDITA: Daughter of Leontes and Hermione; means “the lost one.”
CAMILLO: Lord of Sicilia and an advisor to Leontes.
ANTIGONUS: Advisor to Leontes.
CLEOMENES: Lord of Sicilia.
DION: Lord of Sicilia.
PAULINA: Wife of Antigonus; her name comes from the apostle Paul.
EMILIA: Attendant to Hermione.
GAOLER: Jailer.
MARINER.

COURT OF BOHEMIA

POLIXENES: King of Bohemia whose name means “visited by many guests.”
FLORIZEL: Son of Polixenes.
ARCHIDAMUS: Lord of Bohemia.

PEOPLE OF BOHEMIA

SHEPHERD: The old man who finds and raises Perdita.
CLOWN: The son of the Shepherd.
AUTOLYCUS: Rogue who is named after the son of Hermes (Pan) and Chione in Greek mythology; his name means “wolf’s self.”
MOPSA: A shepherdess.
DORCAS: Another shepherdess.
SERVANT.



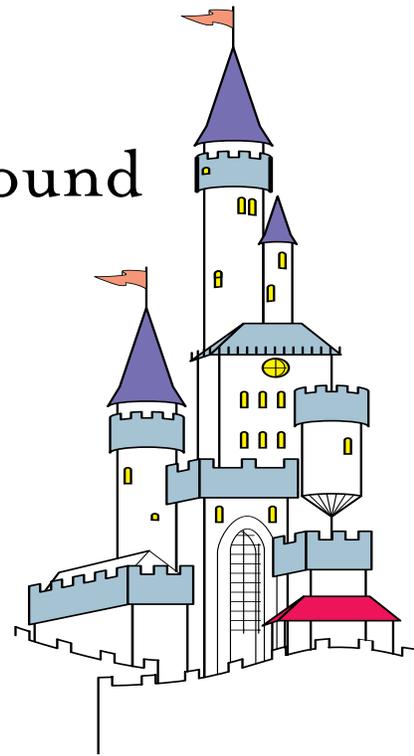
Source and Background

Shakespeare's source for *The Winter's Tale* is *Pandosto: The Triumph of Time*, a popular novel written by Robert Greene and published in 1588.

Shakespeare followed most of Greene's narrative for the first three acts of his play, but he changed all the names of the characters. Two favorite characters in *The Winter's Tale*, Autolycus and Clown, are Shakespeare's own creations, as are his radical changes in Acts IV and V. In such rural settings as the sheep-shearing scene in Act IV, Shakespeare added more to the pastoral setting but he completely changed Act V to achieve a more romantic conclusion. According to most critics, Shakespeare's play was probably written during the years 1610-1611.

As one of Shakespeare's last plays, *The Winter's Tale* can be given two important classifications: it is more Jacobean than Elizabethan, and it is more romance than comedy, history or tragedy. The Jacobean period of the Renaissance extends from the year 1603 (the year of Queen Elizabeth I's death) to 1642 (the year the Puritans closed the theatres). The term is taken from the name of King James I, who ruled from 1603 to 1625 (Jacobus is the Latin form of the name James). The key characteristics of the age are the widening political and religious splits between the Cavaliers and the Puritans—a conflict, which degenerated into Cromwell's takeover and led to attitudes of extreme realism and cynicism.

Perhaps this influence of realism and cynicism partially accounts for Shakespeare's altered vision in his final four plays, *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest*. These plays, so difficult for critics to classify, are often referred to as the “problem plays.” They are sometimes interpreted as a third step in Shakespeare's tragic cycle—an addition of the concept of renewal and restoration to the themes of prosperity and destruction that Shakespeare explored in his tragedies.



Setting, Time & Mythology

"The Winter's Tale is a romance. It has no historical basis whatever and none of the events it describes ever occurred... Its background lies in the pre-Christian Greek world."¹

In Isaac Asimov's *Guide to Shakespeare*, he writes that in Shakespeare's source, *Pandosto: The Triumph of Time*, the story opens with a visit of the King of Sicilia to Bohemia, rather than the reverse. Did Shakespeare make a slip of the pen or did he have some ancient history in mind? In 405 BC a general, Dionysius, seized control of Syracuse, the largest and strongest city in Sicily, and by 383 BC, he had united the entire island under his control. He retained his power for 38 years by eternal vigilance, frequently arresting people on suspicion of conspiracy. Though he died a peaceful death, he is remembered as a cruel and conniving tyrant. Though King Leontes is not to be likened to Dionysius, he is king of a country that was noted for its brutal wars with Greece and Carthage, and later Rome and Carthage. Still later, it was the scene of horrible slave rebellions.

And what of Shakespeare setting the play in Bohemia? The Bohemia we know is in the western-most part of the Czech Republic and is completely landlocked. Its origin dates back to the 8th century about a thousand years after Dionysius. There is no sea and there are no deserts. Slavic people inhabited Bohemia in Shakespeare's time and still do. But, it was not this Bohemia of which Shakespeare was thinking. Shortly after 1400 AD, bands of swarthy-skinned nomads reached Central Europe speaking a language no

European had ever heard before. Some thought they came from Egypt and called them "gypsies." When the gypsies reached France, the French knew they came from Bohemia, so the French called them Bohemians. Their life seemed carefree, so the term "Bohemian" came to apply to those who lived unconventional lives such as artists, writers, show people, etc. Thus, Bohemia came to be an imaginary land of romance. What better place to set the Perdita-Florizel story of pastoral innocence and delight than in Bohemia?

Place is out of joint again when Leontes says he will send courtiers to Apollo's temple at the oracle at "Delphos." The oracle was at Delphi, about 70 miles northwest of Athens. However, the tiny island of Delos in the Aegean Sea was the birthplace of Diana and Apollo. Delos was as sacred to Apollo as Delphi, and Shakespeare made a combination of the two names. It is also odd that when Cleomenes and Dion bring the judgement from Delphos, it is clear, straightforward and dramatic: "Hermione is chaste, Polixenes blameless..." (III-2-130-33). The real oracle at Delphi gave out enigmatic and ambiguous revelations that could be interpreted in many ways.

In Act III, Scene 3, occurs the most unusual direction in Shakespeare's plays: Antigonus

"exits, pursued by a bear." The bear is actually a symbol of Spring. Like the groundhog in our country, the bear would determine how much longer winter would last. If the sky were blue when the bear emerged, there would be 40 more days of cold; if cloudy, winter would soon be over. There are references to cloudy skies. "Thus, the appearance of Shakespeare's bear, though mortal to Antigonus, signals the end of winter, and an upturn in the dramatic weather, as the dark atmosphere of the near tragic Acts I and II yields to the regenerative



world of Perdita, fresh hopes, and summer flowers."²

As with the oracle, Shakespeare inserts another name that really did exist in another time. The "statue" of Hermione in Act V was created by "that rare Italian master" Julio Romano. Romano was a real artist (1499-1546), famous for painting and architecture rather than for sculpture. He created a series of erotic etchings that were considered so obscene that the Pope kept them from public view in his private library. Shakespeare may have found a clue in Romano's epitaph: "painted statues... breathed by virtue of Julio."³

"Shakespeare let time and place flash across the stage and by piling scene upon scene with spatial and temporal jumps lent his plays such a whirlwind speed that an audience could not help but be enraptured with action that never stopped..."⁴



REALITY VERSUS ILLUSION

Leontes destroys his happiness when he confuses his jealous imagination with reality; he must suffer for 16 years before his family is reunited. Comically, in Act IV, Autolycus identifies an illusory rogue by providing his own biography. The Clown cries out against this imaginary thief to the real thief, Autolycus, never comprehending that he himself is the real victim in the scene. Also, in Act IV, no one recognizes Perdita's royal qualities when Camillo persuades her to play the role of a disguised princess as she and Florizel act as ambassadors to Sicilia. As for Perdita, she has been trapped between reality and illusion because she thinks she is the daughter of the Shepherd. Finally, in the last scene, the "statue" of Hermione illustrates how all the participants, except Paulina, confuse reality with illusion.

REPENTANCE AND REGENERATION

Having heard of the death of his son and his wife, Leontes' mad jealousy changes to deep sorrow and repentance. He vows to spend the rest of his life grieving over their dead bodies as an act of repentance for his folly: "Come, and lead me/To these sorrows." (III-2-239-40)

After the winter of Leontes' jealousy in Sicilia, regeneration occurs in Bohemia's spring. Death is conquered by apparent rebirth as Perdita is discovered. Perdita refers to the Greek myth of Proserpine that tells how winter turns to spring. The connection of this myth to Perdita herself is made clear when she and Florizel are welcomed by Leontes: "As is the spring to th' earth!" (V-1-151) In scene 2 of Act V the most obvious example of regeneration is the descending of the "statue" into the assembled group.

NATURE AND ART

In Act IV, scene 4, Perdita and Polixenes discuss whether human beings should interfere with Nature (by grafting new varieties of plants). Polixenes argues the Nature's

"art" (natural processes and instincts) is superior to the "art" (actions) of humans. Throughout the play, the need is expressed for people to work with nature and not against it. To do otherwise can be dangerous. For example, Antigonus takes the unnatural step of exposing the baby Perdita to the elements and is subsequently killed by a bear. Leontes, too, behaves unnaturally and he loses his son, Mamillius, and 16 years without his wife and daughter. On the other hand, Florizel follows the natural feelings of his heart and is rewarded with a wife. The Shepherd and his son follow their instincts to care for the baby Perdita and are eventually rewarded.

FAITH AND RELIGION

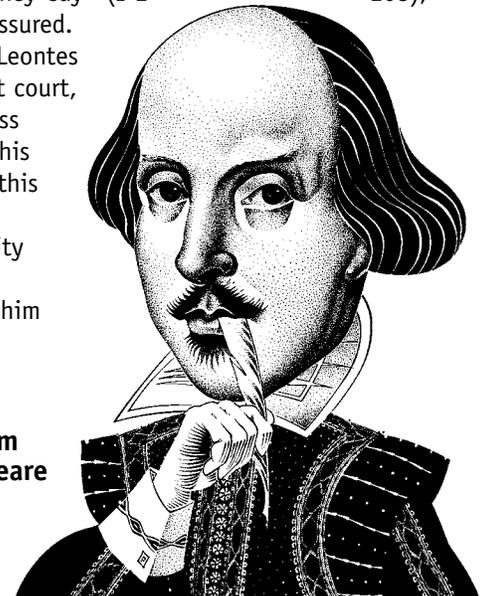
Those who believe that *The Winter's Tale* is a specifically Christian play point to the long period of Leontes' atonement and the "resurrection" of Hermione. It is certainly a play full of religious overtones, culminating in Paulina's words: "It is required/You do awake your faith." (V-3-94-95)

Cleomenes and Dion stress the holiness of the oracle by describing the reverence they felt at the shrine (III-1), while Hermione appeals to the gods at her trial and is steadfast for 16 years in her belief that she will someday look upon her long-lost daughter, Perdita.

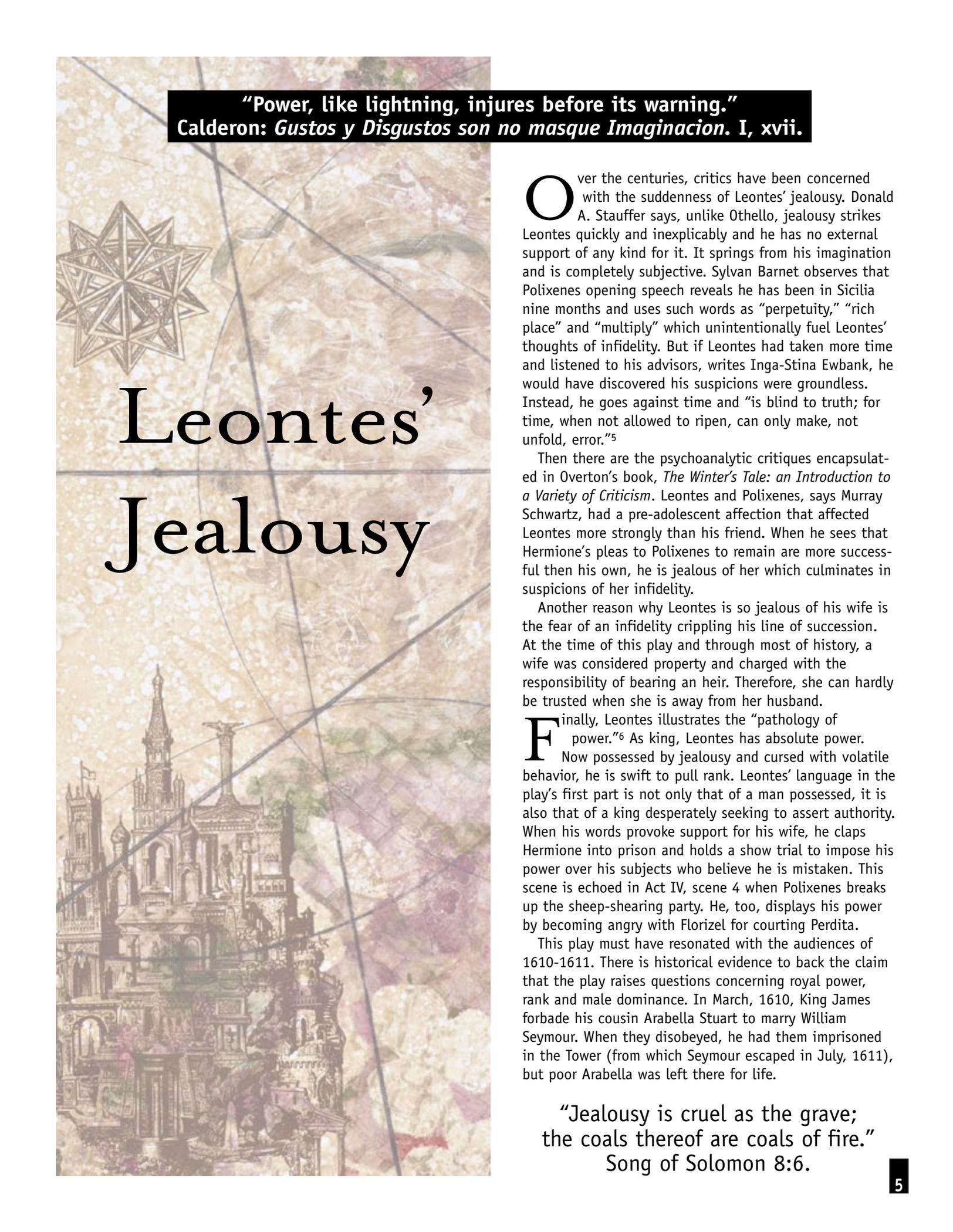
THE IMPORTANCE OF CHILDREN

Mamillius is "an unspeakable comfort" to Leontes (I-1-36) and when the child dies, Leontes realizes the depth of his folly. To Hermione, a child is something to cherish; she accepts Polixenes' fatherly feelings for his son as a valid reason to leave Sicilia. To Polixenes, his son is a cure for melancholy, as Perdita becomes the cure for Leontes' melancholy. Children can heal and renew their parents, but they are also copies of their parents, thus conferring a kind of immortality upon them. Leontes is concerned with whether he is the father of Mamillius; it becomes an obsession for him. He wants proof of his wife's fidelity or infidelity. Even when Mamillius replies: "I am like you, they say" (I-2-208),

Leontes is not reassured. Much later, when Leontes receives Florizel at court, he sees the likeness between him and his father, Polixenes; this time he does not question the fidelity of the mother, for that mistake cost him his perpetuity.



William Shakespeare



**"Power, like lightning, injures before its warning."
Calderon: *Gustos y Disgustos son no masque Imaginacion*. I, xvii.**

Leontes' Jealousy

Over the centuries, critics have been concerned with the suddenness of Leontes' jealousy. Donald A. Stauffer says, unlike Othello, jealousy strikes Leontes quickly and inexplicably and he has no external support of any kind for it. It springs from his imagination and is completely subjective. Sylvan Barnet observes that Polixenes opening speech reveals he has been in Sicilia nine months and uses such words as "perpetuity," "rich place" and "multiply" which unintentionally fuel Leontes' thoughts of infidelity. But if Leontes had taken more time and listened to his advisors, writes Inga-Stina Ewbank, he would have discovered his suspicions were groundless. Instead, he goes against time and "is blind to truth; for time, when not allowed to ripen, can only make, not unfold, error."⁵

Then there are the psychoanalytic critiques encapsulated in Overton's book, *The Winter's Tale: an Introduction to a Variety of Criticism*. Leontes and Polixenes, says Murray Schwartz, had a pre-adolescent affection that affected Leontes more strongly than his friend. When he sees that Hermione's pleas to Polixenes to remain are more successful than his own, he is jealous of her which culminates in suspicions of her infidelity.

Another reason why Leontes is so jealous of his wife is the fear of an infidelity crippling his line of succession. At the time of this play and through most of history, a wife was considered property and charged with the responsibility of bearing an heir. Therefore, she can hardly be trusted when she is away from her husband.

Finally, Leontes illustrates the "pathology of power."⁶ As king, Leontes has absolute power. Now possessed by jealousy and cursed with volatile behavior, he is swift to pull rank. Leontes' language in the play's first part is not only that of a man possessed, it is also that of a king desperately seeking to assert authority. When his words provoke support for his wife, he claps Hermione into prison and holds a show trial to impose his power over his subjects who believe he is mistaken. This scene is echoed in Act IV, scene 4 when Polixenes breaks up the sheep-shearing party. He, too, displays his power by becoming angry with Florizel for courting Perdita.

This play must have resonated with the audiences of 1610-1611. There is historical evidence to back the claim that the play raises questions concerning royal power, rank and male dominance. In March, 1610, King James forbade his cousin Arabella Stuart to marry William Seymour. When they disobeyed, he had them imprisoned in the Tower (from which Seymour escaped in July, 1611), but poor Arabella was left there for life.

**"Jealousy is cruel as the grave;
the coals thereof are coals of fire."
Song of Solomon 8:6.**

The Role of Women in *The Winter's Tale*

"Through all the drama...whether damn'd or no; Love gilds the scene, and women guide the plot."

Richard Brinsley Sheridan: Epilogue to *The Rivals*.

Hermione, Paulina and Perdita are more active, central and fully developed than the women in Shakespeare's other romances, according to Carol Thomas Neely in her essay, "*The Winter's Tale: Women and Issue*." The play's central idea is birth and restoration and the women's acceptance of this issue and all it implies—sexuality and delivery, separation and change, growth and decay—"bring the play's men and the play's audience to embrace life's rhythms fully."⁷ The three women in the play serve, along with the pastoral scenes, as a cure for the men's poisoned thoughts and impulsive actions. They are witty and realistic, whereas the men are solemn and suspicious. They are at ease with sex and love whereas the kings are uneasy about it; they take for granted change and difference.

Hermione is witty, but dignified and regal. She takes pleasure in competing verbally with men, as her sparring with Polixenes and Leontes demonstrates in Act I. However, at her trial, she evokes her royalty as she remembers her father, the Emperor of Russia. She calls no witnesses in her defense, but defends herself by saying that she loved Polixenes: "With such a kind of love as might become/A lady like me."(III-2-62-63) Her words are controlled but passionate: "You speak a language I understand not" (III-2-79), and "Tell me what blessing I have here alive/That I should fear to die"(III-2-106-7) in contrast to the tortured rhythms Leontes speaks. Against Leontes' harsh vision of reality, she represents grace, innocence and integrity.

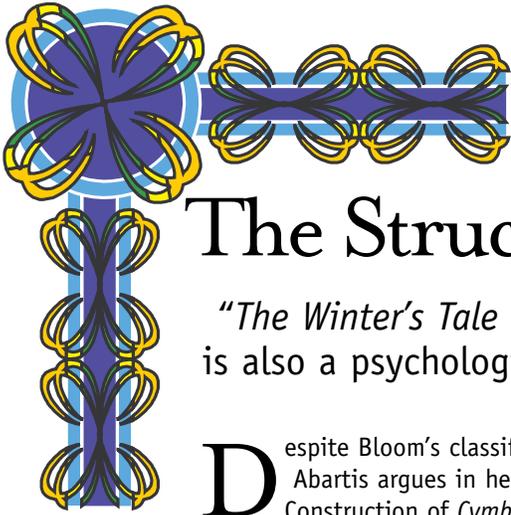
Hermione's virtues are reflected in her daughter, Perdita. She is beautiful and in her speeches, expresses the same sexuality as her mother. She is knowledgeable about nature and knows the significance of flowers, as well as, the difference between the artificial and the natural. From the start, she carries the suggestion from the Greek myth that she is Proserpina (Persephone), daughter



of Ceres (Demeter) and Jupiter (Zeus). Carried off to the underworld by Pluto (Dis), Proserpina is rescued by her mother Ceres, who negotiates her daughter's freedom on earth for spring and summer only. "But had she been Proserpina, Perdita implies, she would not have experienced the failure in nerve that resulted in our flowers becoming seasonal. A continual spring and harvest time would still exist if Proserpina had been of Perdita's hardy temperament."⁸ A down-to-earth individual, she realizes that her social rank is not up to the level of Florizel, but she still risks loving him; to Polixenes, she argues that the same sun that shines on his court shines on her cottage.

Paulina is a character that is unique in English Renaissance literature. In a society where women were viewed as the property of their husbands and could be burned as witches for defying male authority, Paulina stands apart. She is a vehement defender of Hermione, her surrogate and her counselor. She expresses the audience's rage at the heroine's "death," but after this scene, becomes a mediator both dramatically and psychologically. Some critics think she occupies the position normally reserved in Shakespeare for the Fool because she argues with Leontes and castigates him for his folly. When he threatens her death by fire, she retorts: "It is an heretic that makes the fire/Not she which burn in 't.'"(II-3-114-15). She is courageous, and by the end of the play, we know she is the preserver of Leontes as well as Hermione.

Granville-Barker says the women in the play have suffered roles inflicted on them by male ideology and power: suspected adulteress, deceptor, witch and seductress. It is fitting, therefore, that the "feminine" values of love, harmony and joy of nurturing triumph over Leontes' attempt to destroy them. With these qualities, Paulina, Perdita and Hermione restore themselves and enable the restoration of Leontes and his society.



The Structure of the Play

"The Winter's Tale is a vast pastoral lyric, and it is also a psychological novel..." Harold Bloom.⁹

Despite Bloom's classification, Caesarea Abartis argues in her thesis, "The Tragicomic Construction of *Cymbeline* and *The Winter's Tale*," that the play is a juxtaposition of tragedy and comedy that progresses to a unified whole. The first part closes with the death of Mamillius, Antigonus, the sailors and presumably Hermione; then there is an interval of 16 years and a new setting. The second part closes with the reunion of Leontes and Hermione and the engagements of Perdita to Florizel and Paulina to Camillo. The play "achieves formal unity by balancing the plot and theme of both parts."¹⁰

The transition from the tragedy of the first part (Acts I, II and most of III) to the comedy of the second part begins with a bear and a chorus. Time, the chorus, tells us of his great power and then informs us we are going to a different country and a later time. Antigonus' death is the means to the second plot, for it breaks the link with the tragic world of Sicilia as do the deaths of the sailors in a storm. The Clown reports the deaths and, while the Shepherd and Clown have pity on the deceased, they do not dwell on them. They are concerned with life because the Shepherd has found the baby Perdita. "...Now bless thyself; thou met'st with things dying; I with things new born." (III-3-111-113). To most critics, these lines mark the turning point of the play.

Though Shakespeare leaves tragedy behind, there are definite parallels to the first part. In Act IV, scene 2, Polixenes implores Camillo not to leave the country, just as Hermione had once begged Polixenes. What's more, Polixenes is just as possessive of his son, Florizel, as Leontes was of Hermione. When he discovers Florizel is pursuing Perdita, he threatens to kill the Old Shepherd, torture Perdita and disinherit Florizel. His temper and passion are as sharp and tyrannical as Leontes' had been.

The entrance of Autoclycus is one of song and comedy. He satirizes both court and country and provides "a model of unregenerate villainy or rehabilitated villainy."¹¹ His role contrasts Paulina's. While he thrives on thieving and lechery, she demands reparation and chastity. She is the winter agent of a strict

restitution and humorless justice; Autoclycus is the summer agent of escape from punishment, of mercy and he is never punished despite all his cheating, lying, and stealing.¹² Thus, Leontes' punishment occurs in Paulina's world while his salvation is brought along with Autoclycus. Leontes' forgiveness is re-enforced by the rogue's role, another recipient of mercy. Even though Autoclycus performs criminal acts against the Shepherd and Clown and delights in doing them, in the end he is befriended and forgiven by them. He becomes part of the pattern of pardon, and if he can be forgiven by the audience, can we not wish mercy for Leontes?

When Camillo warns Florizel about his love for Perdita, he replies: "I am, and by my fancy; if my reason/Thereto be obedient I have reason/If not, my senses better pleased with madness/Do bid it welcome." (IV-4-486-89.) In this case, fancy means "amorous inclination, love." But in this passage, "fancy" is also opposed to reason and equated with madness. Fancy also has another meaning: "delusive imagination, hallucination" and that is what Paulina means when she accuses Leontes of "weak-hinged fancy" (II-3-117) when his jealousy overwhelms his reason. What happens to the meaning of 'fancy' is transformed by the play. In the first part "fancy" is the madness and passion that causes destruction; in the second part "fancy" is the love and passion healing wounds and renewing life.

Finally, *The Winter's Tale* is a unified play in that the two parts have parallel and contrasting actions; one dealing with age, winter and the jealousy of Leontes; the other with youth, summer and the love of Florizel. "The harmonizing of oppositions is at the center of the tragicomic experience...the transforming of tragic possibilities into a comic denouement."¹³ Or as fairy tales say,

"Everyone lived happily ever after."



Activities

1. Shakespeare lived in a country ruled by a monarchy. Under James I, his company was called the "King's Men." This meant that the company was under royal protection. What is a monarchy? How does it operate? How is power assumed? How is it passed on? What kind of power does a king, emperor, czar or sultan possess? What does "the divine right of kings" mean? Is there any similarity between the manner in which Queen Elizabeth I and James I - monarchs during Shakespeare's lifetime - used their power and the way Leontes and Polixenes use theirs in *The Winter's Tale*? What do you think it would be like living in a monarchy during Shakespeare's time as compared to a democracy today? What are the basic differences? Compare and contrast individual rights under a monarchical system. Are there any monarchies in existence today? What would it be like being a citizen in that country? What is the difference between the power held by the contemporary Queen Elizabeth II and that of Shakespeare's Queen Elizabeth I and James I? Do you see any benefit in living in a monarchy? What is a constitutional monarchy?

Trace the evolution of monarchical form of government.

Trace the evolution of democratic forms of government and the long struggle for liberty, and justice for all citizens.

Identify and explain the role of the ideas expressed in the documents that influenced the development of constitutional democracy (the Magna Carta, English Bill of Rights, Mayflower Compact, etc.)

2. What were the rights of a man and a woman during Shakespeare's time? There was no voting so neither had the power to choose a ruler, but who controlled the money? Who could own property? Who was the decision maker? Women were considered chattel at this time. What does this mean and how does it affect the status of women? **Activities 1 and 2 contribute to Colorado Model Content Standard # 5: History. Students understand political institutions and theories that have developed and changed over time.**

3. Imagine that you are the critic of Shakespeare's *The Winter's Tale*. Write a criticism or defense of *The Winter's Tale*, justifying or critiquing the following: the suddenness of Leontes' jealousy, the meeting of Florizel and Perdita, the 16 year gap, the irrelevance or relevance of Autolycus to the main plot, Bohemia's seacoast (it is landlocked), the manner of Antigonus' death (exit pursued by a bear), the statue scene. **This activity contributes to Model Content Standard # 2: Reading and Writing. Students write and speak for a variety of purposes and audiences.**

4. The play takes place in two very different settings: Sicilia and Bohemia. In small groups choose one of the settings and identify as many of its characteristics as possible. Describe the physical terrain. Describe the cultures of the people who reside there.

Working from this list you have researched or created from clues from the text, design a set and costumes for a production of the play. Things to consider: the court at Sicilia, the pastoral scenes in Bohemia, the bear, the sea coast, the statue, the court scene, winter in Sicilia and spring in Bohemia. What would be your color palette for the play? How would your costumes and lighting reflect the play's mood? How would you present Time?

a. Because Elizabethan theatre had very few sets and props, Shakespeare often "decorated the stage with words." Identify three passages from Act IV where the characters describe the setting (place, time, season, etc.).

5. Social status is an important theme in *The Winter's Tale*. Students can explore this concept with a simple game using a deck of cards. Explain to the students that aces are the lowest in social status and kings are the highest. Distribute the cards and instruct the students to place the card on their forehead without looking at it. Once every student has a card, ask them to silently walk about the room greeting each person they meet according to the status indicated on their card. Encourage them to communicate the status of their peers through body

language only. After a few minutes, challenge the students to line up from the lowest to the highest status. Reflect upon the activity by inviting the students to share their experiences.

How did you decide your status? Did the way other people treated you impact your behavior? Can you give historical examples of low, middle and upper class behavior? Can you give examples of how status is determined today? Is it through wealth, power, beauty, age, youth, physical strength, ability in sports or intelligence?

6. This play was one of Shakespeare's last. What do you think he was trying to convey? Redemption and forgiveness; the destructiveness of jealousy; repentance, abuse of power, the strength of women; nature and art, joy and celebration, or something else? Make a case for what you think the play is about. Back up your decision with passages from the play. **This activity contributes to Colorado Model Content Standard # 4: Reading and Writing. Students apply thinking skills to their reading, writing, speaking, listening and viewing.**

7. What do you think of the characters Paulina, Hermione and Perdita. All three are threatened with death and still prevail. How do they show their strength? Many screenwriters portray women as hysterical and useless. How did Shakespeare portray these three women? How do they conduct themselves in the play?

8. What do you think of the characters Leontes and Polixenes? Both hold absolute power. How did Shakespeare depict the two kings? Were they fair? Were they rational? How were they the same? How were they different? Do they both abuse their use of power?

9. Camillus is portrayed as a loyal advisor to Leontes and then to Polixenes. What are his conflicts and how does he solve them? Would you want his job? Would you trust him if you were king? Discuss his moral and ethical conflicts. How would you have handled them?

10. In small groups, imagine that you are a team of lawyers for the trial in Act 3, scene 2 either defending Hermione or prosecuting for Leontes. Using context clues from the previous scenes build your case and present it before a jury. The jury will then decide who wins.

This exercise contributes to Colorado Model Content Standard # 2: Reading and Writing. Students write and speak for a variety of purposes and audiences.

11. Leontes' reaction toward the relationship between Polixenes and Hermione is dependent upon the actions (not just the words) that the actors use. This technique is called "subtext." Try reading the short dialogue between Hermione and Polixenes (I-2- 47-79) playing the following subtext:

Hermione and Polixenes are in love
Hermione and Polixenes are strangers
Hermione and Polixenes despise each other
Hermione and Polixenes are flirting
Hermione and Polixenes are polite friends

12. As a class read *The Winter's Tale*. Choose one of the following soliloquies and translate it into modern language, then perform it for your class: Leontes' speech of jealousy (I-2-179-207), Hermione's defense (III-2-21-54), Florizel's speech about his father (IV-4-489-506).

This exercise contributes to Colorado Model Content Standard # 1: Reading and Writing. Students read and understand a variety of materials and # 6: Students read and recognize literature as a record of human experience.

13. Creating a tableau: A tableau is a stage picture wherein a group of actors are completely still, much like a statue. In small groups create a tableau for each of the following themes from the play: a boat, a bear, jealousy and forgiveness. Give each student the opportunity to explain his/her role in the tableau. Next, create a tableau and build upon it with each actor providing a sound effect. Here are some examples to use: Bohemia countryside, the passage of Time in scene IV, the Old Globe theatre, the courtroom in Sicilia, the sheep shearing festival. Try the activity again, but this time build it into a short, improvised scene that is not in the play. For example, Sicilia one year after Hermione's supposed death Florizel and Perdita at age 5, the shipwreck, when patrons of the party realize they have been robbed, etc.

14. Talk show: After attending the play, think of questions you would like to ask the playwright, director, designers or actors. Select one student to be the talk show host and moderator and more to assume each of the guest roles. The rest of the class is to ask the guests questions. Each guest will answer by making educated guesses about why certain artistic choices were made. **This activity contributes to Colorado Model Content Standard # 4: Reading and Writing. Students apply thinking skills to their reading, writing, speaking, listening and viewing.**

15. Rhyming couplets: Couplets are two consecutive lines of verse marked by rhythmic correspondence. Have the students form a circle and ask one student to create a poetic line. The next student must come up with a line in the same meter whose last word rhymes with the last word of the original line. The next student provides the first line of a new couplet that continues the thought or idea, the next student, a line that rhymes with it, and so on around the circle. Go around the circle several times. It sometimes helps to give the students a topic or the title of a story to improvise. The idea of the exercise is to create a rhyming story.

Notes

1. Asimov, p. 147.
2. Platt, p. 160.
3. Snyder, p. 198.
4. Asimov, p. 158.
5. Ewbank, p. 101.
6. Overton, p. 60.
7. Neely, p. 71.
8. Bloom, p. 657.
9. Bloom, p. 639.
10. Abartis, p. 88.
11. Abartis, p. 104.
12. Abartis, p. 105.
13. Abartis, p. 116.

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Inside Out is intended for students and teachers but may be enjoyed by audiences of all ages.



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