



**TEEN TOURING COMPANY 2024
PRESENTS**

A Midsummer Night's
DREAM

PLAYING FOR GOOD
ARTS | EDUCATION | SOCIAL JUSTICE

DISCOVER EVERY GUIDE



Teachers, Students, and Audiences!

This Discovery Guide was compiled to enhance your experience with Teen Touring Company's 2024 production of *A Midsummer Night's Dream*. This guide is just the beginning and I hope the information, activities, and resources inside will challenge you to engage with the play in new ways and inspire you to dig deeper into the works of William Shakespeare.

If you have any questions, want to discuss the contents of this guide or our production, or are looking for more ideas about bringing Shakespeare alive in your classroom, I would love to hear from you.

I would also love to hear about your experience with the play! Write me an email or even a snail mail letter, and tell me what you liked and didn't like about the performance. How did it make you feel? What are some moments that stood out? What questions are you left with? How might you have directed the play differently? What else do you want to know about Shakespeare, his life, and his plays? If you did any classroom activities from this guide (or others) or had any discussions before or after the performance, how did that help you/your students understand and engage with the play?

Sincerely,

Elana Kepner (she/her), Education Director
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Production Director & Adaptor: Elana Kepner

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Costume Designer: Jody Branham

Artistic Director: Jon Tracy

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Marin Shakespeare's Teen Touring Company is an ensemble of committed young actors from all over the Bay Area, who rehearse and perform an abridged production of a Shakespeare for a tour of venues around Marin and beyond.

This year TTC is on the road again, making stops at 14 schools, senior communities, and community centers, with *A Midsummer Night's Dream*, a raucous comedy where the world is topsy-turvy and magic makes fools of everyone. Our production features 9 actors from 9 different schools, who range in age from 12-16, playing more than 20 roles.

SHAKESPEARE

THE MAN, THE MYTH, THE LEGEND

Let's talk about the dude himself: William Shakespeare. He was born on April 23rd, 1564 in Stratford-upon-Avon, England, a small town on the Avon River. His dad was a glove maker and his mom came from a pretty wealthy family. But young Will was always more interested in writing than in gloves (can you blame him?).

In 1582, when he was just 18, Will married Anne Hathaway (not that one). They had 3 children, Susanna, and twins Hamnet and Judith.

Shakespeare went off the grid for a bit after his twins were born in 1585. Historians can only guess what he was up to during these “lost years.” He may have been on the run from the law for deer poaching, working as a Latin and Greek tutor, acting with a traveling theatre troupe, serving in the military, or just helping out with the family business in Stratford.

By 1592, we know Shakespeare, now in his early 20s, had moved to London and started acting and writing plays for a theatre company called the Lord Chamberlain's Men. Eventually, he became a part-owner of the company and they even built a new theatre called the Globe. Talk about a power move. He also performed for Queen Elizabeth I herself and may have even written plays at her request.

Shakespeare had a prolific career as a playwright and poet, with 38 (or more) comedies, tragedies, and histories to his name, as well as 154 sonnets, 2 epic poems, and a handful of other bits of verse. And this is just the writing we know about! Some scholars think there are Shakespeare plays and other works lost to history. Imagine that garage sale find!



Shakespeare continued to write and act until he retired to Stratford in 1613, shortly before the Globe Theatre burned down during a performance of *Henry VIII*. William Shakespeare died on April 23, 1616, meaning he died on his 52nd birthday. Iconic, right?

Now, you might be thinking, "Okay, but why should I care about this dead White dude?" Well, let me tell you: Shakespeare was a trailblazer. He wrote plays that dealt with all sorts of topics, from love and jealousy to power and betrayal. He liked to mix comedy, drama, the supernatural, political commentary, a crude joke or two, and lots of sword fights. And he created characters that were so complex and deeply human that people still study them today. He is also credited with inventing so many words and phrases we still use, like “eyeball,” “gloomy,” “swagger,” “break the ice” and “wild goose chase.”

More than 400 years after his death, Shakespeare continues to be the most-produced playwright in the world. His plays have been translated into over 100 languages, including French, Japanese, Arabic, and even Klingon, the fictional language spoken by the alien species in the *Star Trek* franchise.

So there you have it, folks. William Shakespeare: word-smith, playwright, poet, actor, businessman, student of the human condition, and total icon.

SOURCES

While Shakespeare had an undeniable mastery of language, his plots were, for the most part, not original. Shakespeare liberally borrowed from classical Greek and Roman literature, early and contemporary English works, as well as French and Italian sources to breathe life into his comedies, histories, tragedies, and romances, sometimes adapting and sometimes directly cribbing whole passages and scenes.

A Midsummer Night's Dream is one of only three Shakespeare plays for which no clear source for the plot can be found, the others being *The Tempest* and *Love's Labour's Lost*. Despite this, *Midsummer* is still chock full of allusions to Greek and Roman mythology and literature. Characters borrowed from Plutarch, Chaucer's "A Knight's Tale" (Hippolyta and Theseus), and the whimsically tragic "Pyramus & Thisbe" directly lifted from Ovid's "Metamorphoses," showcase Shakespeare's adept fusion of disparate influences.

Shakespeare was also inspired by his own life and culture, looking to English folklore for his portrayal of fairies, love potions, and the significance of the forest as a place of metamorphosis. In the Elizabethan Era, Puck, or Robin Goodfellow was a well-known character in English popular culture, as a shape-shifting, mischievous sprite who supported domestic work and rewarded it with good luck. Puck also punished those who were lazy or neglected their chores or those who forgot to leave him treats, with tricks and bad luck.

Residents of rural English villages, like Stratford, often wore animal masks and costumes during festivals and folk dancing, so Shakespeare likely grew up watching his neighbors transformed into stags, rams, horses, ravens, bears, and even donkeys.

PRODUCTION HISTORY

Shakespeare probably completed *A Midsummer Night's Dream* between 1594 and 1596, maybe as a commission for the celebration of a wedding. It is thought Shakespeare may have worked on *Midsummer* and *Romeo & Juliet* at the same time, which is reflected in how *Romeo & Juliet's* romantic plot is accidentally satirized by the Mechanicals in "Pyramus & Thisbe."

The play was first performed at court in January of 1604, but by then it had probably been part of the repertoire of the Lord Chamberlain's Men, dazzling audiences at the Theatre for several years.

Midsummer continued to be an audience favorite, though not everyone enjoyed it. In 1660, diarist and theatre connoisseur Samuel Peppeys referred to the play as "the most insipid ridiculous play that ever I saw in my life." He did concede that at least there was "good dancing."

Today, *A Midsummer Night's Dream* remains one of Shakespeare's most enduringly popular and most frequently produced plays. *Midsummer* consistently ranks in the top 5 of most-produced plays for high schools in the United States. It has been reimaged and adapted into ballets, operas, films, and young adult novels, proving that even if one Restoration critic wasn't a fan, the rest of the world sure is.

Puck, by Arthur Rackham, 1908, [Folger Collection](#)

Act I: The play opens in Athens, where Theseus, the Duke, prepares for his upcoming marriage to Hippolyta, Queen of the Amazons. However, tensions arise when Egeus, Hermia's father, approaches Theseus with a complaint. Hermia, his daughter, refuses to marry Demetrius, the man Egeus has chosen for her. Instead, Hermia loves Lysander. Theseus gives Hermia an ultimatum: marry Demetrius, face death, or become a nun. Hermia and Lysander decide to elope, leaving Helena, Hermia's best friend, in despair over her unrequited love for Demetrius. Elsewhere in Athens, an amateur theatre troupe, led by Quince, is getting ready to perform a play for the Duke's wedding.

ACT II: We are now in the mystical woods outside Athens, where the story takes a magical turn. Oberon, the King of the Fairies, and Titania, the Queen of the Fairies, are engaged in a quarrel over a changeling child. Oberon sends his mischievous servant, Puck, to fetch a magical flower whose juice can make someone fall in love with the first creature they see. He plans to use it on Titania. Meanwhile, Oberon sees the lovelorn Helena, tells Puck to use the magic flower on Demetrius, but Puck uses it on Lysander instead, leading to a mix-up of love enchantments. Lysander falls for Helena and chases after her, leaving a sleeping Hermia alone in the woods. Hermia wakes up and runs off in search of Lysander.

"I am that merry wanderer of the night. / I jest to Oberon and make him smile"

PUCK (ACT II, SCENE 1)

"Lord, what fools these mortals be!"

PUCK (ACT III, SCENE 2)

After realizing Puck's mistake with the magical flower, Oberon tries to fix the problem by using the flower on Demetrius. Now both Lysander and Demetrius are in love with Helena, and both young women are confused. Helena is sure her best friend and the guys are making fun of her. Chaos ensues and all four run off into the woods, eventually falling into an exhausted sleep. As they sleep, under Oberon's direction, Puck uses another magical flower to remove the enchantment from Lysander, restoring his love for Hermia.

"Are you sure / That we are awake? It seems to me / That yet we sleep, we dream."

DEMETRIUS
(ACT IV, SCENE 1)

Act V: The play concludes with the performance of the Mechanicals' comically bad *Pyramus & Thisbe*, during Theseus and Hippolyta's wedding celebration. In the final moments of the play, Oberon and Titania put a spell of protection on the mortals. Puck addresses the audience, suggesting that if they didn't like the play, they can imagine that it was all a dream or forgive the play's shortcomings and applaud.

"The lunatic, the lover, and the poet / Are of imagination all compact."

THESEUS (ACT V, SCENE 1)

Act III: We meet Quince's acting troupe once again, who have come to the forest to rehearse their play. Bottom, an enthusiastic but inept actor, ends up with the head of a donkey thanks to Puck's mischief. After Bottom's friends run away in fear, Titania, under the spell of the magical flower, falls in love with the transformed Bottom.

**"The eye of man hath not heard,
the ear of man hath not seen,
man's hand is not able to taste,
his tongue to conceive, nor his
heart to report, what my
dream was."**

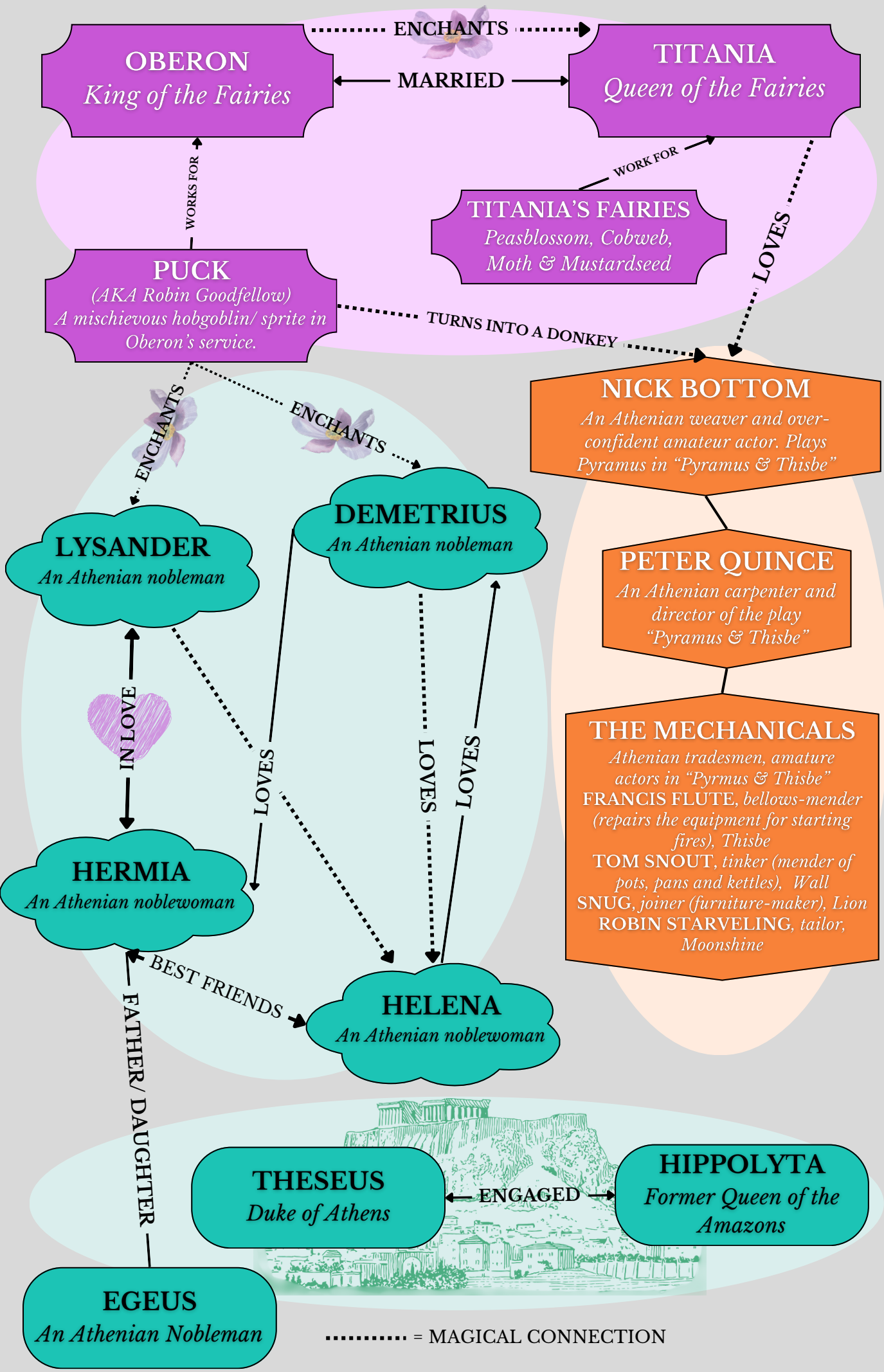
BOTTOM
(ACT IV, SCENE 1)

Act IV: Oberon, after getting the changeling child from Titania as she fawns over Bottom, releases her from the enchantment and they reconcile. When the sun rises, Theseus and Hippolyta find the lovers asleep in the forest. Theseus decides to go against Egeus and invites the young people to be married alongside Hippolyta and himself in a triple wedding. As they follow Theseus back to the city, Hermia, Helena, Lysander, and Demetrius recall the events of the last few nights, unsure if it was real or just a dream. Bottom, restored to his former appearance, wakes up alone in the forest also wondering if he was dreaming.

**"If we shadows have
offended, / Think but this,
and all is mended, / That you
have but slumber'd here /
While these visions did
appear."**

PUCK (ACT V, SCENE 1)

MIDSUMMER CHARACTER MAP



CLASSROOM ACTIVITY

DISCUSSION QUESTIONS

Before the performance:

- What do you already know about the story of *A Midsummer Night's Dream*? What are you curious to learn about?
- How do you think watching a live performance differs from reading or watching a film adaptation?
- What are some of the key themes and ideas in *A Midsummer Night's Dream*?
- What role do you think theater plays in our society? Why do you think people still perform plays that are hundreds of years old?
- What are some of the challenges of performing a play like *A Midsummer Night's Dream*? How do you think actors and directors might approach bringing this story to life?

After the performance

- How did the live performance compare to your expectations? What surprised you the most?
- How did the actors and director approach the story and characters of *A Midsummer Night's Dream*? What creative choices did they make?
- If you have read the play, what are the biggest changes the director made in adapting the text? Why do you think those changes were made?
- How did the live performance differ from reading or watching a film adaptation of *A Midsummer Night's Dream*?
- What themes and ideas from the play stood out to you the most? How do you think the actors and directors conveyed these themes on stage?
- What was your favorite scene or moment from the play? Why did it resonate with you?
- What did you learn about theater by watching a live performance? How did it deepen your understanding and appreciation of the play?
- What did you learn about Shakespeare's language by watching a live performance?
- What questions are you left with? What do you wonder about?

About the play

- Consider the two courts--the Greek court of Duke Theseus and the Fairy Court ruled by Oberon and Titania. What are the major characteristics of each? How do they differ and how are they the same?
- What is Puck's role or function in the play?
- What is the point of the Mechanicals' play, the play-within-the-play?
- The title of the play is *A Midsummer Night's Dream*. Whose Dream is it and what is the dream?
- *Midsummer* is Shakespeare's most frequently performed comedy. Why do you think this particular play of his is presented so often?
- What makes this play a comedy? If you were to turn it into a drama, what part(s) of the story would you tell differently and how?

CLASSROOM ACTIVITY

15-MINUTE MIDSUMMER

FROM THE FOLGER SHAKESPEARE LIBRARY

Grade Levels: 6-12

Time: 40-45 mins

Materials: Cards with quotes

The Fifteen-Minute Play is a plot summary intermingled with quotations from the play. It is typically used to introduce students to the play or to prepare them to see a production. You can alter it as you see fit, invent a version of your own for a different play, or have your students create one. Try to keep it as short and simple as possible.

- Create cards for the quotations with the corresponding numbers, shown below, in bold. You could also print them off in a large, bold font.
- Divide the class into 5 or 6 groups. Divide the stack of quotes between the groups. Give them 5-10 minutes to practice reading through all the quotes aloud, AS A GROUP. Help them with pronunciation, but don't get too in the weeds with meaning. They should also come up with a simple gesture for each quote that they feel is connected in some way to the text. Walk around the room and keep them on task, offer suggestions, etc.
- When the rehearsal time is over, let the students know that you are going to read a synopsis of the play. When you call out the number, the whole group will speak the corresponding quote aloud.
- Read through the synopsis once with energy.
- Then let them know you are going to read it again and request more energy, louder voices, bigger gestures, etc from them. This time, you may remember which group has which quote so you can "conduct" a bit by pointing to the group that will speak.
- Ask if they have any questions about the plot. Clarify any sticky bits.
- Can the students tell the story of the play as a group?

.....

As Duke Theseus and Hippolyta plan their wedding, Egeus appears before them with a complaint about his daughter, Hermia (**1. This man hath bewitched the bosom of my child**), who refuses to marry Demetrius, the man her father chose. Hermia protests to Theseus and says (**2. I would my father looked but with my eyes**), and Theseus responds (**3. Rather your eyes should with his judgment look.**)

Theseus tells Hermia that she must obey her father, become a nun, or die. Hermia and Lysander secretly plan to run away and get married. The two lovers meet Helena, who sees her old friend Hermia and complains that Demetrius does not return her love. Hermia says, (**4. I frown upon him, yet he loves me still.**). Attempting to reassure Helena, Hermia tells her the plans she and Lysander have made (**5. Lysander and myself will fly this place.**). To get Demetrius to love her, Helena decides (**6. I will go tell him of fair Hermia's plight**).

In the meantime, a group of Athenians decides to put on a play (**7. "The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe"**), for Theseus's wedding day, directed by Peter Quince. The ham actor in the group, Nick Bottom, wants to play all the parts and says, (**8. Let me play the lion too!**).

CLASSROOM ACTIVITY: 15 -MINUTE MIDSUMMER CONTINUED

And in the forest, the King and Queen of the Fairies, Oberon and Titania are fighting over a Changeling Child and Titania says **(9. Set your heart at rest/ The fairyland buys not the child of me)**. Oberon vows revenge and decides to send Puck, his mischievous servant to fetch a magical plant, the juice of which **(10. ...on sleeping eyelids laid/ Will make or man or woman madly dote/ Upon the next live creature that it sees)**

Elsewhere in the forest, Demetrius is trying to get away from Helena **(11. I love thee not, therefore pursue me not.)**. Oberon feels sorry for Helena and tells Puck to use the potion on Demetrius too. In yet another part of the forest, the Players are rehearsing their play **(12. We will do it in action as we will do it before the duke.)**. Puck watches the rehearsal and puts a spell on Nick Bottom that turns his head into that of a donkey, scaring his friends **(13. O, Bottom, thou art changed!)**.

Titania awakens after the love potion is put into her eyes by Oberon. She wakes and sees Bottom **(14. What angel wakes me from my flowery bed?)** and falls instantly in love with him **(15.Thou art as wise thou art beautiful.)**. Titania promises Bottom, **(16. I'll give thee fairies to attend on thee.)**. Oberon celebrates the success of his plot **(17. This falls out better than I couldst devise!)**.

In the meantime, Puck realizes that the love juice he was supposed to put in Demetrius's eyes was put in Lysander's eyes by mistake. **(18. This is the woman, but not this the man.)**. Oberon tries to fix the problem by using the flower on Demetrius. Now both Lysander and Demetrius are in love with Helena, and all the young lovers are confused **(19. Demetrius loves her, and he loves not you.)**. Helena is mad at her BFF **(20. Injurious Hermia! Most ungrateful maid! O, is all forgot?)**, Demetrius and Lysander are arguing **(21. I say I love thee more than he can do.)**, Helena insults Hermia **(22. O, when she's angry, she is keen and shrewd!)**, and Demetrius and Lysander are chasing each other **(23. Thou coward, art thou bragging to the stars?)**.

In another part of the forest, Bottom is being attended by fairies **(24. If my hair do but tickle me, I must scratch.)** and falls asleep. Oberon breaks the spell on Titania, and she falls out of love with Bottom **(25. O, how mine eyes do loathe his visage now!)**. Puck corrects the mistake with the love potion, restoring Lysander's love for Hermia. **(26. See as thou was wont to see.)**

In the morning, Bottom wakes up and thinks everything has been just a dream **(27. Methought I was--- there is no man can tell what.)** The four young lovers, now in love with the right person, are awakened by Theseus and Hippolyta who give their blessing for the two couples to be married alongside them. **(28. In the temple... These couples will eternally be knit.)**.

Bottom rejoins his friends and their play is selected by Theseus for performance **(29. I will hear that play)**. Theseus, Hippolyta, and the young lovers enjoy the foolishness of the play **(30.This is the silliest stuff that e're I heard)**. When the play is over, Theseus says goodnight, **(31. Sweet friends, to bed, 'tis almost fairy time.)** and the fairies enter to lay a spell of protection on newlyweds **(32. Hand in hand, with fairy grace/ Will we sing, and bless this place.)**. Puck has the final word as he invites the audience to applaud the play. **(33. So good night unto you all. Give me your hands if we be friends)**

CLASSROOM ACTIVITY

A MIDSUMMER NIGHT'S MEME

Grade Levels: 6-12

Time: 25-30 minutes

Materials: Memes

Introduction (5 Minutes)

- Share a few of your favorite memes from the internet, including memes related to *Midsummer* (some are included on the next page) and others.
- Discuss the images in the memes and what makes them “meme-able”: open to many interpretations, simple storytelling, symbols of shared meaning, etc.

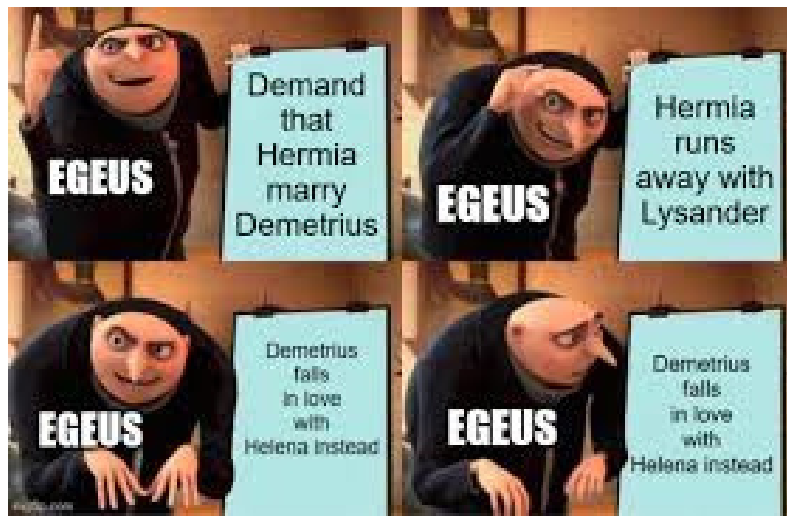
Make a *Midsummer* Meme (20 minutes)

- Display the blank memes on the following pages (or pick other popular meme templates from imgflip.com/memegenerator). In groups, partners, or individually, ask the students to choose one of the images and generate the text to turn it into a meme related to the themes or characters in *Midsummer*. Give them 5-10 minutes to craft their text.
- Ask each group/student to present their text for their meme. Discuss their choice of image and text. What about the image inspired them or reminded them of an element of the play? Is this new meme funny and does it make sense to the other students?
- Extension: Use the meme generator on imgflip.com/memegenerator to add the text to the image and share the new memes. * *We would love to see your memes! Please share them with us by emailing Education Director Elana Kepner at education@marinshakespeare.org and you may see them featured on IG for #mememonday*

Midsummer Memes



More Midsummer Memes

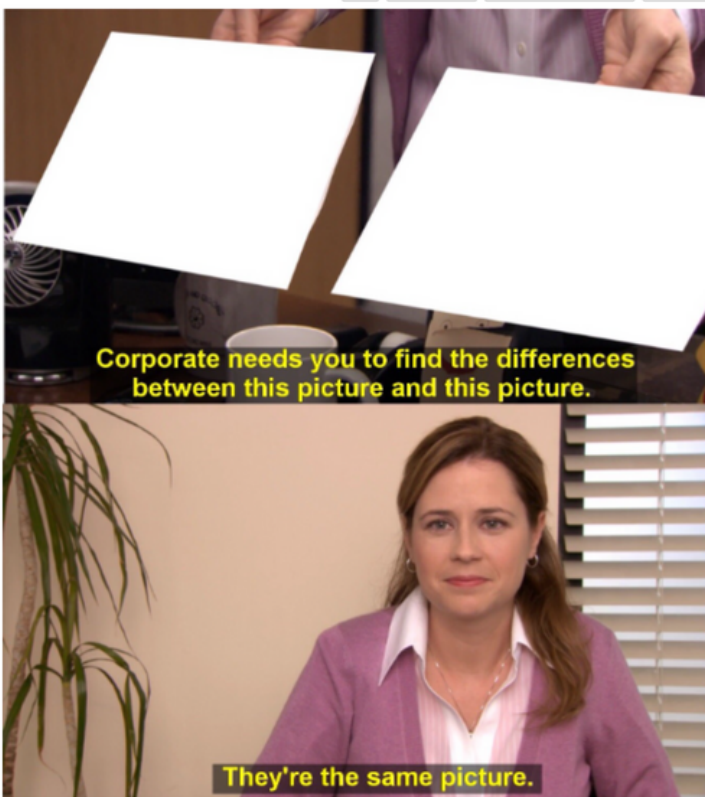


Meme Templates



CLASSROOM ACTIVITY: MIDSUMMER MEME CONTINUED

More Meme Templates



CLASSROOM ACTIVITY

PUCK'S SOUNDSCAPE

Grade Level: 3-8, but could be easily adapted for high school students

Time: 45-60 minutes

Materials: Puck's Speech. *For this activity, you can either pass out copies of Puck's speech to the students, project the text, or read the text aloud yourself. The latter may be a good solution for younger students, less confident readers, and groups that need to practice listening skills.*

Introduction

- This speech is from *A Midsummer Night's Dream*, one of Shakespeare's romantic comedies.
- Puck is an elf/ sprite and works for Oberon, King of the Fairies.
- In this speech, at the very end of the play, Puck is putting a protection spell on the house where the other characters are sleeping while scary things happen in the night.

Create the Soundscape

- Ask the students to close their eyes while you read aloud Puck's speech. You may want to make a circle if classroom space allows. Then read it again and have the students listen for words that have to do with sounds (roars, howls, snores, screeching). Challenge them to find as many of these sound words as possible. Also, ask them what kinds of pictures they see. Ask them which words can sound like what they are (i.e. can someone make 'gaping' sound gaping, 'heavy' sound heavy, etc).
- Discuss onomatopoeia. This is a poetic device where sounds in words imitate their meaning, it sounds like what it is. For example, buzz, crack, bang, and meow. What other words can you think of? What words in Puck's speech are onomatopoeic? (screeching, behowl, groan) How can we say other words to make them sound like what they are? For example: say "luxury." Now imagine you are sitting by a pool wearing \$1000 sunglasses and eating tropical fruit. Say "luxury" again. Doesn't it sound luxurious? Can you say the word "glide" like it glides? Say the word "lion" ferociously. Almost any word can be onomatopoeia.
- This time, have the students read the piece, two lines each, around the room/ circle. While one student reads, the other students are in charge of making a soundscape or soundtrack. Alternatively, you can read the text again.
- You can lead the students through a visualization of the spooky graveyard and the rising sun if you feel like you need to set the mood more. The students can use their voices, their hands, and anything (within reason) in the immediate vicinity to create this soundscape. The speaker should try to make the words sound like their meaning. What sounds, that are not specified in the text, belong in this soundscape? Read through it again around the circle, or read it yourself, and tell the students in addition to making sounds they can say words that they like with the speaker. You can also "conduct" the volume of different sounds.
- Ask a volunteer to read the whole speech, with no sounds or gestures, and have the students listen to how it sounds different. Can they capture the mood using just the words?
- Reflect: How does visualizing the setting and creating a soundscape help with understanding the text? What are some of your favorite onomatopoeia?

CLASSROOM ACTIVITY

PUCK'S SOUNDSCAPE

PUCK

Now the hungry lion roars,
And the wolf howls the moon;
Whilst the heavy ploughman snores,
All with weary task fordone.
Now the wasted brands do glow,
Whilst the screech-owl, screeching loud,
Puts the wretch that lies in woe
In remembrance of a shroud.
Now it is the time of night
That the graves all gaping wide,
Every one lets forth his sprite,
In the church-way paths to glide:
And we fairies, that do run
By the triple Hecate's team,
From the presence of the sun,
Following darkness like a dream,
Now are frolic: not a mouse
Shall disturb this hallow'd house:
I am sent with broom before,
To sweep the dust behind the door.

A Midsummer Night's Dream, Act 5, Scene 1

CLASSROOM ACTIVITY

SHAKESPEAREAN INSULT KIT

Grades: 4-12

Time: 45-90 minutes

Materials: Insult and/or Compliment List (following pages)

Introduction

A *Midsummer Night's Dream* is full of verbal violence and lots of juicy insults. "I am sick when I do look on thee," "You juggler, you cankerblossom, you thief of love!", "You bead, you acorn," are just a few of the choice words that are bandied about! Now is your opportunity to create your own Shakespeare-inspired insult!

Fire Away

- Hand out the Insult (or Complement) sheet. Each student should spend a few minutes coming up with an insult by picking a word or phrase from each of the three columns. They should start the insult with "Thou," i.e. "Thou puking, beef-witted, hugger-mugger."
- Now they get to perform their insults! A few options:
 - *Insult Throw:* Have the students pair up and make two lines with each person facing their partner. Line 1 will then throw their insult at their partner. The partner in Line 2 can respond with a gasp or "How dare you insult me," or another response. Then Line 2 throws their insults at their partner.
 - *Insult Contest:* The students can each perform their insults for the class, imagining someone they dislike. When everyone has performed, the rest of the class votes on their favorite insult. You could also introduce different categories (Best Acting, Best Use of Vowels, Most Insulting) to vote on. Tally the votes!
 - *Improv Style:* for older students and confident readers, pair up the students and have them build insults in the moment. Keep throwing them back and forth until someone trips up.
- For a younger group create a few fun insults as a group and write them on the board. Each student can pick from the choices to throw or perform.

Tips:

- While the alliteration of picking the three components from the same row can be fun, encourage students to branch out and try mixing up the rows more.
- Encourage the students to over-enunciate, to chew on all the consonants and vowels. They can also visualize they are throwing something gross at their partner like mud or slime.
- When they are being insulted, encourage them to imagine where the insult hits them on their body, how it feels and to react accordingly.
- For groups that have trouble getting along, try the competition option, pair students with friends, or use the Compliments instead.

Extension:

- Read the Lover's Fight (Act 3, Scene 2) aloud in groups of 4. Discuss the insults that Hermia, Helena, Lysander, and Demetrius use against each other. Which ones have the potential to be the most hurtful? Which are the most fun to say? How might you stage this scene?

artless
bawdy
beslobbering
bootless
churlish
craven
currish
dissembling
droning
errant
froward
frothy
gleeking
goatish
jarring
loggerheaded
lumpish
mammering
paunchy
ill-nurtured
puking
rank
reeky
roguish
ruttish
saucy
spleeny
spongy
unmuzzled
venomed
warped
wayward
yeasty

base-court
bat-fowling
beef-witted
beetle-headed
boil-brained
common-kissing
crook-pated
dizzy-eyed
doghearted
dread-bolted
fat-kidneyed
fen-sucked
flap-mouthed
fly-bitten
guts-gripping
half-faced
hasty-witted
hedge-born
ill-breeding
maggot-pie
milk-livered
onion-eyed
plume-plucked
pottle-deep
pox-marked
reeling-ripe
rough-hewn
rude-growing
sheep-biting
swag-bellied
tickle-brained
toad-spotted
weather-bitten

apple-john
baggage
barnacle
bladder
boar-pig
canker-blossom
clack-dish
coxcomb
codpiece
death-token
flax-wench
flirt-gill
foot-licker
fustilarian
harpy
hedge-pig
horn-beast
hugger-mugger
lout
malt-worm
mammet
minnow
miscreant
moldwarp
mumble-news
nut-hook
pigeon-egg
pignut
ratsbane
skainsmate
varlot
vassal
wagtail

Shakespearean Insult Kit

angelic
completely
courteous
delicate
delightful
divine
endearing
fresh
golden
good
kind
lovely
magical
mellow
melodious
powerful
refined
soothing
strong
sweet
thoughtful
wholesome
wise

all-knowing
brave-spirited
clear-seeing
clever-witted
doe-eyed
even-tempered
free-spirited
heart-enflaming
heaven-created
honey-tongued
ivory-smooth
lilac-scented
mood-lifting
much-favored
pure-hearted
rose-cheeked
silken-haired
spirit-chosen
sugar-coated
thunder-darting
well-fated
well-wishing
will-buckling

apple-john
book
champion
delight
force
god
goddess
hero
inspiration
knight
lionheart
love
melody
muse
nymph
ornament
saint
sprite
star
true-penny
valentine
warrior
wit

Shakespearean
Compliment
Kit



Join Us for our 2024 Season!

Shakespeare for Student Audiences 2024

JULIUS CAESAR TWISTED

April, 17-21, 2024

514 Fourth Street

FREE for Student Groups

TICKETS

Summer Season

MUCH ADO ABOUT NOTHING

June 28 to July 28

Forest Meadows Amphitheatre

THE UNTIME

August 2 to 25

514 Fourth Street

THE COMEDY OF ERRORS

August 16 to September 15

Forest Meadows Amphitheatre

TICKETS

Shakespeare Camp 2024

Young Company Camps (ages 8 – 12)

June 17-August 9

Two and Three-Week Sessions, Monday through Fridays

9:00 am-3:00 pm

Locations Vary

Shakespeare's Stories Camps (ages 5 – 8)

July 22- August 9

One-Week sessions, Monday through Friday

9:00 am-12:00 pm

514 Fourth Street, San Rafael

Teen Camp (ages 12 – 19)

June 24 – July 12

Three-Week Session, Monday through Friday

10:00 am-3:00 pm

514 Fourth Street, San Rafael

ENROLL

