

WILLIAM SHAKESPEARE'S

A  
MIDSUMMER  
NIGHT'S  
DREAM



**TRIAD  
STAGE**

**TEACHER RESOURCE GUIDE**

2018-2019 Season

## INTRODUCTION

Welcome to the educator resource guide for Triad Stage's production of *A Midsummer Night's Dream*. We are excited to share this transformative piece with students during our student matinee performances.

Our goals for this guide include:

- Noting historical and artistic context about the show that you can share with your students.
- Providing practical instructional activities that you can use in your classroom that make connections between the production and curricular standards in areas including English/Language Arts, Social Studies, and Drama/Theatre.
- Offering opportunities for students to make personal connections between the production and their own experiences, as well as sparking dialogue about the play's central themes and big ideas.

In the guide, you will find dramaturgical (background) information about the show and Triad Stage's production of the play, as well as a number of links to additional resources and information. There is also a section of classroom activities that are aligned with secondary English/Language Arts and Theatre standards, are designed to meet curricular goals, and seek to support students' exploration of the play's themes. Standards are pulled from a variety of grade levels, and all activities are adaptable across middle and high school grade ranges.

If you have any questions about the guide or how to use it, please don't hesitate to reach out to Learning Director Lauren Smith at [lauren@triadstage.org](mailto:lauren@triadstage.org).



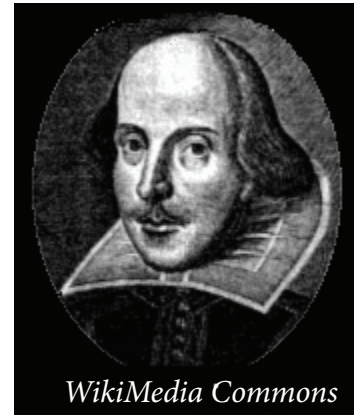
OldeMaps.com

## MEET THE PLAYWRIGHT: WILLIAM SHAKESPEARE

William Shakespeare is one of the most well-known playwrights in history, and there is still much that is unknown about his life.

### Birth & Early Life

- William Shakespeare was born on April 23rd, 1564 (St. George's Day).<sup>1</sup>
- Shakespeare was born in Stratford-upon-Avon (approximately 100 miles northwest of London) to John Shakespeare and Mary Arden.<sup>1</sup>
- Shakespeare received an excellent education, which began when he was a toddler. He attended King's New School, a grammar school for boys.<sup>1</sup>
- However, the financial difficulties the Shakespeare family faced forced him to end his formal education early and begin apprenticing for his father.<sup>1</sup>



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### Marriage & Fatherhood

- Shakespeare married Anne Hathaway, a woman eight years his senior. While Shakespeare traveled throughout England, Hathaway stayed home and raised the children. She gave birth to their first child, Susanna, in 1583, and then gave birth to twins Judith and Hamnet in 1585. Hamnet died at the age of eleven from unknown causes. Shakespeare is widely believed to have grieved “for the rest of his life” over Hamnet's death.<sup>1</sup>
  - Hamlet, one of Shakespeare's most acclaimed characters, is most likely named after his son Hamnet.

### The “Lost Years”

- Shortly after the birth of his twins in 1585, Shakespeare left Stratford and didn't speak to his family for a span of seven years. This time period is commonly referred to as the “lost years”, though there are concrete records of some of his whereabouts during this time.<sup>1</sup>
- During these “lost years”, Shakespeare joined a company of traveling players.
  - This group became The Lord Chamberlain's Men. They performed for both Queen Elizabeth I of England and King James VI of Scotland.<sup>2</sup>
  - At this time, women weren't allowed to perform on stage so all the roles were played by men. Female characters were often played by young boys.<sup>3</sup> To learn more, [click here](#).

<sup>1</sup> Kennedy, Alexander. *Shakespeare: The Greatest Writer (The True Story of William Shakespeare) (Historical Biographies of Famous People)* Ackroyd, Peter. Thames: the Biography. Nan A. Talese/Doubleday, 2008.

<sup>2</sup> Mabillard, Amanda. *Shakespeare Q & A: The King's Men.* Shakespeare Online. 20 Aug. 2000. (date when you accessed the information) <http://www.shakespeare-online.com/faq/kingsmen.html>

<sup>3</sup> <https://www.bl.uk/shakespeare/articles/shakespeare-and-gender-the-womans-part>

# SHAKESPEARE AND THE MONARCHY

Some fun facts:

- Queen Elizabeth I had only been on the throne for five years when Shakespeare started writing and performing.
- Shakespeare and his troupe **The Lord Chamberlain's Men** performed in Elizabeth's royal court.
- Elizabeth I loved the character of "Falstaff" from Shakespeare's *Henry IV (Parts 1 and 2)* so much that she demanded another play featuring this character. That play became *The Merry Wives of Windsor*, which Shakespeare wrote in less than two weeks.<sup>4</sup>
- Shakespeare stayed in favor with the next monarch, James VI, who also loved theatre.
- James VI ensured that Shakespeare and his troupe had a place to perform their plays, even during the plague (a time when most theatres were forced to close to prevent the spread of the disease).



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## FULL LIST OF PLAYS BY SHAKESPEARE

|   |                                  |
|---|----------------------------------|
| THE TWO GENTLEMEN OF VERONA (1589)      | AS YOU LIKE IT (1599)            |
| THE COMEDY OF ERRORS (1589)             | JULIUS CAESAR (1599)             |
| KING JOHN (1590)                        | TROILUS AND CRESSIDA (1600)      |
| HENRY VI, PART I (1590)                 | HAMLET (1600)                    |
| TITUS ANDRONICUS (1591)                 | TWELFTH NIGHT (1601)             |
| HENRY VI, PART 2 (1592)                 | ALL'S WELL THAT ENDS WELL (1602) |
| HENRY VI, PART 3 (1592-1593)            | OTHELLO (1603)                   |
| THE TAMING OF THE SHREW (1593)          | MEASURE FOR MEASURE (1603)       |
| RICHARD III (1593)                      | TIMON OF ATHENS (1604)           |
| LOVE LABORS LOST (1594)                 | KING LEAR (1605)                 |
| ROMEO AND JULIET (1594)                 | MACBETH (1606)                   |
| <b>A MIDSUMMER NIGHT'S DREAM (1595)</b> | PERICLES (1607)                  |
| RICHARD II (1595)                       | CORIOLANUS (1608)                |
| THE MERCHANT OF VENICE (1596)           | ANTONY AND CLEOPATRA (1608)      |
| HENRY IV, PART 1 (1596)                 | CYMBELINE (1609)                 |
| THE MERRY WIVES OF WINDSOR (1597)       | THE WINTER'S TALE (1609)         |
| HENRY IV, PART 2 (1597)                 | THE TEMPEST (1610)               |
| MUCH ADO ABOUT NOTHING (1598)           | THE TWO NOBLE KINSMEN (1611)     |
| HENRY V (1599)                          | HENRY VIII (1613)                |

<sup>4</sup> Mabillard, Amanda. *Shakespeare's Falstaff*. Shakespeare Online. 20 Aug. 2000. <http://www.shakespeare-online.com/plays/falstaff.html>



- How might a playwright's life experience affect what they write about?
- How might Shakespeare's experience with class and monarchy have impacted his writing?

# MEET THE CHARACTERS

## CITIZENS OF ATHENS

**Duke Theseus:** The Duke of Athens. Conqueror of the Amazons and Hippolyta's captor.

**Queen Hippolyta:** Former Queen of the Amazons and prisoner-bride to Duke Theseus.

**Philostrate:** Duke Theseus' primary attendant.

**Egeus:** Hermia's father, who wants Hermia to marry Demetrius.

## **Young Lovers**

**Hermia:** The daughter of Egeus; in love with Lysander despite being engaged to Demetrius at her father's requirement.

**Lysander:** In love with Hermia for the majority of the play.

**Demetrius:** In love with Hermia from the beginning of the play. Rejects Helena until nearly the end of the play.

**Helena:** In love with Demetrius, despite his love for Hermia.

## **The Mechanicals**

*An acting troupe made up of workers from Athens.*

**Peter Quince:** Manager of the acting troupe (Playing the role of Thisby's father)

**Nick Bottom:** The leading actor in the troupe (playing the role of Pyramus); a plumber

**Francis Flute:** An actor in the troupe (playing the role of Thisby); an HVAC repair person

**Rosie Snout:** An actor in the troupe (playing the role of Pyramus' father); a mechanic

**Snug:** An actor in the troupe (playing the role of Lion); a stylist

## THE FAIRY LAND

**Titania:** Queen of the fairies; falls in love with Bottom when under a spell.

**Oberon:** King of the fairies.

**Puck:** AKA Robin Goodfellow. Oberon's primary servant, likes to cause mischief.

**Fairies (Mustardseed, Cobweb, Peaseblossom, & Moth):** Queen Titania's attendants, who she asks to serve Bottom.

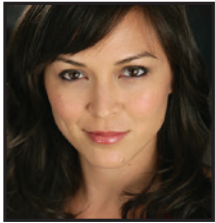


- How do you think Hippolyta might feel about being captured by Theseus and forced to marry him?
- Have you ever wanted to leave a situation but couldn't because of what people might say? How did it make you feel?
- How might Hermia feel about Egeus telling her who has to marry?
- Have you ever been in a situation where you were being asked to do something you thought was not in your best interest? How did you deal with that situation?
- How would you predict the characters of Athens might be different from the characters in the forest? How does place shape how we act?

# DOUBLE CASTING

Much like in Shakespeare's time, in Triad Stage's production of *A Midsummer Night's Dream*, actors will play multiple parts. Costume changes will signify shifts between the different characters.

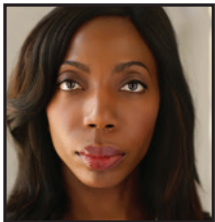
Here's the character breakdown and the actors who will be playing each role:



**Philostrate/Puck**  
REBECCA HIROTA



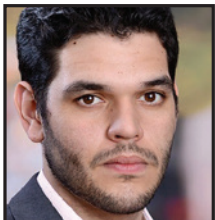
**Theseus/Oberon**  
ALVIN KETIH



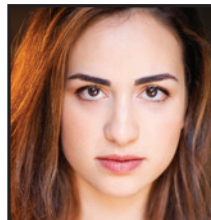
**Titania/Hippolyta**  
JOY JONES



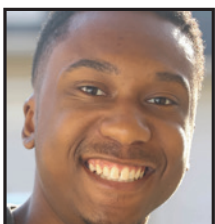
**Egeus/ Nick Bottom**  
RAJEEV VARMA



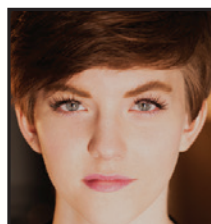
**Lysander/Peter Quince/  
Cobweb**  
LUIS QUINTERO



**Hermia/Rosie Snout/  
Mustardseed**  
LINSY SEGARRA



**Demetrius/Francis Flute/  
Moth**  
ISHMAEL MUHAMMAD



**Helena/ Snug/Peaseblossom**  
KATHERINE OLSON



- What are some reasons one actor might play more than one part?
- What parallels do you notice between the characters the actors play (i.e. the same actor plays Titania and Hippolyta; what do these two characters have in common from the 'Meet the Characters' breakdown?)

# THE LANGUAGE OF SHAKESPEARE

## Verse and Prose

Shakespeare wrote in two different types of language. One of those was **prose**, or everyday language. The other is **verse**, or poetic language that often has a meter and sometimes rhymes.

### PROSE

Generally, characters who are members of the working class (like the Mechanicals) rather than royalty (like Theseus) speak in prose, although this is not always the case.

Here's an example of Prose from *A Midsummer Night's Dream*:

QUINCE

Is all our company here?

BOTTOM

You were best to call them generally, man by man, according to the script.

QUINCE

Here is the scroll of every man's name, which is thought fit through all Athens to play in our interlude before the duke and the duchess, on his wedding day at night.

### VERSE

#### What is Iambic Pentameter?

- Iambic pentameter is defined as a ten-syllable line with the accent on every other syllable, beginning with the second one. The rhythm of this pattern of speech is often compared to a human heartbeat.
- An iamb is a two syllable phrase.
- There are five iambs in iambic pentameter (for a total of ten syllables).
- In Shakespeare's verse writing, there are often irregularities that change the rhythm (such as having 11 syllables per line or having space where another syllable should be to indicate a pause). Actors use this information to make inferences about how the character might be feeling when their speech does not follow the predictable pattern.

We often mark, or scan iambic pentameter like this in [Sonnet 18](#):

U / U / U / U / U /

Rough winds do shake the darling buds of May,

The syllables that have a “/” over the top of them are stressed (meaning you put more emphasis on those syllables) and the ones that have a u over them are unstressed. Try this out by over-emphasizing each of the syllables and seeing what you notice. You might also try tapping your hand on each syllable, harder on the stressed syllables and more lightly on the unstressed syllables.

# THE LANGUAGE OF SHAKESPEARE (continued)

## VERSE

Here's an example of Verse from *A Midsummer Night's Dream* :

OBERON

How long within this wood intend you stay?

TITANIA

Perchance till after Theseus' wedding-day.  
If you will patiently dance in our round  
And see our moonlight revels, go with us;  
If not, shun me, and I will spare your haunts.

OBERON

Give me that boy, and I will go with thee.

TITANIA

Not for thy fairy kingdom. Fairies, away!  
We shall chide downright, if I longer stay.

- Characters who have higher status, like Titania and Oberon, often speak in verse, although characters of all statuses can speak in verse. Moments of heightened intense emotion can cause characters to shift from prose to verse.
- Verse sometimes, but not always, rhymes. An example of rhyming verse is Titania's last two lines in the passage above.

## THE WORLD OF THE PLAY

Triad Stage's Founding Artistic Director Preston Lane, who directed this production, wanted to emphasize the transformations that take place in *A Midsummer Night's Dream*, and how we can transform into different people.

The characters in this play grapple with two very different settings and worlds.

The story begins in Athens, which is a hard-edged, authoritarian world where Theseus, the Duke, has complete control over the actions of the people who live there. In this world, the characters uphold the status quo and men have all the say about the way that people can behave. The female characters find themselves as prisoners of war (in Hippolyta's case) and prisoners of their father's will (in Hermia's case, as she is forced to marry Demetrius, who she does not love).

Next, the story moves into the woods. The characters misbehave, causing mischief for themselves and others. Here, there are magical beings. These magical beings, including the fairy king Oberon and queen Titania imitate and react against the status quo of Athens.



# WHAT YOU CAN EXPECT TO SEE

**COSTUME DESIGN:** Because the actors play more than one part, costumes are crucial for helping us tell who is playing which character when. Costumes also offer additional insight into who the characters are.

Here are some of the sketches from costume designer Hannah Chalman.



Hermia  
costume sketch

Demetrius  
costume sketch

Hippolyta  
costume sketch

Theseus  
costume sketch

Moth fairy  
mask sketch

**SCENIC DESIGN:** The set reveals the world that we are in.

In our production of *A Midsummer Night's Dream*, a large table will transform throughout the play.

Here's a set model of what that table will look like, designed by Anya Klepikov.



**LIGHT DESIGN:** Lighting reveals location and shapes our perspective using color to portray mood.

Here are some research images from lighting designer Laura Eckleman:



# CLASSROOM ACTIVITY: SUMMING IT UP

**Overview:** Students will work in groups to create a summary of major events in *A Midsummer Night's Dream*.

**Age Group:** 6th grade and up

**Content Area:** English/Language Arts

**Materials:** Poster paper, markers

**Approximate Time:** 25-30 min

**Standards:**

RL.6.2 Determine a theme of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

**Directions:**

Students form a standing circle, and each person or pair of students names one moment from the play that stuck out to them. This can be anything—the name of a character, a moment in the show that made them laugh and think, a moment that confused them, etc.

As a group, the class will re-tell the story of the play, with each student sharing one sentence or event. After this practice round, students can split into groups of 4-6 students to write their own shorter summaries, including 5 events or sentences, then eventually narrowing to five words or big ideas, then choosing ONE word or big idea that the play was about for them. Groups can work around the room or in table groups; it may be useful to have poster paper and markers available if you'd like to have students share the work visually.

At the end, students will come back together as a full class to share their words that described *A Midsummer Night's Dream*.

**Reflection Questions:**

- How did you choose your sentences or main events?
- What did you notice about the process of narrowing down your experience with the play to one word? What did that reveal about your experience with the play?
- How were your words similar or different from your peers choices?
- What major events or storylines were most interesting to you?

**When should I use this activity?**

You can use this activity as a debrief after coming to see the play to engage students in thinking critically about the main events of the play. This can also serve as a comprehension check and an exercise to discuss the major themes and ideas of the piece.

**Extension:**

Ask students to analyze their experience of the production itself. Students can write about their response to the production or create a storyboard of the events that resonated with them the most.

# CLASSROOM ACTIVITY:

## CHARACTER GROUP COMPARE AND CONTRAST

**Overview:** Students will compare and contrast three different groups of characters from the play (Mechanicals, Lovers, Fairies)

**Age Group:** 6th Grade and up

**Content Area:** English/Language Arts

**Materials:** Poster paper, markers, speaker to play music (if desired)

**Approximate Time:** 25-30 min

**Standards:**

RL.7.6: Analyze how an author develops and contrasts the perspectives of different characters in a text.

SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**Directions:**

This activity explores *A Midsummer Night's Dream* through the lens of three main groups or characters. These groups are: the Mechanicals (from the play within the play), the Lovers (Hermia, Helena, Lysander, Demetrius), and the Fairies (Titania, Oberon, Puck etc).

Around the room, place three posters with the names of these character groups. Students will rotate and write down as many adjectives or observations to describe that group as possible in 3-5 minutes. Ask students to stay silent while writing (you may want to have music playing in the background). If they notice something already on the paper that they agree with or want to write, they can add a star or checkmark. Students should visit each poster at least once.

Ask students to return to each poster to reach what others have written. You might also choose to review the posters as a class, noting the themes that emerged.

**Reflection Questions:**

- What words do all three groups have in common?
- Why did we use similar adjectives to describe these characters? What does that reveal about what they have in common?
- What do the words that only appear on one of the posters reveal about that specific character group? How are they different from other characters?
- What are some personality traits of these characters? What might a day in the life for them look like? How does their status and class affect the way they move through the world?
- Why might a character change? What could prompt that change? Where do those moments of change occur?

**When should I use this activity?**

This activity is best completed after attending this production to allow students to reflect about their experience and also to check comprehension of the different character groups.

# CLASSROOM ACTIVITY: CHARACTER GROUP COMPARE AND CONTRAST (cont.)

## **Extension: Talk Show**

Explain that all three groups of characters have been invited to guest star on a talkshow, with you as the moderator. Divide students into the three character groups (Mechanicals, Lovers, Fairies) and explain that, you, as the moderator, will ask them questions and they will brainstorm a response together and then select a representative to answer the question (alternatively, you can take more than one answer from individual students within the character groups). Students who are representing that character group will respond in role (using the language and tone that they think that character would use).

## **Here are some examples of questions to ask:**

- What is your biggest pet peeve?
- Who is your best friend? Why?
- Who is your enemy? Why?
- What do you like to do for fun?
- Describe the worst day you've had.
- Describe the best day you've had.
- Where do you like to hang out?

# CLASSROOM ACTIVITY: REFLECTION MIND MAP

**Overview:** Students will work in small groups to create a Mind Map of their experience with *A Midsummer Night's Dream*.

**Age Group:** 6th and up

**Content Area:** English/Language Arts

**Materials:** Poster paper or whiteboard and markers, individual sheets of paper and pencils

**Approximate Time:** 15-30 min

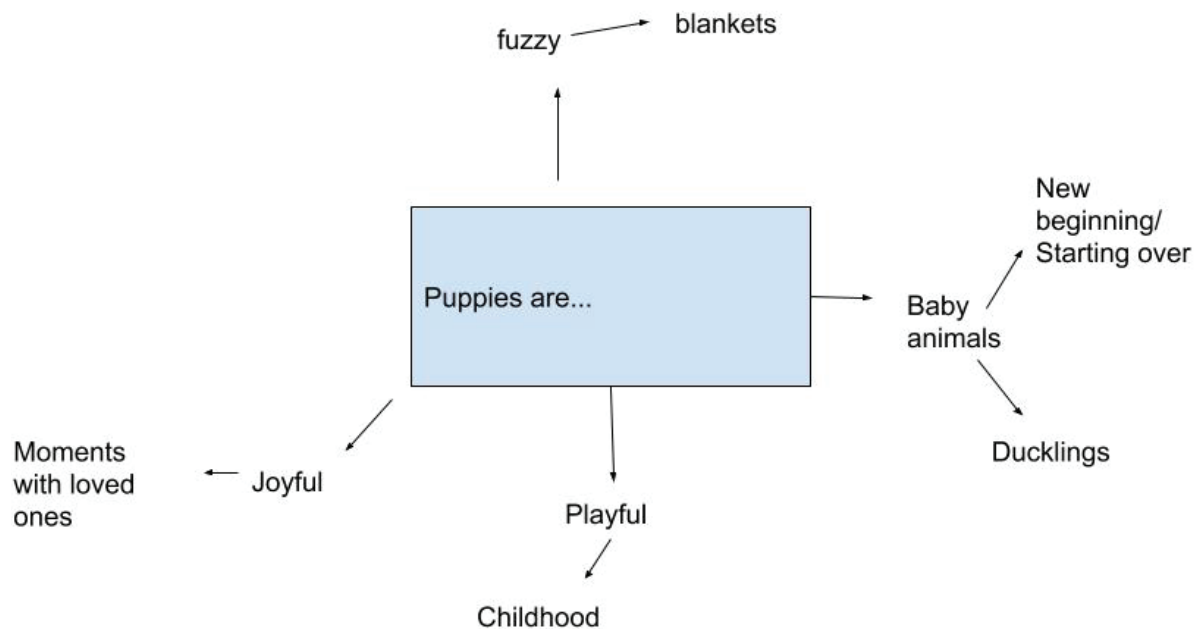
**Standards:**

Anchor Standard #9: Apply criteria to evaluate artistic work.

SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**Directions:**

Define and model what a Mind Map is using the example of puppies. Explain that a Mind Map is a way of getting all of our thoughts onto paper. (Note: if your students are familiar with idea maps, you could skip directly to the map about the play.)



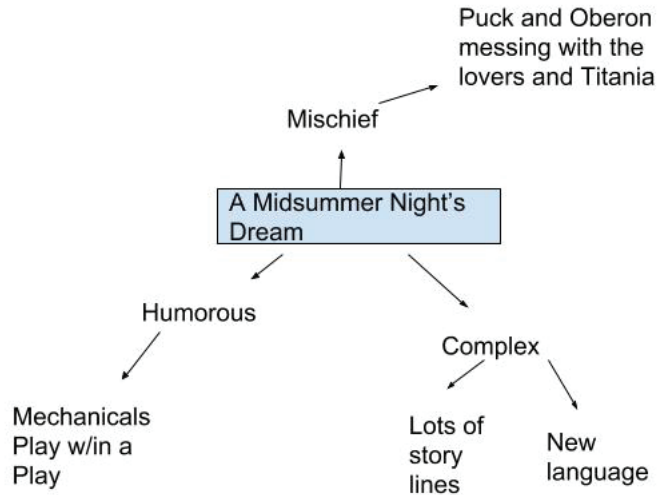
Above is an example Mind Map for puppies. Place the subject in the middle, then draw branches out for all of the immediate associations. For example, puppies are playful. Playful made me think of recess, which also made me think of childhood.

Mind Maps allow us to engage with our ideas and see how they are connected.

After this example, ask students, working individually or in small groups, to create a Mind Map for *A Midsummer Night's Dream*. The name of the play goes in the middle of the paper.

## CLASSROOM ACTIVITY: REFLECTION MIND MAP (cont.)

Here's how students might start their Mind Map:



Here are some guiding questions/ sentence starters to get students started on their Mind Maps:

- This play made me feel...
- I was interested in...
- I'm still confused about...
- Some big themes in this play are...
- A question I still have is...

Students will write down 2-3 questions that come up for them while they are generating the Mind Map. These can spark a further class discussion.

After completing their Mind Maps, each group can select three ideas they'd like to share with the larger group. Each group will share out their three words and share why they circled that part of their Mind Map. Once we've all shared, students will use these words as a platform to start a discussion. Students will also bring their previously written questions to this whole class discussion.

### When should I use this activity?

This activity is designed for use after the matinee while students' memories of their experiences are still fresh

### Arts-Based Extension:

Students can write about their thoughts about the production for a certain amount of time. This writing can inspire another medium of response, and students can create a short art piece about their thoughts regarding the play. Students can collaborate with a peer if they choose to.

Here are some mediums to choose from:

- Visual (Drawing it out): Draw a picture describing moments that resonated with you.
- Write a poem or spoken word: Write a poem describing a moment or big idea that you're still thinking about.
- Stage a series of tableaux or frozen images: Use your body or work with a friend to build images of the play that made you laugh.
- Write and stage a short scene: Write a short script about the contrast between Athens and the woods.
- Write and perform a short song: Work with a friend to write and perform a short song about your experience seeing *A Midsummer Night's Dream*.
- Write and perform a short dance or movement piece: Work with a friend to create a short dance or movement piece expressing what Athens and the woods felt like to you.

# CLASSROOM ACTIVITY: BUILDING A PLAY

**Overview:** Students will work together to build images describing major events in *A Midsummer Night's Dream*.

**Age Group:** 6th and up.

**Materials:** None

**Content Area:** English/Language Arts/ Theatre

**Approximate Time:** 25-30 min

**Standards:**

Anchor Standard #2. Organize and develop artistic ideas and work.

SL.11-12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**Directions:**

Ask students about the Mechanicals within the play: How did they create their play? What is their process? Students will Think-Pair-Share and discuss. Mention movements or ways the mechanicals physicalized their parts of the story.

Explain that, as a class, students will build some images of the play. An image is a staged picture that we create using our bodies. Images communicate something about plot, character and the emotions that each character might be feeling at a moment in time.

Have students create a neutral image on their own (all students freezing their bodies into an image at the same time. For example: A child dropping their ice cream cone on the ground. (How are they feeling? How could their body show that?) You might give a 3-2-1-freeze command so the whole class freezes at once.

Next, have students find a partner and think about who else might be in this image with the child (a friend, a parent, a sibling, etc.), and how they might respond. Have one student play the child and one student play the other character to form a two person frozen image. Make sure to give students a chance to look around the room at the different images.

Create a list of five main events that happened in *A Midsummer Night's Dream*, and scribe these on the board. Break students up into five groups and assign one event to each group. Have students generate their own frozen pictures to express the event. Guidelines might include:

- Everyone must be in at least one of the images.
- Experiment with levels (i.e one person standing, one person on their knees, one person on the floor)
- Your images should be so clear that an audience member can tell both what the event is and how the characters are feeling about that event.

Each group can present their images to the group. Ask the audience to make observations about what they see and share appreciations about each group's images. If time allows, students might make edits to their images or add captions to each image.

# ADDITIONAL RESOURCES

## More About Shakespeare and *A Midsummer Night's Dream*

The uncut script of *A Midsummer Night's Dream*:

Shakespeare, William, and Harold F. Brooks. *A Midsummer Night's Dream*. London: Bloomsbury Arden Shakespeare, 2009. (Access a full-text version free online at [shakespeare.mit.edu/midsummer/full.html](http://shakespeare.mit.edu/midsummer/full.html))

Iambic pentameter and scanning Shakespeare:

<https://study.com/academy/lesson/the-relationship-between-poetry-form.html>

Explore the timelines of Shakespeare's life:

Dickson, Andrew. "Shakespeare Timeline: Follow the Plot of the Playwright's Life." *The Guardian*, Guardian News and Media, 1 Feb. 2016, [www.theguardian.com/stage/2016/feb/01/shakespeare-timeline-playwrights-life](http://www.theguardian.com/stage/2016/feb/01/shakespeare-timeline-playwrights-life)

More about Shakespeare's Life:

Kennedy, Alexander. *Shakespeare: The Greatest Writer (The True Story of William Shakespeare) (Historical Biographies of Famous People)* Ackroyd, Peter. Thames: the Biography. Nan A. Talese/Doubleday, 2008.

About St. George's Day:

<https://www.timeanddate.com/holidays/uk/st-george-day>

Explore the reign of Queen Elizabeth I and her relationship to Shakespeare

<https://www.folger.edu/queen-elizabeth-i>

Explore gender roles during Shakespeare's time:

<https://www.bl.uk/shakespeare/articles/shakespeare-and-gender-the-womans-part>

## Teaching Resources

The Folger Shakespeare Library

The Folger Shakespeare Library is located in Washington D.C and they have a comprehensive list of lessons, resources and more for all things Shakespeare! <https://www.folger.edu/classroom-resources>

Teaching Shakespeare

Teaching Shakespeare is a resource that is compiled by the Royal Shakespeare Company, the British Museum, the Victoria and Albert Museum and more. This is a website that explores Shakespeare through theme, cultural context, genre and the plays themselves. <https://www.tes.com/teaching-shakespeare/>

The Globe Theatre,

The Globe Theatre, located in London, is one of the original theatres where Shakespeare's works were performed. This is a link to all of their teacher resources including lesson plans, fact sheets, actor interviews and more. <http://www.shakespearesglobe.com/education/teachers/teaching-resources>

The Drama Based Instruction Network

The Drama Based Instruction Network, located at the University of Texas, Austin is a comprehensive resource for integrating theatre and theatre activities into other academic subjects such as English, Math, Science etc. This is a database of activities broken down by age group and category. <http://dbp.theatredance.utexas.edu/>



# TRIAD STAGE STAFF

## Artistic

Preston Lane, *Founding Artistic Director*  
Sarah Hankins, *Associate Artistic Director*  
Lauren Smith, *Learning Director*  
Simone Becker, *Education Apprentice*  
Virginia Hirsch, *Artistic Apprentice*

## Administration

Richard Whittington, *Founding Managing Director*  
Jason Bogden, *General Manager*  
Ramon Perez, *Company Manager*  
Bobby Pittman, *Facilities/Rentals Coordinator*  
Justin Nichols, *Development Manager*  
Tiffany Albright, *Marketing Manager*  
Stacy Calfo, *Graphic Designer*  
Mackie Raymond, *Marketing/Development Apprentice*  
Allie Stubbs, *Administrative Apprentice*

## Audience Services

Daniel Benzing, *Audience Services Manager*  
Mary Reading, *Lead Box Office Associate*  
Josh Kellum, *Box Office & Lobby Bar Associate*  
Annalee Glatius, Martha Latta, Nikki Tomeo,  
Clarice Weiseman, *Box Office Associates*

## Production

Katie O'Kelly, *Production Manager*  
Tannis Boyajian, *Technical Director*  
T.J. Scott, *Master Carpenter*  
Eric Hart, *Props Master*  
Jennifer Speciale Stanley, *Costume Shop Manager*  
Grace Schmitz, *Assistant Costume Shop Manager*  
Troy Morelli, *Master Electrician*  
Jessica Holcombe, *Scenic Charge*  
Kali Grau, *Production/Stage Management Apprentice*  
Sophia Gutkowski, *Lighting/Sound Apprentice*  
Eliza Knopps, *Carpentry Apprentice*  
Caitlin O'Brien, *Costumes/Wardrobe Apprentice*  
Victoria Ross, *Props Apprentice*

Content created by Simone Becker and Lauren Smith  
Dramaturgy by Virginia Hirsch  
Design by Tiffany Albright



Triad Stage is a professional not-for-profit regional theater company based in downtown Greensboro and downtown Winston-Salem. All Triad Stage productions are created in the Piedmont Triad of North Carolina using the best of local and national talent. Triad Stage gratefully acknowledges the support of its Season Sponsors: Blue Zoom, the North Carolina Arts Council, ArtsGreensboro and The Arts Council of Winston-Salem and Forsyth County.

All Triad Stage productions feature the bold acting and breathtaking design that have been nationally recognized by *The Wall Street Journal* and by the American Theatre Wing, founder of the Tony Awards®, which named Triad Stage one of the top ten most promising theatres in the country as a recipient of the 2010 National Theatre Company Grant. Triad Stage has also earned accolades including “Best North Carolina Production of 2010” for *The Glass Menagerie* by *Triangle Arts & Entertainment* magazine; “One of the Best Regional Theatres in America”, New York’s Drama League; “Best Live Theater” (thirteen years running), *Go Triad/News & Record*; and “Professional Theater of the Year” (2003, 2011), North Carolina Theatre Conference.

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