



MEASURE FOR MEASURE

WILLIAM SHAKESPEARE
EDUCATION ACTIVITIES PACK

The activities and information in this pack are inspired by Roxana Silbert's 2011 production of *Measure for Measure*. They can be used either as supporting activities for students seeing the production or as stand-alone practical approaches to the play. They have been designed with KS5 students in mind, but can be adapted for other age groups.

ABOUT OUR EDUCATION WORK

We want children and young people to enjoy the challenge of Shakespeare and achieve more as a result of connecting with his work. Central to our education work is our manifesto for Shakespeare in schools; Stand up for Shakespeare. We know that children and young people can experience Shakespeare in ways that excite, engage and inspire them. We believe that young people get the most out of Shakespeare when they:

- Do Shakespeare on their feet – exploring the plays actively as actors do
- See it Live – participate as members of a live audience
- Start it Earlier – work on the plays from a younger age

We also believe in the power of ensemble; a way of working together in both the rehearsal room and across the company enabling everyone's ideas and voices to be heard. Artistic Director, Michael Boyd encapsulates this vision for ensemble in his rehearsal room where actors are encouraged to try out different interpretations of scenes before deciding together on what will be presented to an audience in the final performance.

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These symbols are used throughout the pack:



READ

contextual notes from the rehearsal room



ACTIVITY

Get on your feet for a classroom activity



Watch

Video

More teaching activities that support your active approaches to Shakespeare can be found in the RSC Shakespeare Toolkit for Teachers, available to buy at [RSC Shop](#). The RSC also runs a range of courses for teachers and students; for more information about this visit: www.rsc.org.uk/education

THE DIRECTOR'S VISION



INTERVIEW WITH DIRECTOR, ROXANA SILBERT BEFORE REHEARSALS STARTED:

Q: What are your thoughts about the play before rehearsals begin?

A: One of the things that is really interesting about the play is the balance between comedy and tragedy. It's known as a 'problem play'. But that balance is very interesting for performance. The main story is very funny. Characters like Lucio and Provost have a kind of wit; their function and action and language is very funny. Yet the play is equally dark and thought provoking. Striking the right balance will be our challenge.

Q: Who have you asked in to support the research of the actors?

A: Bridget Escolme who is a Renaissance scholar from Queen Mary, whose work is about 'Talking to the Audience', to get an insight into the direct relationship Shakespeare makes between actors and the audience. We'll do some work on clowning as well, in that same area of making a direct relationship, breaking the fourth wall, including and implicating the audience in the action. We've got Eve Poole, who is an expert in leadership, and who will discuss with us the nature of flawed leadership. And we'll pay close attention to the political landscape at the time Shakespeare wrote the play, the ways in which his contemporary audience would have seen the piece. The play addresses directly the Puritanism of Shakespeare's times.

Q: Are you going to set the play in the times in which it was written?

A: No, the setting is going to be abstract, no specific location, no specific time: theatre time. The play, of course, offers us insight into ideas around young women and sexuality now: attitudinal differences between the generations. Power and sexuality. I have cast a young woman as Isabella. I think it's very important that she is young. There is a huge difference between the black and white thinking you have when you are 19,20,21 and how you think and feel in your 30s. Life becomes much more grey. You are more tolerant, perhaps. I think the play is about people who are in the process of finding themselves. There are no bad people in the play, just characters who are off course, their heads and their hearts misaligned.



Abhorsen [Youssef Kerkour] and Pompey [Joseph Kloska] Act 4 Scene 3
Photograph by Hugo Glendinning
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Mistress Overdone [Annette McLaughlin] bemoans the change in policy under the new Deputy Duke, to ensemble from left to right: Sam Marks and Youssef Kerkour, Act 1 Scene 2.
Photograph by Hugo Glendinning © RSC 2011



Towards the end of rehearsals, Roxana Silbert talked to us about falling in love with *Measure for Measure* and what it has been like to direct the play at the RSC, to view film clips visit:

www.rsc.org.uk/whats-on/measure-for-measure/video-interview.aspx#2



The design of Silbert's production draws on the sado-masochist tradition. In this filmed interview, the director explains why:

www.rsc.org.uk/whats-on/measure-for-measure/video-interview.aspx#1

For further creative interviews on this production visit the Interview Pack:

www.rsc.org.uk/downloads/rsc_measure_2011_teachers_interview_pack.pdf

ADDITIONAL SUPPORTING RESOURCES

- Visit the Research pack for further information on '1604: The Political Climate':
www.rsc.org.uk/downloads/rsc_measure_2011_teachers_research_pack.pdf
- For a history of Stratford productions of the play, visit:
www.rsc.org.uk/whats-on/measure-for-measure/performance-history.aspx
- For more information about staging practices in Shakespear's time go to:
www.rsc.org.uk/education/resources/social-historical-context/



HOW COMIC IS THIS COMEDY?

In the early stages of rehearsal, Roxana Silbert invited Bridget Escolme, senior lecturer in Drama at Queen Mary, University of London into rehearsals, to discuss the play with the company. Escolme is the author of *Talking to the Audience: Shakespeare, Performance, Self*. Here are some of the ideas they discussed:

Measure for Measure was first performed in 1604, when there was a new monarchy in England, under King James I. In the theatre conventions of Shakespeare's times, comedies were about the journey from disorder to order, and tragedies were about the journey from order to disorder. *Measure for Measure* is a comedy, but it is an odd one: a so called 'problem play' which brings up some tricky questions. The comedy is created by exploring these tricky questions. It is a complicated mix, where the comedy can be very disturbing and there are many unanswered

questions both in the form and content of the play.



The performance history of the play reflects the social culture of the times in which it has been performed, and partly because the play is a 'problem', different eras have cut what did not sit well with those times. In the 18th Century, for example, the scenes with working class characters were often cut. In the 19th Century the bawdy sexuality in the play was toned down.

The comedy for Shakespeare's audience lay in the parallels between the fictional world of the play and the real events and ideas of his time.

Pompey [Josepeh Kloska].

Photograph by Hugo Glendinning © RSC 2011 Act 2 Scene 1

Measure for Measure is an experiment in form, a mix of comedy and tragedy. Escolme sees this as a deliberate challenge by Shakespeare to his contemporary audience. Because the play blurs the conventions of tragedy and comedy, the audience could not rely on their formulaic understandings of what to expect. Hence, the audience had to concentrate more and engage fully in the play.

The comedy for Shakespeare's audience lay in the parallels between the fictional world of the play and the real events and ideas of his time.

For any company tackling the play, one of the key questions is to what extent the production should be overtly comic: what tone to strike to best engage an audience in the world of the play?

*'A power I have, but of what strength and nature,
I am not yet instructed.'*

Act 1, Scene 1, Line 86

The opening scene of *Measure for Measure* reveals the world of the play. It is clear from the text that the play will explore the nature of power, and suitability to hold that power. The scene opens with Duke Vincentio of Vienna deputising his power to others as he prepares to leave Vienna. He confers a commission upon two of his faithful Lords, Lord Angelo and Lord Escalus. The Duke commissions Lord Angelo to be substitute Duke in his absence, and commissions Lord Escalus to be 'secondary' in command of Vienna. From the outset, the Duke is testing those around him, getting the 'measure' of them. In his first speech, for example, he queries what Escalus thinks of his actions:

'What think you of it?'

Act 1, Scene 1, Line 23

Contained in the text are many clues about the characters.

ACTIVITIES:

Staging Act 1 Scene 1

When experimenting with Act 1 Scene 1 in rehearsals, the company explored various ideas in order to decide on the extent of the comedy in this scene, which sets the tone for the whole production. You could try similar ideas in your classroom:

Who is Lord Angelo?

- Divide your class into groups of 3
- Distribute the edited text of Act 1 Scene 1 on pages 9-10.
- Ask students to cast themselves as Duke Vincentio, Lord Angelo and Lord Escalus, and then read through the scene.
- Ask students to pick out one thing that Lord Angelo says about himself, and one thing which someone else says about him in the scene.
- Ask students to imagine that two photographs are taken of Lord Angelo. In the first photograph, he is seen as others see him. Give students one minute to create that photograph of Lord Angelo as a freeze frame, using the quote they have chosen as inspiration. Now explain that in the second photograph, Lord Angelo is seen as he sees himself. Again, give students one minute to create that photograph as a freeze frame, using the quote they have chosen as inspiration.
- Ask students to present their photos, using the chosen quote as a title. Explain that there is no right or wrong way of interpreting the character, and that close investigation of the text is the way in which the RSC makes choices about the characters, just as they have done. Jamie Ballard, who plays Angelo in this production, makes the choice that his Angelo is genuinely doubtful of taking the commission which the Duke offers, and is a man who takes his commission very seriously.



How do you fluently stage the scene?

- Ask students to join up with another group of three, to form a group of six, with a Duke, an Angelo, an Escalus, two servants and a director.
- Explain that their task is to stage Act 1 Scene 1 using some of the ideas which the RSC actors and director used when rehearsing our production.
- Explain that the scene takes place in a 'Palace Chamber'. Roxana Silbert has staged this production for the Swan Theatre, a thrust stage, around which the audience sit on three sides. It is a similar theatre space to the one which Shakespeare was writing for.
- Ask each group to mark out a thrust stage area simply, using chairs.
- Distribute the 'Time and Settings Chart' on page 9 which the company used in rehearsals. Discuss the locations in which the action takes place. In Shakespeare's plays, the action shifts quickly from place to place. To keep the play moving, and the action flowing fluidly from scene to scene, in this production there is minimal stage furniture and the company have focussed on the action of the scenes to give the audience a sense of place. This idea pays tribute to the ways in which the play would have been staged in Shakespeare's time.
- Ask students to decide where the entrances into their 'palace chamber' are. They are not allowed to use furniture, and must stage the scene for an empty chamber.



Status games to make the audience laugh

- Ask students to rank the characters according to their status at the beginning of the scene. The Servants and The Duke are easy. But where would Angelo and Escalus come in the hierarchy? Now ask students to rank the characters according to their status at the end of the scene.
- What are the differences in ranking order between the beginning and end of the scene? Discuss the decisions that the students have made about status, and ask them to give reasons for their ranking.
- Now explain that the RSC company experimented in order to make these status relationships as clear as possible for the audience. This could have been done by having, for example, an ornate throne of office, but the no furniture rule applied. Hence, Roxana and the actors played a game. Ask the students to decide on which order The Duke, the servants and Lord Escalus come into the chamber. Explain there is no right or wrong answer, they should simply make a decision according to the ranking they have discussed for the beginning of the scene.
- Ask students to decide how Lord Angelo enters the scene.
- Once the scene starts, there is one rule: whoever is playing the Duke must be higher than the other characters at all times. This may mean that the other characters have to bow, or kneel, or do some sort of activity which makes sure they are always lower than the Duke.
- Ask the students to 'walk through' the scene up to the exit of the Duke with this rule in play. Ask the director in each group to note down things that make them laugh. Ask the directors to feedback what they have observed to their group.
- Now ask the students to repeat the game, but encourage The Duke to enjoy the game, and consciously try to make the other characters react to him. For example, when the company played this game in rehearsal, Raymond Coulthard who plays Duke Vincentio took great delight in tying his shoelaces, forcing Jamie Ballard, who plays Angelo, to kneel. Again, ask the directors to note down things that make them laugh, and feed that back to their group.

- Ask the students to turn their attention to the end of the scene, after Duke Vincentio has left. Ask them to decide what the Duke's servants do during this part of the scene? Do they leave when the Duke leaves, or do they stay to attend to the newly deputised Angelo?
- Now ask the students to decide how Lord Escalus and Lord Angelo leave the chamber. Do they leave together, or one before the other? Which choices are most useful to pin point the changed status relationships between the characters at the end of the scene?



Duke Vincentio [Raymond Coulthard] is dressed to leave Vienna by his servants, background [Laura Darrall] and foreground [Catherine Hamilton] in Act 1 Scene 1.



Foreground Barnardine [Daniel Stewart], background Abhorsen [Youssef Kerkour] Act 4 Scene 3 Photographs by Hugo Glendinning © RSC 2011



How comic should Act 1 Scene 1 be?

- Ask the students what Duke Vincentio is doing in the scene? One of the key things which an audience has to understand is that the Duke is leaving Vienna, in haste. Explain that in rehearsal, Roxana suggested that the Duke's servants should be preparing him to leave, by putting on his coat, gloves, scarf and getting his bag ready.
- Give each group a pair of gloves and a scarf. Ask the student who is being Duke Vincentio to use their coat and bag for the exercise. Explain to the servants that their job is to 'dress' the Duke ready for his journey, during the course of the scene. Again, the director should watch carefully and note down anything which makes them laugh. What happens, for example, if the Duke forgets his bag when he leaves? Should the Duke look at the servants or not? Which is more effective for maintaining the Duke's status? Which is funnier? What helps the audience to understand that the Duke is leaving in haste?
- Give each group two pieces of paper, to be used to create the 'commissions' which the Duke confers on Escalus and Angelo. Using clues and words from the text, ask each group to write the commission letters. Ask the students to decide at exactly which moment of the scene the commissions are offered by the Duke, and when and how they are received by Escalus and Angelo.
- Now give the students fifteen minutes to rehearse their own version of the scene, using material from all the exercises they have done. Their task is:
 - to make the fact that the Duke is leaving in haste clear
 - to make the changing status relationships between the characters clear
 - to decide to what extent they think the scene should be funny or not, and to make each moment clear
- Now watch the different versions of the scene which have been created and discuss the differences in interpretive choice which they offer. What is funny? What helps to establish the status relationships between the characters? What helps the audience to understand what is happening in the scene?

MEASURE FOR MEASURE

EDITED TEXT

Act1 Scene 1

[Enter Duke, Escalus, Lords.]

DUKE Escalus.

ESCALUS My Lord.

DUKE The nature of our People,
Our Cities Institutions, and the Terms
For Common Justice, you're as pregnant in
As Art: There is our Commission,
From which, we would not have you warp; call hither,
I say, bid come before us, Angelo:
For you must know, we have with special soul
Elected him our absence to supply;
Lent him our terror, dressed him with our love,
And given his Deputation all the Organs
Of our own power: What think you of it?

ESCALUS If any in Vienna be of worth
To undergo such ample grace, and honour,
It is Lord Angelo. [ENTER ANGELO.]

DUKE Look where he comes.

ANGELO Always obedient to your Graces will,
I come to know your pleasure.

DUKE Angelo:
There is a kind of Character in thy life,
That to th' observer, doth thy history
Fully unfold: For if our virtues
Did not go forth of us, 'twere all alike
As if we had them not: Hold therefore Angelo:
In our remove, be thou at full, our self:
Mortality and Mercy in Vienna
Live in thy tongue, and heart: Old Escalus
Though first in question, is thy secondary.
Take thy Commission.

ANGELO Now good my Lord
Let there be some more test, made of my mettle,
Before so noble, and so great a figure
Be stamped upon it.

DUKE No more evasion: therefore take your honors:
Our haste from hence is of so quick condition,
That it prefers itself, and leaves unquestioned
Matters of needful value: We shall write to you
As time, and our concernings shall importune,
How it goes with us, and do look to know
What doth befall you here. So fare you well:
To th' hopeful execution do I leave you,
Of your Commissions.
I'll privily away: I love the people,
But do not like to stage me to their eyes:
Though it do well, I do not relish well
Their loud applause, and Aves vehement:
Nor do I think the man of safe discretion
That does affect it. Once more fare you well.

ANGELO The heavens give safety to your purposes.

ESCALUS Lead forth, and bring you back in happiness.

DUKE I thank you, fare you well. [EXIT.]

ESCALUS I shall desire you, Sir, to give me leave
To have free speech with you; and it concerns me
To look into the bottom of my place:
A power I have, but of what strength and nature,
I am not yet instructed.

ANGELO 'Tis so with me: Let us withdraw together,
And we may soon our satisfaction have
Touching that point.

ESCALUS I'll wait upon your honor. [EXIT.]

MEASURE FOR MEASURE

TIME & SETTINGS CHART

Scene	Day / Time	Setting
Act 1 Scene 1	Sunday 9am	Palace Chamber
Act 1 Scene 2	Sunday 3pm	Taphouse
Act 1 Scene 3	Sunday 3pm	Public Square
Act 1 Scene 4	Sunday 3pm	Monk's Cloister
Act 1 Scene 5	Sunday 3.30pm	Foyer in the Convent
Act 2 Scene 1	Monday 11am	Courtroom
Act 2 Scene 2	Monday 2pm	Anteroom in the Court
Act 2 Scene 3	Monday 2pm	Prison Reception
Act 2 Scene 4	Tuesday 9am	Palace Chamber
Act 3 Scene 1	Tuesday 10am	The Prison
Act 3 Scene 2	Tuesday 10.30am	Taphouse/Brothel
Act 4 Scene 1	Tuesday twilight	Moated Grange
Act 4 Scene 2	Tuesday midnight	Prison Courtyard
Act 4 Scene 3	Wednesday 3.30am	The Prison
Act 4 Scene 4	Wednesday 5am	Palace Chamber
Act 4 Scene 5	Wednesday 4pm	Moated Grange
Act 4 Scene 6	Wednesday 5pm	Outside the City Gates
Act 5 Scene 1	Wednesday 5.30pm	Impromptu Court outside the City

POWER AND STATUS



Eve Poole, Leadership Associate at Ashridge Business School, came to work with the company in the early stages of rehearsal. She is the author of *Ethical leadership: Global Challenges and Perspectives*.

The company explored the notion of power: Poole organised the company into small groups and asked each group to pick five cards from a set of playing cards depicting characters with different jobs, gender, ethnicity, facial expression, and value in the pack. The actors were asked to rank the people depicted on the cards according to three criteria:

- Their Position: what role do they play? Are they able to reward or punish others?
- Their Political power: what information do they have? Which networks can they access?
- Their Personality: What expertise do they have? How does their personality influence their status?



ACTIVITIES:

Use these ideas about different kinds of power to interrogate the text of *Measure for Measure*.

- Divide students into five small groups. Explain that one of the first things that the actors in this production of *Measure for Measure* were asked to do was to read the script very closely from the point of view of their character. They were asked to identify:

- What does your character do in the play?
- What does your character say about themselves?
- What do other people say about your character?
- What are the facts about your character?

Ask each small group to take a character:

- **Group A: Duke Vincentio of Vienna**
- **Group B: Lord Angelo**
- **Group C: Isabella**
- **Group D: The Provost**
- **Group E: Pompey Bum**

- Offer students the worksheet on pages 15 – 24 for their character, and ask them to add to the 'starter' evidence provided. Their task is to investigate the script and compile a dossier of evidence from the text, using the same criteria that the actors were asked to do. Ask students to add as much evidence as they can from the text. Ask them to organise their evidence act by act, so that they can trace the journey which their character makes through the play.
- Now ask each small group to use what they have discovered from the text to compile a list of five or six characteristics for their character. Explain that there are no right or wrong answers, as long as they rely on the evidence. Explain that no character is one dimensional, and so characteristics which seem to conflict are inevitable.
- Ask each small group to consider their character's position in society. Does their character have a position from which they can reward or punish others? How does their role affect the ways in which others treat them?
- Ask each small group to consider the 'political power' of their character. Which networks do they operate in? What do they know about? Where do they get their information from?

- Now ask each group to make a statue of their character, which shows all the different characteristics they have identified, and the position and political power of their character. The students in each group must be connected in some way, and they must decide how to position themselves in relation to each other.
- Ask each group to provide a caption for their statue; a title which will give the audience insight into the character they have been investigating. Their caption could include a phrase or line from the text.
- Show and share the statues, asking the other students in the class to identify characteristics which they see in the statues, and to interrogate what sort of 'personality', 'position' and 'political power' they see depicted. Take digital photographs of each statue.
- Using their digital photograph and text dossier as a starting point, ask each group to make a wall display which presents what they have discovered about their character and their character's journey through the play. Ask the students to organise their display act by act.
- Finally, ask students to look at the display, and consider all five of the characters which the class has been investigating. Working back in their small groups, ask students to take into account each of Eve Poole's categories of power and leadership: Position, Political Power and Personality. Ask the students to consider the status of all five characters, and to rank them 1-5, with 1 being the highest status, 5 being the lowest status. Ask them to repeat this at the opening of each act and at the end of the play.
- Ask students to present their rankings for the opening of Act 1, group by group, explaining the reasons for their choices. Discuss any variation in ranking between groups, and why this may have arisen. Work through the play, discussing the variations in status which the students have identified, and celebrating the discoveries and interpretive choices that the students have made.

Additional supporting resources

- Visit the Research pack for further information on 'Leadership and Power':
www.rsc.org.uk/downloads/rsc_measure_2011_teachers_research_pack.pdf



The Duke [Raymond Coulthard] Act 1 Scene 1 Photograph by Hugo Glendinning © RSC 2011

DESIGNING THE PRODUCTION



Every designer of a production at the RSC creates a model box: The model box is a scaled-down model which is a prototype for the larger version that will be on stage. Creating a model box can be an excellent activity for KS5 students. All the designers at the RSC make sure that they investigate the text deeply, and base their choices for the production in the clues Shakespeare offers us in the play. We know that *Measure for Measure* is set in Vienna, and was first produced in 1604. So, a designer could choose to set the play in Vienna in that year, of course. However, contemporary theatre-makers are also seeking to connect the play with our world now. A starting point for design can be the resonance that the play has for our times. A mood board, with newspaper clippings, text scraps, strong images, textures and colours that the play contains can be a good way to start. From that mood board, ideas for a full model box will evolve.

Here are the accompanying notes that designer Garance Marneur made to explain her model box and her design for this production:

The design for the production is very theatrical and has a modern feel to it. The set is symbolic, portraying Vienna as a place in moral decay. Embossed rubber, studded leathers and the *Fetish in Fashion* are the leading forces in both the stage and costume designs. You will find both modern references to the Versace collection and other leading fashion designers as well as influences from the Elizabethan era through the way period costumes used to restrict the body (corsets, restraints etc.) and the way they informed of the people's social class. The characters' relationship to submission and their appearance/ how they choose to present themselves seemed very important in *Measure for Measure*. In opposition to the *Fetish*, you will also find references to the Pre-Raphaelites through the character of Mariana.

HOW DOES RESEARCH INFORM THE PRODUCTION?



THE POOR CLARES:

Isabella is a Poor Clare. As research for the play, the company visited a contemporary Poor Clare monastery. A Poor Clare is a woman whose only, all absorbing, purpose in life is to belong to God. The lifestyle of the cloister is a balance of prayer, work and tradition. The Poor Clare watchword is 'Never let the thought of God leave your mind.'

Additional supporting resources

- Visit the Research pack for further information on 'The Life of a Poor Clare': www.rsc.org.uk/downloads/rsc_measure_2011_teachers_research_pack.pdf

Research such as this is very useful to the creative team. It offers a frame of reference from which choices for the production can be made. Jodie McNee found the research visit to the Poor Clares invaluable, as study for her part. But the whole creative team have drawn on this research in creating the production.

Below is an interview with Dave Price, composer of the Music and Sound explaining how he used these ideas to inspire his work:

HOW WAS THE MUSIC FOR THE PRODUCTION CREATED?

Interview with Dave Price, Music and Sound Designer

Q: What is the thinking behind the choral music for this production?

A: Roxana and I had a preliminary discussion about the Nuns and the Friars, and we talked about the differences in the male and female experiences in the play. My job is to make sure that the music and sound helps with the storytelling: helps the audience to connect with the world that the story happens in. So, the Friars, for example, live in a harsh world, serving a God that they have to work hard for. They go out and minister to the people of Vienna, and minister therefore in a harsh environment, including the prison. So the style of singing for the Friars is inspired by Georgian music and the polyphonic singing tradition of that country. It is hard, bold, edged. I looked at Georgian prayers and wrote them out in English and then abstracted the words even further so that they are an invented language, with a focus on sounds that evoke the Friars rather than a specific language. The music for them is loud and overt, whereas the music for the Nuns is inspired by Bulgarian music. It isn't a cultural choice, more a stylistic choice. The words are an invented language again, but this time inspired by the sounds of the Polish language. I studied in Poland. I think we all draw on our own life experiences to create our work. I wanted something which would evoke the lives of the Poor Clares, who, unlike the Friars, live their lives completely shut away from the outside world. The Bulgarian tradition includes unaccompanied female singing, which resonates with the Poor Clare lifestyle, and the resonance in the production of sound feels like the resonance of the cloister. I looked at the research the company had done about the Poor Clare lifestyle and the music for the Nuns is inspired by that.



Ralsabella [Jodie McNee] Act 2 Scene 4
Photograph by Hugo Glendinning © RSC 2011

Q: Which musicians are you working with?

A: The band has seven players, and I've asked for keyboard, percussion to punctuate the action, saxophone and clarinet which we'll use as a motif for Angelo, viola and violin which we'll use as a motif for Isabella. Then there is double bass and electric guitar, and brass. I wanted a mix of instruments because the production is timeless, so contemporary sounds such as the electric guitar can sit comfortably with the action in equal measure with the more traditional instruments.

Q: Will you be underscoring the action?

A: Yes, there will be a sonic journey which follows the journey of the characters, with motifs for the characters descending and ascending in relation to each other. There will be sparring in the music and sound, including vocal sparring, which will set up and reflect the scenes in the play.

Q: Have you composed any songs for the production?

A: Well, Mariana's song in the Moated Grange with lyrics by Shakespeare of course. Traditionally the song, *Seals of Love* is sung in the play by a boy. But in this production Catherine Hamilton, who plays Mariana, felt it would help her to get inside her character and discover her if she sang the song. The style of the song is contemporary, inspired by artists like Radiohead and Aqualung: so it is a 'weepy pop song' really, but with an Elizabethan twist.

Q: Are there differences between working on this production and other shows you have worked on?

A: Definitely the text of Shakespeare's play – I'm hugely mindful of it at all times, and it is a big presence in the process. Working with Alison Bomber (Voice Practitioner) has been great. She has detailed knowledge of the singing traditions of Eastern Europe, and we have been able to work together very usefully.



The Duke [Raymond Coulthard], who is covered in the centre, adopts his disguise as a Friar surrounded by the ensemble. Act 1 Scene 4
Photograph by Hugo Glendinning © RSC 2011

LORD ANGELO

FACTS FROM THE TEXT

- He is commissioned to rule Vienna by Duke Vincentio, who says: 'Mortality and Mercy in Vienna/ Live in thy tongue, and heart.'

-
-

ACT 1:

What does he do?

- He accepts the commission to be Deputy Duke in Vincentio's absence.
-
-

What does he say about himself?

- 'So Let them be some more test made of my mettle,/Before so noble and so great a figure/Be stamped upon it' (Scene 1, Line 53)
-
-

What do others say about him?

- 'If any in Vienna be of worth/ To undergo such ample grace, and honour,/ It is Lord Angelo.' (ESCALUS, Scene 1, Line 24)
- 'There is a kind of character in thy life/ That to th'observer, doth thy history/ fully unfold.' (DUKE, Scene 1, Line 31)
-
-

ACT 2:

What does he do?

-
-

What does he say about himself?

- 'We must not make a scarecrow of the Law' (Scene 1, Line 1)
-
-

What do others say about him?

-
-

ACT 3:

What does he do?

-
-

What does he say about himself?

-
-

What do others say about him?

- 'But it is certain, that when he makes water, his urine is congealed ice.' (LUCIO, Scene 1, Line 393)
-
-

ACT 4:

What does he do?

-
-

What does he say about himself?

- 'For my Authority bears so credent bulk/That no particular scandal once can touch.' (Scene 4, Line 29)
-
-

What do others say about him?

-
-

ACT 5:

What does he do?

-
-

What does he say about himself?

-
-

What do others say about him?

-
-

ISABELLA

FACTS FROM THE TEXT

- She is a novice nun who is just about to take her vows and join the order of the Poor Clare

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ACT 1:

What does she do?

- She agrees to sue Lord Angelo for her condemned brother's life, despite the fact that he has broken the law, and slept with his girlfriend Juliet, who is pregnant as a result. She calls Juliet, 'My cousin' because they were friends when they were younger.

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What does he say about herself?

- 'My power? Alas, I doubt' (Scene 5, Line 86)

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What do others say about her?

- 'For in her youth/ There is a prone and speechless dialect,/Such as move men.' (CLAUDIO, Scene 3, Line 73)

- 'Assay the power you have' (LUCIO, Scene 5, Line 85)

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ACT 2:

What does she do?

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What does he say about herself?

- 'Then Isabel live chaste and brother die./ More than our brother is our chastity' (Scene 4, Line 198)

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What do others say about her?

- 'This virtuous maid, subdues me quite.' (LORD ANGELO, Scene 2, Line 217)

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ACT 3:

What does she do?

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What does he say about herself?

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What do others say about her?

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ACT 4:

What does she do?

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-

What does he say about herself?

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What does he say about herself?

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ACT 5:

What does she do?

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What does he say about herself?

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-

What do others say about her?

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POMPEY BUM

FACTS FROM THE TEXT

- He is arrested and imprisoned for being a 'bawd'

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ACT 1

What does he do?

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What does he say about himself?

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What do others say about him?

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ACT 2

What does he do?

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What does he say about himself?

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What do others say about him?

- 'Your bum is the greatest thing about you, so that in the beastliest sense, you are Pompey the great.'
(ESCALUS, Scene 1, Line 217)

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ACT 3:

What does he do?

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What does he say about himself?

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What do others say about him?

- 'Correction and Instruction must both work,/Ere this rude beast will profit.' (DUKE, Act 3, Scene I, LINE 318)
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ACT 4:

What does he do?

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What does he say about himself?

- 'I do desire to learn sir, and I hope, if you have occasion to use me for your own turn, you shall find me y'are. For truly, sir, for your kindness, I owe you a good turn.' (Scene 2, Line 55)
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What do others say about him?

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ACT 5:

What does he do?

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What does he say about himself?

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What do others say about him?

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THE PROVOST

FACTS FROM THE TEXT

- He is in charge of the prison
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ACT 1:

What does he do?

- He displays Claudio publicly on Lord Angelo's orders
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What does he say about himself?

- 'I do it not in evil disposition,/ But from Lord Angelo by special charge.' [Scene 3, Line 7]
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What do others say about him?

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ACT 2:

What does he do?

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What does he say about himself?

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What do others say about him?

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ACT 3:

What does he do?

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What does he say about himself?

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What do others say about him?

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ACT 4:

What does he do?

- He agrees to execute Barnadine in Claudio's place to save Claudio's life.
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What does he say about himself?

- 'Pardon me, good Friar, it is against my oath.' (Scene 2, Line 189)
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What do others say about him?

- 'There is written in your brow, Provost, honesty and constancy' (DUKE, Scene 2, Line 160)
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ACT 5:

What does he do?

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What does he say about himself?

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What do others say about him?

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DUKE VINCENTO

FACTS FROM THE TEXT

- He tells everyone he is leaving Vienna, and deputises his power to Lord Angelo, with Escalus as 'Secondary'

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ACT 1:

What does he do?

- He disguises himself as a Friar and says, 'I will, as 'twere a Brother of your Order, /Visit both Prince, and People.' (Scene 4, Line 50)

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What does he say about himself?

- 'So our Decrees, /Dead to infliction, to themselves are dead, /And liberty plucks justice by the nose.' (Scene 1, Line 31)

- 'I love the people/ but do not like to stage me to their eyes' (Scene 1, Line 53)

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What do others say about him?

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ACT 2:

What does he do?

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What does he say about himself?

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What do others say about him?

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ACT 3:

What does he do?

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What does he say about himself?

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What do others say about him?

- 'the greater file of the public held the Duke to be wise.' (LUCIO, Scene 1, Line 418)
- 'The Duke yet would have dark deeds darkly answered, he would never bring them to light.' (LUCIO, Scene 1, Line 451)
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ACT 4:

What does he do?

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What does he say about himself?

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What do others say about him?

- 'Every letter he hath writ hath disavouched other' (ESCALUS, Scene 4, Line 1)
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ACT 5:

What does he do?

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What does he say about himself?

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What do others say about him?

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