

Shine Bright LLCE Cycle Terminal

File 13 Staging emotions

Shakespeare lives on, video 1 p. 154

Here's a thought. If there was a prize for most screen-writing credits, we'd have one of those "Unfortunately he can't be here with us tonight" moments. That's because the winner, with over a thousand, is William Shakespeare. But how can a man who died long before the invention of cinema have racked up so many credits? Simple, by creating the most moving, exciting and enduring stories ever written. Shakespeare showed us what it means to be human. We've all been lovesick or heartbroken like Romeo and Juliet or felt Macbeth's burn of greed and ambition. And who hasn't experienced jealousy like Othello? No wonder artists around the globe are still eager to adapt Will's works.

Shakespeare lives on, video 2 p. 154

[Song + extract play]

Speaker 1: It was the best show I've ever seen in my life. It was so amazing.

Speakers 2: It was amazing. It was so enjoyable.

Speaker 1: I felt like I was transported into like this different world

Speaker 3: It was fantastic. Actors were brilliant.

Speakers 4: Amazing, absolutely fantastic, fabulous.

[Song]

Speakers 4: We liked the wall, the wall was quite amazing. And we liked Bottom.

Speaker 1: I think Puck the fairy is really, really, really cool.

Speaker 5: Anything Puck does, I was just dying. Puck, yeah, I feel like Puck is the best girl because of her little hands. (laughs)

Speaker 1: The way she interacts with the audience, with funny jokes, innuendos, she's just absolutely hilarious.

Speakers 6: The setting was absolutely amazing, the dancing, the singing, it was so funny. We just laughed all the way through. Even if you don't know the storyline, definitely give it a watch.

Speaker 7: If you go to London, go and see A Midsummer Night's Dream. Go to Shakespeare's Globe, it's an experience.

Speakers: Buy a ticket. Buy a ticket now.

Speaker 1: Definitely buy a ticket. Yeah. Go for standing. Get the true experience.

[Song + extract play]

Declaring one's love, vidéo 1 p. 157

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed,
And every fair from fair sometime declines,
By chance, or nature's changing course untrimmed:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag⁴ thou wander'st in his shade,
When in eternal lines to time thou grow'st,
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

Declaring one's love, vidéo 2 p. 157

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Fairyland p. 159

My name is Martha Hally and I'm the costume designer for A Midsummer Night's dream. Often the fairies become more of a... humans in exile, humans that have become feral because they've been living in the woods for so long. And that's not what Sandy wanted. It was clear that he wanted to create a group of magical creatures that we'd never seen before. So I started to be getting interested in the idea of - well if they're not human, what would their skin look like? And I thought that would maybe be the jumping off point for me in terms of how to design for them. So I started not at the drawing table, I started in the fabric stores, because I wanted to see what I could use out there for fabulous magical skins.

I started looking at some things that have a lot of animal prints and thinking well what could we do to these to turn them into fairy skin?

And that seemed to be going in the right direction. And then we had to think about what do we do with their hair, and so we started thinking about creating, using hair in a new and creative way and combining it with things like, things that look like moss, and things that look like dry leaves. And eventually we started thinking well we have Titania's fairies and we have Oberon's fairies and maybe we can make them look different. So we started talking about Titania's fairies coming from the sky, from above ground and they're either lighter in colour, in texture and Oberon's guys are a little stronger and maybe they come out of the earth, so they represent earth and moss and dried leaves and mud and that helped us a lot because it allowed us to have some variety in their looks.

“To be, or not to be” p. 160

To be, or not to be, that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles

And by opposing end them. To die—to sleep,

No more; and by a sleep to say we end

The heart-ache and the thousand natural shocks

That flesh is heir to: 'tis a consummation

Devoutly to be wish'd. To die, to sleep;

To sleep, perchance to dream—ay, there's the rub:

For in that sleep of death what dreams may come,

When we have shuffled off this mortal coil,

Must give us pause—there's the respect

That makes calamity of so long life.

For who would bear the whips and scorns of time,

Th'oppressor's wrong, the proud man's contumely,

The pangs of dispriz'd love, the law's delay,

The insolence of office, and the spurns

That patient merit of th'unworthy takes,

When he himself might his quietus make

With a bare bodkin? Who would fardels bear,

To grunt and sweat under a weary life,

But that the dread of something after death,

The undiscovere'd country, from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action.

Performing Shakespeare p. 161

Louisa Proske: Shakespeare demands that you operate at the highest capacity with your emotions, your intellect, your outlook on life. Shakespeare's characters are constantly expressing very complex points of view on the universe, on their place in the world, so you almost have to become a kind of philosopher to speak Shakespeare. You have to have a very, very defined point of view on everything under the sun. Shakespeare's characters are highly intelligent, and you as an actor have to match that intelligence. And Shakespeare's characters are expressing themselves at a time when, you know there was less much cultural stigma around expressing your emotions fully, so that means, you know, they're not shy to express unconditional love, they're not shy to express the heights of joy, the depths of jealousy and rage. The characters can be in connection to heaven, they can be in connection to hell, to their hellish side, and so I think, as a young actor, it's important to go to these incredibly extreme and expansive places, because often in twentieth and twenty-first century material, these kind of base, primal human emotions are veiled and they're put under a suit (...)

But if you've done that in Shakespeare training, then you know where those places are within your own psyche as an actor and you can take them to whatever kind of work you do afterwards.