

SPEAK THE SPEECH I PRAY YOU: USING CUE SCRIPTS TO INTRODUCE SHAKESPEARE'S LANGUAGE AND DECODING STRATEGIES

SATURDAY, OCTOBER 16, 2021

KEVIN LONG AND MARY T. CHRISTEL

Co-Authors of *Bring on the Bard: Active Drama Approaches for Shakespeare's Diverse Student Readers*.

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Date and Time: Saturday 2:00-3:00

Room Assigned: Prairie Stone V

The session will demonstrate a modified version of "original practice" rehearsal techniques used by Shakespeare's actors, which provides students with an activity to help them speak a play's language with intent and understanding. In small groups, each student takes responsibility for making meaning of one piece of a cue script "puzzle" based only on their character's lines and the several words cueing those lines. This active drama approach can be used in an ELA classroom to help students preview a play and lay the foundation for effective reading strategies.



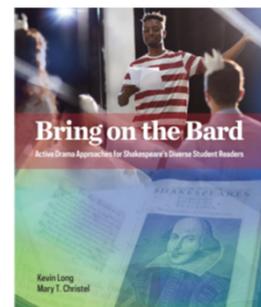
KEVIN LONG Nominated for the 2015 Tony Award® for Excellence in Theatre Education is an Associate Professor of Theatre at Harper College, the recipient of the 2018 Motorola Solutions Foundation Endowed Award for Teaching Excellence, recipient of the 2012 Illinois Theatre Association Award for Excellence in College Theatre Teaching, and an Associate Member of the Stage Directors and Choreographers Society. Kevin is a nationally recognized expert in teaching Folio Technique and frequently presents his workshop "Shakespeare Whispers into Your Ear," which explores the language and theatre of Shakespeare using the 1623 First Folio. Kevin teaches Folio Technique for Chicago Shakespeare Theater's Education Department, Actors Training Center, and at various institutions and theatres across the country. See also www.kevinlongdirector.com.



MARY T. CHRISTEL currently is the curriculum developer for TimeLine Theatre's Living History Program, which offers residencies and hosts performances for Chicago Public School Students. She has served as dramaturg for Harper's productions of *Too Heavy for your Pocket*, *Shakespeare in Love*, and *A Midsummer Night's Dream*. Mary writes about Shakespeare in contemporary film and popular culture.

BIBLIOGRAPHY

- Banks, Fiona. *Creative Shakespeare: The Globe Education Guide to Practical Shakespeare*. London: Bloomsbury, 2014.
- Long, Kevin, and Mary T. Christel. *Bring on the Bard: Active Drama Approaches for Shakespeare's Diverse Student Readers*. Urbana, IL: National Council of Teachers of English, 2019.
- Tucker, Patrick. *Secrets of Acting Shakespeare: The Original Approach*. London: Routledge, 2017.



FOLIO TECHNIQUE TEXT CLUES



ECPHONESIS O

When Bill writes O in the text, this represents a cry of passion, emotion, etc.

REPEATED WORDS AND PHRASES

Repeated words or phrases may appear in the same or adjacent lines; however, repeated words and phrases may also appear between two characters. We need to build vocally on the repeated words and phrases as the character is choosing to repeat words to effect change. They *need* the repeated words.

MID STOPS

Periods, question marks or exclamation points (what we call full stops) are often found in the middle of a verse line. This is called a mid stop. Mid stops indicate the need to finish the thought at the punctuation mark; however, you do not breathe. The need to continue is great! You immediately jump to the next thought with a great deal of energy. It is almost as if you were interrupting yourself. Be careful—do not rush. Make sure you complete the first thought and then launch ahead. This is an important part of the technique.

“BIG BUT” WORDS

Transitional words help the audience follow the thoughts of the character. Through transitional words, Shakespeare is indicating a change of thought. It is then appropriate to give words (such as: *but, yet, therefore, wherefore, however, if, or, for, so, thus, etc.*) a little extra emphasis. **ALWAYS** stress all, now and long.

LISTS

Shakespeare loves lists. They are everywhere in his play. Lists = Build.

ANTITHESIS

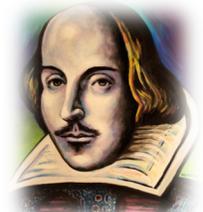
Antithesis is the setting up of opposites in the text to help convey meaning to the audience. These are wonderful to act. It is important to use the language to paint specific pictures for the audience.

MONOSYLLABIC LINES

Using monosyllabic phrases, and lines, Shakespeare is telling you to slow down. The character is speaking something that is vitally important or difficult to say or understand.

COMMAS

“I’ll have the French fries, with gravy.”



THANK YOU,
BILL!