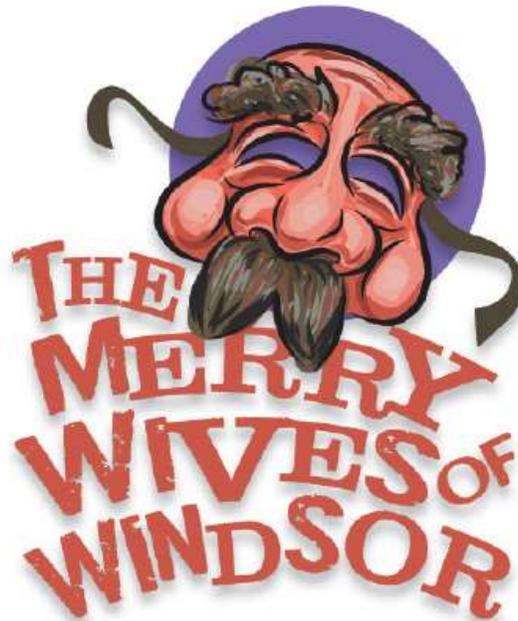


STUDY GUIDE



2015

Arkansas Shakespeare Theatre



The Merry Wives of Windsor

ARKANSAS SHAKESPEARE THEATRE

TABLE OF CONTENTS

About the Playwright.....	2
About the Play	3
About our Production.....	4
Who's Who in <i>Merry Wives</i>	5
<i>The Merry Wives of Windsor</i> in the Late 16 th Century.....	9
America in the 1950s	10
Gender Roles: 16 th -Century England and 1950s America	11
The Reality of Women in the 1950s.....	12
Women in <i>The Merry Wives of Windsor</i>	13
Character Matching Activity.....	14
Word Find	15
Theatre Etiquette	16
Helpful Resources	17

ABOUT THE PLAYWRIGHT

According to church records, William Shakespeare was baptized on April 26, 1564 at Holy Trinity Church in Stratford-upon-Avon. Scholars assume he must have been born a few days prior, so April 23, 1564 is widely accepted to be Shakespeare's birthday. He was born to John Shakespeare, a leather merchant who also held town political positions, and Mary Arden, a local heiress. He was a middle child of sorts, having two older sisters and three younger brothers.



Little is known about Shakespeare's childhood, but many scholars assume he received an education at the King's New School in Stratford, though no one really knows for sure. It is known that he married Anne Hathaway on November 28, 1582. He was only eighteen at the time, while she was twenty-six. She gave birth to their first daughter, Susanna, only six months later on May 26, 1583. After the birth of their twins two years later in 1585, seven years of Shakespeare's life have no record; these years are called the "lost years." The next time Shakespeare appears in any records is in London in 1592.

In the 1590s, Shakespeare made a living as an actor, playwright, and partner in the Lord Chamberlain's Men, an acting company in London that was renamed to the King's Men when King James I became England's monarch. Shakespeare had 15 out of his 37 plays published by 1597, and in 1599, he and some of his business partners built the Globe Theatre.

Shakespeare is most well-known for his many plays, and he is considered by many to be the greatest playwright of all time. He wrote mostly in blank verse, which is unrhymed iambic pentameter. Near the beginning of his career, he wrote many history plays, like *Henry IV* in two parts and *Henry V*. He also wrote many comedies like *A Midsummer Night's Dream*, *Much Ado About Nothing*, and of course, *The Merry Wives of Windsor*. In the latter part of his career, he wrote many tragedies, like *Hamlet* and *Macbeth*, and a few tragicomedies, like *The Tempest*. Leaving a magnificent literary legacy behind him, William Shakespeare is believed to have died on his birthday in 1616. Though scholars are not certain of his actual day of death, records indicate that he was buried at Trinity Church on April 25, 1616.



ABOUT THE PLAY

John Falstaff is a boisterous man known for drinking too much, taking what doesn't belong to him, and traveling with a group of boys who have a reputation for engaging in dishonorable activities. When he and his group of rascals arrive in Windsor, he is broke and no longer has enough money to support his drinking habits and wild lifestyle. Therefore, he devises a plan to woo two Windsor housewives, Mistress Ford and Mistress Page, in order to gain access to their husbands' money. Little does he know, Mistress Ford and Mistress Page tell each other everything, and they find out that Falstaff sent both of them the exact same love letter. Outraged that he believes they'd be unfaithful to their husbands and foolish enough to fall for one of his schemes, the two women devise their own plan to teach him a lesson he won't soon forget.

Meanwhile, the Pages' daughter, Anne, has three eligible suitors after her heart: Dr. Caius, the town's French physician, Slender, Justice Shallow's dimwitted nephew, and Fenton, the former rich playboy. Master Page wants Anne to marry Slender and Mistress Page wants her to marry Dr. Caius, but Anne, independent girl that she is, wants to marry for love and by her choice rather than her parents'. Mistress Quickly, the town's silly nurse, is the go-between for Anne and her suitors and tries to help Anne and all three suitors get what they want. Mistress Quickly also finds herself as the go-between for Falstaff and the two "merry wives" in their great scheme to "be revenged on him."

The play concludes with an elaborate trick that seemingly involves the whole town coming together at the wives' request to get back at Falstaff. This scheme includes fairies and other mythical creatures, but it ends with Falstaff realizing that he, the master of deception, is the one who has been deceived. He and Master Ford, the jealous husband, both learn their lesson, Anne follows her heart, and everyone learns that the merry wives of Windsor are much more than simple homemakers but are also clever, brilliant, and honest women.

ABOUT OUR PRODUCTION

This season, the Arkansas Shakespeare Theatre's production of *The Merry Wives of Windsor* is set in America in the rockin' 1950s, the time of Elvis Presley, fancy automobiles, white picket fences, pristine suburban neighborhoods, and pearl-wearing housewives. Director Dan Matisa says of the play, "Shakespeare's take on middle class domesticity [in *The Merry Wives of Windsor*] reads, to me, almost like an episode of the 1950s television classics *I Love Lucy* or *Father Knows Best*. It is the 'sitcom' 400 years before we even had television." According to Matisa, Shakespeare's comedy about the witty wives is already quite like an iconic TV show that many of our parents or grandparents grew up watching, so it was quite natural to transplant the world of Windsor into 1950s America. By doing so, the play also becomes much more relevant and relatable as it uses many classic, loved, and memorable images, pieces, and songs from such an iconic time period.

America in the 1950s is also very similar to 16th century England in many ways. For example, in 16th century England, when Shakespeare wrote *The Merry Wives of Windsor*, women were expected to only be wives and mothers. A woman was believed to be inferior to men, so she didn't have independence apart from either a father or husband. Women were expected to be obedient, silent, submissive, and mild-mannered. They had to take care of their husbands, the children, and their households; those were their duties. Similarly, in the 1950s, women were largely expected to be housewives. They were expected to do many of the same things that women in 16th century England had to do, like keep up the housework, take care of the children, tend to the husband, etc. For example, in the shows mentioned above and in others that were popular during the '50s, like *Leave It to Beaver*, the women in the shows are seen as well-dressed homemakers. Thus, because the expectations for women in 1950s America and 16th century England are so similar, it makes even more sense to use the 1950s as *The Merry Wives of Windsor* setting for this particular production. Like the play's director Dan Matisa said, it's like Shakespeare wrote a '50s sitcom "400 years before we even had television."



WHO'S WHO IN MERRY WIVES



Courtney Bennett as Mistress Alice Ford:

Mistress Ford is one of our “merry wives” here in Windsor and is married to Frank Ford. Her best friend is Mistress Page, and they are a force to be reckoned with when together. She is a faithful, honest woman who, though a bit flirtatious, has a good heart. Mistress Ford is always looking for new and clever ways to prove to her intensely jealous husband how faithful she is, and she is always up for a few fun practical jokes and a good laugh.

Paige Reynolds as Mistress Margaret “Meg” Page:

Mistress Page, like her best friend Mistress Ford, is an intelligent and clever woman and our other “merry wife” in Windsor. She is happily married to George Page and is the mother of two children, Anne and William. She is a virtuous woman who enjoys a good laugh with her best friend and joining forces with her to teach jealous men (like Frank Ford) and rascals (like John Falstaff) a lesson. Needless to say, both “merry wives” are fierce, smart women who prove that they are much, *much* more than just housewives.



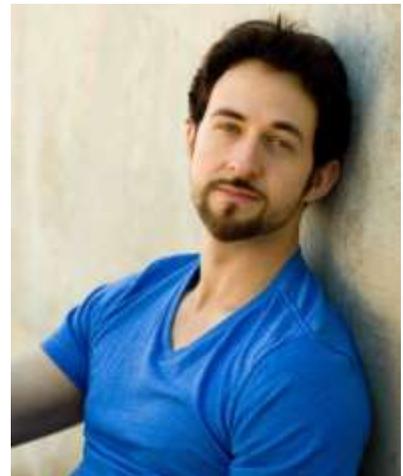
Paul Kiernan as Sir John Falstaff:

Falstaff is an absolute scoundrel who loves booze, food, chasing women, and get-rich-quick schemes. He and his group of “cony-catching rascals” are always causing trouble wherever they go. In Windsor, Falstaff tries to woo both Mistress Ford and Mistress Page in order to gain access to their husbands’ money. Little does he know, the women are onto him and his scheme, and they devise a scheme of their own to teach this outrageous, quite hilarious, very greedy man a lesson.



Chad Bradford as Master Frank Ford:

Master Ford is the jealous, somewhat neurotic husband of Mistress Ford who is paranoid that his wife is unfaithful. He’s constantly trying to catch her in the act, which causes him to disguise himself as “Brook” in order to get Falstaff to seduce her to prove that she is an adulteress. His worst fear is being a “cuckold”—a man whose wife has committed adultery. Mistress Ford is a faithful wife though, so he finds himself looking quite foolish time and again until, finally, he learns his lesson.





Chris Fritzges as Master George Page:

Master Page is the trusting husband of Mistress Page and the father of Anne and William. Unlike Ford, Master Page trusts his wife and is not a jealous husband. It is apparent that Page and Mistress Page have a healthier marriage than the Fords. He is a happy-go-lucky kind of guy, content and rather secure in his marriage and station in life. He is, in many ways, the opposite of Frank Ford. He thinks Ford is utterly insane when he goes on one of his jealous rants and tirades, but still, he is a good friend to Ford and tries to be as supportive of him as he can be.

Jenna Hokanson as Anne Page:

Anne is the seventeen-year-old daughter of Master and Mistress Page who is going to inherit a lot of money. She is pursued by three different men who want to marry her: Slender, Dr. Caius, and Fenton. Her dad wants her to marry Abraham Slender, her mom wants her to marry the French Dr. Caius, but Anne has quite the mind of her own and isn't willing to sacrifice a chance at love just to appease her parents. On the surface, she is a quiet, submissive girl, but truthfully, she is gutsy, clever, and not afraid to do her own thing and marry the boy she loves no matter what anyone, especially her parents, have to say.



Austin Larkin as Fenton:

Fenton is young, dashing, eligible, and completely broke. He started to pursue Anne Page for her money, but he ended up really falling in love with her. The problem, however, is that Fenton has quite the wild past and his bad reputation precedes him. Master and Mistress Page do not approve of Fenton and do not want him to marry their daughter. He is a former rich playboy who, because he truly fell in love, is now just a poor boy willing to give anything to marry the girl who has his heart.



Jordy Neill as Abraham Slender:

Slender is... well, not the smartest guy in Windsor, that's for sure. Actually, he's kind of a dunce. He's always a little out of it and not quite on the same page as everyone else around him. He's a good guy, but he doesn't really have good social skills. His cousin, Justice Shallow, and the priest, Hugh McEvans, try to set him up with Anne Page, but he just doesn't have any "game." He's quite awkward, but Master Page still desires him to be the one to marry his daughter, Anne.





Matthew Duncan as Dr. Caius:

Dr. Caius is the French physician in the town of Windsor and one of Anne Page's suitors. Caius is known for being hot-tempered and utterly absurd. He is given to ranting and raving, making him act quite ridiculous. His thick accent is the cause for many jokes in the play. He also has a big ego and is especially taken to bragging about being a skilled fencer. He challenges the town priest, McEvans, to a duel when he learns that the priest is helping Slender to get Anne Page, which is just further proof of his anger management issues.

Ricky Pope as Justice Robert Shallow:

Justice Shallow is the town's chief judge and probably has the highest social status in town. He is the cousin of Abraham Slender who is trying to arrange a marriage for Slender and Anne. He is always trying to remind people of his "glory days," which he likes to relive and brag about to anyone who will listen. He does not like Falstaff or his group of rascals because they like to take what isn't theirs and makes messes wherever they go.



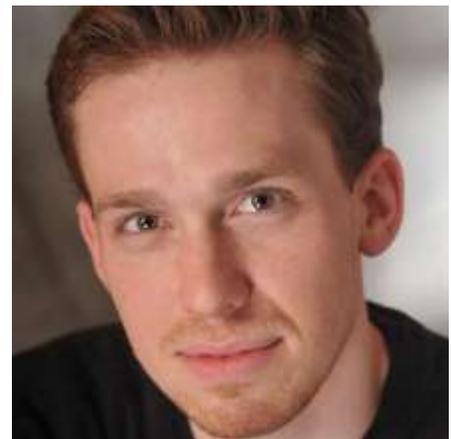
Stacy Pendergraft as Mistress Quickly:

Mistress Quickly is Dr. Caius' hilarious nurse and housekeeper. She is the town gossip who knows everyone and their business. For the right price, Quickly will be a go-between of sorts as an advocate or messenger. For example, she is the go-between for Anne Page's three suitors as well as the go-between for the merry wives and Falstaff. She is constantly saying one word and meaning another, confusing concepts, and acting quite silly. However, Mistress Quickly is energetic, fun, and humorous.



Jeff Gonzalez as Hugh McEvans:

Hugh McEvans is the Irish priest and schoolmaster in the town of Windsor. He is well-known and well-liked in the community and seems to always be a calming, wise presence. However, his thick accent makes him the butt of many jokes, similar to Dr. Caius. He desires a marriage between Slender and Anne Page. He seems to love trickery as much as anyone else in Windsor, and he teams up with Dr. Caius in order to play a practical joke on the Host of the Garter Inn.





Matthew Schmidli as The Host of the Garter Inn:

The Host is the jolly owner of the local hotel in Windsor. He is a friendly, fun-loving, boisterous man who seems to straddle the line between a complete jerk and someone who just loves to joke about basically everything. He is always up for a practical joke and a good laugh at the expense of other people, especially those with foreign accents

Ferginho Philippe-Auguste as Pistol:

Pistol is one of Falstaff's gang of "cony-catching rascals." He is haughty and full of insults and

threats. He seems to be well-read because he likes to make random references to classic literature or quote pieces of poetry. He seems to think he's better than the other members of the gang because he is quite intelligent. He and his friend Nym, another member of Falstaff's gang, end up informing Master Ford and Master Page of Falstaff's plan to woo their wives.



Aaron Eley as John Rugby:

Rugby is Dr. Caius' male nurse and assistant. Caius is an over-bearing boss, and poor Rugby is constantly being told what to do and how to do it. He has to follow Caius around everywhere he goes, constantly there to serve him if needed. He is a young, good boy who has pure motives and intentions. He is "given to prayer," so he is religious and devout.



Madeline Leicht as Simple:

Simple is Abraham Slender's little sister who, like her brother, doesn't seem to have many wits about her. She often takes things too literally and seems to be lacking common sense. She runs errands and delivers messages for her brother and his friends. Like her name suggests, she's a simple girl, but she means well and is really quite precious and innocent.

Austin Larkin as Nym, Simon Marotte as Robin, and Matthew Duncan as Bardolph:

Nym and Robin are two other members of Falstaff's gang. Nym is Pistol's best friend and is a brash, violent, unpredictable guy. He is obsessed with the word "humour" and uses it as many times as he can though most of the time, it doesn't make sense the way he uses it. He also has a sense of morality and takes part in informing the husbands of Falstaff's devious plan. Bardolph is a drunk and a poor criminal, so Falstaff passes him on to the Host to work at the Garter Inn as a bartender. Bardolph is grateful for this because he could never successfully do illegal things; he was always getting caught. Robin is the youngest of the gang and seems to be "in training."

Aaron Eley as Robert and Ethan Hemphill as John:

Robert and John are young local boys of the neighborhood who are always helping Mistress Fordey end up taking part in an elaborate trick played on Falstaff.

THE MERRY WIVES OF WINDSOR IN THE LATE 16TH CENTURY

The Merry Wives of Windsor is considered to be Shakespeare's "one and only English comedy," which basically means it is his only comedy that is more concerned with the domestic, nonaristocratic lives of the English people. Therefore, the play explores things that the common people of England at the time lived and dealt with in their daily lives. For example, in 16th century England, hierarchies were everywhere, specifically in relation to social classifications and gender roles. The English government and the church were deeply concerned with reinforcing these hierarchies because they believed all of society was in danger of completely falling apart if people stepped outside of their societal roles. To make sure people stayed within their respective roles, the government passed laws and the church preached sermons designed to force and influence everyone to not push the boundaries. For example, the government passed Sumptuary Laws, which were regulations meant to curb the expenditure of the people and enforce a specific class structure. Clothing, for example, was included in the Sumptuary Laws because it was recognized as a way to specify someone's social class and gender. If a common man wore aristocratic clothing or if a woman wore pants, they stepped beyond their class rank or gender, which was absolutely unacceptable and exactly what the government wanted to avoid. The Sumptuary Laws helped make sure people didn't step outside of their roles by telling people what they could and couldn't wear. Remember, the government wanted to maintain societal hierarchies because the whole society was in danger of crumbling (or so they thought) if the hierarchies weren't maintained. By dictating what people wore, the government kept control over the English people and ensured that social class and gender roles remained stable and unchanging.

YOU ARE WHAT YOU WEAR?

Clothing revealed a lot about a person in the 16th century. The color of someone's clothing, for example, often displayed someone's social class and, thus, how wealthy or powerful they were. Part of the Sumptuary Laws included what color of clothing people could or couldn't wear. For example, purple could only be worn by monarchs. Colors like gold, crimson, deep blue, and silver could only be worn by the highest nobility. To make clothing with rich, deep colors required expensive dye and a complicated dying process, so only the wealthiest people could afford it. People of lower social class wore paler, more washed out colors as that was what they could afford.

Keep in mind, however, that even if someone of a lower class somehow got the money to afford clothing with richer colors, they wouldn't be allowed to wear it because of Sumptuary Laws. They must remain in their social class and only wear clothing that displayed that specific class.

AMERICA IN THE 1950S

The 1950s was a time of new cars, refrigerators, washing machines, televisions, etc. Truly, it was a time of prosperity in America, and the economy had recovered quite a bit from the Great Depression that hit the country a couple of decades before. Consumerism was at an all-time high, and people wanted more and more stuff to fulfill their idea of the perfect American household. Really, the 1950s can be considered



the time of the rise of the middle class, for the middle class had never before been more stable or prosperous. Suburban life and its appeal grew in popularity, and people began to move away from bigger cities to find the “white picket fence” ideal. In many ways, the 1950s birthed what many now consider to be the “American Dream.” If you were to ask people today what the “American Dream” is, they’d probably answer something like, “Oh, having a spouse, a couple of kids, a nice car or two, a decent house somewhere, a stable job, and really just living comfortably.” This ideal was truly born during the 1950s and somehow became equated with the “American Dream,” the ideal life for any American. In many ways, this kind of lifestyle is directly linked to whether someone is considered to be successful. Having those things listed above that represent the “American Dream” determined the success of an individual or their family and, in many ways, still does.

Also attached to the “American Dream” is the idea that everyone has equal opportunity to be successful. If



one works hard enough, he/she can reach any goal, climb the social ladder, become wealthy, etc. One of the many ideologies preached during the ‘50s by the government and the media was that success came from hard work which led to more economic stability which, in turn, led to the fulfillment of the “white picket fence” ideal, a reality that was possible and available for anyone.

GENDER ROLES: 16TH-CENTURY ENGLAND AND 1950S AMERICA



As mentioned briefly, in 16th century England, the government was extremely concerned with maintaining certain hierarchies. This concern extended to gender roles and reinforcing the hierarchy established between men and women. During this time period, women were considered to be inferior to men. They were expected to be silent, obedient, virtuous, meek, and submissive. Women were not independent and

were always under the authority of the man in their life, whether that was a father or a husband. They were expected to be chaste, pure maids until they were married, and after they married, they had to be submissive wives and mothers who were subject to their husbands and responsible for creating a peaceful and effective household. To make sure that women stayed within these roles, many churches preached sermons and many moralists wrote pamphlets designed to ensure that women did not attempt to be more than wives and mothers.

Similarly, in the 1950s, the ideal woman was a well-dressed housekeeper, a wife who always looked put-together and kept her household in order for her husband and children. To reinforce this, the government and the media displayed ideal femininity as a pristine homemaker. In TV shows of the time, women were always cooking, cleaning, attending to their husband, taking care of the children, etc. Much the same, advertisements during the 1950s often show a woman in the kitchen, pearls around her neck, an apron around her waist, and a smile planted on her face. According to the government, women played a vital role in making sure that the household did not fall apart, which, in turn, kept the nation from falling apart. The government argued that if women left the house to join the workforce, they caused an unnecessary threat to a nation already under threat of Soviet Union attack. Thus, much like the government of 16th century England, the American government of the 1950s feared that if people stepped outside of their roles, the whole society was in danger of collapsing.



THE REALITY OF WOMEN IN THE 1950'S

During World War II, women went to work in place of the men that were absent and off fighting in the war. They aided the country by keeping the economy afloat as well as aiding the men by manufacturing things that they would need while overseas. This opportunity that gave women the chance to work outside of the home was truly surreal and the start of a significant change concerning the role of women in America. However, when the men returned, many government officials asked that the women leave their jobs, let the men have them, and return back to the home. While some women complied, many didn't and continued to be involved in the workforce. However, the government and the media became pretty insistent on reestablishing definitive gender roles, primarily in relation to women, so they bombarded people with their version of the ideal American woman in TV shows and ads.



The truth is, there was incongruence between dominant values and norms and the realities of women's lives. For example, many American women chose employment and careers over homemaking, like they did when the men were away at war. According to statistics given by Young in his book *The 1950s*, "by 1950, 18 million women held jobs, and by 1960, 23 million did, 33% of them being married women." Usually these jobs weren't considered to be "high-level" jobs. Most of the time, women worked secretarial or clerical jobs or they worked in something like teaching or nursing.

Despite what might be considered "lower-level" jobs, however, women were still in the workforce and this began to radically change the dynamics of gender roles in America. For instance, some households all of a sudden had two sources of income coming in as opposed to only one, which meant that the economy, and thus, consumerism, began to rise considerably.



WOMEN IN THE MERRY WIVES OF WINDSOR

William Shakespeare was progressive in the ideas he explored in *The Merry Wives of Windsor*, especially concerning gender roles. When he wrote the play, as already mentioned, women were expected to be silent, obedient, and submissive wives and homemakers. The women who did not fall into these roles were considered to be “loose” or “immoral.” Women who were too talkative, too opinionated, and too liberal in their associations had bad reputations and were considered to be disgraceful. Thus, when Shakespeare wrote the women in *The Merry Wives of Windsor*, he was being quite revolutionary in many ways. The “merry wives” in the play are brilliant, clever, chatty, opinionated, and love practical jokes. Because the wives possess these characteristics, according to the sermons and pamphlets of the time, it meant that they must also be immoral and shameful. Shakespeare, however, wrote the wives to be honest, faithful, and virtuous. By writing them in this way, he attempted to prove that a woman could be talkative, speak her mind, and enjoy laughing loudly and still be pure and innocent. Therefore, the women in the play establish a middle ground between two extremes and demonstrate that women can be independent and strong and also legitimately good people. As Mistress Page remarks in the play, “Wives may be merry and yet honest too” (4.2.100).

*Shakespeare was way ahead of his time in depicting women in this way. It really wasn't until the 1950s that women got to prove how right Shakespeare was. When women joined the workforce, they got to demonstrate how women are capable of more than just being homemakers and housewives. They got to prove that being independent does not make a woman immoral. Women had the opportunity to begin to establish themselves as equal with men, and this became more and more widely accepted as true. It slowly but surely became less scandalous for a woman to work outside of the home, and again, a middle ground was established for women. Yes, women can be independent, boisterous, chatty, and strong-willed and simultaneously be honest and true. Thus, the 1950s is the ideal setting for this season's *The Merry Wives of Windsor* because it is truly when Shakespeare's assertion about merry, honest women became a reality.*

CHARACTER MATCHING ACTIVITY

1. The reformed rich playboy in love with Anne Page.
 2. Jealous husband.
 3. The partyin', boozin' rascal who just arrived in Windsor; has a group of troublemakers that travel with him.
 4. French physician with anger issues.
 5. Trusting husband.
 6. Justice of the Peace; Slender's cousin.
 7. One of Falstaff's references; likes to reference literature and poetry.
 8. Another of Falstaff's rascals; uses the word "humour" a lot.
 9. A "merry wife"; mother to Anne and William.
 10. The nurse of Dr. Caius; go-between for many people in Windsor.
 11. One of Anne Page's suitors; kind of a dunce with poor social skills.
 12. Irish priest.
 13. A "merry wife"; wants to teach her jealous husband a lesson.
 14. Independent girl; being pursued by three men for her hand in marriage.
 15. Male servant of Dr. Caius; a religious boy.
 16. Owner of the Garter Inn.
 17. Sister of Slender.
 18. Bartender at the Garter Inn.
 19. Youngest member of Falstaff's gang; the merry wives enlist his help.
 20. Two boys who help Mistress Ford.
- a. Pistol
 - b. Mistress Quickly
 - c. Mistress Ford
 - d. Fenton
 - e. Anne Page
 - f. Master Ford
 - g. Shallow
 - h. Slender
 - i. Master Page
 - j. Rugby
 - k. Simple
 - l. Bardolph
 - m. John Falstaff
 - n. Nym
 - o. Robert and John
 - p. Mistress Page
 - q. Dr. Caius
 - r. Hugh McEvans
 - s. Host
 - t. Robin

WORD FIND

T U A H Y K L W N F G P E T O F V I J E
J X W T J A T N I R X L O L Q J I M U R
H R K D C E I P G E V R Y N O H D W U A
Y G Q S O R D O W R Y T U P I Q E L B E
X I A E E R R G D Y C Y S O X S R N I P
L R A T Z B D R L U Y U I E L D T G T S
G O R H O U S E W I F E C N N J A H F E
M A T X T T H O S S J H F K D O E J T K
G V R N Q Y L E L S L A Q S O D H W S A
J D I Y L L V R I I Q N N V I L T I I H
V O C S U I T O R Y F J U S F K D Z P S
W B K H W S H E J D Q U G Y I P W D H Y
Z Y E E L I U J K G S U R E I P A R G Y
I Q R I M U I O F L I D Y K J S T J W D
E A Y G G K Y B L S E C J K W C P C Q J
T R O S D N I W E A O T X N A H Y I V F
Z L T W S F R V C M E T T N F E R M I T
T L X W Y K T L E G R J K E C M R U V X
Z C A G N F X D B Z C O Q B R E E A V Y
V O U K S Q Y O E F V H N B X I M S R T

Comedy

Cuckold

Disguise

Dowry

Garter Inn

Honest

Housewife

Jealous

Joke

Letter

Merry

Rapier

Rascal

Scheme

Shakespeare

Suitor

Theatre

Trickery

Windsor

Wives

THEATRE ETIQUETTE

1. Turn off or silence your cell phones to avoid loud interruptions.
2. Try not to look at your cell phone as it can be distracting for other audience members as well as for the performers.
3. Respect the space of the audience members around you.
4. Be respectful to the performers. Do not throw things, invade the stage performance space, or “boo” them.
5. Be mindful that photography of any kind may not be permitted during the show. Flash photography is certainly discouraged as it is very distracting and disruptive.
6. Try to take care of personal needs before the show starts to avoid having to get out of your seat and distract those around you.
7. Avoid talking when the show begins out of respect for those around you and the performers.
8. React, within a reasonable manner, to what is happening during the performance. Laugh, clap, sing along, etc. Just always be mindful and respectful of those around you, of course.
9. If possible, try to stay through the entire performance. Arrive early to get good seating and stay through the entirety of the production.
10. Certainly, most importantly, have fun! Sit back, relax, and enjoy yourself!

HELPFUL RESOURCES

<http://elizabethan.org/sumptuary/>

<http://www.elizabethan-era.org.uk/elizabethan-sumptuary-laws.htm>

<http://thelostcolony.org/education/elizabethan-era/>

http://www.history.org.uk/resources/student_resource_4536,4543_166.html

<http://www.elizabethan-era.org.uk/meaning-colors.htm>

<http://renaissanceclothing.blogspot.com/2011/02/meaning-of-renaissance-and-medieval.html>

<https://www.youtube.com/watch?v=t7T9WBDLy0w>

Gouge, William. "Domestical Duties: Part 1, Treatises 1-3." Web.

Shakespeare, William. *The Merry Wives of Windsor*. *The Arden Shakespeare*. Ed. Giorgio Melchiori. New York: Bloomsbury, 2013. Print.

Young, William H. and Nancy K. Young. *The 1950s*. Westport: Greenwood Publishing Group, 2004. Print.