

Fundación Siglo de Oro presents Rakatá in Shakespeare's

Henry VIII



13 / 14 SEASON

THEROADSTAGE.COM/ARTSED

Student Matinee

THU / SEP 26

FRI / SEP 27

11 AM

**The
Broad
Stage**

santa
monica

**The
Edge**

Greetings from The Broad Stage!



You may be asking: Why Henry VIII? Why now? And why in Spanish?!

Storytelling is as old as time, and at heart it is so simple. People have problems, and we talk about them to understand them. We tell stories to connect with each other and to share our joys and sorrows.

Yet storytelling is so very complex. The stories that survive are often the tales of the victors. They are the public relation campaigns that won the battles of history: as the old saw says, “the winners write the history books”. Often times these stories are told and retold only after winning the blessing of the reigning monarch, political party, or religion.

Shakespeare’s last history play was written in 1612, well into the reign of King James I. It manages to honor the late Queen Elizabeth I and flatter the current King, while skillfully navigating the dangerous subjects of the past: the horrible bloodshed of the English Reformation, the beheading of Anne Bullen, and the many character flaws of King Henry VIII. While the text dutifully pays homage to the crown, the themes delicately interwoven into the play are what make this a story worth retelling: courage is doing what is right despite the cost, power corrupts, and the ability to control the narrative is real power.

Rakata harnesses that power in their skillful adaptation of *Henry VIII*. Experiencing this English tale through a distinctive Spanish lens, the audience cannot help but feel for the cast-off Queen Catherine. We admire her loyalty, we are frustrated by her struggles, and we appreciate the courage with which she faces her uncertain future. By adapting the story, they create new pathways to enjoying a classic. Instead of a tired retelling, we are excited to witness the intricate politics of the time and cannot help but relate to the cynicism that comes with witnessing the (often deadly) maneuvering of selfish politicians, the undeniable hope that accompanies the birth of a new child, and the reality that individual people are hurt... or helped... by their political system.

Dale Franzen, storyteller and Director of The Broad Stage, brought this particular telling of *Henry VIII* to Los Angeles to start a conversation. Beyond the political language of “Hispanic” or “Latino,” Los Angeles is home to many different Spanish-speaking communities whose language and traditions make our city culturally rich. In Southern California, Castillian Spanish is at once familiar and foreign, relatable and mysterious: the vehicle itself encompasses the simplicity and complexity of storytelling. Although captions will punctuate each scene, just like a foreign film or opera, the story transcends language through expression, music and dance.

Theater is a universal language. We understand it on the level of heart and gut. The political and personal connections can be left to the individual viewer. But regardless of personal taste or political leaning, Ms. Franzen and Education & Outreach at The Broad Stage invite your students to experience great theater. And great theater is great regardless of the language it is in.

Danika Burmester
Education Program Producer
The Eli and Edythe Broad Stage at the
Santa Monica College Performing Arts Center

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Sucesión

Succession

The World of *Henry VIII*

(Pre-Show, 60 minutes)

Grade Levels 9-12

Materials: Handout 1: Rakatá's *Henry VIII* Cast of Characters,
Handout 2: *Henry VIII* Plot Summary

Description: Students will explore the elements of a story, understand the story of *Henry VIII* with regard to the elements of a story, and engage in and respond to the plot and themes of the play.

Goals:

- 1) Students will demonstrate a detailed understanding of the plot of *Henry VIII* through participation in a theatrical exercise.
- 2) Students will think critically about the themes of *Henry VIII*

PART 1 Engagement

Potencia
Power

Ask students to describe the first story they ever heard/read.

Encourage multiple students to share a bit about their first stories.

Point out that each student's story had the following three elements, the 3 P's:

- People
- Places
- Problems

Introduce Shakespeare as an author of all kinds of stories.

Information to share with the class:

- *Shakespeare wrote three types of stories: tragedies, which end in death or destruction; comedies, which end in everyone getting married; and histories, which dramatize an episode of English history.*
- *This play came about very near to the end of Shakespeare's theatre career, and was co-written with John Fletcher, who would take over for him as playwright of the King's Men.*
- *Henry VIII was written very carefully not to offend the memories of Henry (who was the father of Elizabeth, the recently deceased Queen) and to be extremely complimentary towards both her and King James in the final prophecies. This was a play with covert, subtle criticisms, but nothing on the surface to upset the court. It also tiptoes around the issue of the English Reformation, personifying it in the character of Thomas Cranmer and keeping the specifics of a Catholic vs. Protestant debate out of the dialogue. This is like trying to write a play about Abraham Lincoln without directly mentioning slavery.*

Explain the 3 P's of *Henry VIII*:

- **PEOPLE:** King Henry, Queen Catherine, Anne Bullen, Cardinal Wosley, Thomas Cranmer, The Nobles
- **PLACE:** London, England, The King's Castle
- **PROBLEM:** King Henry wants a son and has been unsuccessful with Queen Catherine, so he needs to divorce her

PART 2

Activity

Introduce Rakatá, a theatre company based in Madrid, who will be performing *Henry VIII*.

Tell students that they will be challenged today to be actors as well, and to explore their *voices, bodies* and *imagination* to tell a story.

Clear a space in center of the room where students can stand in one large circle. *(If the room cannot be cleared, students can remain at desks)*

Choose one classmate to be a volunteer and have him or her stand in the center of the circle *(or the front of the room)*.

Tell the student that their challenge is to tell a story with their bodies but without words. Explain that on the count of three, they will strike a pose and the class will be invited to share three different options for what they see.

Count backwards from three. Invite students to share the stories they see in their classmates' poses.

After a few rounds with different students, **invite** a second student to the center of the circle to create a storytelling pair.

Adjust their poses by degrees, each time asking the students observing what story is being told.

Discuss how small differences in a *tableau* can tell very different stories.

Distribute Handout 1: Rakatá's *Henry VIII* Cast of Characters and Handout 2: *Henry VIII* Plot Summary and read the plot summary as a class, using Handout 1 as a reference.

Suggest that this very complicated plot can be distilled down into seven major plot points:

- Buckingham's fall
- Party Plot Point (King meets Anne)
- Catherine's Trial
- Secret Marriage of King and Anne (off-stage)
- Wosley Falls / Anne's Coronation / Cranmer Rises
- Cranmer Accused
- Elizabeth Baptism / Catherine's Death

Break students into eight groups and assign one plot point to each group.

Challenge each group of students to create a tableau in **3 minutes** depicting their assigned plot point.

Present tableaus in order of *Henry VIII*.

Ask seated students to name a theme/motif that they see depicted in each tableau as it is presented *(such as power, corruption, religious power vs. royal power, divorce, public approval, winners write the history books, love/lust, etc)*

Tableau: a depiction of a scene presented by silent and motionless participants

Take It Further:

What "big truths" do you see in Shakespeare's *Henry VIII*? As he depicts the rise and fall of so many powerful people, what is he saying about the nature of England at the time? About world in general? Do the truths from *Henry VIII* still ring true today?

Casting *Henry VIII*

(Pre- Or Post-Show, 50 minutes)

Grade Levels 9-12

Materials: Handout 1: Rakatá's *Henry VIII* Cast of Characters, Handout 3: The Casting Room, Handout 4: Movie Poster, writing utensils, computer with internet, or magazine photos of favorite actors (optional).

Description: In this lesson, the students will go through the exercise of casting a play - *Henry VIII*. They will decide as a group who will play each part, the setting, and which big idea they would like to focus on (*ie.*, *divorce, power, corruption, religious power vs. royal power, love/lust, etc.*) Their casting choices should reflect each character's function in the plot, range of emotion, and versatility as an actor. *For example: Henry might be played by someone like Colin Firth, or if the play were set in Spain, Penelope Cruz could be cast as Anne.* Students will articulate the rationale behind casting decisions.

Goals:

- 1) Students will demonstrate deep understanding of the characters, themes, and plot of *Henry VIII*.
- 2) Students will be able to provide character descriptions and demonstrate critical thinking skills by comparing the arcs of different characters in the play.

PART 1 Engagement

Ask the class how important is it to find the right person for each role. Can you imagine anyone other than Leonardo DiCaprio playing Jack in *Titanic*? Have you ever seen a great actor play a role that just didn't fit him/her?

Ask students to consider and discuss actors they would cast as *Henry VIII* to get audiences interested to see it.

Brainstorm what it would be like if the play took place during modern times.

Think about how celebrated the royal family is in England. Recall the media attention at their wedding and the birth of their son. How would people react if Prince William suddenly wanted to divorce Kate? Is there another country where there is a beloved princess or queen that could serve as another modern setting for the play?

Lealtad

Loyalty



PART 2

Engagement

Recall the big ideas discussed in the previous lesson (ie., propaganda, corrupt officials, religious power vs. royal power, divorce, public approval, winners write the history, etc.)

Divide into small groups and have students identify different possible settings for *Henry VIII*. What communities today would have a strong reaction to the themes in the play?

Recall the four characters that are on trial...Buckingham, Catherine, Wolsey, and Cranmer. Each character faces doom when on trial, but they each behave and react differently. Some behave boldly, others cowardly...some mercifully, and some guiltily. Some have a range of emotions, meaning they start off bold and then finally surrender to their inevitable demise. How could these behaviors inform your casting decisions?

Quick write: In five minutes, articulate which actors you think should be in this play and why you think each actor can handle the role.

Distribute Handout 1: Rakatá's *Henry VIII* Cast of Characters, Handout 3: The Casting Room.

Create "Cast List," (15 minutes) based on students' quick write.

Take It Further:

After the students have casted their roles, have them create a MOVIE POSTER where they use an image or images and a tagline to advertise the play.

Present each student's cast list to the class. (10 Mins)

Discuss the rationale given for each cast list, and decide which ensemble seems like it would be most effective performing the story. (5 mins)

Escándalo

Scandal



Launching a Trailer

(Post-Show, 50 minutes)

Grade Levels 9-12

Materials: Completed Handout 3: The Casting Room, Handout 4: Sample lines from *Henry VIII*, writing utensils, notebook or loose paper.

Description: Students will use the cast list created in Lesson 2 to script and perform a trailer for their film version of *Henry VIII*.

Goals:

- 1) Students will be able to analyze the impact of a play's themes.
- 2) Students will respond to the play by performing a self written piece expressing the themes, conflicts, and scenes from the plot.

PART 1 Engagement

Ask students to think of the last movie they saw. How did they hear about it? Did they see a commercial or trailer for it on TV? Online?

Choose four volunteers to come to the front of the class.

Distribute Sample Trailer Script (found in your appendix) to the four students and assign one student to each part.

Instruct students to read the script without emotion. Ask the class if they are interested in the movie.

Instruct students to read with appropriate emotions (Narrator-suspenseful, Mother – frustrated, Jack – child-like, Old woman- scary).

Discuss the way that the script was read/emphasis was placed affected the tone, mood and overall audience interest in the trailer.



PART 2 Activity

Divide into small groups that were created for Lesson 2.

Distribute Handout 4: Sample Lines from *Henry VIII*.

Brainstorm techniques you've noticed in movie trailers that let the audience know the themes of the story. What makes them suspenseful, what makes you want to see the movie?

Discuss the pace of movie trailers, the variation of narration and dialogues, the use of slow motion, action, and clips of scenes.

Discuss with the students and settle on a "Trailer Checklist" or a set of guidelines that every trailer must follow and write it on the board for all groups to adhere to.

Trailer Checklist:

- Choose 5 Brief moments to Stage
- Have a narrator
- Highlight the themes that you chose to focus on in your version of *Henry VIII*
- Come up with a cliffhanger to end the piece
- Choose 5 lines from *Henry VIII* that will be said by characters in the commercial (See Handout 5)
- Commercial must have a performance element, an informative element, and commercially appealing element.

The commercial must display the actors who will perform, the choices the characters will have to make, and the themes. For example: The trailer can start off..."A clever cardinal, manipulating a king..." and "A noble woman caught in the middle of politics and religion..." and "There will be deception,"..."Who can you trust?"

(Possible ad-lib of commercial script) Ex:

In a _____ world of _____, a _____ king and a _____ queen....

Create trailers for their version of the play. Students must embody the actors they chose on their cast list, and convey themes of the story through lines, scenes, and narration.

Present trailers for class.

Review each trailer. If time allows, talk about what moments were effective and made you want to watch the play. Share ideas on how to improve it.

Traición
Betrayal

Take It Further: Quick Write

When a new film comes out, people all across the world see the same commercial for it. How do you think film creators can appeal to people of all different parts of life? Think about your experience of the world – your neighborhood, your school, your family, your friends, your hobbies, etc. How would a film creator write a commercial that would appeal to you?

Rakata's Henry VIII Cast of Characters

Prologue:

This allegorical figure enters the scene at the beginning of the play to make a short introduction to the play to the audience.

Duke of Buckingham - Buckingham is a powerful nobleman in England, and an enemy of Cardinal Wolsey. In the first scene, Buckingham tells another noble about Wolsey's corruption, unfair taxes, and schemes behind the King's back. Wolsey orders him arrested. At his trial, Buckingham is falsely accused of treason- of planning to replace Henry as King of England, possibly by assassination. Buckingham is executed, showing Cardinal Wolsey's willingness to do anything to hold on to power.

Buckingham's Surveyor - The Surveyor is brought in by Cardinal Wolsey to speak against Buckingham at Buckingham's trial. The Surveyor managed Buckingham's lands but was recently fired by Buckingham because of complaints against him from tenants. Hence, the Surveyor holds a grudge against Buckingham.

Cardinal Wolsey (Cardenal Wolsey) - The King's right-hand man when the play begins, Cardinal Wolsey is the most powerful Catholic figure in England; part of the College of Cardinals- he has helped to elect the sitting Pope Clement VII. Before the play, he engineers a truce with France, and subsequently breaks ties with Spain when the King divorces Catherine, the aunt of Charles V (King of Spain and Holy Roman Emperor.) He plants the idea in Henry's mind that his marriage to Catherine is illegal because he wants Henry to marry the daughter of the King of France, thus, solidifying the treaty he engineered. But he inadvertently introduces Anne Bullen to the king at a party, and Henry is smitten. In a letter, Wolsey tries to convince the Pope to deny Henry a divorce until Henry gets over his infatuation with Anne. But Henry intercepts the letter. Henry, enraged at Wolsey's betrayal, fires him, removes his royal protection, and strips him of his land and possessions.

Queen Catherine (Catalina) - Married to King Henry VIII's brother before marrying Henry, Queen Catherine is present at the trial of Buckingham, and she is the only one who suspects any wrongdoing in the trial. When Cardinal Wolsey convinces the king to divorce her, she rails against Wolsey and accuses him of being her enemy. She refuses to let him judge her, and she will not submit to the divorce. When Wolsey comes to her, speaking kindly, she charges him with being a traitor and plotting to bring her down. She speaks at length of her loyal nature as a wife for more than 20 years, and she cannot believe she is being punished for it. If anything, she is being cast out for not giving birth to a male heir. When Catherine is finally divorced, she is made "Princess Dowager." After hearing her attendants speak well of Wolsey, she forgives him and has a vision of her own imminent death.

King Henry VIII (Enrique VIII) - The ruler of England, husband of Queen Catherine of Aragon, and the father of Elizabeth (the famous Virgin Queen, who ruled England during much of Shakespeare's career). At the beginning of the play, King Henry has total trust in the manipulative Cardinal Wolsey, and has just begun to consider divorcing Catherine, his wife of twenty years. After falling in love with the beautiful Anne Bullen (sometimes spelled "Boylen"), he speeds up his plans for divorce, and when the Pope won't grant his divorce he breaks ties with the Catholic Church and begins the English Reformation.

Anne Bullen (Ana) - Anne Bullen is an unmarried noblewoman from one of the smaller and less powerful houses when the king meets her at Cardinal Wolsey's dinner party. He is smitten with her and begins wooing her in letters and private meetings; Henry then makes his plans for divorce public through a series of hearings, and makes Anne a high noble: the Marchioness of Pembroke, with a large annual income. Henry marries her in secret before his divorce is made official. After England breaks ties with the Pope, he has a public service and Anne is crowned Queen of England. Later, she gives birth to the child Elizabeth, who will one day become Queen Elizabeth I of England.

DUKE OF BUCKINGHAM



CARDINAL WOLSEY



13 / 14 SEASON

THEROADSTAGE.COM/ARTSED

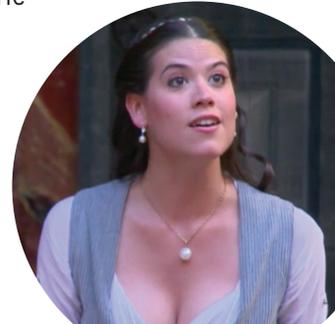
QUEEN CATHERINE



KING HENRY VIII



ANNE BULLEN



Rakata's Henry VIII Cast of Characters



CRANMER

Cranmer – At the beginning of the play, Cranmer is an English Bishop. After being disappointed when Catherine storms out of the divorce hearings, Henry sends Cranmer across Europe to get support from educated priests and scholars for his divorce. After Cardinal Wolsey is removed from power and Henry leaves the Catholic Church, he promotes Cranmer to the Archbishop of Canterbury and the head of the English Reformation, making him the most powerful priest in England. The same nobles that plotted against Cardinal Wolsey become jealous of Cranmer, and the King warns Cranmer that he is being accused of Heresy, giving him the Royal Seal to call on the King if he is arrested. When the nobles come for Cranmer, he invokes the Royal Seal, and is saved from being sent to the Tower of London and executed. As the play closes, he baptizes the newborn Princess Elizabeth.

Gardiner – Formerly Cardinal Wolsey's secretary, Wolsey assigns Gardiner to serve the King and spy on him. When Wolsey falls from grace, Gardiner is given a promotion and becomes a member of the Council. Gardiner has particular hatred for Cranmer, and, out of lingering loyalty to Wolsey, tries to bring Cranmer down. Yet the king intervenes and tells Gardiner to embrace Cranmer and be friends.



GARDINER

Cardinal Campeius – A representative of the Pope, Campeius has come to assess the situation of Henry's divorce and give his decision about its legality. When Catherine refuses to participate in the divorce hearings, he and Cardinal Wolsey speak to Catherine, trying to convince her to take part in the divorce proceedings, and they tell her that Henry still loves her and plans to protect her. She throws them out of her home. Later, Campeius flees to Rome after Wolsey falls from power and the King turns against the Pope.

Norfolk – A powerful lord of the court. At the beginning of the play, he speaks with Buckingham about Cardinal Wolsey's plotting, and tells Buckingham to be careful. After Buckingham's execution, Norfolk and other lords meet to scheme against Wolsey. When Wolsey falls into disgrace, Norfolk takes part in reading charges against Wolsey. He later turns against Cranmer, and takes part in the attempt to arrest Cranmer, but the King stops them. Norfolk is in attendance at the baptism at the end of the play.

Suffolk – A lord of the court and ally of Norfolk, Suffolk is present at many court scenes, and participates in scheming against both Wolsey and Cranmer.

Lord Chamberlain (Cambelan) – A lord of the court, Lord Chamberlain is present at many court scenes. He is very cautious in moving against Cardinal Wolsey, but eventually joins in with Norfolk and Suffolk against both Wolsey and Cranmer.

Doctor Sands – A lord of the court, and friend of King Henry, Sands is present in many court scenes. Sands flirts with Anne Bullen at Wolsey's dinner party before the king meets and marries her. Doctor Sands also gives word of Anne Bullen's pregnancy, and delivers the Princess Elizabeth.

Beatrice (Beatriz) – Along with Anne Bullen, serves as a chambermaid to Queen Catherine. When Anne speaks about how much she doesn't want to be the queen, Beatrice accuses her of hypocrisy. Later, when Catherine is divorced and moved out of the Palace, Beatrice goes with her.

Epilogue – This allegorical figure enters the scene at the end of the play to make a short conclusion to the play, commenting on whether or not the audience liked what it saw.

Gentleman and Lords– The many people in the street who eagerly attended every significant event in the play, from Buckingham's sentencing to the coronation of Anne and the baptism of the child.



NORFOLK

13/14 SEASON



LORD CHAMBERLAIN



SUFFOLK



BEATRICE



DOCTOR SANDS

Henry VIII Plot Summary

King Henry VIII, who has no male heir, has just returned from an expensive peace summit in France. The Duke of Buckingham, a powerful nobleman, meets with the Duke of Norfolk and reveals his plan to expose the corruption of Cardinal Wolsey, advisor to the King. Before he can make his move, however, he is arrested for treason at the urging of Wolsey. Meanwhile the virtuous Queen Katherine asks Henry to overturn an excessive tax Wolsey has levied in the King's name. The King orders the tax struck down before hearing a secret preliminary trial of Buckingham. False witnesses accuse Buckingham of planning to usurp the King, and Henry orders a public trial, at which Buckingham is sentenced to death. On his way to execution, Buckingham forgives his enemies and defends his dignity.

After the death of Buckingham, Cardinal Wolsey throws a lavish masquerade, which is crashed by the King in disguise. There, the King meets Anne Bullen, with whom he quickly becomes smitten. Rumors begin to fly that the King means to leave Katherine in favor of another woman, and Henry meets with Wolsey and Cardinal Campeius, an emissary from the Pope, to discuss divorce.

King Henry, along with Wolsey and Campeius, holds a public hearing to examine the possibility of divorce. Katherine eloquently defends herself and accuses the Cardinals of acting against her. She storms out of the hearing, prompting the King to send one of his Bishops, Thomas Cranmer, across Europe to raise support for his divorce. Cardinal Wolsey intercepts a love letter from the King to Anne, and realizes his intent to marry her- spoiling the Cardinal's own plans for a political marriage to a French princess. He writes the Pope, asking that the divorce be delayed until the King's infatuation with Anne has run its course, but his letter is mistakenly delivered to the King.

King Henry, armed with the letter, asks Wolsey to pledge his loyalty, before giving him the letter and turning him over to Norfolk and other lords and officers of the Court. Wolsey is stripped of his wealth and power and thrown out into the street, where he realizes the error of his ways, falls sick, and eventually dies. Katherine hears of Wolsey's fall, and finds it in her to forgive Wolsey for all he has done.

Thomas Cranmer is made Archbishop of Canterbury, now the highest priest in England, and the English Reformation begins as the King breaks ties with the Catholic Church. The King and Anne Bullen, having married in secret, become pregnant, at which news the King plans a public ceremony. The nobles conspire against Cranmer and his Reformist ways, accusing him of heresy. The King warns Cranmer, giving him his own ring bearing the Royal Seal to use in case of danger. Soon the nobles attempt to arrest Cranmer, but invoking the King's authority saves him, and the King himself arrives to force a truce amongst the officers of the Court and bring Cranmer to baptize his newborn child- a daughter, named Elizabeth.

Katherine, now stripped of her title and retired to the countryside, receives the news of Elizabeth's baptism. In the midst of a feverish vision, Katherine dies prophesying the glorious reign of Queen Elizabeth I.

The Casting Room

EXAMPLE: KING HENRY VIII, to be played by: *Christian Bale*

Rationale/Reason: The king is misguided in the beginning of the play, but behaves wisely when he saves Cranmer.

Skills: Christian Bale plays complex characters, who seem one thing but are another, ie. Batman.

King Henry VIII, to be played by: _____

Explanation:

How do the character's qualities match the skills of the actor?

Catherine of Aragon, to be played by: _____

Explanation:

How do the character's qualities match the skills of the actor?

Wolsey, to be played by: _____

Explanation:

How do the character's qualities match the skills of the actor?

Anne, to be played by: _____

Rationale/Reason:

How do the character's qualities match the skills of the actor?

Buckingham, to be played by: _____

Rationale/Reason:

How do the character's qualities match the skills of the actor?

Cranmer, to be played by: _____

Rationale/Reason:

How do the character's qualities match the skills of the actor?

Norfolk, to be played by: _____

Rationale/Reason:

How do the character's qualities match the skills of the actor?

The Casting Room

Suffolk, to be played by: _____
Rationale/Reason:

How do the character's qualities match the skills of the actor?

Lord Chamberlin, to be played by: _____
Rationale/Reason:

How do the character's qualities match the skills of the actor?

Cromwell, to be played by: _____
Rationale/Reason:

How do the character's qualities match the skills of the actor?

Sands, to be played by: _____
Rationale/Reason:

How do the character's qualities match the skills of the actor?

Gardiner, to be played by: _____
Rationale/Reason:

How do the character's qualities match the skills of the actor?

Beatrix, to be played by: _____
Rationale/Reason:

How do the character's qualities match the skills of the actor?



Sample Lines from *Henry VIII*

Buckingham - El diablo cargue con él! No ha manera de librarse de que el Cardenal Wolsey meta sus dedos ambiciosos en el plato de todo el mundo.

Rey - ¡Traidor! ¡Es un traidor de la peor especie!

Rey - Cardenal, tenéis una brillante asamblea!

Ana - ¡Es el dolor más agudo! Hay piedad para conmovir a un monstruo.

Reina - ¡La sexta parte de su renta! ¡Terrible contribución! Eso sería arrancar a cada árbol las ramas, la corteza y una parte del tronco, y aunque le dejemos la raíz el aire se bebería la savia.

Reina - Señor, estoy a punto de llorar; pero pensando que soy una reina, o, al menos, así lo he soñado mucho tiempo, y ciertamente la hija de un rey, cambiaré las gotas de mis lágrimas en chispas de fuego. ¡Tengo poderosas razones para creer que sois vos quien ha encendido entre mi señor y yo este carbón que sólo el rocío de Dios puede extinguir! Por consiguiente os detesto absolutamente, sí, con toda mi alma, y os rechazo por mi juez y os tengo por mi muy encarnizado enemigo.

Wolsey - ¿Qué significa esto? ¿A qué obedece esta repentina cólera? ¿Qué es esto? ¿"Al Papa"? ¡Por mi vida!, es la carta que he escrito a Su Santidad con toda la exposición del asunto. Pues, entonces, ¡adiós!... Se acabó... He tocado el punto más elevado de mi grandeza. Caeré como esos resplandecientes meteoros que por la noche surcan los aires y nadie me verá nunca más.

Norfolk - Tu ambición arrebató de este país envuelto en lágrimas al noble Buckingham. Las cabezas de todos tus hermanos cardenales no valían un cabello de la suya.



Sample Lines from *Henry VIII*

Anne Bullen - 'T is better to be lowly born,
And range with humble livers in content,
Than to be perk'd up in a glistering grief,
And wear a golden sorrow.

Act II Scene iii

Wolsey - I charge thee, fling away ambition;
By that sin fell the angels.

Act III Scene ii

Archbishop Cranmer - Wherever the bright sun of heaven shall shine,
His honour and the greatness of his name
Shall be, and make new nations.

Act V Scene iv

Buckingham - Go with me, like good angels, to my end;
And, as the long divorce of steel falls on me,
Make of your prayers one sweet sacrifice,
And lift my soul to heaven.

Act II Scene i

Queen Katherine - I am about to weep; but, thinking that
We are a queen, or long have dream'd so, certain
The daughter of a king, my drops of tears
I'll turn to sparks of fire.

Act II Scene iv

King Henry VIII - Know you not
How your state stands i' the world, with the whole world?
Your enemies are many, and not small; their practises
Must bear the same proportion; and not ever
The justice and the truth o' the question carries
The due o' the verdict with it: at what ease
Might corrupt minds procure knaves as corrupt
To swear against you? such things have been done.

Act V Scene i

APPENDIX

Movie Poster

MOVIE SLOGAN

MOVIE TITLE

MAIN PICTURE

MOVIE TAGLINE

RELEASE DATE

INFORMATION SUCH AS STARRING...

CREDITS

APPENDIX

Sample Trailer Script

Mother

Be back soon, and remember what you're supposed to buy!

Narrator

He always did what he was told...But on this day...

Old Woman

These will change your life...forever...

Narrator

He took a chance.

Mother

You did what?!?

Jack

She said they were magic, it's going to be ok!

Mother

See if that magic makes you any supper tonight!

Jack

Why do I keep doing things wrong?

Narrator

He took a chance and planted the beans...and thus began the adventure that the world would remember forever...



Glossary of Theatre and Henry VIII Terms

- allegory** • a literary device in which characters or events in art represent or symbolize ideas and concepts.
- antagonist** • A person, a situation, or the protagonist's own inner conflict in opposition to his or her goals.
- articulation** • The clear and precise pronunciation of words.
- blocking** • The planning and working out of the movements of actors on stage.
- catharsis** • The purification or purgation of the emotions (as pity and fear) caused in a tragedy.
- center stage** • The center of the acting area.
- characterization** • The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.
- climax** • The point of highest dramatic tension or a major turning point in the action.
- conflict** • The opposition of persons or forces giving rise to dramatic action in a play.
- context** • The interrelated conditions in which a play exists or occurs.
- costume** • Any clothing worn by an actor on stage during a performance.
- crisis** • A decisive point in the plot of a play on which the outcome of the remaining actions depends.
- critique** • Opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of the actors or the production itself.
- cue** • A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.
- design** • The creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup.
- directing** • The art and technique of bringing the elements of theatre together to make a play.
- downstage** • The stage area toward the audience.
- heresy** • a belief or theory that goes against accepted religious beliefs or practices.
- monologue** • A long speech by a single character.
- motivation** • A character's reason for doing or saying things in a play.
- objective** • A character's goal or intention.
- pacing** • The tempo of an entire theatrical performance.
- protagonist** • The main character of a play and the character with whom the audience identifies most strongly.
- rising action** • The middle part of a plot consisting of complications and discoveries that create conflict.

CCSS and VAPA Standards Addressed

LESSON 1:

VAPA Standards

1.0 ARTISTIC PERCEPTION

1.1 Use the vocabulary of theatre, such as acting values, style, genre, design, and theme, to describe theatrical experiences.

3.0 HISTORICAL AND CULTURAL CONTEXT

3.2 Describe the ways in which playwrights reflect and influence their culture in such works as *Raisin in the Sun*, *Antigone*, and the *Mahabarata*.

3.3 Identify key figures, works, and trends in world theatrical history from various cultures and time periods.

Common Core State Standards

Reading Standards for Literature 9–12

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Speaking and Listening Standards 9–12

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS and VAPA Standards Addressed

LESSON 2–3:

VAPA Standards

2.0 CREATIVE EXPRESSION

2.1 Make acting choices, using script analysis, character research, reflection, and revision through the rehearsal process.

2.2 Write dialogues and scenes, applying basic dramatic structure: exposition, complication, conflict, crises, climax, and resolution.

2.3 Design, produce, or perform scenes or plays from a variety of theatrical periods and styles, including Shakespearean and contemporary realism.

4.0 AESTHETIC VALUING

4.1 Compare a traditional interpretation of a play with a nontraditional interpretation and defend the merits of the different interpretations.

4.2 Report on how a specific actor used drama to convey meaning in his or her performances.

Common Core State Standards

Reading Standards for Literature 9–12

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Speaking and Listening Standards 9–12

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
- Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

Present information, findings, and supporting evidence clearly, concisely, and logically (using appropriate eye contact, adequate volume, and clear pronunciation) such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose (e.g., argument, narrative, informative, response to literature presentations), audience, and task.

- Plan and deliver an informative/explanatory presentation that presents evidence in support of a thesis, conveys information from primary and secondary sources coherently, uses domain specific vocabulary, and provides a conclusion that summarizes the main points.