

Some rise by sin, and
some by virtue fall.



MEASURE for MEASURE

By **William Shakespeare**

In a modern verse translation by

Aditi Brennan Kapil

Directed by

Rebecca J. Ennals



**Resource &
Activity Guide**

WELCOME!



American Conservatory Theater's Education & Community Programs Department is delighted to welcome you and your students into the intense and darkly funny world of *Measure for Measure*, a play that walks the line between comedy and tragedy.

This guide was created in February 2024 by Michaela Goldhaber with contributions from Heather Ondersma, Natalie Greene, Rebecca Ennals and Lauren Tannous; An activity from Kerry Hishon; Editorial support from J.J. Van Name and Chris Hall; Design by Dani Karonis; Special thanks to Leigh Rondon-Davis and Anelisa Armijo Montoya, as well as the actors, stage managers, and production team at A.C.T.

HOW TO USE THIS GUIDE

Prepare for the experience of seeing *Measure for Measure* using these materials to better understand the show's main ideas and themes.

Audience members:

While parts of this guide offer things specifically for students and teachers, there's something in here for YOU TOO! History, context, behind-the-scenes info, Q&A with the actors, and much, much more. When you see the **discussion questions**, consider them questions for your personal reflection, or to stimulate conversation and dialogue with others who see the show.

Teachers:

Consider your curriculum, your own perspective, and how your students might engage with this information. Situate this content in larger social and historical contexts, and customize this curriculum for your social-emotional learning goals. Choose your own adventure and adapt the activities for your students' grade level, capacity, interests, and needs.

Some parts of this guide offer instructions for activities, however some parts are written text followed by **discussion questions**. Consider assigning the text for your students to read directly. Then, when you reach the questions, use as many or as few as you like. Also consider:

- Would the discussion questions be most effective with your students in a pair share, small group, or full class conversation?
- Would they be more effective as personal reflection questions, or writing assignments? Please adapt accordingly.

If you only have time for one activity with your class, we recommend the [**Measure for Measure Character and Synopsis Game**](#). If you have time to sequence a few things together, we recommend:

- Homework:
 - [Why Shakespeare? Why this Play now? Director’s Note from Rebecca J. Ennals](#)
 - [Historical Context of Shakespeare’s Measure for Measure, including turning the Discussion Prompts into a writing assignment, devising a quiz from the Q&A, or inviting students to bring one fun or strange fact from the reading into a class conversation](#)
- In-class activities:
 - [Measure for Measure Character and Synopsis Game](#)
 - [What Is a “Translation” of Shakespeare? + Activity](#)
 - [Read “Talking About Sex Work” and discuss as a class](#)
 - [Practicing CONSENT: Yes and No Circle](#)

Everyone:

Please reach out to education@act-sf.org if you have any questions or support needs. We are so thrilled you are a part of the inaugural year of the [A.C.T. OUT Tour](#), and we hope you enjoy the show!

Core Themes in *Measure for Measure*

Leadership	Sexuality and Consent
Justice	Ethics and Morality

CONSIDER FOR STUDENTS:

- Which themes are familiar to you?
- What assumptions come to mind when you think about these themes?
- What do these themes inspire or help you to imagine?

CONSIDER FOR EDUCATORS:

- How might these themes connect to existing curriculum or classwork?
- How might these themes support your social-emotional learning goals?

NATIONAL ARTS STANDARDS ADDRESSED IN THIS GUIDE

<https://www.nationalartsstandards.org/>

- **Creating:** Conceiving and developing new artistic ideas and work - CR1, CR2
 - CR1: Generate and conceptualize artistic ideas and work
 - CR2: Organize and develop artistic ideas and work
- **Performing/Presenting/Producing:** Realizing artistic ideas and work through interpretation and presentation - PR4, PR6.
 - PR4: Analyze, interpret and select artistic work for presentation.
 - PR6: Convey meaning through the presentation of artistic work.
- **Responding:** Understanding and evaluating how the arts convey meaning - RE7, RE8
 - RE7: Perceive and analyze artistic work.
 - RE8: Interpret intent and meaning in artistic work.
- **Connecting:** Relating artistic ideas and work with personal meaning and external context - CN10, CN 11
 - CN10: Synthesize and relate knowledge and personal experiences to make art.
 - CN11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

A.C.T. PRESENTS
MEASURE FOR MEASURE

BY **WILLIAM SHAKESPEARE**

IN A MODERN VERSE TRANSLATION BY **ADITI BRENNAN KAPIL**

DIRECTED BY **REBECCA J. ENNALS**

CAST

(In alphabetical order)

Monique Crawford	Provost/Francisca/Juliet
Lauren Dunagan	Escalus/Mariana
Evan Held	Angelo/Pompey
Shayna Ann Howlett	Duke
Christian Jimenez	Claudio/Elbow/Barnardine/Friar Thomas
Regina Morones	Isabella/Mistress Overdone
Chris Steele	Lucio/Abhorson

ADDITIONAL CREDITS

Fran Astorga	Co-Producer
Natalie Greene	Co-Producer
Rebecca J. Ennals	Co-Producer
Leigh Rondon-Davis	Associate Producer
Anelisa Armijo Montoya	Associate Producer
Kelsey Tremewan	Associate Producer
Michael Anderburg	Production Manager
Dick Daley	Production Manager
Mika Rubinfeld	Stage Manager
Latiece Brown	Production Assistant
Lisa Townsend	Intimacy Director
Lue Douthit	Play On President/Co-Founder

Commissioned by Oregon Shakespeare Festival, Artistic Director Bill Rauch, Executive Director Cynthia Rider, as part of the *Play On! 36 playwrights translate Shakespeare* program.

The videotaping or making of electronic or other audio and/or visual recordings of this production, or distributing recordings on any medium, including the internet, is strictly prohibited.

With gratitude to Shannon R. Davis, for reimagining and reinvigorating this tour. Special thanks to Jessie Amoroso, Kiki Hood and Mitchell Jakuba for design support.

WELCOME TO THE INAUGURAL PRODUCTION OF THE A.C.T. OUT TOUR!

A.C.T.'s Education & Community Programs use the tools of theater to inspire empathy, creativity, and positive social change for students, teachers, and community members. This season, we collaborate with Play On Shakespeare to bring theater offstage, into various economically and culturally diverse communities throughout the Bay Area. The A.C.T. OUT Tour takes a no-frills, bare-bones, honest, and modern performance of a classic tale and reimagines it in, with, and for our local communities.

“With an emphasis on the words and themes of the piece, we strive to make the famous work of Shakespeare more accessible, and peel back the layers to reveal a simple, straightforward interpretation of the text that inspires conversation and dialogue. Imagine world-class actors reciting famous monologues at a local high school, and a visionary director helping teachers ignite a love of Shakespeare in their students. Imagine a room full of engaged audience members making connections between the world of the play and their own lives. Imagine laughter, music, deep thinking, and thoughtful conversation, sparked by experiencing a timeless story with peers, friends, and colleagues. These are some of the magical moments we anticipate the A.C.T. Out Tour will inspire. *Measure for Measure* is eerily relevant for our times, and we couldn't be more excited to share this work with our neighbors throughout the Bay.”

—Natalie Greene, Director of Education & Community Programs

HISTORY, CONTEXT, & GRATITUDE

The A.C.T. OUT Tour (pronounced “act out!”) was inspired by a program of A.C.T.'s former Masters of Fine Arts program. For over a decade, Will on Wheels took Shakespeare's plays to schools and communities: with MFA students performing all of the roles, the works of Shakespeare and associated educational programming reached thousands of students throughout the Bay Area. In 2023, A.C.T.'s then Director of Community Connections Shannon R. Davis had the idea to revamp the tour. With Shannon's guidance and leadership, in conversation with partners Play On Shakespeare, the A.C.T. OUT Tour was born. We are immensely grateful to Shannon, Lue Douthit, and other colleagues who envisioned the return of a school and community tour for A.C.T., and we send our sincere thanks to all those who continue to support us ACTING OUT!

SPECIAL THANKS

Jessie Amoroso and the A.C.T. Costume Department

The A.C.T. OUT Tour is supported in part by:



Education & Community Programs support generously provided by Amazon, Bank of America, The Bernard Osher Foundation, Bill Graham Memorial Foundation, California Arts Council, Walter & Elise Haas Fund, Hearst Foundations, Laird Norton Family Foundation, The Kimball Foundation, Koret Foundation, Rawley T. Farnsworth Fellowship Fund, San Francisco Department of Children, Youth & Their Families, The Sato Foundation, The San Francisco Foundation, The Shubert Foundation, Martin Tannenbaum/Gerald B. Rosenstein Estate, and U.S. Bank.

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SYNOPSIS

A leader torn over what's best for their city and its citizens. A deputy whose religious convictions are challenged by illegal desires. A novice nun forced to use deception to escape certain downfall. Vienna is a city seemingly besieged by immorality and vice, but when it comes to justice and policing, how far is too far? *Measure for Measure* explores the grey areas between heroes and villains, the political and the religious, corruption and righteousness—demonstrating that “some rise by sin, and some by virtue fall.”

CONTENT WARNING

Measure for Measure explores justice, political corruption, incarceration, and sexual agency in a darkly comedic style. The piece is recommended for audiences 7th grade and up, and contains:

- References to and descriptions of sex work, incarceration, corporal punishment, execution, sexual coercion by a political figure
- Stylized references to: sexual intercourse
- Depictions of: wrongful imprisonment, pregnancy and labor, abuse of political power, impersonation of a religious figure
- Physical restraint of a woman by a male power figure

CONSIDER for EDUCATORS

Do some of your students have experience with one or more of these issues? What types of preparation or follow up would best support them?

For example, does a student need a heads up about some of the content, so they can be emotionally prepared for it? Does a student need to sit on the aisle so they can leave the theater if needed? Would they benefit from a personal follow up, to see how they're doing after the show?

WHY SHAKESPEARE? WHY THIS PLAY NOW?

Director's Note from Rebecca J. Ennals

From the moment when I was approached to direct the first A.C.T. OUT tour, I knew I wanted to explore *Measure for Measure*. As we witness the impacts of extremism on our culture, as we question the nature of justice and policing, and as our home city struggles to address multiple crises with a messy mix of action and empathy, this story leaps out at me. In the central character of the play, the Duke, Shakespeare created a flawed leader who deputizes an extremist to enforce previously ignored policies, only to regret the inevitable results and attempt to secretly undermine them. The play explores what it means to adopt a “measured” approach, one that rejects extremism in favor of deep empathy for our flawed humanity, and judges outside of a right/wrong binary that can find no middle ground.

Shakespeare is deeply political in that he shows the impacts of human actions on every class of society, and that's never been more true than in this play, with its nuns and friars, pimps and prostitutes, cops and prison guards. And yet, he refrains from taking the side of any one character—his view of humanity is expansive, so that every person watching can come to their own conclusions. This quality in his work can lead to rich conversations, which we hope to have with all the audiences for this production.

We recognize that Shakespeare's text can be a barrier to access for many, so I'm grateful to be using Aditi's translation. Play On's incredible work in matching living playwrights with these 400-year old plays breathes new life into the language, allowing audiences to dive right in. We also want to acknowledge Michelle Hensley and the work of Ten Thousand Things in Minneapolis, who for the last 30 years have led the way in creating community touring productions - we owe them a great debt for identifying best practices for this work.



Rebecca J. Ennals is a director, stage manager, writer, educator, and mom. For 21 seasons, she was on the staff of the San Francisco Shakespeare Festival, serving as Artistic Director for 10. She is now on the faculty of U.C. Berkeley, where she teaches stage management and theatre appreciation, with an emphasis on fostering community culture. For A.C.T., she stage managed *Poor Yella Rednecks* and *A Christmas Carol* and served as a Community Connections Liaison for *Hippest Trip: The Soul Train Musical*. She would like to dedicate this production to the memory of Diane Ragsdale, a mentor in the field of arts engagement gone much too soon. Her favorite creations will always be Henry (9) and Eddie (6). (she/her)

HISTORICAL CONTEXT OF SHAKESPEARE'S

MEASURE FOR MEASURE

WHAT'S SHAKING? DISCUSSION QUESTIONS

- What's the first thing that comes to your mind when you hear you're going to see a play by Shakespeare? Why do you think that?
- What plays by Shakespeare have you seen or heard of? Which ones have you read? What movie adaptations have you seen? What did you think of them?
- Do you have a favorite play, character or quotes by Shakespeare? If so, why is it your favorite?

SHAKESPEARE—WHO IS THAT?

Activate this as a lecture, a quiz, or (our favorite) a trivia contest!

Q: When did Shakespeare live?

A: 1564-1616

Q: Where did Shakespeare live?

A: Stratford-upon-Avon and London, England

Q: How many plays did Shakespeare write?

A: Thirty-nine plays (including collaborations with John Fletcher and others). He produced an average of two plays a year for almost twenty years.

Q: What did Shakespeare's family do?

A: His father, John Shakespeare, made gloves. His mother, Mary Arden, grew up on a farm.

Q: Did Shakespeare go to college?

A: There is no record of him attending university. He attended a Grammar School that was available to all boys within his district, free of charge. He would have studied spoken and written Latin, classical authors, and drama.

Q: Was Shakespeare just a playwright?

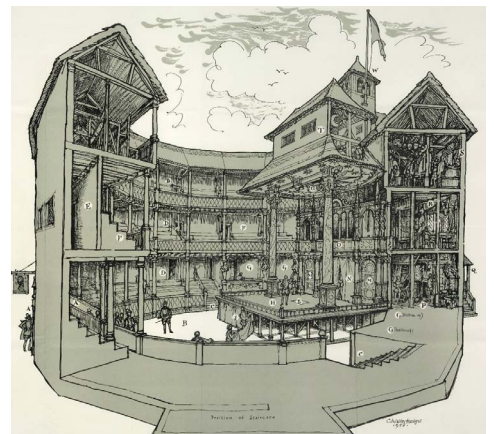
A: He was also an actor and part of theater management.

Q: What was Shakespeare's company called?

A: The Lord Chamberlain's Men, and then the King's Men after James I became their patron.

Q: Did the Lord Chamberlain's Men have their own theater?

A: Yes, The Globe Theater, an open-air theater with audience on three sides, where for a penny, people (called "groundlings") would stand on the rush-strewn earthen floor to watch the performance. There were seats for those who could pay more. The Globe was owned by several actor-shareholders, including Shakespeare.



SHAKESPEAK

Q: How many words did Shakespeare add to the English language?

A: Shakespeare is credited with the invention or introduction of over 1,700 words and phrases that are still used in English today. Some of the words and phrases that Shakespeare introduced are bedazzled, critic, eventful, eyeball, good riddance, majestic, and swagger. You can find more [here](#).

Discussion question: What words and phrases have been added to the English language in your lifetime?

Q: Did Shakespeare write in verse or prose?

A: Shakespeare wrote in both verse and prose, usually alternating within the same play.

Q: What is the difference between them?

A: Prose is any written work that follows a basic grammatical structure (words and phrases arranged into sentences and paragraphs.) Verse is language arranged with a metric rhythm.

Prose sample from *Measure for Measure*:

MISTRESS OVERDONE

Well there's a change indeed in the state of our commonwealth! And what's to become of me?

POMPEY

Come now, fear not. Good counselors never lack for clientele. Though you may change your venue, you need not change your line. And I'll be your barkeep still. Courage! You'll be pitied. You've near worn out your eyes in this service, it will not be forgotten.

Verse sample from *Measure for Measure*:

ISABELLA

*No ceremony that great men are owed,
Not the king's crown, nor the deputized sword,
The marshall's bludgeon, nor the judge's robe,
Become them with one half so good a grace
As mercy does.*

****Potential Assignment:** When you see *Measure for Measure*, listen to the language to figure out when the characters are speaking verse and when they are speaking prose. Why does it shift? Are there characters who only speak in one or the other?

Q: What kind of verse did Shakespeare use?

A: Shakespeare wrote in iambic pentameter. Most Western poetry is measured in feet that consist of 2 beats. An iamb is a foot of poetry that has an unstressed beat followed by a stressed beat. Ba-BUM. Pentameter refers to a line of poetry that is 5 feet long, which equals 10 beats. A regular line of iambic pentameter is Ba-BUM Ba-BUM Ba-BUM Ba-BUM Ba-BUM, which can be compared with the regular rhythm of a beating human heart.

Iambic Pentameter sample from *Measure for Measure*:

These lines, in beautiful iambic pentameter, are from Claudio's speech about his fear of death. Find the rhythm while reading them aloud or in your mind, by beating a heart beat on your chest with your hand:

*To be entrapped inside the blinding wind
And blown with restless violence round about
The pendant globe, or to be worse like all
Those lawless creatures of immoral thought,*

****Potential Assignment:** Write two or more lines in iambic pentameter. Then perform the lines for the class, or "direct an actor" (have a peer read the lines, and coach them on how they lines should be performed).

HISTORY OF THIS PLAY



Shakespeare's company, The King's Men, gave the first performance of *Measure for Measure* at the Whitehall Court of James I on December 26, 1604. It was only a little more than a year since James's coronation, and he was already known for avoiding public appearances. This applied to the theater as well; he didn't need to go to the theater when he could simply bring the theater to him.

The play is believed to have been written between 1603 and 1604 — just as James was settling into his royal power and his subjects beginning to feel what kind of king he might turn out to be. Many scholars have argued that the kindly and just figure of The Duke is intended to either flatter James or to serve as a model for ruling with a gentle and just hand — if not both.

Certainly **the Duke** has James's dislike of crowds, and expresses such in Act I:

*I'll secretly away. I love my people,
But don't care for a grand public display.
It may do good but I find I can't bear
To bask in acclamation and in praise,
Nor do I trust the man's discretion much
Who does seek such regard.*

James was less flowery in refusing to make public appearances: on one infamous occasion he responded to a request to acknowledge the crowds of people gathered at the roadside by crying out in Scots: "By God's wounds! I will pull down my breeches and they shall also see my arse."

“PREMARITAL” SEX, PREGNANCY, MARRIAGE

The forms and rules of marriage in Tudor-era England were somewhat more varied — and in some ways, more flexible — than we often expect. For example, about a third of brides were already pregnant when they took their vows. But being in that state didn't necessarily count as proof of fornication, or as we would call it today, “premarital sex.” According to the edicts of the church, sex was prohibited before the couple formalized their bond in a church wedding. In practice though, there were many steps between being single and taking those vows “before god,” often starting with a marriage contract.

Marriage contracts could take many forms, from a simple agreement between two people to a fully written contract witnessed by public officials or clergy. With partners from the upper classes or the nobility, there would be a dowry from the bride's family, and often complex agreements on what would happen if the groom died before siring an heir. But for commoners, it was simpler — and if there were no witnesses — often messier. But ultimately, a contract wasn't seen as what we think of as an engagement; to the Elizabethans, you were married.

For instance, in January of 1519, William Hanwell pledged marriage to Isabel Riddysdale in a house with two witnesses, by declaring, “I William take thee Isabel to my wedded wife and there unto I plight my troth.” Isabel spoke similar words, and according to law, they were husband and wife as soon as the words were spoken.

The case of William and Isabel is an example of how such things could easily become complicated. Isabel changed her mind about the union, and William sued to enforce the contract, calling upon the two witnesses to confirm the event.

To make things even more complicated, there could also be a “pre-contract,” which differed mainly by the grammatical tense the couple used when speaking. For example: the present tense “I take you to be my husband,” versus using the future tense, “I will marry you.”

When making a “future tense” marriage contract, the couple was supposed to consummate the relationship right after they promised to marry. The existence of such an agreement with a third party was the most common reason that someone might come forward when the priest “asked the banns” during a church wedding.



Regardless of what form of contract was used, the couple would eventually take the final step and get married in a church. But until that final step, the couple was married — but not completely. In this context, surrounded by pledges, contracts, pre-contracts, and church weddings, the Duke’s apparently contradictory attitudes towards the relationship of Claudio and Juliet versus that of Angelo and Mariana feel a little bit easier to understand.

PLAGUE

Multiple epidemics of bubonic plague ran through England during Shakespeare’s life, taking three of his siblings. His 11-year-old son, Hamnet, may also have been a victim.

Measure for Measure was written during one of the worst outbreaks, which killed one quarter of London’s inhabitants. Thought of as breeding grounds for the plague, the city’s theaters were closed for a total of 78 months between 1603 and 1610.

The 1603 outbreak may have started because of the increase in travel to London following the death of Queen Elizabeth I in March of that year. Scores of people traveled to London to pay their respects, inevitably followed by merchants eager to sell their wares. With or without theaters, the city was perfect for rapid transmission of the plague.

With plague epidemics a constant threat and a serious factor in decreasing the population, people were encouraged to have children. The end of *Measure for Measure* featuring multiple marriages can be seen as driven by this push for the populace to “be fruitful and multiply.”

DISCUSSION QUESTIONS:

1. What is expected of leaders today when it comes to visibility and access? Are any leaders able to avoid appearing in public?
2. Who is writing about and for our leaders today? What approaches do they use?
3. What are the “rules” of marriage and partnership today? How have they changed since Shakespeare’s time? How have they changed in your lifetime?
4. The world has experienced a “plague” again in the pandemic of Covid-19. Theaters and many other public places shut down.
 - Now that most places have opened up again, how do you think it has affected art and artmaking? Has it affected art you have seen or created?
 - In the future, how do you think students and scholars will look back on this time? What impact do you think the Covid-19 pandemic has or will have on our culture? What might future historians say?

WHAT IS A “TRANSLATION” OF SHAKESPEARE?

STEP 1: [Watch this video created by Play On Shakespeare](#) (2 min. 4 sec.)

STEP 2: Read the original Shakespeare out loud, then read the translation out loud.

There are two sections from *Measure for Measure* to choose from below. Students will have a chance to read the original Shakespeare, then the translation by Aditi Brennan Kapil, and see the text side-by-side on the page.

STEP 3: Discussion Questions

- What are 3 differences between the passages?
- Which one makes more sense to you? Why?
- How would you “translate” Shakespeare?

STEP 4: Writing Assignment

In small groups, pick 2-4 lines from the original Shakespeare. Then, individually each student rewrites those lines in their own words. After writing, students share and compare their “translation” of the same lines: discuss why they chose to re-write the lines as they did, what each “translation” has in common and the ways they differ.

OPTIONAL NEXT STEPS: Students collaborate to combine their writing, using the most effective or interesting versions, and consolidating into one co-written “translation” per group. AND/OR, groups perform their “translations” for the class.

Claudio (Act III, Sc i) Original Shakespeare:	Claudio (Act III, Sc i) Translation by Aditi Brennan Kapil:
Ay, but to die, and go we know not where; To lie in cold obstruction, and to rot; This sensible warm motion to become A kneaded clod; and the delighted spirit To bathe in fiery floods, or to reside In thrilling region of thick-ribbed ice; To be imprison'd in the viewless winds And blown with restless violence round about The pendant world; or to be worse than worst Of those that lawless and incertain thought Imagine howling—'tis too horrible! The weariest and most loathed worldly life That age, ache, [penury], and imprisonment Can lay on nature is a paradise To what we fear of death.	Yes, but to die, and go we know not where, To lie in cold confinement, and to rot, This sensible warm body to become A lump of clay, and the miraculous soul To bathe in fiery floods, or to reside In piercing regions of thick-ribbed ice. To be entrapped inside the blinding wind And blown with restless violence round about The pendant globe, or to be worse like all Those lawless creatures of immoral thought, Condemned to howl- it is too horrible! The weariest and most loathed worldly life, The pain that age, and ache, and poverty Can lay on nature is a paradise To what we fear in death.

Duke (Act I, Sc i) Original Shakespeare:	Duke (Act I, Sc i) Translation by Aditi Brennan Kapil:
<p>Of government the properties to unfold Would seem in me t'affect speech and discourse, Since I am put to know that your own science Exceeds, in that, the lists of all advice My strength can give you. Then no more remains But that, to your sufficiency, as your worth is able, And let them work. The nature of our people, Our city's institutions, and the terms For common justice, y' are as pregnant in As art and practice hath enriched any That we remember. There is our commission, From which we would not have you warp. Call hither, I say, bid come before us Angelo. [Exit an Attendant] What figure of us think you he will bear? For you must know, we have with special soul Elected him our absence to supply, Lent him our terror, dress'd him with our love, And given his deputation all the organs Of our own pow'r. What think you of it?</p>	<p>To preach on governance and rules of law Is wasted speech, since we both full well know That your own knowledge and experience Surpasses mine, and that any advice I offer is excess. What then remains Is that I bless your office with my seal, And let you do your work. Our citizens, Our institutions, and our sacred laws, Our city's courtrooms, in these hallowed realms You are as wise as are the greatest men Our nation has produced. Now your commission, From which I do implore you not to stray. (to attendant) Call in here Angelo to come before us! [Attendant exits] Do you think he will represent me well? It's after careful thought that I elect Him in my absence to perform as Duke. Lend him my power, all of my support, And deputize him every single organ Of my position. What do you think?</p>

MEET (SOME OF) THE ACTORS! - SHAYNA HOWLETT

Q&A WITH SHAYNA HOWLETT (WHO PLAYS THE DUKE) AND MICHAELA GOLDHABER



MG: Why does the Duke step away from their position of leadership?

SH: The Duke steps away from their position of leadership because they are hyper-concerned with personal visibility and protecting their reputation. The Duke relays to Friar Thomas in Act I sc iii of our show, "It would be tyranny to punish now what I one time permitted...I have on Angelo imposed the office. Let him attack vice in my name...without myself engaging in the fight, subject to censure." I believe this response is in earnest. The Duke lives in fear of public disapproval. Multiple times throughout the show, they lament the influence of rumors, gossip, and public judgment on their reputation. They desire improved law and order in Vienna but are so afraid to invoke public disapproval. They are willing to leave and to manipulate those around them in order to escape public judgment.

MG: Why don't they reveal themselves sooner and right the wrongs when they're happening?

SH: I believe the Duke fails to reveal themselves and write those wrongs sooner because of those same fears surrounding judgment. In disguising themselves as a friar, the Duke manages to manipulate and fool Isabella, Escalus, Claudio, Mariana, Juliet, and the Provost. In revealing this deceit, they open themselves up to the possibility of reproach from each of these people they have grown connected to. I see the Duke as a person whose learned coping mechanism in engaging with others is manipulation as self-protection. To reveal their true identity is to own their own manipulative choices publicly. I believe that the Duke is terrified of appearing fallible and will continue to pull strings from behind the scenes rather than reveal their own imperfection.

MG: Why put Isabella through so many more tests in Act V, sc i?

SH: In my experience, those who fear judgment are themselves frequently very judgmental. Many people who exhibit judgmental behavior have a strong inner critic that is unforgiving to themselves, and others, and have trouble with trust. When someone regularly acts in untrustworthy ways themselves, it becomes difficult to trust others. I believe that the Duke tests the limits of Isabella's virtue and dedication to truth because they deeply desire to trust her. This desire to trust is in conflict with the reality that they have only known each other for a brief period of time and that the Duke struggles to trust others at all. The result is a series of tests to assess Isabella's dedication to the truth of her story and the pursuit of justice. When she passes their tests, the Duke feels affirmed in what is, for them, a rare willingness to grant trust.

MG: Is there anything else that you would like to say about the Duke?

SH: I see the Duke as someone who has experienced a lot of interpersonal and systemic trauma that they are now replicating on others. Hurt people hurt people, and the Duke is a prime example. The Duke grows through their relationship with Lucio, someone who has no shame around externalizing judgements of others, loudly and proudly. Lucio forces the Duke to confront the reality that simply living as your true self in the world will disable you from making everyone happy. The Duke laments, "There is no mortal man noble enough to escape change to censure". Over the course of the show, the Duke grows from someone obsessed with upholding public image and appearing to be in the right to someone earnestly trying to live ethically.

MG: How did you become an actor?

SH: I started onstage when I was around eight or nine. I began acting in musical theater and pursued that through high school. It wasn't until college that I started working in straight plays (non-musicals) and film. I feel that I really became an actor when I got good training that helped me build an acting process that I found successful. For me, that training came from faculty in the UC Berkeley Theater and Performance Studies department, where I got my undergraduate degree. Over the past year, I've started teaching acting to young people and pursuing auditions with more regularity. I'm currently en route to getting representation and establishing myself as a Bay Area actor.

You'll have a chance to see Shayna's work and meet them in person! What questions do you have for them?

MEET (SOME OF) THE ACTORS! - EVAN HELD

Q&A WITH EVAN HELD (WHO PLAYS ANGELO & POMPEY) AND MICHAELA GOLDHABER



MG: Have you ever played such a morally complex character before? How will you find your way into Angelo?

EH: The only other character I've played that comes to mind is the Juror from 12 Angry Men who holds firm until the very end. A character that stays the course despite all the evidence around him nudging him towards the correct path. I believe that, in order to portray any character, you need to be able to fully justify their actions for yourself.

MG: Do you believe that Angelo has been as the Duke describes him that, "with every word you speak, with every deed, you teach us all to lead a moral life"?

EH: I believe that Angelo believes himself to be morally pure, especially at the beginning of the play. Though his views on morality may have twisted over time and he writhes under the influence of power, Angelo believes that he is, at least, outwardly, the ideal model of virtue.

MG: How does Angelo reconcile enforcing the law against the crime of sex before marriage, while trying to commit the crime himself?

EH: For Angelo's hypocrisy to be justified internally, it may mean ignoring parts of his mind, saying that he's wrong, believing that he is "above the law" as we see many modern powerful figures behaving today. In addition to the lies told to other people, Angelo must also lie to himself, or risk shattering the image of himself within his own mind. If he loses his virtue and morals, what kind of a man would he be?

MG: Would there be any common ground between Angelo and Pompey?

EH: Angelo would likely deny it, but Pompey would easily see the common ground of two men trying to carve out a life for themselves within their own virtues.

MG: Is there anything else that you would like to say about your characters?

EH: I'm very excited to be exploring both Angelo and Pompey, especially to explore their differences in physicality and mannerisms. Angelo, holding himself high in esteem, rigid and inflexible, contrasted with Pompey, an easygoing man for whom everything seems to work out fine by just going with the flow.

MG: How did you become an actor?

EH: I sort of stumbled into acting. My parents always thought I was a bit dramatic, so they enrolled me in theater classes in middle school and put me in a few musicals. I tried pursuing other things in life, but always came back to acting through high school and college. There's nothing like the stage, and I don't think I could ever leave it behind permanently.

You'll have a chance to see Evan's work and meet him in person! What questions do you have for him?

CHARACTER AND SYNOPSIS GAME

STEP 1: PREPARE SOUNDS AND GESTURES FOR EACH CHARACTER

Print or write the following character names on one side of an index card or piece of paper, and the brief descriptions on the other. Give each participant a card, and ask them to come up with a sound and a gesture for their character based on what it says about them. The sound can be a single word or just a sound, but it should not be a phrase. If you have extra students, a pair of shy students can team up!

DUKE	A CONFLICTED LEADER
ANGELO	A PURITANICAL DEPUTY
ISABELLA	A FUTURE NUN
ESCALUS	A WISE COUNSELOR
CLAUDIO	A YOUNG MAN IN LOVE
LUCIO	A PARTY LOVER
PROVOST	A KIND JAILER
ELBOW	A DUMB COP
POMPEY	A FUNNY PIMP
MISTRESS OVERDONE	A HARRIED BROTHEL OWNER
JULIET	A PREGNANT GIRL IN LOVE
MARIANA	A SAD JILTED BRIDE
ABHORSON	A DEDICATED EXECUTIONER
BARNARDINE	AN UNREPENTANT PRISONER
FRIAR THOMAS	A THOUGHTFUL FRIAR
FRANCISCA	AN OLDER NUN

STEP 2: Prepare sounds and gestures for each location

As a group, decide on a sound and gesture for each of the following locations:

VIENNA COURT PRISON MONASTERY STREETS

STEP 3: Play the game!

Explain that you're going to read the following synopsis out loud, and that every time you read a name or a place, they should make their sound and do their gesture. For the places, EVERYONE should make the sound and gesture together.

Read the synopsis below, and encourage participation!

STEP 4: Debrief

Afterwards, ask them about the experience. Did their sounds and gestures change at all as they learned more about what was happening to the characters? Did they find themselves acting and reacting to other characters based on their relationship in the story? What were their favorite parts? What surprised them?

SYNOPSIS of *Measure for Measure*

In the **court** of **Vienna**, the **Duke** informs their counselor, **Escalus**, that they are going away. They admit that they have allowed vice to flourish, and do not want to be the one to bring the city back into order. They have selected their deputy, **Angelo**, whose virtue they praise, to oversee **Vienna** in their absence, with **Escalus** as second in command. **Escalus** and **Angelo** are unsure of the scope of their power and agree to figure it out together.

In the **streets** of the red-light district, the leading local madam, **Mistress Overdone**, laments the fate of a young man, **Claudio**, and his pregnant bride-to-be, **Juliet**, who have been arrested for having sex before they are officially married. **Angelo** has embraced his role of restoring law and order to **Vienna** by enforcing this long-overlooked law. **Claudio's** head will be chopped off for the offense. His friend Lucio hears this news and sets out to find him. **Pompey**, a pimp working for **Mistress Overdone**, brings more bad news. Angelo is shutting down the brothels on the outskirts of town. Mistress Overdone worries about the future of her business in this new order. **Pompey** reassures her that she will always have clientele.

Lucio finds **Claudio** being led through the **Streets** to **Prison** by the **Provost**. **Claudio** asks his friend to go to his sister, **Isabella**, who is about to become a novice nun, and implore her to take up his cause with **Angelo**.

The **Duke** has not left town, but has gone to St. Luke's **Monastery** to ask **Friar Thomas** to disguise them as a friar so that they can observe **Angelo's** leadership and the people's reactions.

Lucio rushes to **Isabella** at St. Claire's Convent, where she is training with **Francisca**, one of the senior nuns. Spurred on by **Lucio**, **Isabella** goes to the **Court** and makes an impassioned plea for **Claudio's** life, but **Angelo** says there is no hope for him and he must die. But he seems to finally be moved to at least think about it, and he invites **Isabella** to come again the next day. He then reveals that the famously chaste **Angelo** is overcome with desire for **Isabella**.

Escalus tries to convince **Angelo** that **Claudio** should have a lesser sentence than death, but **Angelo** insists that he must die for his offense. Constable **Elbow** brings **Pompey** before **Escalus** for punishment, but **Pompey** talks his way out of it, and is released.

The **Duke**, in their disguise as Friar Lodovico, goes to the **Prison** and offers counsel to **Juliet** and **Claudio**.

Isabella returns to the court to hear if **Angelo** has relented. **Angelo** tells **Isabella** that if she gives in to his desires, he will spare **Claudio**. She threatens to expose his hypocrisy, but he counters that no one would believe her word against his. **Isabella** returns to **Claudio** and urges him to prepare for death rather than to break her vows of chastity and take the sin upon them both. He asks her to reconsider, but she is resolute.

The **Duke** hears **Isabella's** account of **Angelo's** offer. They suggest to her that **Angelo's** ill-used former fiancée, **Mariana**, could take **Isabella's** place in **Angelo's** bed. They make plans to meet at **Mariana's** home at the **Monastery**.

Constable **Elbow** arrests **Pompey** again. The **Duke** questions them. **Lucio** arrives and **Pompey** thinks he sees his rescuer. **Pompey** appeals to **Lucio** to help him with bail, but **Lucio** refuses.

Lucio asks the **Duke**, still disguised as Friar Lodovico, if they have heard any news about the **Duke's** return, and then proceeds to boast about how well they know the **Duke**, and to defame their character, calling them lecherous and a drunk. "Friar Lodovico" defends the **Duke** and urges **Lucio** to say all of this in the **Duke's** presence when they return. **Escalus** and the **Provost** bring **Mistress Overdone** to **Prison**. "Friar Lodovico" questions **Escalus** about the **Duke's** character and hears himself described as a person of moderation.

The **Duke** and **Isabella** go to **Mariana** and win her to their plan. Back in the **Prison**, the **Provost** recruits **Pompey** to be an apprentice to the executioner **Abhorson**.

The bed trick with **Mariana** and **Angelo** is successful, but **Angelo** still orders **Claudio's** death. The **Duke** colludes with the **Provost** to substitute another prisoner, **Barnardine**, and bring his head to **Angelo** instead. When **Pompey** and **Abhorson** go to collect **Barnardine** for execution, he refuses to be killed that day claiming he's unfit to die because he's been drinking hard all night. The **Provost** instead brings the head of a prisoner who died of a fever, and they are able to save **Claudio**. But the **Duke** tells **Isabella** that her brother is dead, in order to inspire her to confront **Angelo**.

The **Duke**, no longer disguised as Friar Lodovico, "returns," and hears **Isabella's** accusations against **Angelo**. At first, they appear to disbelieve her, but then reveal they had been disguised as Friar Lodovico. They decree that **Angelo** must marry **Mariana**, but then be executed for **Claudio's** death. **Isabella** joins **Mariana** in pleading for **Angelo's** life. **Claudio** is brought out alive and free to marry **Juliet**. The **Duke** pardons **Lucio** for slandering them, and the play ends with the **Duke** making **Isabella** a surprising offer, to which she doesn't verbally respond.

ACTIVITIES FOR LEADERSHIP AND JUSTICE

MAKE A LEADERSHIP MACHINE

Measure for Measure portrays two vastly different approaches to leadership.

What do you think makes a good leader?

- Trustworthiness?
- Ability to make hard decisions under pressure?
- Likability (Would you like to have lunch with them)?
- Physical strength?
- An understanding of the legal system?
 - What other qualities might be important?

Divide the students into small groups. Each student suggests an attribute that they think is essential to making a good leader. Once every student has made a suggestion, they go around the group again to make a physical shape or gesture that expresses their chosen attribute. Once each student has made their shape or gesture, then the group puts them together. How do they best fit together and connect to each other to make a larger leadership machine? What are the moving parts? Add a vocal sound. What sound represents compassion? What sound represents honesty, bravery??

Each group shares their leadership machine with the rest of the class. Students can ask each other questions about their machines, and have a larger class conversation about leadership.

JUSTICE EXERCISE: THE CONTINUUM (WITH THANKS TO CORNERSTONE THEATER COMPANY)

Find an open area with room for students to line up side by side along an invisible line. Tell them that one end of that line represents the view “All laws should be obeyed as written and enforced equally.” The other end represents “Laws are often flawed and people should be able to choose whether to follow them.”

Then ask the students to find a place along the line that represents their personal point of view, somewhere between the two opposing viewpoints. Ask for volunteers to explain why they placed themselves there on the continuum.

Then change the two extremes to a more specific one: “People should obey the speed limit no matter what” vs “People should feel free to ignore the speed limit, especially if they’re only going a few miles over it.” See if anyone changes position! Then talk about why. Consider other prompts you might include (you might even consider examining school rules and policies in this context). Continue the conversation about why we enforce certain laws/rules and not others, and how laws/rules are often enforced differently depending on the identity of the person breaking the law.

PRO TIP: Since this activity might bring up strong feelings or reveal vastly different opinions amongst peers and friends, consider sandwiching it between a warm up (like the Leadership Machine, above) and a cool down (like a dance party or free write), OR, start with this activity, and follow it up with the Synopsis game (above).

TALKING ABOUT SEX WORK

Sex work is the act of selling or buying sexual services and can be consensual as long as it is a transaction between adults and is not a violation of human rights. Sex work is one of the oldest professions in the world and often serves one of the most basic human needs.

William Shakespeare wrote *Measure for Measure* in 1604, when brothels and sex workers were not only popular, but part of everyday life. As we have seen time and time again, Shakespeare's works tend to parallel real life. The questions of morality, consent, and power dynamics play a huge role in deciding who is and who is not living a "moral" life. As is often true today, the sex workers in *Measure for Measure* do this work for financial reasons and by personal choice, and Shakespeare portrays them as complex, fully developed people, and not the villains of the play.

Why use the term "sex worker" rather than "prostitute"?

The term "sex work" recognizes that sex work is work, and that people who engage in this field are not inherently immoral. "Prostitution," on the other hand, has been historically stigmatized and has connotations of criminality and immorality. Many people who provide sexual services prefer the term "sex worker" and find "prostitute" demeaning and dated, contributing to their exclusion from health, legal, and social services.

Why do some people do sex work?

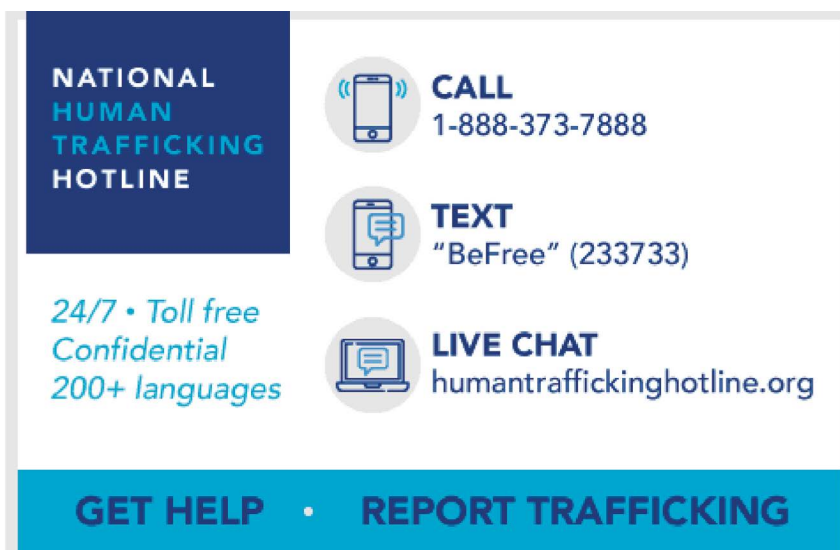
Sex workers sell sexual services in order to earn a livelihood. This could be their only source of income or in addition to other types of work. Some people find that sex work offers better pay and more flexible working conditions than other jobs, while others pursue sex work to explore and express their sexuality. There are some people who may be struggling financially or have limited options for other types of work, but to assume this is the case for all sex workers is harmful and inaccurate.

What are the dangers of sex work?

The fact that sex work is work does not mean that it is always easy, empowering, or harmless work. Sex work can be an extremely dangerous profession and include exposure to: drug use, disease, violence, discrimination, debt, criminalisation, and exploitation (including child prostitution, trafficking or forced sex work, and exploitation of migrants).

If you or someone you know is experiencing coercive labor or human trafficking, here are some resources:

[Human Trafficking Victim Resources](#)



NATIONAL HUMAN TRAFFICKING HOTLINE

24/7 • Toll free
Confidential
200+ languages

CALL
1-888-373-7888

TEXT
"BeFree" (233733)

LIVE CHAT
humantraffickinghotline.org

GET HELP • REPORT TRAFFICKING



ARE YOU A TRAFFICKING VICTIM?

Know the sign!

If you are the victim of human trafficking, learn to signal for help.

PA

Why is criminalization of sex work a human rights issue?

Criminalizing adult, voluntary, and consensual sex – including the commercial exchange of sexual services – is incompatible with the human right to personal autonomy (a person’s right to choose and do what they wish with their body) and privacy.

Articles to Consider

- [Language Matters: Talking About Sex Work](#)
- [How Sex Workers Tell Their Kids About Their Jobs](#)
- [Consenting To Be Paid for Sex is Still Consenting!](#)
- [SEX WORK AND EXPLOITATION: WHAT DO YOU NEED TO KNOW?](#)

Discussion Questions

- What is consent? Is there power in consent?
- “Sex Work is Work.” What does that mean?
- Should sex work become legal in the U.S.?
- What are some of the dangers of sex work?
- What might be the advantages and disadvantages of legalizing sex work?

SOURCES:

[1] [Clearing up some myths about sex work. Open Society Foundations n.d.](#) (accessed February 23, 2024).

[2] [ML; R. Sex-work harm reduction. Lancet \(London, England\) n.d.](#) (accessed February 23, 2024).

PRACTICING CONSENT: YES AND NO CIRCLE

Activity by Kerry Hishon

From <https://www.theatrefolk.com/blog/warm-up-yes-and-no-circle>

The following warm-up exercise is simple, but can evoke some powerful feelings and reactions. It's a great exercise to help students develop their self-awareness and practice [consent](#) and boundary setting.

Instructions:

1. Students stand in a circle. Have one student stand in the middle of the circle.
2. The student in the middle will turn to face any student in the circle, make eye contact, and say that student's name.
3. The student they name will answer yes or no. Those are the only two choices, and there is no elaboration, explanation, or paraphrasing. Only yes or no.
4. If the student in the circle says yes, they will take the spot of the student in the middle and the student in the middle will take the empty spot in the circle. The new student in the middle will then turn to another student and continue on with the exercise.
5. If the student in the circle says no, the student in the middle will turn to someone else, make eye contact, and say that student's name. That student will then reply yes or no. If they say yes, they will take the place of the student in the middle (as above). If they say no, the student in the middle will continue to call names until someone says yes and takes their spot in the middle of the circle. Continue playing for as many rounds as you wish.

Simple, right? But the reactions that often arise while working through this exercise are varied and interesting. If time allows, debrief with your students about what emotional and physical reactions surfaced for them, or give them the opportunity to journal about their reactions. Here are some prompts:

- How did you feel saying no to someone (emotionally, physically, or both)?
- How did you feel when someone said no to you?
- Did you feel pressure to answer one way or the other? Why or why not?
- How can this exercise be applied to the real world?

Some of the emotional reactions that commonly arise include worrying if they'll be stuck in the middle for ages, feeling frustrated by being continually told no, feeling guilty for saying no, feeling obligated or pressured to say yes, feeling like they should give the same response as their friends, or feeling like they need to explain or justify their choice to say no. It can be surprisingly difficult to tell someone no directly! *(Teachers, this is a great opportunity to remind students that "no" is a complete sentence.)*

Physical reactions might include breathing faster, avoiding or wanting to avoid eye contact, feeling tightness or tension in the body (especially the stomach), feeling itchy or crawly, fidgeting, or clenching the jaw or teeth. It's also normal to not have any of those physical or emotional reactions, or to have different ones than those listed above. Encourage students to consider why they're feeling the way they are.

Note: It might be helpful to do a quick stretch, [shake-out](#), or dance party to transition students into a different activity after completing this warm-up exercise, particularly if they are feeling tension in their bodies or uncomfortable feelings.

VIDEOS & OTHER RESOURCES

THREE INTRODUCTIONS TO THE STORY

Animated: [3 Minute Shakespeare: Measure for Measure](#)

A short summary of Shakespeare's 1603-4 tragicomedy / problem / city comedy play, Measure for Measure with illustrations by Mya Gosling. (3 min. 9 sec.)

Slightly academic: [Shakespeare's 'Measure for Measure': context, plot, themes and characters! | Narrator: Barbara Njau](#)

First Rate Tutors discuss the context, plot, themes and characters of Shakespeare's 'Measure for Measure.' (4 min. 25 sec.)

Silly: [A Drunk Shakespeare History: Measure for Measure](#)

Ohio Shakespeare Festivals's second installation of "Drunk Shakespeare History." Mostly accurate and very funny! (4 min. 34 sec.)

ADDITIONAL SHAKESPEARE RESOURCES

[UNDERSTAND SHAKESPEARE: King Lear, Macbeth, Romeo and Juliet | Play On Shakespeare](#)

Learn more about, and learn directly from, our Co-Producers **Play On Shakespeare!** This video also provides context about the how & why of presenting a **translation** of a Shakespeare play.

Play On's president and founder, Lue Douthit has led small demonstrations all over the world showing artists and audiences how Shakespeare's text can undergo subtle changes and allow us to more fully understand not only the language but also the depth of the stories. As Lue says, "Shakespeare was popular 400 years ago, and I still want it to be popular culture today." (23 min. 44 sec.)

- Learn more [Play On Shakespeare](#), and [check out more demos here](#).

[FreeSchool Presents: Shakespeare's Invented Words - Words and Phrases Invented by Shakespeare](#)

FreeSchool Presents: a closer look at Shakespeare's Invented Words. Shakespeare is credited with adding as many as 1700 words to the English language, but what does that mean? Watch to see some of the words the Bard is credited with inventing, as well as some famous phrases first recorded in his plays. (2 min. 3 sec.)

[Ten Thousand Things](#)

The A.C.T. OUT Tour is inspired by and grateful for the foundational work of Ten Thousand Things!

Ten Thousand Things performs in prisons, homeless shelters, low-income housing and community centers. Their mission is to bring "lively, intelligent theater to people with little access to the wealth of the arts, invigorating ancient tales, classic stories, and contemporary plays through vital, open interactions between actors and non-traditional audiences." MN Original follows Ten Thousand Things to the Hennepin County Adult Corrections Facility for their performance of "Life's a Dream" by Pedro Calderon de la Barca, and talks with Artistic Director Michelle Hensley about the power of minimalist theater. (8 min. 34 sec.)

COMING TO THE THEATER

PRIOR TO YOUR VISIT

- Read the A.C.T. [“Rules of Play”](#) to learn more about how we hope you arrive, engage and enjoy the show!
- If your students would benefit from additional information about theater etiquette, consider discussing some of the points made by [Blake Theater](#).
- [Double check A.C.T.’s COVID-19 updates](#).
 - If you are feeling unwell, please stay home. If you or a member of your party is experiencing symptoms similar to those of COVID-19 or have had known exposure to someone with COVID-19, please stay home.
- [Learn about ACCESSIBILITY at A.C.T.](#)

WHAT TO EXPECT WHEN YOU ARRIVE AT THE THEATER

- Front of House Staff including security personnel, ushers, and house managers are trained to assist guests and ensure that safety measures are followed. If you feel uncomfortable or perceive a risk at any time, please speak with one of these team members.
- Hand sanitizer stations are available throughout the theater.
- During the show, please stay in your seat unless using the restroom.

STUDENT MATINEE PERFORMANCE

- No food and beverages will be served, however bottles (or other drinks with lids) are allowed in the theater, and food/drinks can be enjoyed quietly during the show.
- No cell phone use during the performance. No photo, no video.
- To ensure a positive experience for all in the audience, we kindly request chaperones monitor noise and phone use when your group is in the theater.
- There will be a talkback after the show. Your students will have the opportunity to ask the performers questions! Please consider staying in the theater for the additional ~20-minute engagement opportunity. Invite your students to consider their curiosities in advance, and encourage them to participate in the Q&A.

TOUR PERFORMANCES

- We’d love to come check out the space and confirm details in person! Please keep an eye on your email, we will:
 - Share space requirements, requests and other logistical details in advance.
 - Schedule a site visit where we can ask & answer questions in person.
 - Follow up with confirmation emails, and more.
- Time-permitting, we’d love to have a talkback after the show. Students would then have the opportunity to ask the performers questions! On tour, these talkbacks can be anywhere from 5-20 minutes long (please let us know in advance your preferred timeframe). If you decide to participate, invite your students to consider their curiosities in advance, and encourage them to participate in the Q&A.
- We look forward to bringing the show to you!

AFTER THE SHOW

- Revisit parts of this guide that you didn't use before, including readings, videos & links, as well as activities and discussion prompts.
- Questions for reflection, writing or discussion:
 - Why do *Measure for Measure* now? Did you feel the play connected with things happening in the world today?
 - What is Shakespeare saying about leadership in *Measure for Measure*? Why do you think the Duke makes the decisions they do?
 - Why does the Duke pretend to leave but then stay there in disguise? Do you think they'll become a better leader because of their time in disguise? Why or why not?
 - What if Angelo was given power in the U.S. and started enforcing laws that the people do not like? Can you think of ways in which this is happening now?
 - What did you think of the ending of the play? Were you satisfied by what happened to the relationships between the characters? Why or why not? If you could write an alternate ending, what would it be?
- Use a "SEE - THINK - WONDER" discussion model:
 - What did you **see** in the show? What are some memorable moments, and why?
 - What did you **think** during the show? What were your favorite moments, and why?
 - What do you **wonder** about the show? What are you still curious about? If you could learn more about any of the characters, relationships or events, what would you want to know?
- Creative responses:
 - Create something to send to the actors, director, playwright or creative team members of *Measure For Measure*. This could be a letter expressing opinions and asking questions, or it could be a creative response to the show (a poem, a song, a dance, a drawing or a collage).
 - Email it to education@act-sf.org and we will pass it along!

Thank you for being
a part of the first
ever A.C.T. OUT Tour!

