



ALL'S WELL  
THAT ENDS WELL

*Stratford*  
FESTIVAL

2022 STUDY GUIDE



## 2022 STUDY GUIDE

# ALL'S WELL THAT ENDS WELL

**ALL'S WELL THAT ENDS WELL**

By **William Shakespeare**

Directed by **Scott Wentworth**

### TOOLS FOR TEACHERS SPONSORED BY



Tools for Teachers includes Prologues,  
Study Guides and Stratford Shorts.

---

### PROUD SEASON PARTNERS



---

**SUPPORT FOR THE 2022 SEASON OF THE TOM PATTERSON THEATRE IS GENEROUSLY  
PROVIDED BY**



**SUPPORT FOR THE 2022 SEASON OF THE TOM PATTERSON THEATRE IS GENEROUSLY  
PROVIDED BY DANIEL BERNSTEIN & CLAIRE FOERSTER**

Production support for *All's Well That Ends Well* is generously provided by  
Priscilla Costello, by Alice & Tim Thornton, by the Tremain family and by Jack Whiteside.

Cover: (from left) Seana McKenna, Jessica B. Hill. Photography by David Hou.



Seana McKenna (left), Jessica B. Hill. Photography by David Hou.

# ALL'S WELL THAT ENDS WELL

**ALL'S WELL THAT ENDS WELL**

By **William Shakespeare**

Directed by **Scott Wentworth**

## CONTENT ADVISORY

This play explores mature themes. It contains discussions of sex and sexual innuendo.

## GRADE RECOMMENDATION

7+

## SYNOPSIS

Having worked a seemingly miraculous cure on the deathly ill King of France, Helen, the orphaned daughter of a celebrated physician, claims as her reward the hand of Bertram, the young lord she adores. She already has the blessing of his mother, the Countess of Rossillion, but Bertram himself resents being forced into an arranged marriage. It looks like Helen needs another miracle to win his heart – till Bertram's own roving eye enables an audacious remedy.

This production is set during the First World War.



## CURRICULUM CONNECTIONS

- Global Competencies
  - ◆ Collaboration, Communication, Critical Thinking, Creativity, Learning to Learn/Self-Awareness
- Grades 7-8
  - ◆ The Arts
  - ◆ Health and Physical Education
  - ◆ Language
- Grades 9-12
  - ◆ The Arts
  - ◆ Canadian and World Studies
  - ◆ English
  - ◆ Health and Physical Education
- Grades 11-12
  - ◆ Social Sciences and Humanities

## THEMES

- Capacity for Forgiveness
- Class and Socioeconomic Status
- Gender Roles and Women's Sexuality
- Generational Differences
- Honour and Courage
- Lies, Manipulation and Betrayal
- Life and Death
- Love, Sex and Marriage
- Reputation and Morality
- War and the Military, Love as a Battlefield
- Wellness and Remedy
- Youth and Coming of Age

---

## DISCUSSION AND REFLECTION QUESTIONS

### PRE-SHOW QUESTIONS

- How would you define a Shakespearean comedy? How would you define a tragedy?
- What do you believe are the five most important qualities in a good relationship?
- To what extent are young people capable of making their own decisions? Are there times when they should receive help and guidance from their elders? Explain your position.
- How would you define power and responsibility? Are they the same thing? Why or why not?
- Is it ever okay to lie to someone? Explain your position.
- Love is sometimes described as a "battlefield." Why do you think this is the case?
- In your own words, explain what you think the title of this play means. Do you agree with this sentiment? What do you expect from the play based on its title?
- *All's Well That Ends Well* is not usually considered one of Shakespeare's most popular plays. Knowing this, why might a theatre company choose to produce it?

### POST-SHOW QUESTIONS

- What differences did you notice between older and younger characters in this play? (For example, compare what love is for Helen vs the Countess.)
- What ideas about gender and sexuality did you see play out in this production? How did Helen's experience seem different or similar to women of today?
- How did the setting of the play—during the First World War—affect your understanding of some of the play's themes (e.g., Honour and Courage, Youth and Coming of Age)?
- Do you believe that "all's well that ends well" for these characters? What is an example of a character it does end well for, and one it does not?
- Who do you think displays the most integrity in the play: Helen, Bertram, Diana or the Duke? Discuss your reasoning, comparing their behaviour with other characters'.

## MINDS ON

### OBJECTIVE

This exercise aims to familiarize students with the language of the play, identify vocabulary that might be new or unknown to them and to introduce them to the central character, Helen.

### MATERIALS

A copy of Helen's speech in Act 1, Scene 3 (large printed copies to write on or a digital copy to project), sticky notes, writing utensils.

---

### DIRECTIONS

- Share sticky notes, writing utensils and a copy of the monologue with the students.
- Explore the text together either by reading it aloud together, independently or in small groups.
- Then, ask the students to annotate the text. They can underline words or phrases they are drawn to, want to talk about or do not understand, or colour-code to emphasize themes or connections. Invite them to make note of at least two questions or comments about the text they'd like to share.
- Invite the students to share their annotated scripts with a partner or small group to compare and contrast their explorations. Open the discussion up to the whole group.

### HELEN

Then I confess,  
Before high heaven and you, that before you,  
And next unto high heaven, I love your son.  
Be not offended, for it hurts not him  
That he is lov'd of me. I follow him not,  
Nor would I have him till I do deserve him,  
Yet never know how that desert should be.  
I know I love in vain, strive against hope;  
Yet in this captious and intenable sieve  
I still pour in the waters of my love  
And lack not to lose still. My dearest madam,  
Let not your hate encounter with my love  
For loving where you do; but if yourself,  
Whose aged honour cites a virtuous youth,  
Did ever in so true a flame of liking  
Wish chastely and love dearly, that your Dian  
Was both herself and Love, O then give pity  
To her whose state is such that cannot choose  
But lend and give where she is sure to lose;  
That seeks not to find that her search implies,  
But riddle-like lives sweetly where she dies.

---

### DEBRIEFING QUESTIONS

- Identify an example from the text that demonstrates how Shakespeare uses language to reveal character.
- Make a list of 6-10 words you would use to describe Helen based on this excerpt.
- What words or phrases from this excerpt were new to you?
  - ◆ Were you able to define any of them using context clues?
  - ◆ Which ones would be helpful to discuss or look up? Invite students to use Alexander Schmidt's Lexicon and Quotation Dictionary to look up the words and phrases they were curious about. >> [Link to Dictionary](#)
  - ◆ What discoveries did you make when you searched for their meaning?

## STUDY GUIDES

Study Guides for all 2022 plays are available free of charge online on our website:

>> [Link to Study Guides](#)

---

## BOOKING INFORMATION: TICKETS, WORKSHOPS, CHATS AND TOURS

### STUDENT MATINEES

You may book any available date, but selected student matinée performances for this show are at 2 p.m. on the following dates:

- Tuesday, June 14
- Thursday, June 16
- Tuesday, September 27
- Thursday, October 13
- Thursday, October 20
- Thursday, October 27

### WORKSHOPS, CHATS AND TOURS

Pre or Post-Show Workshops, Chats and Tours (virtual, onsite or at your school/centre) can be booked by calling the Box Office at 1.800.567.1600.

---

## CONNECTION TO THE ARCHIVES

*All's Well that End's Well* was one of two plays produced for Stratford's 1953 season.

What are some ways ideas of gender roles have evolved since the 1950s? What are some expectations that have not entirely changed?

The Stratford Festival Archives maintains, conserves and protects records about the Festival and makes these materials available to people around the world. Their collection contains material ranging from 1952 right up to the present, and includes administrative documents, production records, photographs, design artwork, scores, audio-visual recordings, promotional materials, costumes, props, set decorations and much more. These materials are collected and preserved with the aim of documenting the history of the Festival, preserving the page-to-stage process, and capturing the creative processes involved in numerous other activities that contribute to the Festival each season. In addition to visiting the Archives in person, you can explore a selection of their holdings via their online catalogue.



Alec Guinness as the King of France and Irene Worth as Helena in *All's Well That Ends Well*, 1953.  
Directed by Tyrone Guthrie  
Designed by Tanya Moiseiwitsch  
Photograph by Peter Smith.  
Stratford Festival Archives, GPO\_1953\_001\_1220

---

## RESOURCES

### HOUSE PROGRAM: ALL'S WELL THAT ENDS WELL

>> [Link to Resource](#)

### BARD EXPLORED: ALL'S WELL THAT ENDS WELL

>> [Link to Resource](#)

### INSIGHT: ALL'S WELL THAT ENDS WELL

>> [Link to Resource](#)

### INTRODUCTION TO 'ALL'S WELL THAT ENDS WELL' - THE SHAKESPEARE 2020 PROJECT

>> [Link to Resource](#)

---

## SOCIAL MEDIA



/StratfordFestival



/stratfest



/stratfordfestival



/stratfest



/stratfest