

Gateway Theological Seminary
Los Angeles Area Campus (Ontario)
Dramatic Arts for the Church
E2214-11
Two Semester Hours
January, 2017
Dr. John Shouse
JohnShouse@aya.yale.edu

Tuesday, Jan 17th 12:30-5:30; Wednesday Jan 18th 12:30-5:30; Thursday, Jan 19th 12:30-5:30; Friday, Jan 20th 12:30-5:30, Saturday, Jan 21st 12:30-5:30 PM
415-419-7611 (cell)



COURSE DESCRIPTION:

A Survey of the field of religious drama as an introduction to the uses of drama for witnessing, worship, recreation, and education in the church. Students will gain practical experience in the areas of acting, directing, play production, improvisation, choral reading and other aspects of religious drama.

This will be a practicum-based course. Students will be exposed to the rudiments of the theatrical arts by participating in developing scenes, sketches and, if practicable, a small production. The course will introduce students to the field of drama and will explore the practical tools of stagecraft with a view to using them in the service of proclaiming the Lordship of Jesus Christ. The class will examine the nature of drama in general and religious drama in particular. It will introduce students to the tools of the dramatic arts with special attention to acting and directing. The class will primarily use a “workshop” format – developing monologues, scenes and a final “production” that will be put on for the public. In addition to these “scene studies” and “production, some use of lecture, field assignments, and videos. The goal of this course will be to ways that the disciplines of drama may be put to service in the life of church. Attention will be given to the use of drama in evangelism and worship as well as in the more traditional theatrical settings.

TEXTBOOKS:

Required:

Steve Pederson, Drama Ministry, Grand Rapids: Zondervan, 1999

Recommended:

Nancy Backues, Kerry Beaman and Wendy Briggs, Drama Ministry: A Guidebook (Help! Series) (Apr 2007)

Harold Ehrensperger, Religious Drama: Ends and Means
Joseph J. Juknialis (Author), Crushed into Glory: And Other Dramas for Preaching and Teaching
Ev Robertson, The Dramatic Arts in Ministry.
Alison Siewert, Drama Team Handbook,
Robert Smyth, ed. (The Lamb's Players), Developing a Drama Group, Minneapolis: World Wide Publications, 1989.
David Swanson, Theater for the Church, Swan of Ascent Media, 2012
Jana Tether, And God Created Human: A Collection of Scenes and Monologues
Matt Tullos and Christy Marsh Haines, 101 Scripts for Stage, Street, and Sanctuary, Nashville: Convention Press, 1994

Websites (a partial listing):

<http://howitiller.com/dramas.htm>
<http://www.dramatix.org/>
<http://www.christiandramaconnection.org/>
<http://www.actstone.org/>
<http://www.dramedybycharlotte.com/>
<https://www.christianplaysandmusicals.com/>;
<http://www.crosspointscripts.com/>
www.willowcreek.com/servicebuilder/faq.asp
<http://plays.about.com/gi/o.htm?zi=1/XJ&zTi=1&sdn=plays&cdn=education&tm=90&f=10&tt=3&bt=1&bts=1&zu=http%3A//www.dramatix.org.nz/archive/Linkpages/sitemap.html>

COURSE REQUIREMENTS:

- One exam will be given covering classroom material and assigned readings.
- One monologue and at least one scene will be rehearsed in class.
- The student may either:
 - a) attend and critically respond to a dramatic presentation which has direct religious significance for Christians (5 pages) or
 - b) report on a dramatic project he or she initiated and brought to fruition in a church setting.
- The student will be expected to participate in one major dramatic project of the class.
- A 3 - 5 page reflection paper on this experience will be due

COURSE OBJECTIVES:

At the conclusion of this course participants should:

- 1) Deepen their appreciation for what is involved in the dramatic enterprise, and the religious dimensions of drama.
- 2) Expand their capacities to function as participants in the dramatic arts whether as directors, actors, writers, technicians, or audiences.
- 3) Enhance their vision for the crafting of dramatic vehicles through which the life of the church may be enriched, the voice of the Kingdom amplified, and the communication of the gospel of Christ energized.

Seminary Policy on academic credit and workload expectations:

“For each hour of academic credit granted for a GGBTS face-to-face, hybrid or online course, the Seminary assigns a workload of approximately 45 clock hours of academic learning activities per academic credit hour earned. Traditional in- class format normally apportions 15 hours of in-class instruction and 30 hours of instructional exercises to be completed outside of class meetings per credit hour granted. For androgogical reasons, individual courses may adjust the ratio of assignments inside and outside class meetings.”

CLASS SCHEDULE:

This class will present the student predominantly with an experiential workshop set of experiences culminating in a production at the course’s end. The exact format of the course will be developed to accommodate the class size, makeup, choice of production, and availability of members to commit to a few meeting times outside the parameters of the regular class time. Consequently the exact schedule of the course will not be finalized prior to the beginning of the class. The course’s general flow, however, can loosely be sketched as follows:

Tuesday, January 17 th 12:30-5:30;	Housekeeping and Introductions Religious Drama The Craft of Theater Acting Directing Monologues and Scenes
Wednesday January 18 th 12:30-5:30;	Monologues and Scenes Project Rehearsal
Thursday, January 19 th 12:30-5:30;	Monologues and Scenes Project Rehearsal
Friday, January 20 th 12:30-5:30,	Monologues and Scenes Project Rehearsal
Saturday, January 21 st 12:30-5:30 PM (There is a possibility of moving this section to Saturday morning if the class finds that more convenient)	Monologues and Scenes Project Presentation Post-Performance Wrap-Up and Evaluation
Thursday, January 26 th	Take Home Test Due Final Reflection Paper Due

THE ABOVE SCHEDULE IS OPEN TO CHANGE IN ASTONISHING WAYS,

**Appendix I:
Drama Resource Bibliography**

Drama Bibliography and Publishing Houses

Compiled by
Dr. John W. Shouse
Golden Gate Baptist Seminary
Mill Valley, California

Abingdon Press

201 8th Ave.

Nashville, TN 37202

Phone 800-251-3320

FAX 615-749-6512

Among other plays is Easter Doubts and Inheritances by Frederick Sauer

Adventures Inc.

Catherine Winaug

Box 4127

Houston, TX 77241

Phone 713-466-8801

Alexandria House Drama

Michelle Gust

3310 W. End Ave, 5th Floor

Nashville, TN 37203

Phone 800-546-2539

FAX 615-383-2947

Coral Key scripts - "seeker-sensitive" sketches, listed by topic, \$13.00

Sightline scripts (by Kirk and Patti Lytle) \$13.00

Amalgamated Talents

Dwight Elrich

14451 Sherman Way

Van Nuys, CA 91405

Anchorage Press

Orlin Corey

4621 St. Charles Ave.

New Orleans, LA 70115

Plays for Young People - for young performers and audiences

Augsburg Publishing

426 Fifth St.

Minneapolis, MN 55440

Baker Book House

Jonathan Laughlin

PO Box 6287

Grand Rapids, MI 49516
Phone 616-6769185
FAX 616-676-9573
Power Plays (Volume 1 and 2) - "seeker-sensitive" format

Bakers Plays
John B. Welch
100 Chauncy St.
Boston, MA 0211
Large collection from a major publishing firm

Bethany Press
P.O. Box 179
St. Louis, MO. 63166

Christian Community Theatre
Russell House Publishers
1545 Pioneer Way
El Cajon, CA 92020-1637
Phone: 609-588-0206
Paul Russell has a musical version of The Hiding Place. catalog with full and short length plays and sketches

Communication Resources
Stan Purdum
4151 Belden Village St. #400
Canton, OH 44718
Phone: 216-493-7889
Cross Point sketch collections- \$9.95
Newsletter is offered geared to church drama ministries

Contemporary Drama Service
Arthur L. Zapel
Box 7710-T9
Colorado Springs, CO 80933
Phone: 800-037-5297
FAX: 719-594-9916
Play collections for church drama groups, puppet ministry, etc.

Creative Christian Media Service
Terry Wayne
7220 Avenida Encinas, Suite 135
Carlsbad, CA 92009
Phone: 800-575-CCMS
FAX: 619-431-9878
Can locate scripts for specific needs
Over 300 "slice-of-life" sketches

CSS Publishing
628 S Main

Lima, OH 45804

Diadem/Royal Tapestry
3310 W End Ave, 5th Floor
Nashville, TN 37203
Phone: 615-385-0079

Dramatic Publishing Co.
Julie Kunzie
311 Washington
Woodstock, IL 60098
Phone: 815-338-7170
Wide range of dramas - full length to one act, secular to inspirational

Dramatists Play Service
440 Park Ave. S.
New York, NY 10016
Large publishing house

Edna Means Dramatic Service
PO Box 58
Tama, IA 52339
Phone: 515-484-3440
Speech materials, humorous readings, dramatic readings, and poetry

Eldridge Publishing Company
Nancy Vorhis
PO Box 1595
Venice, FL 34284
Phone: 800-95-CHURCH
FAX: 800-453-5179

Gillette Elvgren
641 Aguila Dr.
Chesapeake, VA 23320
804-548-2071
Dr. Elvgren is an award winning playwright.
His catalogue has plays for adults, social problems and children

First Covenant Church
Bryan Jeffrey Leech
4000 Redwood Rd.
Oakland, CA 9461
Phone: 510-531-5244

Samuel French Inc.
45 W 25th St.
New York, NY 10010
Major publishing house. Do not have separate religious catalogue.

Friends of the Groom

Tom Long
909 Center St.
Milford, OH 45150
Phone: 513-831-2859 Many NT parables are available
Friendship Press
PO Box 37844
Cincinnati, OH 45237

Kenneth Gible, That Your Days May Be Long (And Other Religious Dramas)
FaithQuest, a division of Brethren Press, 1451 Dundee Avenue, Elgin, Illinois, 60120,
1990.

Roger Granger, Presenting Drama in Church, London: Epworth Press, 1985

Heuer Publishing Company
Drawer 248
Cedar Rapids, IA 52406

Hope Center Covenant Church
Karen Patitucci
2275 Morella Ave
Pleasant Hills, CA 94523
Phone: 510-685-4673
Sketches catalogued by topic and scripture. Available singly or through a subscription
service.

House of Prayer Ministries
Rev. Kirk Henneberry
2428 Florian Ct.
Decatur, IL 62526
Phone: 217-428-7077
5 sketch books (\$10.00), 5 Christmas plays, drama handbook

IE Clark Inc.
PO Box 246
Schulenburg, TX 78956
Phone: 800-733-0093

Paul and Nicole Johnson
254 Glenstone Circle
Brentwood, TN 37027-3917
Phone: 615-377-0093
Two person scripts are both contemporary and humorous.

Judson Press
PO Box 851
Valley Forge, PA 19482

Lamb's Players
Robert Smyth
PO Box 182229

Coronado, Ca 92178

Phone: 619-437-6050

Plays for all seasons: Christmas, educational, and Church drama scripts

LAMP Word Service

921 Spencer Way

Los Altos, CA 94024

Lampost Theatre Co.

Jeff Hanson

422 Heritage Rd.

Cedar Falls, IA 50613

Phone: 319-277-8034

Production tested sketches from a touring group.

Laudamus Press

1821 NW Fourth St.

Ankeny, IA 50021

Phone: 515-964-0920

Lifehouse Productions

Wayne R. Scott

414 Tennessee St., Suite H

Redlands, CA 92373

Phone: 909-881-7764

Lilenas Publishing Company

Paul Miller

PO Box 419527

Kansas City, MO 64141

Phone: 800-877-0700

FAX: 800-849-9827

One of the most extensive publishers of religious dramatic materials. Well indexed Catalogue.

Lutheran Church Press

2900 Queen Lane

Philadelphia, PA 19129

National Drama Service

Matt Tullos

127 Ninth Ave. N

Nashville, Tn 37234

The NDS is a subscription-based collection of church sketches

National Council of Churches

Department of Worship and Arts

473 Riverside Drive

New York, NY 19027

New Life Drama Company

David Woodrow

PO Box 3808
Cleveland, TN 37320
Phone 615-472-5284

New Plays, Inc.
PO Box 5074
Charlottesville, VA 22905
Phone: 804-979-2777
Plays for children and youth. A catalogue is available

On Stage
PO Box 25364
Chicago, IL 60625

Pentacostal Publishing House
Margie McNall
8855 Dunn Rd
Hazelwood, MO 83042

Michael Perry, The Dramatized New Testament, Grand Rapids: Baker Book House, 1993

Phillips Music and Drama
1824 Celestia Drive
Walla Walla, WA 99362
Phone: 509-529-0089
Pioneer Drama Service
Sheila Smolensky
PO Box 4267
Englewood, CO 80155
full length plays and musicals with an empasis on youth theatre

Promise Productions
Travis Tyre
PO Box 927
Glen Rose, TX 76043
Phone: 800-687-2661

Randal House Publications
Billy Brown
PO Box 17306
Nashville, TN 37217

Earl Reimer
Catalog of Plays by Earl Reimer and Marshall Lawrence
101 W. McKinley Ave
Mishawaka, IN 46545
Phone: 219-257-3428

Resource Publications
160 E Virginia
San Jose, CA 95112

Resources for ministry, worship and education. Most material has a liturgical bent.

Ruth Vaughn Inc.
PO Box 1575
Bethany, OK 73008

Scripton Drama Company
Melvin Campbell
11324 Flower St.
Riverside, CA 92505
Phone: 909-688-8564
Reader's theatre, scripture packets, interactive responsive readings

Floyd Shaffer and Penny Sewall, Clown Ministry: A How-To Manual and Dozens of Skits for Service and Worship, Group Books (Box 481, Loveland, Co. 80539) 1984 (Tenth printing, 1994)

Shining Star Publications
Doug Shipman
PO Box 299
Carthage, IL 62321

Laura Harris Smith, Opening Night: The Complete Guide to Producing Christian Drama, Nashville: Broadman, 1993.
ed. Robert Smyth (The Lamb's Players), Developing a Drama Group, Minneapolis: World Wide Publications

Stained Glass Theatre
Jeff White
1700 N. Benton Ave.
Springfield, MO 65803
Phone: 417-869-9018
Publish an annual "Directory of Plays" mostly written by Ron Boutwell

Standard Publishing
8121 Hamilton Ave
Cincinnati, OH 45231

Story Source
119 N Hite
Louisville, KY 40206

Third Floor Design and Drama
Carrie Scherpelz
404 Virginia Terrace
Madison, WI 53705
Phone: 608-233-7787
Free topical index of five minute scenes from life are available.
Sketches are suitable for church services and \$10.00 each

Twenty-Third Publications

PO Box 180
Mystic, ct 06355
Phone: 800-321-0411 FAX 203-572-0788
Catalogue: "New Resources to Enhance Parish Ministries"

Vantage Theatre
18305 NW Tara St.
Beaverton, OR 97006
Phone: 503-645-4335

Warehouse Ministries
Mary Neely
9933 Business Park Drive
Sacramento, CA
Phone: 916-361-0861

Willow Creek Community Church
Stever Pederson
67 E. Algonquin Rd
So. Barrington, IL 60010
Phone: (708) 765-5000
(See Zondervan Publishing)

Word Publishing
Aimee Joy Weiner
3319 W. end Ave, Suite 200
Nashville, TN 37203
Phone: 615-385-9673
FAX: 615-385-9696
Drama in Worship series of books with "slice of life," style sketches.
The Living Word: sketches based on biblical events or characters.

Zondervan Publishing
5300 Patterson SE
Grand rapids, MI 49512
Phone: 800-876-SEEK
Topical index helps find a sketch to suit a particular need.

**Appendix II:
The “Ten Commandments” of Theater:**

THE TEN COMMANDMENTS OF THEATRE

- I.** The director is God. Thou shalt not take notes from friends nor family, coaches nor critics.
- II.** Thou shalt not take the name of the producer thy angel in vain, for he shall sign thy checks.
- III.** Remember thou keep holy the half-hour; keep in mind that an actor is never on time, an actor is always early.
- IV.** Honor thy author and thy composer, for in the beginning were the words and the notes.
- V.** Thou shalt not kill laughs nor step on lines; still, thou shalt pick up thy cues.
- VI.** Thou shalt not adulterate thy performance, for thy stage manager is always watching.
- VII.** Thou shalt not steal scenes nor focus nor props.
- VIII.** Thou shalt not bear false witness in thy bio nor resume; indeed, thou shalt be truthful in thy entire performance.
- IX.** Thou shalt not covet thy neighbor's lines; for truly, there are no small parts, only small actors.
- X.** Thou shalt not covet thy neighbor's good fortune; for in fact , all actors must pay their dues.

**THIS ABOVE ALL:
THE SHOW MUST GO ON**

Appendix III:
“Ten Commandments” for a Drama Team

Ten Commandments
Darrell C. Cook
Guidelines for a fine arts team

1. **Thou shalt know thy lines.** Some say, "Practice ends when everyone knows their lines." In reality, practice does not begin until after everyone has learned their lines.
2. **Thou shalt not turn thy back to thine audience.** (Unless script or director indicates otherwise.)
3. **Thou shalt audition sketches, not performers.** We want excellent material by excellent performers. "We will present no sketch before its time." Any sketch that is not done goes back in the oven before it goes on stage.
4. **Thou shalt speak clearly and loudly.** "You may be the only P.A. System some older folks will ever hear."
5. **Thou shalt not set the word "skit" cross thy lips.** Skit sounds thrown together, something silly. Instead use sketch, drama, or piece. You can even use the word "vignette" if you want to sound important.
6. **Thou shalt practice when it is time to practice.** If you are not in the sketch that is being reviewed, listen and watch attentively for feedback, encouragement, and understudy. Thou shalt also smile lovingly at the director when he tries to focus the group back on the task at hand.
7. **Thou shalt make room for other performers.** We do short sketches on small stages, so there is no room for large egos.
8. **Thou shalt not withhold any ideas.** If you have an idea, share it. Even if we don't use it, it may serve as a catalyst for a better idea. By withholding your thoughts, you limit the potential of the group.
9. **Thou shalt not "wing it."** Prepare lines, songs, blocking, testimonies, and short transitions well--and well in advance. we will not "just throw something together" for a performance. Practice! Practice! Practice!
10. **Thou shalt inform the director well in advance if thou must miss practice or performance.** Acceptable reasons include, "I have the plague," "I am going to England to see my grandmother play at Wimbledon," "I am going on vacation with my family to Graceland" etc.

(Please remember, advanced notification is much more valuable than a good reason.)

Appendix IV:

What is Christian Drama?

A Dramatic Sketch

First Person: What do you mean by "Christian" drama? Is it Baptist? Presbyterian? Congregationalist?

Second Person: Of course not. I said, "Christian," not denominational.

First Person: Then you mean biblical drama?

Second Person: Not necessarily. There are many Christian dramas which are not biblical period pieces.

First Person: Oh, now I get it. You mean propaganda plays.

Second Person: (tearing his/her hair) Not at all!

First Person: Well, then, I give up. What do you mean?

Second Person: Simply this: a religious drama is one that raises foundational issues for a congregation. A Christian drama is one which brings people in touch with the truth which has been revealed through the person and present Lordship of Jesus Christ.

Appendix V:

Types of Religious Drama

“Drama is life with the dull bits cut out.” Alfred Hitchcock

Life is the canvass of drama, so, drama is, arguably, the most living of all the arts. Drama has been defined as life in motion viewed at times of special significance or tension. Religious drama is not so much a kind of drama as a quality of drama. Drama is "religious" whenever it directs us to a consideration of our foundational concerns: the way we structure the world for ourselves, find meaning, cope with guilt, and face death.

In his book, Religious Drama: Ends and Means Harold Ehrensperger divides “religious drama” into three major categories:

I. Dramas of Religious Alienation

The first category is that of **Religious Alienation**. Perhaps apart from the revelation of God in Christ and scripture, this is the most authentic and accurate word we can expect to find from the artistic voice. We experience ourselves as frail, fallen, finite, marred and scarred creatures. There is that about our lives which we know to be broken and in need of mending. In few areas of our lives are our vulnerabilities any more regularly laid bare than in our family relationships. Dramas of religious alienation do not in and of themselves articulate the gospel, but in their depiction of the hurts of the human heart they can open doors into hearts where the gospel can speak, answer, and heal.

II. Dramas of Religious Conversion

If drama is life in motion, the journey Christians in our tradition rehearse most regularly is the movement from death to life. Dramas of **Religious Conversion** deal with change, and for Christians that change is seen in terms of salvation - the opening of blind eyes - the coming to see – through Christ – the world and our lives in new perspectives and new ways.

III. Dramas of Religious Heroism

Finally Ehrensberger deliniates dramas not of change but of constancy. Dramas of **Religious Heroism** present life not in transition, but faith under pressure. The dramatic interest resides not in what the hero will discover or become, but to what they will remain true.

Any of these three forms of religious drama may be reflected in a genre of drama that is having increasing popularity in Christian worship - what may be called "**Chancel Dramas**". Chancel dramas are short vignettes depicting some drama of religious import that may be used as a part of religious worship.

Shadowlands is the story of the love between C.S. Lewis and Joy Davidman. In the death of the wife he met and married late in life, Lewis was to have his faith tempered and tested by pain - God's megaphone.

Appendix VI:

REVIEW OF BASIC DRAMATIC TECHNIQUE:

STAGECRAFT

John Shouse
Gateway Seminary

Stagecraft

- Blocking:** What the characters do and where they move and are positioned in the playing area.
- Stage Areas:** Up stage, down stage, stage left, stage right, stage center
- Subtext:** What the character is really thinking beneath the dialogue
- Givens:** Everything the playwright makes clear about the character in the script.
- Sense of Place:** Familiarity or unfamiliarity with the space in which the action occurs. Physical reaction to weather, environment, etc. Awareness of the significance of the situation (example: we would behave differently in a church than in a stable while having the very same conversation.)
- Beat:** A clear unit within a scene. Emotional, intellectual, dramatic, etc.
- Transition:** The shift between "beats," or between emotions.
- Timing:** The rhythm within a play or scene which creates humor or drama.
- Substitution:** A similar experience or feeling to that of the character's in one's own past; a similar relationship used to help understanding and emotional truth.

**APPENDIX VII:
REVIEW OF BASIC TECHNIQUE:
THE ACTOR'S CRAFT**

The Actor's Craft

I. The Actor's Questions: Who is my character?

- A. Age, sex, racial/social background, health, intelligence?
- B. What does my character want? Objectives, Intentions, Needs
 - 1. in the whole story?
 - 2. in this scene?
- C. What are the obstacles to achieving these objectives?
- D. What emotional parallels/substitutions/connections can I make as a performer to better understand and portray my character's problems?
- E. What is the subtext?
- F. Does my character overcome obstacles and achieve objectives?
How: What actions does he or she take?

II. How does my character serve the PLAY?

- A. What is the theme of this piece? (Good plays have them!)
- B. In what way does my character express the theme?
- C. How does the director see my character in the context of the whole piece?
- D. What is the "arc" of my character? Example: Macbeth begins as a hero with a clean conscience, then reluctantly gives into temptation and violence, then rises to supreme power and casual bloodletting, then is destroyed by his victims' avengers. His "arc" is an inverted "V". In the end, he is lower than when he began his quest for power, despite his rise to prominence.

Appendix VIII:
Shakespearean Monologues:

Prospero
The Tempest
Act V, Scene i

Ye elves of hills, brooks, standing lakes and groves,

And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back;

you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites,

and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew;

by whose aid,
Weak monsters though ye be,

I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-bas'd promontory
Have I made shake and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art.

But this rough magic
I here abjure, and, when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

Cassius
Julius Caesar
Act I, Sc. ii

I cannot tell what you and other men
Think of this life; but, for my single self;
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Caesar; so were you.
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Caesar said to me "Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
Accouttred as I was, I plunged in
And bade him follow; so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point proposed,
Caesar cried "Help me, Cassius, or I sink!" . . .

And this man
Is now become a god, and Cassius is
A wretched creature and must bend his body,
If Caesar carelessly but nod on him. . .

Ye gods, it doth amaze me
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone. . .
Why, man, he doth bstride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves,
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Now in the name of all the gods at once,
Upon what meat doth this our Caesar feed
That he is grown so great?

King Henry
Henry V
Act IV, Sc. i

If we are mark'd to die, we are enow
To do our country loss; and if to live
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;. . .
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England;
God's peace! I would not lose so great an honour
As one man more methinks, would share from me
For the best hope I have. O, do not wish one more! . . .
This day is call'd the feast of Crispian;
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is named,
And rouse him at the name of Crispian. . .
Then will he strip his sleeve and show his scars,
And say "These wounds I had on Crispin's day."
Old men forget; yet all shall be forgot,
But he'll remember with advantages
What feats he did that day; then shall our names,
Familiar in his mouth as household words,
Harry the king, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remember'd
This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered;
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother: be he ne'er so vile,
This day shall gentle his condition:
And gentlemen in England now a-bed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speak
That fought with us upon Saint Crispin's day.

King Henry
Henry V
Act II, scene i

King Henry:

Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage;
Then lend the eye a terrible aspect;
Let it pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noblest English,
fathers that, like so many Alexanders,
Have in these parts from morn til even fought
And sheathed their swords for lack of argument:
Dishonour not your mothers; now attest
That those whom you call'd fathers did beget you.
Be comp now to men of grosser blood,
And teach them how to war. and you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding; which I doubt not;
For there is none of hyou so mean and base;
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. the game's afoot:
Follow your spirit, and upon this charge
Cry 'God for Harry, England, and Saint George!

King Richard
Richard II
Act III, Sc. ii

King Richard:

Let's talk of graves, of worms, and epitaphs;
Make dust our paper and with rainy eyes
Write sorrow on the bosom of the earth,
Let's choose executors and talk of wills;
And yet not so, for what can we bequeath
Save our deposed bodies to the ground?
Our land, our lives and all are Bolingbroke's
And nothing can we call our own but death
And the small model of the barren earth
Which serves as paste and cover to our bones.
For God's sake let us sit upon the ground
And tell sad stories of the death of Kings:
How some have been deposed; some slain in war;
Some haunted by the ghosts they have deposed;
Some poison'd by their wives; some sleeping kill'd;
All murder'd: for within the hollow crown
That rounds the mortal temples of a king
Keeps death his court and there the antic sits
Scoffing at his state and grinning at his pomp,
Allowing him a breath, a little scene,
To monarchize, be fear'd, and kill with looks,
Infusing him with self and vain conceit
As if this flesh which walls about our life
Were brass impregnable, and humour'd thus
Comes at the last, and with a little pin
Bores through our castle wall, and farewell, King!
Cover your heads and mock not flesh and blood
With solemn reverence: throw away respect,
Tradition, form, and ceremonious duty;
For you have but mistook me all this while;
I live with bread like you, feel want,
Taste grief, need friends: subjected thus,
How can you say to me, I am a King.

Hamlet
Hamlet
Act III, Scene i

Hamlet:

To be, or not to be: that is the question;
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles
And by opposing end them? To die, to sleep
No more: and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: Ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time;
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear
To grunt and sweat under a weary life,
But that the threat of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought
And enterprises of great pitch and moment
With this regard their currents turn awry,
And lose the name of action.

Hamlet
Act III, Scene iii

Claudius:

O, my offence is rank, it smells to heaven;
It hath the primal eldest curse upon 't,
A brother's murder. Pray can I not,
Though inclination be as sharp as will;
My stronger guilt defeats my strong intent,
And like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?
And what's in prayer but this twofold force,
to be forestalled ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past. But O, what form of prayer
But O, what form of prayer can serve my turn?
'Forgive me my foul murder;?
That cannot be, since I am still possess'd
Of those effects for which I did the murder,
My crown, mine own ambition and my queen.
May one be pardon'd and retain the offence?

. . . .What then? What rests?
Try what repentance can: what can it not?
Yet what can it when one cannot repent?
O wretched state! O bosom black as death!
O limed soul, that struggling to be free
Art more engaged! Help, angels! make assay!
Bow, stubborn knees, and, heart with strings of steel,
Be soft as sinews of the new-born babe!
All may be well.

. . . .(He tries to pray)

My words fly up, my thought remain below:
Words without thoughts never to heaven go.

King Richard

Richard III

Act I, Scene i

King Richard:

Now is the winter of our discontent
Made glorious summer by this son of York;
And all the clouds that lour'd upon our house
In the deep bosom of the ocean buried.
Now are our brows bound with victorious wreaths;
Our bruised arms hung up for monuments;
Our stern alarums changed to merry meetings
Our dreadful marches to delightful measures.
Grim-visaged war hath smooth'd his wrinkled front:
And now, instead of mounting barbed steeds
To fright the souls of fearful adversaries,
He capers nimbly in a lady's chamber
To the lascivious pleasing of a lute.
But I, that am not shaped for sportive tricks,
Nor made to court an amorous looking-glass;
I, that am curtail'd of this fair proportion,
Cheated of feature by dissembling nature,
Deform'd, unfinish'd, sent before my time
Into this breathing world, scarce half made up;
And that so lamely and unfashionable
That dogs bark at me as I halt by them;
Why, I in this weak piping time of peace,
Have no delight to pass away the time
Unless to spy my shadow in the sun
And descant on mine own deformity:

Jacques
As You Like It
Act II, Scene vii

Jacques:

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewing and puking in the nurse's arms.
And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwittingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances:
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

John of Gaunt
Richard II
Act II, Scene i

John of Gaunt:

Methinks I am a prophet new inspired
And thus expiring do foretell of him:
His rash fierce blaze of riot cannot last,
For violent fires soon burn out themselves;
Small showers last long, but sudden storms are short;
He tires betimes that spurs too fast betimes;
With eager feeding food doth choke the feeder:
Light vanity, insatiate cormorant,
Consuming means, soon preys upon itself.
This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea, . . .
This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings,
Fear'd by their breed, and famous by their birth,
Renowned for their deeds as far from home,
For Christian service and true chivalry,
As is the sepulchre in stubborn Jewry
Of the world's ransom, blessed Mary's Son,
This land of such dear souls, this dear dear land,
Dear for her reputation through the world,
Is now leased out, I die pronouncing it, . . .
Ah, would the scandal vanish with my life,
How happy then were my ensuing death!

Enobarrius
Antony and Cleopatra
Act II, Scene ii

Enobarrius:

The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them; the oars were
silver,

Which to the tune of flutes kept stroke and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person
It beggar'd all description: she did lie
In her pavilion,-cloth-of-gold of tissue,
O'er-picturing that Venus where we see
The fancy out-work nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

Her gentlewomen, like the Nereids,
So many mermaids, tended her i' the eyes,
And made their bends adornings: at the helm
A seeming mermaid steers: the silken tackle
Swell with the touches of those flower-soft hands
That yarely frame the office. From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her; and Antony,
Enthron'd i' the market-place, did sit alone,
Whistling to the air; which, but for vacancy,
Had gone to gaze on Cleopatra too,
And made a gap in nature.

Upon her landing, Antony sent to her,
Invited her to supper. She replied,
It should be better he became her guest;
Which she entreated: our courteous Antony
Whom ne'er the word of No woman heard speak,
Being barber'd ten times o'er, goes to the feast,
And, for his ordinary, pays his heart,
For what his eyes eat only.

. . . .I saw her once
Hop forty paces through the public street;
And having lost her breath, she spoke and panted,
That she did make defect perfection,
And, breathless, power breathe forth.
Age cannot wither her, nor custom stale
Her infinite variety: other women clay
The appetites they feed; but she makes hungry
Where most she satisfies: for vilest things
Become themselves in her; that the holy priests
Bless her when she is riggish.

Cassius
Julius Caesar
Act I, Sc. ii

I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Caesar; so were you.
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Caesar said to me "Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
Accouttred as I was, I plunged in
And bade him follow; so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point proposed,
Caesar cried "Help me, Cassius, or I sink!" . . .

And this man
Is now become a god, and Cassius is
A wretched creature and must bend his body,
If Caesar carelessly but nod on him. . .

Ye gods, it doth amaze me
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone. . .
Why, man, he doth bstride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves,
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Now in the name of all the gods at once,
Upon what meat doth this our Caesar feed
That he is grown so great?

Clarence
Richard III
Act I, Sc. iv

O, I have pass'd a miserable night,
So full of ugly sights, of ghastly dreams,
That, as I am a Christian faithful man,
I would not spend another such a night,
Though 'twere to buy a world of happy days,
So full of dismal terror was the time!

Methoughts that I had broken from the Tower,
And was embark'd to cross to Burgundy;
And, in my company, my brother Gloucester;
Who from my cabin tempted me to walk
Upon the hatches: thence we looked toward England,
And cited up a thousand fearful times,
During the wars of York and Lancaster
That had befall'n us. As we paced along
Upon the giddy footing of the hatches,
Methought that Gloucester stumbled; and, in falling,
Struck me, that thought to stay him, overboard,
Into the tumbling billows of the main.
Lord, Lord! methought, what pain it was to drown!
What dreadful noise of waters in mine ears!
What ugly sights of death within mine eyes!
Methought I saw a thousand fearful wrecks;
Ten thousand men that fishes gnaw'd upon;
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels,
All scatter'd in the bottom of the sea:
Some lay in dead men's skulls; and, in those holes
Where eyes did once inhabit, there were crept,
As 'twere in scorn of eyes, reflecting gems,
Which woo'd the slimy bottom of the deep,
And mock'd the dead bones that lay scatter'd by.

Methought I had; and often did I strive
To yield the ghost: but still the envious flood
Kept in my soul, and would not let it forth
To seek the empty, vast and wandering air;
But smother'd it within my panting bulk,

Which almost burst to belch it in the sea.

O, no, my dream was lengthen'd after life;
O, then began the tempest to my soul,
Who pass'd, methought, the melancholy flood,
With that grim ferryman which poets write of,
Unto the kingdom of perpetual night.
The first that there did greet my stranger soul,
Was my great father-in-law, renowned Warwick;
Who cried aloud, 'What scourge for perjury
Can this dark monarchy afford false Clarence?'
And so he vanish'd: then came wandering by
A shadow like an angel, with bright hair
Dabbled in blood; and he squeak'd out aloud,
'Clarence is come; false, fleeting, perjured Clarence,
That stabb'd me in the field by Tewksbury;
Seize on him, Furies, take him to your torments!'
With that, methoughts, a legion of foul fiends
Environ'd me about, and howled in mine ears
Such hideous cries, that with the very noise
I trembling waked, and for a season after
Could not believe but that I was in hell,
Such terrible impression made the dream.

O Brakenbury, I have done those things,
Which now bear evidence against my soul,
For Edward's sake; and see how he requites me!
O God! if my deep prayers cannot appease thee,
But thou wilt be avenged on my misdeeds,
Yet execute thy wrath in me alone,
O, spare my guiltless wife and my poor children!
I pray thee, gentle keeper, stay by me;
My soul is heavy, and I fain would sleep.

The Duke
As You Like It
Act II, sc. i

Now, my co-mates and brothers in exile,

Hath not old custom made this life more sweet
Than that of painted pomp?

Are not these woods
More free from peril than the envious court?

Here feel we not the penalty of Adam,

To the icy fang . . . of the winter's wind,
Even when it bites and blows upon my body,
'till I shrink with cold,

I smile and say

**'This is no flattery;
These are counsellors that feelingly persuade me what I am.'**

Sweet are the uses of adversity,

And so,

This, our life,

exempt from public haunt,

Finds tongues in trees,

Books in the running brooks,

Sermons in stones, and

Good in everything.

I would not change it for the world.

Hermione,
The Winter's Tale
Act III, sc. ii

Sir, spare your threats;

The bug which you would fright me with I seek.
To me can life be no commodity:
The crown and comfort of my life, your favour,
I do give lost, for I do feel it gone,
But know not how it went. My second joy
And first-fruits of my body from his presence
I am barr'd, like one infectious. My third comfort,
Starr'd most unluckily, as from my breast,
The innocent milk in it most innocent mouth,
Haled out to murder: myself on every post
Proclaim'd a strumpet: with immodest hatred
The child-bed privilege denied, which 'longs
To women of all fashion; lastly, hurried
Here to this place, i' the open air, before
I have got strength of limit. Now, my liege,
Tell me what blessings I have here alive,
That I should fear to die? Therefore proceed.
But yet hear this; mistake me not no life,
I prize it not a straw, but for mine honour,
Which I would free, if I shall be condemn'd
Upon surmises, all proofs sleeping else
But what your jealousies awake, I tell you
'Tis rigour and not law. Your honours all,
I do refer me to the oracle:
Apollo be my judge!

Portia,
Merchant of Venice
Act IV, sc. ii

The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives and him that takes:
'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy. I have spoken thus much
To mitigate the justice of thy plea;
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.

Miranda,
The Tempest
Act III, sc. i

I do not know
One of my sex; no woman's face remember,
Save, from my glass, mine own; nor have I seen
More that I may call men than you, good friend,
And my dear father: how features are abroad,
I am skillless of; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you,
Nor can imagination form a shape,
Besides yourself, to like of. But I prattle
Something too wildly and my father's precepts
I therein do forget. . .

Do you love me? . . .

I am a fool
To weep at what I am glad of. . .

At mine unworthiness that dare not offer
What I desire to give, and much less take
What I shall die to want. But this is trifling;
And all the more it seeks to hide itself,
The bigger bulk it shows. Hence, bashful cunning!
And prompt me, plain and holy innocence!
I am your wife, if you will marry me;
If not, I'll die your maid: to be your fellow
You may deny me; but I'll be your servant,
Whether you will or no.