

Falstaff

by John Wood and Roger Forbes
adapted from the award-winning
novel *Falstaff* by Robert Nye

an NAC English Theatre / The Old Castle Group (Stratford, ON) coproduction
in association with Richard Jordan Productions Ltd. (UK)

Study Guide

**The National Arts Centre English Theatre
Programmes for Student Audiences
2007-2008 Season**

**Peter Hinton
Artistic Director, English Theatre**



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

This Study Guide was written and researched by **Jamieson Findlay** for the National Arts Centre, English Theatre, August 2007. It may be used solely for educational purposes.

The National Arts Centre English Theatre values the feedback of teachers on the content and format of its Study Guides. We would appreciate **your** comments on past Study Guides, on this current one, or suggestions on ways to improve future Study Guides. Comments may be directed to **Martina Kuska** either by email at mkuska@nac-cna.ca or by fax to Martina Kuska at the NAC, (613) 943-1401.

About This Guide

This Study Guide is formatted in easy-to-copy single pages. They may be used separately or in any combination that works for your classes.

Table of Contents

	page(s)
Production Credits.....	1
A Brief Description of the Work.....	2
Shakespeare’s Falstaff	3 - 4
A Shakespearean Who’s Who.....	5 - 6
“This is Your Brain on the Bard”	6
An Excerpt from <i>Falstaff</i>	7 - 8
Pre-performance Activities	9 - 10
Post-performance Activities	11 - 13
Theatre Etiquette	14
Acknowledgements	15

Production Credits

Falstaff

**adapted by John Wood and Roger Forbes
from the novel *Falstaff* by Robert Nye**

(winner of the 1976 Guardian Fiction Prize
and Hawthornden Prize)

directed by John Wood

starring Roger Forbes

Set and Costume design by Eo Sharp
Lighting design by John (Jock) Munro
Sound design by Keith Handegord

Stage Manager: Laurie Champagne
Apprentice Stage Manager: Wendy Lee

A Brief Description of the Work

The time: 1459. The place: the Boar's Head Tavern in London. An old man sits amid the late-night detritus of a public house—books, bottles, tankards, dirty plates—and spins out the story of his life. We learn that he has lived through some of the most significant events of the era, from the epidemic of bubonic plague to the execution of Joan of Arc, and that he has kept company with thieves and prostitutes as well as princes and kings. We also realize that he is a born raconteur whose manner of narration is rich, bawdy and extravagant. Who is this man who loves figs and brandy and (in his own mendacious way) the truth?

“... Jack to my familiars, John to my brothers and my sisters, Sir John to all Europe — fill in the details later, all the titles — thing of thing, this of that, all the bloody rest of it.” This is none other than Sir John Falstaff, soldier, knight, and womanizer, who has stepped forth from the pages of Shakespeare to tell us his own story. The tale he spins is a rich tapestry of history and literary invention—so closely interwoven that sometimes we cannot tell which is which.

Shakespeare's Falstaff (page 1 of 2)

Sir John Falstaff appears in several of Shakespeare's plays and is generally considered one of the great comic characters in English literature. He is perhaps best known as the crony of Prince Hal in the two "chronicle" plays, *Henry IV*, parts one and two. These works deal with the major political events in Britain involving the Royal House of Plantagenet and take place in the first decades of the 15th century. In them we are introduced to Falstaff as a "huge hill of flesh," a thief, liar and carouser — and a man in love with the sound of his own voice. (If you add up all the lines spoken by Falstaff in the two parts of *Henry IV*, you will find that his role is the second largest in Shakespeare, after that of Hamlet.)

In *Henry IV*, part one, Falstaff appears as one of a group of rowdies who frequent the Boar's Head Tavern. The youthful Henry, Prince of Wales (known as Prince Hal) consorts with this gang, but clearly he is no innocent dupe of theirs. He agrees to participate in a criminal enterprise of Falstaff's — to rob travellers at Gadshill, near London — but does so with his own scheme in mind. He and another crony, Ned Poins, arrange to have Falstaff carry out the robbery without their help, and then proceed to rob the fat knight of the ill-gotten gains. Later, at the Boar's Head, they are treated to Falstaff's version of the event, in which the knight describes himself as battling large numbers of men dressed in suits of buckram. In true Falstaffian fashion, he repeatedly exaggerates the number of attackers, finally settling on 11. This is the famous Battle of Gadshill episode, one of Falstaff's memorable comic narratives.

Hal's father, King Henry IV, understandably disapproves of his son's choice of friends. Falstaff stands for disorder, indulgence, anarchy — everything that threatens a family and a kingdom. Eventually, however, Prince Hal appears to leave behind the wild bonhomie of the Boar's Head Tavern and becomes the mature leader his father hopes for. When Henry IV goes to war against rebels at Shrewsbury, Hal saves his father's life and kills their fiery enemy Hotspur. In *Henry IV*, part two, Hal's repudiation of his former life is complete. Crowned King Henry V after the death of his father, he denounces Falstaff and the other Boar's Head regulars for their wastrel ways and imprisons the fat knight in the Fleet Street Prison.

The relationship between Falstaff and Hal has been the subject of much critical commentary. Some have argued that Hal seeks out Falstaff's company to gain some valuable lessons in human nature. Others have argued that Hal's motives are much more Machiavellian: by first associating with, and then vehemently rejecting, the profligate knight, he can convince the world that he has truly matured into a ruler. Perhaps there is truth in both these opinions — Shakespeare's characters are complex enough to accommodate several interpretations. In any case, Hal *does* become a strong, astute king, and his career is treated in a later play of Shakespeare's, *Henry V*. Falstaff does not appear in this work, but his death is described by another character.

Shakespeare's Falstaff (page 2 of 2)

Falstaff was immensely popular with the theatregoing public of Shakespeare's day. It is said that Queen Elizabeth I so enjoyed the character that she asked Shakespeare to write another play showing "Sir John in love." That play was *The Merry Wives of Windsor*, in which Falstaff takes centre stage. In this comic romp, Falstaff schemes to pursue two married women who retain control of their own finances. Nothing goes according to plan, and the "greasy knight" gets his comic comeuppance before finally being forgiven.

Although Falstaff is a fictional character, certain threads tie him to history. Evidence suggests that Shakespeare originally named his character "John Oldcastle," after the historical figure who had been the companion of King Henry V. However, the 10th Baron Cobham, a descendant of this John Oldcastle, objected to Shakespeare's portraying his ancestor in an unfavourable light, and demanded a name change. In looking around for a new name, Shakespeare drew on another of his characters, a Sir John Fastolf, who appears in the earlier play *Henry VI*, part one. That character was based on the real-life Sir John Fastolf (also spelled "Fastolfe"), a 15th-century knight who fought at the Battle of Patay against the French, led by Joan of Arc. By changing a few letters, Shakespeare came up with "Falstaff."

Falstaff, Fastolf — they might well be considered the same soldier at different stages of his career. This the premise of the novel *Falstaff* (1976) by the British writer Robert Nye, which provided the basis for this play. His character encompasses both the historical John Fastolf (born in Norfolk in 1378, died in 1459) as well as the fictional Falstaff. By thus enlarging his canvas, Nye enables his fat knight to range in memory over the most important events of the late 14th and 15th centuries—and across the great firmament of Shakespearean drama.

A Shakespearean Who's Who (page 1 of 2)

Part of the fun of listening to Falstaff's monologue is picking up the allusions to Shakespeare. But a playgoer may be quickly lost if he or she doesn't have a basic *dramatis personae* to the plays. Here are some Shakespearean characters who feature in Falstaff's reminiscences; the plays in which they appear are given at the end of the entries. For those characters who were real-life historical figures, the biographical dates are also provided.

King Richard II, 1367 – 1400, also called (by Falstaff) King Dick. At the age of ten he succeeds his grandfather, Edward III, as king, but he is never as strong as his successors. He becomes mentally unstable in his later years and is deposed in 1399. Shakespeare's play concentrates on the last two years of his reign. (*Richard II*)

King Henry IV, 1366 - 1413, formerly known as Bolingbroke. As Falstaff relates, Bolingbroke deposes his cousin Richard II in 1399. Father to Prince Hal, he is a strong, decisive king who defeats his former allies, the family Percy, at the Battle of Shrewsbury. (*Richard II*; *Henry IV*, parts one and two)

Henry, Prince of Wales, later **King Henry V**, 1387 - 1422, also known as Harry of Monmouth or Prince Hal. Hal is the most significant of the Shakespearean characters to figure in Falstaff's reminiscences. He has three brothers — Thomas, Duke of Clarence; John, Duke of Bedford; and Humphrey, Duke of Gloucester. Companion to Falstaff in the days of the Boar's Head Tavern, Hal repudiates the fat knight upon becoming king. Later he pursues his claim to the French throne, and wins famous victories against the French forces at Harfleur and Agincourt in 1415. (*Henry IV*, parts one and two; *Henry V*)

Henry Percy, 1364 – 1403, better known as Hotspur. He helps his father, the Earl of Northumberland, put Henry IV on the throne, but later grows discontented and rebels against the king. Hotspur is killed by Prince Hal at the Battle of Shrewsbury. (*Richard II*; *Henry IV*, part one)

Nell Quickly: Mistress and Hostess of the Boar's Head Tavern. (*Henry IV*, parts one and two; *Henry V*; *The Merry Wives of Windsor*)

Robert Shallow: A Justice of the Peace who fondly remembers his days as a law student at the Inns of Court. (*Henry IV*, part two; *The Merry Wives of Windsor*)

Edward (Ned) Poins: Another crony of Prince Hal's, Poins conspires with the prince to dupe Falstaff in a robbery scheme at Gadshill. (*Henry IV*, parts one and two)

Doll Tearsheet: A prostitute who frequents the Boar's Head Tavern. (*Henry IV*, part two)

A Shakespearean Who's Who (page 2 of 2)

Bardolph, Peto, Pistol, Nym: More cronies of Falstaff's from the early days at the Boar's Head Tavern. (*Henry IV*, parts one and two; *Henry V*, *The Merry Wives of Windsor*.)

Joan of Arc, 1412 – 1431, also known as Joan *la Pucelle*. French peasant girl who became a national hero and was later canonized as a saint.

Joan of Arc's story is closely tied to the long intertwined history of England and France. Ever since the 1066 conquest of England by William I (the Duke of Normandy), English kings had inherited titles and lands in France. It was inevitable through allegiances of marriage that one of these kings would eventually lay claim to the French throne. This occurred in 1337, when Edward III took an army to Flanders, thus precipitating the protracted conflict known as The Hundred Years' War. Joan of Arc emerged as national champion in the later stages of this conflict, leading French armies to victory against the English at Patay. Later captured and handed over to the English, she was condemned as a heretic in 1431 and burnt at the stake. (*Henry VI*, part one)

* * * * *

This is Your Brain on the Bard

by Anne McIlroy

(From the Globe and Mail newspaper, January 27th, 2007. Used with permission.)

Shakespeare often changed the function of words, using nouns as verbs or adjectives as nouns. In **Othello**, for example, he uses the noun lip instead of the verb kiss.

This sort of wordplay, called functional shift or word class conversion, has always been of interest to English literature buffs and playwrights. But now researchers in Britain have found it also has a distinct effect on the brain.

"By throwing odd words into seemingly normal word sentences, Shakespeare surprises the brain and catches it off guard in a manner that produces a sudden burst of activity," says Philip Davis, a professor at the University of Liverpool's school of English.

Using an EEG, or electroencephalogram, he teamed up with scientists to monitor the electrical activity in brains of volunteers as they read sentences such as, "*The pizza was too hot to mouth.*"

While the phrase is definitely not Shakespearean, Dr. Davis said that using the real thing would have activated too many parts of the brain and made it too difficult to measure what the researchers were interested in – which is how the brain reacts when words are used in unconventional ways.

An Excerpt from *Falstaff* (page 1 of 2)

Some terms and allusions in the excerpt are explained below. For exercises relating to the passage, see **Pre-Performance Activities** No. 2 (p. 10).

I used to think, as a boy, that the plague* was a person. I lay in bed at night imagining him as a great duke galloping on a black horse down streets cobbled with dead men's bones. In time, of course, I came to learn that this duke of mine was born in China, and from China he passed to India, then into Persia, then Russia. He crossed the Alps and lost no time in advancing through parts of France, Germany, into Dutchland, and by the time he came to England he was past master at his art.

At every corner you met coffins — coffins carried by hand, coffins piled on carts, coffins dragged along. Day and night the dead bell sounded. The dead bell, and the sound of tears.

Little Alice Prowte's parents left her in her cot and ran away.

My Uncle Hugh, the Admiral, saved me from the plague. That wise physician my Uncle Hugh taught me to believe that I was invincible, if not immortal.

“The heart adheres to its own pitch, Jack.”

He told my parents not to let my thoughts sink down to death. I was made to listen to music and my imagination was filled up by images of life. But above all, my Uncle Hugh prescribed wine for me. The servants washed me in wine every morning and during the day, he would have me drink a cup or two every time I thirsted.

“Neither drunk nor yet too sober is the way of getting over.”

My Uncle Hugh lived to the age of eighty and died singing and clapping his hands. He left me a seal ring**.

***The Plague:** Bubonic plague, an infectious disease caused by the bacillus *Yersinia pestis*, transmitted by rat-borne fleas. Called “The Black Death” during its initial epidemic in the 14th century, the plague devastated Europe and parts of Asia and continued to recur in later centuries.

****Seal Ring:** A finger ring bearing a seal—that is, a design or crest, often relating to a family line, in bas-relief. The seal was imprinted into the wax that was attached to documents, thus establishing their authenticity.

An Excerpt from *Falstaff* (page 2 of 2)

It is a measure of the meanness of the late Harry Monmouth that his idea of a joke was to insist that this heirloom of mine was made of copper. On the occasion when my pocket was picked behind the arras, the same seal ring was stolen. The prince, informed, assessed my loss at eightpence. But then his father had leprosy, his grandfather was a madman, and he was taught mathematics by a Scottish sheepstealer.

My family tree is as good as any now in England, and somewhat superior to the shrub Plantagenet if you want to know.

My great great great great grandfather Gurth Fastolf is in the Domesday Book*. Page 777. Gurth fought for King Harold, but the Big Bastard refused him any leg up to the ranks of his so-called nobility. The king told Gurth that the honours of chivalry were not for a false thief like him. This title of “false thief” stuck and has been, by some illiterate annalists, supposed to be the origin of our family name — corrupted into False-Taff**. This is easily refuted by the fact that not one of these same annalists can prove that my ancestor ever set foot in Wales.

(From *Falstaff*, by John Wood and Roger Forbes, adapted from the novel *Falstaff* by Robert Nye. Used with permission.)

***The Domesday Book:** A record of the great survey of England completed in 1086, carried out at the command of William the Conqueror. It was similar to a government census of today. The name “Domesday” contains the Old English word *dom*, meaning an accounting or reckoning; from it comes the modern variant, “doomsday.”

****“False Taff”:** Falstaff is alluding to the anti-Welsh sentiment of the age as exemplified in the following old English nursery rhyme:

*Taffy was a Welshman,
Taffy was a thief.
Taffy came to my house
And stole a piece of beef.*

Pre-performance Activities (page 1 of 2)

Falstaff might be considered a character study of a much studied character. One of his abiding concerns is to tell *his* side of the story and set the record straight. Here are some things to watch for as the play unfolds:

- Notice how the play begins and ends, and note the contrast in tone.
- The play takes place in a 15th-century tavern. Consider all the elements — props, costumes, language — that evoke the time period.
- Listen particularly for the places where Falstaff addresses the great Shakespearean themes — honour, death, the soul, laughter, and truth.
- Note how sound (especially voice collage) is used in the play.

Further Activities (including suggested resources)

1. Knowing a bit about the history of 14th and 15th century Britain will add much to the students' appreciation of the play. One relatively painless way to approach the research is to have the students collaborate on a timeline which covers Falstaff's life (at the time of the play, 1459, he is 81 years old.) Here are some events and episodes which might be included:

- The bubonic plague
- The Battle of Shrewsbury
- The Royal House of Plantagenet (especially the latter line, including Henry IV, V, and VI)
- The Battle of Agincourt
- Joan of Arc
- The War of the Roses

Regarding the geography and landscape of the play, students might want to know that the Giant of Cerne Abbas is a huge fertility figure carved in chalk into a Dorset hillside. (It was on this hillside, Falstaff informs us early on, that he was conceived.) Wikipedia contains an article on this and other chalk figures in Britain.

The BBC/History Channel series *A History of Britain*, hosted by the historian Simon Schama, provides a concise and lively overview of the major social events. See especially the episodes "King Death" and "Burning Convictions." The DVD version of the series is available at several branches of the Ottawa Public Library.

Pre-Performance Activities (page 2 of 2)

2. Reading the excerpt (pp. 7 - 8) will introduce the students to Falstaff's distinctive voice and to the character of Prince Hal. The students might ponder the maxim of Falstaff's Uncle Hugh: "*the heart adheres to its own pitch.*" Can they put this maxim into their own words, and give illustrations of it from their own lives? (See **Activity/Assignment Questions** (pp. 12 – 13) for further exercises on this topic.)

The excerpt could be used as an ensemble piece for voices. Students could take the role of the old Falstaff, the young Falstaff, and Uncle Hugh, expanding the parts into a dialogue between boy and uncle.

The novel *Falstaff*, the basis for the play, contains several powerful vignettes describing the plague, including the episode of Alice Prowte and her parents (alluded to in the excerpt). After doing some research on the Black Death, students might dramatize one or more of these vignettes, selecting sound effects to create the atmosphere of plague-ridden medieval England — sobbing, panicky breathing, horses' hooves, bells, the squeak of carts carrying coffins, etc. (You might also choose to do this activity after the performance.)

3. The relationship between Falstaff and Prince Hal is central to this play. The ideal preparation for the performance is to read the Shakespearean plays *Henry IV*, parts one and two. If this is not possible, however, one of the relevant film adaptations of Shakespeare might be shown. Some possibilities:

- *Chimes at Midnight* (1966), also known as *Falstaff*, directed by and starring Orson Welles. Combines the two parts of *Henry IV* with selected scenes from *Richard II* and *Henry V*.
- *Henry V* (1989), directed by and starring Kenneth Branagh. A critically acclaimed adaptation of Shakespeare's play which continues the history of Prince Hal once he becomes king.
- *My Own Private Idaho* (1991) directed by Gus Van Sant, starring River Phoenix and Keanu Reeves. A contemporary and very adult treatment of the two parts of *Henry IV* — definitely more Van Sant than Shakespeare.

4. For a great critic's take on Shakespeare, see the wonderful interview with the American scholar Harold Bloom in *Writers at Work*, Ninth Series, edited by George Plimpton (New York: Penguin, 1992). Bloom ranges widely in the interview, but several pages are devoted to Shakespeare (see especially pp. 213 - 215). Here he introduces the thesis that is developed in his book *Shakespeare: The Invention of the Human* — that the human personality as we know it today really came into being with Shakespeare's plays. In other words, Shakespeare can be said to have invented the modern human being. Students might summarize this thesis in preparation for a debate about whether Shakespeare is still pertinent (see **Activity/Assignment Questions** (pp. 12 – 13)).

Post-performance Activities (page 1 of 3)

Discussion/Analysis Questions

- 1.** What are the themes of the play?
- 2.** How does Falstaff describe himself? Does his self-description square with his own actions?
- 3.** What kind of man is Falstaff? (Some adjectives that might be applied to him: humane, mercenary, brave, calculating, libidinous, callous, boorish, frank.)
- 4.** How would you characterize the relationship between Hal and Falstaff?
- 5.** Falstaff is flamboyant, irreverent, and (especially in his early Boar's Head days) something of a challenge to the status quo. How is such a man valuable in illuminating the behaviour of those in power? Why might a true leader consider him an asset?
- 6.** Falstaff is referred to as "king liar," but is he reliable when speaking about things that matter? Do *you* trust him?
- 7.** What has Falstaff learned from his life?
- 8.** The play begins, in a sense, with Falstaff's end — a voice collage from his life and a prefigurement of his death. But the actual ending is lighthearted, with Falstaff slyly referring to the "somewhat exaggerated" story concerning one of his adventurous ancestors. How is this structure in keeping with Falstaff's character and philosophy?
- 9.** Under what circumstances is Falstaff knighted? When this incident occurs in the play, does it change our opinion of him — and of Hal?
- 10.** In what sense is Falstaff a religious man, and in what sense a sceptic?
- 11.** Falstaff constructs a genealogy which goes right back to the Domesday Book. In light of his experiences (and the class structure of the time), why would he take such pains to establish the antiquity and good name of his family line?

Post-performance Activities (page 2 of 3)

Activity/Assignment Questions (page 1 of 2)

1. Compare the Falstaff of this play with Shakespeare's Falstaff as he appears in *Henry IV*, parts one and two. What are the similarities and differences? Consider particularly the themes of honour, cowardice, betrayal and leadership. Does this one-man play help us see more possibilities in Shakespeare's character?

2. "Truth is various," says Falstaff, "and there is nothing more various than the truth about a battle." His famous account of the Battle of Gadshill comically illustrates this notion. Have the students choose a well-known story to relate or act out, narrating it from different perspective. (Some examples: a fairy tale such as Hansel and Gretel told from the witch's point of view, or the story of David and Goliath told from giant's point of view—or perhaps from that of a spectator watching the battle.) Students might also consider this theme in relation to how current news stories are presented.

3. At the end of the excerpt (pp. 7 – 8), Falstaff talks about the origins of his name, and later constructs a family tree that is "as good as any now in England." Have the students construct their own family tree, drawing on the memories, documents and traditions of their relatives. For tips on getting started, see the website: www.genealogytoday.com.

A variant exercise might be to construct an imaginary family tree for a memorable fictional character — say, Dracula or Holden Caulfield.

4. Falstaff's Uncle Hugh is a significant figure in Falstaff's early life, with his unconventional methods of fighting disease and his enthusiasm for holy relics. Have the students write a short sketch or dialogue about a wise or eccentric relative who has had a lasting influence on them.

5. Students often find the language of Shakespeare difficult and tedious, but at its root is some wild and beautiful wordplay that can stir up sparks in the mind. Have the students try some Shakespearean experiments with language, perhaps beginning with the basic one of playing with "functional shift" or "word class conversion." (See "This is Your Brain on the Bard" p. 6). For a number of good suggestions regarding such language experiments, see the following website: www.writing.upenn.edu/bernstein/experiments.html.

The Practice of Poetry, edited by Robin Behn and Chase Twichell, (Collins Reference: New York, 2005), provides some fine additional exercises.

Post-Performance Activities (page 3 of 3)

Activity/Assignment Questions (page 2 of 2)

6. *Falstaff* is a monologue, in which a single character addresses the audience. Imagine if some of the other characters could enter the play and tell *their* story. Have the students write or improvise a scene in which Hal, Doll Tearsheet, or Dame Millicent (Falstaff's wife), appears in the play and mixes it up with Sir John.

7. "That wise physician" Uncle Hugh tells the young Falstaff, "the heart adheres to its own pitch." The role of the mind in overcoming disease is now a recognized principle in medicine. Have the students do research and give examples of this principle at work in the areas of healing, athletic achievement, exploration, or just coping with life's problems. Does personifying an affliction (as Falstaff does with the plague) make it easier to combat?

8. "*I lay my eternal curse,*" remarked the famous playwright George Bernard Shaw, "*on whomsoever shall now or at any time hereafter make schoolbooks of my works and make me hated as Shakespeare is hated. My plays were not designed as instruments of torture.*" Arrange a debate on the following topic:

Shakespeare is a dead white guy who lived hundreds of years ago and who wrote English that's impossible to read. We shouldn't be forced to study him.

See Harold Bloom's thoughts on the importance of the Bard as articulated in his book *Shakespeare: The Invention of the Human* (New York: Putnam, 1998).



Theatre Etiquette

Please take a moment to prepare the students for their visit to the National Arts Centre to explain what good **Theatre Etiquette** is and why it will enhance the enjoyment of the play by all audience members:

- 1.** *Falstaff* will be performed in the Studio of the NAC. It is important for everyone to be quiet (no talking or rustling of materials) during the performance so others do not lose their immersion in the “world of the play”. Unlike movies, the actors in live theatre can hear disturbances in the audience and will give their best performances when they feel the positive involvement of the audience members. The appropriate way of showing approval for the actors’ performances is through laughter and applause. For the enjoyment of all, people who disturb others during the performance may be asked to leave the Studio.
- 2.** If you plan to make notes on the play for the purposes of writing a review, please do not try to write them during the performance, as this can be distracting for the actors. Wait until intermission or after the performance is finished to write your reflections, please.
- 3.** It is important that there be no electronic devices used in the Studio so that the atmosphere of the play is not interrupted and others are not disturbed. **Cell phones, pagers and anything that beeps must be turned off.** Cameras and all other recording devices are not permitted in the Studio.
- 4.** Seating in the NAC Studio is open, so those attending may select their own seat. Teachers may wish to pass out tickets before arriving at the entrance to the Studio.
- 5.** Programs may or may not be distributed at this student matinée. Information on the artists who put this production together, however, can be found in this Study Guide for those who wish to use it in writing a review. Some programs can be made available to teachers if desired as a teaching aid to show how a program is put together.
- 6.** It is advisable to make a trip to the washroom before the performance starts, as anyone leaving while the play is in progress runs the risk of not being allowed back into the Studio.



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

National Arts Centre programmes for schools made possible in part by

The National Youth and Education Trust

Investing in young Canadians through the performing arts:
as young audiences, through professional training,
and in classrooms across the country.

Supported by Founding Partner TELUS, Sun Life Financial,
Michael Potter and Véronique Dhieux,
supporters and patrons of the NAC Gala,
and the NAC Foundation's Corporate Club and Donors' Circle.