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ELISABETHAN THEATRE

1. Uwagi ogólne

Zestaw materiałów opatrzony wspólnym tytułem *Elizabethan Theatre* jest adresowany do studentów studiów magisterskich uzupełniających na kierunkach filologicznych. Po opuszczeniu dwóch ostatnich ćwiczeń o sonecie zestaw może być wykorzystany dla grup studentów kulturoznawstwa, historii i innych kierunków humanistycznych jako materiał przedstawiający kulturę Wielkiej Brytanii.

2. Poziom zaawansowania: B2/C1

A typical playhouse (1596)
Source: http://en.wikipedia.org/wiki/English_Renaissance_theatre, access: 13 November, 2012.

3. Czas trwania opisanych ćwiczeń

Ćwiczenia zaprezentowane w tym artykule są przeznaczone na dwie jednostki lekcyjne po 90 minut każda. Czas trwania został ustalony na podstawie doświadczenia wynikającego z pracy nad poniższymi ćwiczeniami w grupach na poziomie B2+.

4. Cele dydaktyczne

W swoim założeniu artykuł ma rozwijać podstawowe umiejętności językowe, takie jak czytanie, mówienie, słuchanie oraz pisanie. Przy układaniu poszczególnych ćwiczeń miałam również na uwadze poszerzanie zasobu słownictwa, stąd przy tekstach zostały umieszczone krótkie słowniczki, ćwiczenia na odnajdywanie słów w tekście oraz na słowotwórstwo. Kolejnym celem jest cel poznawczy, czyli poszerzenie wiedzy studentów na temat teatru elżbietańskiego.

5. Uwagi i sugestie

Materiał zebrany w zestawie *Elizabethan Theatre* stopniowo rozwija zawarty w tytule temat. Całość obejmuje: dwa teksty, dwie audycje z ćwiczeniami na słuchanie

oraz materiał dla filologów, w którym przedstawione są informacje o sonecie i krótka praca z wierszem zakończona ćwiczeniem na pisanie. Przewidziano ćwiczenia na interakcję student–nauczyciel, student–student oraz na pracę indywidualną. Ćwiczenia w zależności od poziomu grupy, stopnia zaangażowania studentów w zajęcia i kierunku mogą być odpowiednio zmodyfikowane. Teksty tu zamieszczone możemy czytać i omawiać na zajęciach (zwłaszcza z grupami mniej zaawansowanymi językowo, tak by studenci nie zniechęcili się stopniem trudności) lub część przedstawionych ćwiczeń zadać jako pracę domową, jeżeli nie chcemy poświęcać zbyt dużo czasu na zajęciach. Decyzja należy do nauczyciela. W zależności od tego, jaka opcja zostanie wybrana, materiału starczy na odpowiednio więcej lub mniej jednostek lekcyjnych.

Lekcję rozpoczynamy od krótkiej dyskusji, w której studenci mają możliwość zaprezentowania swojej wiedzy w parach, małych grupkach lub na forum klasy. Gdy widzimy, że ćwiczenie przysparza problemów, oczywiście nie staramy się zbytnio na nim skupiać i przechodzimy do dalszych, w których wiedza studentów na ten temat zostanie poszerzona.

Pierwszy tekst (*English Renaissance Theatre*) zawarty w tej części koncentruje się na informacjach historycznych oraz budowie teatru z tamtego okresu. Ciekawym zwieńczeniem tej części lekcji jest krótki program o sławnym teatrze „The Globe", do którego przygotowałam proste ćwiczenie typu „odpowiedz na pytania" w celu sprawdzenia zrozumienia treści w nim zawartych. Może się okazać, że z grupami na poziomie B2 trzeba będzie przesłuchać program dwa razy.

Po zakończeniu pierwszego etapu lekcji, podczas którego studenci poszerzają swoją wiedzę na temat teatru jako takiego, przechodzimy do trudniejszego i bardziej naukowego tekstu (*Shakespeare's Popularity in the Elizabethan Theatre*), do którego przygotowano pięć ćwiczeń: jedno na czytanie ze zrozumieniem i cztery poszerzające oraz dotyczące zagadnień leksykalnych i gramatycznych. Rozwiązując ćwiczenie 3 (T/F), nie tylko sprawdzamy poprawność udzielonych odpowiedzi, ale także prosimy o znalezienie odpowiedniego fragmentu tekstu, który udowodni słuszność wyboru. Ćwiczenia 5 i 6 mogą się okazać dość trudne, proponuję więc zrobić je wspólnie na zajęciach. Studenci przez 10–15 minut powinni sami spróbować odnaleźć pasujące wyrazy (ćwiczenie 5), a po upływie tego czasu przechodzimy do wspólnego rozwiązania ćwiczenia, niezależnie od tego, ile wyrazów zostało odnalezionych. Tak samo postępujemy z ćwiczeniem 6. Zakończeniem tego etapu lekcji jest dłuższa wypowiedź aktora i reżysera teatralnego Simona Callowa (*Simon Callow on Shakespeare*) na temat jednej ze sztuk i twórczości Szekspira. W związku z dużą liczbą ćwiczeń (ćwiczenia 8–11) konieczne będzie trzykrotne odsłuchanie tej wypowiedzi.

Ostatnia część zbioru (ćwiczenia 12 i 13) jest przeznaczona dla filologów. Na początku studenci czytają odpowiednie fragmenty tekstu poświęcone sonetowi włoskiemu i angielskiemu, a następnie wymieniają się wiedzą na ten temat. Zwieńczeniem tej części lekcji jest ćwiczenie 13, w którym uzupełniamy brakujące linijki w jednym z sonetów Szekspira. Ćwiczenie to jest dosyć

schematyczne, ponieważ musimy w nim tylko pamiętać o podanym wcześniej wzorze dla sonetu szekspirowskiego, a sonet powstanie niemalże sam. Studenci dość dobrze przy tym się bawią. Ostatnią propozycją jest indywidualna praca nad wierszem, jego przeanalizowanie, a w następnej kolejności wyrażenie swoich myśli w formie pisemnej.

ELIZABETHAN THEATRE

Discussion: Work in pairs and tell your friend anything that you know about Elizabethan theatre. Think about the design, playwrights or plays performed at the time.

1. Read the text *English Renaissance Theatre* and answer the questions.
1. Why did the Mayor of London ban all players from the city in 1570s?
2. What was the result of his decision?
3. What did the archeological excavations reveal about all English Renaissance theatres?
4. What was the structure of English Renaissance theatres?
5. What was special about the Blackfriars Theatre?

English Renaissance Theatre

The establishment of large and profitable public theatres was an essential enabling factor in the success of English Renaissance drama. Once they were in operation, drama could become a fixed and permanent rather than a transitory phenomenon. Their construction was prompted when the Mayor and Corporation of London first banned plays in 1572 as a measure against the plague, and then formally expelled all players from the city in 1575. This prompted the construction of permanent playhouses outside the jurisdiction of London, in the liberties of Halliwell/Holywell in Shoreditch and later the Clink, and at Newington Butts near the established entertainment district of St. George's Fields in rural Surrey. The Theatre was constructed in Shoreditch in 1576 by James Burbage with his brother-in-law John Brayne (the owner of the unsuccessful Red Lion playhouse of 1567) and the Newington Butts playhouse was set up, probably by Jerome Savage, some time between 1575 and 1577. The Theatre was rapidly followed by the nearby Curtain Theatre (1577), the Rose (1587), the Swan (1595), the Globe (1599), the Fortune (1600), and the Red Bull (1604).

Archaeological excavations on the foundations of the Rose and the Globe in the late twentieth century showed that all the London theatres had individual differences; yet their common function necessitated a similar general plan. The public theatres were three stories high, and built around an open space at the centre. Usually polygonal in plan to give an overall rounded effect (though the Red Bull and the first Fortune were square), the three levels of inward-facing galleries overlooked the open center, into which jutted the stage — essentially a platform surrounded on three sides by the audience, only the rear being restricted for the entrances and exits of the actors and seating for the musicians. The upper level behind the stage could be used as a balcony, as in Romeo and Juliet or Antony and Cleopatra, or as a position from which an actor could harangue a crowd, as in Julius Caesar.

Usually built of timber, lath and plaster and with thatched roofs, the early theatres were vulnerable to fire, and were replaced (when necessary) with stronger structures.

When the Globe burned down in June 1613, it was rebuilt with a tile roof; when the Fortune burned down in December 1621, it was rebuilt in brick (and apparently was no longer square).

The Globe Theater (1647)
Source: http://en.wikipedia.org/wiki/Globe_Theatre, access: 13 November, 2012.

A different model was developed with the Blackfriars Theatre, which came into regular use on a long-term basis in 1599. The Blackfriars was small in comparison to the earlier theatres and roofed rather than open to the sky; it resembled a modern theatre in ways that its predecessors did not. Other small enclosed theatres followed, notably the Whitefriars (1608) and the Cockpit (1617). With the building of the Salisbury Court Theatre in 1629 near the site of the defunct Whitefriars, the London audience had six theatres to choose from: three surviving large open-air "public" theatres, the Globe, the Fortune, and the Red Bull, and three smaller enclosed "private" theatres, the Blackfriars, the Cockpit, and the Salisbury Court. (…)

Around 1580, when both the Theatre and the Curtain were full on summer days, the total theatre capacity of London was about 5000 spectators. With the building of new theatre facilities and the formation of new companies, the capital's total theatre capacity exceeded 10,000 after 1610. In 1580, the poorest citizens could purchase admittance to the Curtain or the Theatre for a penny; in 1640, their counterparts could gain admittance to the Globe, the Cockpit, or the Red Bull — for exactly the same price.

Source: http://en.wikipedia.org/wiki/English_Renaissance_theatre, access: 13 November, 2012.

prompt – inspire
measure – step
jut – to extend outward or upward beyond the limits of the main body; project
necessitate – require
storey – a floor or level of a building
polygonal – wielokątny
harangue [hə'ræŋ] – to deliver a long pompous speech
vulnerable to – susceptible to, exposed to
facility – something created to serve a particular function

2. Listen to the program about the Globe Theatre and answer the questions.

Source: http://www.youtube.com/watch?v=xgnInT4x8kA\, 2:14 min., access: 13 November, 2012.

1. What was Suttock?
2. What was typical of Suttock?
3. What happened in 1611?
4. When was the theatre closed? Who did it?
5. What happened in the late 20th century?
6. What do we learn about the project?
7. When is the season of Shakespeare's works?

Read the text *Shakespeare's Popularity in the Elizabethan Theatre* and do exercises 3-7 below.

3. Decide if the statements below are true (T) or false (F).
1. Shakespeare was not too popular with theatre goers of the time.
2. *Hamlet* was reprinted four times but after eight years that had passed from its first publication.
3. The uneducated people of the time noticed that Shakespeare was the master of human nature.
4. Ben Jonson was a classical scholar just like Shakespeare.
5. Ben Jonson's dramas were enthusiastically welcomed by the audience.
6. Shakespeare's dramas are so great because they are universal.

Shakespeare's Popularity in the Elizabethan Theatre

Source: *Shakespeare and the Modern Stage* by Sidney Lee, www.gutenberg.org/files/18780/18780-h/18780-h.htm#Page_29, access: 13 November, 2012.

There is a certain justification, in fact, for the fancy that the plaudits were loud and long, when Shakespeare created the rôle of the "poor ghost" in the first production of his play of Hamlet in 1602. There is no doubt at all that Shakespeare conspicuously caught the ear of the Elizabethan playgoer at a very early date in his career, and that he held it firmly for life. "These plays," wrote two of his professional associates of the reception of the whole series in the playhouse in his lifetime — "These plays have had their trial already, and stood out all appeals." Matthew Arnold, apparently quite unconsciously, echoed the precise phrase when seeking to express poetically the universality of Shakespeare's reputation in our own day.

Others abide our judgment, thou art free,

is the first line of Arnold's well-known sonnet, which attests the rank allotted to Shakespeare in the literary hierarchy by the professional critic, nearly two and a half centuries after the dramatist's death. There was no narrower qualification in the apostrophe of Shakespeare by Ben Jonson, a very critical contemporary: —

Soul of the age,
The applause, delight, and wonder of our stage.

This play of Hamlet, this play of his "which most kindled English hearts," received a specially enthusiastic welcome from Elizabethan playgoers. It was acted within its first year of production repeatedly ("divers times"), not merely in London "and else

where," but also — an unusual distinction — at the Universities of Oxford and Cambridge. It was reprinted four times within eight years of its birth.

Thus the charge sometimes brought against the Elizabethan playgoer of failing to recognise Shakespeare's sovereign genius should be reckoned among popular errors. It was not merely the recognition of the critical and highly educated that Shakespeare received in person. It was by the voice of the half-educated populace, whose heart and intellect were for once in the right, that he was acclaimed the greatest interpreter of human nature that literature had known, and, as subsequent experience has proved, was likely to know. There is evidence that throughout his lifetime and for a generation afterwards his plays drew crowds to pit, boxes, and gallery alike. It is true that he was one of a number of popular dramatists, many of whom had rare gifts, and all of whom glowed with a spark of the genuine literary fire. But Shakespeare was the sun in the firmament: when his light shone, the fires of all contemporaries paled in the contemporary playgoer's eye. There is forcible and humorous portrayal of human frailty and eccentricity in plays of Shakespeare's contemporary, Ben Jonson. Ben Jonson was a classical scholar, which Shakespeare was not. Jonson was as well versed in Roman history as a college tutor. But when Shakespeare and Ben Jonson both tried their hands at dramatising episodes in Roman history, the Elizabethan public of all degrees of intelligence welcomed Shakespeare's efforts with an enthusiasm which they rigidly withheld from Ben Jonson's. This is how an ordinary playgoer contrasted the reception of Jonson's Roman play of Catiline's Conspiracy with that of Shakespeare's Roman play of Julius Cæsar: —

So have I seen when Cæsar would appear,
And on the stage at half-sword parley were
Brutus and Cassius — oh! how the audience
Were ravished, with what wonder they went thence;
When some new day they would not brook a line
Of tedious though well-laboured Catiline.

Shakespeare was the popular favourite. It is rare that the artist who is a hero with the multitude is also a hero with the cultivated few. But Shakespeare's universality of appeal was such as to include among his worshippers from the first the trained and the untrained playgoer of his time.

Source: *Shakespeare and the Modern Stage* by Sidney Lee, attachment:/3/18780-h.htm#Page_29, access: 13 November, 2012.

4. Discuss the underlined grammar problems.

5. Find words for definitions.

1. enthusiastic approval, acclaim (n; par. 1) _____
2. a welcome, greeting, or acceptance (n; par. 1) _____

3. clearly, obviously (adv; par. 1) _____
4. a person of the present age (n; par. 2) _____
5. only (adv; par. 3) _____
6. occurring after (adj; par. 4) _____
7. a representation or description (n; par. 4) _____
8. not give, conceal (v; par. 4) _____
9. a very great number (n; par. 5) _____
10. an ardent admirer (n; par. 5) _____

Source: all the definitions are taken from *The Free Dictionary*, http://www.thefreedictionary.com, access: 13 November, 2012.

6. Fill in the sentences with words from the text. One gap equals one word.

1. There have been plenty of general declarations about willingness to meet and talk, but _____ no mention of time and place. (par. 1)
2. Two _____ of lectures are scheduled: one for experts and one for laypeople. (par. 1)
3. The Russian Federation declared itself to be a _____ republic. (par. 4)
4. An actor is an _____ of other men's words, often a soul which wishes to reveal itself to the world. (par. 4)
5. The children's cheeks _____ from the cold. (par. 4)
6. He surprised his _____ by failing the exam. (par. 4)

Source: all the sentences are taken from *The Free Dictionary*, http://www.thefreedictionary.com, access: 13 November, 2012.

7. Change the following words according to the instruction.

1. production – _____ (v)
2. recognition – _____ (v)
3. firm – _____ (adv)
4. conscious – _____ (negative)
5. qualification – _____ (v)
6. frail – _____ (n)
7. enthusiasm – _____ (adj)

Watch the program *Simon Callow on Shakespeare* and do exercises 8-11 based on it.
Simon Phillip Hugh Callow (born 15 June 1949) is an English actor, musician, writer and theatre director.

Simon Callow on Shakespeare (9:30 min.)

Source: http://www.youtube.com/watch?v=bnyjsqFHXkU&feature=related, access: 13 November, 2012.

8. Correct mistakes in the sentences.

1. Simon Callow plays Shakespeare, talks about him, evokes him and becomes Shakespeare's characters.
2. We have the knowledge of Shakespeare's outer and inner life, just like in the case of Charles Dickens and Oscar Wilde.
3. The play Simon Callow is talking about doesn't contain any of such elements as Shakespeare's work, his times, mind and his mental landscape.
4. The least important part of the play is the famous speech of Jaques from *As You Like It*.

9. Match the halves.

1. What we are trying to look at very much are
2. We are trying to get to some of the essence of human life
3. We're interested in the condition's of Shakespeare's own theatre,
4. It's an attempt to evoke a world, a mind,
5. It's so extraordinary when you look at Shakespeare's plays, it's kind of uncanny,

a. because Shakespeare more comprehensively than any other writer that we know wrote about what it is to be a human being.
b. it's almost spooky the way in which, although he's writing so clearly about his own time, he also seems to be writing about our time.
c. the fact that it was open-air theatre, the fact that boys played the parts of women, these are very interesting things.
d. the ways in which these great human archetypes and experiences are inhabited by Shakespeare.
e. a place, and a work, which is all-encompassing.

10. Answer the questions.

1. What does Simon Callow say about the law as one of the issues mentioned in Shakespeare's plays?
2. What is said about immigration?
3. What do we learn about Elizabethan system of education and schoolchildren of the time?
4. What is the mysterious phenomenon of Shakespeare?
5. What was his first experience of Shakespeare?

11. Complete the sentences. One gap means one word.

1. My family (…) had a _____ works of Shakespeare and I _____ _____ to just read it out _____.
2. For the rest I went to _____. In my day the _____ Vic theatre in London was the _____ of home of Shakespeare.
3. I think the _____ you get, the _____ you've lived, the more _____ you find what Shakespeare _____.
4. It's just _____ as you come up to each _____ of age he was there _____ you.
5. What we very much _____ from this production is to _____ _____ up a whole _____ of windows on Shakespeare that you may not _____ opened before.
6. His ability to _____ human experience _____ makes it seem all the more _____ to be a human being. (…) Shakespeare _____ the human experience.

conduit – a means by which something is transmitted
Aeolian harp – an instrument consisting of an open box over which are stretched strings that sound when the wind passes over them
uncanny – beyond what is normal or expected

12. Work in pairs. Students A and B read texts about the sonnet. Students A have some information about the Italian sonnet, students B about the Elizabethan sonnet. After you have read the texts retell the most important points in your own words.

STUDENT A

A sonnet is a form of a poem that originated in Europe, mainly Italy: the Sicilian poet Giacomo da Lentini is credited with its invention. They commonly contain 14 lines. The term sonnet derives from the Italian word sonetto, meaning "little song." By the thirteenth century, it signified a poem of fourteen lines that follows a strict rhyme scheme and specific structure. Conventions associated with the sonnet have evolved over its history. Writers of sonnets are sometimes called "sonneteers," although the term can be used derisively. One of the best-known sonnet writers is William Shakespeare, who wrote 154 of them (not including those that appear in his plays). A Shakespearean, or English, sonnet consists of 14 lines, each line containing ten syllables and written in iambic pentameter, in which a pattern of an unstressed syllable followed by a stressed syllable is repeated five times. The rhyme scheme in a Shakespearean sonnet is a-b-a b, c-d-c-d, e-f-e-f, g-g; the last two lines are a rhyming couplet.

Traditionally, English poets employ iambic pentameter when writing sonnets, but not all English sonnets have the same metrical structure: the first sonnet in Sir Philip Sidney's sequence *Astrophel and Stella*, for example, has 12 syllables: it is iambic hexameters, albeit with a turned first foot in several lines. In the Romance languages, the hendecasyllable and Alexandrine are the most widely used metres.

The structure of a typical Italian sonnet of this time included two parts that together formed a compact form of "argument." First, the octave (two quatrains), forms the "proposition," which describes a "problem," followed by a sestet (two tercets), which proposes a resolution. Typically, the ninth line creates what is called the "turn" or "volta," which signals the move from proposition to resolution. Even in sonnets that don't strictly follow the problem/resolution structure, the ninth line still often marks a "turn" by signaling a change in the tone, mood, or stance of the poem.

Later, the a-b-b-a, a-b-b-a pattern became the standard for Italian sonnets. For the sestet there were two different possibilities: c-d-e-c-d-e and c-d-c-c-d-c. In time, other variants on this rhyming scheme were introduced, such as c-d-c-d-c-d.

The first known sonnets in English, written by Sir Thomas Wyatt and Henry Howard, Earl of Surrey, used this Italian scheme, as did sonnets by later English poets including John Milton, Thomas Gray, William Wordsworth and Elizabeth Barrett Browning.

Source: http://en.wikipedia.org/wiki/Sonnet, access: 17 November, 2012.

STUDENT B

When English sonnets were introduced by Thomas Wyatt in the early 16th century, his sonnets and those of his contemporary the Earl of Surrey were chiefly translations from the Italian of Petrarch and the French of Ronsard and others. While Wyatt introduced the sonnet into English, it was Surrey who gave it a rhyming meter, and a structural division into quatrains of a kind that now characterizes the typical English sonnet. Having previously circulated in manuscripts only, both poets' sonnets were first published in *Richard Tottel's Songes and Sonnetts*, better known as *Tottel's Miscellany* (1557).

It was, however, Sir Philip Sidney's sequence *Astrophel and Stella* (1591) that started the English vogue for sonnet sequences: the next two decades saw sonnet sequences by William Shakespeare, Edmund Spenser, Michael Drayton, Samuel Daniel, Fulke Greville, William Drummond of Hawthornden, and many others. This literature is often attributed to the Elizabethan Age and known as Elizabethan sonnets. These sonnets were all essentially inspired by the Petrarchan tradition, and generally treat of the poet's love for some woman; with the exception of Shakespeare's sequence. The form is often named after Shakespeare, not because he was the first to write in this form but because he became its most famous practitioner. The form consists of fourteen lines structured as three quatrains and a couplet. The third quatrain generally introduces an unexpected sharp thematic or imagistic "turn;" the volta. In Shakespeare's sonnets, however, the volta usually comes in the couplet, and usually summarizes the theme of the poem or introduces a fresh new look at the theme. With only a rare exception, the meter is iambic pentameter, although there is some accepted metrical flexibility (e.g., lines ending with an extra-syllable feminine rhyme, or a trochaic foot rather than an iamb, particularly at the beginning of a line). The usual rhyme scheme is end-rhymed a-b-a-b, c-d-c-d, e-f-e-f, g-g.

Source: http://en.wikipedia.org/wiki/Sonnet, access: 17 November, 2012.

GLOSSARY FOR HANDOUTS A AND B

iambic pentameter – is a commonly used metrical line in traditional verse and verse drama. The term describes the particular rhythm that the words establish in that line. That rhythm is measured in small groups of syllables; these small groups of syllables are called "feet." The word "iambic" describes the type of foot that is used (in English, an unstressed syllable followed by a stressed syllable). The word "pentameter" indicates that a line has five of these "feet;" pentametr jambiczny

stressed syllable – sylaba akcentowana

unstressed syllable – sylaba nieakcentowana

couplet – is a pair of lines of meter in poetry. It usually consists of two lines that rhyme and have the same meter; kuplet

meter – is the basic rhythmic structure of a verse or lines in verse; metrum

quatrain – is a stanza, or a complete poem, consisting of four lines of verse; tetrastych, kwarten, czterowiersz

Source: all the definitions are taken from *The Free Dictionary*, http://www.thefreedictionary.com, access: 13 November, 2012.

13. Below you can read one of Shakespeare's sonnets. Some of the lines have been taken out. Fill in the gaps remembering about the rhyming pattern for sonnets: a-b-a-b, c-d-c-d, e-f-e-f, g-g. When you have done it in pairs write a short analysis of the sonnet.

XII.

When I do count the clock that tells the time,
1. _____
2. _____
And sable curls, all silvered o'er with white;

When lofty trees I see barren of leaves,
3. _____
4. _____
Borne on the bier with white and bristly beard,

Then of thy beauty do I question make,
5. _____
6. _____
And die as fast as they see others grow;

7. _____
Save breed, to brave him when he takes thee hence.
(*Shakespeare*)

Lines to fill in:

a. Which erst from heat did canopy the herd,
b. And nothing ’gainst Time’s scythe can make defence
c. And summer’s green all girded up in sheaves,
d. And see the brave day sunk in hideous night;
e. That thou among the wastes of time must go,
f. Since sweets and beauties do themselves forsake
g. When I behold the violet past prime,

Source: http://www.shakespeare-online.com/sonnets/12.html, access: 28 January, 2013.

KEY

A note about the author

Sir Sidney Lee (5 December 1859–3 March 1926) was an English biographer and critic. He was born Solomon Lazarus Lee at 12 Keppel Street, Bloomsbury, London and educated at the City of London School and at Balliol College, Oxford, where he graduated in modern history in 1882. In the next year he became assistant-editor of the *Dictionary of National Biography*. In 1890 he became joint editor, and on the retirement of Sir Leslie Stephen in 1891 succeeded him as editor. Lee himself contributed voluminously to the *Dictionary*, writing some 800 articles, mainly on Elizabethan authors or statesmen.

Source: https://en.wikipedia.org/wiki/Sidney_Lee, access: 13 November, 2012.

1.

1. It was a measure against the plague.
2. It resulted in construction of permanent playhouses outside London.
3. They had some individual characteristics but the general plan was the same for all of them.
4. They were: three-stories high; polygonal in plan; three-level galleries; stage which was a platform surrounded from three sides by the audience; balcony on the upper level behind the stage; built of timber, thatched roofs.
5. It was the first theatre to resemble modern days theatre, it was roofed.

2.

1. It was a part of London which was an entertainment centre 400 years ago.
2. It was separated from London by the river Thames; it was under different jurisdiction; activities such as prostitution, bear-baiting and theatres, which were prohibited in London were allowed in Suttock.
3. The original theatre was burnt down when a cannon that was fired on stage set a roof alight.
4. It happened in 1642; the Puritans did it; it was demolished it the next year.
5. A project was launched to rebuild the theatre.
6. It was finished in the mid 1990s; built using original techniques; was the first building in London since 1666 to have a thatched roof.
7. The season of Shakespeare's work is every summer.

3.

1. F
2. F
3. T
4. F
5. F
6. T

5.

1. plaudits
2. reception
3. apparently
4. contemporary
5. merely
6. subsequent
7. portrayal
8. withhold
9. multitude
10. worshipper

6.

1. conspicuously
2. series
3. sovereign
4. interpreter
5. glowed
6. tutors

8.

1. Simon Callow plays Shakespeare, talks about him, evokes him and becomes Shakespeare's characters. (*doesn't actually play*)
2. We have the knowledge of Shakespeare's outer and inner life, just like in the case of Charles Dickens and Oscar Wilde. (*we don't have the knowledge of Shakespeare's inner life; the sentence is true only about Dickens and Wilde*)
3. The play Simon Callow is talking about doesn't contain any of such elements as Shakespeare's work, his times, mind and his mental landscape. (*is a big echo-chamber of all these*)
4. The least important part of the play is the famous speech of Jaques from *As You Like It*. (*the spine, the most important part*)

9.

1. d
2. a
3. c
4. e
5. b

10.

1. the question if the law serves itself or people whom it's supposed to protect
2. the problem of deportations and what influence it has on the nation which tries to exclude foreigners and outsiders
3. different system than nowadays but children were also unwilling to go to school
4. because he was so true to his own time he is true to ours, true to all times and cultures
5. he was 5; he was taught by the headmaster's mother with who he listened to a play on the radio every Wednesday afternoon and one week it was Macbeth which never left his mind

11.

1. complete; used; loud
2. theatres; Old; sort
3. older; more; extraordinary; wrote
4. exceptional; success; before
5. hope; open; series; have
6. communicate; somehow; remarkable; enriches

13.

1. d
2. g
3. a
4. c
5. e
6. f
7. b