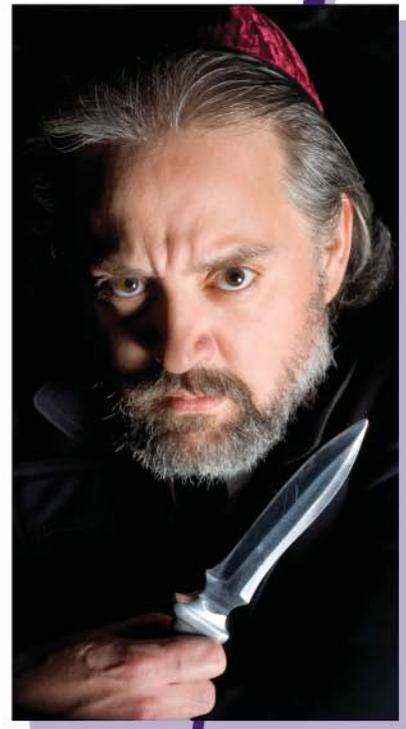


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STUDENT EDUCATION GUIDES

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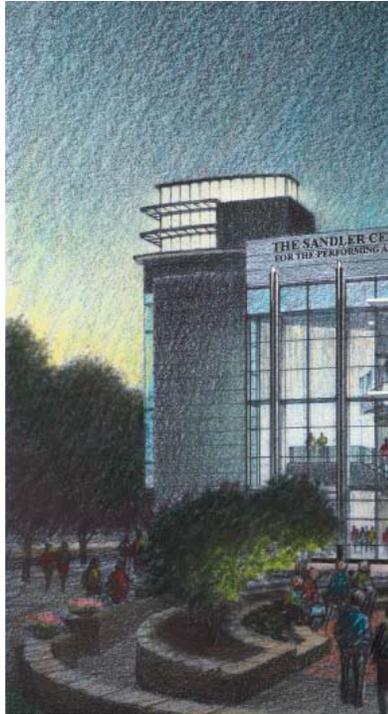
THE MERCHANT OF VENICE AMERICAN SHAKESPEARE CENTER ON TOUR

Thursday, March 20, 2008
10:00 a.m. – 12:00 p.m.

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- 2 The materials in this guide were compiled by the Education and Research Department of the American Shakespeare Center. Special acknowledgement to: Colleen Kelly, Director of Education and Research; Ralph Cohen, ASC Executive Founding Director and Director of Mission; Jim Warren, ASC Artistic Director; Jay McClure, Associate Artistic Director; Sarah Henley, Education Program Manager; Audrey Guengerich-Baylor, Henrico County Schools; ASC Actors and Staff: Ellen Adair, Josh Carpenter, Ben Curns, Allison Glenzer, Susan Heyward, Ginna Hoben, Aaron Hochhalter, Lesley Larsen, David Loar, Jan Knightley, Greg Phelps, Paul Reisman, Elizabeth Rodgers, Christopher Salazar, Chris Seiler; Education Artists: Sybille Bruun, Jesse Manson; and ASC Interns: Andrew Blasenak, Chelsea Collier, Sara Landis, Lauren Mignono, Solomon Romney and David Techman.
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At the heart of every great city are its arts institutions—the centers of culture where residents and visitors can share great works of music, dance, and theatre, from the classics to the cutting edge. This November, the great city of Virginia Beach reveals its newest work of art: the Sandler Center for the Performing Arts. With its soaring glass façade revealing the magnificent lobby with its grand staircase and glittering chandelier, Sandler Center beckons patrons to sample the spectacular offerings that will grace the city’s newest stage. Expansive yet intimate, with not a bad seat in the house, the Sandler Center is the perfect setting for every kind of performance, from classical recitals and symphony concerts to modern dance and ballet, theater, and more.



And while audiences of every kind are welcome, the Sandler Center offers a special invitation to the region’s young people. The Virginia Arts Festival, well known for its WorldClass® Education Program, will be presenting, in cooperation with the Sandler Center, specially priced student matinees which will make performances by world-class artists accessible to school children—many of whom may be hearing their first performance of live classical music, or seeing their first Shakespeare play. And the excitement reaches beyond the stage as well, as the Sandler Center brings these renowned artists into area schools for performances and master classes. For teachers, the opportunities are immeasurable, offering exciting new ways to inspire and enhance their classroom teaching as they weave the arts into their lessons on history, language arts, math and science.



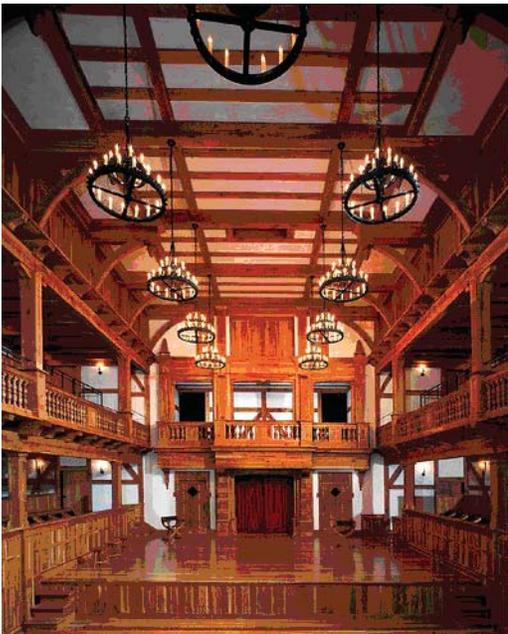
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STAUNTON'S BLACKFRIARS PLAYHOUSE

In 2001 the Blackfriars Playhouse in Staunton, Virginia, the world's only re-creation of Shakespeare's original indoor theatre, opened its doors to the public. To commemorate this historic occasion, Shenandoah Shakespeare (now the American Shakespeare Center) published *Blackfriars Playhouse*, a series of short essays by internationally renowned scholars about the history, construction, and function of the London and Staunton Blackfriars, as well as the companies that called them home. The following excerpt by Andrew Gurr, Professor of English at the University of Reading in England and former Director of Research at Shakespeare's Globe in London, is from that collection.

LONDON'S BLACKFRIARS PLAYHOUSE



The story of the original Blackfriars is a chapter—or rather a book—of accidents, a large volume that tells us about the evolution of London's first theatres. It is a story that runs alongside and ahead of Shakespeare's Globe. The Blackfriars was built in 1596, three years earlier than the Globe, and if Shakespeare's company had been allowed to use the Playhouse immediately, they would never have bothered to build the open-air theatre. Despite the depiction in Shakespeare In Love of Queen Elizabeth attending the Rose Theatre, it was the Blackfriars that received the first-ever visit by a reigning queen; Henrietta Maria, Charles I's French spouse, went four times to see a play at the Blackfriars.

By the 1620s and 1630s the Blackfriars had become the place for England's high and mighty to see the best plays, in the best society, complete with sea-coal braziers in the boxes alongside the stage to keep them warm. The Lord Chamberlain himself, the Privy

Councillor responsible for plays and court entertainment, had a personal key to one of the boxes beside the Blackfriars stage.

After the long closure of theatres between 1642 and the restoration of a king in 1660, it was the idea of the indoor Blackfriars that lived on rather than Shakespeare's Globe. The Blackfriars's chief imitator, the Cockpit, even reopened briefly during the Restoration for use as a playhouse, but by then the need for the French type of theatre— with a proscenium arch and a picture-frame stage—made the new players close off the boxes and tiers above the stage, leaving the theatre's capacity so small that it could not thrive. Only now, 405 years after it was first created, and 392 years since Shakespeare's company first started to use it, can the original Blackfriars once again come into its own, as the best playhouse of Shakespeare's time.

--Andrew Gurr

THE MERCHANT OF VENICE - CAST

IN VENICE:

Antonio, *a rich merchant* Scot Carson
Bassanio, *his friend and suitor to Portia* Josh Carpenter
Shylock, *a rich Jewish moneylender* Christopher Seiler
Jessica, *his daughter* Alisa Ledyard
Tubal, *his friend* Daniel Kennedy

FRIENDS OF ANTONIO AND BASSANIO:

Gratiano Evan Hoffmann
Lorenzo, *in love with Jessica* Paul Reisman
Salerio, *a merchant* Chris Johnston
Solonio, *a merchant* Raffi Barsoumian
Launcelot Gobbo, *servant to Shylock* Daniel Kennedy
and later Bassanio
Duke of Venice Ginna Hoben

IN BELMONT:

Portia, *a rich heiress* Ellen Adair
Nerissa, *Portia's gentlewoman* Ginna Hoben
and confidant
Prince of Morocco, *suitor to Portia* Raffi Barsoumian
Prince of Arragon, *suitor to Portia* Paul Reisman
Balthazar, *servant to Portia* Evan Hoffmann

DIRECTOR PJ Paparelli

Assistant Directors Aaron Hochhalter, Jesse Young
Costume Designer Jenny McNee
Costumer Erin M. West

AMERICAN
SHAKESPEARE

CENTER



SM

ON TOUR

Our approach to this production of *The Merchant of Venice* at the American Shakespeare Center stems from two aspects of Shakespeare's profound and unparalleled talent: his keen observation of human behavior and his sensitivity to the social and political consciousness of the world around him. We wanted to explore both the artist's personal journey, reflected in his characters, as well as his social commentary on modern England. Penned among the complex comedies of *Much Ado about Nothing*, *Twelfth Night*, and *As You Like It*, *Merchant* combines the maturation of romantic coupling with a deep-seated darkness that dangerously affects the characters' ability to judge. But before we began to connect to the characters, we needed to be clear about the social commentary.

I began with the ambiguous title; it refers to a merchant, one who participates in commerce. Commerce is at the heart of almost every interaction in the play; it is often mistaken for or masked under the guise of love. Between all of the relationships in the play there is a gray area between commerce and love that clouds intent. In addition, Shakespeare specifically sets the play in Venice, the center of commerce in the Elizabethan world. The characters are inescapably surrounded by the gains and losses of business transaction. I kept asking myself, "If money is at the heart of this community, how does this affect the lives of the people who live there? What would they do for money? And what does money do to them?"

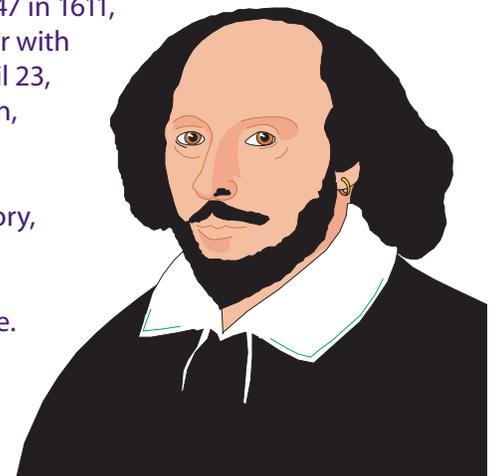
Just below the surface of Shakespeare's mercantile society lies an all too familiar undercurrent of hate. Although Elizabethan England was saturated with an openly racist and anti-Semitic point of view, Shakespeare aims its release during business transactions. There is no reason for these characters to hate each other, except for their competition in business. Healthy bartering turns to religious attacks in an instant. As with any bigoted mentality, they stop realizing there is a human across from them. All they see is what is different from them, and that must be wrong.

Along with the timelessness of romance, friendship, and sacrifice, Shakespeare observes a society that perpetually attacks what it does not understand. Whether we say it out loud or think it in our heads it is there. When we judge from the outside we continually find ourselves taking less and less time to understand the true value of another person. We take one look and place an uninformed value on someone. If it takes too long to understand, we dismiss it. Shakespeare pits our human capacity for love and hate together in his world of commercial transaction. Just as we can have sympathy for Shylock, we can also find Portia distasteful. Once again, he is holding the mirror up to nature, and we don't always like what we see.

As you may know, the American Shakespeare Center has a wonderfully focused canvas on which to paint. These guidelines have created much of the world of this production. As in Shakespeare's time, we have an ensemble of performers who have taken elements of their contemporary world in order to tell a story about a world far from their own. Just as Shakespeare's company would have taken costumes and props from his world, so has this company from ours. The play is not modernized; the story, the characters, the place is entirely Elizabethan. However, the world that we have mined to tell this story is our own: contemporary America. Along with our talent and love of Shakespeare, the artists involved all have one thing in common: we are fueled with a passion to tell this story. Just as Shakespeare has done with *The Merchant of Venice*, we are commenting on the world around us with the hope that our two-hours traffic will effect some small change in the world today.

BACKGROUND AND HISTORICAL PERSPECTIVE

- Based on baptismal records, most biographers agree that William Shakespeare was born on April 23, 1564, in the town of Stratford-upon-Avon, Warwickshire, England.
- William, the son of wealthy shop owner John Shakespeare, received a traditional education: up to ten hours a day studying grammar, logic, rhetoric, arithmetic, geometry, astronomy, and music. Later in his schooling, Shakespeare also studied Greek and Latin on a daily basis. Although we have little proof of Shakespeare's academic career, the plays are evidence enough that Shakespeare was well versed in the language passed down from the ancient classicists.
- In 1582, when he was eighteen, Shakespeare married Anne Hathaway. He had three children: Susanna and twins Judith and Hamnet. Although no conclusive documentation remains about his whereabouts between 1582 and 1594, we do know that by 1590 Shakespeare had left his family in Stratford and was living in London.
- Throughout history, theatre companies have seldom enjoyed a good reputation. In early 16th Century England, actors and their companies were thought of as lazy and dishonest:
 - lazy** because plays were performed during the day, which meant that a percentage of those attending were "absent without leave" from work;
 - dishonest** because an actor on stage was pretending to be someone he was not, which meant that he was lying.
- During the reign of Queen Elizabeth I, however, there was a growing interest in play-going, so actors were given the right to organize themselves into troupes under the protection of a royal patron or sponsor. Shakespeare's troupe secured the patronage of the Lord Chamberlain, therefore they became known as The Lord Chamberlain's Men.
- Patronage changed after the death of Elizabeth I in 1603, when King James VI of Scotland became King James I of England. During the reign of James I, and continuing to 1642 when the Puritans closed the theatres, The Lord Chamberlain's Men were recognized favorites of the crown and known as The King's Men.
- Shakespeare often visited Stratford and bought a house there for his family. His son Hamnet died in 1596 at the age of eleven, possibly of the plague. At the age of 47 in 1611, Shakespeare retired to Stratford, ending his tenure as a resident writer and actor with the company he helped form. William Shakespeare died on his birthday on April 23, 1616. His wife, Anne, lived until the age of sixty-seven. His two surviving children, Susanna and Judith, both married but left no family.
- Although Shakespeare's family tree ended, his plays continue to carry his memory, and will do so well into the future. Shakespeare wrote 37-39 plays, 154 sonnets, and contributed over 2,000 words to the English language. Today his plays are performed in many languages including German, Russian, French, and Japanese. As Ben Jonson, a contemporary of Shakespeare once wrote, "...he was not for an age, but for all time!"





Stuff that happens in the play...

- ☞ Antonio, "the merchant of Venice," is sad; his friends try to cheer him up. Bassanio, Antonio's closest friend, asks Antonio for financial help in wooing Portia, the rich heiress of Belmont. Antonio's "fortunes are at sea," so he cannot provide Bassanio with cash, but he agrees to "inquire where money is" and leaves with Bassanio to find somebody who will loan him the money.
- ☞ Portia and Nerissa lament the "lottery" provision in the will of Portia's dead father: a potential suitor must choose between three caskets; the suitor who chooses the correct casket, which contains a portrait of Portia, wins Portia's hand. Suitors risk much: "if [they] choose wrong never to speak to lady afterward in way of marriage." Portia and Nerissa then mock the suitors who have already come courting.
- ☞ Bassanio and Antonio ask Shylock, a rich Jewish moneylender, for a loan of three thousand ducats. Shylock offers to lend the money under the condition that, if Antonio is unable to pay back the appointed amount on the appointed day, Antonio must forfeit a pound of his "fair flesh." Antonio agrees.
- ☞ The Prince of Morocco arrives in Belmont to woo Portia.
- ☞ Launcelot Gobbo decides to leave the service of Shylock and becomes Bassanio's servant.
- ☞ Jessica, Shylock's daughter, says goodbye to Launcelot and makes plans to elope with Lorenzo, a Christian friend to Antonio and Bassanio.
- ☞ The Prince of Morocco and the Prince of Arragon choose caskets.
- ☞ Shylock discovers that his daughter has eloped with a Christian and that Antonio's ships will not arrive in time to repay the loan; Shylock decides that he will demand the pound of flesh promised to him in Antonio's bond.
- ☞ Bassanio arrives in Belmont, chooses a casket, and his friends from Venice arrive in Belmont to tell Bassanio that Shylock is demanding a pound of flesh from Antonio.
- ☞ Marriages, disguises, judgments, and things with rings ensue.

Antonio A rich merchant. When Bassanio tells him that he wants to wed Portia and how he needs money to be a viable suitor, Antonio takes a loan of 3,000 ducats on his own credit with Shylock while he waits the arrival (and income) from his several ships abroad. When his ships are presumably lost and the loan comes due, Antonio's life is in danger.

Bassanio Close friend to Antonio and suitor to Portia. He accepts Antonio's kind assistance and is able to pass the test that determines Portia's husband. As soon as he hears that Antonio's ships have wrecked, he tries tirelessly to save him.

Shylock A rich Jew living in Venice who is willing to loan money to Antonio, also master to Launcelot Gobbo and father to Jessica. When Antonio comes to him for a loan, Shylock asks for a pound of Antonio's flesh as collateral. When Antonio can't pay on time, Shylock is determined to get his collateral.

Portia A rich young lady of Belmont, later Bassanio's wife. Her late father set up a lottery that tests each of her suitors. After many suitors fail the test, Bassanio attempts the test and wins Portia as his wife. She tries to help Antonio by disguising herself as a lawyer in their court hearing.

Nerissa Portia's maid and confidante, later Gratiano's wife. She comforts and cheers Portia throughout the suitors' wooing and falls in love with Bassanio's friend, Gratiano, in the meantime. She later serves as Portia's clerk in the courtroom scene.

Gratiano A friend of Antonio and Bassanio. He goes with Bassanio to woo Portia and there falls in love with Nerissa. He stands with Bassanio in trying to help Antonio at trial.

Lorenzo Another friend of Antonio and Bassanio, and husband to Jessica. Lorenzo elopes with Jessica and they visit Portia's house at Belmont. Portia asks Lorenzo to watch over her house while she's gone.

Jessica Shylock's daughter. She steals her father's money, runs away and marries Lorenzo.

Launcelot Gobbo Servant to Shylock, later to Bassanio. He hates Shylock and vows to leave his service. He runs into Bassanio and convinces him to take him as a servant.

Salanio, Salarino, and Salario friends of Antonio and Bassanio.

The **Duke of Venice** presides trial and gives the final sentences.

Prince of Morocco Suitor to Portia. He attempts the lottery, but fails.

Prince of Aragon Another suitor. He attempts the lottery, but fails.

Old Gobbo Launcelot's blind father who puts in a good word for his son with Lorenzo. (Does not appear in this production)

Tubal A friend of Shylock. He searches for news of Jessica and tells Shylock that Antonio's ships are lost.

The **Clerk** reads the courtroom the letter announcing Portia's arrival.

Balthasar Portia's servant. He aids in Portia's plan to help Antonio. (Portia also assumes the name of Balthasar when she poses as a lawyer)

Stephano Another servant of Portia.

Leonoardo Bassanio's servant.



Discovery Space [di-skuhv-uh-ree speys], n. 1. The curtained area at the upstage center portion of an Elizabethan stage where something is revealed to or discovered by characters or audiences.

Instructions to Teacher: Shortly before attending the ASC performance of *The Merchant of Venice*, assign each student one question from the following list for which to discover the answer as they watch the production.

1. What covers the two tables onstage?
2. How many bottles does Gratiano carry in the first scene?
3. What does the Prince of Morocco carry that frightens Portia and her household?
4. What does Jessica prevent Launcelot from taking upon his departure from her household?
5. Which character wears a different-shaped mask?
6. What does Launcelot give to Jessica for Lorenzo?
7. What color(s) neckties do Bassanio, Gratiano, Lorenzo (and their friends), and Jessica wear?
8. What instrument is played when Morocco chooses his casket?
9. On what prop does Nerissa present the keys to the caskets?
10. What article of clothing do all of Portia's suitors wear?
11. In court, which characters do NOT wear robes?
12. What does Gratiano do to Shylock's yarmulke upon leaving court?
13. How many times does a coin (or coins) fall to the floor throughout the performance?
14. What color is Graziano's sweater?
15. Who sings while Bassanio selects a casket?
16. What item does Aragon remove from the casket?
17. When Lorenzo and Jessica run away, which character first carries the lantern?
18. Name one of the two instruments used during Bassanio's casket selection.
19. Which actor begins the song "One"?
20. What does Antonio throw at Jessica's feet?

In case you were wondering

A **yarmulke** [yahr-muh I-kuh, yah-muh I-kuh] is a head covering worn by Jewish men during religious ceremonies or, in some orders, daily life.

a b c

1. Shylock's bond calls for a pound of Antonio's _____ if Bassanio cannot repay the loan.
2. Portia's gentlewoman. _____
3. Portia tells Bassanio she wishes she were "_____ times myself" to better deserve him (*answer given in Roman numerals*).
4. As part of his pardon from Antonio, Shylock must give up Judaism and become a _____.
5. This man marries Nerissa. _____
6. Portia says that, when she portrays a man, she will "tell _____ lies" of women who sought her love.
7. Shylock asks this man, a member of his tribe, to help furnish Bassanio with his money. _____
8. Jessica and Lorenzo _____ while Shylock is at Bassanio's house for dinner.
9. Shylock leaves these with Jessica, with orders to lock up the house. _____
10. Portia and Nerissa make their husbands swear an _____ never to remove their rings.
11. Most of the play's action takes place in this city. _____
12. Graziano takes Nerissa as his _____ on the same day Bassanio takes Portia.
13. This suitor chooses the silver casket. _____
14. Bassanio borrows three thousand _____ from Shylock.
15. This shines so brightly, Nerissa and Portia almost miss the candlelight from the house. _____
16. Portia argues that had Bassanio defended his ring "with any terms of _____," the doctor would not have taken it.
17. Portia poses as a _____ in court to save Antonio.
18. Portia's father devised a _____ system to find her a husband.
19. When Shylock grants the bond, Antonio snidely remarks "The _____ will turn Christian: he grows kind."
20. A place in the city where Antonio has often insulted Shylock. _____
21. Portia's suitors must agree to remain _____ forever if they fail to choose the correct casket.
22. One of the countries where Antonio's ventures failed. _____
23. Portia uses a loophole in Shylock's bond, punishing him if he draws one drop of Antonio's _____.
24. Antonio's investments were carried in these vessels, all lost at sea. _____
25. Portia's suitors will know they have chosen correctly if they find her _____ in the casket.
26. After protesting at length, Bassanio and Graziano reluctantly _____ their rings to the doctor and his clerk.

a. Aragon
b. blood
c. Christian
d. ducats

e. elope
f. flesh
g. Graziano
h. Hebrew

i. India
j. judge
k. keys
l. lottery

m. moon
n. Nerissa
o. oath
p. portrait

q. quaint
r. Rialto
s. ships
t. Tuba

u. unwed
v. Venice
w. wife
x. XX

y. yield
z. zeal



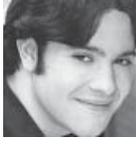
Ellen Adair
Portia in ASC's
The Merchant of Venice

Responds to the question, "How do you imagine Portia's relationship with her late father?"

"I've made the decision that I did not have a very close relationship to my father, but the reasons for that do not entirely come from I.ii (Portia's first scene). Portia's maturity and independence are traits that may have blossomed in the wake of her father's death, but I think these qualities are more deeply ingrained. Many provisions were clearly made for me regarding my education, and I don't doubt that my father set parameters for my upbringing, but it seems that I grew up learning to take charge of myself."

"How does Portia's relationship with her late father affect her feelings about the lottery?"

"I feel a great deal of frustration in the first scene. It's bad enough that I am unable to have my own will in the most important decision of my life, and that my fate is subjected to a kind of ridiculous game show trick where any fool has a 33.3% chance of winning me and setting the course of my life, but that a rule from the grave should hold such sway over life seems most unjust. However, I'm clearly able to come to a point of reckoning with this situation during the scene, so it's helpful to imagine that I did love my father, and can put a certain amount of faith in his desire to do his best for me. My frustration comes from his posthumous control, rather than because I disliked my father."



Paul Reisman
Lorenzo in ASC's
The Merchant of Venice

Responds to the question, "What would you like the audiences to take away regarding Lorenzo and Jessica's relationship?"

"I'd like audiences to take away the idea that relationships take work to last. Lorenzo and Jessica are young and get excited very fast, and rush into things. But there is a genuine attraction there, and a love between them. In all relationships there comes a point, I think, where you see people for who they really are, after the glow of first excitement passes. And then there comes a choice to stay and work things out. And Lorenzo stays. And tries. I think he cares for her and wants things to work. It will take time and patience, but it'll be worth it."



Chris Seiler
Shylock in ASC's
The Merchant of Venice

Responds to the question: "Does awareness of the controversy surrounding Merchant [of Venice] effect your portrayal of Shylock?"

"...As a non-Jewish actor playing an iconic figure such as Shylock, I have to realize that any choice I make may be viewed as commentary rather than character. It's not an easy situation to be in. So I guess the answer to the question is yes, in that initially it was necessary for me to consider the big picture and to understand the responsibility I would be carrying, and no, in that I can only trust that Shakespeare's words, the director's vision and my instincts as an actor will allow me to portray a flawed human being in a way that will tell a clear story and cause the audience to question human nature."

To hear more about American Shakespeare Center's shows from their actors, visit the American Shakespeare Center Podcast Central at <http://americanshakespearecenter.blogspot.com>

Questions

1. Ellen Adair talks about how she views Portia's relationship with her father. Seeing that the lottery he created is a form of an arranged marriage, in what way do you see this as an act of love by her father and in what way might it be viewed as a cruelty? How does Portia find ways to control her destiny within the conditions of the will?
2. Paul Reisman observes that there comes a time in a relationship when "you see people for what they are." Through Lorenzo's eyes, consider the several acts of deception and betrayal executed by Jessica and explain how he might view this behavior as admirable and how he might view it as dishonest.
3. Chris Seiler states that Shylock is flawed. In the tradition of dramatic tragedy, a protagonist has a tragic flaw—a character trait that brings the character to ruin or sorrow. What is Shylock's tragic flaw? If the play would have been written with a different focus, what would you identify as a potential tragic flaw in other characters? Give three examples.



Venetian Trade & Politics

Venetian Trade

At the time Shakespeare wrote *The Merchant of Venice*, what is now known as Italy had been the leader in nearly every aspect of the Renaissance for centuries; notably art, architecture and trade. Although Genoa was strong in trade on the Western side of modern-day Italy, it could not compare to the sea trade that Venice (then in the Republic of Venice) boasted. The characters of *The Merchant of Venice* make many references to trade throughout the play, especially where it concerns Antonio's expected shipment.

The Council of Ten

Renaissance Venice was formally lead by a doge (a title similar to the English duke) – elected to a lifetime position by city officials. The Council of Ten, however, held the power and ultimate authority in Venetian politics. The Council of Ten engaged themselves in domestic intelligence on all levels; from seeking out gossip to soliciting formal complaints and suspicions of the citizens. The Council of Ten would investigate a promising situation and deal out their justice quickly and quietly – without trial or appeal. Once a prisoner was found guilty, they were usually executed in any number of gruesome ways: strangulation, hanging, drowning, quartering, beheading or live-burial. While the investigation and interrogations were secretive, the executions (or at least their aftermath) were often anything but; though some prisoners simply “disappeared”, citizens were constantly reminded of The Council of Ten's power as they encountered either the prisoners' execution or their gory remains at very public locations. The Council of Ten began in the 14th century and lasted through the fall of the Republic in 1797.

1. In light of social climate under The Council of Ten's behavior, what do you now think of Shylock's request for Antonio's flesh?

2. How do you think The Council of Ten might have settled the dispute between Antonio and Shylock?

Activity (see map on next page)

1. The thirty cities listed are the ports of the Venetian trade route. Find and mark 28 cities on the map. (Cities with an * are located outside the range of this map, but you may look at a modern map or search online to discover their relative location.)

2. Connect the Venetian trade route ports.

3. Examine the map of Renaissance Europe and discuss with your class why Venice's location was so important to trade. Research what goods different locations might have to offer. Name two other ports whose operations might increase Venetian trade or competed with the trade.

4. According to Bassanio, Antonio is expecting ships from Tripolis, Mexico, England, Lisbon, Barbary and India. Find and mark as many of these locations as possible on the map. How many of these ports do not appear on the map in this study guide? Research the locations of these missing ports.

5. In the play, Bassanio says Antonio has ships in India and Shylock says Antonio has ships in the Indies. Distinguish between these two locations. Is this a discrepancy, or can Bassanio and Shylock's statements both be true? (Note that this trade map represents Venetian trade in 1500, while Shakespeare wrote *The Merchant of Venice* in 1596.)



Aigues-Mortes
Alexandria
Almeria
Barcelona
Beirut*
Bruges

Cadiz
Candia
Constantinople
Crotone
Famagusta*
Gaeta

Jerba
Lisbon
London
Malaga
Marseille
Melilla

Modon
Naples
Nice
Oran
Palma
Paphos

Piombino
Pisa
Rhodes
Syracuse
Tripoli
Valencia

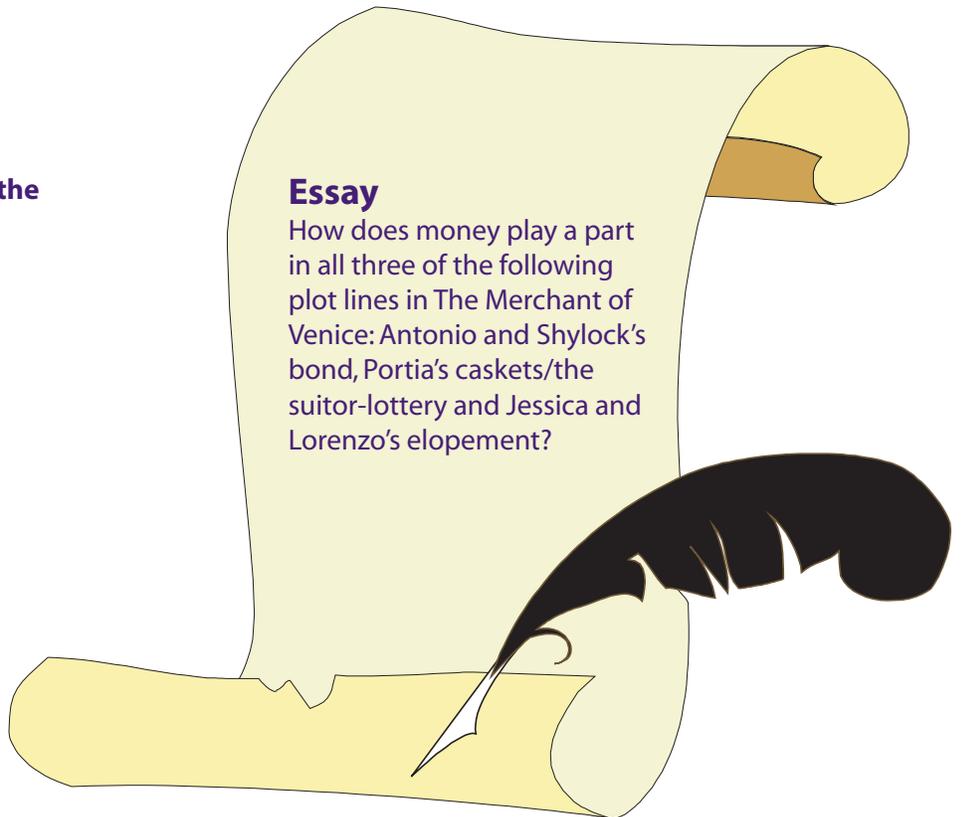


Directions: Select the BEST multiple choice answer.

1. **Which of the following is NOT one of Antonio's friends?**
 - a. Salanio
 - b. Salerio
 - c. Tubal
 - d. Salarino
2. **Why is Antonio unable to pay Shylock on time?**
 - a. He gets robbed
 - b. All his ships are lost
 - c. Shylock's interest rates are too high
 - d. He is able, but unwilling to pay.
3. **Which of these is NOT obtained by one of Portia's suitors?**
 - a. A knife
 - b. The right to marry her
 - c. A mirror
 - d. A skull
4. **Which casket is the "winning" casket?**
 - a. Platinum
 - b. Gold
 - c. Silver
 - d. Lead
5. **With whose aid does Portia pose as the magistrate?**
 - a. Belerophon
 - b. Bassanio
 - c. The Duke of Venice
 - d. Bellario
6. **Where does Portia live?**
 - a. Venice
 - b. Mantua
 - c. Belmont
 - d. Sardinia
7. **Who is the Merchant of Venice?**
 - a. Antonio
 - b. Shylock
 - c. Bassanio
 - d. Lorenzo
8. **What kind of animal does Shylock say Antonio has often compared him to?**
 - a. A monkey
 - b. A goat
 - c. A cat
 - d. A dog
9. **This character does not marry in the play.**
 - a. Antonio
 - b. Bassanio
 - c. Gratiano
 - d. Lorenzo
10. **What do Portia and Nerissa request as thanks for getting Antonio acquitted?**
 - a. Additional money
 - b. A share of forfeited lands
 - c. A watch
 - d. Two rings

Essay

How does money play a part in all three of the following plot lines in *The Merchant of Venice*: Antonio and Shylock's bond, Portia's caskets/the suitor-lottery and Jessica and Lorenzo's elopement?



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