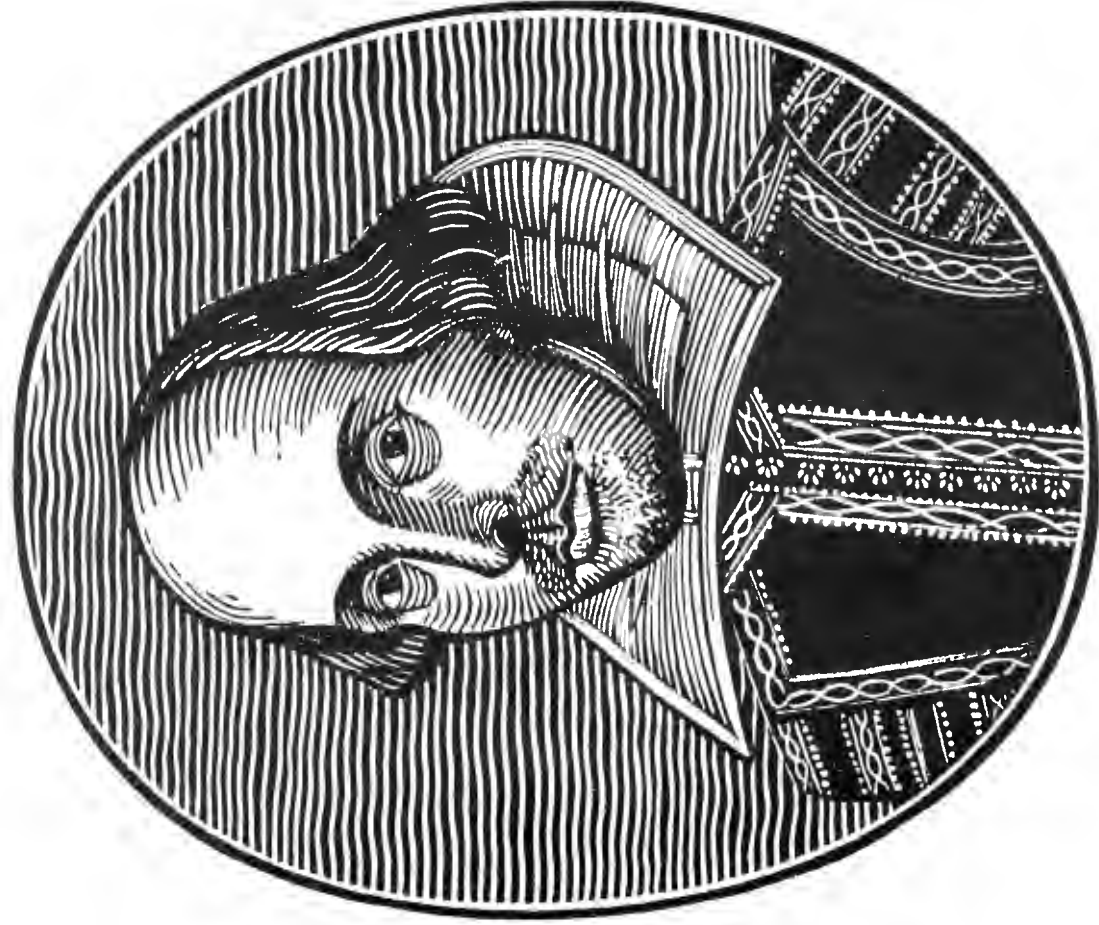


TEMA: SHAKESPEARE OG HANS TID



SHAKESPEARE DESACRILEGED

Og han har aldrig levet som klog på det er blevet han først ej havde kær.

N.F.S. Grundtvig

Som deltager i Shakespeare-kurset på Refugiet i Løgumkloster er jeg blevet bedt om at fremkomme med min personlige vurdering af kurset, samt om at skitserer kursets inspiration og indflydelse i forhold til mit første Shakespeare-forløb, som er forestående.

Den væsentligste inspiration lå for mig i den kendsgerning, at det lykkedes de fem fortræffelige foredragsholdere at nedbryde fordommen om Shakespeare's urørlighed. Samtidig gav kurset adskillige gode ideer til, hvorledes den ofte større barriere mellem eleverne og Shakespeare kan forceres.

Særligt hæftede jeg mig ved følgende stikord: audition, exploration, supernatural phenomena in the Renaissance, the seriousness of Shakespeare's comedies, and interaction in the classroom. Lad mig kort uddybe disse.

"To make the ears aware" er iflg. Patrick Spottiswoode teatrets fornemste opgave. Shakespeare skal således først og fremmest høres, være en auditiv fremfor en visuel oplevelse. Den pædagogiske pointe heri må være at lade det oplevede gå forud for det præcist forståede, for ".. han har aldrig levet, som klog på det er blevet, han først ej havde kær."

Om oplevelsen da skal formidles gennem egen performance i klasse-



Anne Marie Lervad Thomsen
Adjunkt på Helsing Gymnasium

værelset, via lydånd af Shakespeare "on stage" eller gennem videoformidlede opførelser, er vel et spørgsmål om temperament, tilgængeligt materiale og variation.

I sin workshop på kurset og siden på blandt andre min skole stod udforskning gennem opførelse centralt. (1)

Udforskningen af en given Shakespeare tekst sker hos Spottiswoode i en stadig vekselvirkning mellem egne sceneøvelser og tekstarbejde. Gevinsten herved er, at motivationen til at forstå

.....

- 1) En workshop med Spottiswoode er en foræring. På Helsing lod vi ham introducere og vække appetitten på Shakespeare. Det lykkedes ham at gøre såvel urørligheden som fjernheden og støvetheden til skamme. En sådan tre timers seance kan varmt anbefales.

naturligt skabes ved at skulle bringe teksten til at tale til tilhørerne. Hermed følger erkendelsen af fortolkningens nødvendighed implicit. Gennem det rent "fysiske" slid med at gøre teksten levende skabes fortroligheden og kærligheden til dramaet, og uden den er ingen egentlig tilegnelse af Shakespeare vel mulig. "Audition and exploration" er således to sider af samme sag.

Rebecca Flynn og Pamela Mason var med deres store viden om henholdsvis renæssancens opfattelse og anvendelse af overnaturlige fænomener, og komediernes inderste væsen, inspirerende i mere almen forstand. De reviderede og udvidede rent fagligt kendskabet til Shakespeare og hans tid. Dette være ikke sagt for at banalisere deres bidrag. De var originale og kompetente, men i akademisk forstand mere gængse.

John Taylor og Annette Sauerberg fremlagde nogle didaktiske aspekter af Shakespeare. Begge medbragte de guldgruber af materiale. Hos Taylor - én af Her Majesty's Inspectors of English står erfaring og indsigt gennem "interaction and interchange" i klasseværelset som det centrale, ja, som en forudsætning for det, der iflg. Taylor er målet med al Shakespeare undervisning i engelske skoler idag "Shakespeare for all".

Kurset bibragte mig først og fremmest en helt elementær erfaring af, at Shakespeare ikke er utilnærmelig som "stofområde". Kursets egentlige budskab blev

for mig at "desacrileging" ikke alene er mulig, men helt nødvendigt for glæden ved at (skulle) beskæftige sig med Shakespeare. Ærefrygten må vige pladsen for engagement og erfaring. Med andre ord kan optagetheden af fodnoter være en større helligbrøde ("sacrilege") end egne livtag "in reading and performing Shakespeare".

Efter at have sundet sig ovenpå kurset og på Spottiswoodes efterfølgende succes i Helsing, er en kritisk note nok på sin plads: nu skulle den auditivt erfarede og udforskede Shakespeare nødig gå hen og blive den nye ærefrygtindgydende helligdom for elever og lærer. Fodnoterne må således fortsat indrømmes en vis berettigelse, men dog langt fra få lov til at brede sig så uforholdsmæssigt og lystbegrænsende på teksterfaringens bekostning, som det sker i udgaverne til undervisningsbrug. (2)

Væsentlige elementer i Shakespeare-læsningen vil fortsat være den kulturelle kontekst og muligheden for tematisk læsning eller evt. tværfagligt samarbejde om renæssancen.

Herefter ser jeg det som min udfordring at gøre Romeo and Juliet til en undervisningsmæssig oplevelse, der kan give lyst, mod og evne til at håndtere og forstå Shakespeare, og at gøre eleverne til medaktører fremfor passive "tilskuere" til en tekst.



SHAKESPEARE = AN ENTITLEMENT

John Taylor

HM Inspector, The Department of Education and Science.

New directions in teaching Shakespeare in schools stem largely from developments and approaches which have been created by teachers over several years and whose principles culminate in the proposals for the National Curriculum in English. Shakespeare and his plays are part of that broad context, which understands language as "a system ... with which we make sense of the world around us ... a tool of thought, the means of social organisation, the repository and means of transmission of knowledge, the raw material of literature ... a fundamental part of being human ... a fundamental feature of any community" (NC para 6:18).

Five main strands of work in English are thus identified, woven together in the day to day classroom experience. They are in brief a **personal growth** view, stressing learning and the inner imaginative life, a **cross-curricular** view, which shows an understanding of the whole school language demands, an adult needs view, which equips a student to take an active part in an open democratic society, a **cultural heritage** view, which gives access to works regarded as important and of high quality and a **cultural analysis** view which promotes critical understanding of the cultural environment and the way meanings are made. We would add to this, that as the making of a society requires the funding of common means and directions, with debate and amendment under the pressure of experience, so the making of mind, the fundamental rationale of work in English, depends upon children being given access to known shapes, forms and directions and the ability to

create individual meanings and readings from this fine common tradition. These special processes of discovery and creative effort are at the heart of new approaches to Shakespeare, when tradition can move to innovation and the known text can become the new interpretation.

This view of access to Shakespeare's plays as an entitlement for all, not only for a gifted few, has become the starting point for many teachers. It entails a re-appropriation of Shakespeare, removing the plays from the hands of a guardian elite and the accompanying odour of sanctity and disuse. It means no longer making an automatic association between Shakespeare and universal values of quality, as though the plays are a kind of holy writ, whose steadfast contemplation will, in some undefined way, make better human beings. It means furthermore, in approaching the reading of a text or a performance, that what is increasingly known about the relationship between reader and text, applies to Shakespeare's plays too. So, readers will make meanings in their interactions with a text, and in this finding of a range of interpretative possibilities, will be evidence of a dynamic, provisional and unfinalised process. This means that the styles of teaching will need to accommodate this kind of exploration, and to encourage students not to expect a single coherent, pre-ordained reading but to expect the plays to be inherently plural structures, open to manifold interpretations.

The experience of reading, presenting, performing or realising

Shakespeare is thus relocated within the main stream of the work in the English curriculum; and in focus is practical, performance-based and exploratory.

This in itself brings a breath of fresh air into the discourse, giving young people critical access to the art of their society, while arguing for a view of Shakespeare that sees the plays as dramatic texts which contain meanings that are readable and open to interpretation. It argues against the notion of packaged simplicities for an examination system, it seeks rather to discover the power and structure of the plays by active, social and collaborative methods. The new approaches give students the confidence to respond to the invitations in the text - to think, feel, argue, respond, analyse and question. One example of this is the 'King Lear' Workshop which begins with a reading of a fairy tale and students predicting its ending, and through a series of carefully structured related activities, sets the students a problem with the opening scene of the play. They have to agree what the essential points of the scene are that an audience must take with them, the things that an audience must understand and then to prepare the scene for performance, so that critical intentions can be clearly read in the practice. There are many examples of such practical activities in the excellent publication **Secondary School Shakespeare** edited by Rex Gibson, which uses the practical classroom methods developed by teacher associates of the **Shakespeare and Schools** project.

Cicely Berry's book **The Actor and His Text** (1987) has been a pioneering influence in developing ways of bringing life and immediacy to speaking Shakespeare's text. Her methods of

discovering the energy which runs through the text - one word to the next, one line to the next, one thought to the next - give students the experience of language in action, through group and choral practice. Her ideas and methods are widely and successfully used with children of all ages.

New kinds of learning require new forms of communication. Teachers in England have recently given much thought to the kinds of writing about Shakespeare's plays they would like to develop. This recognises that writing can be a way of working (jotting, diagrams, lists, notes) a means of reflection (journals, logs, notes, poems) a way of preparation (for radio broadcasts, talks, plays) and a means of communication (letters, accounts, pamphlets, stories, explanations). It is no longer enough simply to 'decode' the text and then 'encode' it in a suitable manner - usually the familiar impersonal literary critical essay, which has often proved a difficult and 'intractable convention'. Rather, writing is a way of mobilising the layers of response, setting up the means for thinking and activating the dialogue between the reader and the text. Students need to be encouraged to write to see if they have anything to say, as the process of writing is part of the process of thinking. Some students may well be stimulated and encouraged in finding a form for their ideas and responses by reading poems which have their origin in other writers' experience of Shakespeare - Edwin Morgan's 'Instructions to An Actor', James Simmons' sequence on King Lear, Gillian Clarke's 'Llyr' and U A Fanthorpe's lighter sequence 'Only Here for the Bier'.

All this work aims to move the study of Shakespeare away from

an antiquated containment, where writers are "locked up in a high clean room labelled sensibility" as Carol Rumens puts it in her poem 'In the Craft Museum'. Work in secondary school classrooms stresses the fact that Shakespeare is not frozen in the past but can be constantly recharged to acquire fresh functions and meanings in the present. The 'rough magic' of

Shakespeare in the classroom is to enable students to respond to and work in an inherently multi-vocal form, to have an understanding of the power of form and discourse and the ability to make that understanding explicit through practical realisation.

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Useful further reading

C Berry	The Actor and His Text	1987
R Gibson (ed)	Secondary School Shakespeare	1990
Susan Hackman	Responding in Writing NATE	1987
T Hawkes	That Shakespherean Rag	1986
J Dollimore,	Political Shakespeare	1985
A Sinfield (eds)		
Kiernan Ryan	Shakespeare	1989
J Drakakis (ed)	Alternative Shakespeares	1985
G Holderness (ed)	The Shakespeare Myth	1988
D Holbrook	Education and Dramatic Art	1989
J Barton	Playing Shakespeare	1984
Edwin Morgan	Collected Poems	
T Harrison	Selected Poems	1984
G Clarke	Selected Poems	1985
U A Fanthorpe	Selected Poems	1986
James Simmons	Poems 1956-1986	1986



SHAKESPEARE AND HIS TIME

Shakespearean Comedy in performance:
As you Like It and Much Ado About Nothing.

Dr Pamela Mason,
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University of Birmingham

Comedy is a serious business. It is unfortunate that Shakespeare's comedies are sometimes dismissed - even I believe in some Danish schools! as being little more than good theatre and light entertainment and therefore not worthy of serious study. I sought to argue not only that these plays repay close analysis, but that it is through performance that their riches are most clearly to be appreciated. It is on stage that the vitality, the energy and the complexity of these plays are most apparent.

As You Like It has been consistently popular in the theatre. George Bernard Shaw observed that this was largely attributable to three aspects of the character and role of Rosalind. She speaks verse only for a few minutes, wears a skirt for a few minutes and takes the initiative in the wooing of Orlando. Shaw's comments provide a useful approach to the play, though his own judgment of the play was qualified - he stated 'Not .. that I could write a better play than **As You Like It**, but that I actually have written much better ones'.

The play contains a high proportion of prose and this gives the text an immediacy and directness, as the characters speak and react in language refreshingly akin to ours. The relationship between Rosalind and Celia benefits enormously from this, though time has been less kind to some of Touchstone's vernacular verbal punning. The play makes use of a heroine in disguise, but as so often in Shakespeare the device

goes far beyond a convention. Rosalind is liberated by her disguise as Ganymede. However since Shakespeare has already established her as forthright and independent, her disguise gives her the authority and social power to initiate action and take decisions. She must now be taken seriously by others. Her doublet and hose is for the benefit of others' 'mistaking eyes', it does not change her. The play complicates the rôle-playing further as Rosalind, disguised as Ganymede, pretends to be Rosalind in order to 'cure' Orlando of his infatuation. The courtship thereby becomes a process of self-discovery and a creation of a 'marriage of true minds'. The lovers are freed from the constraints that society sets upon relationships.

As You Like It was written in 1599, registered in 1600 and we know that it was performed in 1603. Thereafter we have no record of it being performed for over a century. It seemed to have had no appeal to a Restoration audience for although it contains a good 'breeches' part its celebration of the pastoral world would make it unpalatable to the courtly, select society audience whose own playwrights revelled in ridicule of country people and their customs. In 1723 Charles Johnson combined elements of **Richard II**, **A Midsummer Night's Dream** and **Love's Labour's Lost** with parts of **As You Like It** to form his own play entitled **Love in a Forest**. He cut out Audrey, William, Phoebe and Corin. In 1740 there was a revival of a text closer to Shakespeare's and

the play was popular throughout the eighteenth century. Between 1776 and 1817 *As You Like It* was more frequently acted than any other Shakespearean play. There were operatic versions in 1824 and 1825 and throughout the nineteenth century the play fell prey to the emphasis upon scenic magnificence. There was real water in the stream in 1885 - and 101 years later Stratford used the same device!

In this century the play's popularity has fluctuated considerably. At the beginning of the century Stratford just could not have enough of it. There were twenty-seven productions in the first forty-four years. After the second world war, however, it was less popular as directors struggled to come to terms with its divergent variety: its conflicting claims of character and pattern. Our contemporary interest in issues of gender and equality have spawned a variety of productions, including one with an all-male cast at the National Theatre.

Through a close examination of choice made in production it is possible to discern the play's thematic richness. The contrast between the court and the country is clear, but designers and directors have revealed the ways in which the play complicates the debate. One location serves as a commentary upon the other and neither is self-sufficient. Doubling the Dukes alerts us to the play's exploration of the problems of wielding authority, which prevents a simple categorisation of 'good' and 'bad'. Indeed the apparent simplification of characterisation contains the play's imperative of pattern. Paired characters present a resembling contrast; not just the Dukes, but Le Beau/Jacques, Rosalind/Celia, Orlando/Oliver. When Rosalind announces in the forest 'Look you, who comes here:

A young man and an old in solemn talk', the preceding action has led the audience to predict confidently the arrival of Adam and Orlando, but we are introduced to Corin and Silvius. This establishes one of the many structural parallels of character and situation which contribute to the richness of texture. Phoebe's love for Rosalind essentially expresses her own narcissistic self regard. Her self-love is exposed and it is a sober moment for her when Rosalind's identity is revealed. Rosalind's male persona liberates a feminine aspect of Orlando enabling him to explore and find his true self, but (as his courageous rescue of Oliver reveals) it is not at the expense of his masculinity. The world of Arden provides in many ways a joyous but temporary freedom. The play's conclusion marks a necessary return to a real world which does not provide comfort or cosiness for all. Jacques will excuse himself from the celebratory dance since he is for 'other than for dancing measure'. Rosalind's epilogue reveals a firm alliance between the world of the play and the need for us in our own world to adopt an appropriate rôle.

Just as *AS You Like It* offers far more than light entertainment, so *Much Ado About Nothing* proves to be anything but a throw-away title. The pun in the play's title, 'nothing' and 'noting', alerts us to the importance of observing, watching and over-hearing. It also establishes the central irony that lies in the essentially masculine accusation at the play's heart. Although the play is considered popular because of the wit and energy provided by Beatrice and Benedick, productions of the play have generally alerted us to the importance of the society of Messina. The play prompts us to think in fashionable terms and people in Messina ignore the

pressure of the codes and mores of Messina society at their peril. The concern with fashion is central not peripheral. It reflects the society's obsession with self-image and self-regard. Above all it shows us the insistent theatricality of a narcissistic society.

The social and military worlds of Messina share the same values, obey the same codes. Leonato and Don Pedro are happy to promote the marriage of Hero and Claudio because it provides a public emblem of their alliance. It consummates their bond and affirms their authority over others. Don Pedro's bastard brother lies outside this cosiness. He had stood out against his brother in the combat which preceded the play and the reconciliation is asserted rather than realised. As the product of an illicit union Don John represents an aspect of sexuality which this repressed society prefers to ignore and therefore his plot to accuse the bride of infidelity is acutely appropriate. He projects the shame he lives with right into their midst. The response of the society to his action expresses its flaws. The plot worked because people in Messina make superficial judgments (seeing is believing) and Margaret, wearing Hero's dress, was a sufficiently convincing replica of Hero herself. In the Church scene we see the superior imperative of a masculine military honour over love or trust. Claudio, guided and directed by Don Pedro, publicly denounces Hero, indicating his allegiance to the male code. Leonato's response confirms the strength of this in the world of the play. Leonato instinctively believes them, unable to conceive of the possibility that the two Princes would lie, or Claudio lie. His concern is for self image and his own honour so he instructs his daughter to die for 'death is the

fairest cover for her shame'.

The strength of Beatrice and Benedick lies in their ability to stand outside these constraints. They consistently challenge and attack the social conventions adhered to by others. Their confession of love for each other comes after the high drama of Hero's rejection. Beatrice's challenge to Benedick to 'Kill Claudio' is a major turning point in the play. It is a moment when the play is poised most precariously between comedy and tragedy and it is often used as a test case for success in performance. Benedick's agreement to challenge Claudio represents his acceptance of the superior claim of truth and love over his male solidarity or 'honour'. From this point onwards the tone of the play is sombre and there is a firm resistance to contrived resolution. A toughness remains and the Messenger's entrance at the end of the play gives a circular unity to the place reminding us of the need for punishment and retribution.

Much Ado About Nothing is frequently performed. A survey of the play's stage history reveals the range of choices made in casting and setting which is evidence of the layers of complexity in the play. A well-established society demonstrates the importance of the codes which inform the characters' actions. Casting Beatrice and Benedick as older has shown the way in which the sense of a past history in their relationship can reveal an anxiety about their bachelor condition. Their words and behaviour may reveal a repressed sexuality. The play's frame of military engagement grounds the play in a firmly realistic context which when given impact through design can emphasise its tautness: 'How much better is it to weep at joy than to joy at weeping'.

WITCHES IN MACBETH



REBECCA FLYNN

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The Royal Shakespeare Company's production of *Macbeth* in 1986 began with the tattered banners of an empty battlefield at the edge of which lay a soldier, under whose lifeless arm a child slept. Three ragged women materialized from the shadows and silently stole away the child before returning to ask the first of the many questions of the play.

With this piece of business, Adrian Noble, the director, was responding to one of the central preoccupations of the play. Children lie at the heart of *Macbeth*. Sinead Cusack, who played Lady Macbeth in this production, has described how she herself had recently given birth and was still suckling her baby when rehearsals began. She naturally found many of Lady Macbeth's lines particularly shocking. In

approaching the play, she imagined that the Macbeths' heir had died in infancy and they were unable to have another child. Instead of heirs, this Lady Macbeth was channelling all her energies into helping her husband to the Scottish throne - at whatever cost.

We are accustomed to thinking of the three weird women on the heath as the only witches in *Macbeth*, but there are two more - Lady Macbeth and her husband. Anyone, male or female, who deals with the devil warrants the title of witch, and both the Macbeths actively seek out the assistance of supernatural powers. In her invocations to the

'... spirits
That tend on mortal thoughts'

(Act I, Scene v),

Lady Macbeth demonstrates her evil resolution by summoning up good things in order to destroy them. If she were less conscious of the values she is destroying, the enormity of her desires would not be so great and her moral stature diminished. Her wish to be 'unsexed' opens the way to the disintegration of all civilized life and kinship. In the sixteenth and seventeenth centuries, the value of women was seen primarily in terms of the role of childbearer. Lady Macbeth at once recognizes and renounces the worth of this role. She wishes that her woman's breasts would issue deadly poison in place of life-giving milk, just as later in the play she ruthlessly dismisses the loveliness and vulnerability of a suckling baby in order to convince her husband of her resolve in the face of all 'compunctious visitings of nature'. The homely language of

the concluding lines of this speech in Act I:

'That my keen knife see not the
wound it makes,
Nor heaven peep through the
blanket of the dark'

so unpalatable in its ordinariness to eighteenth century editors of the play, emphasizes the domestic quality of Lady Macbeth's imagination. But this quality has grown twisted and the comforting blanket of sleep became a cover for murder.

Lady Macbeth's claim to masculine power is demonstrated in the possessive pronoun of this speech's opening lines

'... The raven himself is hoarse
That croaks the fatal entrance
of Duncan
Under my battlements'

It is her military stronghold and, in one of the many allusions to birds in the play, she perceives it as the natural habitat of birds of ill-omen and death. The same battlements appear quite differently to Banquo and Duncan. In praising the sweet climate of Macbeth's castle, Banquo observes not carrion crows but that

'... This guest of summer
The temple-haunting martlet does
approve
By his lov'd mansionry that the
heaven's breath
Smells wooingly here; no jutting
frieze,
Buttress, nor coign of vantage,
but this bird
Hath made his pendent bed and
procreant cradle:'

(Act I, Scene vii)

The witches' prophecy explicitly links Banquo with children and the language used by him and associated with him is consist-

ently that of the good fruitfulness of nature. On their return from battle, Macbeth and Banquo are greeted by Duncan with these words:

'I have begun to plant thee, and
will labour
To make thee full of growing.'

(Act I, Scene iv)

Macbeth makes no reply but Banquo's answer is characteristically appropriate

'.. There if I grow
The harvest is your own.'

Banquo's response to the suffocating darkness of Macbeth's castle is to praise the careful husbandry of heaven:

'... There's husbandry in heaven;
Their candles are all out.'

(Act II, Scene i)

He recognizes the temptations of ambition and treachery but actively chooses the better way, praying for the strength to persevere,

'... Merciful powers
Restrain in me the cursed
thoughts that nature
Gives way to in repose!'

(Act II, scene i)

This reaction to the obscure promises of the witches throws into relief the very different action of Macbeth, who must become a childkiller in order to secure his crown.

While Macbeth presides over the great feast celebrating the unity and prosperity of his kingdom, Banquo and his child are hunted down by his cut-throats. Although they succeed in murdering the father, nature asserts itself in

the survival of the child. This assertion of a natural order beyond Macbeth's control is apparent in the return of Banquo's avenging ghost. Macbeth cannot trammel up the consequences of his murders.

'Stones have been known to move,
and trees to speak'

(Act III, Scene v).

Macbeth's words anticipate the miraculously moving trees of Birnam Wood which will come at the end of the play to signal his ultimate defeat. The visitation of Banquo's ghost, seen only by the King, is very similar to a famous scene in the English Mystery plays. The great tyrant Herod feasts his knight in celebration of his power, achieved through the Massacre of the Innocents. Every infant has been slaughtered to ensure the destruction of the child Messiah who was destined to overthrow Herod's kingship. Herod believes this child is dead, but, of course, he has escaped. As Herod carouses to his fortune, the silent figure of Death enters, unseen by all the guests. He lays his hand on the tyrant's shoulder and leads him off to Hell. Such resonances must have rendered Shakespeare's scene strikingly powerful to his contemporary audience.

Macduff's absence at the feast indicates more murders. Incidentally, we learn that in Macbeth's kingdom

'There's not a one of them but
in his house
I keep a servant fee'd'

(Act III, Scene iv)

What should ideally be the great extended family of the King and subjects is riddled with suspi-

cion and intrigue. Macduff has fled to England to join the opposing army. In choosing this positive course, he has been forced to err in another. His wife and children are left defenceless to await slaughter at the hands of Macbeth. The bird imagery recurs in Lady Macduff's lament over her absent lord:

'He wants the natural touch; for
the poor wren,
The most diminutive of birds,
will fight
Her young ones in her nest,
against the owl.'

(Act IV, Scene ii)

Her eldest child is a 'poor bird', an 'egg'. Macduff's tender affection for his family is shown as he receives the news of their deaths:

'What, all my pretty children and
their dam
At one fell swoop?'

(Act IV, Scene iii)

The abundant fertility of the Macduff family contrasts with the barrenness of Macbeth's life. 'He has no children' is Macduff's response to the urging of his companions to avenge himself. Only a father can suffer a comparable affliction. Macduff undertakes to 'dispute' this loss 'like a man', but he knows he must 'also feel it as a man'. To be a man is to feel as well as to act. Earlier in the play, Lady Macbeth exhorted her husband to prove his manliness by acts of courage and resolution but here Macduff acknowledges that true humanity lies in fulfilling those bonds of common human kindness.

When Macbeth hears of the death of his 'dearest partner of greatness' his feelings have become so numbed that he can barely re-

gister the loss. 'She should have died hereafter' (Act V, Scene v) are the only words he can find. The dynamic interdependence of husband and wife declines as Macbeth's power grows. Plans for the murder of Banquo are not shared with Lady Macbeth. He advises her

'Be innocent of the knowledge,
dearest chuck,
Till thou applaud the deed'

(Act III, Scene ii)

With a frightening irony his words of endearment increase as their intimacy decreases. His speech continues with sinister power:

'... Light thickens, and the crow
Makes wing to th'rocky wood;
Good things of day begin to droop
and drowse
Whiles Night's black agents to
their preys do rouse.
Thou marvell'st at my words'

Audience and reader join Lady Macbeth's baffled fear at this incantatory language whose rhythm and sounds dominate over sense. It is as though Macbeth is casting a hypnotic spell of his own in his conjuration of the dark forces of nature.

Macbeth's imagination is peculiarly susceptible to the promises of the witches. It is often argued that they and his ambitious wife are to be blamed for his moral destruction. Yet it is striking how promptly his thoughts leap out to complete their ambiguous prophecies, as he, and he alone, speaks of his

'... thought, whose murder yet is
but fantastical'

(Act I, Scene iii).

Raphael Holinshed, the chronicler from whom Shakespeare took his story, calls the three women on the heath the 'weird sisters', from the old Norse 'wyrd' meaning 'fates'. In Shakespeare's play however the women's control over human destiny is limited. They plan to torment a merchant with lack of sleep and sea storms but they acknowledge that they cannot kill him:

'Though his bark cannot be lost
Yet it shall be tempest-tossed'

(Act I, Scene iii)

Macbeth is also afflicted by insomnia and psychological anguish, but, as with the merchant, his ultimate destiny is his own, beyond the control of the witches.

They are quick, nevertheless, to exploit any hesitation or confusion in Macbeth's mind. The frighteningly indeterminate potential for good or ill is anticipated in the speech of the bleeding sergeant in the second scene of the play. A simile describing a precariously unresolved state, characteristic of the play, begins the sergeant's description of the battle:

'... Doubtful it stood,
As two spent swimmers that do
cling together
And choke their art.'

(Act I, Scene ii)

In this struggle, Macbeth has demonstrated his prowess as a soldier; his 'sword has smok'd with bloody execution' as he pursued the chief enemy

'Till he unseamed him from the
nave to the chaps'.

This skill in disembowelling was a requirement of Jacobean execu-

tioners. On murdering Duncan, Macbeth looks at his bloody hands and sees them as those of a hangman. The sergeant's account of Macbeth's success as a killer is greeted by Duncan with praise. This killing is performed in defence of a lawful king and for the love of Macbeth's countrymen. When Macbeth disengages his aggressive energy from this positive cause and redirects it towards his own ambitions, that which was good becomes ill.



It is easy to underestimate the seriousness with which a Jacobean audience would have regarded the spells and chants of the witches in *Macbeth*. The play was written and performed by actors enjoying the patronage of King James himself, who firmly believed in the reality of diabolic influences and who counted himself

among the descendants of the gracious Banquo. In the late 1590's, James had been the object of treachery and witchcraft when a group of rebellious Scottish lords engaged the services of women reputed to be witches. Waxen images of the King were found and his return from Denmark by sea was imperilled by persistent tempests. The King himself presided over the trial of these women and he wrote and published a book entitled *Daemonologie*, exhorting his subjects to fear the practices of the devil. More witches were hanged under James than under any other English monarch.

The gathering of the witches around their cauldron in Act IV, Scene i can easily seem absurd to twentieth century eyes. In an effort to avoid this, Adrian Noble's production at Stratford presented the scene as a parody of the Eucharist. The women crept into the empty banquetting chamber of Macbeth's castle and performed their black Mass with bread and wine taken from the remains of the abandoned feast. The director received numerous letters from members of the audience who were shocked by what they saw as blasphemous and perilous actions. Many letters demanded that the theatre be exorcised as such practices, even though on a stage, remained genuine invocations to the devil. Whether one believes in such rituals or not, it is entirely appropriate that Shakespeare's play should continue to exert such dangerous and disquieting power.

* * *

LET'S HEAR A PLAY!

Patrick Spottiswoode
Educational assistant at the Shakespeare Birthplace Trust,
the Shakespeare Centre, Stratford-on-Avon.

Shakespeare's Globe will open in London in 1993 on a riverside site on the South Bank of the Thames immediately across the River from St. Paul's. As well as the full-scale reconstruction of the 1599 Globe the site will include an exhibition, an indoor theatre based on designs for a Jacobean playhouse and an education department offering workshops, lectures and courses for all ages and nationalities.

Students coming to London in 1993 will be able to see the recently discovered remains of the Rose and Globe theatres before or after hearing a play in the reconstructed Globe. Stratford offers the birthplace; Southwark will offer the all-important workplace.

Cynics question the need for a reconstruction. After all, why rebuild a theatre with no lights, no roof and one in which 40% of the audience had to stand around a raised stage? Is this not all a bit Disney?

The new Globe will not be a "Shakespeare Theme Park" or a "Shakespeare Experience". Students will not, I hope, leave the Globe thinking that they "now know what it was really like to have been an Elizabethan". They will, however, be confronted by a theatre building which demands different responses from them than theatre buildings today. In short students will be asked to look with their ears as much as with their eyes, to be audiences in the true sense of the word.

We live in the "video age". We watch television. We see films

and we go to see Shakespeare. We look in a newspaper to see what plays are on and are worth seeing. We ring up the box-office and book a seat asking "will we be able to see from there?" and pay higher prices for seats which have a good view of the stage. If we can only afford to sit up in the gods we can at least hire opera glasses so that we can see a bit better.

We laugh at Bottom's malapropism "I see a voice" but the weaver's gaffe is catching. Pop video ("I see a song") encourages us to watch music, the short, sharp shots barely allowing us enough time to focus on the screen before another image flashes past, keeping our eyes bewildered and our fingers away from the remote control. Need I go on? Do you see what I mean?

If video is accused of being responsible for a Babylonian confusion of images in the 1990's, theatres in the 1950's were accused of providing a Babylonian confusion of sounds. Puritan preachers endeavouring to follow St. Paul's instruction to win souls to the faith by hearing railed at the theatres whose trumpet-blasts upstaged their tolling church bells.

However useful sermon might be, the play could make "passionate" an audience's "sense of hearing"; petitions in plays are noticeably more often addressed to the crowds' ears rather than to their eyes:

"Open your ears; for which of you will stop

The vent of hearing when loud and
Rumour speaks?"

"Let's hear a play" or "What play shall we hear tonight?" "Have you heard the argument?" or "I'll be an auditor". Indeed it appears that in the 16th Century we paid for "hearing places"; sound was more important than sight-lines.

A recent newspaper report suggested that because of walkmans, ghetto blasters, pneumatic drills and the motor car, etc., children today will be 30% deaf by the age of 25. I am not convinced by the study but I would be interested to know whether TV, film, video, etc. are impairing their and our ability to listen.

The 1980's witnessed the emergence of "lighting designer Shakespeare". Lighting is, of course, essential in indoor theatres but whereas candles and lanterns were used at court performances in the 16th and 17th Centuries to light the room as a whole, today lights are used to light only the stage with the result that the audience remain hidden from the actor. It is a lighting change that alerts the audience to the fact that the play is about to begin. Lights create mood or denote night or day; the spotlight focuses our eyes on a particular character or area of the stage and lights may be used to denote the end of a scene or to hide a scene change. At the Globe the sound of a trumpet or of the opening words of the play had to silence the crowd, text had to light and decorate the stage, the actor's presence and voice had to command attention and the rhyming couplet signalled the end of a scene.

If the theatre visit today is increasingly a "seeing" experience, classroom Shakespeare often fares little better. Studying Shakespeare at school for me meant reading Shakespeare and,

if I had a problem with a word, I simply looked down at the footnote to "see" what it meant. I was not encouraged to listen to the text or to read it out aloud let alone to stage it so that I could "hear" what was happening. A text of *Romeo and Juliet* for US high school students prints a convenient parallel modern American translation of Shakespeare's text. For the lines:

"How silver sweet sound lovers'
tongues by night
Like softest music to attending
ears"

the student is able to read the following translation alongside:

"How delightful is it to hear
young people in love chatter in
the evening"

Well, that's what it "sort of" says but that's not what it means. The editor has no ear for the sensuous surfeit of sibilants.

Reading any Shakespeare play for the first time is difficult for the uninitiated (even more so if English is the second language), and I am sure many of your students will do what I did at school when told to read *Hamlet* for class. I rushed through it as if it was a prose narrative so I could meet my friends at the cinema.

"Who's there? Nay, answer me stand and unfold yourself. Long live the King! Bernardo? He. You come most carefully upon your hour. 'Tis now struck twelve; get thee to bed, Francisco. For this relief much thanks. 'Tis bitter cold and I am sick at heart. Have you had quiet guard? Not a mouse stirring." I understand the scene.

At the recent conference in Løgumkloster I worked with teachers

trying to make sense of this opening scene and the vocabulary of the stage. I cannot reproduce the full workshop on the page, but offer the following thoughts about the scene and its relationship to the Globe. It is worth working on the scene with your students before "studying" the play, allowing the class to respond to it without any knowledge of "what happens next."

The first thing to notice is the lack of an explanatory prologue, chorus or opening soliloquy. Why is it omitted? As an audience or class we are not given a briefing, introduction or synopsis - all we have is a bare stage or a first page and then the short, sharp and fairly shocking:

"Who's there?"

Shocking because the line is spoken by the wrong actor, from the wrong place and also by the wrong guard. The wrong actor because the line is Bernardo's and not Francisco's and yet it was customary for the first actor on stage (in this scene Francisco who is the guard on duty) to open the play; from the wrong place because (my argument without proof!) the line was spoken from off-stage and the wrong guard because Bernardo should have waited to have been challenged by Francisco and not vice versa. He is so nervous that he happily risks imprisonment and being cashiered for challenging Francisco out of turn. Hence Francisco's:

"Nay answer me! Stand and
unfold yourself!"

In the opening lines therefore we notice that something is rotten in the state of playwriting and in staging before we learn that the state of Denmark itself is rotten and out of joint. The opening scene is not only a metaphor for the confusion but

is itself confusing, plunging the audience into a cacophony of short lines. If, as I believe, Bernardo speaks his line from off-stage before he "unfolds" himself, the play also starts with a disembodied voice - quite an appropriate opening for a play about a ghost.

The opening also has the desired and practical effect of shutting up the 3,000 audience, groundling and galleried. They want to know (need to know!) what is going on. The scene is as bewildering to the ear as a pop video is to the eye.

The audience only has a dozen lines to acclimatise before two more actors appear and Francisco leaves! Quite a lot of perplexing activity for a first time audience and reader to grasp, and purposefully so. It isn't until line 28 that mention is made of an "apparition". Why does Shakespeare wait so long? Indeed he defiantly discards the first opportunity he gives himself! Horatio asks (line 21) "What, has this thing appeared again tonight?" (Those of you who recall Emilia's "I have a thing for you" in *Othello* will remember that the word had other connotations!)

There seem to be two reactions or views of this apparition. Bernardo and Marcellus have seen it twice and are scared. Horatio, the student and intellectual, is dismissive, calling it a "thing" and chiding the guards "Tush, tush, 'twill not appear!" His philosophy class has taught him that ghosts simply do not exist. When the ghost does appear - just as the audience is succumbing to Bernardo's lyricism - Horatio's attitude changes but his reaction is once again different from his companions. At Løgumkloster we had Bernardo and Marcellus rise and retreat at the ghost's ap-

pearance while Horatio remained seated - amazed but inquisitive.

These two reactions - the emotional and the intellectual from a standing and seated audience - possibly reflect the Globe's own groundling and galleried audience response. The groundlings, we hear later, liked nothing but dumb shows and noise while the galleried audience may have been Horatio's colleagues from the Inns of Court. Will not the play, in part, explore Hamlet's own emotional and intellectual reactions to the ghost and all that it represents? And is not "To be or not to be" a debate between the emotional and the intellectual, the instinctive and the contemplative?

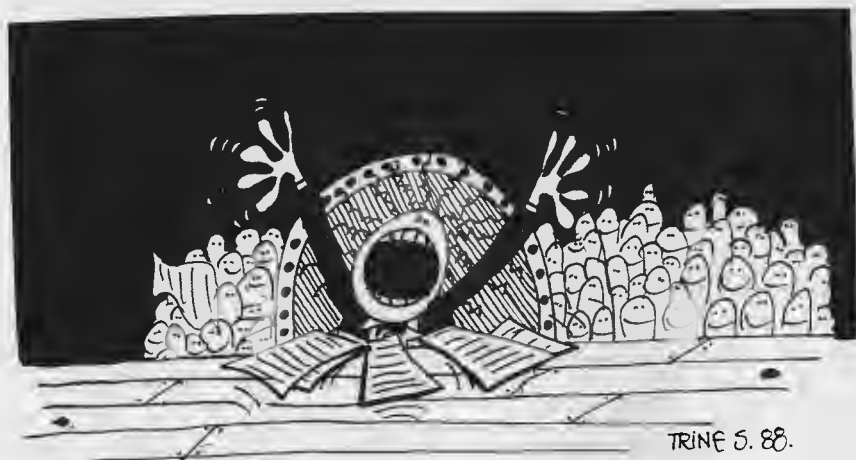
I have no room to continue the examination any further but it does seem therefore that the opening scene is after all a prologue, but one written for a quartet rather than for solo voice.

Try it with your students and if you would like to stage it outside school you might wish to go to Elsinore. Better still bring your group to Southwark (where Hamlet was really set!) and stage it on the Shakespeare Globe Museum's replica 1616 stage. Until the Globe is built, Globe Education will continue to work from the Museum. Do bring a group for lectures or workshops and explore the most important theatre of the world!

Did you hear what I said?

For information about Globe Education please write to Patrick Spottiswoode at

Globe Education
The Shakespeare Globe Museum
Bear Gardens
London SE1 9EB
ENGLAND
Tel. 071620 0202



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SHAKESPEARE'S GLOBE ACTING EDITIONS

Teachers at the Løgumkloster conference were excited by the new Acting Editions of Shakespeare's plays which Shakespeare's Globe is currently promoting.

The editions, printed on A4 paper in a ring binder so that sheets can be photocopied for class use, include an introduction, a copy of the play (the equivalent of a prompt copy) the "platt" or plot of the play and each actor's part or cue-script.

The editions are fun to work from in class and encourage students

to listen to the texts as they have to listen out for the three cue words which precede their speech.

Patrick Tucker is the editor of the editions and I quote from his introduction before printing an example of a part: Francisco's part in *Hamlet*. It is worth remembering that this is the only page of the play the actor playing Francisco would have received (unless, of course, he was playing another character too).

As Patrick Tucker explains:

ACTING FROM THE FIRST FOLIO

Only one company performed Shakespeare's plays, along with plays with many other authors; and they played these in repertoire. They played a different play every afternoon six days a week whilst the theatres were open, only repeating a play a few times in a period of four to six weeks. In one month (September, 1595) a rival company, as chronicled by Henslowe, did 26 performances in 30 days of 16 different plays and they were also introducing new plays into the repertoire at the rate of one every two weeks.

Henslowe records that when they performed Marlowe's *Dr. Faustus* on February 13th, 1596, it had been 140 days since they had last performed it, and in the meantime they had given 107 performances of 21 different plays. The day before *Dr. Faustus*, they had given the very first performance of a new play *The Blind Beggar of Alexandria*, right in the middle of a selection of previous production - with no time for, or mention of any rehearsals at all. So how would an actor playing a major part like *Faustus* or *Mephistopheles* be able to prepare the role after such a long break -

which was typical of the way the actors had to work?

The evening after a performance, the actor would take his "role" or roles for the next day, and learn or re-learn the lines and cues as much as possible. Rehearsals (for which the actors would be fined if they were late), were called in the mornings, and must have been more of the *Pyramus and Thisby* type dealing with the immediate entrances and exits of the play to be done that day, together with any dances and fights. There would be no time for interpretation or discussion, and very little time for even going through the play once. During this time the actor would also have to complete learning his lines, and sort out any costumes and properties.

At performance time the actor would "go on", consulting the Platt as to when his entrances were. He would have to pay close attention to the other characters' lines to recognise his "cue" - and then speak. With all this to do, especially with a large role, when would there be time to play and rehearse mood

and character? Contemporary accounts detail everything from costumes to properties to the type of audience, but there is no information about the length of time they spent rehearsing a production - which is easily explained if they did NOT rehearse, in the sense that we understand it to-day.

Shakespeare, who had been an actor himself, would have written for the actors to find stage business and character from their own text, for there was no time for them to get it from anywhere else. He understood their problem, and so put mood, character, and

even moves into the individual speeches. ALL the actor needed to know about the character - EVERYTHING - was in his lines, and his lines only.

The "clues" of how to play the part were all in the text, and to an Elizabethan actor they were obvious and stood out a mile. Unlike to-day's actors (who are more out of work than in), they performed a daily repertoire, were often apprenticed as boys, and learnt all their skills from the older experienced actors, including how to read, and interpret a point.

THE TRAGEDIE OF HAMLET, Prince of Danmarke

Francisco

Actus Primus

I-1-1

----- Who' there?
Nay answer me: Stand and unfold your selfe.
----- live the King.
Barnardo?

----- He.
You come most carefully upon your houre.
----- to bed *Francisco*.
For this releefe much thanks: 'Tis bitter cold,
And I am sicke at heart.

----- had quiet Guard?
Not a Mouse stirring.

----- them make hast.

Enter Horatio and Marcellus.
I thinke I heare them. Stand: who's there?
----- to the Dane.
Give you good night.

----- hath reliev'd you?
Barnardo ha's my place: give you goodnight.
Exit Fran.

I-1-2

I-1-3

An edition of a play in the Acting Edition costs £29.95p (£40 to include p & p). Please send orders to: Globe Education, Shakespeare Globe Museum, Bear Gardens, London SE1 9EB.

SHAKESPEARE - EN INVITATION TIL TVÆRFAG

Renæssancen har fået en renæssance, blandt skildpadder og andet godtfolk, og hvad kan glæde et engelsklærerhjerne mere end at få dækket bekendtgørelsens krav om historisk læsning med netop den periode.

Jeg er sikker på, jeg ikke er den eneste som i stigende grad møder ønsket - også i 2g klasser, matematiske som sproglige - om at stifte bekendtskab med Shakespeare og hans tid. I de senere år har den generelle interesse for perioden også gjort, at flere af skuespillene er blevet opført, såvel som gæstespil som i oversættelse. Alene i denne sæson kan man øst for Storebælt se både Stormen og Cymbeline, og vest for Storebælt spilles Trold Kan Tæmmes.

Uanset om Shakespeare læses på obligatorisk eller højt niveau, er det vigtigt med "nøgler" til læsningen - i 2g p.g.a. sværhedsgraden og i 3g p.g.a. sværhedsgraden og tidspresset. På baggrund af en mini-rundspørge blandt de engelsklærere jeg kender, som har højniveau-hold i år, bruges min. 6 nærmere 8 uger på læsningen af et Shakespeare-værk; det er godt og vel 1/5 af det samlede højniveau forløb! Nu som aldrig før er det vigtigt, at Shakespeare kommer til at stå stærkt som repræsentant for den verdensopfattelse og tilværelsetolkning, der er karakteristisk for hans tid.

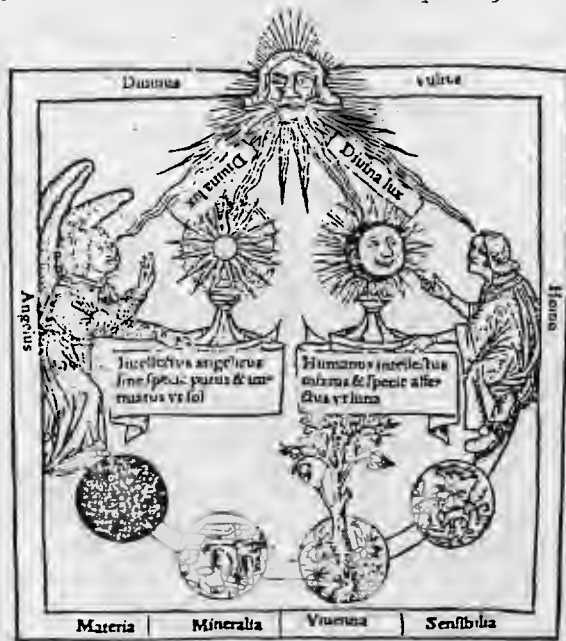
Den første og efter min mening vigtigste "nøgle" er den man kunne kalde Shakespeare's verdensbillede.



Det ptolemæske verdenssystem. Apianus: Cosmographia 1553.

Shakespeare's opfattelse af universet, naturen og den øvrige skabte verden var den middelalderlige baseret på den Ptolemæiske kosmologi. Det var det gudgivne, endelige univers, hvor opfattelsen var, at der til planeternes hierarki - jo nærmere Gud jo mere perfekt og guddommeligt - svarede hierarkier indenfor alle skabninger og institutioner. Enhver skabning kendte sin plads i "tilværelsens store kæde".

Naturligt var at følge de gudgivne regler, unaturligt var protest og ambition, og oprør var en direkte forbrydelse mod de gudgivne hierarkier og dermed mod Gud selv. Guds plan med universet var KOSMOS - orden og harmoni - menneskets egenrådige ønsker og handlinger skabte bestandigt truende KAOS.



Tilværelsens store kæde. Charles Bovillus: De Intellecto c. 1500.

Det guddommelige lys bestråler både engel og menneske, som igen er forbundet ved det skabtes hierarkier, indenfor dyr, planter, mineraler og materie.

Makrokosmos var universet og naturen, smukt og perfekt skabt af Gud, mikrokosmos var mennesket og den menneskeskabte verden med verdslige og gejstlige institutioner. Der var snæver korrespondence mellem mikro- og makrokosmos - unaturlige handlinger hos mennesker reflekteredes straks i naturen og universet og planeterne kunne styre og forudsige kaostruende handlinger i mikrokosmos.

Flottest er dette verdensbillede nok udtrykt af Ulysses i **Troilus and Cressida** (Act I, sc. iii, ll. 75-137). Kong Agamemnon har ikke udfyldt sin rolle som "God's anointed deputy" og kaos truer.

Troilus and Cressida læses sikkert sjældent, men **Macbeth**, **King Lear** og **Richard II** er fulde af hentydninger til det Ptolemæ-

iske verdensbillede og de tilsvarende værdihierarkier, som iøvrigt de fleste af tragedierne - også **Hamlet** og **Othello**.

Var Shakespeare da slet ikke påvirket af renessancens naturvidenskabelige opdagelser? Nu er der jo altid en forsinket nedrivningseffekt inden skribenter og ikke mindst deres publikum har indoptaget nyopdagelser fra ikke-beslægtede videnskaber, dog lader Shakespeare Edmund i **King Lear** (Act I, sc. ii, ll. 1-22 og 112-144) stå for det "moderne" synspunkt, at makrokosmos og mikrokosmos intet har med hinanden at gøre - men da Edmund er ærkeskurken, har det næppe været Shakespeare's eget synspunkt?!

Jeg synes, det er vigtigt med denne verdensbilledenøgle. Shakespeare har i alt for mange år ført en hensygnende, finkulturel tilværelse, som intet har med hans samtidige popularitet at gøre. Det ovenfor skitserede verdensbillede var Shakespeare's, og det var hans - til tider - meget brede publikums.

Vil man give eleverne supplerende læsning om verdensbilledet, så er hovedkilden selvfølgelig E.M.W. Tillyard **The Elizabethan World Picture** (Penguin). Den er bestemt ikke elevvenlig og svarer at skære til. Tillyard har selv givet en kortere version i sin **Shakespeare's History Plays** (Peregrine), pp. 15-27. En ultrakort introduktion findes i glose- og kommentarheftet til tegneserieudgaven af **Macbeth** (Munksgaard står for udgivelsen her i DK), og endelig er der også i de fleste af Johs. Sløks oversættelser introduktioner som behandler verdensbilledet.

Kan man i 2g få klassens naturfagslærer med på parallellæsning, kan Sv. Andersens **Menneskets møde med universet** (Gad) bruges, pp. 52-69, evt. suppleret med **Fysik i Idéhistorisk Belys-**

ning (Skoleradioen 1978), pp. 15-28. (De fleste matematiske 3g elever vil have hørt om verdensbilledets udvikling i fysik). Desuden har Flemming Clausen m. fl. **Skabt til at Skabe**. Renæssancens kultur i Europa (Aschehoug) afsnit om Shakespeare's verdensbillede pp. 23-25 og 66-68.

Sidstnævnte kan også bruges, hvis man kan få dansk, historie (evt. religion) med på tværfaglig periodelæsning.

Johs. Sløks seneste bog **Shakespeare. Renaissance som drama** (Centrum) gør også brug af verdensbilledelæsningen af Shakespeare's tragedier og "historier". Det er en meget inspirerende bog f.ex. for en højniveau-elev, der vil skrive stor opgave om Shakespeare's verdensbillede. Derimod er Sløks anden nyligt udkomne renaissancebog **Da Mennesket tog Magten** nok for indforstået og uoverskuelig for elever.

Verdensbilledenøglen leder direkte over i næste "nøgle": Det tidstypiske i Shakespeare's metaforer og symbolsprog, hvor gode, gamle Caroline Spurgeon **Shakespeare's Imagery** (Cambridge) er til stor hjælp. Med en dygtig klasse kan man "baglæns" slutte sig til meget om Shakespeare's verdensbilleder og omverdensfortolkning, selv under så grov en inddeling som: hvad siger billedsproget om, hvad der er "naturligt" og hvad der er "imod naturen", men selvfølgelig kan billedsproget bruges til mange andre former for læsning. F.ex. må det være oplagt at tage Shakespeare's menneskeopfattelse som tema med **Hamlet** som værket og afstikkere til **King Lear** og **The Tempest**. Igen en glimrende invitation til periodelæsning sammen med dansk, historie og religion. Både Samlerens **Antologi 3, Spurvesol 1** og førnævnte **Skabt til at Skabe** behandler renessancens menneskeopfattelse grundigt.

Den sidste "nøgle" jeg vil nævne er den teaterhistoriske, igen synes jeg en fin invitation til tværfaglig læsning med både dansk og historie.

Igen kan gribes tilbage til verdensbillede-skitsen - hvad var det Shakespeare's publikum så, hvordan opfattede de det de så og under hvilke betingelser så de det? Udviklingen fra middelalderens "mystery plays" over "inn-courtyards" til "purpose-built theatres" og deres særlige placering på Southbank er et spændende forløb evt. med skæven til sammenligninger med andre europæiske lande.



Mette Løndahl
Østre Borgerdykskole

To overskuelige bøger kan nævnes: Hugh Hunt **The Live Theatre** (Oxford) An Introduction to the History and the Practice of the Stage, og M.C.Bradbrouk **Elizabethan Stage Directions** (Cambridge). Særlig elevvenlig er G.B.Harrison **Introducing Shakespeare** (Pelican), pp. 120-52.

På vej er også en elevhåndbog til engelskfaget, hvor både verdensbilledet og teaterhistorien bliver gennemgået.

Elizabeth I's favnen af den Ptolemæiske kosmologi får lov at afslutte disse tværfaglige strøtanker.

SHAKESPEARE PÅ HØJT NIVEAU - ET FORLØB, NOGLE DIDAKTISKE OVERVEJELSER OG ET PAR ERFARINGER.



Annette Sauerberg
Falkonérgårdens Gymnasium og HF

speare som tema syntes det imidlertid muligt i den sproglige klasse at slå et par fluer med ét smæk: at få inddraget det historiske perspektiv og måske også at sætte eleverne i stand til "at tilegne sig og formulere principielle og teoretiske overvejelser på engelsk i tilknytning til emnet." Men - trods al den viden og indsigt, det giver at læse Shakespeare, de store øjeblikke og oplevelser, når erkendelsesgrænser overskrides, trods den almenmenneskelige, mytiske visdom, det er så herligt at dele med eleverne, så er Shakespeare svar - sprogligt og indholdsmæssigt.

Vi er nok i vores del af uddannelsessystemet for tilbøjelige til at koncentrere os om de kognitive værdier i indlæringen: Intellect - analyse og kunnen. Men en legitimering af affektive værdier kunne give den lyst og det gå-på-mod, der er nødvendigt, hvis så mange timer skal bruges på at læse Shakespeare.

Eleverne er generelt ret gode til at tolke billeder, forstå visuelle sammenhænge. Film kan aktivere og legitimere den følelsesmæssige side af eleverne og måske også give dem den selvtillid, der skal til for at de tør kaste sig ud i diskussioner om tekster, fjerne i tid og indhold.

Hvad angår evnen til at formulere teoretiske overvejelser, så må det være tilstrækkeligt hvis eleverne bliver i stand til at tale om en Shakespeare-tekst på en sådan måde og i et sådant sprog, at det vil være personligt tilfredsstillende at deltage i en samtale med en engelsksproget

Selv om kravet om at læse Shakespeare i de sproglige højniveau klasser jo ikke er nyt, så er der måske i forbindelse med gymnasie-reformen alligevel en lyst til at gøre det på en anden måde. Sådan oplevede jeg det i hvert fald da min 3g ret hurtigt efter sommerferien ikke bare ville i gang med ham med det samme, men også ville gøre Shakespeare-læsningen til et af de to temaer på højniveau. Ydermere var det så heldigt og inspirerende, at en kollega ville prøve **Macbeth** med matematikerne. Så vi allierede os og sammensatte et forløb, hvor det straks fra starten var klart, at matematikernes måtte være kortere - dvs. de skulle koncentrere sig om **Macbeth** og kun have ét gruppearbejde.

Der er temmelig meget, vi skal nå og skal sætte eleverne i stand til i 3g; gennem valget af Shake-



jævnaaldrende. Det er måske ikke så sandsynligt, at en sådan situation vil opstå for flertallet af eleverne, men hvis det skulle ske, så må Shakespeare ikke bare læses, men også opleves og gøres vedkommende. Teksterne må forstås og føles, hvis de skal kunne bruges. Og der må fyldes ekstra viden på: Shakespeare, hans samtid, livssyn, verdensbillede, vidensbegrebet osv.

Det ville naturligvis blive nødvendigt at give eleverne et aktivt ordforråd, de kunne bruge, når de nu stod over for den jævnaaldrende "indfødte", klar til begavet diskussion. Ordforrådet i Macbeth er jo ikke det, man øser af i en sådan situation. Løsningen her blev arbejdsark med bevidst "ordtræning" efter hvert akt. Det kunne f.eks. se sådan ud:

3abEN
Worksheet 1

William Shakespeare, Macbeth

Questions:

1. Explain the function of the witches in the opening scene. What is the effect of this scene?
2. What is the relationship between Macbeth and the witches? How is he affected by the meeting? Why?
3. Sum up your characterization of Macbeth. What changes occur in this act?
4. Macbeth has three soliloquies in Act I. What is a soliloquy, and how is it used?
5. Sum up your characterization of Banquo. What is his role in Act I?
6. What are the views of kingship expressed in Act I?
7. Sum up your characterization of Lady Macbeth. What is her relationship with the witches?
8. What is the relationship between Macbeth and his wife?

Feel free to use quotations from the text! But do include some of the following words in your comments and in the class discussions:

n.:
magic, evil, wickedness, the supernatural, chaos, destruction, darkness, purpose, assault, ambiguity, illusion, appearance, reality, suspicion, premonition, introvert, "man of action", poison, ambition, power, assassination, disaster, anguish, temptation, compassion, coward, man, beast, resolution.

adj./adv.:
visual, loyal, brave, powerful, ambiguous, suspicious, isolated, rapid, paralysed, evil, good, sufficient, wicked, ruthless, acceptable, natural, unnatural, healthy, anxious, worried, intolerable, sophisticated, contemptuous.

vb.:
assault, reward, intensify, stir up, burst out, vanish, struggle back, wipe out, seem, appear, display, summon up, lack, chide into, expel, take away, suck, commit, drift, dissuade, dash out, rouse.

De bærende tanker i selve forløbet blev altså: først opleve og føle gennem film, siden læse og analysere tekster. Variation i tekstgennemgangen opnås gennem skift mellem klasseundervisning og gruppearbejde. Og strukturering af gruppearbejdet således at eleverne i det første beskæftigede sig mere snævert og afgrænset med Shakespeare: hvem, hvor, hvad, hvornår, for så i det næste at få dele af de økonomi-

ske, sociale, politiske og kulturelle forhold belyst. Endelig skulle det sidste gruppearbejde give dem indsigt i nogle forskellige teorier om mere specielt det drama, vi valgte at læse: **Macbeth**. Sagde nogen ambitiøst?

Og her følger så selve forløbs-oversigten i den sproglige klasse:

3abENI
Focus on Shakespeare

Grundbøger:
Shakespeare, **Romeo and Juliet**
(New Swan 1988)
Macbeth (New Swan 1986)

Fase I
Introduktion til Shakespeare:

Romeo and Juliet, filmatiseret af Zeffirelli

Klasediskussion af film

Tekst: 4 highlights
Act I, sc. v
Act II, sc. 1
Act III, sc. v
Act V, sc. iii

Skriftlig opgave: Write a brief summary of the scene that made the deepest impression upon you, and explain why. You are free to quote from the text and/or the film.

"The Shakespeare Book" + Folio overhead: datoer.
Inddragelse af eleverfaringer, viden om samtidige begivenheder

Gruppearbejde:
"Shakespeare and his Time"
gr.1: Shakespeare's Life
gr.2: Shakespeare and His Stage
gr.3: Shakespeare's Age

Fremlæggelser af gruppearbejder. Disse afleveres og tæller for skriftlig opgave (større). Kopieres til alle.

Video, Shakespeare and his Theatre
(Thames Television)

et par sonetter (fra Norton, f.eks.)

Lysbilleder: Stratford
Elisabethansk musik

Macbeth, filmatiseret af Polanski

Fase II
Tekstgennemgang:

Macbeth (New Swan) til Act IV
lydbånd fra BBC
tegneserie
arbejdsark efter hver akt

Nyttige kilder for læreren:
Longman Literature Guides, "Critical Essays on **Macbeth**"
"York Notes on **Macbeth**"
Penguin Passnotes

Fase III
Viden og virkelighed i renaissance

Gruppearbejde:
"Aspects of the Renaissance"
Gruppe 1: Witchcraft
Gruppe 2: Man and the Universe

Gruppe 3: Man and Society
Gruppe 4: Elizabeth I and James VI

Elevfremlæggelser. Materialet tæller igen som skriftlig opgave og kopieres til alle.

Fase IV
Fortsat tekstlæsning

Resten af **Macbeth**
vekslen mellem læsning og lytten
Forberedelsen i denne fase: instudering og indtaling på lydbånd af enten:

"soliloquy" eller
"dialogue" eller
"speech"
Valget begrundes, og der arbejdes med formidling af følelse og kendskab til "character".

Fase V
Fortolkninger af **Macbeth**:

Gruppearbejde:
"Macbeth Interpreted"

En artikel/et uddrag pr. gruppe
Fremlæggelser, forslag til fællestekst.

Evt. lysbilleder fra **Macbeth** produktioner

Macbeth, Nunn (BBC TV-produktion)
Arbejdsark
og diskussion af Polanski og Nunn-opsætningerne.

Ekstracurriculært:

i teatret:
En Skærsommernatsdrøm (Neumeier ballet)

Stormen og
Cymbeline efter jul på Aveny og Rialto

Møde og diskussion med instruktør, evt.

* * *

Kilder til gruppearbejde I:

Evans, I., **A Short History of English Literature** (Penguin 1962), s. 94-102.
Ford, B., ed., **The Pelican Guide to English Literature, Vol. 2**, s. 147-162, s. 201-228.
Fox, L., **The Shakespeare Book** (Shakespeare Birthplace Trust),
Halliday, **Shakespeare** (Thames & Hudson 1986) God at bladere og finde navne i. Og så er der masser af billeder.
Harrison, G.B., **Introducing Shakespeare** (Pelican 1978), s. 36-47, s. 87-104, s. 120-129.
Krabbe, H., ed., **The Tragedy of Macbeth** (Gyldendal 1971) (noter)
Morgan, K.O., **The Oxford Illustrated History of Britain** (Oxford University 1990), specielt kap. 6 og 5. Som opslagsværk.
Nixon, I., **Shakespeare and His Stage** (lydbånd, DR)
Sonne, J., **Elizabeth I's and Shakespeare's England** (Gyldendal 1969) kap. 3, 8, 10, 12, 15 (her er en vis overlappning med det følgende gruppearbejde)

Kilder til gruppearbejde II:

Briggs, K.M., **Pale Hecate's Team** (Routledge & Kegan 1962), s. 31-41, s. 77-80.
Clausen, F., m.fl., **Skabt til at Skabe** (Aschehoug 1990) s. 23-44, s. 46-64, s. 66-67. (Evt. også indledningen s. 7-21)

- Ford, B., ed., *The Pelican Guide to English Literature, Vol. 2*, s. 15-51 i uddrag.
- Gade, H., m.fl., *Europas Verdenshistorie* (Munksgaard 1985), s. 65-82.
- Lund, E., m.fl., *De Europæiske Ideers Historie* (Gyldendal 1983) (som opslagsværk: "Navne" inden for naturvidenskab, ~~1983~~)
- Lund, *Verdenshistorie*. (eller de relevante afsnit i en anden "verdenshistorie" lånt af historie).
- Lützen, K., *Hekse* (Lademan 1975) (her kan eleverne hurtigt selv finde, hvad de har brug for)
- Russell, J.B., *A History of Witchcraft* (Thames and Hudson 1980), kap. 3, 4 og 6.
- Sløk, J., *Renaissancen som Drama* (Centrum 1990) (Læs den selv, før eleverne!!)
- Stybe, Sv.E., *Idéhistorie* (Munksgaard 1961) (God til "navne")
- Søndberg, O., *Europas Historie* (system 1988) (De relevante afsnit i denne eller en anden, lånt af historie)
- Thomas, K., *Religion and the Decline of Magic* (Penguin 1971) (læs de relevante afsnit selv og lån den til eleverne som opslagsbog)
- Materiale fra Renæssancekursus (Amtscentralen)

Kilder til gruppearbejde III:

- Marilyn French, "*Macbeth*", Shakespeare's Division of Experience" (Ballantine Books, 1981)
- Greer, G., *Shakespeare* (Oxford 1989), s. 59-68.
- Ian Kott, "*Macbeth, or Death-Infected*", *Shakespeare, Our Contemporary* (Methuen 1965)
- Krabbe, H., *The Tragedy of Macbeth* (Gyldendal 1971), s. 188: "Mrs. Siddons as Lady Macbeth".
- C. Rutter, "*Lady Macbeth's Barren Sceptre*", *Clamorous Voices, The Women's Press* 1988.
- Macmillan Casebook Series 1990, *Shakespeare: Macbeth*:
 Freud, S., From "Some Character-types met with in Psycho-Analytical Work";
 Spurgeon, C., From "Shakespeare's Imagery and What It Tells Us"

Og hvordan gik det så?

Det tog for lang tid! Alt i alt. Det vil være oplagt at læse hele teksten på een gang, sortere i ideerne, og forsøge sig med tværfagligt samarbejde. Det er simpelthen for stor en opgave at

klare for engelsk alene. Men eleverne har da fået så meget blod på tanden, at vi skal se **Cymeline** sidst i januar - og så har de overtalt mig til at tage til Stratford med dem i påskeferien!

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BESKRIVELSE AF UNDERVISNINGSFORLØB I SHAKESPEARE'S HENRY V.



Lis Kornum
Christianshavns Gymnasium

ers manuskript til hans filmatisering af **Henry V** samt noter på dansk om Shakespeare's liv og teater, baggrunden for filmatiseringen, filmanalyse, gløser m.m.

Filmmanuskriptet fylder kun lidt over 50% af det originale skuespil, men det er vigtigt at fremhæve, at det er Shakespeare's **originale tekst**, ikke en adapteret version. Og i noterne er der gjort udførligt rede for, hvilke afsnit der er udeladt.

Da der har hersket usikkerhed om, hvorvidt man kunne opgive Gads udgave af **Henry V** til eksamen, har jeg valgt at kombinere læsningen af denne med uddrag af Shakespeare's originaltekst, som eleverne så har opgivet til eksamen. Jeg har især valgt Akt 4, da det er det centrale i stykket, og eftersom de to versioner er næsten identiske, har eleverne uden besvær kunnet sammenligne teksterne, hvad de fandt både spændende og motiverende.

Jeg har anvendt **The Player's Shakespeare** udgaven af **Henry V**. Kolleger, der måtte være interesserede i de kopier, jeg har anvendt af originalteksten, kan kontakte mig.

Filmens gengivelse af det Shakespeareske teater, som "indrammer" skuespillet **Henry V**, er glimrende og viser eleverne et klart og morsomt indtryk af forholdene ved den tids teateropførelser. Og Chorus' replikker er som skabt til filmatisering, f.eks. "Thus with imagined wing our scene flies swift. As that of thought" og "And so our scene must to the battle fly."

Den traditionelle gennemgang af et Shakespeare-skuespil har i de sidste mange år været at læse stykket og så se en eller eventuelt flere filmatiseringer af samme stykke.

Selv om bekendtgørelsen før reformen indeholdt alternativet "ræsonnerende tekster" i stedet for Shakespeare, valgte langt de fleste at læse Shakespeare, ligesom valget af stykke var koncentreret om meget få gengangere. Jvf. Ole Lund-Hansens artikel i *Engelsk-Meddelelser* nr. 58, oktober 1989.

Shakespeare's deciderede historiske stykker har dog været meget lidt læst, måske fordi de kræver en større baggrundsviden end de andre.

Formålet med udgivelsen af **Henry V** i Gads serie "Læs en film" har været at tage et andet udgangspunkt for et Shakespeare-forløb. Bogen indeholder Laurence Olivieri-

Som start på forløbet læser klassen noterne om det elisabethanske teater og Shakespeares skuespil, samtidig med at de går i gang med de første sider af selve stykket. Efter nøje overvejelser har vi lavet noterne på dansk, så eleverne kan koncentrere sig mere om selve stykket og Shakespeares sprog, men også fordi mange lærere fra andre fag ofte havde udtrykt ønske om at inddrage noget om Shakespeare i deres undervisning, men som regel standede på, at det meste var på engelsk.

Umiddelbart i forbindelse med læsningen af åbningsscenen ser vi den på film, hvilket gør det klart for eleverne, at den ret forvirrende scene, som ellers godt kunne skræmme dem rent sprogligt, er decideret komisk, og at det højtidelige sprog, f.eks. i redegørelsen for den franske arvefølge, ikke skal tages særlig alvorligt her.

Sproget i filmen er beundringsværdigt klart og tydeligt, selv om elever altid bliver forundret over, at skuespillerne taler i nogenlunde almindeligt tempo og ikke deklamerer langsommeligt, uanset hvad budskabet er.

Ved at se filmen i mindre bidder, svarende til den tekst man læser, hjælper man eleverne med oplæsningen, som ellers godt kan volde problemer i starten, foruden at det visuelle indtryk, de får af scenerne, i høj grad letter deres forståelse af handlingen i stykket.

Selvfølgelig viser jeg ikke slavisk nøjagtig de afsnit, vi lige har læst. Både af praktiske grunde - reservering af video-lokale, stilegennemgang o.s.v. - og for afvekslingens skyld, varierer vi undertiden bidderne, så eleverne f.eks. ind imellem ser scener, de endnu ikke har gennemgået. Da jeg har anvendt

den utekstede videoudgave, har jeg dog måttet erkende, efter flere ihærdige men ikke særlig vellykkede forsøg, at det at vise hele filmen i sammenhæng, inden klassen har læst stykket, ikke er en god idé. Filmen varer i alt 131 minutter, så alene det taler imod en sådan fremgangsmåde. Ved repetitionen har klassen dog set filmen, om ikke på én gang, så i det mindste over to gange, og da har de klart nydt at se filmen uden afbrydelser.

I vores udarbejdning af gloserne har vi bestræbt os på i så høj grad som muligt at oversætte ordene enkeltvis samt også at angive ordenes egentlige betydning, hvis det anvendes anderledes i denne tekst. Vi har forsøgt at undgå at tolke hele sætninger i sammenhæng. Som regel fremmer dette ikke elevernes forståelse af indholdet, og de føler sig let manipulerede og patroniserede. På denne måde har eleverne også virkelig glæde af gloserne til filmversionen, når de læser originalversionen med de engelske kommentarer, ligesom det har medvirket til, at vi bruger meget lidt tid til decideret oversættelse i klassen, men til gengæld taler mere om indholdet på engelsk.

Selv om vi som ventet blev kritiseret af andre engelsklærere for at have lavet noterne på dansk, har det vist sig, at andre fag er meget glade for dette. Blandt andet dansk og historie har anvendt dele af bogen plus filmen i forskellige sammenhæng, hvor eleverne først har læst den ret detaljerede filmgennemgang bag i bogen og derefter har set filmen. De pågældende lærere har som regel gjort eleverne opmærksom på, at det ikke forventedes, at de forstod alle de sproglige detaljer; de skulle blot følge med i filmen. Ikke desto mindre fremhævede eleverne stort set altid, hvor meget de havde forstået af sproget. Måske fordi

det var frivilligt, og de således fokuserede mere på det positive faktum, at de faktisk forstod en hel del, i stedet for at få dårlig samvittighed over alt det, de ikke forstod.

En ting, der fascinerer eleverne meget ved Henry V, er den historiske baggrund og den måde først Shakespeare og siden Laurence Olivier anvender disse historiske facts på i deres fremstillinger. Så der er rige muligheder for tværfagligt samarbejde mellem engelsk og historie, både omkring tiden hvor Henry V foregår, om elisabethanertiden, og om Anden Verdenskrig, fordi Olivier har dediceret sin film til de engelske soldater, som deltog i krigen, og helt klart har udeladt visse scener, der ikke ville have passet ind i en film, der skulle opmuntre det engelske folk til sammenhold og kampvilje mod en fælles fjende.

En anden fordel ved denne måde at læse Shakespeare på, som det ikke kun er mig, der har bemærket, er, at gennemgangen tager så meget kortere tid end sædvan-

ligt ved Shakespeare, vel at mærke uden at det går ud over kvaliteten, at der nu bliver tid til at inddrage afsnit af andre Shakespearestykker. Eleverne får på denne måde et langt bedre kendskab til Shakespeare og hans teater, end ved blot at læse et enkelt stykke. Her har jeg primært udvalgt berømte scener, der også er filmet, f.eks. Mark Antony's "Friends, Romans, Countrymen ..", Hamlet's "To be or not to be ..". På denne måde mærker eleverne virkelig vingesuset fra Shakespeare, og mine samfundssproglige fra de sidste to år har insistere på også at få en mindre smagsprøve på Shakespeare.

Det bliver spændende at se Kenneth Branagh's filmatisering af Henry V. Den har jo allerede fået mange roser, og jeg har givet mine elever kopier af diverse anmeldelser for at vise, hvor aktuel Shakespeare og Henry V stadig er, inden vi nu skal i gang med at læse den efter jul.

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SHAKESPEARE PÅ VIDEO -
OG PROBLEMER GENERELT OMKRING VIDEO I UNDERVISNINGEN



Esben Andreassen

Køb og leje af Shakespeare på video-bånd

De fleste kender Trevor Nunn og Royal Shakespeare Company's version af **Macbeth**, som vi for mere end 10 år siden fik over DR's skoletv. Den er stadig tilgængelig på amtscentralerne, skulle jeg mene, men Polanski's **Macbeth** er en ganske anden sag - herom senere.

Der er ligeledes stort kendskab til Zeffirelli's udgave af **Romeo and Juliet**, som kan lejes fra forlaget Futurum til en pris af 395 kr for en uge (incl. moms og forsendelse).

Det står i dag anderledes til med Olivier's **Henry V**. Alle kender den og den kunne tidligere rekvireres fra Landscentralen. Desværre er det ikke længere tilfældet. Landscentralen er nedlagt og videoerne herfra skal flyttes til Amtscentralen i Herning, men det kræver fornyet forhandling og en sådan går det trægt med, ifølge mine oplysninger. Vedrørende Landscentralens nedlæggelse, se senere.

Som et nyt initiativ har Gyldendal foreløbigt indgået aftale om distributionsrettighederne til 3 af BBC's videoproduktioner, nemlig **Macbeth** (med Nicol Williamson og Jane Lapotaire), **Hamlet** (med Derek Jacobi, Claire Bloom og Eric Porter) og **Julius Caesar** (med holdet fra **I, Claudis**: Charles Gray, Richard Pasco, o.a.) - og flere kan komme på tale i fremtiden. Indtil 15.2.1991 er disse produktioner til at købe for 750 kr (excl. moms), dvs. **Macbeth** og **Julius Caesar**,

Derfor: hvilke lovligt tilgængelige produktioner af Shakespeares dramaer og introduktioner til ham og hans tid har vi?

mens **Hamlet** koster 1350 kr (excl. moms), da den fylder 2 bånd. Herefter stiger prisen med omkring 20%.

Vedrørende introduktioner har Thames-TV's produktion "Shakespeare and His Theatre" været til udlån fra fx. Amtscentralen i København og kan være at finde på andre amtscentraler.

Endelig skal Nelson Filmscan's "Shakespeare" nævnes. Den har mindre om teatret end ovennævnte, og forhandles af Forlaget Åløkke, Horsens, til en salgspris af 793 kr.

Hvad må man ikke?

Naturligvis drejede diskussionen på Shakespeare-kurset sig også om, hvad der ikke er lovligt. Som Michael Morris skrev det i Engelsk-Meddelelser i oktober 1988 (nr. 52) kan det siges meget kort:

- * man må ikke vise film tappet fra fjernsynet på skolen
- * man må ikke vise film lejet i en kiosk
- * man må ikke vise film købt i en butik i fx. England

Måske er det især det sidste, som skal understreges. Også film købt i en teater-foyer hos Royal Shakespeare Company og andre selskaber er beregnet til hjemmevideo markedet og ikke til undervisning (eller institutionsområdet, som det hedder).

Situationen nu - og i fremtiden

Siden Michael Morris's artikel er Landscentralen forsvundet, så det håb, at denne samling kunne

udbygges og at vi kunne låne herfra, er forsvundet.

(Det er værd at huske, at Amtsrådsforeningen tilrådede nedlæggelsen i decentraliseringens navn, men samarbejdet amtscentralerne imellem er meget dårligt, mig bekendt, og overflytning af video-samlingen til Amtscentralen i Herning indebærer meget besværlige genforhandlinger. Vi er nok havnet mellem 2 stole, og man kunne opfordre Engelsklærerforeningen til at bede Amtsrådsforeningen sørge for, at det bliver lettere at låne på tværs af amterne - hvis det nytter noget).

For ikke så mange år siden ophørte DR's Undervisningsafdeling, så også den vej er lukket.

Tilbage står, at Statens Filmcentral kan gå ind i dette område, men det kræver også at vi presser på.

Som jeg ser det, må man håbe på, at det kan blive en rentabel forretning for forlagene at leje eller sælge disse film til skolerne til moderate priser, så forlagene i højere grad end nu vil - og kan - binde an med at skaffe filmene hjem. Miseren på dette område ligger i, at de store udenlandske firmaer forlanger skyhøje priser (eller kategorisk afviser at sælge eller lease enkelte film - de vil helst sælge i pakker) - priser som et lille marked som undervisningssektoren i Danmark ikke kan bære.

At vente til vi kan købe billige film fra kioskerne om nogle år er ikke sagen. De vil stadig væk være til hjemmebrug og vi vil stadig stå med sorteper.

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