

Suggested Shakespeare Scenes

Here are two popular scene books, but you can find the scenes in the plays:

Scenes from Shakespeare, 15 Cuttings for the Classroom, Michael Wilson

Play	Act/Sc	M	F	Either
Romeo & Juliet	II, 1	3	1	0
R&J	III, 1	5	1	2
R&J	V, 3	2	1	2
Merchant of V	I, 2	0	2	0
Merchant	I, 3	2	0	3
Julius Caesar	II, 2	2	1	3
JC	III, 2	2	0	3
Othello	III, 3	3	2	0
O	III, 4	3	1	3
Hamlet	I, 1	2	0	3
Hamlet	I, 2	3	1	3
Hamlet	I, 5	2	0	2
Hamlet	III, 1	2	1	1
Hamlet	III, 4	3	1	0
Hamlet	IV, 7	2	1	1

More Scenes of Shakespeare, 20 Cuttings, Michael Wilson

Play	Act/Sc	M	F	Either
Macbeth	I, 2	5	0	2
Macbeth	I, 3	2	3	2
Macbeth	I, 7	1	1	0
Macbeth	II, 2	1	1	0
Macbeth	II, 3	3	1	4
Macbeth	V, 1	0	2	1
Macbeth	V, 8	3	0	3
Much Ado	III, 1	0	4	0
Much Ado	III, 4	0	4	0
MSND	III, 1	4	4	4
King Lear	I, 1	4	3	0
As You Like It	I, 1	4	0	1
As You Like It	I, 3	1	2	0
As You Like It	II, 3	2	0	0
As You Like It	III, 4	0	2	1
As You Like It	III, 5	1	3	1
Taming Shrew	I, 2	4	0	0
Taming Shrew	II, 1	5	2	0
Taming Shrew	IV, 3	1	1	4
Taming Shrew	IV, 5	2	1	1

Suggested Shakespearean Scenes

Much Ado About Nothing

Act 1, Scene 1, lines 1–123

‘I learn in this letter that Don Pedro of Aragon comes this’
to

‘You always end with a jade’s trick: I know you of old.’

AND

Act 2, Scene 1, line 183 to the end

‘Now, signior, where’s the Count? Did you see him?’

to

‘Go in with me, and I will tell you my drift.’

Richard III

Act 3, Scene 4, line 58 to the end and Act 3, Scene 5 (whole scene)

‘I pray you all, tell me what they deserve’

to

‘They smile at me who shortly shall be dead!’

AND

‘Come, cousin, canst thou quake and change thy colour,’

to

‘Have any time recourse unto the Princes.’

AND

Act 4, Scene 2 (whole scene)

‘Stand all apart! Cousin of Buckingham!’

to

‘To Brecon while my fearful head is on!’

The Tempest

Act 1, Scene 2, lines 189–321

‘All hail, great master! Grave Sir, hail! I come’

to

‘Upon thy wicked dam, come forth!’

AND

Act 5, Scene 1, lines 1–134

‘Now does my project gather to a head.’

to

‘Thou must restore.’

Macbeth

Act 2, Scene 1 (whole scene) and Act 2, Scene 2 (whole scene)

‘How goes the night, boy?’

to

‘That summons thee to heaven or to hell.’

AND

‘That which hath made them drunk, hath made me bold,’

to

‘Wake Duncan with thy knocking: I would thou couldst.’

Act 5, Scene 3 (whole scene), Act 5, Scene 4 (whole scene)

and Act 5, Scene 5 (whole scene)

‘Bring me no more reports, let them fly all:’

to

‘Profit again should hardly draw me here.’

AND

‘Cousins, I hope the days are near at hand’

to

‘Towards which, advance the war.’

AND

‘Hang out our banners on the outward walls:’

to

'At least we'll die with harness on our back.'

Much Ado

Act 3, Scene 2 (whole scene)

'I do but stay till your marriage be consummate, and then go I toward Arragon.'

to

'Oh plague right well prevented! So will you say, when you have seen the sequel.'

Act 4, Scene 1, lines 1 - 163

'Come, Friar Francis, be brief, only to the plain form of marriage,'

to

'Under some biting error.'

Richard III

Act 1, Scene 1, lines 1 - 122

'Now is the winter of our discontent'

to

'But who comes here? The new-delivered Hastings?'

Act 3, Scene 7, line 94 - end

'See where his grace stands, 'tween two clergymen.'

to

'Farewell, my cousins, farewell, gentle friends.'

Henry V

Act 4 Scene 1 (lines 83 - 202)

'Brother John Bates, is not that the morning which breaks yonder?'

to

'But it is no English treason to cut French crowns, and tomorrow the king himself will be a clipper.'

Act 5 Scene 2 (lines 98 - 227)

'Fair Katherine, and most fair,'

to

'Upon that I kiss your hand, and I call you my queen.'

Macbeth

Act 3 Scene 1 (line 75 - end) & Act 3 Scene 2 (whole scene)

'Was it not yesterday we spoke together?'

to

'If it find heaven, must find it out tonight.'

AND

'Is Banquo gone from court?'

to

'So prithee, go with me.'

Act 3 Scene 4 (whole scene)

'You know your own degrees, sit down;'

to

'We are yet but young in deed.'

Much Ado

Act 1 Scene 1 (lines 119-215)

'Benedick, didst thou note the daughter of Signor Leonato?'

to

'examine your conscience: and so I leave you.'

Act 2 Scene 3 (lines 81- end)

'Come hither, Leonato, what was it you told me of today,'

to

'if I do not love her I am a Jew, I will go get her picture.'

Henry V

Act 3, Scenes 1 & 2

('Once more unto the breach, dear friends, once more' to 'Their villany goes against my weak stomach, and therefore I must cast it up.')

Act 4, Scene 7 (whole scene)

(Kill the boys and the luggage! 'Tis expressly against the law of arms.' to 'Go with me, uncle of Exeter.)

Macbeth

Act 1, Scene 3 (whole scene)

('Where has thou been, sister?' to 'Till then, enough - Come friends.'

Act 3, Scene 1 (whole scene)

('Thou hast it now, King, Cawdor, Glamis, all' to 'If it in heaven, must find it out tonight')

Twelfth Night

Act 2, Scene 3 (whole scene)

('Approach, Sir Andrew. Not to be abed after midnight is to be up betimes' to 'Come, come, I'll go burn some sack; 'tis too late to go to bed now. Come knight, come, knight.')

Act 4, Scene 2 (whole scene)

('Nay, I prithee put on this gown and this beard; make him believe thou art Sir Topas the curate.' to 'Adieu, goodman devil')

Henry V

Act 1, Scene 2, lines 221-310

('Call in the messengers sent from the Dauphin' to 'That this fair action may on foot be brought')

Act 4, Scene 3 (whole scene)

('Where is the king?' to 'And how Thou pleasest, God, dispose the day')

Macbeth

Act 1, Scenes 6 and 7

('This castle hath a pleasant seat; the air' to 'False face must hide what the false heart doth know')

Act 5, Scenes 1 and 3 (whole scenes)

('I have two nights watched with you, but can perceive no truth in your report' to 'Good night, good doctor') and ('Bring me no more reports, let them fly all;' to 'Profit again should hardly draw me here')

Twelfth Night

Act 2, Scene 4 (whole scene)

('Give me some music - Now my good morrow, friends' to 'My love can give no place, bide me no deny')

Act 3, Scene 1 (whole scene)

('Save thee, friend, and thy music! Dost thou live by thy tabor?' to 'That heart which now abhors to like his love')

Henry V

Act 2, Scene 2, line 1 - 188 (the whole scene)

Act 4, Scene 1, line 82 - 282

Macbeth

Act 2, Scene 1, line 1 - 64; and Scene 2, line 1 - 77 (the whole scenes)

Act 3, Scene 4 (the whole scene)

Twelfth Night

Act 3, Scene 1 (the whole scene)

Act 3, Scene 4, lines 1-167 ('I will meditate the while upon some horrid message for a challenge')

Henry V

Act 1, Scene 2, line 96 ('May I with right and conscience make this claim?') to the end

Act 2, Scene 2

Macbeth

Act 2, Scenes 1 & 2

Act 4, Scene 1

Twelfth Night

Act 1, Scene 5, line 81 ('Madam, there is at the gate a young gentleman') to the end

Act 3, Scene 4, lines 1-167 ('I will meditate the while upon some horrid message for a challenge')

Scenes for 2 women:

- 1) Julia and Lucetta from "The Two Gentlemen of Verona", Act I, Scene ii
- 2) Juliet and the Nurse from "Romeo and Juliet", Act II, Scene v.]
- 3) Juliet and Lady Capulet from "Romeo and Juliet", Act III, Scene v.
- 4) Portia and Nerissa from "The Merchant of Venice", Act I, Scene ii.
- 5) Celia and Rosalind from "As You Like It", Act III, Scene ii.
- 6) Viola and Olivia from "Twelfth Night", Act I, Scene v.
- 7) Viola and Olivia from "Twelfth Night", Act III, Scene i.
- 8) Helena and the Countess from "All's Well That Ends Well", Act I, Scene iii.
- 9) Emilia and Desdemona from "Othello", Act IV, Scene iii.
- 10) Adriana and Luciana from "The Comedy of Errors", Act II, Scene i.
- 11) Adriana and Luciana from "The Comedy of Errors", Act IV, Scene ii.

Scenes for 3 women:

"The Crying Queens scene" from Richard III, Act IV, scene iv, with Queen Margaret, Queen Elizabeth and the Duchess of York.

Suggested Scenes from Prof. Kip Wheeler:

Richard II: Richard II's banishment of Bolingbroke at the lists (Act I, Scene iii); the scene in which the gardeners speak with Queen Anne (Act III, Scene iv); Richard II's abdication of his crown to Bolingbroke and the reaction of the crowd (Act IV, Scene i); or Richard II's murder (Act V, Scene i), which works particularly well if one throws in violence and fake blood.

Midsummer Night's Dream: the confrontation between the mischievous Puck and Fairy is good for small numbers of actors, and the confrontation of Oberon and Titania in the same scene is also a good one (Act II, Scene i); Lysander's clumsy attempt to seduce Hermia, and Puck's magic running awry also works well (Act II, Scene ii); Bottom's serenade and Titania's declaration of affection works well if there is an actor willing to sing off-key as Bottom (Act III, scene i); the cat-fight between Hermia and Helena over Lysander and Demetrius' capricious passions is fun, especially if the actors cast themselves according to the height of each character (III.ii); excerpts from the play-within-a-play, the clumsy enactment of Pyramis and Thisbe is fun (Act V, scene i), and Puck, Oberon, and Titania's blessings in the epilogue to the play (V. i) also work well to flesh out shorter performances.

Henry IV, Part I: Prince Hal's interactions with his drunken and lecherous buddies are fun if the actors will ham it up--especially the actor playing Falstaff--(in Act I, Scene i or Act II, scene ii); likewise, the so-called "Great-Eastcheap Scene" is particularly good for illustrating Falstaff's bragging and his cowardice, but might have to be edited for length (Act II, Scene iv); the scene with Hotspur and Glendower often works well for a small number of actors, especially if the actors play up Glendower's "New Age-y" mysticism and his attempts to pretend to be a wizardly warrior and Hotspur's amused or irritated barbs to deflate Glendower's pretensions (Act III, scene i); and probably the best scene of all for performance, Act V, scene iv, contains both humor, pathos, and exciting stage combat.

Henry V: the mocking message from the Dauphin (and the King's cold response) can make for good drama as long as it is clear the King is angry and the messenger's life may be in danger (Act I, scene ii); the King's "sting operation" against Cambridge and Grey is highly recommended with some editorial trimming (Act II, scene ii); a condensed version including the King's speech at Harfleur (Act III, scene i) and the soldier's squabbling and characterization following it might prove interesting with appropriate warfare going on in the background (Act

III, scene ii); Princess Katherine's English lessons with Lady Alice have great comic potential for a couple of female actors who have a bit of French (Act III, scene iv), or the King's interactions with his troops in disguise and his prayers (Act IV, scene i) has a lot of emotional punch if the actors will bring out King Henry's gnawing guilt and his concern both for his troop's lives and his own soul. King Henry's rallying of his dispirited troops works well, but the actor playing King Henry has to do a lot of talking and come across as charismatic (Act IV, scene iii); finally, King Henry's wooing of Princess Katherine has great potential for complex interactions--is his wooing one of passion and romance--or one of poorly veiled threats and extortion when the Princess is in his power?--or both? (Act V, scene ii)

Richard III: Richard's morbid wooing of Anne over her husband's coffin is particularly fun (I. ii); the two murderers who stab Clarence and drown him in a barrel of wine works well (I.iv); Richard's interactions with his nephews, Prince Edward and York are powerful but subtle scenes in which the actors need to portray the young Princes as innocent children, and Richard as a monstrous murderer hiding behind an avuncular smile as he teases and plays with them while plotting their deaths and his own *coup d'etat*. That scene is particularly potent if the actors choose to depict Prince Edward as being aware (or at least suspicious) of his uncle's plans, but struggling to hide his own fear (III.i). Richard's accusations of witchcraft before the Bishop of Ely work well if the actors conjoin Richard's pretend-piety and his facade of Christian behavior with his bloodthirsty rage to have Shore and Edward's wife executed as traitors and witches (III.iv). For a small group of actors, Tyrrel's interactions with Richard work well, though there is little action (IV. ii and IV.iii); for those with a more surrealistic bent, the ghosts that haunt Richard's dreams the night before the battle are rather disturbing (V. iii), and a final montage of bits from Act V, scenes three, four, and five, offer high drama at its best, including the confrontation between Richmond and Richard and great derring-do in stage combat.

The Merry Wives of Windsor: None of my students have yet performed this play for me, but I strongly suspect any scene involving Falstaff will be funny if the actor hams it up, any scene illustrating the pious nature of the Welsh parson Sir Hughes; or any scene illustrating Ford's jealousy and suspicion; or Falstaff's cowardice in the face of the so-called "faeries" in Act V, scene v.

60 Shakespeare Scenes (Pioneer Play Service)

Edited by Lisa Bansavage, L. E. McCullough and Jill K. Swanson

Textbook: \$11.95

This collection of scenes is intended to give the student or newcomer to Shakespeare a chance to explore some of the well-known younger characters in his plays. Material from 27 plays are organized by the number of characters involved, with scenes ranging from two characters to eight or more. You can't beat a Shakespearean scene for an acting warm-up, so these 60 scenes tend to be short, ranging primarily from two to seven minutes in length. The editors selected the scenes with regard to similar themes and situations to encourage you to compare characters. For example, think of the vast differences in the "wooing scenes" between Romeo and Juliet, Anne and Richard III, and Kate and Petruchio! With this book, including a short introduction to Shakespearean speech and acting, your students will gain new insights into the greatest scene writer of all times and develop a far greater appreciation for his immense versatility and talent.

(332 pages, 5 x 8, paperback)

Good resource for elementary school programs: "Performing Shakespeare: A Way to Learn" by Robert Sugarman, published 8/05, ISBN 0970869347, paperback, 174 pages.

Description says successful second grade, fifth grade and high school programs are analyzed.

