

**Teachers Notes (Primary)**  
by **Robyn Sheahan-Bright**  
**The Boy, The Bear,**  
**The Baron, The Bard**  
**Gregory Rogers**

ISBN 9781865087221

Recommended for age 6 and over

These notes may be reproduced free of charge for use and study within schools but they may not be reproduced (either in whole or in part) and offered for commercial sale.

Introduction ..... 2

Plot summary ..... 2

Themes ..... 2

Curriculum topics ..... 3

    Studies of Society and Environment 3

    English Language and Literacy ..... 8

    Visual Literacy ..... 11

    Drama and Film ..... 14

    Music ..... 16

    Learning Technologies ..... 17

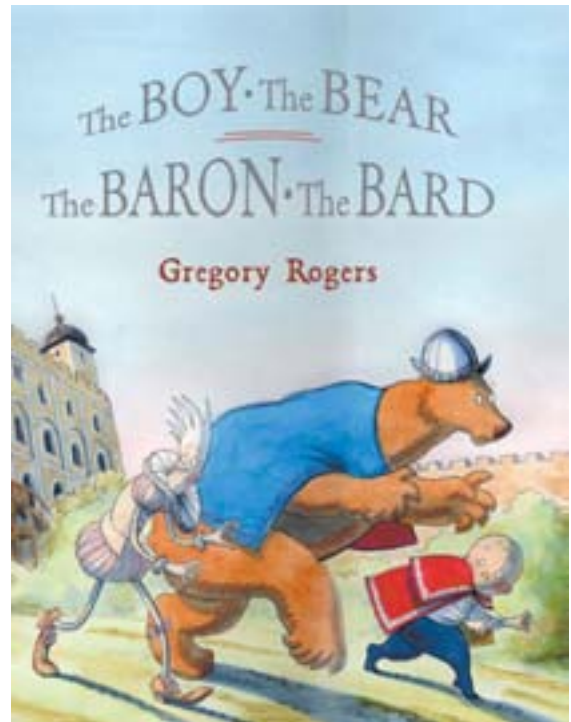
    Maths – Time ..... 17

    Science ..... 17

Conclusion ..... 18

Bibliography ..... 18

About the writers ..... 22



## INTRODUCTION

This is a joyously expressive, wordless picture book which takes the reader on a free-wheeling chase through the streets of Elizabethan London. Told in filmic frames of cartoon-like illustrations which offer glorious aerial views of some of the action, this book will appeal not only to the younger reader, but also to the reader of any age who appreciates visual narratives.

## STORY SUMMARY

When a small boy kicks his soccer ball into the area of an old theatre, he stumbles inside, dons a cloak, and is transported (at exactly 4.00pm!) back in time to the stage of the famous Globe Theatre where Shakespeare's *Romeo and Juliet* is being played out. There he has a close encounter with the great Shakespeare himself, and is pursued by the enraged playwright through the city. He rescues a captive bear and an imprisoned baron, and together the three new friends make their way through London, looking more and more like a group of travelling players. They meet Queen Elizabeth, who is participating in a masque with her courtiers aboard a boat on the Thames, and she is vastly entertained by the group, and seems extremely taken with the baron—as he is with her! Shakespeare tracks them down, and the boy and bear escape again, leaving the baron with the Queen. The boy's tearful farewell to his friend the bear resolves the story with a touchingly emotional sense of closure. He returns to the theatre still with Shakespeare in tow, but time works its magic again...and he's returned to the present day.

This cumulative tale owes much to several traditions—the idea of a fairy or folktale; of a theatre troupe; of a group of 'goodies' pitted against an arch villain—and it's also a filmic nod at the best silent, slapstick comedies of Chaplin and all his followers.

But the story didn't start out that way!

It evolved from earlier versions explained in an article (Sheahan-Bright, Robyn, 'Mad About the Boy', *Magpies*, Vol 19, No 2, May 2004, pp 4-6.) which details the process which the writer/illustrator Gregory Rogers and his editor Erica Wagner went through to arrive at the story. This book is, like any work of talented creative endeavour, the result of a complicated process involving the artist's and the publisher's ideas, their creative preoccupations, and a little bit of luck.

## THEMES

Several key themes flow through this work:

- A love of theatre and Shakespearean drama
- A fascination with history and the age of Queen Elizabeth
- An interest in the nature of history and its conflicting interpretations
- A suspicion about Shakespeare's credentials
- An appreciation of the topography of London viewed from the air
- Freedom
- Danger
- Magic
- Love and friendship
- The convention of courtly or chivalric love
- Adventure, mischief and fun!

These themes could be considered in conjunction with topics of relevance to school curriculum areas.

## CURRICULUM TOPICS

The notes which follow are designed to be used in multiple age classrooms. Some activities are useful for lower primary and some for upper primary or secondary level students. Teachers should be able to adapt them to suit the demands of their particular curriculum needs.

### STUDIES OF SOCIETY AND ENVIRONMENT

#### History, Society and Environment of Shakespearean and Elizabethan England

This book offers insights into the nature of Elizabethan society, the environment in which people lived, the way they lived, and into Shakespeare's life and times. It invites students to question history since there are different views about Elizabeth and about Shakespeare as well. Much history is told by and about the wealthy and influential, but this book offers insights into how the 'ordinary' people lived, too. It suggests that famous figures often write the history and that, if you research, you'll find that perhaps they weren't as honourable as they presented themselves to be. Bob Fowke's *What They Don't Tell You About the Tudors* (2001) is one book which offers all sorts of funny insights into the myths and untruths about this era. Secondary students would also find Michael Palmer's *Elizabeth* (1988) interesting; part of a series on famous people's reputations, it unravels the facts and fictions about her reign.

- **History** — The Elizabethan Period was a volatile time during which England went through enormous change under one of the world's most successful leaders, the Tudor Queen Elizabeth I (1533-1603), and emerged from the Middle Ages into an English Renaissance. Thinkers such as Francis Bacon and Philip Sydney were discovering a new world of ideas, while explorers like Walter Raleigh and Francis Drake were discovering new geographical worlds.

**Activity:** Write a list of five major changes, events or discoveries during these times.

- **Royalty** — The future Queen Elizabeth was the daughter of King Henry VIII and his second wife, Anne Boleyn. When Henry's first wife, Katherine of Aragon, had produced a daughter, Mary, he'd divorced her, so he was further disappointed when Elizabeth was born. He had Boleyn executed on false charges of incest and adultery in 1536 and the marriage annulled. Elizabeth, like Mary, was declared illegitimate and deprived of her place in the line of succession. Henry's treatment of his several wives may have led to Elizabeth's decision not to marry or have children, but to devote herself to the kingdom. She received an excellent education which also equipped her well for office.

**Activity:** Find a copy of a family tree detailing Henry's marriages and successors.

- **Political Plots** — When unpopular Mary became Queen after Henry died in 1547, and her half-brother Edward in 1553, Elizabeth became a target for political intrigue. Mary had her Protestant half-sister arrested and sent first to the Tower of London and then to Woodstock Manor in Oxfordshire, where she was kept prisoner in the gatehouse with her servants for a year. She was eventually released to stay at her childhood home of Hatfield, in Hertfordshire, after Mary's husband, Philip of Spain, pleaded on her behalf. He feared that if his wife died, Elizabeth would succeed to the throne, and he wanted to ensure peaceable relations between England and Spain. Elizabeth eventually became queen on 17th November 1558.

**Activity:** Read about the plots and intrigues in which Elizabeth was embroiled.

**Activity:** Write a story in which Elizabeth did not become queen but was persuaded to pursue another course. What else might have happened to her?

- **Politics and Political Prisoners** — The privileges of the rich at court had a dangerous dimension since politics were very volatile and often friends were suspected of treason and banished to terrible imprisonment, torture and death.

**Activity:** The baron in this picture book may have been imprisoned for a political crime. In the book there is one page which features a row of heads on pikes (p 15) with a funny black joke attached to it. Read about the forms of punishment for criminals or political prisoners in these times.

- **Pastimes at Elizabeth's Court** — Elizabeth loved sports such as horse riding, hunting, hawking, bear baiting, watching jousts or tournaments, and other sporting contests. She also loved music, dancing, pageantry and masques, and could play the virginal and the lute. She watched plays and created the atmosphere responsible for the flourishing of the literary masterpieces of the period, despite Puritan demands for the closure of all theatres and playhouses.

**Activity:** Which of the pastimes which she enjoyed survive today?

- **Masques** — One of the most popular entertainments was the Masque which began as a themed costume ball, often held to celebrate special occasions (such as weddings) or at special times of year (such as Christmas or Easter). During these balls, guests would perform a dance before the host and then invite the spectators to join them. Both Henry VIII and Queen Elizabeth were very fond of dancing. In this picture book, the Queen is depicted celebrating such a masque.

**Activity:** Organise a class masque. Research the costumes, and learn a simple dance which might have been performed in these times.

**Activity:** Games were also played at a masque. In this story, after the Queen welcomes the three travellers as a troupe of players, they proceed to play games such as blind man's buff, piggy back, and then dance in a procession. What other games were played?

- **The Tournament** — introduced into England from France, tournament was originally an exercise in battle technique, but soon became a court ritual, beginning and ending with a procession of Challengers, Defenders and their retainers, and featuring three types of combat. During the Elizabethan period its popularity coincided with the literary revival of medieval 'chivalric' ideals in works like *Sidney's Arcadia* and *Spenser's The Faerie Queene*. In this tradition, Elizabeth played the role of the virgin for whose honour and favour knights [in armour](#) fought, and in this picture book the idea of suitors vying for her attention is represented by the figure of the baron.

**Activity:** Read about tournaments. What were the three forms of combat? What was the 'chivalric ideal'?

- **Bear baiting** — Bears in Elizabethan England and in neighbouring Europe were routinely held in captivity and both subjected to the sport of 'bear-baiting' (which Queen Elizabeth enjoyed) and made to dance for the entertainment of human spectators. Often these entertainments took place in the theatres, and the queen actually kept her own bears ready for such performances. The boy in this story rescues the bear from captivity near The Globe.

**Activity:** Read and compare this story to other picture books which focus on the captive bear such as Libby Gleeson's and Armin Greder's *The Great Bear* (1999) and Elizabeth Stanley's *A Deliverance of Bears* (1994). Read the history of the 'Bears of Berne'. What role did the bear play in Renaissance England? Read the history of bears in general.

**Activity:** Make up a bear quiz. Eg Q: What is an arctophile? A: Lover of bears.

**Activity:** How many types of bears are there? Make a list.

**Activity:** Investigate the symbolism attached to the bear which has many names related to its role in the mythology of many different cultures. It also relates to astrological ideas such as: Ursine — of, or like a Bear, Ursa Major (constellation — the Great Bear), Ursa Minor (constellation — the Little Bear).

- **Religion** — Elizabeth was crowned Queen on Sunday 15th January 1559 and then re-established the Protestant Church in England. She made one major change, becoming Supreme Governor of the Church of England, rather than Supreme Head as her father had been. Religion was often used as an excuse to punish someone when power or money was really the issue.

**Activity:** Read about the Catholic/Protestant debate in these times and what effect it had on society. For example, the dissolution of the monasteries, from the 1530's on, led to changes such as the destruction of medieval religious art.

- **War and National Conflicts** — Elizabeth's relations with Philip after he became King of Spain deteriorated and by 1588 they were arch enemies. Mary Queen of Scots was executed at Fotheringay Castle in 1587, and Philip used this as an excuse to claim the English throne for himself. In the summer of 1588 he sent his mighty fleet against England but, by superior tactics, ship design and good fortune, the English defeated them. Elizabeth's popularity soared — it proved that she could lead in war as well as any man.

**Activity:** Research the Spanish Armada by reading books which deal with exploits and figures during this era. Eg Roy Gerrard's *Sir Francis Drake: His Daring Deeds* (1988), Tanya Larkin's *Sir Francis Drake* (2001) and her *Sir Walter Raleigh* (2001).

**Activity:** 'There was not much difference between explorers and pirates. If you robbed for the queen you were a hero!' (Fowke, 2001, p 83) Were Elizabeth's actions in war always scrupulous?

- **Class** — Class was more evident in those times than it is today, and the most privileged people were those closest to the Royal Court. The rich were advantaged over the poor, and rural areas often drew less attention than the city.

**Activity:** How did Shakespeare, who came from a regional centre, achieve such fame in London?

- **Health** — Health conditions were poor and medical knowledge often consisted of superstitions and herbal remedies. Doctors relied on primitive and tortuous treatments such as applying leeches, or used excruciating implements to remove diseased or injured parts. The Elizabethans believed that everything in the world is composed of four elements: Earth, Air, Fire and Water. They also believed that the human body possessed 'humours' which were made up of fluids which corresponded to the elements. Doctors would 'bleed' their patients in order to get rid of these humours. People often contracted illnesses such as scurvy, typhus, ague and gout. One of the worst problems was the terrifying and deadly illness called The Plague or the 'Black Death'. During Shakespeare's years in London it was severe enough to close the theatres in 1582, 1592 (15,000 deaths), 1603, and 1607. No one realised that it was spread by the fleas that lived on rats. Though there were many so-called cures, the only real defence—for those wealthy enough to be able to afford it—was to leave the crowded, rat-infested cities for the country.

**Activity:** Read fictional texts which feature this illness such as Vashti Farrer's *Plagues and Federation* (2000), Jill Paton Walsh's *A Parcel of Patterns* (1983), Susan Cooper's *King of Shadows* (1999), and non-fiction books such as Kohn's *Encyclopedia of Plagues and Pestilence* (1995). How was the plague eventually eradicated?

**Activity:** Examine the picture of the audience in this picture book (p 6). What do you notice most about their faces? What does it tell you about their medical services?

- **Costume** — Costumes made up of clothing, makeup, and jewellery were detailed and voluminous — in this book there is a funny picture of the boy hiding under a woman's huge skirt. (p 10) There were many items of clothing worn by males and females with which we are not familiar today. Elizabeth's costumes were extremely elaborate and were used to create her public 'image', just as, in our time, movie stars' clothes are so important to their image.

**Activity:** Research costumes on the internet. What are the Queen and her courtiers wearing in this book? Look up the meaning of these words — kirtle, ruff, bumroll, codpiece, carcanet, hose, farthingale, and doublet— and then match them to the outfits of the Queen's courtiers.

**Activity:** What did poorer people wear? Examine this book to find out.

- **Food** — Food was elaborate in preparation and presentation, and dining was a lavish affair, at least for the wealthy! Feasts were presented in crystal and silver dishes, and often carried by dozens, or even hundreds of servants. Rich Elizabethans dined twice a day — breakfast at 11.00 a.m. or midday, and

supper between 5.00 and 6.00 p.m. Banquets consisted of dozens of dishes of which the Royal personage might only taste a morsel, and which were often made from complicated recipes involving stuffing meats inside other meats or fish. One recipe (which has been called a 'Russian Doll Roast') is an example:

Stuff a large olive with capers and a clove

Place the olive inside a bec-figue

Place the bec-figue inside an  plan

Place the ortolan inside a lark

Wrap the lark in vine-leaves and place inside a large thrush

Place the thrush inside a plump quail

Wrap the quail in bacon and place inside a plover

Place the plover inside a lapwing

Place the lapwing inside a partridge

Place the partridge inside a woodcock

Place the woodcock inside a barded teal

Place the barded teal inside a well-hung guinea-fowl

Garnish the guinea-fowl with bacon and place inside a duck

Place the duck inside a plump chicken

Place the chicken inside a large high pheasant

Place the pheasant inside a goose

Place the goose inside a large turkey

Place the turkey inside an enormous bustard

This monster took up to 18 hours of roasting to prepare!

[Recipe from: Ben Schott's *Food and Drink Miscellany* (2003)]

**Activity:** Find a recipe for a dish prepared in Elizabethan times and try to make it. How many ingredients are not available today?

- Meals for the common people were not so extravagant. They ate three meals a day—breakfast early in the morning, dinner at midday, and supper at 6.00pm—which might have consisted of porridge, gruel and a morsel of meat with bread and ale. Much of the food prepared for the rich was wasted, given to the servants, or to the poor who waited outside the rich people's gates.

**Activity:** In this book, the boy and bear picnic on fish, bread, and apples stolen from the markets. Research by visiting sites such as *Information: Food and Dining*: <http://Jesus-is-lord.com.kjfood.htm>. What else might have made a poor person's lunch?

- **Historical Records** — Printing had only just been discovered and what was printed largely related to the wealthy, so that an ordinary person's story was rarely recorded.

**Activity:** Form a pair with someone from your class. Then interview that person as if they are someone who lived during the Shakespearean period. Examples could include Shakespeare's mother, a boy actor in one of his plays,

or a member of one of his audiences. Ask them about life in those times, theatre or other pastimes, or what they know about Shakespeare himself.

- This period has been called the 'Golden Age' of English History. No one expected that a so-called 'maiden queen' would rule for 45 years, and become one of the best-known of historical rulers. When she came to the throne, England had been torn apart by religious squabbles, but when she died in 1603, it was one of the most powerful and prosperous countries in the world. Nevertheless, as a person, Elizabeth remains something of an enigma.

**Activity:** Research this period by examining sites such as *Elizabethi.Org*. Available: <http://www.elizabethi.org> and *Elizabethan England Teacher Resources*: <http://falcon.jmu.edu/~ramseyil/england.htm>. Choose an aspect of Elizabeth's reign and write a report or give a talk to the class about it.

**Question:** Was Elizabeth a great woman? This picture book basically presents Elizabeth as a charming 'party girl' looking for entertainment. Similar questions are asked about Shakespeare in Topic 4 below. Compare her power and influence to similar figures in recent times such as Queen Elizabeth II or Margaret Thatcher; the latter is featured in a highly critical picture book, Raymond Briggs' *The Tin-Pot Foreign General and the Old Iron Woman* (1984).

## Geography

London is a magnificent city with layers of history in its topography, and this book could be used to study how a city evolves, but it is also just as interesting as an example of how important it is for an author to 'map' a story, carefully.

Aerial maps of London informed the text and Greg made use of Paul Johnson's *London from the Air* to get an idea of the landscape. Of course much of that landscape has changed in the six centuries, but Greg had to 'marry' the actual landscape with the imagined journey of his characters. So if you read the pictures carefully, you'll see that the troupe do a virtual 'figure of eight' around the city and back again to the beginning at the theatre. Sites you can identify are:

- Bridges in the modern city, in the opening frames.
- When the boy escapes from the theatre, you can see the three theatres of the time – the Rose, the Bear Garden and the Globe.
- He visits the Bear Garden near the theatre.
- He and the bear have their picnic in front of Southwark Cathedral. They cross London Bridge, and enter the City of London.
- They board a boat on the Thames and sail under the bridge. The River Thames features in the scenes where the three travellers meet the Queen and board her boat.
- The boy runs through the city re-tracing their steps and arrives at the theatre.

**Activity:** Examine the pictures carefully and see whether you can identify any other geographical features in London. For example, note the bridges on the title page, on frame 1 and frame 32 and compare to the bridge the travellers cross on pp 14-15 and following. Note the width of the streets and compare to today's streets to see how automobiles have altered our geography.

**Activity:** Map out and write a story set in your city or suburb. It's important to get the details right.

**Activity:** Contrast the density of building in London today to Elizabethan images, which are almost rural.

**Activity:** Read other books about cities or famous buildings such as Albert Lorenz's *Metropolis* (1996), David Macaulay's *Cathedral: The Story of Its Construction* (1973) or John Nicholson's *Building the Sydney Opera House* (2000). What do they tell you about building construction and its relationship to the shape of the city's design?

## Legal Studies


People's rights have improved immeasurably (or are at least subject to more legislation), since the Elizabethan times, and several issues might be studied in relation to these changes:

- Copyright —Protection of copyright was not as regulated in these times which is why the authorship of Shakespeare's plays has been called into question.
- Right of Fair Trial – Elizabeth could have virtually anyone thrown into prison under suspicion of treason, just as she herself had been imprisoned.
- Abolition of the Death Penalty – Prisoners were regularly executed by beheading—a practice which happily isn't accepted in most countries today.
- Rights of the Child – The boy finds himself in an era when poor boys would have scrounged for food, and were unlikely to receive an education.
- Freedom of Speech – Elizabeth kept strict controls over writers in this era and didn't allow public criticism of her rule, so plays had to be 'passed' by the Lord Chamberlain before they could be performed.

**Activity:** What does this picture book suggest about any of these issues?

## ENGLISH LANGUAGE AND LITERACY

The book could act as a springboard for investigation of **Shakespearean and Elizabethan texts, fairy or folk tale narratives, and poetry**. They all belong to a body of work driven by similar preoccupations and influences. And, as you'll discover as you read these notes, not every scholar believes that WS actually wrote all these works!

Shakespeare's plays were based on many archetypal or classical stories and ideas. A good way to appreciate this is to read the simplified prose versions in Charles and Mary Lamb's *Tales of Shakespeare* which show that his stories were based, like all works of classic literature, on the stock types and situations of folk or fairy tale, mythology or classical history, such as Plutarch's *Lives* 

*Examples:*

Sibling Rivalry/Cinderella — *King Lear*

Mistaken Identity — *All's Well That Ends Well*

Transformation — *The Taming of the Shrew*

Doomed or Blighted Love — *Romeo and Juliet*

**Activity:** Read the summaries of Shakespeare's plays and try to identify which stock types or conflicts, or even fairy tales, they relate to.

- Greg Rogers' picture book story has elements of the classic fairy or folk tale, too. It consists of a central character (boy) who is projected into a course of action by a catalyst or event (encounter with significant historical place, travel back in time, encounter with villain); who embarks on a journey pursued by a villain or enemy (bard/Shakespeare); during which he has a series of meetings with other characters ( bear, baron, queen); and who is asked a series of repeated questions (here, they are wordless!) which are answered with repeated phrases (again, wordless!); which leads to a climax when that predicted sequence is over-turned by a change (the boy's farewell and return to the theatre). This picture book story works like this.

**Activity:** Write a cumulative text, employing repetition and rhythm in the language, in order to engage a young audience, based on the images in this visual narrative. Use a classic story such as *Henny Penny*, or a modern folk tale such as Pamela Allen's *The Bear's Lunch* (1997) or *A Lion in the Night* (1985), as your model. These stories have repeated events and words as a structure. The boy meets—the bard, the bear, the baron, and the queen. In each instance he could be asked the same thing, and you might decide to use more modern colloquial language.



Eg *'What do you think you're playing at, boy?'* Or he might ask them a question: *'What, exactly, is your problem?'* Think of a variety of textual responses to the visual images.

**Activity:** Construct a chart indicating the genre, motifs and structure which this story could relate to. Choose and share other texts which have some similarities to this one.

- In his earlier versions of the story Greg had a lot of fun with words. For example, he named the sponsors or advertisers listed in the theatre program which appeared in this earlier draft, by using words derived from Shakespeare's times.

*Examples:*

Globe Insurance — Globe was the name of Shakespeare's theatre.

Verona Bakery — Verona was the place where *Romeo and Juliet* takes place.

Farthingale Fabrics — The farthingale was the cone-shaped hoop skirt worn under the outer garment to give shape to the frocks worn by ladies in this era.

**Activity:** Make up some names of companies using words from Elizabethan or Shakespearean times, and try to make them really entertaining.

- Many theatrical terms and sayings were used as inspiration in order to develop the ideas for the book.

*Examples:*

- It's Curtains
- Treading the Boards
- Curtain Up
- Light the Lights
- Backstage
- Behind the Scenes
- Exit Stage Right

**Activity:** Any of these sayings could have been used as the book's title and Gregory and his editor Erica 'brainstormed' them thoroughly, before the book achieved its final shape. Each is suggestive of a range of different scenarios. Choose one of these titles or sayings and write your own story set in Shakespearean times to go with it. Make it suitable for a picture book, and limit the word length to under 500 words.

**Activity:** Make a list of all the other theatrical sayings you have heard of and write a brief description of their meaning in your own words.

- Shakespeare is one of the most quoted of writers. There are many sites and books dedicated to celebrating the expressions he made famous, and which we often use in everyday life, such as 'set your teeth on edge' or 'play fast and loose'. He apparently also made up many words such as 'leapfrog', 'gloomy', and 'excellent'. (Stanley and Vennema, 1992). And, of course, his work is full of memorable poetic lines. Here are a few of the best known.

*'What's in a name? That which we call a rose,*

*By any other name would smell as sweet.'*

Romeo and Juliet, Act II. Scene 2.

*'Sweet flowers are slow, and weeds make haste.'*

Richard III. Act II. Scene 4.

*'Let Hercules himself do what he may,  
The cat will mew, and dog will have his day.'*

Hamlet, Act V. Scene 1.

*'Neither a borrower nor a lender be;  
For loan oft loses both itself and friend,  
And borrowing dulls the edge of husbandry.'*

Hamlet, Act I. Scene 5.

*'Some are born great, some achieve greatness, and some have greatness thrown upon them.'*

Twelfth Night, Act V. Scene 1.

*The quality of mercy is not strain'd;  
It droppeth as the gentle rain from heaven  
Upon the place beneath; it is twice bless'd  
It blesseth him that gives and him that takes:*

'The Merchant of Venice' Act IV. Scene I.

**Activity:** Write a brief description of what each of these quotations mean. Several useful sites are also listed in the bibliography at the end of these notes. *RhymeZone Shakespeare Search:*

<http://www.rhymezone.com/shakespeare/> allows you to find words or phrases in Shakespeare's works.

- **Blank verse** — Shakespeare's plays are written in a style called blank verse, which in its regular form consisted of a line of ten syllables with five stresses and no rhyme with a metre called 'iambic pentameter'. Whereas most early drama was written in rhyming verse, several of Shakespeare's contemporaries, such as Marlowe, began to use an unrhymed form for which Shakespeare's skill is renowned. If you read the website *Shakespeare's Life and Times* : <http://web.vvic.ca/Shakespeare/Library/SLTnframes/intrp/introsbj.htm>, you'll discover that Shakespeare's blank verse, and the verse of his contemporaries, evolved over the years from regular ten-syllable, end-stopped lines:

*But soft! What light through yonder window breaks?*

(*Romeo and Juliet*, 2.2.1)

to an increasingly flexible form, often including one or two extra syllables, and varying the regular iambic rhythm. Hamlet's most famous soliloquy begins relatively regularly, but the following lines each have an extra syllable:

To be, or not to be: that is the question:

Whether it is nobler in the mind to suffer

The slings and arrows of outrageous fortune...

(*Hamlet*, 3.1.56-58)

**Activity:** Try to re-write in blank verse, the story based on a theatrical saying which you wrote in the activity above.

- **Sonnets** — Shakespeare was known not just for his plays but for his 154 sonnets. A sonnet is a poem with fourteen lines and a metre of iambic pentameter. The English sonnet consists of three quatrains followed by a couplet rhymed variously. The Shakespearian form differs in being abab, cdcd, efef, gg. Here is one of his sonnets:

### **Sonnet XVIII**

*Shall I compare thee to a summer's day?  
Though art more lovely and more temperate.  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance, or nature's changing course, untrimm'd;  
But thy eternal summer shall not fade,  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest;  
So long as men can breathe, or eyes can see,  
So long lives this, and this gives life to thee.*

**Activity:** Write a list of the words in this poem which you don't fully understand, check their meaning in the dictionary, and then read it again, in order to understand it more fully.

**Activity:** Write a sonnet, as if you were the baron in this picture book writing to Queen Elizabeth. Use Gina Pollinger's *Something Rich and Strange: A Treasury of Shakespeare's Verse* (1995) as a resource to examine some of Shakespeare's skilfully crafted verse lines.

### **VISUAL LITERACY**

This book can also be used as a model for creating picture books and for discussing how pictures can convey narrative ideas and explore emotional and philosophical concepts.

- **Storyboarding** — This book is an excellent example of how the illustrator creates a story board for a picture book. Every part of the work is integral to the whole. Most picture books consist of 32 pages, in which there must be included a title page, and a series of double page spreads, plus endpapers and the publication details.

**Activity:** Create your own storyboard for the text you wrote in Topic 2. Read: 'Make a Book', *The Literature Base*, Vol 11, Issue 4, October 2000, pp 21- 25, to see how to create a storyboard and a book.

## Book Design

- The **cover** provides a visual summary of the nature of the story. Here the cover suggests that the story will be about a chase. But it also suggests that the three friends are a troupe of travelling players — a familiar convention in Shakespearean England and here we have a young hero, a bear, and an aging baron as love interest. The perfect ingredients for a play!

**Question:** What other impressions does the cover give you?

- The **endpapers** of a book appear inside the book's cover and can also act as commentary on the story, and here they feature a picture of Shakespeare. The **title page** is an aerial view of the city, showing us the boy kicking his ball into the theatre, introducing the reader to several concepts explored in the book. The **double page spreads** here are often varied in design and include pictures which bleed across a double page and other single pages which include several illustrations within their frame. This story closes with the **endpapers**, again depicting Shakespeare with one important thing added to the picture, which refers to the ideas in that introductory page and in the story.

**Question:** What other aspects of the design impressed you?

- One of the **goals of design** is to encourage children to predict the action and to make up stories in their own heads about what might be going to happen next.

**Question:** How does the design of this book work to encourage prediction skills in the reader?

- The **title** of this book cements all these ideas. It echoes the title of an Elizabethan drama.

**Question:** What other titles could this book have had? Make up your own.

- **Endings** — This story is open-ended and like all great narratives invites questions about its possible alternative endings. The boy returns to the present day but we have no idea what happens to him or his friends.

**Activity:** Where is the bear going? Will he remain free? Will the baron maintain the Queen's favour? What does the bard do when the boy disappears?

- **Medium or Style** - Every artist must choose a style or medium which is best suited to the type of story. In this book Gregory Rogers uses light-hearted pen and ink drawings in a Cartoon Style to illustrate the story in a series of comic-like drawings in frames across the pages. This is rather different to the photo-realistic style for which he is renowned. While Gregory was researching for this book he created many images which fuelled the ideas which led to the creation of the final manuscript. Many drawings look like cartoons and refer to the costumes, customs and ideas of the era. Here is an image Gregory drew, when he was toying with a very different looking boy called Bradley as a central character. It works very well as a cartoon making fun of the elaborate costumes of the era.



Teacher: 'Where did you get that ruff, Bradley?'  
Bradley: 'It's my sister's tutu, Miss.'

**Activity:** Create your own cartoon which makes witty or funny comment on the customs of Shakespearean times.

**Activity:** What other artists use this medium? Eg Bob Graham, Shirley Hughes, Raymond Briggs, Maurice Sendak, David Mackintosh, Kim Gamble, Alison Lester. Make a list of others.

**Activity:** Why did Rogers choose this medium?

- **Intertextuality** is a concept which refers to the fact that many visual texts contain ideas which refer to other visual or written texts or ideas, in what is often described as a 'post modern' style. Artists such as Anthony Browne, Ron Brooks, Jon Scieszka and Lane Smith, Janet and Alan Ahlberg, Sarah Fanelli and Shaun Tan are highly regarded for this capacity. There are several games, clues or jokes embedded in this visual text which refer to the action or the times in which it is set. For example there are references to bears which appear in odd places. The image of Atlas shouldering a ball as a weight is atop the 17<sup>th</sup> century Globe and is seen in the opening frame over the modern theatre too. But what is that globe he's holding? The soccer ball is tied to the notion of the globe and time, and also appears in a number of odd places. Crows appear in a number of frames, and obviously represent death. One frame has roofs which look remarkably like something else. On the endpapers Shakespeare is depicted with a coat of arms behind him. What does that refer to?

**Activity:** Examine the pictures carefully and see how many clues or references to other stories or texts you can identify. Be imaginative—often artists may not even realise what they are including in their pictures. We are all made up of what Maurice Sendak has famously called 'a soup of stories' so that an illustrator or writer may be subconsciously reflecting stories with which he or she is familiar. Research the topic of visual literacy by using articles such as Annette Dale Meiklejohn's 'Reading Picture Books', *The Literature Base*, Vol 4, Issue 4, October 2003, pp 3-9, or books such as Michele Anstey and Geoff Bull's *Reading the Visual* (2000).

- **Using images to convey emotions and concepts** — This is a wordless book in which many themes relating to human emotions and philosophical concepts are represented by repeated images. Eg Love and Friendship—hands holding each other repeatedly provide a focus when the boy and bear meet, and later when they meet the baron. Escape from Danger—the face peering out from various places during the chase (p 10). Freedom—The images of the severed manacles which had held the bear, and the empty execution platform as the baron runs away from his projected doom. Good versus Evil/Clever versus Stupid—Shakespeare is presented as a villain or a fool in the slapstick comedy being acted out in this picture book; he looks inane in every frame in which he appears, and again, this image questions the received wisdom that Will was a genius; Individual Destiny—the bear and the boy are pointing in different directions when they part, and we know that they must pursue separate paths.

**Activity:** Locate other wordless picture books such as Jeannie Baker's *Window* (Julia Macrae, 1991), Istvan Banyai's *Zoom* (Viking, 1995), Shirley Hughes' *Up and Up* (1979), Pat Hutchins' *Rosie's Walk* (Puffin, 1968), Mitsumasa Anno's *Britain* (1982), Phillipe Dupasquier's *The Great Escape* (1998) and *Follow that Chimp* (1993), Witold Generowicz's *The Escape of the Krollsnork* (1987), and Jan Ormerod's *Sunshine* (1981) and investigate how they work to tell a narrative without a written text. Research the topic by reading articles such as: 'Textless Picture Books,' *The Literature Base*, Vol 1, Issue 4, October 1990, pp 21- 26, and Virginia Rickey(et al)'s *Wordless Picture Books: A Guide*. (1992).

**Activity:** Create a written text to tell the story in this picture book.

**Activity:** This picture book presents **panoramic scenes** which feature many other stories apart from that of the troupe. (It has similarities to the work of Mitsumasa Anno, and of Martin Handford's *Where's Wally* series, in this regard.) Choose another character or scene in the book and construct a story for that scene.

- **Illustrated Shakespeare** — Many artists have explored Shakespeare's stories in wonderful images. There is a beautiful series *The Illustrated Shakespeare* (Grimm Press) which takes the abridged stories written by Charles and Mary Lamb and explores them via the glorious paintings of Marine d'Antibes. These could be useful to study in class.

**Activity:** Choose the title in the Grimm Press series about *Romeo and Juliet*. Study the last frame in the book. What impression does it convey?

**Activity:** Read Margaret Early's *Romeo and Juliet* (Lothian, 1999) and analyse how her pictures tell the story.

**Activity:** Choose a character from Shakespeare and paint a portrait conveying the emotion you associate with that character.

## DRAMA AND FILM

This book tells the story of a dramatic chase beginning at the Globe Theatre and featuring William Shakespeare as a character. It can be used to investigate Shakespearean drama, which was based on a set of conventions which are still followed today.

- Details regarding the **staging** of Shakespearean plays in Elizabethan England are scant, and reconstructions of Elizabethan stages, like the new Globe Theatre in London, are based on deduction rather than absolute fact. The original Globe Theatre was built in 1599, burnt down during a production of Shakespeare's *Henry VIII* in 1613, and had to be re-built in 1614. Opinions vary about its layout and design. For example, while some believe that a balcony was included in the stage, others (like the designers of the New Globe) say that this was represented by a window in the stage's back wall. Essentially, the stage was very flexible and, since there was little scenery, scenes could change instantly. When you read Shakespeare you will see how many scene changes are involved. Today many theatre companies like the John Bell Shakespeare Theatre Company in Australia have used such simple staging which perfectly suits the nature of these plays, particularly for touring companies.

**Activity:** Read about the staging of such plays. Look at the image of a theatre in Gregory Rogers' book. Draw your own design for a Shakespearean theatre.

**Question:** How did the shape of the Globe theatre develop? See the website for the new *Shakespeare's Globe Online* Available: <http://shakespeare's-globe.org/> . One interesting fact is that a balcony appears often in Elizabethan era plays, because they were originally performed in hotels and taverns which had such balconies.

**Question:** When the boy arrives and explores the backstage area of the theatre he climbs a ladder to a 'prop' of a balcony and playacts delivering a speech. What scene, in what play, was this a reference to? What famous line was delivered in this scene?

- The **time** of staging was relevant too. Since this is a time in which lighting was not electric, often atmosphere was created by staging the plays in later afternoon when the sun was setting. In summer, Shakespeare's plays always began at 4.00pm. Today, theatre groups still perform some plays such as *A Midsummer Night's Dream*, in the outdoors by timing them to begin just before dusk falls.

**Activity:** Read the book carefully and work out the length of time covered from the boys' arrival until his return home to present day England.

- **Special Effects** or tricks were necessary in plays which had such complicated plots. For example, trap doors for people to disappear; knives which had false blades; eyes which would appear to be gouged out; pouches of pig's blood hidden inside a shirt so that a stabbing would look very realistic.

**Activity:** Read about stage craft and learn a simple stage trick to perform for the class.

- **Costumes** — The choice of costume is often a question of one important prop or accessory, and in plays where actors had to change quickly and play multiple roles, the costume had enormous effect. In this picture book, the boy tries on costumes (p 4) which might have been worn in a Shakespearean drama such as tights, wigs, hats, and finally a cloak.

**Activity:** Research costumes and then identify the items worn by characters in this picture book. What sort of helmet is the bear wearing?

- **Casting** — Actors had to play the parts of women as well as men. Today, many contemporary companies make a comment on this practice by casting women as men! Greg's original idea for this book was to have a character called Bradley playing the part of Juliet.

**Activity:** Choose a scene from Shakespeare and have girls play boys, and vice versa. What special skills are involved?

- **Travelling theatre groups and players** were very popular in these times, and Shakespeare's plays such as *A Midsummer's Night's Dream* often featured people who were players. In this picture book the boy, bear and baron are deliberately drawn to look like such a troupe.

**Activity:** Read about the history of the travelling theatre troupe.

- **The Court Jester or Fool** was another popular form of theatrical entertainment in Shakespeare's times. Traditionally dressed in multicoloured and patched costumes proclaiming their eccentricity, they were allowed more freedom of speech than others. Shakespeare often used fools as advisors in his plays—Lear's Fool, for example, chides his master for giving his daughters power over him.

**Activity:** Find a speech delivered by a fool in one of Shakespeare's plays and deliver it in front of the class.

- William Shakespeare (1564-1616) was born in Stratford-upon-Avon, the third child and first son. He left school at 14, married Anne Hathaway at 18, and by 21 he had two daughters and a son. During the next 7 years he made his way to London where he is said to have acted and written plays, although some dispute this fact and suggest that much of his theatrical activity may have been more as a producer or businessman. He eventually returned to Stratford where he died in his early fifties, leaving 37 plays. Yet little is actually known about him, and there are even theories that Shakespeare was a fraud and that some of his work may have been written by Christopher Marlowe, Sir Francis Bacon, Edward de Vere, 17<sup>th</sup> Earl of Oxford or Sir Edward Dyer. Gregory Rogers thinks that whether he was a fraud or not, it was more than likely he was a user and a manipulator, and that he was 'not a very nice person'. And so in this story he depicts him as a grumpy old man.

**Activity:** There is an excellent article about the theories concerning Shakespeare's authorship written by Patrick Buckridge entitled *The Search for Shakespeare Continues*:

<http://www.imago.qut.edu.au/issues/11.3/buckridge.html>. This suggests that WS may have actually been an impresario, and that much of what he 'wrote' cannot be truly attributed to him. Write a list of the pros and cons supporting Shakespeare's authorship.

**Activity:** Research his life and times using some of the sites and books included in the bibliography at the end of these notes, such as Diane Stanley and Peter Vennema's *Bard of Avon: the Story of William Shakespeare* (Morrow, 1992) or Alik's *William Shakespeare and the Globe* (Mammoth, 1999).

**Activity:** Shakespeare's face is very recognisable since it appears as an illustration in so many places. Greg has drawn a picture of him on the endpapers and in the book. Have the class design their own portrait of him, using a variety of media. Eg mosaic, collage, fabric.

**Activity:** Create your own class library of resources celebrating Shakespeare's work by researching materials such as 'Bravo, Mr Shakespeare,' *The Literature Base*, Vol 12, Issue 1, February 2001, pp 20-31.

- **Shakespeare in Australia** — Australia has inherited a strong theatrical tradition from the UK and Shakespearean drama has always been popular here, with actors and directors such as John Bell and Geoffrey Rush having been particularly associated with it.

**Activity:** Choose a story by Shakespeare and re-write it, setting it in an Australian town.

- **Films** — Shakespeare's work has generated a range of film projects as well. Famous film actors associated with Shakespeare include Lawrence Olivier, Paul Robeson, John Gielgud, Kenneth Branagh and Emma Thompson. Many movies have adapted the stories, eg *Romeo and Juliet*—*West Side Story* (1957), or focussed on characters in the plays, eg *Hamlet*—*Rosencrantz and Guildenstern are Dead* (1990).

**Activity:** Access *The Internet Movie Database* <http://www.imdb.com/> which will give you details of every film based on Shakespeare's works.

**Activity:** View one of the modern films which either interpret Shakespeare or present his era, such as Baz Luhrman's *Romeo and Juliet* or John Madden's *Shakespeare in Love*. What did it teach you about the times? From what you've read, would you say it was accurate—in its depiction of the play or of the times?

- Shakespeare's plots are detailed, involving many scene changes, so that they lend themselves to animation.

**Activity:** Use the series *Shakespeare the Animated Tales* abridged by Leon Garfield which are based on a series of animated films. Study the texts and view one of the related videos if you can access them. Read the comic *Macbeth* illustrated by Von.

Then design your own comic or animated film version of one of the plays.

- Shakespeare is the best known of British literary figures. Many even trivial Shakespearean facts have been unearthed by scholars and enthusiasts who have spent their lives researching his life and work, and yet there is still very little known about him.

**Activity:** If you search the internet you'll find lots of activities to entertain and discuss with your students. You could then create your own class game of 'Trivial Shakespeare' to play, using this picture book as a starting point. For example, *Shakespeare for Kids* Available: <http://www.folger.edu/education/kids/kidshome.asp> is a site which includes a host of activities including Words, Fun Facts, and Shakespeare Puzzles.

**Activity:** Complete this cloze activity. Fill in the missing words in the following:

1. Shakespeare was a ... and an ... who lived during the ... period.
2. He wrote 154 sonnets which are ... with ... lines.
3. *Romeo and Juliet* was one of his best-known tragedies and ended with the ... of both hero and ....
4. Shakespeare's plays were often performed at the ... Theatre and the cast included only ...
5. Born in ... he made his name during his years in ... although he returned to the place of his birth in his old...

- **Class performance** — Performing Shakespeare is the best way to introduce his work to students. There are lots of resources aimed at both primary and secondary classrooms, to assist teachers in planning this activity.

**Activity:** Choose a scene from *Romeo and Juliet*, the play being performed in this picture book. Access sites such as *EZ Shakespeare for Kids* Available: <http://www.ezshakespeareforkids.com> [Accessed 27 April 2004] which offers ideas for such a performance or abridged texts and guides such as *Romeo and Juliet* by Jennifer Mulherin (Cherry Tree Books, 1988), *Romeo and Juliet* (The Illustrated Shakespeare Series, Grimm Press, 1995) by Charles Lamb, or *Understanding Romeo and Juliet* (Understanding Great Literature Series, Lucent Books, 2001)

## MUSIC

Music is a feature of this book in the scenes where the travellers meet the Queen.

- Music was often used in Elizabethan productions to set the mood. Instruments played included the lute, recorder, viol, oboe, flute, drums, trumpet and fife. Greg Rogers is not just a book illustrator and writer. He is also a Renaissance musician who plays the cornetto. That's one of the things which interested him in writing this book.

**Activity:** Listen to some music of these times. Then discuss how the music makes you feel.

**Activity:** Look at the pictures of the Royal Court. What instruments can you identify in them? Research one of them. For example, the recorder was an instrument which was well-loved in these times, but had suffered a decline in popularity by the eighteenth century. Henry VIII apparently left 76 recorders when he died! Read Natalie Prior's



history *The Recorder* (Hodder, Ubiquitous Things series, 2000) to find out more about this instrument. Then research and listen to music played on another early music instrument.

## LEARNING TECHNOLOGIES

This book can be used as a resource to encourage students to recognise the educational resources available on the Internet. Shakespeare is one of the most highly documented of writers and there are many activities which could be used in the classroom.

- **Architectural Plans**

**Activity:** Use a computer program to design a theatre building like The Globe.

- **Facts and Figures**

**Activity:** Read the *Usborne Internet-Linked World of Shakespeare* (2001) which contains over 50 internet links to related sites. This offers a wealth of facts to explore online.

- **Web Site Design**

**Activity:** There are a number of student websites devoted to Shakespeare. Why not establish a BBBB (*The Boy, The Bear, The Baron, The Bard*) website, recording all the activities and research which the book has prompted your class to complete?

**Activity:** This book can also be seen to have been influenced by the media in its format, content, and design. What specific features of this book demonstrate such media influence?

## MATHS – TIME

Time is used as an important frame of reference in this book.

- In the opening frame as the boy kicks the soccer ball, we see a clock in a tower indicating that it's 3.35pm. Then, while he's trying on costumes inside the theatre it's closer to 3.40. Then as he kicks the ball onto the stage it's exactly 4.00pm and he appears in an 'explosion' of roman numerals. This is the time when plays were performed during midsummer in Shakespeare's time. When he returns to the present day it's 5.55pm – the time he's spent in the past is exactly the time it takes to perform a play!

**Activity:** What other references to time appear in the book? For example, closely examine the scenes where he is farewelling the bear.

**Activity:** How was time measured and recorded in Elizabethan Times?

## SCIENCE

Several scientific concepts (such as tidal flow) are implied in the book, and the Elizabethan Age was also a time of scientific discoveries, tempered by a belief in superstitions. For example, Elizabeth believed in Astrology and asked a Dr John Dee to tell her the best day for her coronation before she arranged it.

- In order to accurately draw the picture of the group on a boat in the Thames, Greg had to do some research to find out what direction the tide flows from in that river. Tides in the Thames were often very dangerous, and the early London Bridge caused huge banks of water to form. When the bridge was re-built during the Elizabethan era it was better designed.

**Activity:** Research the history of the river, its source and its tides.

**Question:** What scientific discoveries were made during the Elizabethan era?

**Question:** Alchemy was a science at that time, and at one stage Greg toyed with the idea of including symbols of alchemy in the pictures. What is alchemy?

## CONCLUSION

*The Boy, the Bear, the Baron, the Bard* is a triumphant harmony between design and content. Every aspect of this wordless book works to tell a story and to invite questions about Elizabethan society, character, and environment. It introduces young readers to the glories and the follies of the era, and to the fame, as well as the dubious deeds, of Queen Elizabeth and William Shakespeare.

It introduces the reader to a vastly entertaining cast of characters: The 'great man' is an irascible villain; the Queen, a dizzy dame; the baron, a foppish suitor. And it creates two memorable heroes in the person of the nameless and mischievous 'boy' (or 'everyman'), and the loveable, downtrodden bear.

This book is bound to be a classic.

And watch out, as there are going to be not one, but two, sequels. The boy will be back!

## BIBLIOGRAPHY OF RELATED TEXTS AND OTHER SOURCES

### BOOKS ILLUSTRATED BY GREGORY ROGERS

*Beyond the Dusk* by Victor Kelleher (2000)

*100 Australian Poems for Children* edited by Clare Scott-Mitchell and Kathlyn Griffith (2002)

*Princess Max* by Laurie Stiller (2001)

*The Gift* by Libby Hathorn (2001)

*The Rainbow* by Gary Crew (2001)

*The Bread of Heaven* by Gary Crew (After Dark Series, 1999)

*Fraidy Cats* by Penny Hall (1998)

*The Fort* by Gary Crew (After Dark Series, 1998)

*American Dreams* by Peter Carey (1997)

*The Rings* by Jenny Pausacker (After Dark Series, 1997)

*Running Away From Home* by Nigel Gray (1996)

*The Island* by Michael O'Hara (After Dark Series, 1996)

*The Moustache* by Robert Cormier (Masterpiece Series, 1996)

*The Bent-Back Bridge* by Gary Crew (After Dark Series, 1995)

*Way Home* by Libby Hathorn (1993) (Winner Kate Greenaway Medal 1995)

*Tracks* by Gary Crew (1992)

*Lucy's Bay* by Gary Crew (1992) (Shortlisted CBCA Awards 1993)

*Space Travellers* by Margaret Wild (1992)

*The Postman's Race* by Ian Trevaskis (1991)

### ARTICLES ABOUT GREGORY ROGERS

Sheahan, Robyn. 'Who is the First Australian ever to win the Kate Greenaway Medal?' *Magpies*, Vol. 10, No. 3, July 1995, pp 36-7.

Sheahan-Bright, Robyn, 'The Genesis and Genius of Gregory Rogers' *The Boy the Bear the Baron the Bard*', *Magpies*, Vol 19, No 2, May 2004, pp 4-6.

## SOURCES USED BY GREGORY ROGERS TO RESEARCH THE BOOK

- Brimacombe, Peter. *The Pitkin Guide - The Elizabethans*. Hampshire, Jarrold Publishing, 1999, repr. 2002.
- Brimacombe, Peter. *The Pitkin Guide - Life in Tudor England*. Hampshire, Jarrold Publishing, 2002.
- Burgess, Anthony. *Shakespeare*. Harmondsworth, Penguin, 1970.
- Cook, Susannah. *A Closer Look at Bears and Pandas*. London, Hamish Hamilton, 1976.
- Eyewitness Travel Guide to London*. London, Dorling Kindersley, 1993.
- Fox, Levi. *Shakespeare's England*. London, Wayland, 1972.
- HERITAGE Magazine: A Celebration of Britain*. December 1999/January 2000; February/March 2000, February/March 2001.
- Hodges, C. Walter, *Shakespeare's Theatre*. London, OUP, 1964.
- Johnson, Paul. *London from the Air*. London, Weidenfeld & Nicolson, 1987.
- Lane, Peter. *Tudor England*. London, Batsford, 1977.
- Palmer, Alan. *Kings and Queens of England*. London, George Weidenfeld & Nicolson, 1976.
- Rowse, A.L. and Hedgecoe, Hohn. *In Shakespeare's Land*. London, Weidenfeld & Nicolson, 1986.
- Shakespeare's Globe - The Guidebook*. Reading, Spinney Publications, 1998.
- Shellard, Dominic. *William Shakespeare*. London, British Library, 1998.
- Time-Life History of the World AD 1500-1600 - The European Emergence*, Time-Life Books, 1990.
- Trevelyan, G.M. *English Social History*. Book Club Associates by arrangement with Longman Group, 1979.

## OTHER SOURCES

- Aliki, William. *Shakespeare and the Globe*. London, Harper Collins, 1999.
- Allen, Pamela. *The Bear's Lunch*. Ringwood, Vic., Viking Kestrel, 1997.
- Allen, Pamela. *A Lion in the Night*. Ringwood, Vic., Viking Kestrel, 1985.
- Anno, Mitsumasa. *Anno's Britain*. London, Bodley Head, 1982.
- Anstey, Michele and Bull, Geoff. *Reading the Visual*. Sydney, Harcourt, 2000.
- Baker, Jeannie. *Window*. London, Julia Macrae, 1991.
- Banyai, Istvan. *Zoom*. NY, Viking, 1995.
- Bender, Michael. *All the World's a Stage: A Pop-Up Biography of William Shakespeare*. San Francisco, Chronicle, 1999.
- Briggs, Raymond. *The Snowman*. London, Random House, 1986.
- 'Bravo, Mr Shakespeare,' *The Literature Base*, Vol 12, Issue 1, February 2001, pp 20- 31.
- Briggs, Raymond. *The Tin-Pot Foreign General and the Old Iron Woman*. London, Hamish Hamilton, 1984.
- Burdett, Lois. *Romeo and Juliet for Kids*. Willowdale, Ont., Firefly Books, 1998.
- Burns, Peggy. *Queen Elizabeth I*. (Life and Times Series) Hove, Wayland, 1999.
- Cooper, Susan. *King of Shadows*. London, Bodley Head, 1999.

- Crawford, Patricia A. and Hade, Daniel D. 'Inside the Picture, outside the Frame: Semiotics and the reading of wordless picture books', *Journal of Research in Childhood Education*, Vol 15, Issue 1, Fall 2000, p 66. Available: <http://proquest.umi.com/> (Accessed 20 February 2004)
- Davidson, Rebecca Platt. *All the World's a Stage*. Illus. by Anita Lobel. NY, Greenwillow, 2003.
- Dupasquier, Phillipe. *Follow that Chimp*. London, Walker, 1993.
- Dupasquier, Phillipe. *The Great Escape*. Boston, Houghton Mifflin, 1988.
- Early, Margaret. *Most Excellent and Lamentable Tragedy of Romeo and Juliet*. Retold and illustrated by Margaret Early. Port Melbourne, Lothian, 1998.
- Farrer, Vashti. *Plagues and Federation*. (My Story Series) Sydney, Scholastic, 2000.
- Fowke, Bob. *What They Don't Tell You About the Tudors*. London, Hodder, 2001. [Includes: Fowke, Bob. *What They Don't Tell You About Elizabeth, her Friends and Relations*, London, Hodder, 1995.]
- Freeman, Don. *Will's Quill*. NY, Viking, 1975.
- Garfield, Leon. *Shakespeare Stories*. Illustrated by Michael Foreman. Harmondsworth, Puffin, 1985.
- Garfield, Leon. *Shakespeare Stories II*. Illustrated by Michael Foreman. Puffin, 1994.
- Generowicz, Witold. *The Escape of the Krollsnork*. Ringwood, Vic., Kestrel, 1987.
- Gerrard, Roy. *Sir Francis Drake: His Daring Deeds*. London, Victor Gollancz, 1988.
- Greder, Armin and Gleeson, Libby. *The Great Bear*. Gosford, Scholastic, 1999.
- Hughes, Shirley. *Up and Up*. London, Bodley Head, 1979.
- Hutchins, Pat. *Rosie's Walk*. Harmondsworth, Puffin, 1968.
- Kohn, George C., ed. *Encyclopedia of Plague and Pestilence*. New York, Facts on File Inc., 1995.
- Lamb, Charles and Lamb, Mary. *Tales from Shakespeare*. Illus. By Arthur Rackham. London, Dent, 1983.
- Lamb, Charles. *Romeo and Juliet* (The Illustrated Shakespeare Series 2). Text Charles Lamb. Illustrations Marine D'Antibes. n.p., Grimm Press, 1995.
- Larkin, Tanya. *Sir Francis Drake*. (Famous Explorers Series) NY, The Rosen Publishing Group's PowerKids Press, 2001
- Larkin, Tanya. *Sir Walter Raleigh*. (Famous Explorers Series) NY, The Rosen Publishing Group's PowerKids Press, 2001
- Lorenz, Albert with Joy Schleh, *Metropolis: Ten Cities Ten Centuries*. Ringwood, Vic., Viking, 1996.
- Macaulay, David. *Cathedral: the Story of Its Construction*. Boston, Houghton Mifflin, 1973.
- 'Make a Book', *The Literature Base*, Vol 11, Issue 4, October 2000, pp 21- 25
- Meiklejohn, Annette Dale. 'Reading Picture Books', *The Literature Base*, Vol 4, Issue 4, October 2003, pp 3-9.
- Middleton, Haydn. *William Shakespeare*. (What's Their Story Series) Oxford, Oxford University Press, 1997.
- Mulherin, Jennifer. *Romeo and Juliet*. Ill by George Thompson. (Shakespeare for Everyone Series) Bath, Avon, Cherrytree Books, 1988.
- Nicholson, John. *Building the Sydney Harbour Bridge*. St Leonard's, Allen & Unwin, 2000.
- Ormerod, Jan. *Sunshine*. Harmondsworth, Kestrel, 1981.
- Palmer, Michael. *Elizabeth*. (Reputations) London, B.T. Batsford, 1988.

Pollinger, Gina. *Something Rich and Strange: A Treasury of Shakespeare's Verse*. Selected by Gina Pollinger, Illustrated by Emma Chichester Clark. Kingfisher, 1995.

Prior, Natalie. *The Recorder*. (Ubiquitous Things) Sydney, Hodder, 2000.

Rickey, Virginia H. and Tuten-Puckett, Katharyn E. *Wordless/Almost Wordless Picture Books: A Guide*. Westport, Ct., Libraries Unlimited, 1992.

*Romeo and Juliet: the Books, CD-ROM and Website That Work Together*. (Interfact Shakespeare Series) London, Two-Can, 2001.

Rosen, Michael. *Shakespeare's Romeo & Juliet*. Ill. by Jane Ray. NY, Candlewick Press, 2004.

Schott, Ben. *Schott's Food and Drink Miscellany*. London, Bloomsbury, 2003.

*Shakespeare the Animated Tales (Series)*. Abridged by Leon Garfield. Heinemann Young Books, 1992.

Stanley, Diane and Vennema, Peter. *Bard of Avon: the Story of William Shakespeare*. NY, Morrow Junior Books, 1992.

Stanley, Elizabeth. *A Deliverance of Dancing Bears*. Nedlands: University of WA Press, 1994.

'Textless Picture Books,' *The Literature Base*, Vol 1, Issue 4, October 1990, pp 21- 26.

*Understanding Romeo and Juliet* (Understanding Great Literature Series) San Diego: Lucent Books, 2001.

Von. *Macbeth*. Illustrated by Von. Rigby, 1984.

Wagner, Erica. 'Listening to the Language of Pictures', *Magpies*, Vol 19, Issue 1, March 2004, pp 8 -10.

Walsh, Jill Paton. *A Parcel of Patterns*. Harmondsworth, Kestrel, 1983.

#### **LINKS TO OTHER ONLINE MATERIALS**

*Australian and New Zealand Shakespeare Association*  
<http://www.arts.unswe.edu.au/>

Buckridge, Patrick. *The Search for Shakespeare Continues...*  
<http://www.imago.qut.edu.au/issues/11.3/buckridge.html>

*Elizabethan England Teacher Resources*.  
<http://falcon.jmu.edu/~ramseyil/england.htm>

*Elizabethi.Org*: Information on Elizabeth I. Compiled by Heather Thomas.  
<http://www.elizabethi.org/>

*EZ Shakespeare for Kids*  
<http://www.ezshakespeareforkids.com>

*Life in Elizabethan England: A Compendium of Common Knowledge*.  
<http://renaissance.dm.net/compendium/>

Mr William Shakespeare and the Internet  
<http://shakespeare.palomar.edu/>

*Overview of an Elizabethan Outfit*  
<http://costume.dm.net/overview.html>

*Shakespeare's Globe Online*  
<http://www.shakespeare's-globe.org/>

*RhymeZone Shakespeare Search*  
<http://www.rhymezone.com/shakespeare/>

Shakespeare.com  
<http://www.shakespeare.com/>

Shakespeare for Kids  
<http://www.folger.edu/education/kids/kidshome.asp>

The Internet Movie Database  
[www.imdb.com/](http://www.imdb.com/)

The Shakespeare Globe Centre Australia Inc.  
<http://www.edfac.usyd.edu.au/projects/sgca/Text/sgca.html>

Shakespeare's Globe Online  
<http://shakespeare's-globe.org/>

Tudor History  
<http://tudorhistory.org>

Shakespeare's Life and Times  
<http://web.vvic.ca/Shakespeare/Library/SLTnframes/intro/introsubj.html>

Will the Real Shakespeare Please Stand Up?  
<http://www.angelfire.com/ky/MSMALLWOOD/shake.html>

## ABOUT THE WRITERS

### GREGORY ROGERS

Gregory Rogers was born in 1957 and lives in Brisbane. He studied fine art at the Queensland College of Art and worked in the public service for many years before teaching himself graphic design and taking up freelance illustration in 1987. His first major illustration commissions were book covers for young adult novels for University of Queensland Press, and he has since illustrated scores of book covers for many publishers and has illustrated a large number of educational and trade children's picture books. Among these are *Auntie Mary's Dead Goat* by Margaret Card, *Leaving No Footprints* by Elaine Forrestal, *Way Home* by Libby Hathorn, *Running Away From Home* by Nigel Gray, *Tracks*, *Lucy's Bay* and *The Rainbow* by Gary Crew, and more.

In 1995 Gregory was the first Australian illustrator to win the prestigious UK Kate Greenaway Medal for his illustrations in *Way Home*, which also won a Parents' Choice award in the USA and was shortlisted for the ABPA book design awards.

Gregory is a talented musician. He plays the cornetto, recorder and baroque guitar, performing music of the 16th and 17th centuries. He is also a keen collector of CDs, antiques, books, and anything that might collect dust.

### ROBYN SHEAHAN-BRIGHT

Robyn has operated **justified text** writing and publishing consultancy services since 1997, and clients include publishers, journals, magazines, newspapers, educational institutions, government departments and community groups. She writes reading group notes and teachers' notes for Penguin, Pan Macmillan and Picador, Hodder, Scholastic, Lothian, Harper Collins, Allen & Unwin and Insight Profile, and writes regularly for *Magpies*. She has a Master of Letters in Children's Literature (Distinction)(UNE), and since 2000 has taught an undergraduate course on writing for children and young adolescents at Griffith University (Gold Coast) where she is also enrolled in a PHD entitled *To Market To Market: Culture and Commerce in Australian Children's Publishing Since 1945*.

Since 2003 she has also taught an online course on publishing and technology for USQ. From 2000-2003 she was a Member of the Literature Board of the Australia Council, and in 1999 and 2004 has been Project Manager, Residential Editorial Program (REP) funded by the Literature Board and the publishing industry. She is an Honorary Life Member of the Qld Writers Centre, of which she was founding director from 1991-1997, and has been a Director of Jam Roll Press(1987- 94) and President of Children's Book Council of Australia(Qld)(1991-3).

Robyn's latest publication is as co-editor with Stuart Glover of *Hot Iron: Corrugated Sky: a Century of Queensland Writing* (UQP and QWC, 2002). She is also working on a number of projects documenting publishing history.