

CU Shakespeare CoLab Visual Annotation Application

****Please submit the following application, along with accompanying attachments or links, via email to Professor Rachael Deagman (rachael.deagman@colroado.edu) The CoLab will review and respond to your submission within 3-5 weeks.**

Applicant's name: Mel Stein

Date: 10/7/17

Email address: *****@colorado.edu

Major and minors: Physics, minor in art history

Expected Date of Graduation: Spring 2019

Play title, act, scene and specific lines (or stage directions) to which your submission relates:

A Midsummer Night's Dream, 1.2.23-25

Type of textual annotation you are submitting (HIGHLIGHT ONE):

Etymology entry

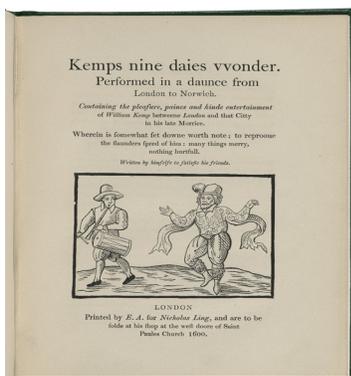
Biographical information

Character description

EEBO Quotation

Image (attach JPEG in email submission)

Text to be included in the annotation (definition, quotation, biographical info etc.):



Title page depicting William Kempe's "morris dance," 1600.

MLA citation of source:

“Kemps nine daies wonder: performed in a daunce from London to Norwich. With an introduction and notes by the Rev. Alexander Dyce.” LUNA, Folger Digital Image Collection, luna.folger.edu/luna/servlet/s/50oe53. Accessed 16 Oct. 2016.

Provide a short description of the visual annotation:

This annotation is meant to give a reader a visual insight into the physical comedy and acting style of Shakespeare’s first fool, William Kemp, who created many of Shakespeare’s early comic characters, including Bottom in *A Midsummer Night’s Dream*. When we hear the term “fool” used today, we might think of someone who behaves in a silly or ridiculous way. When we hear “clown,” perhaps we think of the circus (or horror movies). In the world of early modern England generally, though, a “fool” was regarded as “one who professionally counterfeits folly for the entertainment of others” (OED). The actors who performed as clowns and fools create the character types we have become familiar with in Shakespeare’s comedies.

Although William Kemp acted from the mid-1580s, he achieved his greatest success with the Lord Chamberlain’s Men. As a clown, Kemp had two acting specialties: hijacking the action of the play through improvisation or malapropism (which we see repeatedly from Bottom throughout his various scenes); and jigs or song and dance routines. This image illustrates one type of dance for which Kemp became famous: the morris, an English folk dance. In 1599, Kemp left the Lord Chamberlain’s Men to pursue a solo clowning career, and in February 1600, he embarked on his famous “morris dance,” in which he danced from London to Norwich (130 miles!).