

# Archetypes

## Part of the Shakespeare 101 Series

at 'Let Him Roar Again'

### Step by Step Instructions:

1. Students create each of the following archetypes in turn, Ruler, Lover/Carer, Warrior, Trickster/Joker. The instructions for their physicality are included below.
2. Ask each of the following questions and give students time to think of responses in their own heads. You might ask for a couple of responses to be voiced to the class as appropriate.
  - a) Is the head held high or does this archetype avoid eye gaze?
  - b) When standing or moving like this archetype do you feel like being sociable? Do you want to engage with others or hide away and keep to yourself?
  - c) How does this archetype physically relate to other characters? Do they advance or retreat?
  - d) What words do you associate with this character?
3. Extension Option 1:  
Optional addition of lines of dialogue. If students are more comfortable with performing and moving about the space you might like to introduce a line of dialogue to extend the physicality into the voice. The lines listed below are applicable to an introductory session for *Romeo and Juliet* however you could use any appropriate lines of dialogue from other plays. The key is to keep these short so that students can repeat them easily, building confidence in the language.
4. Extension Option 2:  
Have two students face one another while moving as two different archetypes. For example, what happens when the Lover/Carer meets the Trickster (like Romeo and Mercutio)?

## The Four Archetypes of Shakespeare

### Ruler:

Example characters - Claudius (*Hamlet*), Duncan (*Macbeth*), Theseus (*A Midsummer Night's Dream*) or Prince (*Romeo and Juliet*).

The Sovereign carries the weight of office and responsibility. This may slow movement down and increase time for thought.

Could be wearing a cape and a crown.

#### Physicality -

Hands holding a crown on your head.

Palms flat against head with fingers extended and pointing to the sky.

Elbows out to the side, taking up space in the world.

#### Optional Line of Dialogue -

'Good Mercutio put thy rapier up' (*Romeo and Juliet* III.i.83)

### Lover/Carer:

Example characters: Ophelia (*Hamlet*), Lady Macduff (*Macbeth*), Lysander (*A Midsummer Night's Dream*) or Romeo (*Romeo and Juliet*)

The Lover/Carer is open to the world and acts selflessly, looking to embrace others.

#### Physicality -

Place hands over your heart.

Move hands open and outwards to encompass everyone in the room.

Make eye contact with those opposite you in the space.

#### Optional Line of Dialogue -

'I ...love thee better than thou canst devise.' (*Romeo and Juliet* III.i.68)

## Warrior:

Example characters: Laertes (*Hamlet*), Macduff (*Macbeth*), Demetrius (*A Midsummer Night's Dream*) or Tybalt (*Romeo and Juliet*)

The Warrior is alert and ready for action, sometimes jumping into action before thinking. This archetype may carry a shield.

### Physicality -

One hand over your heart with your elbow held out to the side.

The other arm extends up to the ceiling, hand flat and pointed inwards like a sort of sword.

If walking in the space, experiment with pace and rhythm.

### Optional Line of Dialogue -

'...fire-eyed fury be my conduct now.' (*Romeo and Juliet* III.i.126)

## Trickster:

Example characters: Gravedigger (*Hamlet*), Porter (*Macbeth*), Puck (*A Midsummer Night's Dream*) or Mercutio (*Romeo and Juliet*).

The trickster is cheeky and likes to be the centre of attention.

This archetype takes every opportunity to entertain anyone who will watch, and can be a bit of a flirt.

### Physicality -

Turn your body one way and your head the other.

Move in circles or spirals rather than in straight lines.

Turn and wink (or some other movement to attract attention).

Make eye contact with as many people as possible.

### Optional Line of Dialogue -

'Courage, man. The hurt cannot be much.' (*Romeo and Juliet* III.i.97)