Overview
By using different fonts within the text and a few codes to the left of each line, the script attempts to delineate where Shakespeare’s verse rhythm does or could break, leaving the actor/reader/director to ask why. It is NOT an attempt to dictate to the actor how a line or phrase should be spoken. Stress, interpretation and choice remain matters for the actor with the director.

The SHOULDHS
**BOLDED TEXT** basic pattern of iambic pentameter/pure heartbeat has been broken
**BOLDED NUMBERS** basic length of the line is longer or shorter than normal iambic pentameter
   - Longer line – suggest the character has too much information running through mind and body
   - Shorter line - suggests the character or situation needs a pause for the thought to be explored or an action to be completed

-H line is shorter than ten syllables if ‘heaven’ is spoken as one syllable
-N line is shorter than ten syllables if name (of town or person) is spoken in shorter syllable count
-10 line is shorter than ten syllables if underlined word is elided into the shorter syllable count
-ed line is shorter than ten syllables if underlined word was spoken without speaking the final “-ed”.

The COULDS
-f refers to an eleven syllable line, the so-called feminine ending
-e refers to an eleven syllable line where there is at least one word or a pair of words that can be reduced by one syllable by elision and still make sense
-H+ if “heaven” were to be spoken as two syllables, the line will be more than ten syllables
-N+ if name (of town or person) is spoken in longer syllable count, line will be more than ten syllables
-10+ if underlined word is not elided, line will be more than ten syllables
-ed+ if underlined word is spoken with the final “-ed”, line will be more than ten syllables.
+f if the underlined word is expanded to full value, the line will be eleven syllable feminine line.
-f+ an eleven syllable feminine line will be expanded to more, if the underlined word is expanded to full value

**ITALICIZED TEXT WITHIN A LINE**
Phrases that can be counted as arrhythmic, since they are thrown out of kilter by the placing of punctuation; that is they start with a strong beat, though the line remains fully iambic/pure heartbeat. These phrases suggest nuances of debate and character discovery.

The Rhythm Texts is the most recent work of Neil Freeman. He prepared and annotated the APPLAUSE FIRST FOLIO OF SHAKESPEARE IN MODERN TYPE and is the writer of SHAKESPEARE’S FIRST TEXTS.

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