

Kentucky Shakespeare Presents

Boy Meets Girl Meets Shakespeare

Study Guide

Grades 4 - 12



Hear it. See it. Do it!



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with Art Education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on the Bard and his life, his written works, pre/post performance activities, and a list of applicable Academic Standards that are met with this performance of *Boy Meets Girl Meets Shakespeare*. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

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Academic Standards

Arts & Humanities

TH:CR1.1.4-5, TH:PR4.1.4-5, TH:RE7.1.4-5,
TH:RE8.1.4-5, TH:RE9.1.4-5, TH:CN10.1.4-5,
TH:CN11.1.4-5, TH:CN11.2.4-5, TH:RE7.1.4-5,
TH:RE8.1.4-5, TH:RE9.1.4-5, TH:CN10.1.4-5,
TH:CN11.1.4-5, TH:CN11.2.4-5, TH:RE7.1.6-8,
TH:RE8.1.6-8, TH:RE9.1.6-8, TH:CN10.1.6-8,
TH:CN11.1.6-8, TH:CN11.2.6-8, TH:RE7.1.I-III,
TH:RE8.1.I-III, TH:RE9.1.I-III, TH:CN10.1.I-III,
TH:CN11.1.I-III

ELA

SL.1.4, SL.1.6, L.2.6, SL.2.2, SL.2.3, RL.3.3, RL.3.4,
RL.3.5, SL.3.1B, SL.3.1C, SL.3.1D, SL.3.3, RL.4.5,
SL.4.1B, SL.4.1C, RL.5.2, RL.5.3, RL.5.5, L.5.3B,
L.5.4A, SL.5.1B, SL.5.1C, SL.5.3, RL.6.3, RL.6.4,
SL.6.1B, RL.6.7, RL.7.3, RL.7.4, RL.7.5, SL.7.1C,
RL.8.3, RL.8.4, SL.8.1A, SL.8.1C, RL.9-10.3, SL.9-
10.1C, SL.9-10.1D, RL.9-10.4, RL.9-10.6, RL.9-10.1,
RL.11-12.3, RL.11-12.4, RL.11-12.7



Boy Meets Girl Meets Shakespeare

This one hour interactive performance workshop explores three scenes from three different Shakespearean plays cushioned on all sides with guided instruction and interactive discussion between students and our Artist Educators. This year we will be focusing on scenes from *Twelfth Night*, *Richard III*, and *Hamlet*. *Boy Meets Girl* emphasizes conflict resolution, healthy relationships, and imagination!

How can we both make this be the most efficient and successful workshop?

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist Educators to perform and seating students on bleachers or to where they can easily see the performance.
- For your use, we have provided these activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us.
- It is highly suggested that before the performance your classes **read through the 3 scenes together**.
- It is of utmost importance not only to your students but to our Artist Educators as well that there are **adult school staff members present in the room** throughout the workshop. Students tend to have less distractions and are more encouraged to participate in the workshop with familiar adult presences in the room.

William Shakespeare

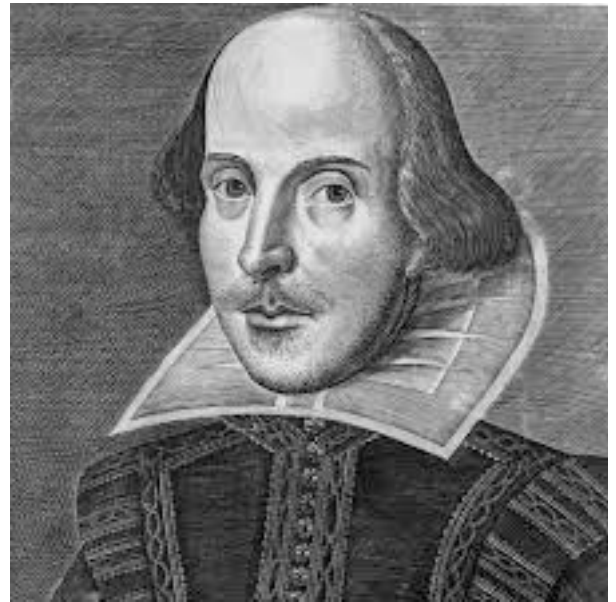
(April 23, 1564 – April 23, 1616)

His Life

- Born and raised in Stratford-upon-Avon
- Attended grammar school in central Stratford where he learned Latin, grammar, and literature
- Married Anne Hathaway at the age of 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men
- Appears to have retired to Stratford around 1613, where he died three years later

His Works

- An English poet and playwright widely regarded as the greatest writer in the English language and the world's preeminent dramatist
- Often called England's national poet and the "Bard of Avon" (or simply "The Bard")
- His surviving works consist 38 plays, 154 sonnets, two long narrative poems, and several poems
- Plays have been translated into every major living language and are performed more than those of any other playwright
- Few records of his private life survive and there has been considerable speculation about his religious beliefs and whether the works attributed to him were written by others
- Produced most of his known work between 1590 and 1613
- Early plays were comedies and histories, genres he raised to the peak of style and artistry
- Next, he wrote primarily tragedies until about 1608, including *Hamlet* and *Macbeth*
- Lastly, he wrote tragicomedies also known as romances and collaborated with other playwrights
- In 1623, two of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's
- Reputation did not rise to its present heights until the nineteenth century



William Shakespeare



The Original Globe Theatre circa 1612

Shakespeare's Three Styles of Plays

Tragedy

Shakespearean tragedies were formulaic in style and used traditional conventions. These tenets included:

- A hero(ine) who seeks to avenge a crime committed against a family member or a personal injustice
- A tragic character whose own flaw leads to their downfall
- An end that contains a revelation of self-knowledge by the tragic hero about how his own frailty brought on his and others' downfall

Antony and Cleopatra, Coriolanus, Hamlet, Julius Caesar, King Lear, Macbeth, Othello, Romeo & Juliet, Timon of Athens, Titus Andronicus

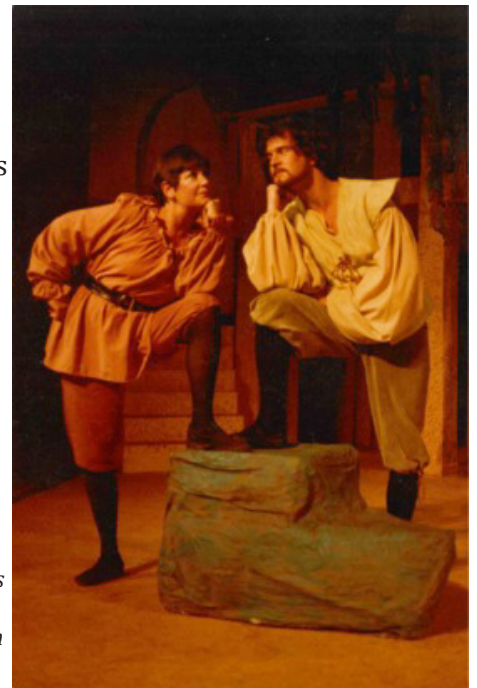


Comedy

“Comedy” in its Elizabethan usage had a very different meaning from modern comedy. A Shakespearean comedy is one that has a happy ending, usually involving marriage for all the unmarried characters, and a tone and style that is more lighthearted than Shakespeare's other plays. Shakespearean comedies tend to have:

- A struggle of young lovers to overcome difficulty that is often presented by elders
- Separation and unification
- Mistaken identities
- A clever servant
- Heightened tensions, often within a family
- Multiple, intertwining plots
- Frequent use of puns

All's Well That Ends Well, As You Like It, The Comedy of Errors, Cymbeline, Love's Labours Lost, Measure for Measure, The Merry Wives of Windsor, The Merchant of Venice, A Midsummer Night's Dream, Much Ado About Nothing, Pericles- Prince of Tyre, Taming of the Shrew, The Tempest, Troilus and Cressida, Twelfth Night, Two Gentleman of Verona, Winter's Tale, Two Noble Kinsman



History

Shakespeare's “history” plays are those plays based on the lives of English kings and brought massive audiences to the theatre. It is important to keep in mind that these plays are based only loosely on historical figures rather than actual events in history. The 10 plays that are categorized as histories cover English history from the twelfth to the sixteenth century particularly 1399-1485. The histories usually include elements of comedy and tragedy.

King John, Richard II, Henry IV Parts I and II, Henry V, Henry VI Parts I, II and III, Richard III, Henry VIII



BASIC THEATRE VOCABULARY

Actor- Individual who pretends to be a character in a play; who represents a character in a play.

Blocking- The pattern of movement the actors follow while on stage.

Characters- The personalities or parts actors become in a play; roles played by actors in a play.

Climax- The point of highest dramatic tension or a major turning point in the action of a play.

Conflict- The opposition of persons, forces, or ideas that gives rise to the dramatic action.

Costumes- The clothing worn by the actors to play the characters.

Dialogue- The words spoken by the actors during a play.

Empathy- The capacity to relate to the feelings of another.

Exposition- The part of a play that introduces the theme, main characters and circumstances.

Falling Action- The action after the climax of the plot.

Interpretation- To explain or tell the meaning of something; to present in understandable terms.

Monologue- A speech made by a single character; often when a character is “thinking out loud.”

Motivation- An incentive or an inducement for further action for a character.

Playwright- The individual who writes a play.

Plot- What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.

Resolution- The solution to the problem after the climax in a play.

Rising Action- The portion of the play from the beginning to the climax, where the action increases in intensity and excitement.

Role- Part/ character/ person written by a playwright.

Setting- Where a play takes place in time, space, or location

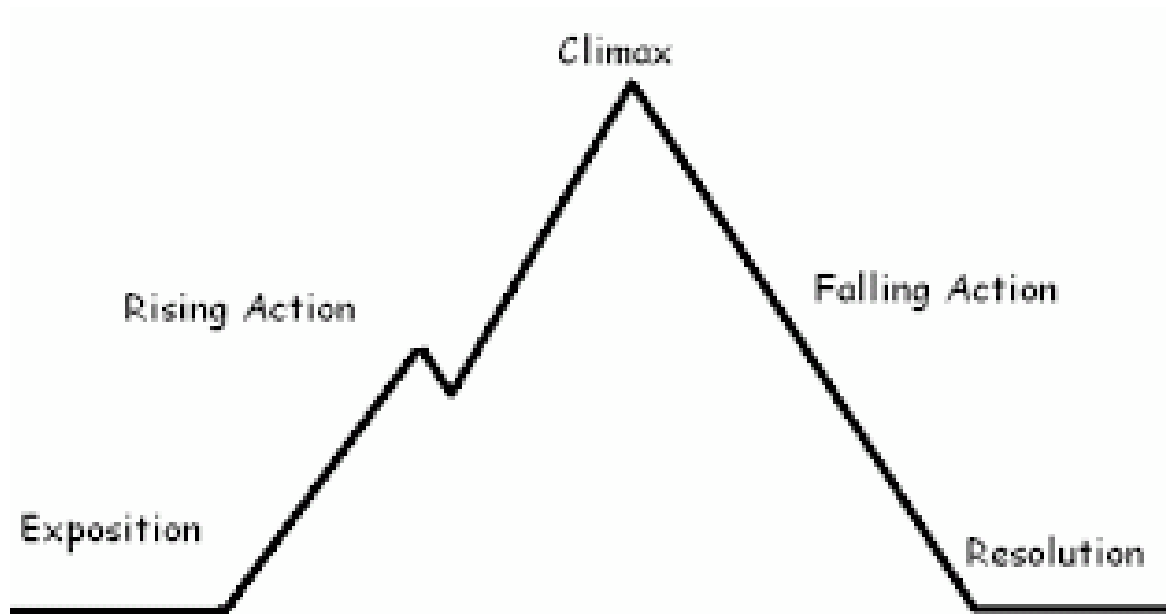
Script- The play in written form.

Stage- The area where the actors perform the play.

Theme- What the play means as opposed to what happens; the main idea or message within the play.

Turning Point- The moment in a play when events can go either way; the moment of decision; the crisis.

Dramatic Structure of a Play's Plot

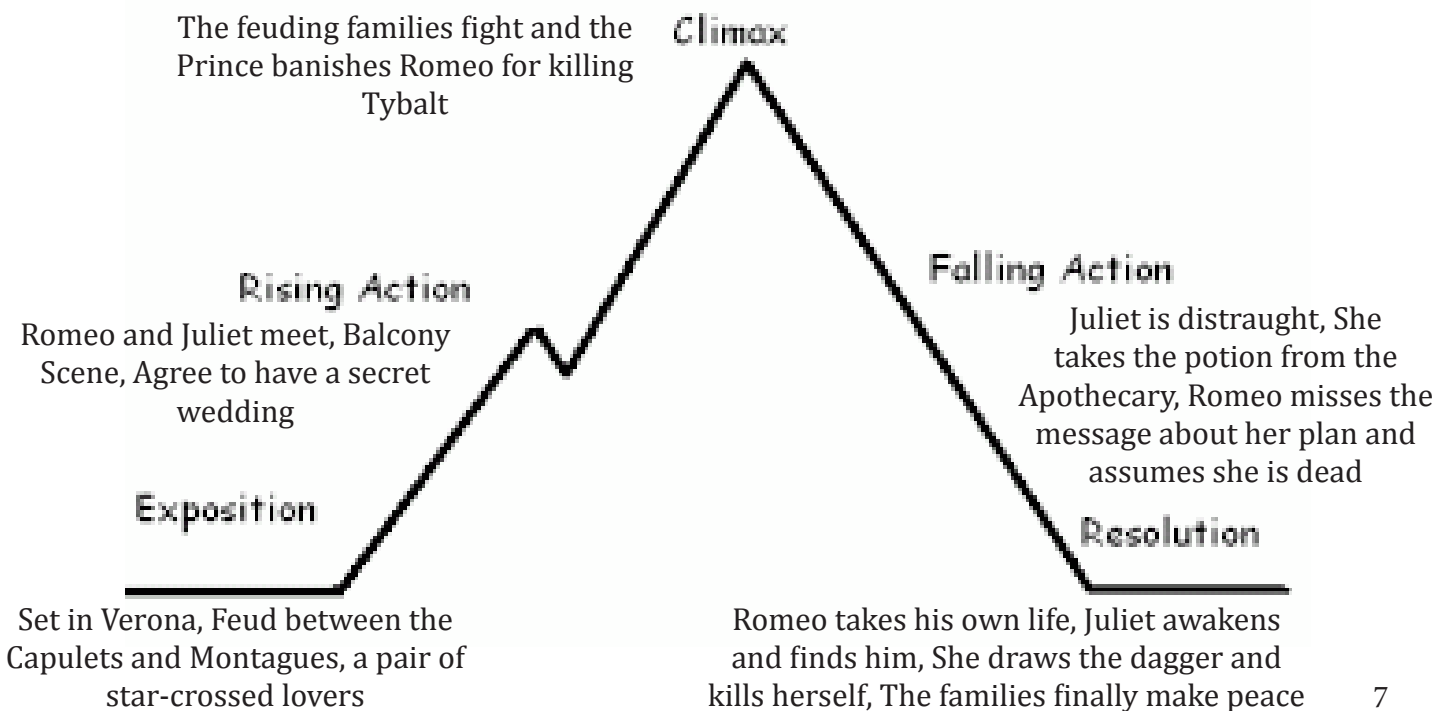


Freytag's Pyramid

Freytag's Pyramid illustrates the five parts of the classic dramatic plot: exposition, rising action, climax, falling action, and resolution. This pattern was suggested by Gustav Freytag in 1863 as means to explain the plot of many works such as Shakespeare's collection.

Please use the vocabulary from the previous page for your students to fill out their own Plot Diagram for the plays in *Boy Meets Girl*.

An example for *Romeo & Juliet* is provided below:



Director's Questions

Shakespeare used very few stage directions, which are clues in the script for the actors and director to follow during productions. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters and scenery in the lines of the play.

Choose a scene from the performance of *Boy Meets Girl Meets Shakespeare*, read it aloud, and use the Director's Questions below to explore the possibilities of the text. Based on your discoveries from the Director's Questions, make decisions about what the set, scenery, and costumes might look like.

DIRECTOR'S QUESTIONS

1. WHO AM I?

How old am I? Am I rich or poor?
What is my job? Am I in school?
What is my family like? Where am I from (country, state, etc.)?
Am I nice? Funny? Smart? Mean? What is my personality?

2. WHERE AM I?

County - State - City - Neighborhood - Building - Room
What does the place look like? Do I like it or not?

3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?
People mentioned in the scene?
The place where I am?
The objects around me?

5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? A CONFLICT?

6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT (Obstacles)?

7. WHAT DO I NEED TO DO TO GET WHAT I WANT (Tactics)?



Twelfth Night

This is one of Shakespeare's comedies about the country of Illyria where a shipwreck has separated twins and forced one, Viola, to dress as a man in order to work in the court of Duke Orsino. Orsino loves the lady Olivia who does not return his affection. Viola, however, has learned to love Orsino in her disguise as his trusted servant. This scene from *Twelfth Night* involves Duke Orsino and Cesario (Viola). Orsino asks Cesario to once more visit Olivia and proclaim his love for her. Cesario asks him what if she cannot return his love just as he could not return another lady's love if the situation were reversed (Viola's true situation).

Pre-Activity

Viola has gotten herself into a situation not only where she is hiding her true identity but also lying to someone she cares about very much. What motivations could Viola have to hide her identity? Was this a good choice? Is hiding your identity ever a good choice even for good reasons?

Post-Activity

What is the overall tone of this scene? Is Orsino making good choices by repeatedly bothering Olivia even though she told him no? Is Viola setting herself up for happiness by not revealing her identity or real feelings for Orsino?

Twelfth Night

ACT II, Scene iv

DUKE ORSINO

Come hither, boy: if ever thou shalt love,
In the sweet pangs of it remember me;
For such as I am all true lovers are,
Unstaid and skittish in all motions else,
Save in the constant image of the creature
That is beloved.
Hath thine eye ever
stay'd upon some favour that it loves, boy?

VIOLA

A little, by your favour.

DUKE ORSINO

What kind of woman is't?

VIOLA

Of your complexion.

DUKE ORSINO

She is not worth thee, then. What years, i' faith?

VIOLA

About your years, my lord.

DUKE ORSINO

Too old by heaven!

VIOLA

I think it well, my lord.

DUKE ORSINO

Then let thy love be younger than thyself,
Or thy affection cannot hold the bent;
Once more, Cesario,
Get thee to yond same sovereign cruelty:
Tell her, my love, more noble than the world,
Prizes not quantity of dirty lands;
The parts that fortune hath bestow'd upon her,
Tell her, I hold as giddily as fortune;
But 'tis that miracle and queen of gems
That nature pranks her in attracts my soul.

VIOLA

But if she cannot love you, sir?

DUKE ORSINO

I cannot be so answer'd.

VIOLA

Sooth, but you must.
Say that some lady, as perhaps there is,
Hath for your love as great a pang of heart
As you have for Olivia: you cannot love her;
You tell her so; must she not then be answer'd?

I know too well what love women to men may owe:
In faith, they are as true of heart as we.
My father had a daughter loved a man,
As it might be, perhaps, were I a woman,
I should your lordship.

DUKE ORSINO

And what's her history?

VIOLA

A blank, my lord. She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek: she pined in thought,
And with a green and yellow melancholy
She sat like patience on a monument,
Smiling at grief. Was not this love indeed?
We men may say more, swear more: but indeed
Our shows are more than will; for still we prove
Much in our vows, but little in our love.

DUKE ORSINO

But died thy sister of her love, my boy?

VIOLA

I am all the daughters of my father's house,
And all the brothers too: and yet I know not.
Sir, shall I to this lady?

DUKE ORSINO

Ay, that's the theme.
To her in haste; give her this jewel; say,
My love can give no place, bide no deny.

Exit



Richard III

This historical play centers on England's Wars of the Roses and the fight for the English throne between the Yorks and Tudors. Richard, Duke of Gloucester, is determined to gain the crown of England and organizes the murder of many of his family members including his brother and young nephews. The king and his son are killed and Richard is proclaimed king. With several members of his court, Richard schemes to gain a solid hold on his new-won position of power. He begins his plan by attempting to woo the widow of the king's son, the Lady Anne. He manipulates her with his eloquence and flattery to turn from hating him to agreeing to marry him.

Pre-Activity

After reading this scene, what do you think about Richard as a character - is he trustworthy? Why do you think Anne went from openly hating him to agreeing to marry him? How do you think this scene will work when you see it performed?

Post-Activity

Would you trust Richard after this scene? If you were only to experience what Anne did in this scene, then would you feel differently? This scene comes early in the plot of the play. What do you think could happen next?

Richard III

ACT I, Scene ii

LADY ANNE

Poor key-cold figure of a holy king!
Pale ashes of the house of Lancaster!
Be it lawful that I invoke thy ghost,
To hear the lamentations of Poor Anne,
Lo, in these windows that let forth thy life,
I pour the helpless balm of my poor eyes.
Cursed be the hand that made these fatal holes!
Cursed be the heart that had the heart to do it!
Cursed the blood that let this blood from hence!
More direful hap betide that hated wretch,
That makes us wretched by the death of thee,
Than I can wish to adders, spiders, toads,
Or any creeping venom'd thing that lives!
If ever he have wife, let her be made
As miserable by the death of him
As I am made by my poor lord and thee!

Enter RICHARD III

RICHARD III

Sweet saint, for charity, be not so curst.

LADY ANNE

Foul devil, for God's sake, hence, and trouble us not;
For thou hast made the happy earth thy hell,
Fill'd it with cursing cries and deep exclams.
If thou delight to view thy heinous deeds,
Behold this pattern of thy butcheries.

RICHARD III

Lady, you know no rules of charity,
Which renders good for bad, blessings for curses.

LADY ANNE

Villain, thou know'st no law of God nor man:
No beast so fierce but knows some touch of pity.

RICHARD III

But I know none, and therefore am no beast.

LADY ANNE

O wonderful, when devils tell the truth!

RICHARD III

More wonderful, when angels are so angry.
Vouchsafe, divine perfection of a woman,
Of these supposed-evils, to give me leave,
By circumstance, but to acquit myself.

LADY ANNE

Fouler than heart can think thee, thou canst make
No excuse current, but to hang thyself.

RICHARD III

By such despair, I should accuse myself.

LADY ANNE

And, by despairing, shouldst thou stand excused;
For doing worthy vengeance on thyself,
Which didst unworthy slaughter upon others.

RICHARD III

Say that I slew them not?

LADY ANNE

Didst thou not kill this king?

RICHARD III

I grant ye.

LADY ANNE

Dost grant me, hedgehog? then, God grant me too
Thou mayst be damned for that wicked deed!
O, he was gentle, mild, and virtuous!

RICHARD III

The fitter for the King of heaven, that hath him.

LADY ANNE

He is in heaven, where thou shalt never come.

RICHARD III

Your beauty was the cause of that effect;
Your beauty: which did haunt me in my sleep
To undertake the death of all the world,
So I might live one hour in your sweet bosom.

LADY ANNE

If I thought that, I tell thee, homicide,
These nails should rend that beauty from my cheeks.

RICHARD III

These eyes could never endure sweet beauty's wreck;
You should not blemish it, if I stood by:
As all the world is cheered by the sun,
So I by that; it is my day, my life.

LADY ANNE

Black night o'ershade thy day, and death thy life!

RICHARD III

Curse not thyself, fair creature thou art both.

LADY ANNE

I would I were, to be revenged on thee.

RICHARD III

It is a quarrel most unnatural,
To be revenged on him that loveth you.

LADY ANNE

It is a quarrel just and reasonable,
To be revenged on him that slew my husband.

RICHARD III
He that bereft thee, lady, of thy husband,
Did it to help thee to a better husband.

LADY ANNE
Where is he?

RICHARD III
Here.

She spits at him

Why dost thou spit at me?

LADY ANNE
Would it were mortal poison, for thy sake!

RICHARD III
Never came poison from so sweet a place.

LADY ANNE
Never hung poison on a fouler toad.
Out of my sight! thou dost infect my eyes.

RICHARD III
Thine eyes, sweet lady, have infected mine.

LADY ANNE
Would they were basilisks, to strike thee dead!

RICHARD III
I would they were, that I might die at once;
For now they kill me with a living death.
Those eyes of thine from mine have drawn salt tears,
Thy beauty hath, and made them blind with weeping.

Teach not thy lips such scorn, for they were made
For kissing, lady, not for such contempt.
If thy revengeful heart cannot forgive,
Lo, here I lend thee this sharp-pointed sword;
Which if thou please to hide in this true bosom.
And humbly beg the death upon my knee.

He offers his chest above his heart: she points at it with his sword

Nay, do not pause; for I did kill King Henry,
But 'twas thy beauty that provoked me.
Nay, now dispatch; 'twas I that stabb'd young Edward,
But 'twas thy heavenly face that set me on.

Here she lets fall the sword

Take up the sword again, or take up me.

LADY ANNE
Arise, dissembler: though I wish thy death,
I will not be the executioner.

RICHARD III
Then bid me kill myself, and I will do it.
LADY ANNE
I have already.

RICHARD III
Tush, that was in thy rage:
Speak it again, and, even with the word,
That hand, which, for thy love, did kill thy love,
Shall, for thy love, kill a far truer love;
To both their deaths thou shalt be accessory.

LADY ANNE
I would I knew thy heart.

RICHARD III
'Tis figured in my tongue.

LADY ANNE
Well, well, put up your sword.

RICHARD III
But shall I live in hope?

LADY ANNE
All men, I hope, live so.

RICHARD III
Vouchsafe to wear this ring.

LADY ANNE
To take is not to give.

RICHARD III
Bid me farewell.

LADY ANNE
'Tis more than you deserve;
But since you teach me how to flatter you,
Imagine I have said farewell already.

Exit LADY ANNE

RICHARD III
Was ever woman in this humour woo'd?
Was ever woman in this humour won?
I'll have her; but I will not keep her long.
What! I, that kill'd her husband and his father,
To take her in her heart's extremest hate,
With curses in her mouth, tears in her eyes,
The bleeding witness of her hatred by;
Having God, her conscience, and these bars
against me,
And I nothing to back my suit at all,
But the plain devil and dissembling looks,
And yet to win her, all the world to nothing!
Ha!



Hamlet

One of Shakespeare's most famous tragedies, *Hamlet*, revolves around Prince Hamlet as he copes with the death of his father, the King, and remarriage of his mother to his uncle who becomes the new King. This scene from *Boy Meets Girl* involves Hamlet and the girl he loves, Ophelia, in a difficult discussion as they discuss their relationship coming to an end. Hamlet is determined to find out how his father really died and is trying to make everyone believe that he has gone mad. As a result, he has broken Ophelia's heart by telling her that he never loved her and she should not believe in marriage at all. While Hamlet debates what he should do next, Ophelia watches on as the person she loves begins to act like a stranger.

Pre-Activity

In this scene, there are quite a few context clues about the relationship between Hamlet and Ophelia. Some refer to their relationship in the past, some in the present, and some of what their relationship will become in the future. What evidence can you identify for each of these from the scene? Do you think this is a healthy relationship? Do you think that they will be able to resolve these conflicts?

Post-Activity

Write a review or blog post for a local publication or school website of the *Hamlet* scene you have just watched. What worked in the scene to help you understand the plot? What would you have done differently? Can this play set in the Renaissance also work in a Modern setting?

Include the who, what, when, and where of the scene.

Hamlet

ACT III, Scene i

HAMLET

To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn awry,
And lose the name of action.--Soft you now!
The fair Ophelia! Nymph, in thy orisons
Be all my sins remember'd.

OPHELIA

Good my lord,
How does your honour for this many a day?

HAMLET

I humbly thank you; well, well, well.

OPHELIA

My lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them.

HAMLET

No, not I;
I never gave you aught.

OPHELIA

My honour'd lord, you know right well you did;
And, with them, words of so sweet breath composed

As made the things more rich: their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.

HAMLET

Ha, ha! are you honest?

OPHELIA

My lord?

HAMLET

Are you fair?

OPHELIA

What means your lordship?

HAMLET

That if you be honest and fair, your honesty should
admit no discourse to your beauty.

OPHELIA

Could beauty, my lord, have better commerce than
with honesty?

HAMLET

Ay, truly; for the power of beauty will sooner
transform honesty from what it is to a bawd than the
force of honesty can translate beauty into his
likeness: this was sometime a paradox, but now the
time gives it proof. I did love you once.

OPHELIA

Indeed, my lord, you made me believe so.

HAMLET

You should not have believed me; for virtue cannot
so inoculate our old stock but we shall relish of
it: I loved you not.

OPHELIA

I was the more deceived.

HAMLET

Get thee to a nunnery: why wouldst thou be a
breeder of sinners? I am myself indifferent honest;
but yet I could accuse me of such things that it
were better my mother had not borne me: I am very
proud, revengeful, ambitious, with more offences at
my beck than I have thoughts to put them in,
imagination to give them shape, or time to act them
in. What should such fellows as I do crawling
between earth and heaven? We are arrant knaves,
all; believe none of us. Go thy ways to a nunnery.
Where's your father?

OPHELIA

At home, my lord.

HAMLET

Let the doors be shut upon him, that he may play the fool no where but in's own house. Farewell.

OPHELIA

O, help him, you sweet heavens!

HAMLET

If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go: farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewell.

OPHELIA

O heavenly powers, restore him!

HAMLET

I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another: you jig, you amble, and you lisp, and nick-name God's creatures, and make your wantonness your ignorance. Go to, I'll no more on't; it hath made me mad. I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go.

Exit

OPHELIA

O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword;
The expectancy and rose of the fair state,
The glass of fashion and the mould of form,
The observed of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh;
That unmatch'd form and feature of blown youth
Blasted with ecstasy: O, woe is me,
To have seen what I have seen, see what I see!

Pre-Show and Post-Show Test for *Boy Meets Girl Meets Shakespeare*

Please complete the following test before & after watching the production.

Name: _____

Date: _____

1. Which of the following genres of plays did Shakespeare use?

- a. Tragedies
- b. Comedies
- c. Histories
- d. All of the Above

2. What genre would *Twelfth Night* fit into?

- a. Tragedy
- b. Comedy
- c. History
- d. Poetry

3. What genre would *Hamlet* fit into?

- a. Tragedy
- b. Comedy
- c. History
- d. Poetry

4. What genre would *Richard III* fit into?

- a. Tragedy
- b. Comedy
- c. History
- d. Poetry

5. Put the following Plot Terms in order from Beginning to End for one of Shakespeare's Plays: Falling Action, Climax, Exposition, Resolution, and Rising Action

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____

6. What was Shakespeare's theater called?

The _____ Theater

7. Choose 1 of the 3 genres of Shakespeare's plays:

- Define one of the main characteristics
- Select one the scenes from *Boy Meets Girl* and specify how that play fulfills those requirements
- Where in the Plot would this scene fall? Explain why and give examples of your choice.

BONUS: After the performance, use examples from the scene that you saw performed to support your discussion. Given just the scene in question, could you incorporate the scene into any other genre?

Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library. We also recommend watching theatrical versions of the scenes we include in *Boy Meets Girl Meets Shakespeare* for comparison and chance to open up discussion about their comprehension of the choices made.

www.absoluteshakespeare.com
Comprehensive Resource of Works

www.folger.edu/template.cfm?cid=618
The Folger Shakespeare Library

www.penguin.com/static/pdf/teachersguides/
The Penguin & Signet Classic's Teacher Guide

Classroom Challenge:

Write a letter to the Kentucky Shakespeare Artist Educators who lead the *Boy Meets Girl Meets Shakespeare* performance. Describe what you liked about the workshop and how it helped to see Shakespeare be performed rather than just reading it. Describe what you did, saw, and heard. What was your favorite part?

Mail to:
Kentucky Shakespeare
323 West Broadway, Suite 401
Louisville, KY 40202