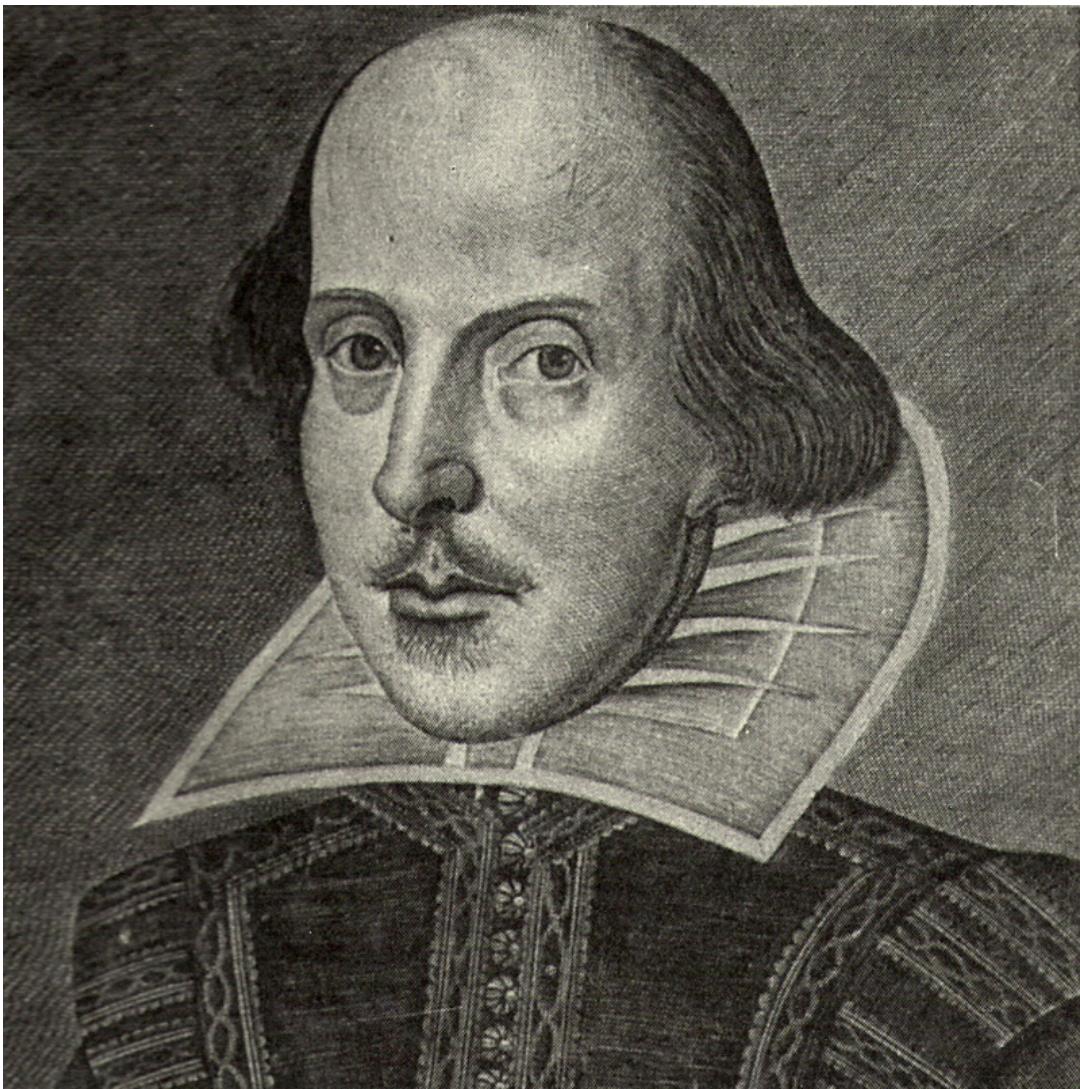


*Kentucky Shakespeare Presents*

# ***Shakespeare Residency***

Study Guide

Grades 4th - 12th



***Hear it. See it. Do it!***



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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. 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,

Kyle Ware  
 Director of Education

Hannah Pruitt  
 Education Programs  
 Manager

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**Academic Standards**

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RL.4-12.3	RL.4-12.4
RL.4-12.5	RL.5-12.6
RL.4-8.7	RL.7-10.9
SL.4-12.1	SL.4-5.2
SL.4-5, 9-12.3	SL.6-12.4
SL.6-12.6	
L.4-5.1	L.4-5.2
L.4-12.3	L.6-12.4
L.6-12.5	L.4-5.6
RH.6-12.1	RH.6-12.2
RH.6-12.3	RH.6-12.4
RH.6-12.5	RH.6-8.6
RH.6-8.8	



## Shakespeare Residency Synopsis

This residency program helps students to breathe life into Shakespeare's texts. Our Artist Educator leads students through building a foundation of acting skills, practicing team work, and comprehending Shakespeare. Our residency programs emphasize conflict resolution, interpersonal relationships, and imagination!

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

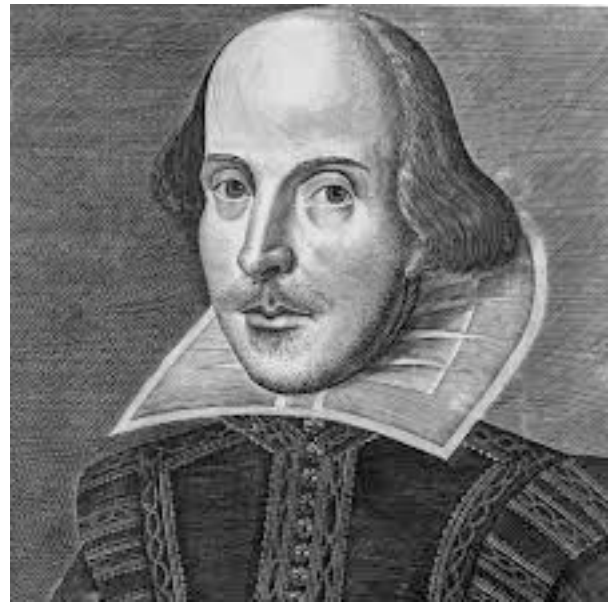
- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist Educators to perform and seating students on bleachers or to where they can easily see the performance.
- For your use, we have provided these activities for both **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 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.
- We recommend **discussing the chosen text including context, characters, and plot** prior to the workshop.

# 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



*William Shakespeare*

## *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



*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*

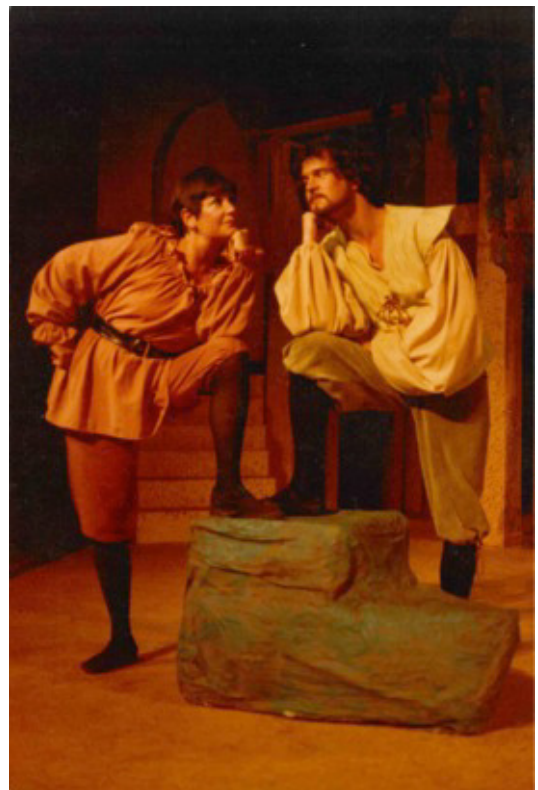


## Comedy

“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, and a lighthearted tone and style. Shakespearean comedies tend to have:

- A struggle of young lovers to overcome a difficulty 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*



## History

Shakespeare's “history” plays are based on the lives of English kings and brought massive audiences to the theatre. 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.

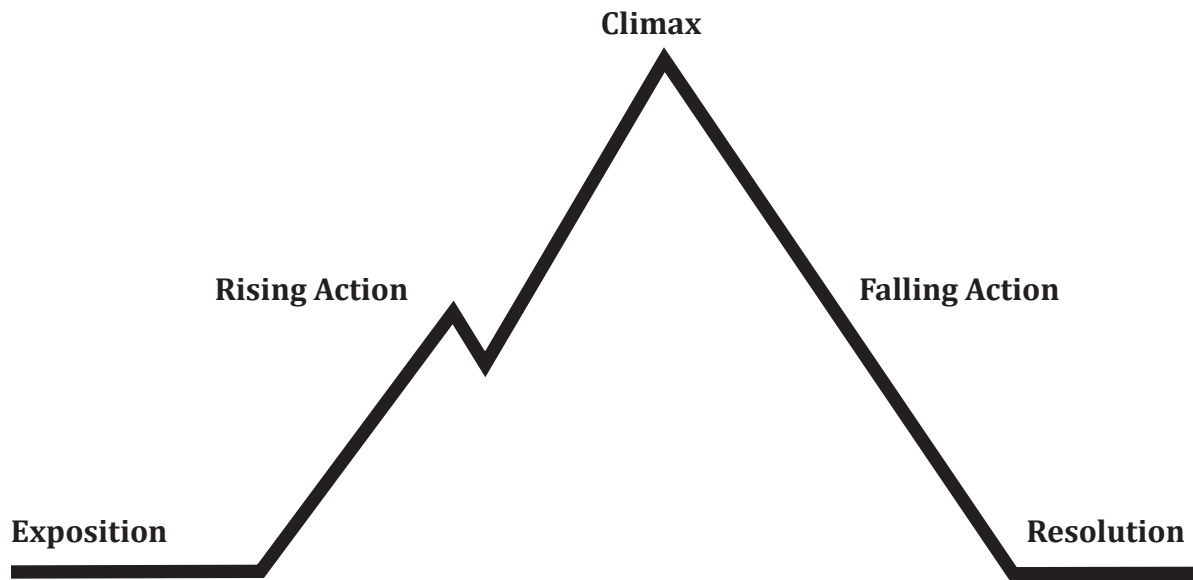
**Script-** The play in written form.

**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

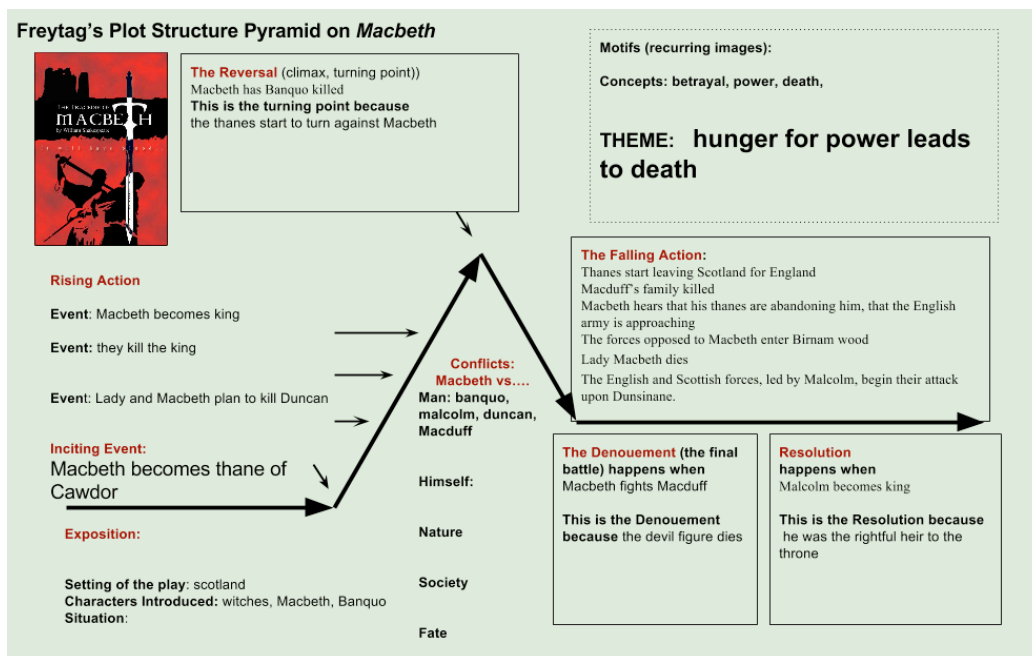


*Freytag's Pyramid*

**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 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 *Macbeth* 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 one of Shakespeare's plays, 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? WHY CAN'T I HAVE IT?

### 7. WHAT DO I NEED TO DO TO GET WHAT I WANT?

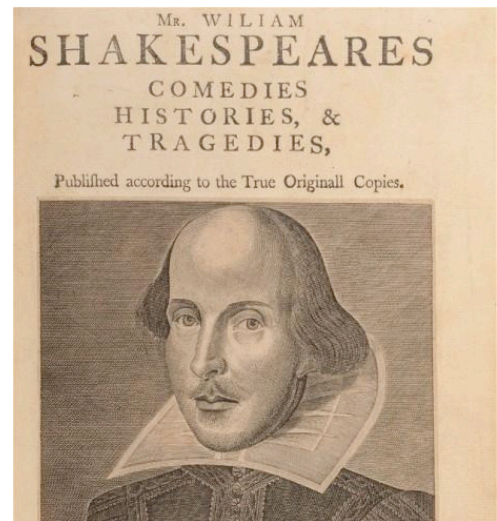


## Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after the workshop.

### *Before the Performance*

1. Familiarize your students with the chosen play and scenes for your *Shakespeare Residency*. Discuss with your class the parts of this play- characters, themes, plot, etc. Also discuss their expectations of acting out particular scenes.
2. Examine the major themes of the Shakespeare play chosen for this workshop. For each theme, have the students list examples from their own lives and from the world around them. Prepare the students to look for these themes in the workshop.
3. Choose a line of dialogue from a character in the play and read them aloud to your class. Have the students interpret the quote, put them into their own words, and draw conclusions about the characters based on this quote.
4. After the performance, your class will have the opportunity to ask the artist from Kentucky Shakespeare a question. Have your students come up with questions they might want to ask the artist about Shakespeare or theatre. Write them down so they won't forget.



### *After the Performance*

1. Discuss the elements of set, light, sound, and costume design with your class. How would these elements contribute to the storytelling in a production of your play? Have your students represent their own ideas for designs for their adaptation through visual creations such as collage.
2. Write a review of one of your classmates' performances for your school paper or literary magazine. Be sure to incorporate some of the vocabulary in this study guide.
3. Have your students write a personal narrative reflecting on one of the themes previously discussed and how it compares to their own lives. Tell about how you were able to resolve the conflict. What did you learn from this conflict?
4. If Shakespeare were to write a play about your life, then what would it be? A comedy, a tragedy, a romance, a history, or some combination? Explain your choice and try writing the plot outline with Freytag's Pyramid for your life thus far.



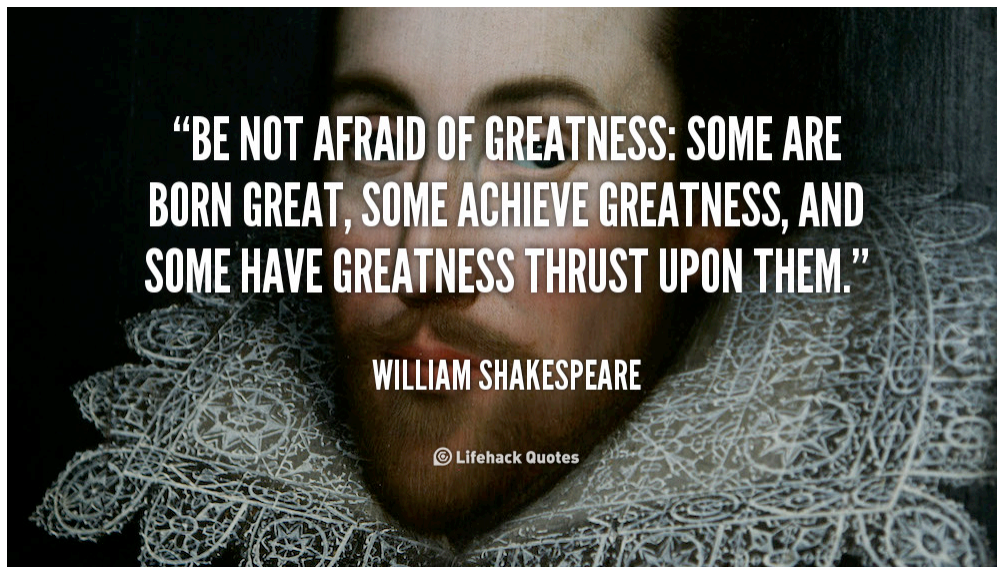
# Shakespeare Links & Resources

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.

[www.absoluteshakespeare.com](http://www.absoluteshakespeare.com)  
*Comprehensive Resource of Works*

[www.folger.edu/template.cfm?cid=618](http://www.folger.edu/template.cfm?cid=618)  
*The Folger Shakespeare Library*

[www.penguin.com/static/pdf/teachersguides/](http://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 SHAKESPEARE RESIDENCY. 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