

*Kentucky Shakespeare Presents*

# ***Shakespeare Alive!***

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 Shakespeare and his era, his written works, pre/post performance activities, and a list of applicable Academic Standards that are met with this performance of *Shakespeare Alive* (formerly *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,

Kyle Ware  
Director of Education

Hannah Pruitt  
Director of Creative Engagement

**Kentucky Shakespeare**  
616 Myrtle St.  
Louisville, KY 40208  
Office 502-574-9900  
Fax 502-566-9200  
education@kyshakespeare.com  
www.kyshakespeare.com

## Table of Contents

- Synopsis.....Page 3
- William Shakespeare.....Page 4
- Shakespeare’s Plays.....Page 5
- Vocabulary.....Page 6
- Plot.....Page 7
- Director’s Questions.....Page 8
- *Much Ado*.....Page 9
- *Henry IV* .....Page 11
- *Julius Caesar*.....Page 14
- Pre/Post Test.....Page 17
- Links & Resources.....Page 18

## 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



## *Shakespeare Alive!*

This one hour interactive performance 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 *Henry IV Part II*, *Julius Caesar*, and *Much Ado About Nothing*. *Shakespeare Alive* emphasizes conflict resolution, healthy 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 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

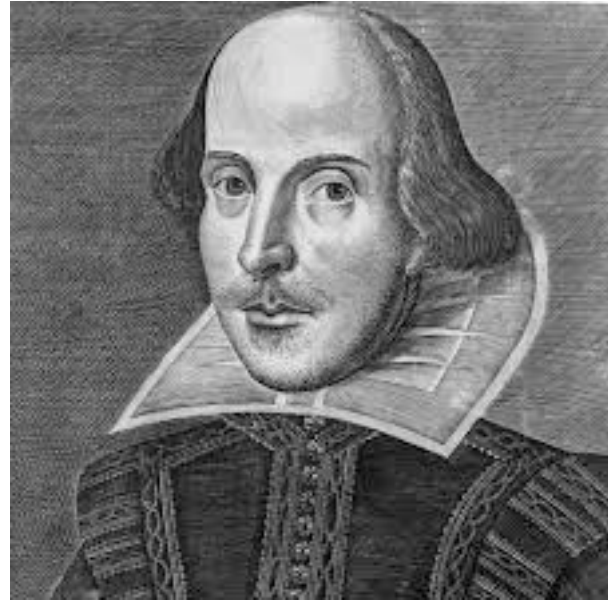
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as 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
- 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
- His plays have been translated into every major living language and are performed more than those of any other playwright
- Produced most of his known work between 1590 and 1613
- His plays are often categorized into 3 genres: comedy, tragedy, and history
- In 1623, a few 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

## Examples of Words from Shakespeare's World

- Alack — expression of dismay
- Anon — soon
- Ere — before
- Hath — has
- Hence — away
- Naught — nothing
- Thence — away, over there
- Whence — where
- Wherefore — why



*William Shakespeare*



*The Original Globe Theatre circa 1612*

# Shakespeare's Three Styles of Plays

## *Tragedy*

Shakespearean tragedies follow a similar style and used specific conventions including:

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

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

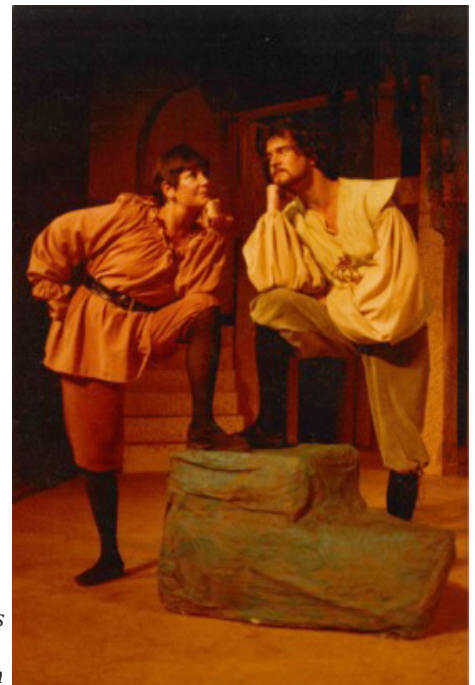


## *Comedy*

“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 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 based on the lives of English kings and queens. They 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 and were often commissioned by nobility or even royalty to shed a positive light on their ancestors. 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 both 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

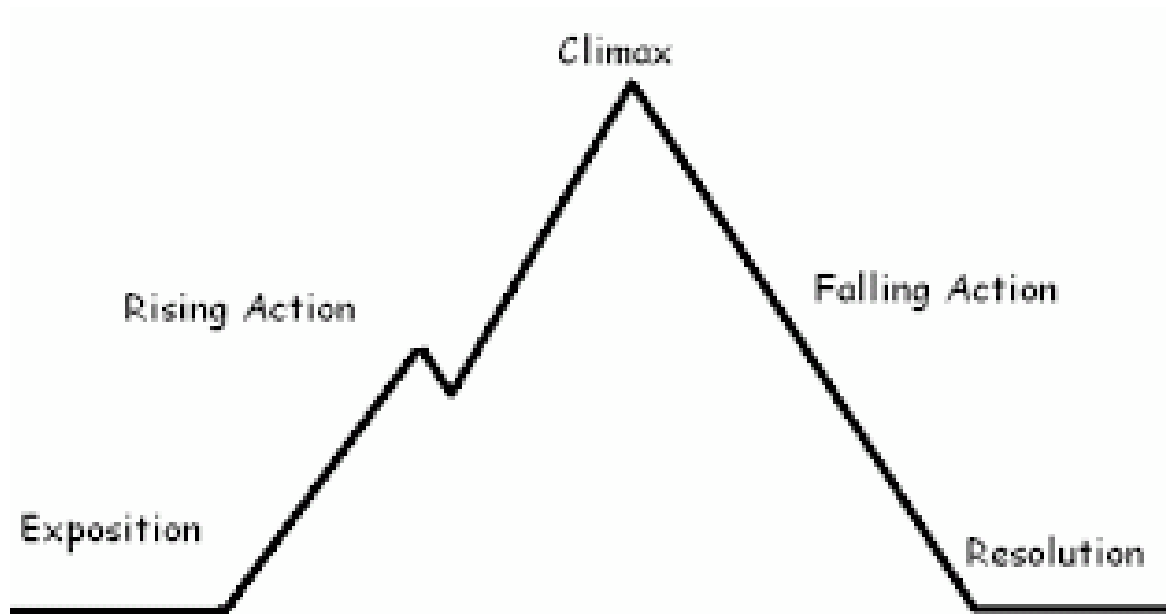
**Script-** The play in written form.

**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

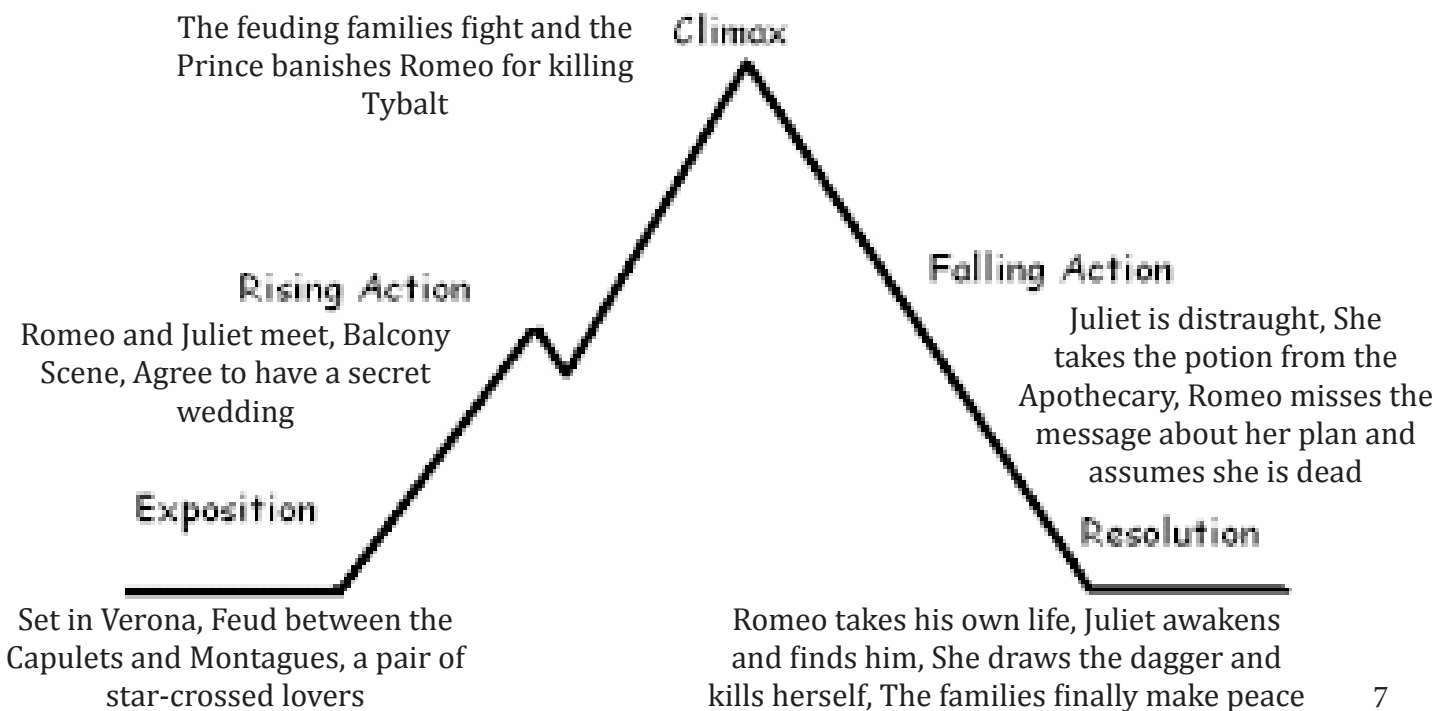


*Freytag's Pyramid*

**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 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 *Shakespeare Alive*.

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



# Artist's Questions

Shakespeare used very few stage directions, which are instructions in the script for the actors and director indicating movement, location, effects. 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.

Use the provided scenes from *Shakespeare Alive*, read them aloud, and use the Artist's Questions below to explore the possibilities of the text. Based on your discoveries from the Artist's Questions, make decisions about what the characters, relationships, set, scenery, and costumes might be.

## ARTIST'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? (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)





## ***Much Ado About Nothing***

A Shakespearean comedy about love, match-making, rumors, and honor. The plot revolves around two young lovers (Claudio & Hero) who are set to be married as well as Hero's cousin, Beatrice, and Claudio's best friend, Benedick. Beatrice and Benedick have a very volatile relationship but those nearest and dearest to them have set out to make them fall in love.

Our *Shakespeare Alive!* scene involves Beatrice and Benedick. A vicious lie was spread that Hero had been untrue to Claudio. Instead of seeking to find the truth, Claudio waits until he and Hero reach their wedding altar before he publically shames her by refusing to marry her. Beatrice is distraught at her cousin's public shaming and broken heart. Benedick is seeking to comfort her when she asks him to perform an act that goes against his principles and honor.

### *Pre-Activity*

Beatrice asks Benedick to commit an act to prove his love for her. She laments that as a woman of her time that she is unable to commit the act herself. What are you willing to do to prove how you feel for someone? Should you ever ask someone to prove how they feel for you? When you are asked to do something that you don't want to do by someone that you care for, how do you resolve that issue?

### *Post-Activity*

What is the overall tone of this scene? How do you feel about both Beatrice and Benedick? Put yourself in each of their positions. How would you react to this situation? What would you say or do? Who, if either of them, is in the right or wrong? How do their roles within their society plan into what they say and do? What does this scene reveal about their characters?

**MUCH ADO ABOUT NOTHING**  
**ACT IV, Scene 1**

BENEDICK

Lady Beatrice, have you wept all this while?

BEATRICE

Yea, and I will weep a while longer.

BENEDICK

I will not desire that.

BEATRICE

You have no reason. I do it freely.

BENEDICK

Surely I do believe your fair cousin is wronged.

BEATRICE

Ah, how much might the man deserve of me that would right her!

BENEDICK

Is there any way to show such friendship?

BEATRICE

A very even way, but no such friend.

BENEDICK

May a man do it?

BEATRICE

It is a man's office, but not yours.

BENEDICK

I do love nothing in the world so well as you. Is not that strange?

BEATRICE

As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you, but believe me not, and yet I lie not; I confess nothing, nor I deny nothing. I am sorry for my cousin.

BENEDICK

By my sword, Beatrice, thou lovest me!

BEATRICE

Do not swear and eat it.

BENEDICK

I will swear by it that you love me, and I will make him eat it that says I love not you.

BEATRICE

Will you not eat your word?

BENEDICK

With no sauce that can be devised to it. I protest I love thee.

BEATRICE

Why then, God forgive me.

BENEDICK

What offense, sweet Beatrice?

BEATRICE

You have stayed me in a happy hour. I was about to protest I loved you.

BENEDICK

And do it with all thy heart.

BEATRICE

I love you with so much of my heart that none is left to protest.

BENEDICK

Come, bid me do anything for thee.

BEATRICE

Kill Claudio.

BENEDICK

Ha! Not for the wide world.

BEATRICE

You kill me to deny it. Farewell.

BENEDICK

Tarry, sweet Beatrice.

BEATRICE

I am gone, though I am here. There is no love in you. Nay, I pray you let me go.

BENEDICK  
Beatrice—

BEATRICE  
In faith, I will go.

BENEDICK  
We'll be friends first.

BEATRICE  
You dare easier be friends with me than fight with  
mine enemy.

BENEDICK  
Is Claudio thine enemy?

BEATRICE  
Is he not approved in the height a villain that hath  
slandered, scorned, dishonored my kinswoman?  
O, that I were a man! What, bear her in hand until  
they come to take hands, and then, with public  
accusation, uncovered slander, unmitigated  
rancor—O God, that I were a man! I would eat his  
heart in the marketplace.

BENEDICK  
Hear me, Beatrice—

BEATRICE  
Talk with a man out at a window! A proper saying.

BENEDICK  
Nay, but Beatrice—

BEATRICE  
Sweet Hero, she is wronged, she is slandered, she is  
undone.

BENEDICK  
Beat—

BEATRICE  
Princes and counties! Surely a princely testimony,  
a goodly count, Count Comfekt, a sweet gallant,  
surely! O, that I were a man for his sake! Or that  
I had any friend would be a man for my sake!  
But manhood is melted into curtsies, valor into  
compliment, and men are only turned into tongue,  
and trim ones, too. He is now as valiant as Hercules  
that only tells a lie and swears it. I cannot be a man

with wishing; therefore I will die a woman with  
grieving.

BENEDICK  
Tarry, good Beatrice. By this hand, I love thee.

BEATRICE  
Use it for my love some other way than swearing by  
it.

BENEDICK  
Think you in your soul the Count Claudio hath  
wronged Hero?

BEATRICE  
Yea, as sure as I have a thought or a soul.

BENEDICK  
Enough, I am engaged. I will challenge him. I will  
kiss your hand, and so I leave you. By this hand,  
Claudio shall render me a dear account. As you  
hear of me, so think of me. Go comfort your cousin.  
I must say she is dead, and so farewell.



## ***Henry IV Part II***

This historical play centers on Prince Hal overcoming his enemies to ascend the English throne as Henry V. Before his heroics, Prince Hal was known to avoid his princely duties and hide away at The Boar's Head Tavern. Here he met one of Shakespeare's most beloved comic characters, "that father ruffian," Sir John Falstaff. Falstaff is a lovable scoundrel and a bit of a cheat with a history with the tavern's innkeeper, Mistress Quickly. Their relationship is complicated and this scene finds her very upset at Falstaff for several things he owes her and unfulfilled promises he has made her.

### *Pre-Activity*

This scene is written in prose, regular speech, in comparison to the verse style, rhymed poetry, that Shakespeare is known for in his works. How does it change your understanding of the characters? What can you understand about them with the kind of language that they use?

### *Post-Activity*

What did each character want in the scene? Do you think that they both get what they wanted? This scene comes early in the plot of the play. What do you think could happen next?

**HENRY IV Part II**  
**ACT II, Scene 1**

HOSTESS

Where's your Yeoman? We must Arrest Sir John Falstaff.  
Alas the day: take heed of him:  
he cares not what mischief he doth, if his  
weapon be out. He will foin like any devil, he will  
spare neither man, woman, nor child.  
Yonder he comes. Do your Offices, do your offices,  
do me, do me, do me your Offices.

*Enter Sir John Falstaff.*

FALSTAFF

How now, whose Mare's dead? What's the matter?

HOSTESS

My lords, arrest this man at the suit of Mistress Quickly.

FALSTAFF

Away, Varlets! Throw the Queen in the Channel.

HOSTESS

Throw me in the channel? I'll throw thee in  
the channel. Wilt thou? wilt thou? thou bastardly  
rogue? Murder, murder, O thou Honeysuckle  
villain, wilt thou kill God's officers and the King's?  
O thou honeysed rogue, thou art a honeysed, a  
Man-queller, and a woman-queller.

FALSTAFF

Keep her off, I pray you.

HOSTESS

Good people bring a rescue or two. Thou  
wot, wot thou? Thou wot, wot ta? Do, do, thou  
Rogue. Do, thou Hempseed.

FALSTAFF

Away, you Scullion, you Rampallian, you Fustilarian:  
I'll tickle your Catastrophe.

*Enter Lord Chief Justice*

CHIEF JUSTICE

What is the matter? Keep the peace here, ho!

HOSTESS

O my most worshipful Lord, an 't please your  
Grace, I am a poor widow of Eastcheap, and he is  
arrested at my suit. He hath eaten me out of house and  
home: he hath put all my substance into that fat belly of his:  
but I will have some of it out again, or I will ride thee o'  
Nights like the Mare.

FALSTAFF

I think I am as like to ride the Mare, if I have  
any vantage of ground, to get up. What is the gross sum  
that I owe thee?

HOSTESS

Marry (if thou wert an honest man) thyself,  
and the money too. Thou didst swear to me upon a  
parcel-gilt Goblet, sitting in my Dolphin chamber at  
the round table, by a sea-coal fire, upon Wednesday  
in Wheeson week, when the Prince broke thy head  
for liking his father to a singing-man of Windsor;  
thou didst swear to me then (as I was washing thy  
wound) to marry me, and make me my Lady thy wife.  
Canst thou deny it? And didst thou not kiss me, and bid  
me fetch thee thirty shillings? I put thee now to thy  
Book-oath, deny it if thou canst.

FALSTAFF

My Lord, this is a poor mad soul: and  
and the truth is, poverty hath distracted her.

CHIEF JUSTICE

Pray thee, peace. Pay her the debt you owe her.

FALSTAFF

My Lord, I will not undergo this sneap without  
reply. You call honorable Boldness, impudent  
Sauciness: If a man will curtsy, and say  
nothing, he is virtuous: No, my Lord, (my humble  
duty remembered) I will not be your suitor.  
Come hither, Hostess. As I am a Gentleman.

HOSTESS

Faith, you said so before.

FALSTAFF

As I am a Gentleman. Come, no more words of it.

HOSTESS

By this Heavenly ground I tread on, I must be  
fain to pawn both my Plate and the Tapestry of my  
dining chambers.

FALSTAFF

Come, thou must not be in this  
humor with me. Dost not know me? Come, I  
know thou was't set on to this.

HOSTESS

Pray thee (Sir John) let it be but twenty  
Nobles. I' faith, I am loath to pawn my plate, so God  
save me, la.

FALSTAFF

Let it alone, I'll make other shift.

HOSTESS

Well, you shall have it although I pawn my  
Gown. I hope you'll come to Supper. You'll pay  
me all together?

FALSTAFF

Will I live? No more words.



## *Julius Caesar*

A tragedy play actually based on historical events, *Julius Caesar*, centers around the famous Roman's height and descent from power. A soothsayer, or fortune teller, has warned Caesar to "Beware the Ides of March." He pays no heed to the warning but all the while, the Senators of Rome are plotting to stop him from assuming sole rule over Rome. At the heart of this plot, there are two Senators who are leading the plan - Cassius, a secretly sworn enemy of Caesar, and Brutus, one of Caesar's closest friends.

In this scene, the plot to stop Caesar has succeed but has begun a civil war in Rome for who will gain power. Brutus and Cassius are in a tent near the field of battle. Their unity in purpose is beginning to crumble as they turn against each other.

### *Pre-Activity*

In this scene, there are quite a few context clues about the relationship between Brutus and Cassius. Some refer to how they view themselves and what the world thinks of them. What is important to each of these characters? How do they try to manipulate each other? Do you think this is a healthy relationship?

### *Post-Activity*

Write a review or blog post for a local publication or school website of the *Julius Caesar* 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 Anicent Rome also work in a Modern setting? What changes and what stays the same?

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

**JULIUS CAESAR**  
**ACT IV, Scene 2-3**

CASSIUS

Most noble brother, you have done me wrong.

BRUTUS

Judge me, you gods! Wrong I mine enemies?  
And if not so, how should I wrong a brother?

CASSIUS

Brutus, this sober form of yours hides wrongs,  
And when you do them—

BRUTUS

Cassius, be content.  
Speak your griefs softly. I do know you well.

CASSIUS

That you have wronged me doth appear in this:  
You have condemned and noted Lucius Pella  
For taking bribes here of the Sardians,  
Wherein my letters, praying on his side  
Because I knew the man, was slighted off.

BRUTUS

You wronged yourself to write in such a case.

CASSIUS

In such a time as this it is not meet  
That every nice offense should bear his comment.

BRUTUS

Let me tell you, Cassius, you yourself  
Are much condemned to have an itching palm,  
To sell and mart your offices for gold  
To undeservers.

CASSIUS

I an itching palm?  
You know that you are Brutus that speaks this,  
Or, by the gods, this speech were else your last.

BRUTUS

The name of Cassius honors this corruption,  
And chastisement doth therefore hide his head.

CASSIUS

Chastisement?

BRUTUS

Remember March; the ides of March remember.  
Did not great Julius bleed for justice' sake?  
What villain touched his body that did stab  
And not for justice? What, shall one of us  
That struck the foremost man of all this world  
But for supporting robbers, shall we now  
Contaminate our fingers with base bribes  
And sell the mighty space of our large honors  
For so much trash as may be graspèd thus?  
I had rather be a dog and bay the moon

Than such a Roman.

CASSIUS

Brutus, bait not me.  
I'll not endure it. You forget yourself  
To hedge me in. I am a soldier, I,  
Older in practice, abler than yourself  
To make conditions.

BRUTUS

Go to! You are not, Cassius.

CASSIUS

Urge me no more. I shall forget myself.  
Have mind upon your health. Tempt me no farther.

BRUTUS

Away, slight one!

CASSIUS

Is 't possible?

BRUTUS

Hear me, for I will speak.  
Must I give way and room to your rash choler?  
Shall I be frightened when a madman stares?

CASSIUS

O you gods, you gods, must I endure all this?

BRUTUS

All this? Ay, more. Fret till your proud heart break.  
Must I observe you? Must I stand and crouch  
Under your testy humor? By the gods,  
You shall digest the venom of your spleen  
Though it do split you. For, from this day forth,  
I'll use you for my mirth, yea, for my laughter,  
When you are waspish.

CASSIUS

Is it come to this?

BRUTUS

You say you are a better soldier.  
Let it appear so, make your vaunting true,  
And it shall please me well. For mine own part,  
I shall be glad to learn of noble men.

CASSIUS

You wrong me every way, you wrong me, Brutus.  
I said an elder soldier, not a better.  
Did I say "better"?

BRUTUS

If you did, I care not.

CASSIUS

When Caesar lived he durst not thus have moved me.

BRUTUS

Peace, peace! You durst not so have tempted him.

CASSIUS  
I durst not?

BRUTUS  
No.

CASSIUS  
What? Durst not tempt him?

BRUTUS  
For your life you durst not.

CASSIUS  
Do not presume too much upon my love.  
I may do that I shall be sorry for.

BRUTUS  
You have done that you should be sorry for.  
There is no terror, Cassius, in your threats,  
For I am armed so strong in honesty  
That they pass by me as the idle wind,  
Which I respect not. I did send to you  
For certain sums of gold, which you denied me,  
For I can raise no money by vile means.  
By heaven, I had rather coin my heart  
And drop my blood for drachmas than to wring  
From the hard hands of peasants their vile trash  
By any indirection. I did send  
To you for gold to pay my legions,  
Which you denied me. Was that done like Cassius?  
Should I have answered Caius Cassius so?  
When Marcus Brutus grows so covetous  
To lock such rascal counters from his friends,  
Be ready, gods, with all your thunderbolts;  
Dash him to pieces!

CASSIUS  
I denied you not.

BRUTUS  
You did.

CASSIUS  
I did not. He was but a fool that brought  
My answer back. Brutus hath rived my heart.  
A friend should bear his friend's infirmities,  
But Brutus makes mine greater than they are.

BRUTUS  
I do not, till you practice them on me.

CASSIUS  
You love me not.

BRUTUS  
I do not like your faults.

CASSIUS

A friendly eye could never see such faults.

BRUTUS  
A flatterer's would not, though they do appear  
As huge as high Olympus.

CASSIUS  
Come, Antony, and young Octavius, come!  
Revenge yourselves alone on Cassius,  
For Cassius is aweary of the world—  
Hated by one he loves, braved by his brother,  
Checked like a bondman, all his faults observed,  
Set in a notebook, learned and conned by rote  
To cast into my teeth. O, I could weep  
My spirit from mine eyes! There is my dagger,  
Offering his dagger to Brutus.  
If that thou be'st a Roman, take it forth.  
I that denied thee gold will give my heart.  
Strike as thou didst at Caesar, for I know  
When thou didst hate him worst, thou lovedst him better  
Than ever thou lovedst Cassius.

BRUTUS  
Sheathe your dagger.  
Be angry when you will, it shall have scope.  
Do what you will, dishonor shall be humor.  
O Cassius, you are yokèd with a lamb  
That carries anger as the flint bears fire,  
Who, much enforcèd, shows a hasty spark  
And straight is cold again.

CASSIUS  
Hath Cassius lived  
To be but mirth and laughter to his Brutus  
When grief and blood ill-tempered vexeth him?

BRUTUS  
When I spoke that, I was ill-tempered too.

CASSIUS  
Do you confess so much? Give me your hand.

BRUTUS  
And my heart too. *They clasp hands.*

CASSIUS  
O Brutus!

BRUTUS  
What's the matter?

CASSIUS  
Have not you love enough to bear with me  
When that rash humor which my mother gave me  
Makes me forgetful?

BRUTUS  
Yes, Cassius, and from henceforth  
When you are over-earnest with your Brutus,  
He'll think your mother chides, and leave you so.



## Pre-Show and Post-Show Test for *Shakespeare Alive!*

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

Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. Which of the following styles do Shakespeare's plays fall into?

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

2. What genre would *Much Ado About Nothing* fit into?

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

3. What genre would *Julius Caesar* fit into?

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

4. What genre would *Henry IV Part II* 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. Using one of the scenes from *Shakespeare Alive*,

- Determine what genre it comes from and list one of the characteristics of that genre that matches with the scene
- Choose one of the themes of the scene and give an example from the text that help the audience understand that theme
- Connect something from the scene to your own life and give an example of how you relate to the character, theme, or situation

# 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 *Shakespeare Alive* for comparison and chance to open up discussion about their comprehension of the choices made.

[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 Alive* 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  
616 Myrtle St.  
Louisville, KY 40208  
Email:  
[education@kyshakespeare.com](mailto:education@kyshakespeare.com)