

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
- *Twelfth Night*.....Page 9
- *Henry VI*Page 11
- *Romeo & Juliet*.....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, RI.5.5, L.5.3B, L.5.4A, SL.5.1B, SL.5.1C, SL.5.3, RL.6.3, RI.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 VI Part I*, *Romeo & Juliet*, and *Twelfth Night*. *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

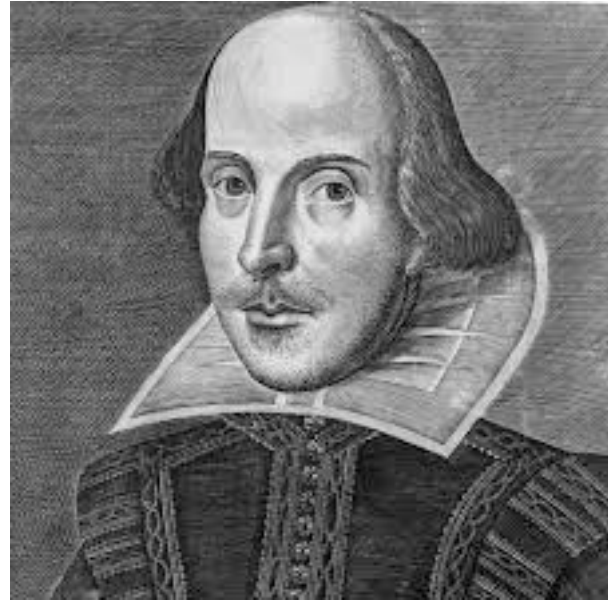
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as 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

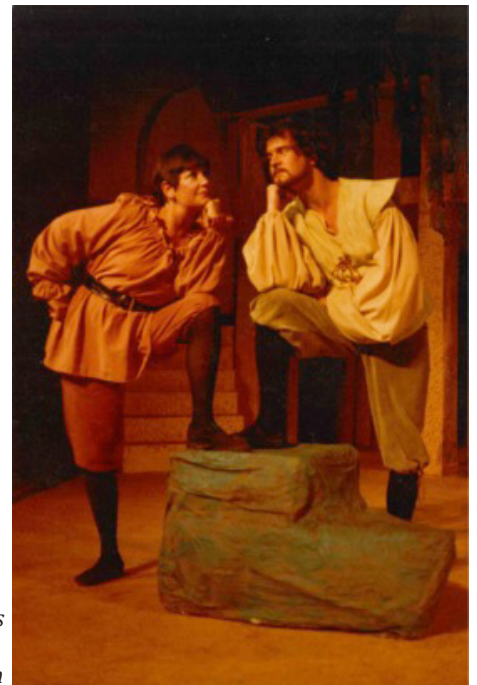


Comedy

“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

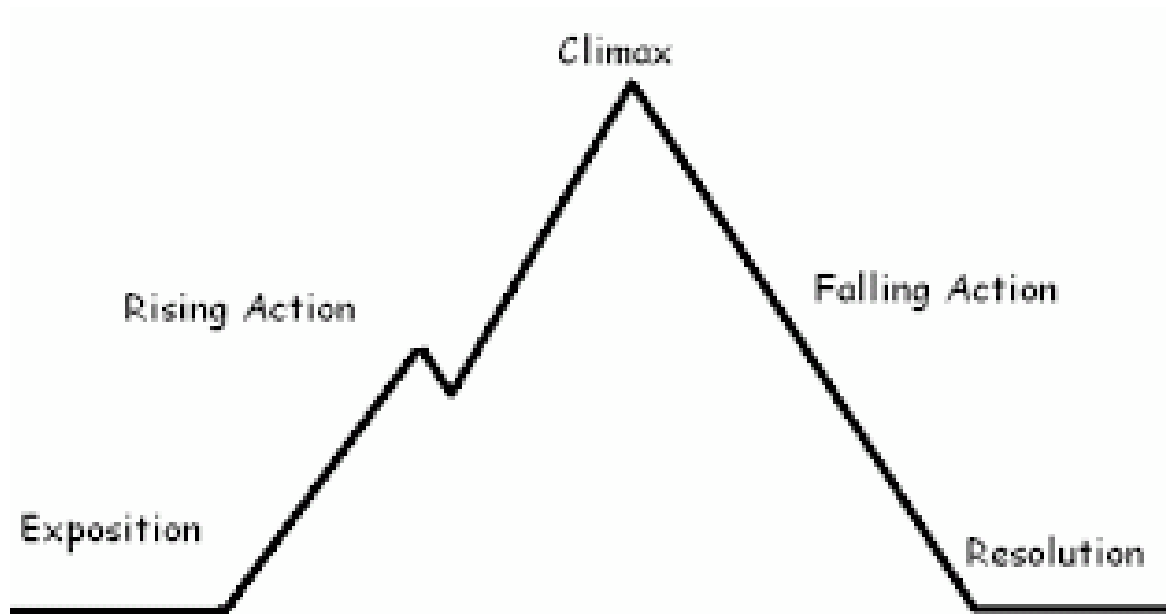
Script- The play in written form.

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

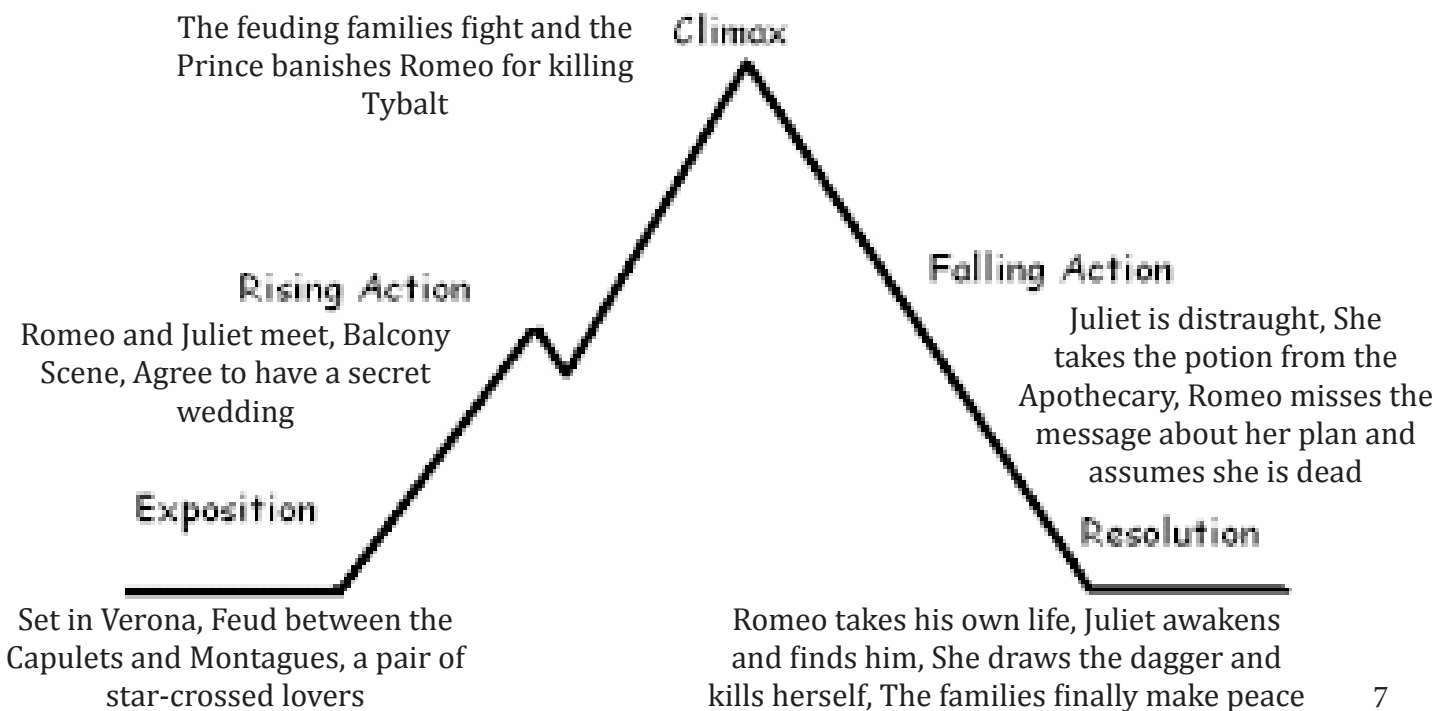


Freytag's Pyramid

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)



Twelfth Night

This is a Shakespearean comedy set in the country of Illyria where a shipwreck has separated twins and forced one, Viola, to go in disguise 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, Cesario.

This scene from *Twelfth Night* involves Olivia and Cesario (Viola). Orsino asks Cesario to visit Olivia and proclaim his love for her even though she has turned him down before. Despite being rebuffed at first by Olivia, Cesario is a bit too successful at their task.

Pre-Activity

Olivia has told Orsino before that she is not interested and has even sworn off romance as she is in mourning for her brother. She sets up a good boundary but ends up really into what Cesario has to say about love. What does this scene reveal about their characters? 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?

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 helping by pretending to be someone else sharing that message even though it is their job? Put yourself in each of their positions. How would you react to this situation? 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?

TWELFTH NIGHT
Act I, Scene 5

VIOLA
The honorable lady of the house, which is she?

OLIVIA
Speak to me. I shall answer for her. Your will?

VIOLA
Most radiant, exquisite, and unmatchable beauty—I pray you, tell me if you be the lady of the house, for I never saw her. I would be loath to cast away my speech, for, besides that it is excellently well penned, I have taken great pains to con it.

OLIVIA
Whence came you, sir?

VIOLA
I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

OLIVIA
Are you a comedian?

VIOLA
No, my profound heart. And yet by the very fangs of malice I swear I am not that I play. Are you the lady of the house?

OLIVIA
If I do not usurp myself, I am.

VIOLA
Most certain, if you are she, you do usurp yourself, for what is yours to bestow is not yours to reserve. But this is from my commission. I will on with my speech in your praise and then show you the heart of my message.

OLIVIA
Come to what is important in't. I forgive you the praise.

VIOLA
Alas, I took great pains to study it, and 'tis poetical.

OLIVIA
It is the more like to be feigned. I pray you, keep it in. I heard you were saucy at my gates, and allowed your approach rather to wonder at you than to hear you. If you be not mad, begone; if you have reason, be brief. 'Tis not that time of moon with me to make one in so skipping a dialogue. Tell me your mind.

VIOLA
I am a messenger.

OLIVIA
Sure you have some hideous matter to deliver when the courtesy of it is so fearful. Speak your office.

VIOLA
It alone concerns your ear. I bring no overture of war, no taxation of homage. I hold the olive in my hand. My words are as full of peace as matter.

OLIVIA
Yet you began rudely. What are you? What would you?

VIOLA
The rudeness that hath appeared in me have I learned from my entertainment. What I am and what I would are as secret as maidenhead: to your ears, divinity; to any other's, profanation.

OLIVIA
We will hear this divinity. Now, sir, what is your text?

VIOLA
Most sweet lady—

OLIVIA
A comfortable doctrine, and much may be said of it. Where lies your text?

VIOLA
In Orsino's bosom.

OLIVIA
In his bosom? In what chapter of his bosom?

VIOLA
To answer by the method, in the first of his heart.

OLIVIA
O, I have read it; it is heresy. Have you no more to say?

VIOLA
Good madam, let me see your face.

OLIVIA
Have you any commission from your lord to negotiate with my face? You are now out of your text. But we will draw the curtain and show you the picture.

She removes her veil.

Look you, sir, such a one I was this present. Is 't not well done?

VIOLA
Excellently done, if God did all.

OLIVIA

'Tis in grain, sir; 'twill endure wind and weather.

VIOLA

'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on.
Lady, you are the cruel'st she alive
If you will lead these graces to the grave
And leave the world no copy.

OLIVIA

O, sir, I will not be so hard-hearted! I will give
out divers schedules of my beauty. It shall be
inventoried and every particle and utensil labeled
to my will: as, item, two lips indifferent red; item,
two gray eyes with lids to them; item, one neck, one
chin, and so forth. Were you sent hither to praise me?

VIOLA

I see you what you are. You are too proud.
But if you were the devil you are fair.
My lord and master loves you. O, such love
Could be but recompensed though you were crowned
The nonpareil of beauty.

OLIVIA

How does he love me?

VIOLA

With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

OLIVIA

Your lord does know my mind. I cannot love him.
Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulged, free, learned, and valiant,
And in dimension and the shape of nature
A gracious person. But yet I cannot love him.
He might have took his answer long ago.

VIOLA

If I did love you in my master's flame,
With such a suff'ring, such a deadly life,
In your denial I would find no sense.
I would not understand it.

OLIVIA

Why, what would you?

VIOLA

Make me a willow cabin at your gate
And call upon my soul within the house,
Write loyal cantons of contemnèd love
And sing them loud even in the dead of night,
Hallow your name to the reverberate hills
And make the babbling gossip of the air
Cry out "Olivia!" O, you should not rest
Between the elements of air and earth
But you should pity me.

OLIVIA

You might do much.
What is your parentage?

VIOLA

Above my fortunes, yet my state is well.
I am a gentleman.

OLIVIA

Get you to your lord.
I cannot love him. Let him send no more—
Unless perchance you come to me again
To tell me how he takes it. Fare you well.
I thank you for your pains. Spend this for me.

She offers money.

VIOLA

I am no fee'd post, lady. Keep your purse.
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love,
And let your fervor, like my master's, be
Placed in contempt. Farewell, fair cruelty.

She exits.



Henry VI Part I

This historical play centers around the reign of King Henry VI, the loss of England's French territories, and the political movements leading up to the Wars of the Roses. In the scene from *Shakespeare Alive*, the Dauphin (Prince) of France, Charles, has heard of a young woman who claims to have seen visions and knows how to defeat the English. He summons the woman, Joan la Pucelle (Joan of Arc), and she explains that she had a vision that God's mother appeared to her and told her that she must help free her country. She tells Charles to ask her whatever he wants, or even to challenge her to combat because she is endowed with the power to succeed. Charles, taken aback at her boldness, agrees to a trial of single combat, saying that he fears no woman. Responding that she fears no man, she fully beats him. He immediately places her at the head of his army. Joan announces that she will raise the siege that very day.

Pre-Activity

After this brief meeting, Charles gives Joan control of his entire army and a great amount of power for a woman of that time. However to many of the era, her powers were considered by the English as witchcraft and many opposed women in positions of power. As a leader, what do you think of Charles' decisions in this scene? How will this appointment affect his authority?

Post-Activity

Do you believe in Joan's visions/power? She says, "Assign'd am I to be the English scourge." Where do you believe her loyalties lie- with Charles, with France, or with her visions from God? How do you think the plot will resolve with Joan's supposed inability to fail?

Henry VI, Part I
ACT I, Scene ii

Enter JOAN

JOAN LA PUCELLE

Where is the Dauphin? Come, come from behind;
I know thee well, though never seen before.
Be not amazed, there's nothing hid from me:
In private will I talk with thee apart.
Stand back, you lords, and give us leave awhile.

Enter CHARLES

Dauphin, I am by birth a shepherd's daughter,
My wit untrain'd in any kind of art.
Heaven and our Lady gracious hath it pleased
To shine on my contemptible estate:
Lo, whilst I waited on my tender lambs,
And to sun's parching heat display'd my cheeks,
God's mother deigned to appear to me
And in a vision full of majesty
Will'd me to leave my base vocation
And free my country from calamity:
Her aid she promised and assured success:
In complete glory she reveal'd herself;
And, whereas I was black and swart before,
With those clear rays which she infused on me
That beauty am I bless'd with which you see.
Ask me what question thou canst possible,
And I will answer unpremeditated:
My courage try by combat, if thou darest,

CHARLES

Thou hast astonish'd me with thy high terms:
Only this proof I'll of thy valour make,
In single combat thou shalt buckle with me,
And if thou vanquishest, thy words are true;
Otherwise I renounce all confidence.

JOAN LA PUCELLE

I am prepared: here is my keen-edged sword,
Deck'd with five flower-de-luces on each side;
The which at Touraine, in Saint Katharine's churchyard,
Out of a great deal of old iron I chose forth.

CHARLES

Then come, o' God's name; I fear no woman.

JOAN LA PUCELLE

And while I live, I'll ne'er fly from a man.

Here they fight, and JOAN LA PUCELLE overcomes

CHARLES

Stay, stay thy hands! thou art an Amazon
And fightest with the sword of Deborah.
My heart and hands thou hast at once subdued.
Excellent Pucelle, if thy name be so,
Let me thy servant and not sovereign be:
'Tis the French Dauphin sueth to thee thus.

JOAN LA PUCELLE

I must not yield to any rites of love,
For my profession's sacred from above:
When I have chased all thy foes from hence,
Then will I think upon a recompense.

CHARLES

Meantime look gracious on thy prostrate thrall.

JOAN LA PUCELLE

Fight till the last gasp; I will be your guard.
Assign'd am I to be the English scourge.
This night the siege assuredly I'll raise:
Expect Saint Martin's summer, halcyon days,
Since I have entered into these wars.
Glory is like a circle in the water,
Which never ceaseth to enlarge itself
Till by broad spreading it disperse to nought.
With Henry's death the English circle ends.

CHARLES

How may I reverently worship thee enough?
Do what thou canst to save our honours;
Drive them from Orleans and be immortalized.
Come, let's away about it:
No prophet will I trust, if she prove false.

Exit



Romeo & Juliet

Among Shakespeare's most popular plays, *Romeo and Juliet* is a tragedy written early in Shakespeare's career, exploring young love, how the older generation can pass on negativity and bad judgment to younger generation, and the consequences of taking action too quickly. Romeo Montague and Juliet Capulet come from feuding families, but after their first meeting at party, it is love at first sight. The "star-cross'd lovers" must choose either their love for each other or their duty to their families.

The scene from Shakespeare Alive! takes place in the evening after Romeo has accidentally killed Juliet's cousin. Her mother, Lady Capulet, has come to share news that Juliet will be marrying a man named Paris. What she doesn't know is that Juliet has already been secretly married to Romeo. All she sees is a disobedient child.

Pre-Activity

In this scene, there are quite a few context clues about the relationship between Lady Capulet and Juliet. What is important to each of these characters? Are they good at communicating? Do you think this is a healthy relationship? As young adults begin to make their own choices, how do they navigate their parent's authority and opinions on those decisions? Was this handled well?

Post-Activity

Write a review or blog post for a local publication or school website of the *Romeo & Juliet* 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 Ancient Rome also work in a Modern setting? What changes and what stays the same?

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

Romeo & Juliet
ACT III, Scene 5

LADY CAPULET

Ho, daughter, are you up?

JULIET

Who is't that calls? It is my lady mother.
Is she not down so late or up so early?
What unaccustomed cause procures her hither?

LADY CAPULET

Why, how now, Juliet?

JULIET

Madam, I am not well.

LADY CAPULET

Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears?
An if thou couldst, thou couldst not make him live.
Therefore have done. Some grief shows much of love,
But much of grief shows still some want of wit.

JULIET

Yet let me weep for such a feeling loss.

LADY CAPULET

So shall you feel the loss, but not the friend
Which you weep for.

JULIET

Feeling so the loss,
I cannot choose but ever weep the friend.

LADY CAPULET

Well, girl, thou weep'st not so much for his death
As that the villain lives which slaughtered him.

JULIET

What villain, madam?

LADY CAPULET

That same villain, Romeo.

JULIET

Villain and he be many miles asunder—
God pardon him. I do with all my heart,
And yet no man like he doth grieve my heart.

LADY CAPULET

That is because the traitor murderer lives.

JULIET

Ay, madam, from the reach of these my hands.
Would none but I might venge my cousin's death!

LADY CAPULET

We will have vengeance for it, fear thou not.
Then weep no more. I'll send to one in Mantua,
Where that same banished runagate doth live,
Shall give him such an unaccustomed dram
That he shall soon keep Tybalt company.
And then, I hope, thou wilt be satisfied.

JULIET

Indeed, I never shall be satisfied
With Romeo till I behold him—dead—
Is my poor heart, so for a kinsman vexed.
Madam, if you could find out but a man
To bear a poison, I would temper it,
That Romeo should, upon receipt thereof,
Soon sleep in quiet. O, how my heart abhors
To hear him named and cannot come to him
To wreak the love I bore my cousin
Upon his body that hath slaughtered him.

LADY CAPULET

Find thou the means, and I'll find such a man.
But now I'll tell thee joyful tidings, girl.

JULIET

And joy comes well in such a needy time.
What are they, beseech your Ladyship?

LADY CAPULET

Well, well, thou hast a careful father, child,
One who, to put thee from thy heaviness,
Hath sorted out a sudden day of joy
That thou expects not, nor I looked not for.

JULIET

Madam, in happy time! What day is that?

LADY CAPULET

Marry, my child, early next Thursday morn
The gallant, young, and noble gentleman,
The County Paris, at Saint Peter's Church
Shall happily make thee there a joyful bride.

JULIET

Now, by Saint Peter's Church, and Peter too,
He shall not make me there a joyful bride!
I wonder at this haste, that I must wed
Ere he that should be husband comes to woo.
I pray you, tell my lord and father, madam,
I will not marry yet, and when I do I swear
It shall be Romeo, whom you know I hate,
Rather than Paris. These are news indeed!

LADY CAPULET

Here comes your father. Tell him so yourself,
And see how he will take it at your hands.
How, will you none? Do you not give us thanks?
Are you not proud? Doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom?

JULIET

Not proud you have, but thankful that you have.
Proud can I never be of what I hate;
But thankful even for hate that is meant love.

LADY CAPULET

How, how, how, how, chopped-logic! What is this?
'Proud,' and 'I thank you,' and 'I thank you not,'
And yet 'not proud,' mistress minion, you?
Thank me no thankings, nor proud me no pouds;
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.

JULIET

Good mother, I beseech you on my knees,
Hear me with patience but to speak a word.
O sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or if you do not, make the bridal bed
In that dim monument where Tybalt lies.

LADY CAPULET

Talk not to me, for I'll not speak a word.
Do as thou wilt, for I have done with thee.

[Exit]

JULIET

O God! O me, how shall this be prevented?
My husband is on earth, my faith in heaven.
How shall that faith return again to earth,
Unless that husband send it me from heaven
By leaving earth? Comfort me, counsel me.
Alack, alack, that heaven should practice stratagems
Upon so soft a subject as myself!
What say'st thou? Hast thou not a word of joy?
Some comfort, please.

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 *Twelfth Night* fit into?

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

3. What genre would *Romeo & Juliet* fit into?

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

4. What genre would *Henry VI Part I* 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
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 *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