

*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,

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Director of Education

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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, 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

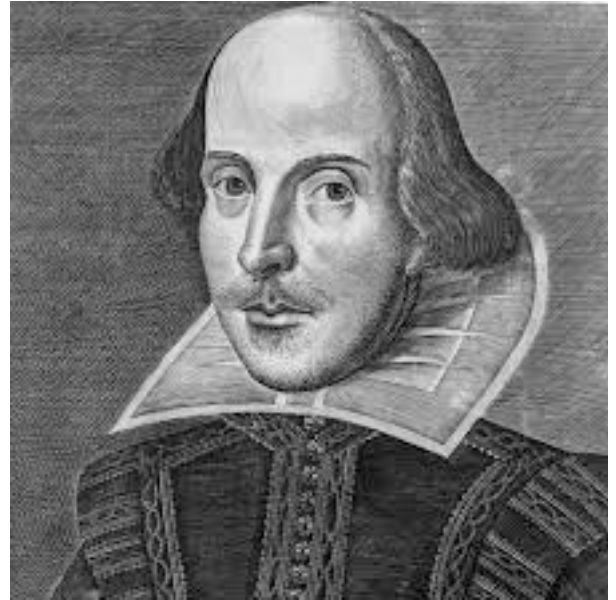
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as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

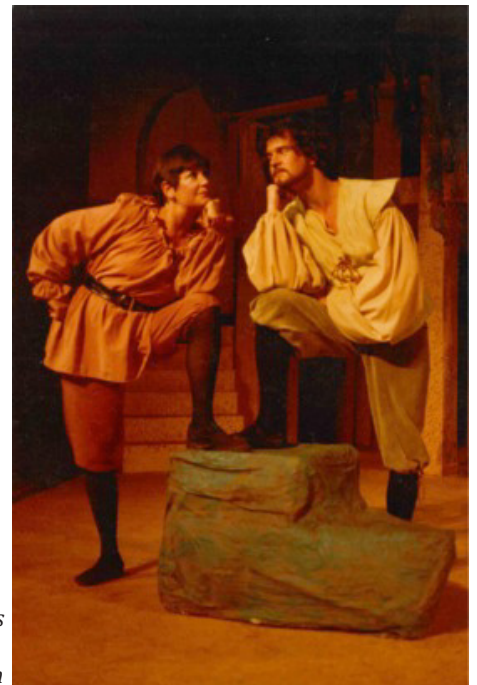


## Comedy

“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

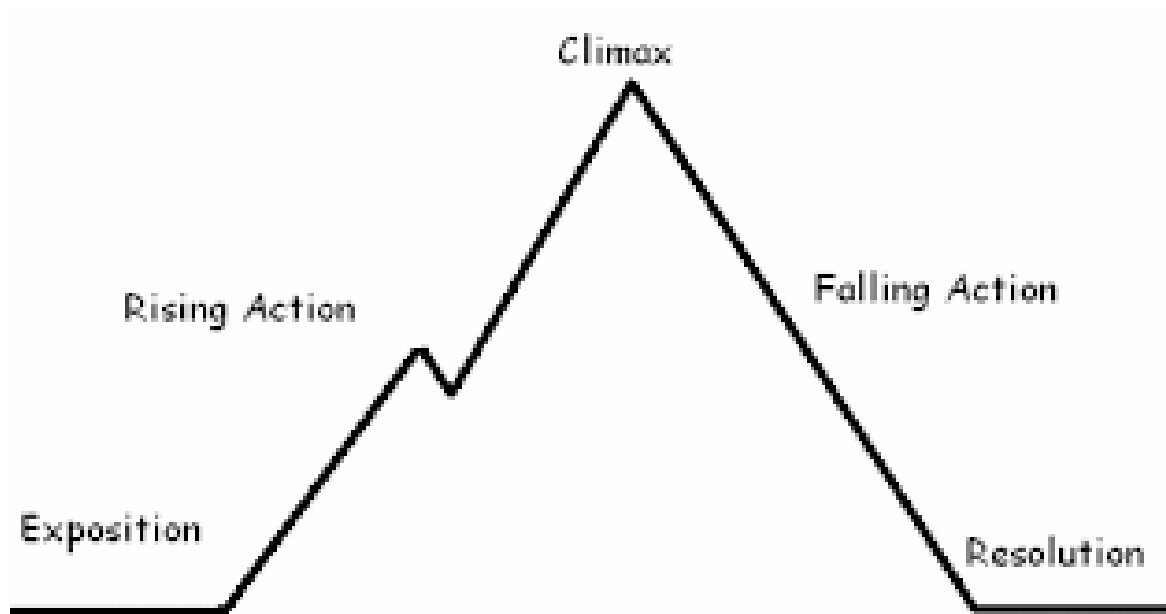
**Script-** The play in written form.

**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

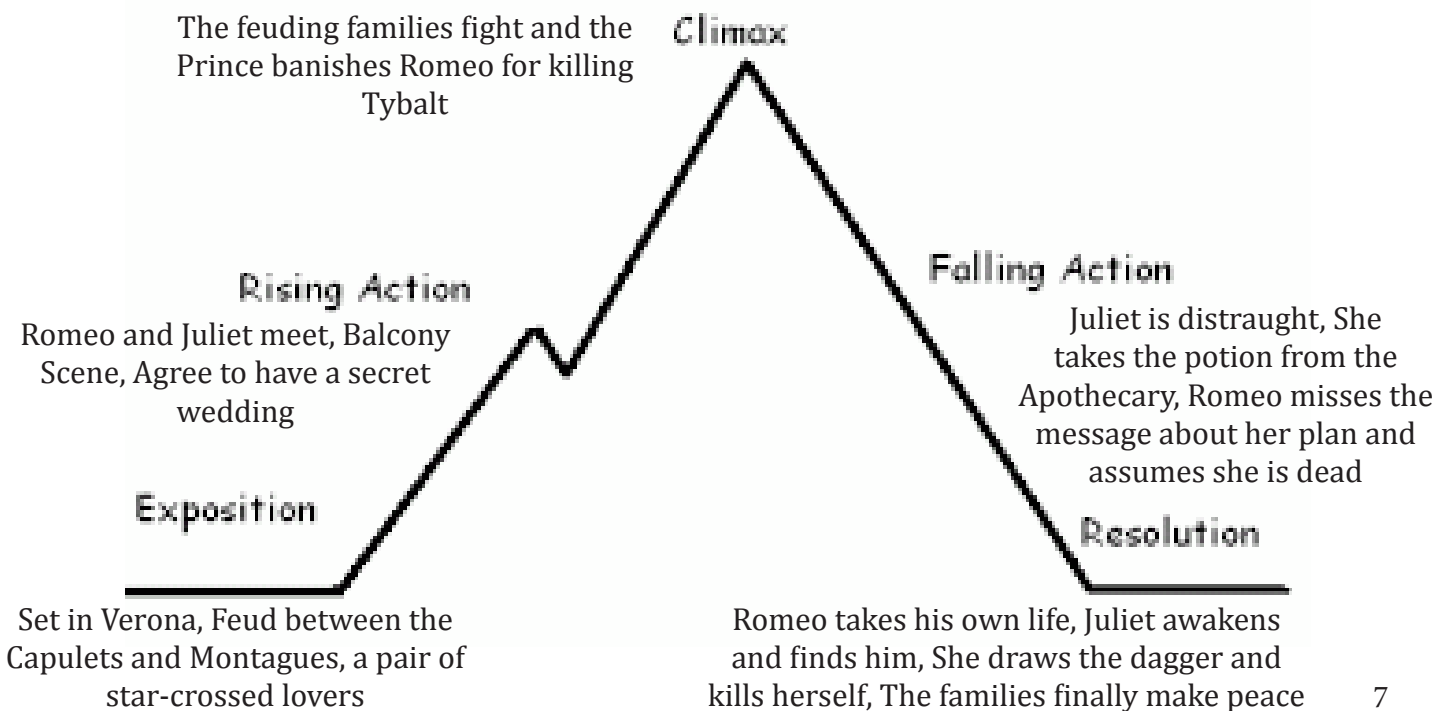


*Freytag's Pyramid*

**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 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 I, Scene 5**

DUKE ORSINO

Now, good Cesario, but that piece of song,  
That old and antique song we heard last night.  
Methought it did relieve my passion much,  
More than light airs and recollected terms  
Of these most brisk and giddy-paced times.  
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.  
My life upon't, young though thou art, thine eye  
Hath stayed upon some favor that it loves.  
Hath it not, boy?

VIOLA

A little, by your favor.

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.



## *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*



## *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 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 *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 *Hamlet* 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](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)