

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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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
• <i>Taming of the Shrew</i>	Page 9
• <i>Richard III</i>	Page 11
• <i>Romeo & Juliet</i>	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 *Richard III*, *Romeo & Juliet*, and *The Taming of the Shrew*. *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 for a positive interaction with your students including an **open, clear space** for our Artist Educators to perform, seating students on bleachers or in a location where they can easily see the performance, and ensuring distractions will be minimal. Our Artists will need to load into the space 30 minutes prior to the performance to load in our pipe and drape curtain backdrop and sound system.
- 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. The more that they are familiar with the content they are, the greater the recall of information will be as well as a much deeper level of impact.
- 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 staff members present in the room** throughout the performance. Students tend to have less distractions and are more encouraged to participate in the performance with familiar adult presences in the room. We need your support with focus, crowd control, and engagement.

William Shakespeare

(April 23, 1564 – April 23, 1616)

His Life

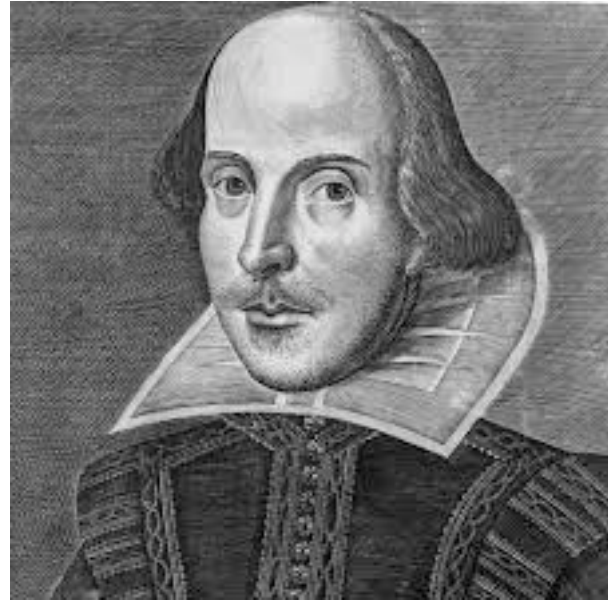
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as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

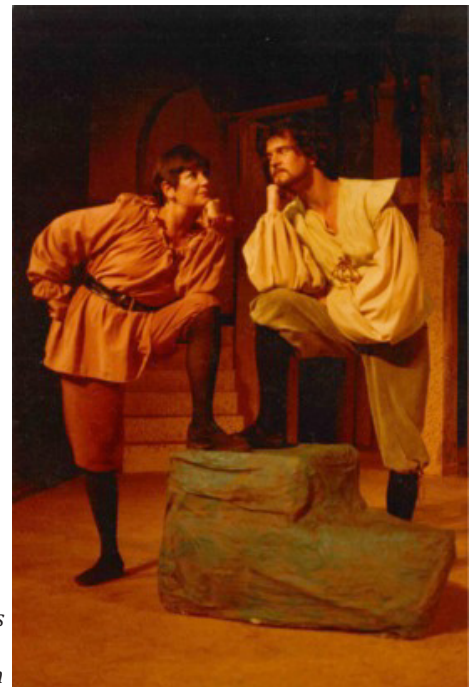


Comedy

“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 commission 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

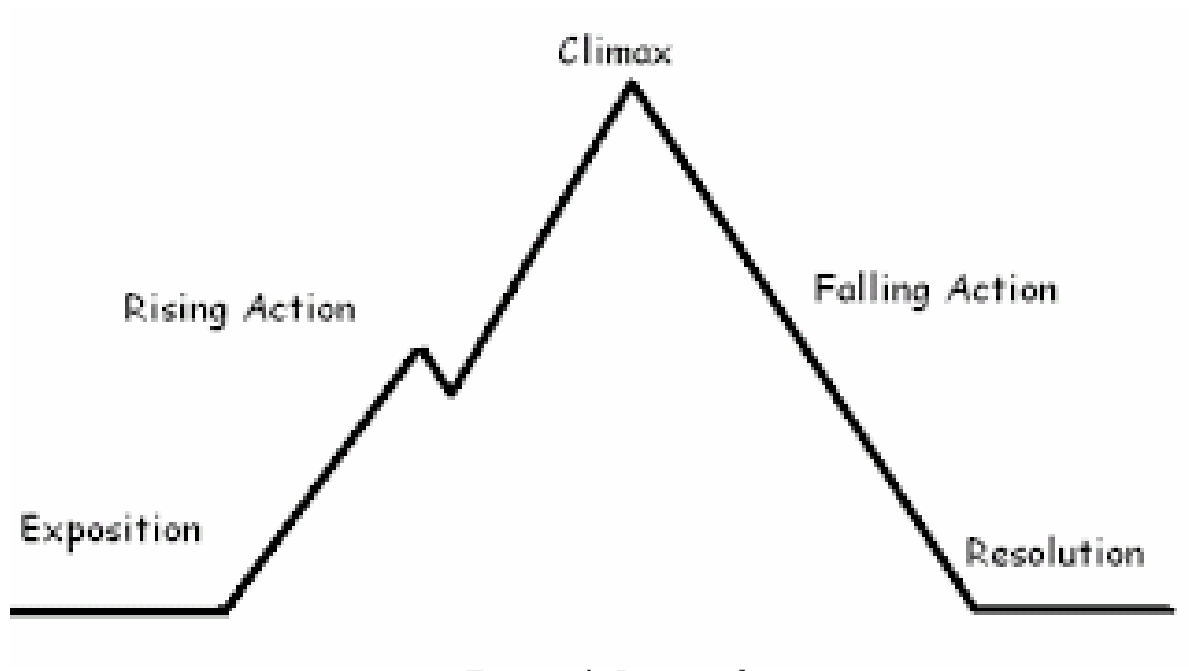
Script- The play in written form.

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

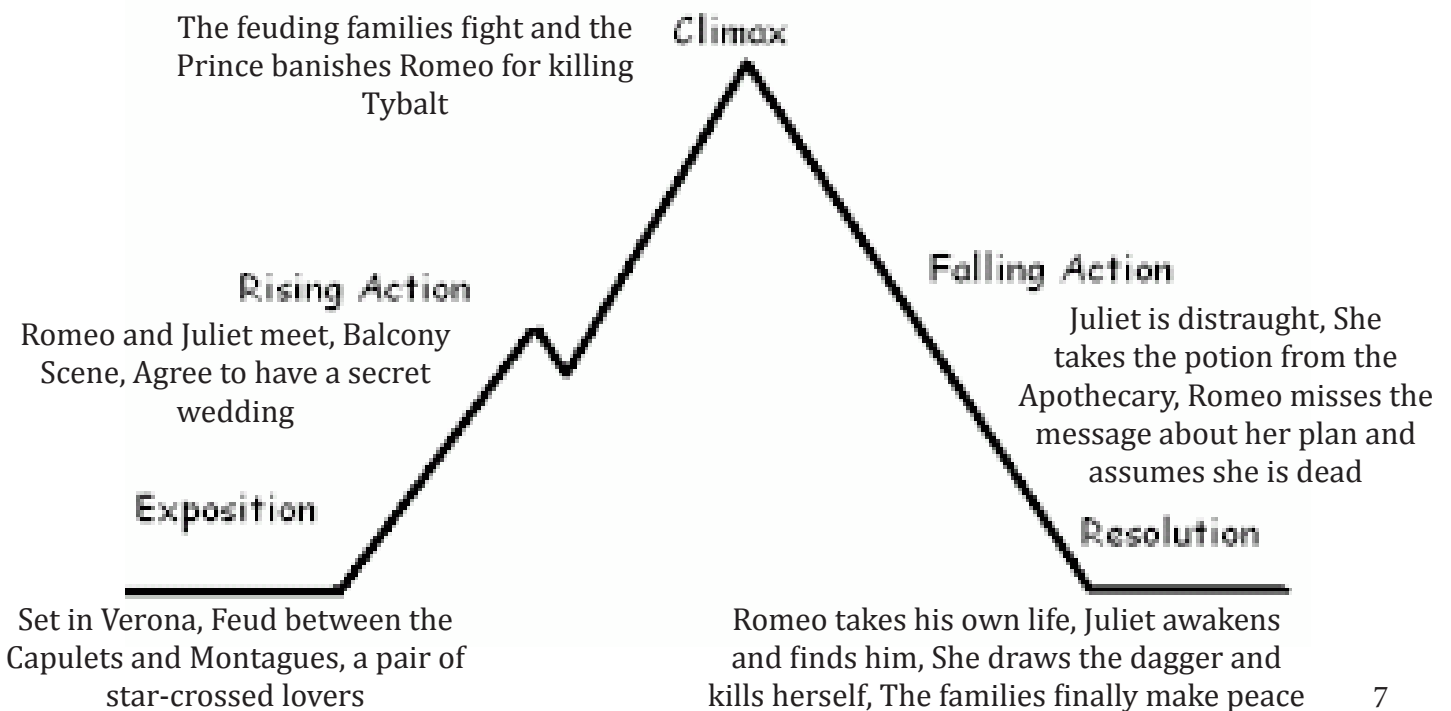


Freytag's Pyramid

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)



The Taming of the Shrew

This is one of Shakespeare's most famous comedies about a battle of wits between two characters, Petruchio and Kate. Kate is known throughout Padua as being strong-willed and resistant to any offers of marriage. Petruchio sees this as a worthy challenge and schemes to win her over - into marriage. Instead, he finds someone that can match him in every sense.

This scene from *Taming of the Shrew* shows the introduction of Petruchio and Kate and how they immediately begin to come into an energetic, back-and-forth conflict with a person of similar personality.

Pre-Activity

Kate does not have a great reputation in her town and is called a shrew. The play portrays her as loud, abrasive, and stubborn. What motivations could Kate have to be what others refer to as disagreeable? Is she wrong in knowing what she wants? What choices could she make to still stick to her beliefs but also avoid beginning conflict with others? How does a modern lens on this hundreds of years old text affect our understanding or enjoyment of the scene?

Post-Activity

What is the overall tone of this scene? Is Petruchio treating Kate well and listening to her? Do you think that they enjoy each other's company? Would you call this a healthy relationship? What would need to change to make it healthy? 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?

The Taming of the Shrew

ACT II, Scene i

PETRUCHIO

Good morrow, Kate; for that's your name, I hear.

KATHARINA

Well have you heard, but something hard of hearing:

They call me Katharina that do talk of me.

PETRUCHIO

You lie, in faith; for you are call'd plain Kate,
And bonny Kate and sometimes Kate the curst;
But Kate, the prettiest Kate in Christendom
Kate of Kate Hall, my super-dainty Kate,
For dainties are all Kates, and therefore, Kate,
Take this of me, Kate of my consolation;
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.

KATHARINA

Moved! in good time: let him that moved you hither
Remove you hence: I knew you at the first
You were a moveable.

PETRUCHIO

Why, what's a moveable?

KATHARINA

A join'd-stool.

PETRUCHIO

Thou hast hit it: come, sit on me.

KATHARINA

Asses are made to bear, and so are you.

PETRUCHIO

Women are made to bear, and so are you.

KATHARINA

No such jade as you, if me you mean.

PETRUCHIO

Alas! good Kate, I will not burden thee;
For, knowing thee to be but young and light--

KATHARINA

Too light for such a swain as you to catch;
And yet as heavy as my weight should be.

PETRUCHIO

Should be! should--buzz!

KATHARINA

Well ta'en, and like a buzzard.

PETRUCHIO

O slow-wing'd turtle! shall a buzzard take thee?

KATHARINA

Ay, for a turtle, as he takes a buzzard.

PETRUCHIO

Come, come, you wasp; i' faith, you are too angry.

KATHARINA

If I be waspish, best beware my sting.

PETRUCHIO

My remedy is then, to pluck it out.

KATHARINA

Ay, if the fool could find it where it lies,

PETRUCHIO

Who knows not where a wasp does
wear his sting? In his tail.

KATHARINA

In his tongue.

PETRUCHIO

Whose tongue?

KATHARINA

Yours, if you talk of tails: and so farewell.

PETRUCHIO

Nay, come again,
Good Kate; I am a gentleman.

KATHARINA

That I'll try.

She strikes him

PETRUCHIO

I swear I'll cuff you, if you strike again.

KATHARINA

So may you lose your arms.

PETRUCHIO

Nay, come, Kate, come; you must not look so sour.

KATHARINA

It is my fashion, when I see a crab.

PETRUCHIO

Why, here's no crab; and therefore look not sour.

KATHARINA

There is, there is.

PETRUCHIO

Then show it me.

KATHARINA

Had I a glass, I would.

PETRUCHIO

What, you mean my face?

KATHARINA

Well aim'd of such a young one.

PETRUCHIO

Now, by Saint George, I am too young for you.

KATHARINA

Yet you are wither'd.

PETRUCHIO

'Tis with cares.

KATHARINA

I care not.

PETRUCHIO

Nay, hear you, Kate: in sooth you scape not so.

KATHARINA

I chafe you, if I tarry: let me go.

PETRUCHIO

No, not a whit: I find you passing gentle.

'Twas told me you were rough and coy and sullen,
And now I find report a very liar;

For thou are pleasant, gamesome, passing
courteous,

But slow in speech, yet sweet as spring-time
flowers:

Thou canst not frown, thou canst not look askance,
Nor hast thou pleasure to be cross in talk,

But thou with mildness entertain'st thy wooers,
With gentle conference.

Thus in plain terms: your father hath consented
That you shall be my wife;

And, Will you, nill you, I will marry you.

KATHARINA

Ha!

END SCENE



Richard III

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

Pre-Activity

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

Post-Activity

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

Richard III

ACT I, Scene ii

LADY ANNE

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

Enter RICHARD III

RICHARD III

Sweet saint, for charity, be not so curst.

LADY ANNE

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

RICHARD III

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

LADY ANNE

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

RICHARD III

But I know none, and therefore am no beast.

LADY ANNE

O wonderful, when devils tell the truth!

RICHARD III

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

LADY ANNE

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

RICHARD III

By such despair, I should accuse myself.

LADY ANNE

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

RICHARD III

Say that I slew them not?

LADY ANNE

Didst thou not kill this king?

RICHARD III

I grant ye.

LADY ANNE

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

RICHARD III

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

LADY ANNE

He is in heaven, where thou shalt never come.

RICHARD III

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

LADY ANNE

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

RICHARD III

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

LADY ANNE

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

RICHARD III

Curse not thyself, fair creature thou art both.

LADY ANNE

I would I were, to be revenged on thee.

RICHARD III

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

LADY ANNE

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

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

LADY ANNE
Where is he?

RICHARD III
Here.

She spits at him

Why dost thou spit at me?

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

RICHARD III
Never came poison from so sweet a place.

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

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

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

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

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

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

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

Here she lets fall the sword

Take up the sword again, or take up me.

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

RICHARD III
Then bid me kill myself, and I will do it.

LADY ANNE
I have already.

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

LADY ANNE
I would I knew thy heart.

RICHARD III
'Tis figured in my tongue.

LADY ANNE
Well, well, put up your sword.

RICHARD III
But shall I live in hope?

LADY ANNE
All men, I hope, live so.

RICHARD III
Vouchsafe to wear this ring.

LADY ANNE
To take is not to give.
RICHARD III
Bid me farewell.

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

Exit LADY ANNE

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

End Scene



Romeo & Juliet

Among Shakespeare's most popular plays, *Romeo and Juliet* is a tragedy written early in Shakespeare's career - exploring young love, how older generations can pass on negativity and bad judgment to younger generations, 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 late in the evening on the night the two lovers meet. Both Romeo and Juliet profess their love to the other, but go about things differently: Juliet wants to speak directly and establish boundaries; Romeo, on the other hand, finds plain speech inadequate to express such great love and is eager to rush into a relationship.

Pre-Activity

In this scene, there are quite a few context clues about the relationship between Romeo and Juliet. Some refer to their families' poor relationship in the past and how it will affect their love. Other clues lead us to understand how overwhelmed they both feel about each other but how they are trying to still think logically about it for the future. What evidence can you identify for these clues from the scene? Do you think this is a good start to a healthy relationship?

Post-Activity

Write a review or blog post for a local publication or school website of the *R&J* 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? What changes and what stays the same?

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

Romeo and Juliet
ACT SCENE II. Capulet's orchard

ROMEO

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid, since she is envious;
It is my lady, O, it is my love!
O, that she knew she were!
She speaks yet she says nothing: what of that?
Her eye discourses; I will answer it.
I am too bold, 'tis not to me she speaks:
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

JULIET

Ay me!

ROMEO

(Aside) She speaks!
O, speak again, bright angel!

JULIET

O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO

(Aside) Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for that name which is no part of thee
Take all myself.

ROMEO

I take thee at thy word:
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

JULIET

What man art thou that thus bescreen'd in night
So stumblest on my counsel?

ROMEO

By a name
I know not how to tell thee who I am:
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.

JULIET

My ears have not yet drunk a hundred words
Of that tongue's utterance, yet I know the sound:
Art thou not Romeo and a Montague?

ROMEO

Neither, fair saint, if either thee dislike.

JULIET

How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

ROMEO

With love's light wings did I o'er-perch these walls;
For stony limits cannot hold love out,
And what love can do that dares love attempt;
Therefore thy kinsmen are no let to me.

JULIET

If they do see thee, they will murder thee.

ROMEO

Alack, there lies more peril in thine eye
Than twenty of their swords: look thou but sweet,
And I am proof against their enmity.

JULIET

I would not for the world they saw thee here.

ROMEO

I have night's cloak to hide me from their sight;
And but thou love me, let them find me here:
My life were better ended by their hate,
Than death prorogued, wanting of thy love.

JULIET

By whose direction found'st thou out this place?

ROMEO

By love, who first did prompt me to inquire;
He lent me counsel and I lent him eyes.

JULIET

Dost thou love me? I know thou wilt say 'Ay,'
And I will take thy word: yet if thou swear'st,
Thou mayst prove false; at lovers' perjuries
Then say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully:
Or if thou think'st I am too quickly won,
I'll frown and be perverse and say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my 'havior light:
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.

ROMEO

Lady, by yonder blessed moon I swear
That tips with silver all these fruit-tree tops--

JULIET

O, swear not by the moon, the inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

ROMEO

What shall I swear by?

JULIET

Do not swear at all;
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

ROMEO

If my heart's dear love--

JULIET

Well, do not swear: although I joy in thee,
I have no joy of this contract to-night:
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say 'It lightens.' Sweet, good night!
Good night, good night! as sweet repose and rest
Come to thy heart as that within my breast!

ROMEO

O, wilt thou leave me so unsatisfied?

JULIET

What satisfaction canst thou have to-night?

ROMEO

The exchange of thy love's faithful vow for mine.

JULIET

I gave thee mine before thou didst request it:
And yet I would it were to give again.

ROMEO

Wouldst thou withdraw it? for what purpose, love?

JULIET

But to be frank, and give it thee again.
And yet I wish but for the thing I have:
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.
I hear some noise within; dear love, adieu!
Anon, good nurse! Sweet Montague, be true.
Stay but a little, I will come again.

Exit, above

ROMEO

O blessed, blessed night! I am afeard.
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

Re-enter JULIET, above

JULIET

Three words, dear Romeo, and good night indeed.
If that thy bent of love be honourable,
Thy purpose marriage, send me word to-morrow,
By one that I'll procure to come to thee,
Where and what time thou wilt perform the rite;
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout the world.
But if thou mean'st not well,
I do beseech thee--
To cease thy suit, and leave me to my grief:

To-morrow will I send.

ROMEO

So thrive my soul--

JULIET

A thousand times good night!

Exit, above

ROMEO

A thousand times the worse, to want thy light.

Re-enter JULIET, above

JULIET

Romeo!

ROMEO

My dear?

JULIET

At what o'clock to-morrow
Shall I send to thee?

ROMEO

At the hour of nine.

JULIET

I will not fail: 'tis twenty years till then.
I have forgot why I did call thee back.

ROMEO

Let me stand here till thou remember it.

JULIET

I shall forget, to have thee still stand there,
Remembering how I love thy company.

ROMEO

And I'll still stay, to have thee still forget,
Forgetting any other home but this.

JULIET

'Tis almost morning; I would have thee gone:
And yet no further than a wanton's bird;
Who lets it hop a little from her hand,
And with a silk thread plucks it back again,
So loving-jealous of his liberty.

ROMEO

I would I were thy bird.

JULIET

Sweet, so would I:
Yet I should kill thee with much cherishing.
Good night, good night! parting is such sweet sorrow,
That I shall say good night till it be morrow.
Sleep dwell upon thine eyes, peace in thy breast!

Exit above

ROMEO

Would I were sleep and peace, so sweet to rest!

End Scene

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 *Taming of the Shrew* 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 *Richard III* fit into?

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

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

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

6. What was Shakespeare's theater called?

The _____ Theater

7. 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 to: education@kyshakespeare.com