

Kentucky Shakespeare Presents

***Bard Buddies -
A Midsummer Night's Dream***

Study Guide
Grades K - 5



Hear it. See it. Do it!



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with arts 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 - *Midsummer* in particular, pre/post performance activities, and a list of applicable Academic Standards that are met with this performance. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

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Academic Standards

Arts & Humanities

TH:CR1.1.K-3, TH:CR2.1.K-3, TH:CR3.1.K-3,
TH:PR4.1.K-3, TH:PR5.1.K-3, TH:RE5.1.K-3,
TH:RE7.1.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3,
TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3,
TH:CR1.1.4-5, TH:CR3.1.4-5, TH:PR4.1.4-5,
TH:6.1.4-5, TH:CR1.1.K-3, TH:CR3.1.K-3,
TH:PR4.1.K-3, TH:PR5.1.K-3, TH:RE5.1.K-3,
TH:RE7.1.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3,
TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3,
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.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3,
TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3,
TH:CR1.1.K-3, TH:CR3.1.K-3, TH:PR4.1.K-3,
TH:PR5.1.K-3, TH:RE5.1.K-3, TH:RE7.1.K-3,
TH:RE8.1.K-3, TH:RE9.1.K-3, TH:CN10.1.K-3,
TH:CN11.1.K-3, TH:CN11.2.K-3, 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

ELA

RL.K.3, RI.K.8, L.K.5C, SL.K.1A, SL.K.2, SL.K.3, SL.K.6,
RL.1.9, SL.1.1A, SL.1.1C, SL.1.2, SL.1.3, 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, L.5.3B, L.5.4A, SL.5.1B, SL.5.1C, SL.5.3



Bard Buddies - *Midsummer*

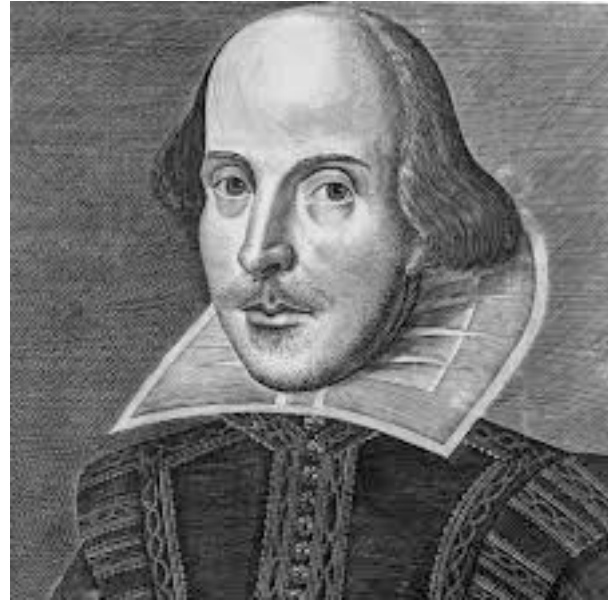
This one-hour interactive “doing” workshop provides students with the perfect introduction to Shakespeare through audience participation and dramatic storytelling. Our Artist Educator will guide the class through *Midsummer* with your students playing the characters. Students will have the opportunity for discussion of their theatre experience throughout the workshop. Our workshop emphasizes the importance of healthy relationships and conflict resolution!

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

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for students to move around by removing desks and chairs and seating students on the floor or in a semi-circle in seats.
- For your use, we have provided these study guide 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.
- In the classroom, it is always a benefit of having a **class roster** on hand for our Artist Educator’s use or a quick discussion of classroom management with your students. Are they used to a call and response phrase or a hand signal? Do you use popsicle sticks to call volunteers? Anything that might ease the transition of a guest in your classroom!
- It is of utmost importance not only to your students but to our Artist Educator as well that there are **adult staff members present in the room** throughout the workshop. 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.

Introducing William Shakespeare:

- William Shakespeare wrote 38 plays and 154 sonnets (a specific form of poetry). His plays fall into 3 categories: Tragedies, Comedies, and Histories. Already a popular writer in his own lifetime, his work became increasingly celebrated after his death.
- Shakespeare was born in Stratford-upon-Avon, England on April 23, 1564. Historians believe he died on his birthday in 1616.
- William Shakespeare attended grammar school in central Stratford where he learned Latin, grammar, and literature.
- At the age of 18, Shakespeare married Anne Hathaway. Together they had three children: Susanna and twins - Judith and Hamnet.
- By 1592, Shakespeare was a playwright and an actor in London. His theatre company, The Lord Chamberlain's Men, was sponsored by the Queen of England (Elizabeth I) and performed at the Globe Theatre.
- Often called England's national poet as well as "The Bard."
- The Globe Theatre was built in London in 1599. It was circular in shape and had no roof! Because there was no electricity at this time, the plays were performed during the day and the actors were lit by the sun.



William Shakespeare



The Original Globe Theatre circa 1612

BASIC THEATRE VOCABULARY

Actor- A person who pretends to be a character in a play or story.

Characters- The people, animals, or objects actors play/act out in a story.

Climax- The major turning point in the action of a play.

Conflict- The problem that needs to be solved to complete the story.

Costumes- The clothing worn by the actors to play the characters.

Empathy- The ability to relate to the feelings of another.

Monologue- A speech made by a single character; often when a character is “thinking out loud.”

Playwright- The person who writes a play.

Plot- What happens in a play; the order of events.

Resolution- The solution to the problem after the climax in a play.

Role- Part/ character of an actor in a play.

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; the main idea or message within the play.

What is a Play?

A play is a story performed by actors in front of an audience. These performances combine many art forms—writing, directing, acting, stage designing, costuming, and more. The plays tell a story that can relate to the audience and even teach them a lesson for their own lives!

What are the Technical Elements of a Play?

Technical Elements are tools that are used in a production to communicate and explain time, place, and the theme to an audience—just like you will see in *Midsummer!* Here are a few definitions and examples of each as well as opportunities to engage your students in each technical area of theatre:

See It. Hear it.

Costumes

The style of dress characteristic of a particular country, time period, or people that is worn by actors in a play.

Example: Sashes of different colors

Sound

Music and sounds effects used to create environment and mood.

Example: Music played for a dance scene

Set

The additions to a stage that help the audience to understand where the play is taking place.

Example: A bush to represent a garden

Props

Items used/held by actors besides costumes and scenery that help in the telling of the story.

Examples: A letter, flower, or lantern

Lights

Help to tell the audience where the play is taking place, what time it is, and what the mood is.

Example: Dimming the lights for nighttime

Do it!

Costumes

Draw your version of what the characters might look like. What time period would you set this play in? How can your choices help the audience to tell them apart from each other?

Sound

Describe what kind of sounds you would hear in *Midsummer* - in a forest, animals, trumpets for the arrival of important people, etc.

Set

Draw a picture of what you believe a scene in a forest might look like. Are there plenty of places to hide and eavesdrop?

Props

Make a list of props that are mentioned or that you think would be needed to perform this play.

Lights

What would the lights look like during a happy scene? What about in sad scenes?

How would they make you feel as an audience member?

A Midsummer Night's Dream by William Shakespeare

Synopsis

Celebrations are planned to mark the marriage of Theseus, Duke of Athens, and Hippolyta, Queen of the Amazons. A father, Egeus, comes before the Duke to bring up an issue about his daughter, Hermia. Hermia loves a young man named Lysander. Her father, however, has demanded that she must marry Demetrius. She refuses. The Duke orders Hermia to obey her father or, according to Athenian Law, face exile or death.

Hermia and Lysander decide to elope to the forest that night. They confide their plan to Hermia's best friend, Helena. Helena is in love with Demetrius, even though he doesn't love her anymore. Hoping to win back his affection, Helena tells Demetrius of the plan. That night, all four of them sneak away to the forest.

Meanwhile, Oberon and Titania, the Fairy King and Queen, have quarreled over Titania's refusal to give up her changeling child to Oberon. He orders his servant, Puck, to seek out a magic flower whose juice, when squeezed on the eyes of someone asleep, will cause them to fall in love with the first creature they see upon waking.



In another part of the forest, Nick Bottom and a group of Athenian tradesmen, called Mechanicals, are rehearsing to perform a play, *The Tragedy of Pyramus and Thisbe*, in celebration of the Duke's wedding. Puck returns with the magical flower and Oberon uses the juice on Titania's eyes and she falls instantly in love with Bottom, whom Puck has bewitched and turned into a donkey.

Oberon also tells Puck to use it on Demetrius so that he might fall in love with Helena, but Puck, mistaking the two Athenian men, uses it on Lysander instead. He promptly falls in love with Helena. Trying to fix his mistake, Puck puts the love juice on Demetrius' eyes and he too falls in love with Helena. Now both youths love Helena and hate Hermia!

Eventually, all the enchantments are lifted, the humans are happily paired, Titania and Oberon are reconciled, and Bottom is returned to normal. The three couples are married and Bottom's acting troupe performs their play at the marriage celebrations.

Characters from *A Midsummer Night's Dream*

The Young Lovers

Helena- A lady who is in love with Demetrius, but he rejects her. She does not give up, and follows him into a magic forest. The best friend of Hermia.

Demetrius- He is an aristocratic young man who once loved Helena but now loves Hermia. He rejects Helena, even though she still loves him.

Hermia- A young lady in love with Lysander, but her father decides that she must marry Demetrius instead. She and Lysander decide to elope, and go into the magical forest. The best friend of Helena.

Lysander- He is an aristocratic young man who is in love with Hermia. Hermia's father, Egeus, does not approve of him for no valid reason.



The Fairies

Oberon- The King of the Fairies. He has quarreled with the Fairy Queen, Titania, and he plays a cruel trick on her and the unsuspecting young lovers with the love-potion flower used by Puck.

Titania- The Fairy Queen who has quarreled with Oberon. Oberon plays a trick on her, causing her to fall in love with Bottom, whose head has been transformed into a donkey's head.

Puck- A mischievous fairy who is Oberon's helper. Puck takes a lot of pleasure in the confusion of the mortals.

Other Notable Characters

Theseus- The Duke of Athens, who is set to marry Hippolyta. He appears to be a good ruler and tries to mediate the dispute between Hermia and her father.

Hippolyta- She is the Amazon queen who is set to marry Theseus.

The Mechanicals

Nick Bottom- A weaver, and one of the actors who put on the play, *Pyramus and Thisbe*. He plays Pyramus. The mischievous Puck uses magic on him to transform his head into an donkey's head.

Francis Flute- A bellows-mender, and one of the actors who performs the play. Flute plays the role of Thisbe.

Peter Quince- A carpenter who is in charge of directing the production of the play. He ends up taking on the role of the Prologue.

Snug- A joiner, and one of the actors who put on the play. He plays Lion.

Tom Snout- A tinker, and one of the actors who put on the play. He plays Wall.

Robin Starveling- A tailor, and one of the actors who put on the play. He plays Moonshine.

Vocabulary

"Why, this is very midsummer madness"

Athenian- a person from Athens, Greece which is that country's capital

Changeling- a fairy child secretly exchanged by fairies for a human baby

Cupid- the Roman god of Love, often shown as a baby boy with a bow and arrows

Dote- be very fond of something; be silly or foolish about something

Lover- a person with a romantic relationship with someone; someone who likes or enjoys something specific i.e. a pizza lover

Midsummer- the summer solstice; the longest day of the year; a period of time that tradition says people often make foolish decisions

Mortal- a living human being; human with no magic powers

Potion- a liquid with special or magical affects

Spirit- a person's true self; a person's mood; a supernatural being

Tarry- delay leaving

Youth- a name for people for the time in between being a child and being an adult; young person

What are all of these "Thou"s and "Thy"s?

Simply put, these words are Shakespeare's way of talking about You!

"Thou" or "Thee" = "You"

"Thy" = "Your"

"Thine" = "Yours"

Themes

One of the brilliant things about Shakespeare is that each of his plays is rich with themes that are central to the human experience. The following themes are important to this interpretation of *Midsummer*:

Healthy Relationships

This play examines several kinds of relationships that people can have with others - between parent and child, between friends, between people who are different from each other, and between people who care deeply about each other.

Questions for Students:

What types of relationships do we find in this play? What are some warning signs from the play that display unhealthy relationships? What advice could you give them about repairing those unhealthy relationships?

Responsibility

Many of the characters are struggling with their responsibilities - Hermia as a daughter who either follows her father's wishes or remains true to herself, Oberon and Titania letting their responsibilities nature and the earth suffer due to their arguing, and even Bottom wanting to take on too much responsibility when the other Mechanicals are eager and willing to participate in the putting on of their play.

Questions for Students:

What does "being responsible" mean? What are the consequences of being responsible or not? Do you think there is any connection between being responsible and being trusted?

Conflict Resolution

The characters in *Midsummer* are unable to resolve their conflict throughout the first part of the plot of the story. Instead, they turn to threats, tricks, and name calling which does not make anyone happy for a very long time.

Questions for Students:

What are some situations that need conflict resolution in this play?

What skills are useful to conflict resolution?

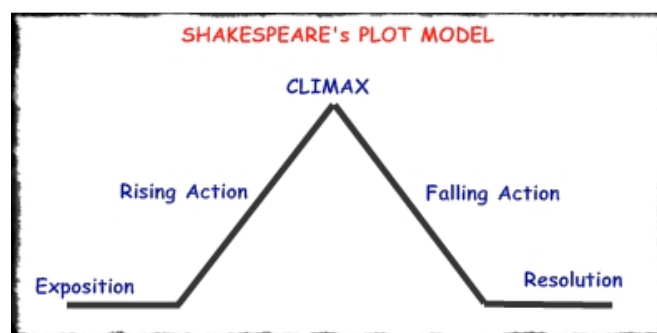
Is it up to us to ensure that people are facing the consequences of their actions?

Pre- and Post-Workshop Activities for Exploration

Please complete the following activities before & after the workshop.

Before the Workshop

1. Familiarize your students with the synopsis, characters, vocabulary, and themes of *Midsummer*. Discuss with your class their expectations of *Midsummer* in your school.
2. Examine the major themes of the play as they are discussed in this guide. For each theme, have the students list examples from their own lives and from the world around them. Prepare the students to look for these themes in the production. Are there any modern day examples that they can think of - a Taylor Swift song, a movie like *Gnomeo & Juliet*, the musical *West Side Story*, etc?
3. Refer to Shakespeare's Plot Model to the right to discuss the parts of a play: Exposition (Beginning), Rising Action, Climax (Middle), Falling Action, and Resolution (Ending). Can they identify what parts of *Midsummer* would fit into this model?
4. After the workshop, your class will have the opportunity to ask the artist from Kentucky Shakespeare a question. Have your students come up with questions they might want to ask about Shakespeare, what it is like to be an actor and have a career in the arts, or *Midsummer*. Write them down so they won't forget!



After the Workshop

1. Discuss the technical elements of props and costumes with your class. How did it help make the story clearer for them? Have your students present their own ideas for their own production design of *Midsummer* through visual creations such as a collage or drawings. Could it be set in a different time, place, or region? How do those change the technical elements needed for the performance?
2. Discuss the three main character groups in the play (Fairies in the Forest, the Athenians, and the Mechanicals) and examples of conflicts that each group encounter in the play. Break your class up into groups and have them pick sides to represent or defend the character's actions in the play. Choices of conflict could include Oberon vs. Titania when Titania denies Oberon the changeling child (Fairies), Helena vs. Demetrius and Lysander when they are both under the magic spell and love her (Athenians), Bottom vs. Peter Quince when Bottom wants to play every character but Peter Quince won't allow it (Mechanicals). Have your students define their choices that led to the escalation of the conflict in these scenes, how or if they were able to resolve the conflict, and what they could have done differently.
3. Have your students write a reflection on one of *Midsummer's* themes and how they can make connections to their own lives. Was there ever a time where you behaved differently because you wanted to impress someone? Have you ever had to stand up for what your self or your dreams? Tell your audience about how you were able to communicate with others about your differences, find a positive resolution for the conflict, and be true to who you are. What did you learn from this conflict or situation?

"Lord, what fools these mortals be!" - Puck, *A Midsummer Night's Dream*

Pre- and Post-Workshop Activities for Exploration

Please complete the following discussions & activities before and after the workshop.

Grades K-1

Students will receive a Shakespeare coloring sheet with fun facts about Shakespeare which can be shared during the exercise.
(Provided in Study Guide)

Grades K-3

It is important for younger students to understand the conventions of theatre and how to behave in a theatrical setting versus watching a t.v. show or movie. You may discuss how a movie can be paused, stopped, and reviewed. Theatre, however, changes every time because the audience is so important to the unique performance. It is also important that they know they are encouraged to be a part of this special process when the actors ask for volunteers or prompt audience participation. They get to be a part of the play whereas in a movie they can only be observers rather than participants. What makes a good audience? A good audience watches, listens, and encourages their friends on stage at all times!

Grades 4-5

This activity involves role playing to practice conflict resolution. Pair up students and give each pair a conflict that they must solve through a short performance. The students will have about 15 minutes to create their piece to share. For older students, have them write out a script and have other students perform the scenes that they have written.

Examples of Conflict Scenarios :

- A student takes a marker from another student who is using it.
- You are listening as another student shares a story about another student that you know is not true.
- One friend is pressuring another to do something or act like they normally would not.

Grade 5

Shakespeare's Meter

Discuss Iambic Pentameter (A line of poetry which follows a pattern of 5 unstressed and stressed syllables) with your class. Key vocabulary words are:

Feet: Repeating segments that are used to build a line of poetry.

Meter: The pattern of a line of verse, a metrical pattern.

Iamb: An unstressed syllable following by a STRESSED syllable

unstressedSTRESSED unstressedSTRESSED
unstressedSTRESSED unstressedSTRESSED
unstressedSTRESSED

Now try it out with a beat or rhythm like a heartbeat! Have them clap it out as they say the lines.

A horse, a horse! My kingdom for a horse.

a HORSE a HORSE! my KINGdom FOR a HORSE!

But soft: what light through yonder window breaks?

but SOFT what LIGHT through YONder WINDOW BREAKS?

How does this rhythm make the students feel? Can they give any other examples of lines of song lyrics, other poetry, etc. that may fit this style?

Have them write out their own line or couplet (two lines of poetry) that follows the meter of Iambic Pentameter.

Shakespeare: Fun Facts

1. William Shakespeare was born in 1564, but his exact birth date is unknown. He was baptized on April 26 of that year, so his birth would have been shortly before.
2. Shakespeare did not go to college.
3. Shakespeare married Anne Hathaway in 1582. The couple had a baby girl, Susanna, and then had twins, Judith and Hamnet, in 1584.
4. According to reports, Shakespeare wrote quickly and with ease; Fellow playwright Ben Johnson said, "Whatsoever he penned, he never blotted out a line."
5. Because of the Black Plague outbreak in Europe, all London playhouses were closed between 1592 and 1594 because it was thought that crowded places helped facilitate the spread of the disease.
6. During this period, there was no demand for Shakespeare's plays, so he began to write poetry. Those poems are known as Sonnets.
7. In 1597, the theater in which Shakespeare's acting troupe, The Lord Chamberlain's Men, performed was forced to close. Many partners invested in a new theater built on the south bank of the Thames river. The new theater was called The Globe.
8. Plays were performed at The Globe only in the afternoon by daylight because there was no electricity for lighting.
9. Laws at the time prohibited people from dressing above their rank in life. Players (actors) were the only exception to this rule, and could dress as noblemen on stage without being arrested and locked in the stocks.
10. Women were not allowed to act in plays during Shakespeare's time, so in all of his plays, women's roles were performed by boys or young men.
11. Though the printing press existed and books were being mass-produced all over Europe, Shakespeare had little interest in seeing his plays in print. He'd written them not to be read, but to be performed on stage.
12. Because they were often quickly written for performance on stage, none of Shakespeare's original manuscripts exist.
13. Shakespeare returned to Stratford after he finished work on The Tempest, in 1611.
14. He died in 1616. The words "Curst be he that moves my bones" were inscribed on his grave.
15. Seven years after his death, some of Shakespeare's fellow players published Shakespeare's plays in a single volume, called the First Folio. Shakespeare was said to have an extensive vocabulary; his works contained more than 30,000 different words.



Pre- and Post-Workshop Activities for Exploration

Please complete the following activities before & after the workshop.

Grades 4-5

Before or after the *Midsummer* workshop, students can be actively involved in creating, improvising, and performing their own versions of dramatic works using elements of drama.

Resources and Materials:

- Script
- List of Theatre Vocabulary
- Artist's Questions
(All Provided in Study Guide)
- Dictionary
- Paper
- Pencils

Pre-Activity:

In *Midsummer*, this scene takes place in the forest where Demetrius seeks Lysander and Hermia who have fled there for safety. Helena, the one who told Demetrius of their plan, has followed him and is trying to convince him to fall back in love with her instead of loving Hermia. Demetrius had told Helena that he loved her in the past, but he has since changed his mind and now loves Hermia. Helena is confused and Demetrius is willing to do anything to get her to leave him alone.

Read the scene aloud with the entire class. Give the students an opportunity to ask questions about the broad meaning of the scene.

Can they tell you the characters, the plot of the scene (beginning, middle and end)?

What is the setting?

Is there a conflict?

Have each student individually or as a group answer the Artist's Questions about the selected scene.

Activity:

Divide the students into pairs. Ask them to rewrite the scene using modern language. They can use any words they want as long as they keep the plot and conflict the same. Encourage the students to use dictionaries and other resources as needed.

Once the pairs have written their scenes, they should continue to work together to rehearse the scene for presentation in front of the class. Encourage the students to use performance elements such as vocal expression, projection, diction, gestures, facial expression, and movement.

Post Activity:

Once the pairs have been allowed enough time to create their scripts and rehearse their scenes, they will perform them for each other. After all the students have completed their performances, lead a discussion on the similarities and differences of each performance. Were there any moments in the performances that made the students feel sad, excited, anxious, or frightened? What tactics were used by each actor to achieve their goals?

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 scene from *Midsummer*, read it 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)

A Midsummer Night's Dream ACT II, Scene i

Shakespeare's Version:

Your Version:

DEMETRIUS:

I love thee not, therefore pursue me not,
Where is Lysander, and fair Hermia?
Thou toldst me they were stolen into this wood;
And here am I, and wood within this wood,
Because I cannot meet my Hermia.
Hence, get thee gone, and follow me no more.

HELENA:

You draw me, you hard-hearted Adamant.

DEMETRIUS:

Do I entice you? do I speak you fair?
Or rather do I not in plainest truth,
Tell you I do not, nor I cannot love you?

HELENA:

And even for that do I love thee the more;
I am your spaniel, and Demetrius,
The more you beat me, I will fawn on you.
Use me but as your spaniel; spurn me, strike me,
Neglect me, lose me; only give me leave
(Unworthy as I am) to follow you.

DEMETRIUS:

Tempt not too much the hatred of my spirit,
For I am sick when I do look on thee.

HELENA:

And I am sick when I look not on you.

DEMETRIUS:

You do impeach your modesty too much,
To leave the City, and commit your self
Into the hands of one that loves you not.

HELENA:

Your virtue is my privilege: for that
It is not night when I do see your face.
Therefore I think I am not in the night,
Nor doth this wood lack worlds of company,
For you in my respect are all the world.
Then how can it be said I am alone,
When all the world is here to look on me?

DEMETRIUS:

I'll run from thee, and hide me in the brakes,
And leave thee to the mercy of wild beasts.

HELENA:

The wildest hath not such a heart as you.

Pre-Show and Post-Show Tests for *Midsummer*

For your convenience and providing appropriate content for various Grade Levels, we have included two different versions of Pre/Post Tests for our *Midsummer* performance. Please choose the one that you feel would work best for your students. We recommend the first Test is best for 2nd-3rd grade students and the second would be best for 4th-8th students. Give these tests before and after the workshop to measure impact.

Answer Key to Test #1:

1. D (All of the Above)
2. D (All of the Above)
3. B (Athens; Forest)
4. End, Beginning, Middle
5. C (Audience)
6. The Globe Theater
7. Helena: Sad, Hermia: Worried, Bottom: Excited, Demetrius: Angry, Oberon: Jealous
8. True
9. Oberon & Titania: Married, Helena & Hermia: Best Friends, Bottom & Quince: Fellow Actors, Lysander & Hermia: In Love

Answer Key to Test #2:

1. D (All of the Above)
2. B (Comedy)
3. B (Athens; Forest)
4. Exposition, Rising Action, Climax, Falling Action, Resolution
5. C (Audience)
6. Athenian- a person from Athens, Greece which is that country's capital
Changeling- a child secretly exchanged by fairies for another human baby in infancy
Cupid- the god of Love, often shown as a baby boy with a bow and arrows
Dote- be very fond of something; be silly or foolish about something
Lover- a person with a romantic relationship with someone; someone who likes or enjoys something specific
Midsummer- the summer solstice, June 21st, when the sun is at its northernmost point and foolishness is considered to be everywhere
Mortal- a living human being; with no magic powers
Potion- a liquid or object with special or magical affects
Spirit- a person's true self; a person's mood; a supernatural being
Tarry- delay leaving
Youth- a name for people for the time in between being a child and being an adult

BONUS: Self-Respect and Self-Confidence, Conflict Resolution, Healthy Relationships

Pre- and Post-Workshop Test for *Midsummer*

Please complete the following test before & after the workshop.

Name: _____

Date: _____

1. Which of the following genres of plays did Shakespeare write?

- a. Tragedy (Sad)
- b. Comedy (Funny)
- c. History (Kings and Queens of England)
- d. All of the Above

2. What do good audiences do?

- a. Listen
- b. Watch
- c. Encourage
- d. All of the Above

3. What are the two settings in the play?

- a. Rome; Desert
- b. Athens; Forest
- c. Rome; Ocean
- d. Athens; Desert

4. Select the correct part of a Plot (Beginning (B), Middle (M), End (E)) that matches to what happens in the story of *Midsummer*:

There are weddings and a play. _____
Hermia refuses to marry Demetrius. _____
Bottom is transformed into a donkey. _____

5. Which is not a Technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. What was Shakespeare's theater called?

Hint: It is like a round object that has a map on it.

The _____ Theater

7. Draw a Line between the Emotion that best matches the character at the Beginning of the play:

Helena Excited

Hermia Angry

Bottom Jealous

Demetrius Sad

Oberon Worried

8. Plays teach us lessons about life.

Is that True or False? (Please Circle)

9. Draw a Line to Match the Characters with their Relationship with each other in *Midsummer*:

Oberon & Titania Fellow Actors

Helena & Hermia In Love

Bottom & Quince Married

Lysander & Hermia Best Friends

Pre- and Post-Workshop Test for *Midsummer*

Please complete the following test before & after the workshop.

Name: _____

Date: _____

1. Which of the following genres of plays did Shakespeare use?

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

2. What genre would *Midsummer* fit into?

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

3. What are the two settings in the play?

- a. Rome; Desert
- b. Athens; Forest
- c. Rome; Ocean
- d. Athens; Desert

4. 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. _____

5. Which is not a technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. Draw a Line between the correct Vocabulary Word and its definition from *Midsummer*:

| | |
|------------|--|
| Lover | the summer solstice; the longest day of the year; a period of time that tradition says people often make foolish decisions |
| Changeling | a person from Athens, Greece which is that country's capital |
| Mortal | a liquid with special or magical affects |
| Spirit | delay leaving |
| Dote | the Roman god of Love, often shown as a baby boy with a bow and arrows |
| Potion | a name for people for the time in between being a child and being an adult; young person |
| Tarry | a person's true self; a person's mood; a supernatural being |
| Athenian | be very fond of something; be silly or foolish about something |
| Midsummer | a person with a romantic relationship with someone; someone who likes or enjoys something specific |
| Youth | a living human being; human with no magic powers |
| Cupid | a fairy child secretly exchanged by fairies for a human baby |

BONUS: What are 2 major themes of *Midsummer*?

_____ & _____

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.

Comprehensive Resource of Works
www.absoluteshakespeare.com

The Folger Shakespeare Library
www.folger.edu/midsummer

The Penguin & Signet Classic's Teacher Guide
<https://www.penguin.com/static/pdf/teachersguides/midsummer.pdf>



Classroom Challenge

Write a letter to the Kentucky Shakespeare Artist Educator who lead the workshop. Describe what you liked and what you learned about the play, *Midsummer*. Describe what you saw, felt, and heard. What was your favorite part? If you could play any role in *Midusmmer*, then what would it be? Feel free to include drawings as well - we love to see how your imaginations capture the world and characters of the play!

Mail to: Kentucky Shakespeare 616 Myrtle St. Louisville, KY 40208
Email to: education@kyshakespeare.com