

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>Tempest</i>	Page 9
• <i>Henry IV Part II</i>	Page 11
• <i>Macbeth</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 *The Tempest*, *Henry IV Part II*, and *Macbeth*. *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

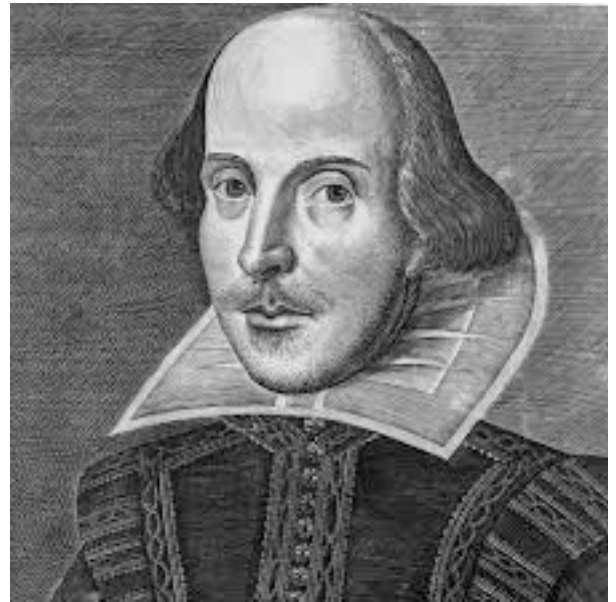
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as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

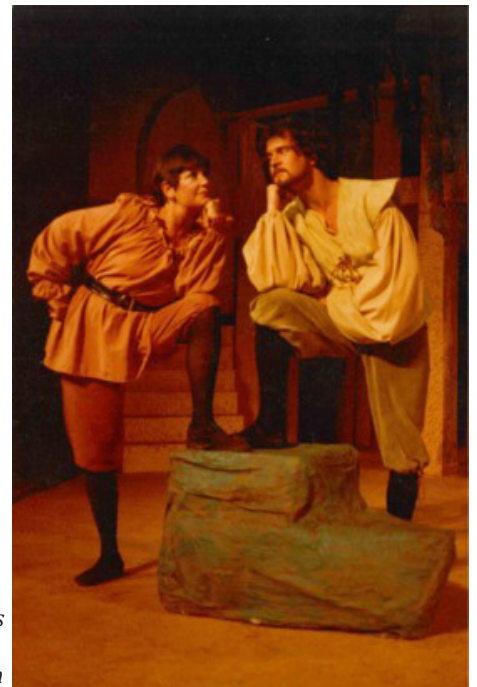
Antony and Cleopatra, Coriolanus, Hamlet, Julius Caesar, King Lear, Macbeth, Othello, Romeo & Juliet, Timon of Athens, Titus Andronicus



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



ESSENTIAL 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

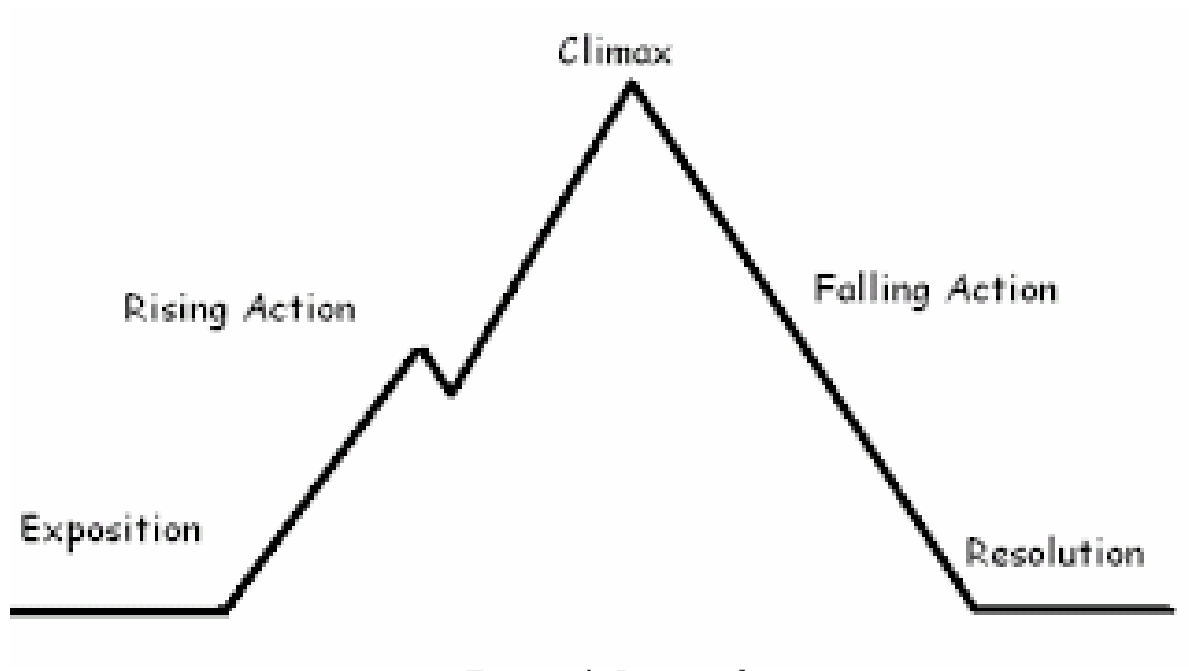
Script- The play in written form.

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

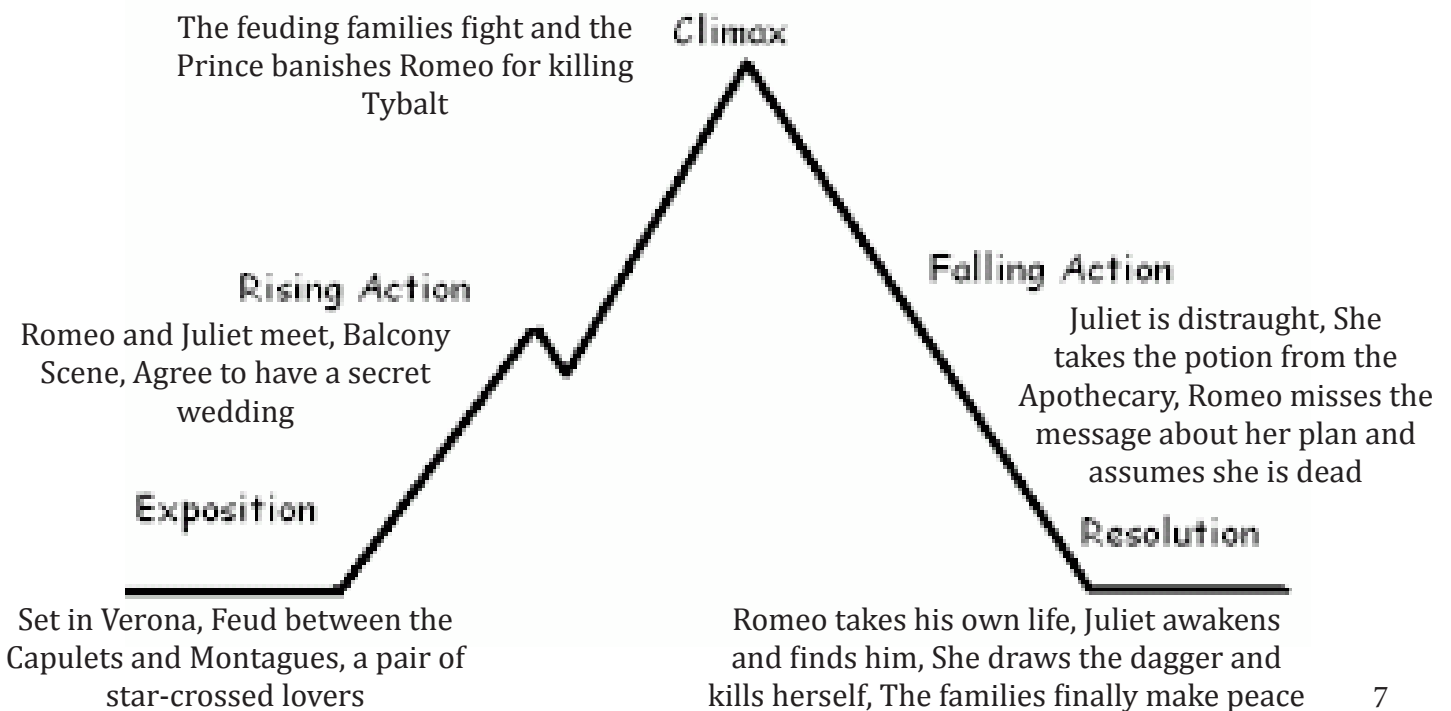


Freytag's Pyramid

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 Tempest

One of Shakespeare's fantastical comedies about an exiled Duke, Prospero, and his daughter, Miranda, that are stranded on an island of magical creatures. Prospero's brother betrayed him and forced the two of them to flee their home. For many years, they have lived with only magical creatures for company. That is until a ship carrying the wicked brother, King of Naples, and his son, Prince Ferdinand sail past the island and Prospero has a storm wreck the ship and cast them all onto the shore of the island.

Our *Shakespeare Alive!* scene involves Miranda, now a lovely young woman, who meets Prince Ferdinand on the island as he fulfills tasks that Prospero is making him do in order to see Miranda again. This is only their second meeting. It may be sudden, but the two meet and immediately fall in love. Not only do they fall in love, but Ferdinand proposes marriage to Miranda.

Pre-Activity

Helena is portrayed here at her most determined and most vulnerable. She is determined to win back Demetrius' love, but at what cost? Is she truly listening in order to understand Demetrius?

What are you willing to endure to get something that you want? What about when what you want is the exact thing that someone else does not want?

How do you resolve that issue?

Post-Activity

Write a review or blog post for a local publication or school website of the *Tempest* scene you watched. What worked in the scene to help you understand the plot? What would you have done differently? How can this play set in the past also work in a Modern setting? What changes and what stays the same?

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

The Tempest

ACT II, Scene i

FERDINAND

There be some sports are painful, and their labor
Delight in them sets off; some kinds of baseness
Are nobly undergone; and most poor matters
Point to rich ends. This my mean task
Would be as heavy to me as odious, but
The mistress which I serve quickens what's dead
And makes my labors pleasures. O, she is
Ten times more gentle than her father's crabbed,
And he's composed of harshness. I must remove
Some thousands of these logs and pile them up,
Upon a sore injunction. My sweet mistress
Weeps when she sees me work, and says such
baseness
Had never like executor. I forget;
But these sweet thoughts do even refresh my
labors,
Most busiest when I do it.

Enter Miranda.

MIRANDA

Alas now, pray you,
Work not so hard. I would the lightning had
Burnt up those logs that you are enjoined to pile.
Pray, set it down and rest you. When this burns
'Twill weep for having wearied you. My father
Is hard at study. Pray now, rest yourself.
He's safe for these three hours.

FERDINAND

O most dear mistress,
The sun will set before I shall discharge
What I must strive to do.

MIRANDA

If you'll sit down,
I'll bear your logs the while. Pray, give me that.
I'll carry it to the pile.

FERDINAND

No, precious creature,
I had rather crack my sinews, break my back,
Than you should such dishonor undergo
While I sit lazy by.

MIRANDA

It would become me
As well as it does you, and I should do it
With much more ease, for my good will is to it,
And yours it is against.

MIRANDA

You look wearily.

FERDINAND

No, noble mistress, 'tis fresh morning with me
When you are by at night. I do beseech you,
Chiefly that I might set it in my prayers,
What is your name?

MIRANDA

Miranda. O my father,
I have broke your hest to say so!

FERDINAND

Admired Miranda!
Indeed the top of admiration, worth
What's dearest to the world! Full many a lady
I have eyed with best regard, and many a time
Th' harmony of their tongues hath into bondage
Brought my too diligent ear. For several virtues
Have I liked several women, never any
With so full soul but some defect in her
Did quarrel with the noblest grace she owed,
And put it to the foil. But you, O you,
So perfect and so peerless, are created
Of every creature's best.

MIRANDA

I do not know
One of my kind, no woman's face remember,
Save, from my glass, mine own. Nor have I seen
More that I may call men than you, good friend,
And my dear father. How features are abroad
I am skillless of, but by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you,
Nor can imagination form a shape
Besides yourself to like of. But I prattle
Something too wildly, and my father's precepts
I therein do forget.

FERDINAND

I am in my condition
A prince, Miranda; I do think a king—
I would, not so and would no more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth. Hear my soul speak:
The very instant that I saw you did
My heart fly to your service, there resides
To make me slave to it, and for your sake
Am I this patient log-man.

MIRANDA

Do you love me?

FERDINAND

O heaven, O Earth, bear witness to this sound,
And crown what I profess with kind event
If I speak true; if hollowly, invert
What best is boded me to mischief. I,
Beyond all limit of what else i' th' world,
Do love, prize, honor you.

MIRANDA

I am a fool
To weep at what I am glad of.

FERDINAND

Wherefore weep you?

MIRANDA

At mine unworthiness, that dare not offer
What I desire to give, and much less take
What I shall die to want. But this is trifling,
And all the more it seeks to hide itself,
The bigger bulk it shows. Hence, bashful cunning,
And prompt me, plain and holy innocence.
I am your wife if you will marry me.
If not, I'll die your maid. To be your fellow
You may deny me, but I'll be your servant
Whether you will or no.

FERDINAND

My mistress, dearest, and I thus humble ever.

MIRANDA

My husband, then?

FERDINAND

Ay, with a heart as willing
As bondage e'er of freedom. Here's my hand.

MIRANDA

And mine, with my heart in 't. And now farewell
Till half an hour hence.

FERDINAND

A thousand thousand.



Henry IV Part II

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

Pre-Activity

This scene is written in prose (regular speech) in comparison to the verse style (rhymed poetry) that Shakespeare is known for in his works.

How does it change your understanding of the characters? What can you understand about them with the kind of language that they use?

Post-Activity

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

HENRY IV, PART II

ACT II, Scene I

HOSTESS

Where's your Yeoman? We must Arrest Sir John Falstaff.

Alas the day: take heed of him:
he cares not what mischief he doth, if his
weapon be out. He will foin like any devil, he will
spare neither man, woman, nor child.
Yonder he comes. Do your Offices, do your offices,
do me, do me, do me your Offices.

Enter Sir John Falstaff.

FALSTAFF

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

HOSTESS

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

FALSTAFF

Away, Varlets! Throw the Quean in the Channel.

HOSTESS

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

FALSTAFF

Keep her off, I pray you.

HOSTESS

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

FALSTAFF

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

Enter Lord Chief Justice.

CHIEF JUSTICE

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

HOSTESS

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

FALSTAFF

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

HOSTESS

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

FALSTAFF

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

CHIEF JUSTICE

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

FALSTAFF

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

HOSTESS

Faith, you said so before.

FALSTAFF

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

HOSTESS

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

FALSTAFF

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

HOSTESS

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

FALSTAFF

Let it alone, I'll make other shift.

HOSTESS

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

FALSTAFF

Will I live? No more words.



Macbeth

Shakespeare's *Macbeth* starts out in Scotland with two warriors, Macbeth and Banquo, returning home from triumphantly from battle. Along the way, they encounter three witches who prophesize Macbeth will become Thane of Cawdor and eventually the King of Scotland even though he is not in line for the throne.

When the first part of the prophecy comes true, Macbeth and his wife plot to kill the king, which they do. Macbeth is now king of Scotland and he continues taking desperate measures to hold onto the throne. One of those threats is Macduff and Macbeth has Macduff's family murdered. Now, seeking both vengeance for his family and to free Scotland from Macbeth's tyrannic rule, Macduff has fought his way to the castle where he finds Macbeth.

Pre-Activity

This scene is a culmination of many events and predictions in the play about the inevitable fate of Macbeth and even Macduff. Their lives and fates are woven together permanently. Macduff serves as the foil to Macbeth - a literary comparison between two characters that symbolize different ideals. From the text, what does Macbeth stand for in comparison to what Macduff stands for?

Post-Activity

What is the overall tone of this scene?
How do you feel about both Macbeth and Macbeth?
What is Shakespeare saying about revenge?

Put yourself in each of their positions. How would you react to this situation? What would you say or do? What does this scene reveal about their characters?

Macbeth

ACT V, Scenes 7-8

MACBETH

Hang out our banners on the outward walls.
The cry is still "They come!" Our castle's strength
Will laugh a siege to scorn. Here let them lie
Till famine and the ague eat them up.
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.
I have almost forgot the taste of fears.
The time has been my senses would have cooled
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir
As life were in 't. I have supped full with horrors.
Direness, familiar to my slaughterous thoughts,
Cannot once start me.
Ring the alarum bell. Blow wind, come wrack,
At least we'll die with harness on our back.

Exit Macbeth. Enter Macduff.

MACDUFF

That way the noise is. Tyrant, show thy face!
If thou beest slain, and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns, whose arms
Are hired to bear their staves. Either thou, Macbeth,
Or else my sword with an unbattered edge
I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note
Seems bruited. Let me find him, Fortune,
And more I beg not.

Exit Macduff. Enter Macbeth.

MACBETH

Why should I play the Roman fool and die
On mine own sword? Whiles I see lives, the gashes
Do better upon them.

Enter Macduff

MACDUFF

Turn, hellhound, turn!

MACBETH

Of all men else I have avoided thee.

But get thee back. My soul is too much charged
With blood of thine already.

MACDUFF

I have no words;
My voice is in my sword, thou bloodier villain
Than terms can give thee out.

They fight.

MACBETH

Thou lovest labor.
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed.
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield
To one of woman born.

MACDUFF

Despair thy charm,
And let the angel whom thou still hast served
Tell thee Macduff was from his mother's womb
Untimely ripped.

MACBETH

Accursèd be that tongue that tells me so,
For it hath cowed my better part of man!
And be these juggling fiends no more believed
That palter with us in a double sense,
That keep the word of promise to our ear
And break it to our hope. I'll not fight with thee.

MACDUFF

Then yield thee, coward,
And live to be the show and gaze o' th' time.
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit
"Here may you see the tyrant."

MACBETH

I will not yield
To kiss the ground before young Malcolm's feet
And to be baited with the rabble's curse.
Though Birnam Wood be come to Dunsinane
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damned be him that first cries "Hold! Enough!"

They fight.

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 *Tempest* fit into?

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

3. What genre would *Macbeth* fit into?

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

4. What genre would *Henry IV Part II* fit into?

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

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

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

6. What was Shakespeare's theater called?

The _____ Theater

7. Using one of the scenes from *Shakespeare Alive*,

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

Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library. We also recommend watching theatrical versions of the scenes we include in *Shakespeare Alive* for comparison and chance to open up discussion about their comprehension of the choices made.

www.absoluteshakespeare.com
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