

Kentucky Shakespeare Presents

Boy Meets Girl Meets Shakespeare

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 the Bard and his life, his written works, pre/post performance activities, and a list of applicable Academic Standards that are met with this performance of *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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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:RE7.1.1-III, TH:RE8.1.1-III, TH:RE9.1.1-III, TH:CN10.1.1-III, TH:CN11.1.1-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



Boy Meets Girl Meets Shakespeare

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 Taming of the Shrew*, *Henry IV Part II*, and *Macbeth*. *Boy Meets Girl* emphasizes conflict resolution, healthy relationships, and imagination!

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

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist Educators to perform and seating students on bleachers or where they can easily see the performance.
- For your use, we have provided these activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us.
- It is highly suggested that before the performance your classes **read through the 3 scenes together**.
- It is of utmost importance not only to your students but to our Artist Educators as well that there are **adult school staff members present in the room** throughout the workshop. Students tend to have less distractions and are more encouraged to participate in the workshop with familiar adult presences in the room.

William Shakespeare

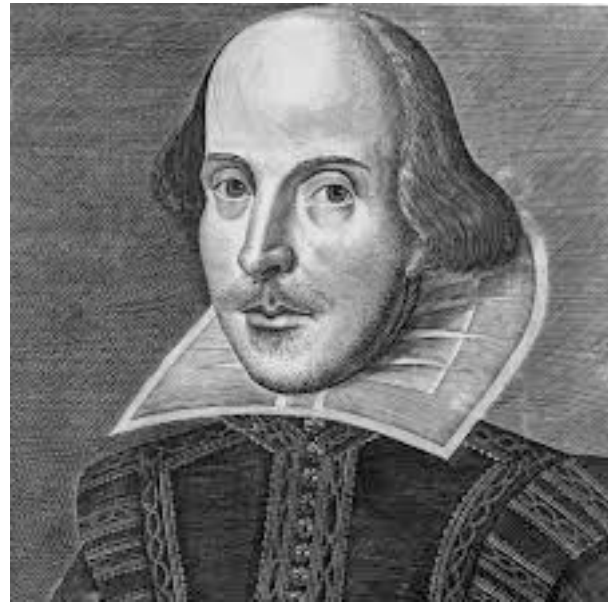
(April 23, 1564 – April 23, 1616)

His Life

- Born and raised in Stratford-upon-Avon
- Attended grammar school in central Stratford where he learned Latin, grammar, and literature
- Married Anne Hathaway at the age of 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 widely regarded as the greatest writer in the English language and the world's preeminent dramatist
- 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
- Plays have been translated into every major living language and are performed more than those of any other playwright
- Few records of his private life survive and there has been considerable speculation about his religious beliefs and whether the works attributed to him were written by others
- Produced most of his known work between 1590 and 1613
- Early plays were comedies and histories, genres he raised to the peak of style and artistry
- Next, he wrote primarily tragedies until about 1608, including *Hamlet* and *Macbeth*
- Lastly, he wrote tragicomedies also known as romances and collaborated with other playwrights
- In 1623, two 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



William Shakespeare



The Original Globe Theatre circa 1612

Shakespeare's Three Styles of Plays

Tragedy

Shakespearean tragedies were formulaic in style and used traditional conventions. These tenets included:

- A hero(ine) who seeks to avenge a crime committed against a family member or a personal injustice
- A tragic character whose own flaw leads to their downfall
- An end that contains a revelation of self-knowledge by the tragic hero about how his own frailty brought on his and others' downfall

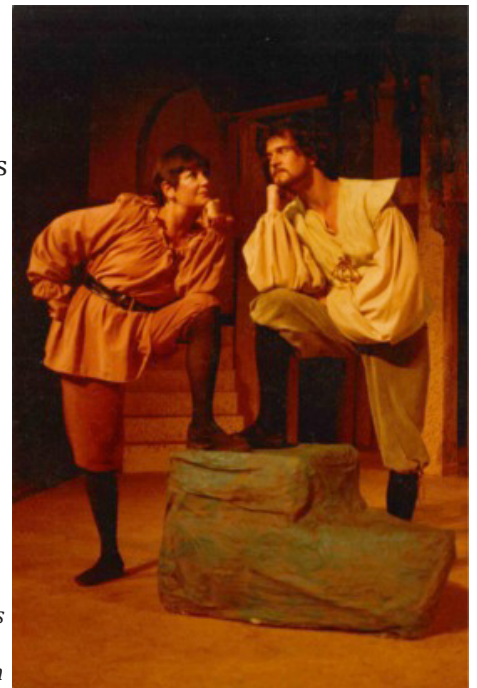
Antony and Cleopatra, Coriolanus, Hamlet, Julius Caesar, King Lear, Macbeth, Othello, Romeo & Juliet, Timon of Athens, Titus Andronicus



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 for all the unmarried characters, 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 those plays based on the lives of English kings and 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. 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 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

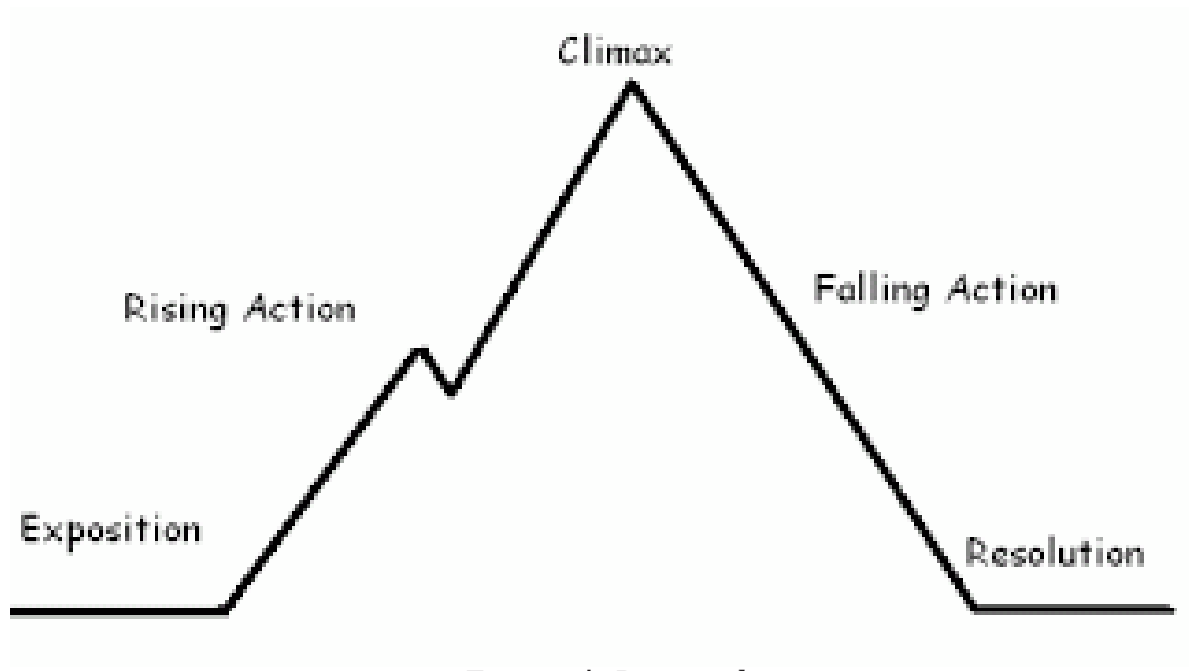
Script- The play in written form.

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

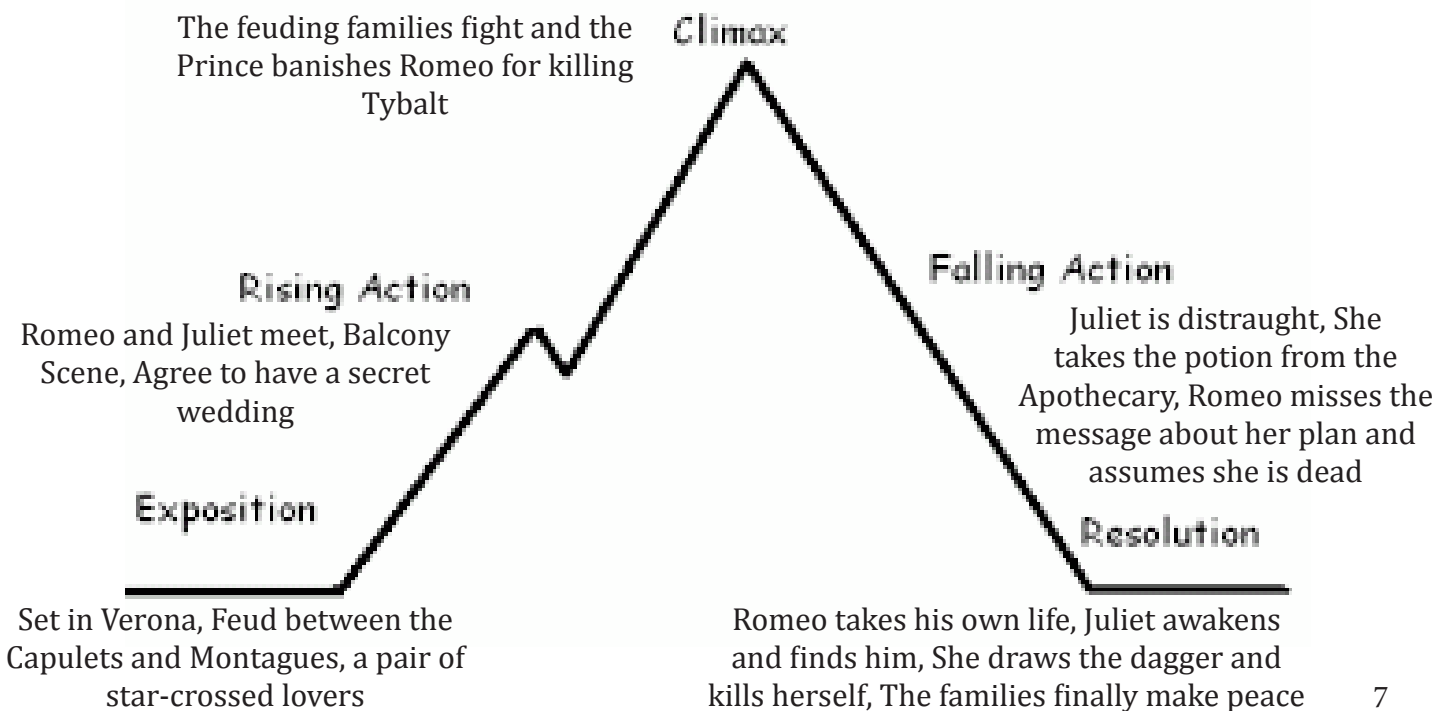


Freytag's Pyramid

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 Boy Meets Girl.

An example for *Romeo & Juliet* is provided below:



Director's Questions

Shakespeare used very few stage directions, which are clues in the script for the actors and director to follow during productions. 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.

Choose a scene from the performance of *Boy Meets Girl Meets Shakespeare*, read it aloud, and use the Director's Questions below to explore the possibilities of the text. Based on your discoveries from the Director's Questions, make decisions about what the set, scenery, and costumes might look like.

DIRECTOR'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? A 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. 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?

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?

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 art 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



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 her.

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

SCENE I. London. A street.

MISTRESS QUICKLY

I am undone by his going; I warrant you, he's an infinite thing upon my score. I pray ye, since my exion is entered and my case so openly known to the world, let him be brought in to his answer. A hundred mark is a long one for a poor lone woman to bear: There is no honesty in such dealing; unless a woman should be made a beast, to bear every knave's wrong. Yonder he comes; masters do me your offices.

Enter FALSTAFF

FALSTAFF

How now! whose mare's dead? what's the matter?

MISTRESS QUICKLY

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

FALSTAFF

Away, varlets! Throw the quean in the channel.

MISTRESS QUICKLY

Throw me in the channel! I'll throw thee in the channel. Wilt thou? wilt thou? thou bastardly rogue! Murder, murder! Ah, thou honeysuckle villain! wilt thou kill God's officers and the king's? Ah, thou honey-seed rogue! thou art a honey-seed, a man-queller, and a woman-queller.

FALSTAFF

Keep her off, pray you.

MISTRESS QUICKLY

Good people, bring a rescue or two. Thou wo't, wo't thou? Thou wo't, wo't ta? do, do, thou rogue! do, thou hemp-seed!

FALSTAFF

Away, you scullion! you rampallion! You fustilarian! I'll tickle your catastrophe.

Enter the Lord Chief-Justice

LORD CHIEF-JUSTICE

What is the matter? keep the peace here!

MISTRESS QUICKLY

O 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

What is the gross sum that I owe thee?

MISTRESS QUICKLY

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 she says up and down the town that the eldest son is like you: she hath been in good case, and the truth is, poverty hath distracted her.

LORD CHIEF-JUSTICE

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

FALSTAFF

My lord, I will not undergo this sneap without reply. You call honourable boldness impudent sauciness: if a man will make courtesy 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.

MISTRESS QUICKLY

Faith, you said so before.

FALSTAFF

As I am a gentleman. Come, no more words of it. Come, thou must not be in this humour with me; dost not know me? come, come, I know thou wast set on to this.

MISTRESS QUICKLY

I hope you'll come to supper. You'll pay me all together?

FALSTAFF

No more words.

Exeunt



Macbeth

One of Shakespeare's greatest tragedies that is set in Scotland and where three witches prophesy that Macbeth will become a great leader among their people and a "king hereafter." Excited by this prophesy, Macbeth writes a letter to his wife, and she immediately decides that it must come true. When Macbeth returns home from a triumph on the battlefield, he and his wife plan to murder the king, Duncan, on his next visit to their castle.

In the scene, Macbeth has second thoughts about the plan to murder his king. As he is debating the consequences of his actions, he leaves the dining room and his guests. Lady Macbeth follows him and attempts to convince him that he must kill Duncan that very night.

Pre-Activity

Macbeth bases his actions on a prophesy of the future. Is this a good plan of action for a leader? What makes a good leader? Do you believe Macbeth would make a good king?

Post-Activity

Discuss how Lady Macbeth is able to convince Macbeth to commit murder. What tactics does she use? What kind of relationship do these two have? How were you able to figure out this relationship from the actors' performance?

Macbeth

ACT I, Scene vii

ACT I SCENE VII. Macbeth's castle.

MACBETH

If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

Enter LADY MACBETH

How now! what news?

LADY MACBETH

He has almost supp'd: why have you left the chamber?

MACBETH

Hath he ask'd for me?

LADY MACBETH

Know you not he has?

MACBETH

We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH

Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?

MACBETH

Prithee, peace:

I dare do all that may become a man;

Who dares do more is none.

LADY MACBETH

What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

MACBETH

If we should fail?

LADY MACBETH

We fail!

But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep--
Whereto the rather shall his day's hard journey
Soundly invite him--his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only: when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

MACBETH

Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have mark'd with blood those sleepy two
Of his own chamber and used their very daggers,
That they have done't?

LADY MACBETH

Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?

MACBETH

I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.

Exeunt

Pre-Show and Post-Show Test for *Boy Meets Girl Meets Shakespeare*

Please complete the following test before & after watching the production.

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 *The Taming of the Shrew* 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. Choose 1 of the 3 genres of Shakespeare's plays:

- Define one of the main characteristics
- Select one the scenes from *Boy Meets Girl* and specify how that play fulfills those requirements
- Where in the Plot would this scene fall? Explain why and give examples of your choice.

BONUS: After the performance, use examples from the scene that you saw performed to support your discussion. Given just the scene in question, could you incorporate the scene into any other genre?

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 *Boy Meets Girl Meets Shakespeare* 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 *Boy Meets Girl Meets Shakespeare* 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
323 West Broadway, Suite 401
Louisville, KY 40202