

*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 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 *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,

Kyle Ware  
Director of Education

Hannah Pruitt  
Education Programs Manager

**Kentucky Shakespeare**  
323 West Broadway, Suite 401  
Louisville, KY 40202  
Office 502-574-9900  
Fax 502-566-9200  
education@kyshakespeare.com  
www.kyshakespeare.com

## 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>Midsummer</i> .....	Page 9
• <i>Henry VI Part I</i> .....	Page 12
• <i>Hamlet</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 *A Midsummer Night's Dream*, *Henry VI Part I*, and *Hamlet*. *Shakespeare Alive* emphasizes conflict resolution, healthy relationships, and imagination!

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

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



# William Shakespeare

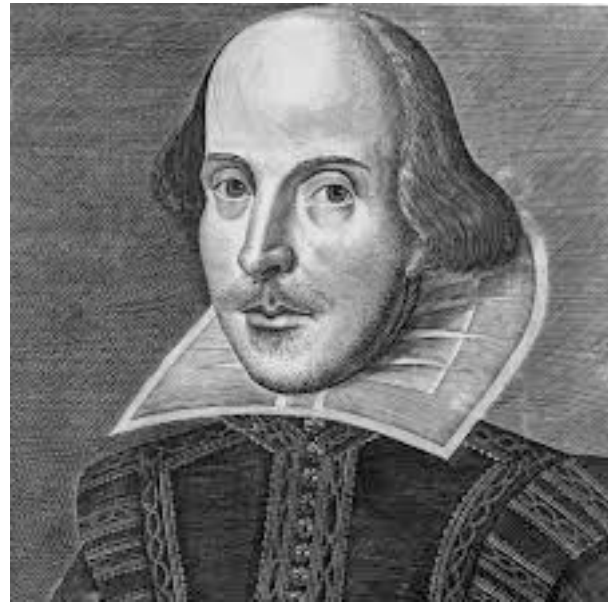
(April 23, 1564 – April 23, 1616)

## *His Life*

- Born and raised in Stratford-upon-Avon
- 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

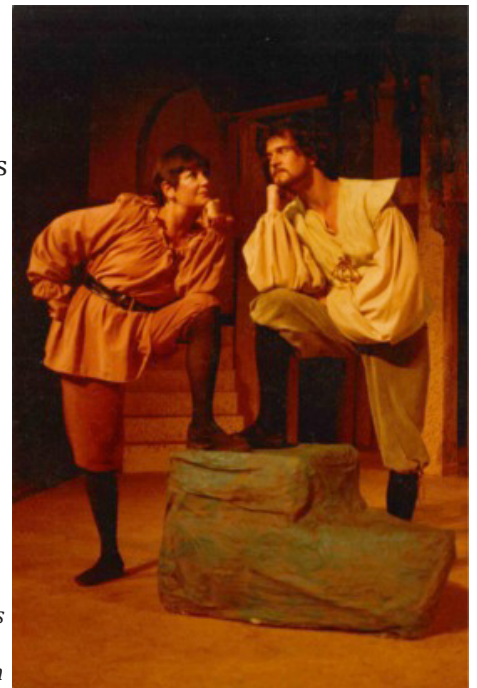
*Antony and Cleopatra, Coriolanus, Hamlet, Julius Caesar, King Lear, Macbeth, Othello, Romeo & Juliet, Timon of Athens, Titus Andronicus*



## 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

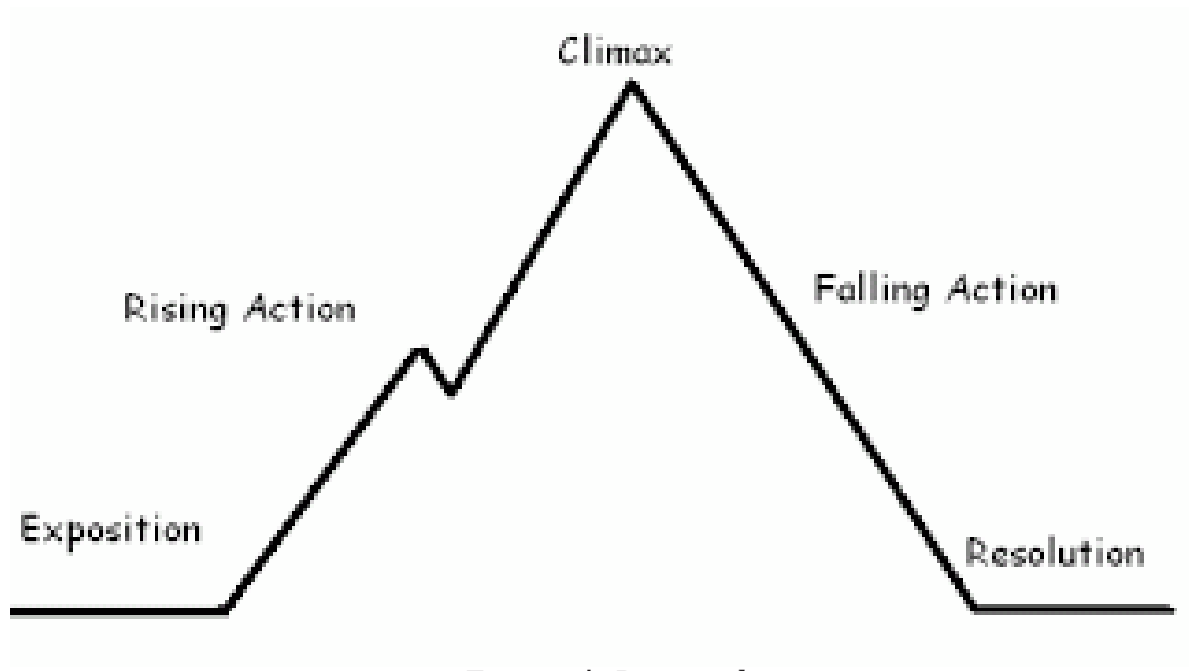
**Script-** The play in written form.

**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

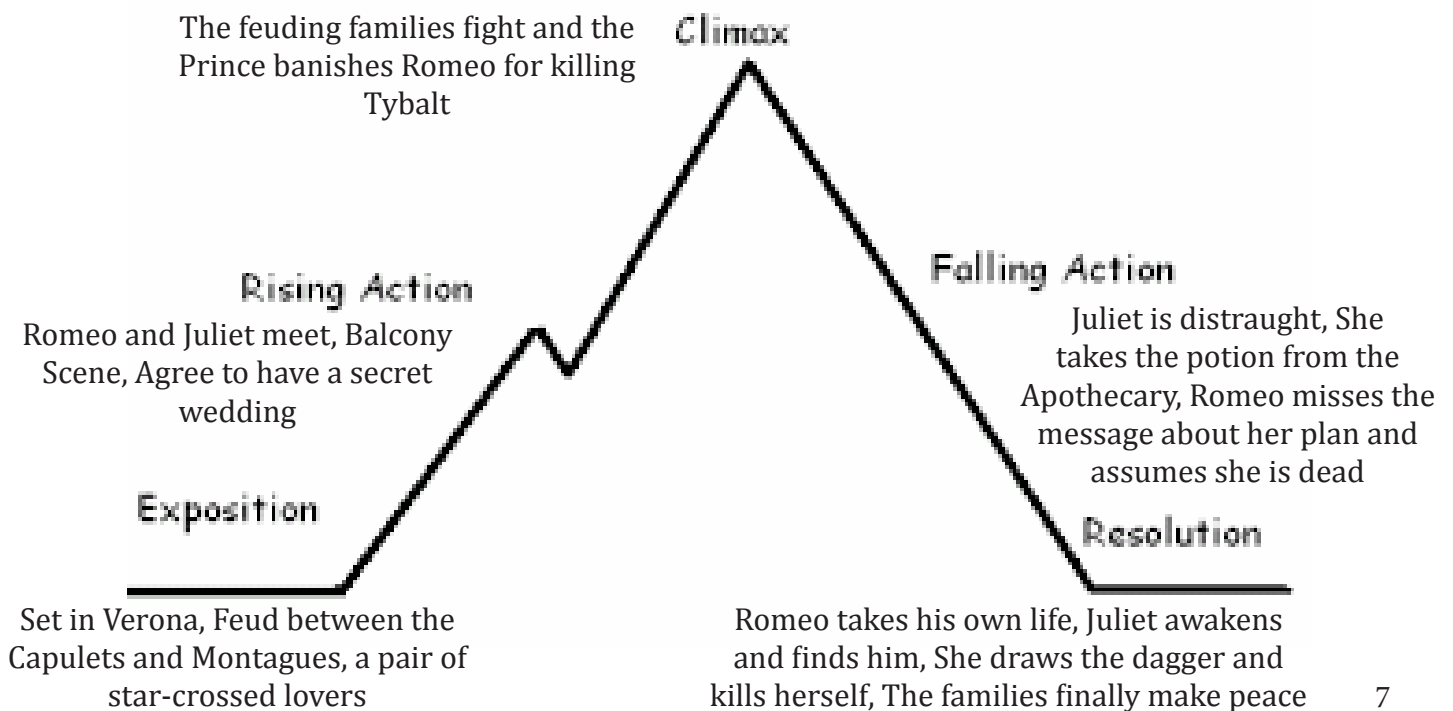


*Freytag's Pyramid*

**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 *Shakespeare Alive*.

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 *Shakespeare Alive*, 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)?





## ***A Midsummer Night's Dream***

This is one of Shakespeare's most famous comedies about humans in Athens that enter a magical forest inhabited by fairies. Between unrequited love, magic potions, and plenty of trickery, all of the action revolves around reconciling four young lovers as well as the King & Queen of the Fairies. It ends in a happy ending like all comedies- with marriages. This scene from *Midsummer* in *Shakespeare Alive* involves the fairy King, Oberon. The fairy queen, Titania, is not happy with him. At all. So to play a little trick on her, he tells another fairy, Puck, to sprinkle a little of a love potion on Titania when she's asleep and she will fall in love with the first creature she sees. It just so happens that she is sleeping near a group of goofy actors rehearsing their play nearby. Puck sees an opportunity to make some mischief amongst them all.

### *Pre-Activity*

Bottom's characteristics are often portrayed as being very bossy and egotistical. What motivations could Bottom have to be what others view as vain? Is Bottom truly secure his abilities and qualities? When people are overly-confident what can learn about their character?

### *Post-Activity*

What is the overall tone of this scene? Is it comedic because the fairy queen is falling love with a man-turned donkey? Or is it also a bit sad and wrong that Oberon had Puck trick Titania this way? Was it a good method to resolve their conflict?

**A MIDSUMMER NIGHT'S DREAM**  
**ACT III, Scene 1**

BOTTOM

Are we all met?

Pat, pat; and here's a marvelous convenient place  
for our rehearsal. and we will do it in action as  
we will do it before the duke.

Come, sit down and rehearse your parts.

I, Pyramus, will begin:

*Enter PUCK behind*

PUCK

What hempen home-spuns have we swaggering here,  
So near the cradle of the fairy queen?

What, a play toward! I'll be an auditor;

An actor too, perhaps, if I see cause.

BOTTOM

Thisby, the flowers of odious savors sweet—  
—odors savors sweet:

So hath thy breath, my dearest Thisby dear.

But hark, a voice! stay thou but here awhile,

And by and by I will to thee appear.

PUCK

A stranger Pyramus than e'er played here.

FLUTE

Most radiant Pyramus, most lily-white of hue,  
Of color like the red rose on triumphant brier,  
As true as truest horse, that yet would  
never tire.

*Re-enter BOTTOM with a donkey's head*

BOTTOM

If I were fair, Thisby, I were only thine.

SNOUT

O monstrous! Fly, masters! Help!

*Exit FLUTE, SNOUT*

BOTTOM

Why do they run away?

I see their knavery: this is to make an ass of me;  
to fright me, if they could. But I will not stir  
from this place, do what they can: I will walk up  
and down here, and I will sing, that they shall hear  
I am not afraid.

*Sings*

The ousel cock so black of hue,  
With orange-tawny bill,  
The throstle with his note so true,  
The wren with little quill,—

TITANIA

*[Awaking]* What angel wakes me from my flowery bed?

BOTTOM

*[Sings]*

The finch, the sparrow and the lark,  
The plain-song cuckoo gray,  
Whose note full many a man doth mark,  
And dares not answer nay—

TITANIA

I pray thee, gentle mortal, sing again:

Mine ear is much enamour'd of thy note;

So is mine eye enthralled to thy shape;

And thy fair virtue's force perforce doth move me

On the first view to say, to swear, I love thee.

BOTTOM

Methinks, mistress, you should have little reason  
for that: and yet, to say the truth, reason and  
love keep little company together now-a-days; the  
more the pity that some honest neighbors will not  
make them friends. Nay, I can gleek upon occasion.

TITANIA

Thou art as wise as thou art beautiful.

BOTTOM

Not so, neither: but if I had wit enough to get out  
of this wood, I have enough to serve mine own turn.

TITANIA

Out of this wood do not desire to go:

Thou shalt remain here, whether thou wilt or no.

I am a spirit of no common rate;

The summer still doth tend upon my state;

And I do love thee: therefore, go with me;

I'll give thee fairies to attend on thee,

And they shall fetch thee jewels from the deep,

And sing while thou on pressed flowers dost sleep;

And I will purge thy mortal grossness so

That thou shalt like an airy spirit go.

Come.

*Exeunt*



## *Henry VI Part I*

This historical play centers around the reign of King Henry VI, the loss of England's French territories, and the political movements leading up to the Wars of the Roses. In the scene from *Shakespeare Alive*, the Dauphin (Prince) of France, Charles, has heard of a young woman who claims to have seen visions and knows how to defeat the English. He summons the woman, Joan la Pucelle (Joan of Arc), and she explains that she had a vision that God's mother appeared to her and told her that she must help free her country. She tells Charles to ask her whatever he wants, or even to challenge her to combat because she is endowed with the power to succeed. Charles, taken aback at her boldness, agrees to a trial of single combat, saying that he fears no woman. Responding that she fears no man, she fully beats him. He immediately places her at the head of his army. Joan announces that she will raise the siege that very day.

### *Pre-Activity*

After this brief meeting, Charles gives Joan control of his entire army and a great amount of power for a woman of that time. However to many of the era, her powers were considered by the English as witchcraft and many opposed women in positions of power. As a leader, what do you think of Charles' decisions in this scene? How will this appointment affect his authority?

### *Post-Activity*

Do you believe in Joan's visions/power? She says, "Assign'd am I to be the English scourge." Where do you believe her loyalties lie- with Charles, with France, or with her visions from God? How do you think the plot will resolve with Joan's supposed inability to fail?

# *Henry VI, Part I*

## **ACT I, Scene ii**

*Enter JOAN*

JOAN LA PUCELLE

Where is the Dauphin? Come, come from behind;  
I know thee well, though never seen before.  
hBe not amazed, there's nothing hid from me:

*Enter CHARLES*

Dauphin, I am by birth a shepherd's daughter,  
My wit untrain'd in any kind of art.  
Heaven and our Lady gracious hath it pleased  
To shine on my contemptible estate:  
Lo, whilst I waited on my tender lambs,  
And to sun's parching heat display'd my cheeks,  
God's mother deigned to appear to me  
And in a vision full of majesty  
Will'd me to leave my base vocation  
And free my country from calamity:  
Her aid she promised and assured success:  
In complete glory she reveal'd herself;  
And, whereas I was black and swart before,  
With those clear rays which she infused on me  
That beauty am I bless'd with which you see.  
Ask me what question thou canst possible,  
And I will answer unpremeditated:  
My courage try by combat, if thou darest,

CHARLES

Thou hast astonish'd me with thy high terms:  
Only this proof I'll of thy valour make,  
In single combat thou shalt buckle with me,  
And if thou vanquishest, thy words are true;  
Otherwise I renounce all confidence.

JOAN LA PUCELLE

I am prepared: here is my keen-edged sword,  
Deck'd with five flower-de-luces on each side;  
The which at Touraine, in Saint Katharine's churchyard,  
Out of a great deal of old iron I chose forth.

CHARLES

Then come, o' God's name; I fear no woman.

JOAN LA PUCELLE

And while I live, I'll ne'er fly from a man.

*Here they fight, and JOAN LA PUCELLE overcomes*

CHARLES

Stay, stay thy hands! thou art an Amazon  
And fightest with the sword of Deborah.  
My heart and hands thou hast at once subdued.  
Excellent Pucelle, if thy name be so,  
Let me thy servant and not sovereign be:  
'Tis the French Dauphin sueth to thee thus.

JOAN LA PUCELLE

I must not yield to any rites of love,  
For my profession's sacred from above:  
When I have chased all thy foes from hence,  
Then will I think upon a recompense.

CHARLES

Meantime look gracious on thy prostrate thrall.

JOAN LA PUCELLE

Fight till the last gasp; I will be your guard.  
Assign'd am I to be the English scourge.  
This night the siege assuredly I'll raise:  
Expect Saint Martin's summer, halcyon days,  
Since I have entered into these wars.  
Glory is like a circle in the water,  
Which never ceaseth to enlarge itself  
Till by broad spreading it disperse to nought.  
With Henry's death the English circle ends.

CHARLES

How may I reverently worship thee enough?  
Do what thou canst to save our honours;  
Drive them from Orleans and be immortalized.  
Come, let's away about it:  
No prophet will I trust, if she prove false.

*Exeunt*





## *Hamlet*

One of Shakespeare's most famous tragedies, *Hamlet*, revolves around Prince Hamlet as he copes with the death of his father, the King, and remarriage of his mother to his uncle who becomes the new King. This scene from *Boy Meets Girl* involves Hamlet and the girl he loves, Ophelia, in a difficult discussion as they discuss their relationship coming to an end. Hamlet is determined to find out how his father really died and is trying to make everyone believe that he has gone mad. As a result, he has broken Ophelia's heart by telling her that he never loved her and she should not believe in marriage at all. While Hamlet debates what he should do next, Ophelia watches on as the person she loves begins to act like a stranger.

### *Pre-Activity*

In this scene, there are quite a few context clues about the relationship between Hamlet and Ophelia. Some refer to their relationship in the past, some in the present, and some of what their relationship will become in the future. What evidence can you identify for each of these from the scene? Do you think this is a healthy relationship? Do you think that they will be able to resolve these conflicts?

### *Post-Activity*

Write a review or blog post for a local publication or school website of the *Hamlet* scene you have just watched. What worked in the scene to help you understand the plot? What would you have done differently? Can this play set in the Renaissance also work in a Modern setting?

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

# *Hamlet*

## ACT III, Scene i

HAMLET

To be, or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them? To die: to sleep;  
No more; and by a sleep to say we end  
The heart-ache and the thousand natural shocks  
That flesh is heir to, 'tis a consummation  
Devoutly to be wish'd. To die, to sleep;  
To sleep: perchance to dream: ay, there's the rub;  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal coil,  
Must give us pause: there's the respect  
That makes calamity of so long life;  
For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pangs of despised love, the law's delay,  
The insolence of office and the spurns  
That patient merit of the unworthy takes,  
When he himself might his quietus make  
With a bare bodkin? who would fardels bear,  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscover'd country from whose bourn  
No traveller returns, puzzles the will  
And makes us rather bear those ills we have  
Than fly to others that we know not of?  
Thus conscience does make cowards of us all;  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought,  
And enterprises of great pith and moment  
With this regard their currents turn awry,  
And lose the name of action.--Soft you now!  
The fair Ophelia! Nymph, in thy orisons  
Be all my sins remember'd.

OPHELIA

Good my lord,  
How does your honour for this many a day?

HAMLET

I humbly thank you; well, well, well.

OPHELIA

My lord, I have remembrances of yours,  
That I have longed long to re-deliver;  
I pray you, now receive them.

HAMLET

No, not I;  
I never gave you aught.

OPHELIA

My honour'd lord, you know right well you did;  
And, with them, words of so sweet breath composed

As made the things more rich: their perfume lost,  
Take these again; for to the noble mind  
Rich gifts wax poor when givers prove unkind.  
There, my lord.

HAMLET

Ha, ha! are you honest?

OPHELIA

My lord?

HAMLET

Are you fair?

OPHELIA

What means your lordship?

HAMLET

That if you be honest and fair, your honesty should  
admit no discourse to your beauty.

OPHELIA

Could beauty, my lord, have better commerce than  
with honesty?

HAMLET

Ay, truly; for the power of beauty will sooner  
transform honesty from what it is to a bawd than the  
force of honesty can translate beauty into his  
likeness: this was sometime a paradox, but now the  
time gives it proof. I did love you once.

OPHELIA

Indeed, my lord, you made me believe so.

HAMLET

You should not have believed me; for virtue cannot  
so inoculate our old stock but we shall relish of  
it: I loved you not.

OPHELIA

I was the more deceived.

HAMLET

Get thee to a nunnery: why wouldst thou be a  
breeder of sinners? I am myself indifferent honest;  
but yet I could accuse me of such things that it  
were better my mother had not borne me: I am very  
proud, revengeful, ambitious, with more offences at  
my beck than I have thoughts to put them in,  
imagination to give them shape, or time to act them  
in. What should such fellows as I do crawling  
between earth and heaven? We are arrant knaves,  
all; believe none of us. Go thy ways to a nunnery.  
Where's your father?

OPHELIA

At home, my lord.

HAMLET

Let the doors be shut upon him, that he may play the fool no where but in's own house. Farewell.

OPHELIA

O, help him, you sweet heavens!

HAMLET

If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go: farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewell.

OPHELIA

O heavenly powers, restore him!

HAMLET

I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another: you jig, you amble, and you lisp, and nick-name God's creatures, and make your wantonness your ignorance. Go to, I'll no more on't; it hath made me mad. I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go.

*Exit*

OPHELIA

O, what a noble mind is here o'erthrown!  
The courtier's, soldier's, scholar's, eye, tongue, sword;  
The expectancy and rose of the fair state,  
The glass of fashion and the mould of form,  
The observed of all observers, quite, quite down!  
And I, of ladies most deject and wretched,  
That suck'd the honey of his music vows,  
Now see that noble and most sovereign reason,  
Like sweet bells jangled, out of tune and harsh;  
That unmatch'd form and feature of blown youth  
Blasted with ecstasy: O, woe is me,  
To have seen what I have seen, see what I see!

## Pre-Show and Post-Show Test for *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 *A Midsummer Night's Dream* fit into?

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

3. What genre would *Hamlet* fit into?

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

4. What genre would *Henry VI Part I* fit into?

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

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

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_

6. What was Shakespeare's theater called?

The \_\_\_\_\_ Theater

7. Choose 1 of the 3 genres of Shakespeare's plays:

- Define one of the main characteristics
- Select one the scenes from *Shakespeare Alive* 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 *Shakespeare Alive* for comparison and chance to open up discussion about their comprehension of the choices made.

[www.absoluteshakespeare.com](http://www.absoluteshakespeare.com)  
*Comprehensive Resource of Works*

[www.folger.edu/template.cfm?cid=618](http://www.folger.edu/template.cfm?cid=618)  
*The Folger Shakespeare Library*

[www.penguin.com/static/pdf/teachersguides/](http://www.penguin.com/static/pdf/teachersguides/)  
*The Penguin & Signet Classic's Teacher Guide*

## Classroom Challenge:

Write a letter to the Kentucky Shakespeare Artist Educators who lead the *Shakespeare Alive* performance. Describe what you liked about the workshop and how it helped to see Shakespeare be performed rather than just reading it. Describe what you did, saw, and heard. What was your favorite part?

Mail to:  
Kentucky Shakespeare  
323 West Broadway, Suite 401  
Louisville, KY 40202