

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,

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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



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*, *Richard III*, and *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

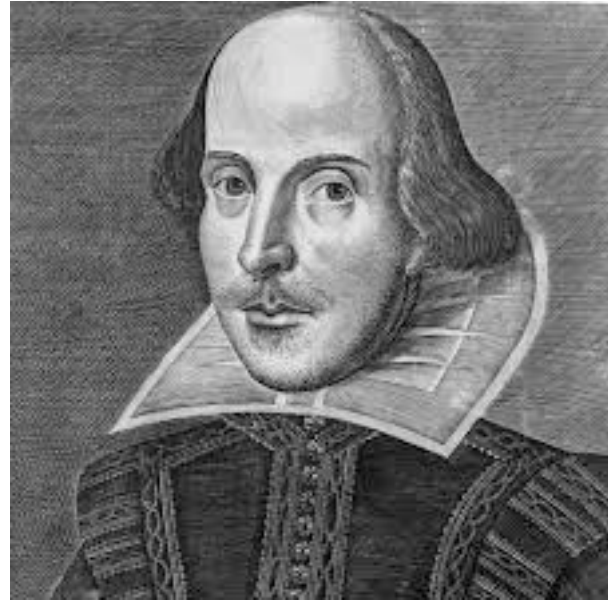
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men
- Appears to have retired to Stratford around 1613, where he died three years later

His Works

- An English poet and playwright
- Often called England's national poet and the "Bard of Avon" (or simply "The Bard")
- His surviving works consist 38 plays, 154 sonnets, two long narrative poems, and several poems
- His plays have been translated into every major living language and are performed more than those of any other playwright
- Produced most of his known work between 1590 and 1613
- His plays are often categorized into 3 genres: comedy, tragedy, and history
- In 1623, a few of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's
- Reputation did not rise to its present heights until the nineteenth century

Examples of Words from Shakespeare's World

- Alack — expression of dismay
- Anon — soon
- Ere — before
- Hath — has
- Hence — away
- Naught — nothing
- Thence — away, over there
- Whence — where
- Wherefore — why



William Shakespeare



The Original Globe Theatre circa 1612

Shakespeare's Three Styles of Plays

Tragedy

Shakespearean tragedies follow a similar style and used specific conventions including:

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

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

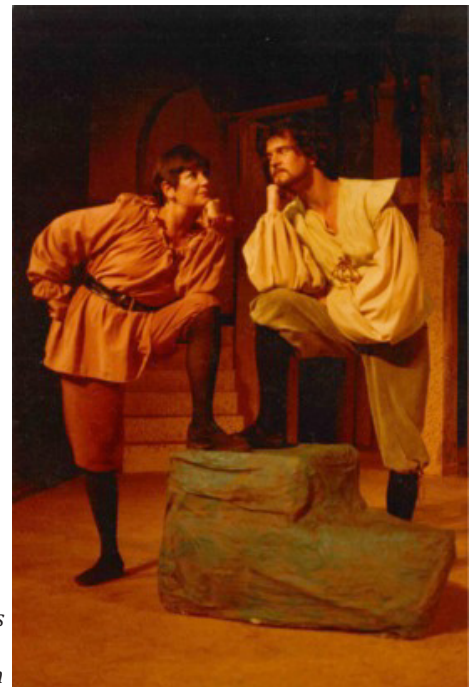


Comedy

“Comedy” in its Elizabethan usage had a very different meaning from modern comedy. A Shakespearean comedy is one that has a happy ending, usually involving marriage, and a tone and style that is more lighthearted than Shakespeare's other plays. Shakespearean comedies tend to have:

- A struggle of young lovers to overcome difficulty that is often presented by elders
- Separation and unification
- Mistaken identities
- A clever servant
- Heightened tensions, often within a family
- Multiple, intertwining plots
- Frequent use of puns

All's Well That Ends Well, As You Like It, The Comedy of Errors, Cymbeline, Love's Labours Lost, Measure for Measure, The Merry Wives of Windsor, The Merchant of Venice, A Midsummer Night's Dream, Much Ado About Nothing, Pericles- Prince of Tyre, Taming of the Shrew, The Tempest, Troilus and Cressida, Twelfth Night, Two Gentleman of Verona, Winter's Tale, Two Noble Kinsman



History

Shakespeare's “history” plays are based on the lives of English kings and queens. They brought massive audiences to the theatre. It is important to keep in mind that these plays are based only loosely on historical figures rather than actual events in history and were often commission by nobility or even royalty to shed a positive light on their ancestors. The 10 plays that are categorized as histories cover English history from the twelfth to the sixteenth century particularly 1399-1485. The histories usually include elements of both comedy and tragedy.

King John, Richard II, Henry IV Parts I and II, Henry V, Henry VI Parts I, II and III, Richard III, Henry VIII



BASIC THEATRE VOCABULARY

Actor- Individual who pretends to be a character in a play; who represents a character in a play.

Blocking- The pattern of movement the actors follow while on stage.

Characters- The personalities or parts actors become in a play; roles played by actors in a play.

Climax- The point of highest dramatic tension or a major turning point in the action of a play.

Conflict- The opposition of persons, forces, or ideas that gives rise to the dramatic action.

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

Dialogue- The words spoken by the actors during a play.

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

Exposition- The part of a play that introduces the theme, main characters and circumstances.

Falling Action- The action after the climax of the plot.

Interpretation- To explain or tell the meaning of something; to present in understandable terms.

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

Motivation- An incentive or an inducement for further action for a character.

Playwright- The individual who writes a play.

Plot- What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.

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

Rising Action- The portion of the play from the beginning to the climax, where the action increases in intensity and excitement.

Role- Part/ character/ person written by a playwright.

Setting- Where a play takes place in time, space, or location

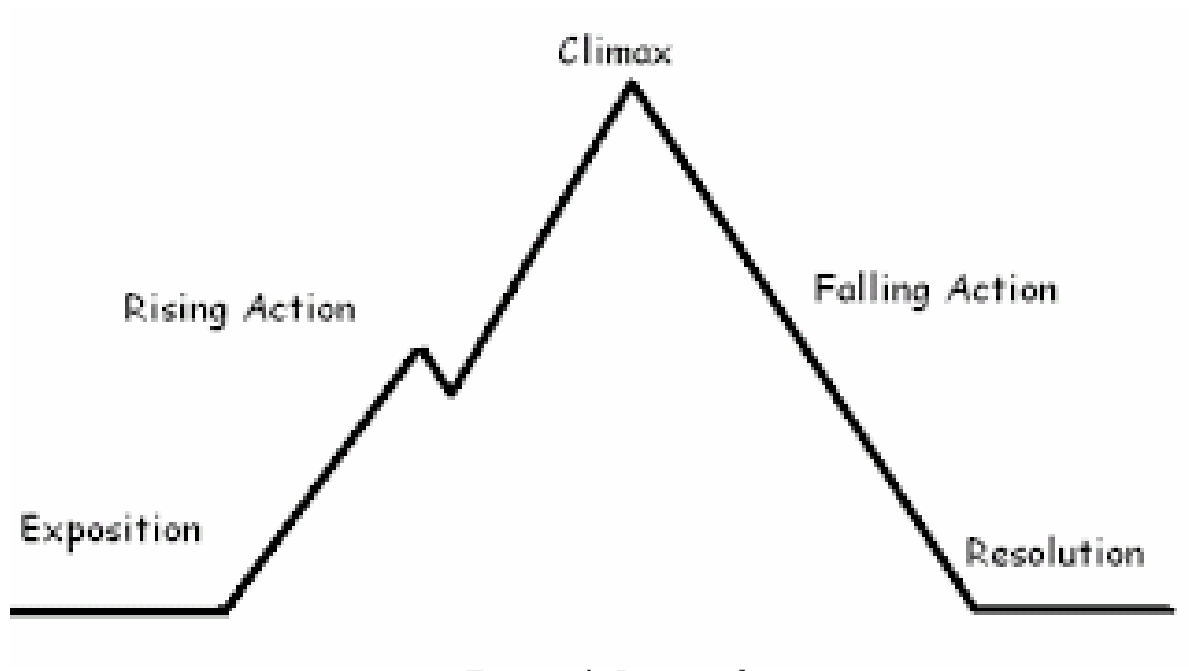
Script- The play in written form.

Stage- The area where the actors perform the play.

Theme- What the play means as opposed to what happens; the main idea or message within the play.

Turning Point- The moment in a play when events can go either way; the moment of decision; the crisis.

Dramatic Structure of a Play's Plot

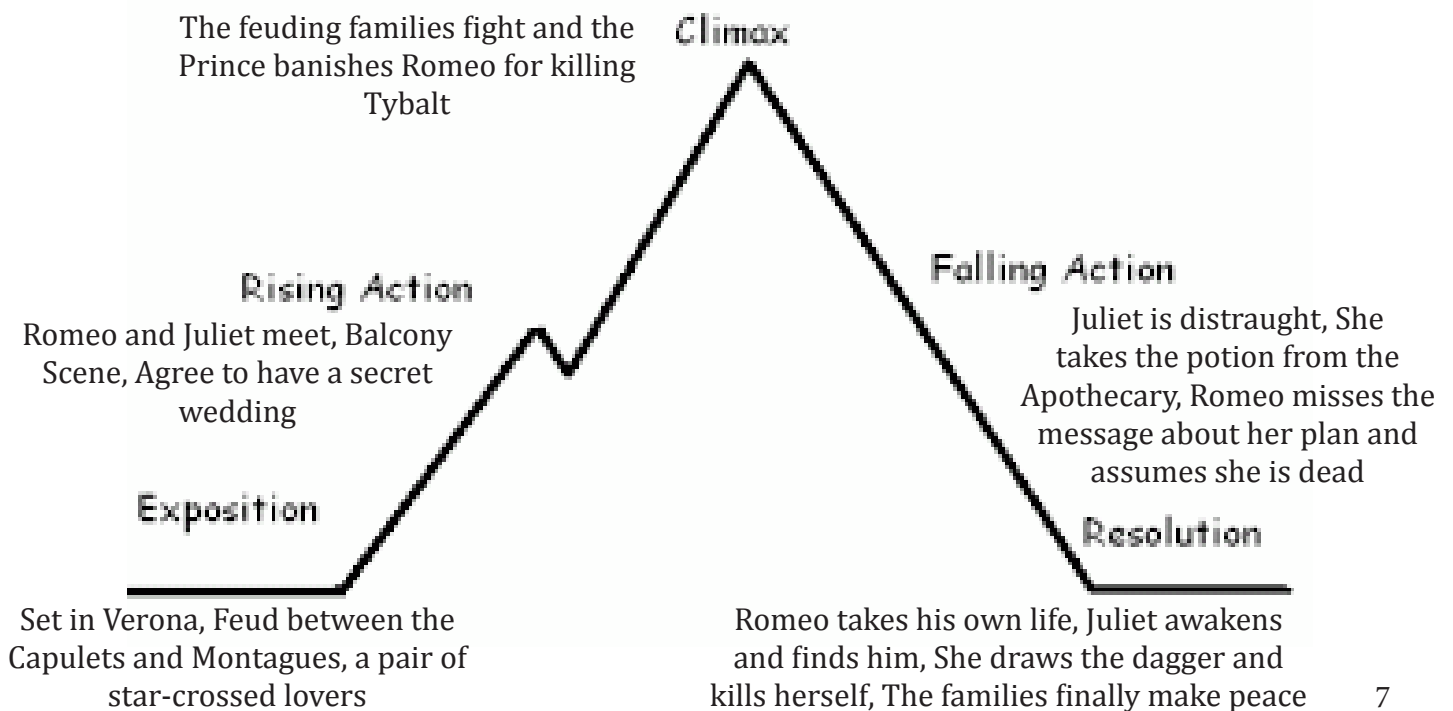


Freytag's Pyramid

Freytag's Pyramid illustrates the five parts of the classic dramatic plot: exposition, rising action, climax, falling action, and resolution. This pattern was suggested by Gustav Freytag in 1863 as means to explain the plot of many works such Shakespeare's collection.

Please use the vocabulary from the previous page for your students to fill out their own Plot Diagram for the plays in *Shakespeare Alive*.

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



Director'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 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 characters, relationships, set, scenery, and costumes might be.

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? (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 that is about humans in Athens that enter a magical forest inhabited by fairies. Between unrequited love, magic potions, and plenty of trickery, the plot revolves around reconciling four young lovers (Hermia & Lysander and Helena & Demetrius) with the fairies who interfere with their lives and their hearts.

Our *Shakespeare Alive!* scene involves Helena and Demetrius. Helena is lamenting the loss of Demetrius' affection for her and her intention to do whatever it takes for him to love her again. Demetrius is adamant that he will never love her again and insists that she stop following him throughout the magic forest. He is in pursuit of Hermia, the woman that he currently loves, and her fiancé, Lysander, who have escaped into the forest to marry in secret.

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? 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

What is the overall tone of this scene? How do you feel about both Helena and Demetrius? Put yourself in each of their positions. How would you react to this situation? What would you say or do? Who, if either of them, is in the right or wrong? What does this scene reveal about their characters?

A Midsummer Night's Dream

ACT II, Scene i

Enter HELENA

HELENA

How happy some o'er other some can be!
Through Athens I am thought as fair as she.
But what of that? Demetrius thinks not so;
He will not know what all but he do know:
And as he errs, doting on Hermia's eyes,
So I, admiring of his qualities:
(Demetrius!)

Enter DEMETRIUS

DEMETRIUS

(Helena!)

HELENA

Stay, though thou kill me, sweet Demetrius.

DEMETRIUS

I love thee not, therefore pursue me not.
Where is Lysander and fair Hermia?
The one I'll slay, the other slayeth me.
Thou told'st me they were stolen unto this wood;
And here am I, and wode 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 you 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 yourself
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.

DEMETRIUS

I will not stay thy questions; let me go.

Exit DEMETRIUS.

HELENA

Fie, Demetrius!
Your wrongs do set a scandal on my sex:
We cannot fight for love, as men may do;
We should be wood and were not made to woo.
I'll follow thee and make a heaven of hell,
To die upon the hand I love so well.

Exit HELENA.



Richard III

This historical play centers on England's Wars of the Roses and the fight for the English throne between the Yorks and Tudors. Richard, Duke of Gloucester, is determined to gain the crown of England and organizes the murder of many of his family members including his brother and young nephews. The king eventually dies and Richard is proclaimed king. With several members of his court, Richard schemes to gain a solid hold on his new-won position of power. Richard turns to the old king's widow, Elizabeth, with a plan to marry her daughter.

In the scene from *Shakespeare Alive!*, Richard attempts to persuade Queen Elizabeth, the wife of the former king, to allow her daughter to marry him for position and power. With the knowledge of all of the horror Richard has caused, Elizabeth must choose between trusting Richard or risking his wrath.

Pre-Activity

Richard III turns to plots, schemes, and even murder to gain the position and respect that he desires. He has a way with words and can often sway the mind of his opponents. What power lies in the ability to use words to change people's opinions and actions? Are words all that leaders need to maintain power?

Post-Activity

What do you believe Queen Elizabeth's next actions will be? Will she follow through with Richard's plan or deceive him? Which choice is the best for her and her daughter? Richard calls her a "Relenting fool, and shallow, changing woman!" Do you believe this to be true?

RICHARD III
ACT IV, Scene iv

KING RICHARD III

Stay, madam; I must speak a word with you.

QUEEN ELIZABETH

I have no more sons of the royal blood
For thee to murder: for my daughters, Richard,
They shall be praying nuns, not weeping queens;
And therefore level not to hit their lives.

KING RICHARD III

You have a daughter call'd Elizabeth,
Virtuous and fair, royal and gracious.

QUEEN ELIZABETH

And must she die for this? O, let her live,
And I'll corrupt her manners, stain her beauty;
I will confess she was not Edward's daughter.

KING RICHARD III

Wrong not her birth, she is of royal blood.

QUEEN ELIZABETH

To save her life, I'll say she is not so.

KING RICHARD III

Then know, that from my soul I love thy daughter.
What do you think?

QUEEN ELIZABETH

That thou dost love my daughter from thy soul:
So from thy soul's love didst thou love her brothers;
And from my heart's love I do thank thee for it.

KING RICHARD III

Be not so hasty to confound my meaning:
I mean, that with my soul I love thy daughter,
And mean to make her queen of England.

QUEEN ELIZABETH

How canst thou woo her?

KING RICHARD III

That would I learn of you,
As one that are best acquainted with her humour.

QUEEN ELIZABETH

And wilt thou learn of me?

KING RICHARD III

Madam, with all my heart.

QUEEN ELIZABETH

Send to her, by the man that slew her brothers,
A pair of bleeding-hearts; thereon engrave
Edward and York; then haply she will weep:

KING RICHARD III

Come, come, you mock me; this is not the way
To win our daughter.

QUEEN ELIZABETH

There is no other way
Unless thou couldst put on some other shape,
And not be Richard that hath done all this.

KING RICHARD III

Say that I did all this for love of her.

QUEEN ELIZABETH

Nay, then indeed she cannot choose but hate thee,
Having bought love with such a bloody spoil.

KING RICHARD III

Look, what is done cannot be now amended:
If I did take the kingdom from your sons,
To make amends, I'll give it to your daughter.
Therefore accept such kindness as I can.
Go, then my mother, to thy daughter go
Make bold her bashful years with your experience;
Prepare her ears to hear a wooer's tale

QUEEN ELIZABETH

What were I best to say? her father's brother
Would be her lord? or shall I say, her uncle?
Or, he that slew her brothers and her uncles?
Under what title shall I woo for thee,
That God, the law, my honour and her love,
Can make seem pleasing to her tender years?

KING RICHARD III

Infer fair England's peace by this alliance.

QUEEN ELIZABETH

Which she shall purchase with still lasting war.

KING RICHARD III

Say, she shall be a high and mighty queen.

QUEEN ELIZABETH

To wail the tide, as her mother doth.

KING RICHARD III

Say, I will love her everlastingly.

QUEEN ELIZABETH

But how long shall that title 'ever' last?

KING RICHARD III

Be eloquent in my behalf to her.

QUEEN ELIZABETH

An honest tale speeds best being plainly told.

KING RICHARD III

Then in plain terms tell her my loving tale.

QUEEN ELIZABETH

Plain and not honest is too harsh a style.

KING RICHARD III

Your reasons are too shallow and too quick.

QUEEN ELIZABETH

O no, my reasons are too deep and dead;
Too deep and dead, poor infants, in their grave.

KING RICHARD III

Harp not on that string, madam; that is past.
I swear—

QUEEN ELIZABETH

By nothing; for this is no oath:
Swear then by something that thou hast not wrong'd.

KING RICHARD III

Then, by myself—

QUEEN ELIZABETH

Thyself thyself misusest.

KING RICHARD III

Why then, by God--

QUEEN ELIZABETH

God's wrong is most of all. What canst thou swear by now?

KING RICHARD III

The time to come.

QUEEN ELIZABETH

That thou hast wronged in the time o'erpast;
Swear not by time to come; for that thou hast
Misused ere used, by time misused o'erpast.

KING RICHARD III

Heaven and fortune bar me happy hours!
Day, yield me not thy light; nor, night, thy rest!
Be opposite all planets of good luck
To my proceedings, if, with pure heart's love,
Immaculate devotion, holy thoughts,
I tender not thy beauteous princely daughter!
In her consists my happiness and thine;
Without her, follows to this land and me,
To thee, herself, and many a Christian soul,
Death, desolation, ruin and decay:
It cannot be avoided but by this;
It will not be avoided but by this.
Therefore, good mother—I must can you so—
Be the attorney of my love to her:
Plead what I will be, not what I have been;
Not my deserts, but what I will deserve:
Urge the necessity and state of times,
And be not peevish-fond in great designs.

QUEEN ELIZABETH

Shall I be tempted of the devil thus?

KING RICHARD III

Ay, if the devil tempt thee to do good.

QUEEN ELIZABETH

Shall I forget myself to be myself?

KING RICHARD III

Ay, if yourself's remembrance wrong yourself.

QUEEN ELIZABETH

But thou didst kill my children.

KING RICHARD III

But in your daughter's womb I bury them:

QUEEN ELIZABETH

Shall I go win my daughter to thy will?

KING RICHARD III

And be a happy mother by the deed.

QUEEN ELIZABETH

I go. Write to me very shortly.
And you shall understand from me her mind.

KING RICHARD III

Bear her my true love's kiss; and so, farewell.

Exit QUEEN ELIZABETH

Relenting fool, and shallow, changing woman!

Exit RICHARD.



Romeo & Juliet

Among Shakespeare's most popular plays, *Romeo and Juliet* is a tragedy written early in Shakespeare's career, exploring young love, how the older generation can pass on negativity and bad judgment to younger generation, and the consequences of taking action too quickly. Romeo Montague and Juliet Capulet come from feuding families, but after their first meeting at party, it is love at first sight. The "star-cross'd lovers" must choose either their love for each other or their duty to their families.

The scene from *Shakespeare Alive!* takes place late in the evening on the night the two lovers meet. Both Romeo and Juliet profess their love to the other, but go about things differently: Juliet wants to speak directly and establish boundaries; Romeo, on the other hand, finds plain speech inadequate to express such great love and is eager to rush into a relationship.

Pre-Activity

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

Post-Activity

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

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

Romeo and Juliet
ACT SCENE II. Capulet's orchard

ROMEO

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

JULIET

Ay me!

ROMEO

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

JULIET

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

ROMEO

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

JULIET

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

ROMEO

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

JULIET

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

ROMEO

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

JULIET

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

ROMEO

Neither, fair saint, if either thee dislike.

JULIET

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

ROMEO

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

JULIET

If they do see thee, they will murder thee.

ROMEO

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

JULIET

I would not for the world they saw thee here.

ROMEO

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

JULIET

By whose direction found'st thou out this place?

ROMEO

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

JULIET

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

ROMEO

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

JULIET

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

ROMEO

What shall I swear by?

JULIET

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

ROMEO

If my heart's dear love--

JULIET

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

ROMEO

O, wilt thou leave me so unsatisfied?

JULIET

What satisfaction canst thou have to-night?

ROMEO

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

JULIET

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

ROMEO

Wouldst thou withdraw it? for what purpose, love?

JULIET

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

Exit, above

ROMEO

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

Re-enter JULIET, above

JULIET

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

To-morrow will I send.

ROMEO

So thrive my soul--

JULIET

A thousand times good night!

Exit, above

ROMEO

A thousand times the worse, to want thy light.

Re-enter JULIET, above

JULIET

Romeo!

ROMEO

My dear?

JULIET

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

ROMEO

At the hour of nine.

JULIET

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

ROMEO

Let me stand here till thou remember it.

JULIET

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

ROMEO

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

JULIET

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

ROMEO

I would I were thy bird.

JULIET

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

Exit above

ROMEO

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

Exit

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 *A Midsummer Night's Dream* fit into?

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

3. What genre would *Romeo & Juliet* fit into?

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

4. What genre would *Richard III* fit into?

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

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

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

6. What was Shakespeare's theater called?

The _____ Theater

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

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

Shakespeare Links & Resources

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

www.absoluteshakespeare.com
Comprehensive Resource of Works

www.folger.edu/template.cfm?cid=618
The Folger Shakespeare Library

www.penguin.com/static/pdf/teachersguides/
The Penguin & Signet Classic's Teacher Guide

Classroom Challenge:

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

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