

*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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Director of Education

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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.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 IV Part I*, 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

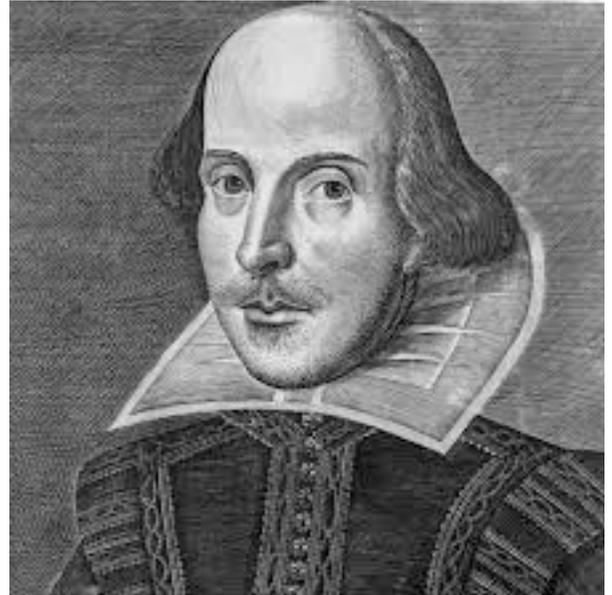
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as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

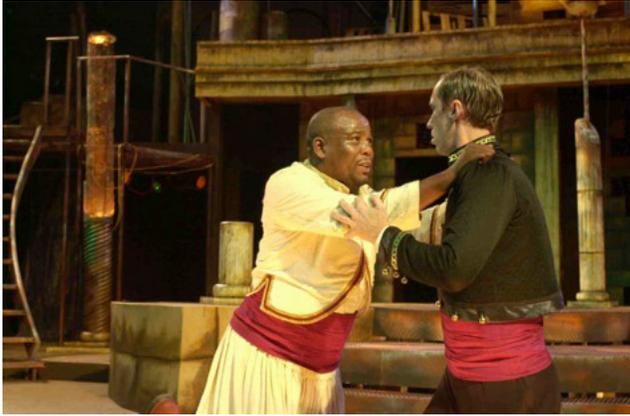
# Shakespeare's Three Styles of Plays

## *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*

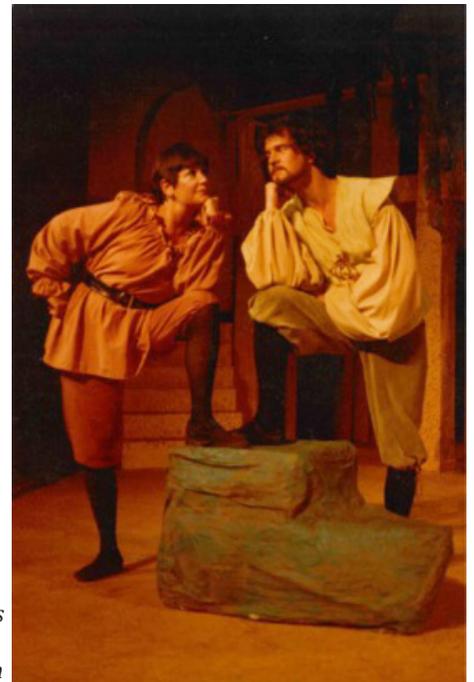


## *Comedy*

“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 commissioned 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

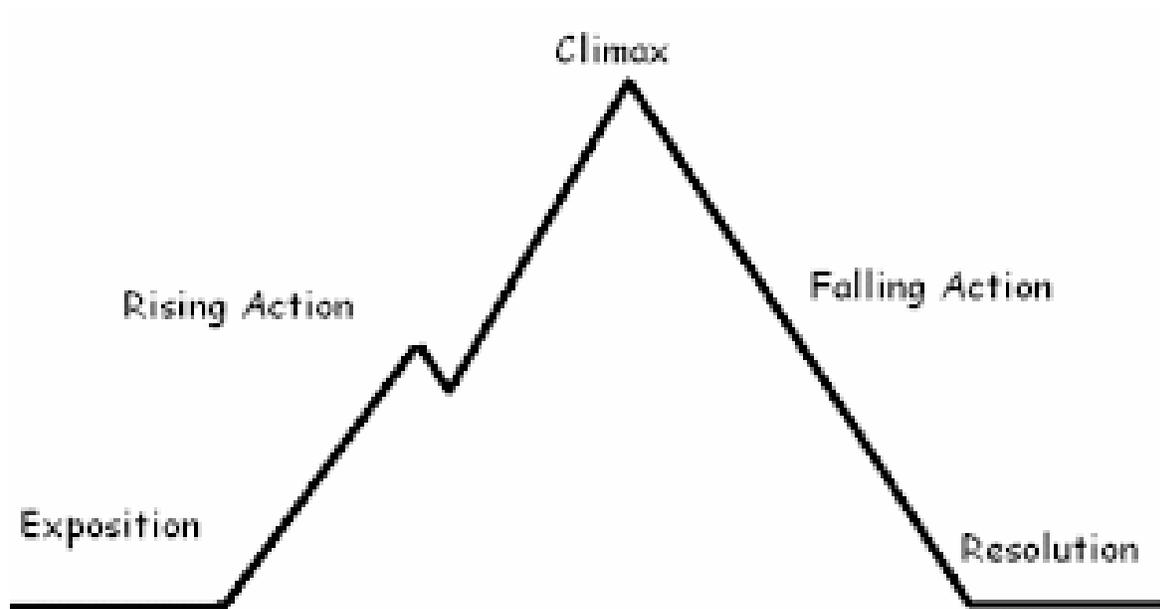
**Script-** The play in written form.

**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

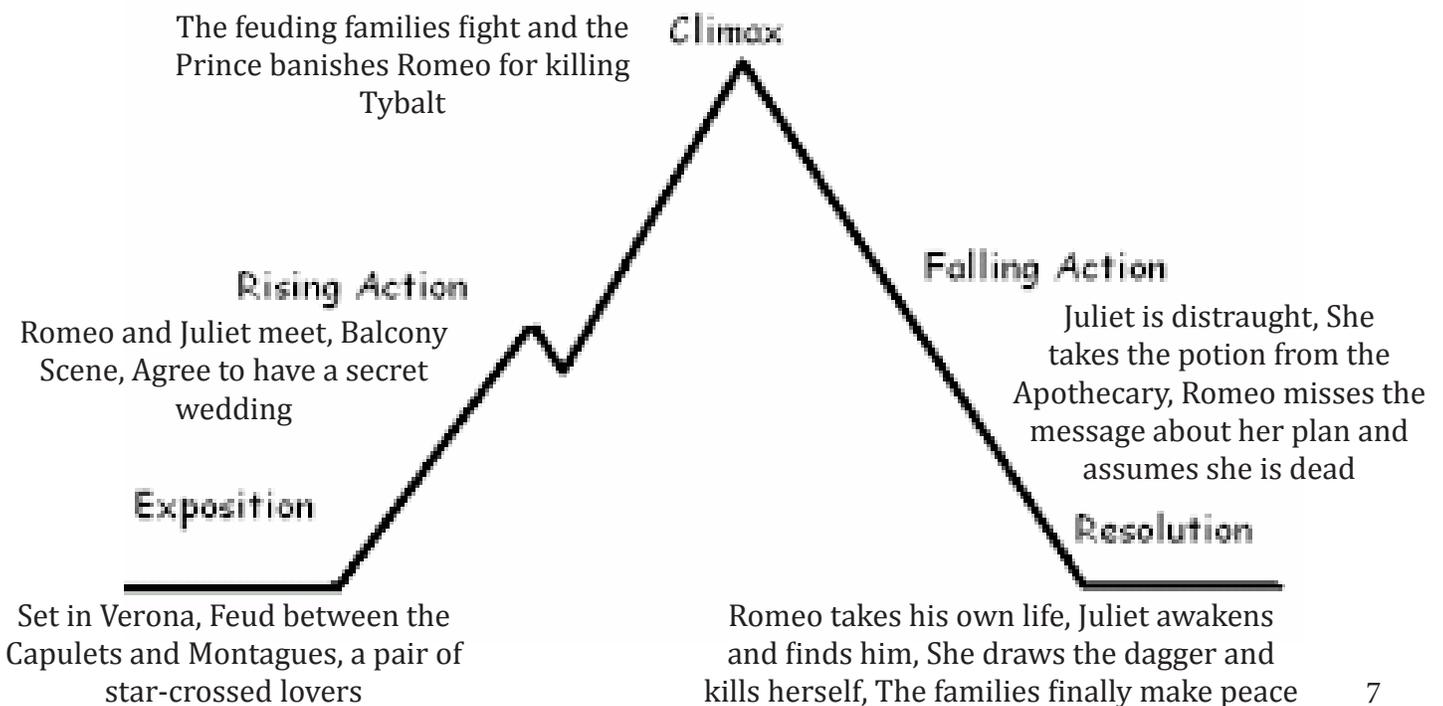


*Freytag's Pyramid*

**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:



# 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)



## *A Midsummer Night's Dream*

This is one of Shakespeare's most famous comedies that is about humans in Athens, Greece 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? 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*

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.*



## *Henry IV Part I*

This history play follows England's Henry Bolingbroke, King Henry, and his eldest son, Hal, who would later become King Henry V. King Henry's reign has seen a lot of infighting and rebellion and the latest comes from Harry Percy, nicknamed "Hotspur." Hotspur no longer believes King Henry should be king and begins to form an alliance with some of King Henry's enemies who feel the same way.

When our scene begins, Lady Percy finds Hotspur reading a letter from someone he's asked to join the rebellion. Hotspur has kept all of these plots a secret from his wife and she does not approve of his secrecy or plans.

### *Pre-Activity*

After reading this scene, what do you think about Hotspur as a character - is he more logical or emotionally impulsive? How does Lady Percy navigate his inconsistent communication?

How do you think this scene will work when you see it performed?

### *Post-Activity*

If you were only to experience what Lady Percy did in this scene, then how would you feel at the end of this scene? How would you describe their relationship?

This scene comes early in the plot of the play. What do you think could happen next?

# HENRY IV, PART 1

## ACT II, Scene 3

*Enter Hotspur alone, reading a letter.*

HOTSPUR

*But, for mine own part, my Lord, I could be well contented to be there, in respect of the love I bear your house.*

He could be contented: Why is he not then? In respect of the love he bears our house. He shows in this, he loves his own Barn better than he loves our house. Let me see some more.

*The purpose you undertake is dangerous.*

Why, that's certain: 'Tis dangerous to take a Cold, to sleep, to drink: but I tell you (my Lord fool) out of this Nettle, Danger; we pluck this Flower, Safety.

*The purpose you undertake is dangerous, the Friends you have named uncertain, the time itself unsorted, and your whole plot too light, for the counterpoise of so great an Opposition.*

Say you so, say you so: I say unto you again, you are a shallow cowardly Hind, and you Lie. What a lack-brain is this! I protest, our plot is a good plot as ever was laid; our Friends true and constant: A good Plot, good Friends, and full of expectation: an excellent plot, very good Friends. What a Frosty-spirited rogue is this? O, I could divide myself, and go to buffets, for moving such a dish of skim Milk with so honorable an Action. Let him tell the King we are prepared. I will set forward tonight.

*Enter Lady Percy.*

How now, Kate, I must leave you within these two hours.

LADY PERCY

O my good Lord, why are you thus alone?  
Tell me (sweet Lord) what is 't that takes from thee  
Thy stomach, pleasure, and thy golden sleep?  
Why dost thou bend thine eyes upon the earth?  
And start so often when thou sit'st alone?

Why hast thou lost the fresh blood in thy cheeks?  
And given my Treasures and my rights of thee,  
To thick-eyed musing, and curst melancholy?  
In thy faint slumbers, I by thee have watched,  
And heard thee murmur tales of Iron Wars:  
Speak terms of manage to thy bounding Steed,  
Cry courage to the field. And thou hast talked  
Of Sallies, and Retires; of Trenches, Tents,  
Of Palisadoes, Frontiers, Parapets,  
Of Basilisks, of Cannon, Culverin,  
Of Prisoners' ransom, and of Soldiers slain,  
And all the currents of a heady fight.  
Thy spirit within thee hath been so at War,  
And thus hath so bestirred thee in thy sleep,  
That beads of sweat have stood upon thy Brow,  
Like bubbles in a late-disturbèd Stream;  
And in thy face strange motions have appeared,  
Such as we see when men restrain their breath  
On some great sudden hest. O what portents are these?  
Some heavy business hath my Lord in hand,  
And I must know it: else he loves me not.  
But hear you, my Lord.

HOTSPUR

What say'st thou, my Lady?

LADY PERCY

What is it carries you away?

HOTSPUR

Why, my horse (my Love) my horse.

LADY PERCY

Out, you mad-headed Ape, a Weasel hath not such a deal of Spleen, as you are tossed with. In sooth I'll know your business, Harry, that I will. I fear my Brother Mortimer doth stir About his Title, and hath sent for you to line his enterprise. But if you go—

HOTSPUR

So far afoot, I shall be weary, Love.

LADY PERCY

Come, come, you Paraquito, answer me directly unto this question, that I shall ask.  
Indeed I'll break thy little finger, Harry, if thou wilt not tell me true.

HOTSPUR

Away, away, you trifler: Love, I love thee not,  
I care not for thee, Kate: this is no world  
To play with Mammets and to tilt with lips.  
We must have bloody Noses, and cracked Crowns,  
And pass them current too.

What say'st thou, Kate? what wouldst thou have  
with me?

LADY PERCY

Do ye not love me? Do ye not indeed?  
Well, do not then. For since you love me not,  
I will not love myself. Do you not love me?  
Nay, tell me if thou speak'st in jest or no.

HOTSPUR

Come, wilt thou see me ride?  
And when I am a horseback, I will swear  
I love thee infinitely. But hark you, Kate,  
I must not have you henceforth question me,  
Whither I go: nor reason whereabout.  
Whither I must, I must: and to conclude,  
This Evening must I leave thee, gentle Kate.  
I know you wise, but yet no farther wise  
Than Harry Percy's wife. Constant you are,  
But yet a woman: and for secrecy,  
No Lady closer. For I well believe  
Thou wilt not utter what thou dost not know,  
And so far will I trust thee, gentle Kate.

LADY PERCY

How so far?

HOTSPUR

Not an inch further. But hark you, Kate,  
Whither I go, thither shall you go too:  
Today will I set forth, tomorrow you.  
Will this content you, Kate?

LADY PERCY

It must, of force.

*End Scene*



## *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 and he does become the Thane of Cawdor, Macbeth believes he's destined to be king as well, but there's just one problem—the current king still lives. Macbeth and his wife, Lady Macbeth, decide to take matters into their own hands to make the second part of the prophecy come true. They plot to kill King Duncan, but the king has been kind to Macbeth and now he's having second thoughts which he shares with his wife.

### *Pre-Activity*

In this scene, there are quite a few context clues about the relationship between Macbeth and Lady Macbeth. Some clues reveal their ability to challenge each other as well as how deeply they know each other. How do the characters use their understanding of the other to persuade them to change their mind? What do we learn about them and their relationship from the text?

### *Post-Activity*

Write a review or blog post for a local publication or school website of the *Macbeth* scene you watched. What worked in the scene to help you understand the plot? What would you have done differently? 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.

# **MACBETH**

## **ACT I, Scene 7**

MACBETH

If it were done, when 'tis done, then 'twere well,  
It were done quickly: If th' 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 School 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 th' Inventer, This even-handed Justice  
Commends th' Ingredience 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-tongu'd against  
The deep damnation of his taking off:  
And Pity, like a naked New-born Babe,  
Striding the blast, or Heaven's Cherubin, hors'd  
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 th'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 Honor'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 dressd 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 Valor,  
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.

*End Scene*

## 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 *Midsummer* 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 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. 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](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 616 Myrtle St. Louisville, KY 40208  
Email to: [education@kyshakespeare.com](mailto:education@kyshakespeare.com)