

Kentucky Shakespeare Presents

Boy Meets Girl Meets Shakespeare

Study Guide

Grades 4 - 12



Hear it. See it. Do it!



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with Art Education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on the Bard and his life, his written works, pre/post performance activities, and a list of applicable Academic Standards that are met with this performance of *Boy Meets Girl Meets Shakespeare*. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

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Academic Standards

Arts & Humanities

TH:CR1.1.4-5, TH:PR4.1.4-5, TH:RE7.1.4-5,
TH:RE8.1.4-5, TH:RE9.1.4-5, TH:CN10.1.4-5,
TH:CN11.1.4-5, TH:CN11.2.4-5, TH:RE7.1.4-5,
TH:RE8.1.4-5, TH:RE9.1.4-5, TH:CN10.1.4-5,
TH:CN11.1.4-5, TH:CN11.2.4-5, TH:RE7.1.6-8,
TH:RE8.1.6-8, TH:RE9.1.6-8, TH:CN10.1.6-8,
TH:CN11.1.6-8, TH:CN11.2.6-8, TH:RE7.1.1-III,
TH:RE8.1.1-III, TH:RE9.1.1-III, TH:CN10.1.1-III,
TH:CN11.1.1-III

ELA

SL.1.4, SL.1.6, L.2.6, SL.2.2, SL.2.3, RL.3.3, RL.3.4,
RL.3.5, SL.3.1B, SL.3.1C, SL.3.1D, SL.3.3, RL.4.5,
SL.4.1B, SL.4.1C, RL.5.2, RL.5.3, RL.5.5, L.5.3B,
L.5.4A, SL.5.1B, SL.5.1C, SL.5.3, RL.6.3, RL.6.4,
SL.6.1B, RL.6.7, RL.7.3, RL.7.4, RL.7.5, SL.7.1C,
RL.8.3, RL.8.4, SL.8.1A, SL.8.1C, RL.9-10.3, SL.9-
10.1C, SL.9-10.1D, RL.9-10.4, RL.9-10.6, RL.9-10.1,
RL.11-12.3, RL.11-12.4, RL.11-12.7



Boy Meets Girl Meets Shakespeare

This one hour interactive performance workshop 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 *Julius Caesar*. *Boy Meets Girl* emphasizes conflict resolution, healthy relationships, and imagination!

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

- 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 to 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

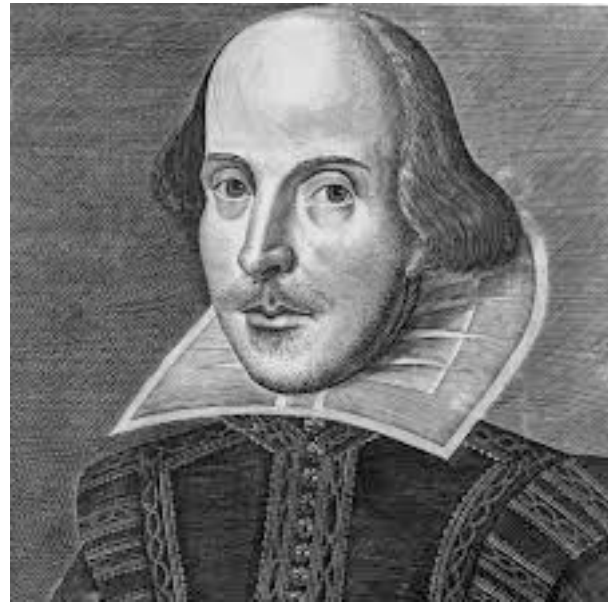
(April 23, 1564 – April 23, 1616)

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

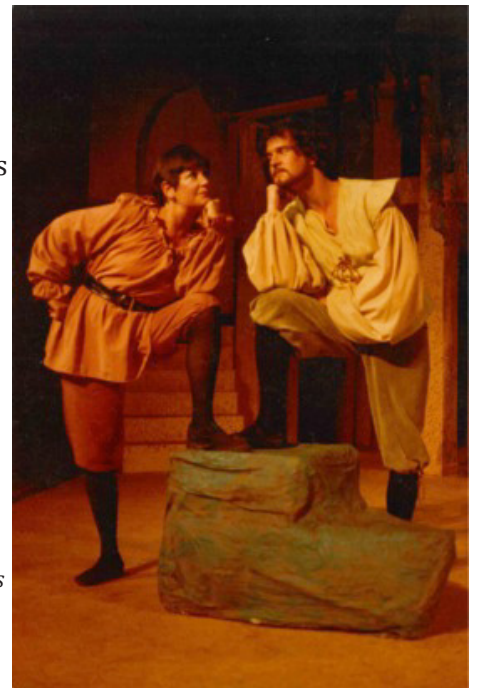


Comedy

“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



History

Shakespeare's “history” plays are those plays based on the lives of English kings and brought massive audiences to the theatre. It is important to keep in mind that these plays are based only loosely on historical figures rather than actual events in history. The 10 plays that are categorized as histories cover English history from the twelfth to the sixteenth century particularly 1399-1485. The histories usually include elements of comedy and tragedy.

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



BASIC THEATRE VOCABULARY

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

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

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

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

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

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

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

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

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

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

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

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

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

Playwright- The individual who writes a play.

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

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

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

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

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

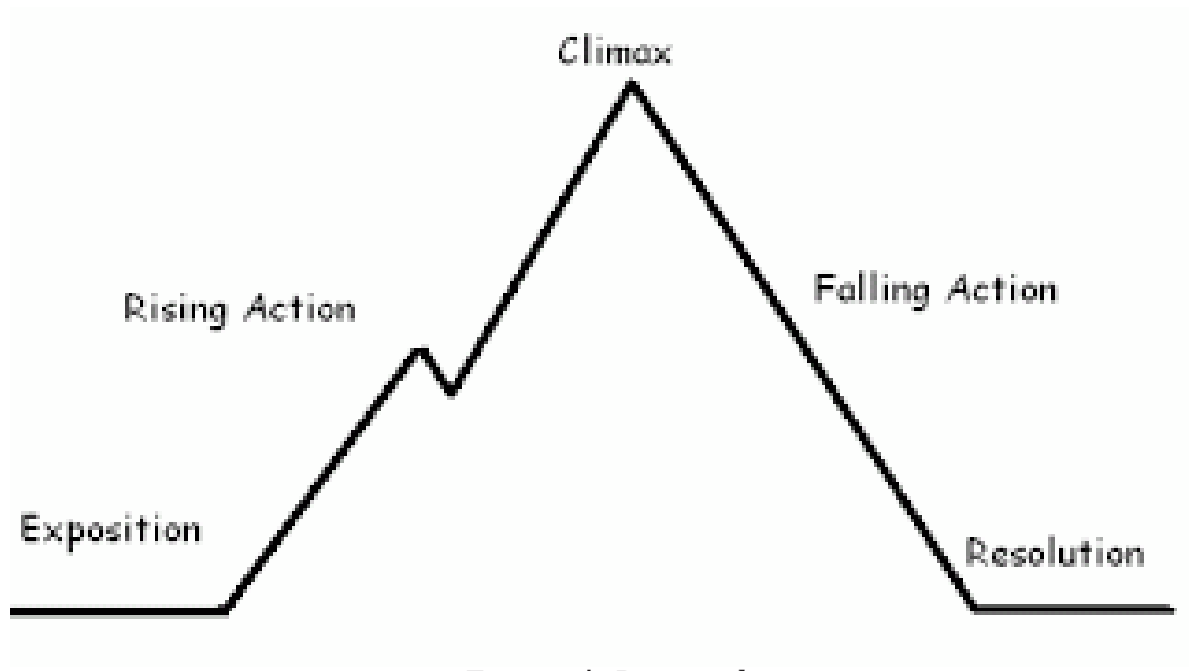
Script- The play in written form.

Stage- The area where the actors perform the play.

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

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

Dramatic Structure of a Play's Plot

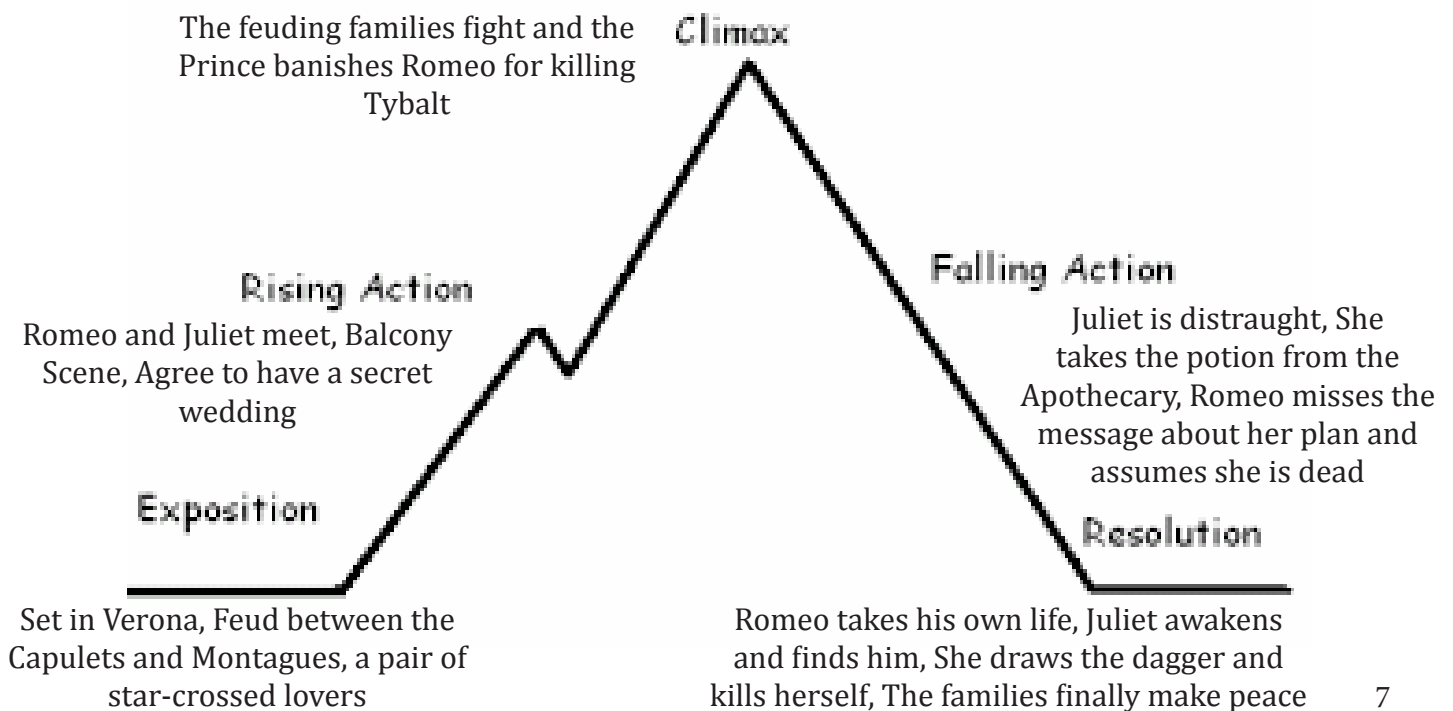


Freytag's Pyramid

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

Please use the vocabulary from the previous page for your students to fill out their own Plot Diagram for the plays in Boy Meets Girl.

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



Director's Questions

Shakespeare used very few stage directions, which are clues in the script for the actors and director to follow during productions. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters and scenery in the lines of the play.

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

DIRECTOR'S QUESTIONS

1. WHO AM I?

How old am I? Am I rich or poor?

What is my job? Am I in school?

What is my family like? Where am I from (country, state, etc.)?

Am I nice? Funny? Smart? Mean? What is my personality?

2. WHERE AM I?

County - State - City - Neighborhood - Building - Room

What does the place look like? Do I like it or not?

3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?

People mentioned in the scene?

The place where I am?

The objects around me?

5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? A CONFLICT?

6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT (Obstacles)?

7. WHAT DO I NEED TO DO TO GET WHAT I WANT (Tactics)?



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 the four young lovers (Hermia & Lysander and Helena & Demetrius) as well as the fairies to a happy ending like all comedies- with marriages. This scene from *Midsummer* in *Boy Meets Girl* 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 stops following him throughout the magic forest. He is in pursuit of Hermia, the woman that he currently loves, and her finance, 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 DEMETRIUS, HELENA following him

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:
Things base and vile, folding no quantity,
Love can transpose to form and dignity:
Love looks not with the eyes, but with the mind;
And therefore is wing'd Cupid painted blind:
Nor hath Love's mind of any judgement taste;
Wings and no eyes figure unheedy haste:
And therefore is Love said to be a child,
Because in choice he is so oft beguiled.
As waggish boys in game themselves forswear,
So the boy Love is perjured every where:
For ere Demetrius look'd on Hermia's eyne,
He hail'd down oaths that he was only mine;
And when this hail some heat from Hermia felt,
So he dissolved, and showers of oaths did melt.

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:

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



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 *Boy Meets Girl*, 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.



Julius Caesar

A tragedy actually based on historical events, *Julius Caesar*, centers around the famous Roman's height and descent from power. A soothsayer, or fortune teller, has warned Caesar to "Beware the ides of March." He pays no heed to the warning but all the while, the Senators of Rome are plotting to stop him from assuming sole rule over Rome. This scene from *Boy Meets Girl* involves Caesar and his wife, Calpurnia, on a stormy night before the Ides of March. Calpurnia has had nightmares about Caesar's murder and she tells him of many bad omens that have occurred that day. Caesar scoffs at her and declares that he refuses to give in to fear. Calpurnia begs him to send someone else to the Senate that day until he finally relents. When Decius enters, he makes light of the omens and convinces Caesar that it would be cowardly to listen to such superstitious nonsense. Caesar decides that he will go to the Senate that day.

Pre-Activity

Caesar receives a lot of advice on whether or not he should go to the Senate on the Ides of March- from a soothsayer, his wife, and other male Senators. What relationships does he have with each group? Are they all different? What evidence do they present to him and what weight does it have with his decision. Weigh the evidence on both sides and discuss what you would choose in Caesar's place.

Post-Activity

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

Include the who, what, when, and where.

Julius Caesar

ACT II, Scene ii

Thunder and lightning. Enter CAESAR, in his night-gown

CAESAR

Nor heaven nor earth have been at peace to-night:
Thrice hath Calpurnia in her sleep cried out,
'Help, ho! they murder Caesar!' Who's within?

Enter CALPURNIA

CALPURNIA

What mean you, Caesar? think you to walk forth?
You shall not stir out of your house to-day.

CAESAR

Caesar shall forth: the things that threaten'd me
Ne'er look'd but on my back; when they shall see
The face of Caesar, they are vanished.

CALPURNIA

Caesar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;
And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Caesar! these things are beyond all use,
And I do fear them.

CAESAR

What can be avoided
Whose end is purposed by the mighty gods?
Yet Caesar shall go forth; for these predictions
Are to the world in general as to Caesar.

CALPURNIA

When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.

CAESAR

Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;

Seeing that death, a necessary end,
Will come when it will come.
What say the augurers?

CALPURNIA

They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a heart within the beast.

CAESAR

The gods do this in shame of cowardice:
Caesar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Caesar shall not: danger knows full well
That Caesar is more dangerous than he:
We are two lions litter'd in one day,
And I the elder and more terrible:
And Caesar shall go forth.

CALPURNIA

Alas, my lord,
Your wisdom is consumed in confidence.
Do not go forth to-day: call it my fear
That keeps you in the house, and not your own.
We'll send Mark Antony to the senate-house:
And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.

CAESAR

Mark Antony shall say I am not well,
And, for thy humour, I will stay at home.

Enter DECIUS BRUTUS

Here's Decius Brutus, he shall tell them so.

DECIUS BRUTUS

Caesar, all hail! good morrow, worthy Caesar:
I come to fetch you to the senate-house.

CAESAR

And you are come in very happy time,
To bear my greeting to the senators
And tell them that I will not come to-day:
Cannot, is false, and that I dare not, falser:
I will not come to-day: tell them so, Decius.
The cause is in my will:
That is enough to satisfy the senate.
But for your private satisfaction,
Because I love you, I will let you know:
Calpurnia here, my wife, stays me at home:
She dreamt to-night she saw my statua,
Which, like a fountain with an hundred spouts,
Did run pure blood: and many lusty Romans

Came smiling, and did bathe their hands in it:
And these does she apply for warnings, and portents,
And evils imminent; and on her knee
Hath begg'd that I will stay at home to-day.

CALPURNIA

Say he is sick.

CAESAR

Shall Caesar send a lie?
Have I in conquest stretch'd mine arm so far,
To be afraid to tell graybeards the truth?
Decius, go tell them Caesar will not come.
If Caesar hide himself, shall they not whisper
'Lo, Caesar is afraid'?
How foolish do your fears seem now, Calpurnia!
I am ashamed I did yield to them.
Give me my robe, for I will go.

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 *Midsummer* fit into?

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

3. What genre would *Julius Caesar* 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 *Boy Meets Girl* and specify how that play fulfills those requirements
- Where in the Plot would this scene fall? Explain why and give examples of your choice.

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

Shakespeare Links & Resources

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

www.absoluteshakespeare.com
Comprehensive Resource of Works

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

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

Classroom Challenge:

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

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