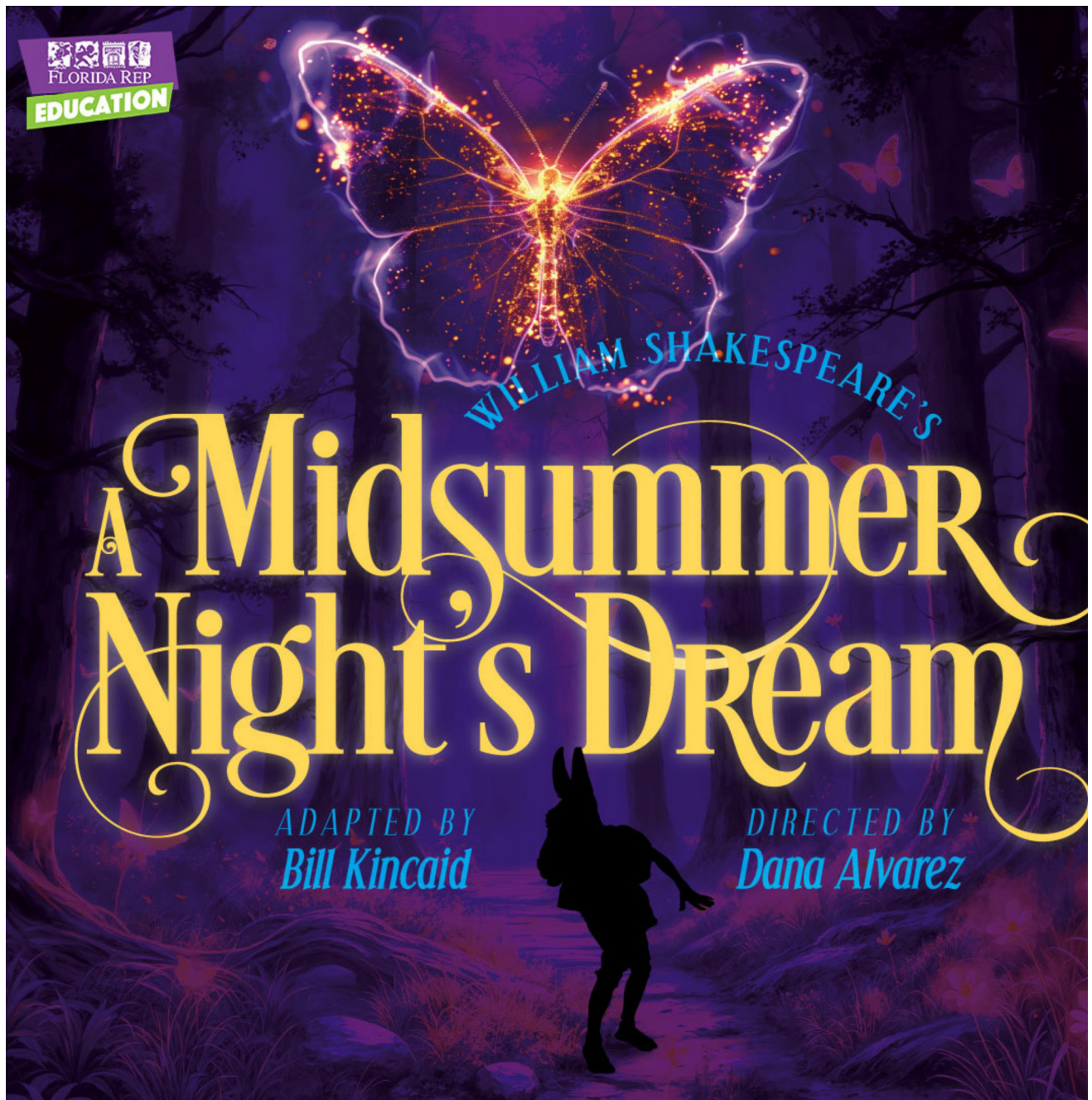




**A Guide for Educators
To Accompany Florida Repertory Theatre's 2025-2026
Touring & Lunchbox Production**

Created & Compiled by DJ Kelly, Education Outreach Manager

Programming Sponsored by The Baker Family Foundation



INTRODUCTION

Dear Teachers, Parents, and Community Leaders,

Thank you for supporting arts education in SWFL!

With your help, Florida Rep Education now reaches upwards of 31,000 students per year, and that number is growing everyday. It is our mission to enrich the lives of young people with exceptional theatre experiences, and we are looking forward to sharing *A Midsummer Night's Dream* with you and your students.

Please use this study guide as a resource to help your students explore the context of the story, make connection to the performance, and complete activities that will deepen their learning.

We are thrilled to bring Albert Einstein, Susan Fisher, and her friends to life, and we hope you find this study guide to be a helpful resource.

Sincerely,
The Florida Rep Education Staff

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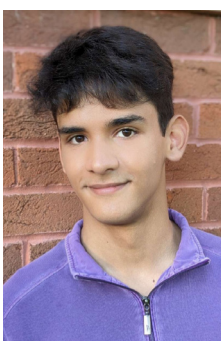
CAST



Gabriel Hunyor
Theseus/Oberon/
Flute



Patrice Eakman
Hermia/Titania



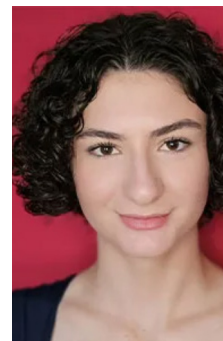
Ethan Antonio Len
Lysander/Quince



Hannah Easton
Helena/Snout



Cody Klimek
Demetrius/Bottom



Jana Denning
Egeus/Puck

CAST

Director Dana Alvarez
Tour/Stage Manager DJ Kelly
Scenic Designer Nick Lease
Sound Designer Braden Downing
Costume Designer Amanda Miller
Prop Artisan Miranda White
Production Manager Charles Clark
Technical Director Russ Skellenger

EDUCATION TEAM

Education Director Monique Caldwell
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STAY CONNECTED!

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MEET THE DIRECTOR & ADAPTER

Bill Kincaid is the author of *Performing Shakespeare Unrehearsed: A Practical Guide to Acting and Producing Spontaneous Shakespeare*, published in 2018 by Routledge. He is the head of the Acting MFA Program at Western Illinois University, where he has received the College of Fine Arts and Communication Creative Activity Award, Outstanding Teacher Award, and Outstanding Service Award.



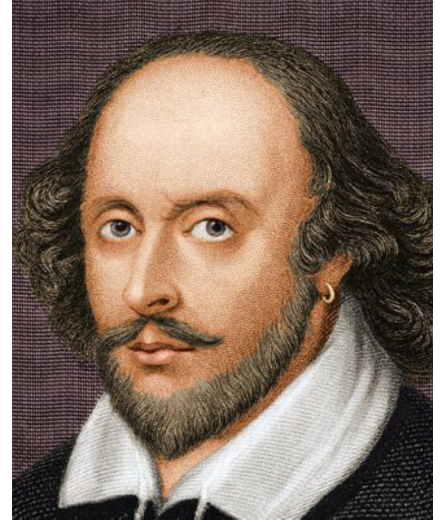
The National Partners of American Theatre has awarded him its Classical Acting Coach Award three times, and in 2014, he received the Illinois Theatre Association's Award of Honor for Outstanding Contributions.

In addition to Unrehearsed productions of 17 of Shakespeare's plays, Bill's acting and directing credits include productions at the Williamstown Theatre Festival, Crossroads Repertory Theatre in Terre Haute, New England Shakespeare Festival, Chicago's Vitalist Theatre, and many seasons with Indiana's Brown County Playhouse and the Cortland Repertory Theatre in upstate New York.

MEET SHAKESPEARE

William Shakespeare was an English poet, playwright, and actor of the Renaissance era. From 1594, he was a member of the King's Men Company. He is known worldwide for the creation of at least 37 plays, 154 sonnets, and 2 narrative poems that were known to illustrate the human emotion and conflict. It is believed that he was born and died on the same day, April 23. William Shakespeare married Anne Hathaway on November 28, 1582 with whom he had three children: Susanna and twins Hamnet and Judith. Sadly, Hamnet died at age 11.

After the death of Hamnet, there are seven years of Shakespeare's life that are undocumented referred to scholars as the Lost Years. One theory suggests that he went into hiding from local landlord Sir Thomas Lucy. Another is that he went to work as an Assistant Schoolmaster, and another suggests that he was working as an attendant at some of London's other theatres before he stepped onto the stage.



By 1592, there is evidence that Shakespeare was earning a living as an actor and playwright in London. Shakespeare had a benefactor, Henry Wriothesley, the Earl of Southampton, who was a helpful source of income during the plague outbreaks. Shakespeare dedicated his first and second poems to Wriothesley: *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594). Shakespeare's more well-known poetry is his 154 sonnets that were published as a collection; scholars categorize them based on two unknown subjects: the Fair Youth sonnets (the first 126) and the Dark Lady sonnets (the last 28).

Shakespeare wrote in three genres: Histories, Tragedies, and Comedies.

Famous History Plays: *Henry IV*, *Richard II*, *Henry V*, *Richard III*, *King John*, *Henry IV*, *Henry VIII*

Famous Tragedy Plays: *Romeo & Juliet*; *Othello*; *King Lear*; *Macbeth*; *Hamlet*, *Julius Caesar*; *Titus Andronicus*; *Anthony & Cleopatra*; *Timon of Athens*; *Coriolanus*

Famous Comedy Plays: *The Taming of the Shrew*; *A Midsummer Night's Dream*; *Merchant of Venice*; *Much Ado About Nothing*; *As You Like It*; *The Two Gentlemen of Verona*; *The Comedy of Errors*; *Love's Labour's Lost*; *The Merry Wives of Windsor*; *Twelfth Night*; *Measure for Measure*; *All's Well That Ends Well*

Pericles, *Cymbeline*, *The Winter's Tale* and *The Tempest* are best described as tragicomedies.

Troilus and Cressida is known a "problem play" because it defies genres. It could be classified as a history or comedy.

It is known that Shakespeare wrote plays with other writers, such as John Fletcher. They wrote *Two Noble Kinsmen* together, and it was known as his last dramatic work. They also worked on *Cardenio* together, but sadly, it was not preserved. Shakespeare co-wrote *Sir Thomas More* and *The Raigne of King Edward the Third*.

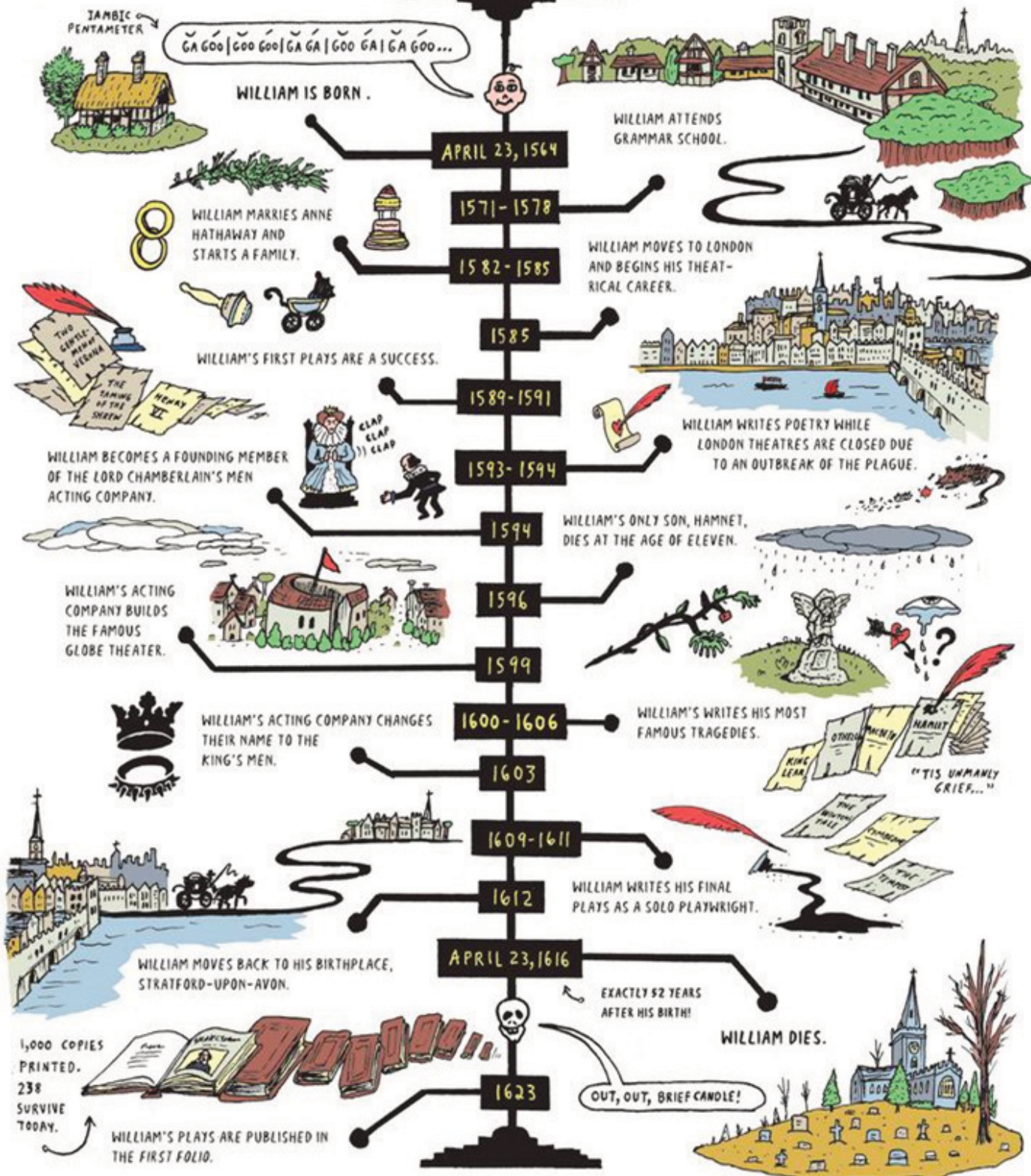
Around 1603, it is believed that Shakespeare stopped working with the King's Men Company and began focusing on his writing. Scholars believed that he spent the last three years of his life in Stratford where he purchased real estate for 440 pounds. Shakespeare passed in 1616, where he left a majority of his belongings to Susanna, his eldest daughter and very little to his wife, Anne.

His legacy is creating and introducing more than 1,700 words to the English language through the use of combining words, changing their use, or blending foreign root words. (Example: "love is blind"; "wild goose chase")

Source: [Biography.com/authors-writers/william-shakespeare](https://www.biography.com/authors-writers/william-shakespeare)

WILLIAM SHAKESPEARE-AN ILLUSTRATED BIOGRAPHY

ILLUSTRATED BY DAVID HEATLEY



WORDS & PHRASES



www.davidheatley.com

The English Language owes Shakespeare BIG TIME. He invented **over 1,700** of our common words by changing nouns into verbs, changing verbs in adjectives, connecting words never before used together, adding prefixes and suffixes, and devising words wholly original. In the photo above, there are some examples of the words and coined by Shakespeare.

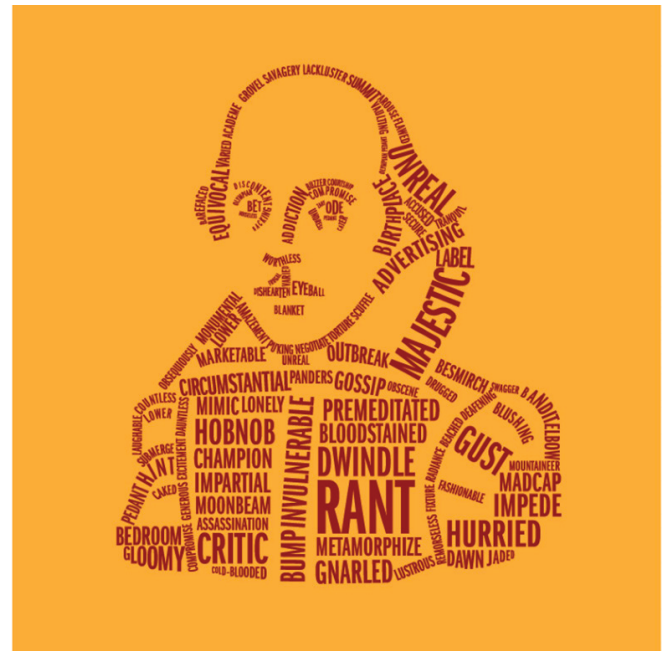


Image from Timeout.com



Joseph D. Adams

DAVID HEATELEY

www.davidheatley.com

WHO'S WHO?

Duke of Athens



Gabriel Hunyor
Theseus

King of the Fairies



Gabriel Hunyor
Oberon
servant

Queen of the Fairies



Patrice Eakman
Titania

a spell is cast
and she falls in love



Cody Klimek
Bottom

Pyramus & Thisby Play Actors



Cody Klimek
Bottom



Hanna Easton
Snout

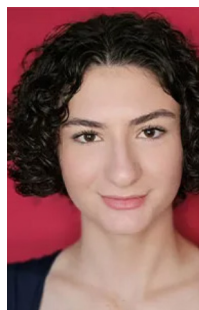


Ethan Antonio Leon
Quince

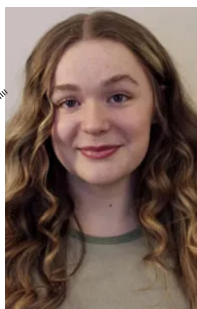


Gabriel Hunyor
Flute

wants Hermia to marry



Jana Denning
Egeus



Patrice Eakman
Hermia

in love

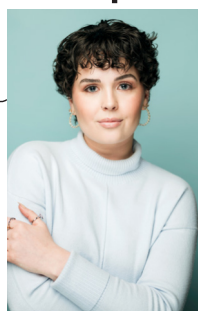
argue over who
deserves Helena

used to be
engaged to

accidentally
in love



Cody Klimek
Demetrius



Hanna Easton
Helena



Ethan Antonio Leon
Lysander

a spell is cast and he falls in love

PRE-SHOW QUESTIONS & THEMES TO CONSIDER

UNREQUITED LOVE

1. Discuss the love triangle between Demetrius, Hermia, and Lysander. How are each characters affected? How does their love impact others?
2. How are other characters affected by their unrequited love?
3. Can you name other plays and movies that use this trope?

MAGIC & REALITY

1. At the end of the play, Puck suggests that the audience has also dreamt the actions of the play. Why do you think Shakespeare did this?
2. How does the search for truth impact other characters?

POWER & CONTROL

1. List at least two relationship that have power and control issues?
2. Where are there power struggles issues? How does that struggles create problems and how are they resolved?

<https://www.rsc.org.uk/shakespeare-learning-zone/a-midsummer-nights-dream/language/analysis>

CRITICAL REVIEW

On a separate sheet of paper, write your own review of the performance. What did you like? What did you not like? Why? Would you tell your friend to see it? Try to incorporate the theatre vocabulary into your review.

POST SHOW DISCUSSION

1. What was your favorite part of the play? Why?
2. What are your thoughts on the ending? Do you think Puck is right?
3. How is this play relevant to a modern audience?
4. Name two moments in the play where some of the major themes were represented.
5. Were there moments when the play was lighter versus darker?
6. Exposition is the background information that one gains usually at the beginning. What are some of the expository details of Hamlet?
7. Can you think of any adaptations from Shakespeare's works?

PLOT SUMMARY

Act I

Egeus interrupts Theseus, Duke of Athens, as he is planning upcoming wedding because Hermia, the daughter of Egeus, refuses to marry Demetrius. Egeus threatens the ancient law of her execution if she does not obey; Theseus agrees. Hermia, however, is in love with Lysander, who tries to comfort her.

Hermia and Lysander run into the nearby woods to elope. Hermia tells Helena, who is her best friend. Helen tells Demetrius because she is in love with him as they used to be engaged.

In a different corner of the woods, there is a play being rehearsed. Actors, Peter Quince, Nick Bottom, Snug, and Flute, are beginning their rehearsals for the play about Pyramus and Thisby, which is to be performed at Theseus's wedding.

Act II

In this act, we met the Fairies of the forest: Oberon, King of the Fairies; Puck, his loyal servant; and Titania, Queen of the Fairies. Puck warns Titania that Oberon is mad at her and should heed with caution. The king and queen bicker back and forth; after Titania leaves, Oberon sends Puck on a quest to find a flower in order to make a potion. Oberon reveals to the audience his plan using the flower to make Titania fall in love with him so that they will stop fighting. The spell is that whoever receives the potion will fall in love with the person...or thing that they first lay eyes upon waking.

Oberon sees Demetrius and Helena, and in order to eavesdrop on their conversation, he turns himself invisible. Demetrius tells Helena to quit following him and that he doesn't love her. After that, Puck returns, and Oberon tells Puck to put the magic potion on the eyes of Demetrius so that he will fall in love with Helena.

Later, Titania is sung to sleep, so Oberon begins his plan. Nearby, Hermia and Lysander get lost but decide to rest. For modesty's sake, Hermia convinces Lysander to leave space between them. Puck sees the couple and anoints Lysander with the love potion, thinking he was the Athenian who Oberon was referring to.

Shortly afterwards, Helena runs into a sleeping Lysander, wondering if he has been hurt. Lysander wakes up and falls in love with Helena. She becomes confused and reassures Lysander that he is in love with Hermia. Helena runs away, and he begins to follow. Hermia wakes up alone and runs off to find Lysander.

Act III

Act III opens with the next rehearsal. Bottom and the other actors begin arguing over some major points in the script. They add lines for the actor playing the Lion to address the audience and say that he is not really a lion to prevent fear from the audience. On his trek through the forest, Puck finds the rehearsal. Because he thinks it's funny, Puck turns Bottom's donkey (or ass) head costume piece into his real head -- Bottom has no idea. The actors begin making fun of Bottom, and because he does not believe them, he begins to sing and dance to make light of the situation. The noise that he causes wakes up Titania. She immediately falls in love with Bottom as a donkey.

Titania's fairies bring Bottom to her.

<https://www.rsc.org.uk/shakespeare-learning-zone/a-midsummer-nights-dream/story/scene-by-scene#act-1>

PLOT SUMMARY

Act III

Oberon begins to wonder if Titania has woken up when Puck arrives. He announces that she has fallen into love with a monster. Oberon is pleased.

Nearby, Hermia finds Demetrius, and she believes that he has hurt Lysander. Out of frustration, Hermia runs away. Before following her, Demetrius falls asleep. Oberon sees him and recognizes him as the Athenian who he wanted treated with the love potion. Realizing the mistake, Oberon sends Puck to find Helena so that Demetrius will fall in love with her upon waking. Soon after, Helena and Lysander appear and wake Demetrius, who immediately falls in love with Helena. The men argue over who deserves Helena and that the other belongs with Hermia.

Hermia appears, and Helena begins fighting with her because she thinks that Hermia is in on the argument between Lysander and Demetrius. The women begin fighting because similarly, they blame each other for the situation. The men try to prevent it! Helena runs but is chased by Hermia.

Oberon asks Puck about the confusion and if he meant to do this. Puck acknowledges his mistake and pleads his case of mistaken identity. Oberon tells Puck cast a night spell in order to administer the antidote.

Act IV

Somewhere else in the forest are Titania and Bottom. Oberon and Puck find them, and Oberon lifts the spell because he got what he wanted from Titania. She spots Oberon and asks why she's in love with an ass, and Puck removes Bottom costume, revealing his real face. Oberon and Titania make up.

Theseus and Egeus stumble upon the four lovers sleeping in the forest. Theseus realizes Hermia's time has expired, and she needs to make her choice: Demetrius or death. Lysander begins to explain how they all ended up there, but Egeus interrupts and begins Demetrius to back him. Demetrius reveals that he no longer loves Hermia and that he loves Helena. Theseus overrules Egeus and declares Demetrius and Helena will be a couple and Hermia and Lysander will be a couple.

Bottom wakes up and runs to find his friends. He writes about his strange dream that he had of having an ass's head. The other actors are looking for Bottom. When he appears, they ask what happened. He says that he will tell after the play at Theseus's wedding.

Act V

We see the Pyramus and Thisby performance with interruptions from the wedding guests. Theseus said that the play needs no epilogue and to let people dance instead. As night comes and people retire for bed, Puck appears. Oberon and Titania bless the marriages. Puck is left alone to address the audience.

<https://www.rsc.org.uk/shakespeare-learning-zone/a-midsummer-nights-dream/story/scene-by-scene#act-1>

SAYEST THOU WHAT?!

An Elizabethan English Cheat Sheet

The same, just shortened:

Shakespeare uses a lot of contractions, especially to maintain iambic pentameter.

wi' = with

I' = In

o' = of

t' = to

't = it

'tis = it is

'twas = it was

e'en = even

e'er = ever

ne'er = never

(sounds like een)

(sounds like air)

(sounds like nair)

Hey, you!

Fear not thees and thous! They both mean you, and they follow a pattern.

tho = you (subject)

thee = you (object)

ye = you (plural)

thy = your

thine = yours

To compare this all to Modern English, use this chart:

Subjective	Objective	Possessive (adj)	Possessive (pronoun)
I	Me	My	Mine
You	You	Your	Yours
She	Her	Her	Hers
He	Him	His	His
They	Them	Their	Theirs
Who	Whom	Whose	Whose
Thou	Thee	Thy	Thine
Ye	You	Yours	Yours

SAYEST THOU WHAT?!

Iambic Pentameter & How to Read It

Shakespeare's language can seem weird because English has been constantly changing, especially at the time when he was writing. Back then, we were moving from middle English to modern English; he was also writing in poetic meter.

Iambic Pentameter

10 syllables a line is 5 iambs (one iamb is two syllables or beats) In each iamb, the first syllable is not stressed, the second syllable is stressed.

But **soft!** What **light** through **yon-** der **win-** dow **breaks?**

Because this is poetry with a constant meter, this is called **verse**. Verse is used by higher class characters and in important moments.

Prose is just regular writing, like in a paragraph --used by lower-class characters, for humor, in idle conversation, and by cynical characters.

Verse usually doesn't rhyme (when it does it's called **blank verse**).

This syllable pattern is why Shakespeare often put words in a weird order (i.e., talking backwards) and used words in new ways. Sometimes words are skipped ("I'll to England").

If there's no punctuation at the end of the line, don't pause!

If there's an accent on the -ed at the end of the word, pronounce it as a syllable; "Romeo is banishéd" is 7 syllables.



Image from NoSweatShakespeare

SAYEST THOU WHAT?!

Shakespearian Vocabulary

Ado = commotion, trouble a

Against = for, in preparation for

Alack = alas (exclamation of sorrow)

Apace = quickly

Aught = anything

Ay, Aye = yes (sounds like “eye”)

Bade = asked, commanded

Base, Baseness = low, animal-like, petty

Bawdy = obscene, sexual, low class

Befall = happen, turn out in the end

Beguile = to charm or deceive with charm

Bereft = deprived, robbed

Beshrew me = shame on me, curse me

Betray = give away (his face doth betray his thoughts)

Betrothed = engaged to marry, or the person one is engaged to

Bodes = foreshadows, is an indicator of...

Bosom = heart

Brace = pair

by and by = immediately, directly

commend me to = give my regards to

Crown = head

Dote on = love dearly, often overdoing it (spoiling a child)

Enmity = hate (like “enemy”)

Ere = before

Err = to make an error; to sin

Fain = gladly, willingly (or, forced or obliged)

Feign = pretend, put on an emotion

Fie, Fie on it = darn it, to heck with it

Fool = can be a term of endearment or pity

Forbear = stop, leave alone

Forsooth = truthfully

Fortnight = two weeks (14 nights)

Forswear = swear falsely; renounce, deny

Gage = challenge (throwing down the gauntlet)

Gentle = (noun) honorable person, noble-born

Go to! = “C’mon, get outta here...” or, “Screw you!”

Guile = charm in order to deceive; trickiness

Had as lief = I would rather

Haply = perhaps, by chance

Harbinger = precursor, foreshadowing

Hence = away from here (place), after this (time)

Hie = go (quickly; usually used as an order)

His due = what’s coming to him

Hither = here

Hitherto = so far, to this extent

Ho! = a call to attention, usu. by someone with authority

Humour = mood, frame of mind

It will serve = it will do, good enough

Iwis = truly, certainly

Kin, kinsman = relative, family

Knave = scoundrel, jerk (young male)

Lest = unless, otherwise; in case of

My liege = king, master, lord like to (die) = likely (to die)

look to = watch, keep an eye on, take care of it

maiden = a young girl, specifically a virgin

Maidenhead = virginity

Nary = not a single one

Naught = nothing

Nay = no office = job, responsibility

oft = often

pate = head, especially the top

perdition = hell, by the fire of hell

Rude = not eloquent

Sack = white wine, probably cheap

Several = separate, distinct

Shrew = mean, scolding woman

Shrive, shrift = confession (religious)

Soft! = exclamation of surprise

Solemnity = peacefulness, respectability

Suitor = a man who is hoping to marry a certain woman

Thence = from there, from then on

Thither = there to the purpose = on topic, constructively, toward a goal

Undone = ruined

Verily = truthfully, indeed

Visage = face, appearance

Virtue = can refer to a woman’s virginity

Want = need, lack, be without

Wanton = childish, playful, undisciplined, sexually unrestrained (especially women)

Wench = girl, young serving woman

Whence = where, from where

Wherefore = why (not “where”)

Whither = where, to where withal = in addition, all together, with

Woe = sadness wont = used to, likely to

Woo = date, flirt with, seduce, win over

Wot = know, learn, be told would that, I would = if only, I wish

Wretch = miserable, despicable person

Yon, yonder = over there

STAGE COMBAT

In most of Shakespeare's works, there are scenes of staging combat. *Stage combat*, or *fight choreography*, is a specialized technique in theatre designed to create the illusion of physical combat without harm to the performers.

Is it safe?

Stage combat can be risky, and it is preferable for actors to have as much training and experience as possible. A **FIGHT CALL** is a brief rehearsal before each performance that sets aside time for the actors to "mark" through the fight to increase their muscle memory. With *Romeo & Juliet* a fight call is especially important because each space we perform in is a different size. A show that involves fight choreography will typically be supervised by a professional **FIGHT CHOREOGRAPHER** and may also include a **FIGHT CAPTAIN**, who runs fight calls and ensures that actors are remaining safe throughout the duration of the show.

How do you rehearse?

The combat phase of a play rehearsal is referred to as a **FIGHT REHEARSAL**. Choreography is typically learned step by step, and practiced at first very slowly before increasing to a speed that is both dramatically convincing and safe for the performers and their audience. Performers first practice the choreography at what is called **1/4 SPEED**, moving at 1/4 of the speed as you would in a real-life fight. Once the actors are comfortable and the fight choreographer approves, they will speed up to **1/2 SPEED**. Once they have the fight in their muscle memory and they all feel 100% safe, they will increase once more to **3/4 SPEED**. 3/4 speed is the fastest stage combat will ever be. Fight choreography is never rehearsed or performed at full speed.

Things to Remember:

- We, at Florida Repertory Theatre, in NO WAY condone real-life violence. However, we may employ the techniques of stage combat in order to most authentically tell the story of *Hamlet*.
- If you are interested in learning more about stage combat, or even want to try it yourself, great! Find a professional workshop or master class at your local theatre! Florida Rep typically offers one of these every year.
- DO NOT TRY THIS WITHOUT THE SUPERVISION OF A CERTIFIED FIGHT CHOREOGRAPHER!



Photo by: Jeff Busby, MTC's 2017 Production, *Macbeth*



Mount Holyoke College, *Macbeth* 2017

ACTIVITY 1: VOCABULARY SKILLS

Below are sentences in which Shakespearian vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bolded word means in the space provided.

1. **Profaners** of this neighbor-stained steel/Will they not hear? What ho! You mean, you beats

2. That quench the fire of your **pernicious** rage/With purple fountains issuing from your veins

3. To turn your households' **rancor** to pure love

4. Why, is not this a **lamentable** thing.

5. Why, such is love's **transgression**/Grief's of mine own lie heavy in my breast,/which thou wilt prorate, to have it pressed.

6. Cuts beauty off from all **posterity**/She is too fair, too wise, wisely too fair.

7. There pardon me,/And not **impute** this yielding to light love/Which the dark night hath so discovered.

8. My dreams **presage** some joyful news at hand.

9. Thou, **wretched** boy, that didst consort him here.

10. **Doth** much excuse the appertaining age/To such a greeting.

ACTIVITY 2: SHAKESPEARIAN INSULTS

For your “roguish, onion-eyed” friends! To create a Shakespearian insult, combine one word from each column below, prefaced with “Thou.”

*Add an British accent for fun!

Column 1

artless
bawdy
beslubbering
bootless
churlish
cockered
clouted
craven
currish
dankish
dissembling
droning
errant
fawning
fobbing
froward
frothy
gleeking
goatish
gorbellied
impertinent
infectious
jarring
loggerheaded
lumpish
mammering
mangled
mewling
paunchy
pribbling
puking
puny
qualling
rank
reeky
roguish
ruttish
saucy
spleeny
spongy
surly
tottering
unmuzzled
vain
venomed
villainous
warped
wayward
weedy
yeasty

Column 2

base-court
bat-fowling
beef-witted
beetle-headed
boil-brained
clapper-clawed
clay-brained
common-kissing
crook-pated
dismal-dreaming
dizzy-eyed
doghearted
dread-bolted
earth-vexing
elf-skinned
fat-kidneyed
fen-sucked
flap-mouthed
fly-bitten
folly-fallen
fool-born
full-gorged
guts-gripping
half-faced
hasty-witted
hedge-born
hell-hated
idle-headed
ill-breeding
ill-nurtured
knotty-pated
milk-livered
motley-minded
onion-eyed
plume-plucked
pottle-deep
pox-marked
reeling-ripe
rough-hewn
rude-growing
rump-fed
shard-borne
sheep-biting
spur-galled
swag-bellied
tardy-gaited
tickle-brained
toad-spotted
unchin-snouted
weather-bitten

Column 3

apple-john
baggage
barnacle
bladder
boar-pig
bugbear
bum-bailey
canker-blossom
clack-dish
clotpole
coxcomb
codpiece
death-token
dewberry
flap-dragon
flax-wench
flirt-gill
foot-licker
fustilarian
giglet
gudgeon
haggard
harpy
hedge-pig
horn-beast
hugger-mugger
joithead
lewdster
lout
maggot-pie
malt-worm
mammet
measle
minnow
miscreant
moldwarp
mumble-news
nut-hook
pigeon-egg
pignut
puttock
pumpion
ratsbane
scut
skainsmate
strumpet
varlot
vassal
whey-face
wagtail



You warped,
half-faced,
pignut!

MAKING CONNECTIONS

Meet the Adapter & Shakespeare:

ELA.K12.EE.2

Read and comprehend complex literary and informational texts independently and proficiently.

ELA.612.F.2.2

Know and apply phonics and word analysis skills in decoding words. Use an array of strategies to decode single-syllable and multisyllabic words. Accurately read multisyllabic words using a combined knowledge of all letter-sound correspondences and syllabication patterns.

ELA.612.F.2.4

Read grade-level texts, at the student's ability level, with accuracy, automaticity, and prosody or expression using the student's mode of communication.

Plot Summary:

ELA.K12.EE.2

Read and comprehend complex literary and informational texts independently and proficiently.

ELA.612.F.2.4

Read grade-level texts, at the student's ability level, with accuracy, automaticity, and prosody or expression using the student's mode of communication.

ELA.6.R.2.2

Analyze the central idea(s), implied or explicit, and its development throughout a text.

ELA.7.R.2.2

Compare two or more central ideas and their development throughout a text.

ELA.8.R.2.2

Analyze two or more central ideas and their development throughout a text.

ELA.9.R.1.1

Explain how key elements enhance or add layers of meaning and/or style in a literary text.

ELA.9.R.1.2

Analyze universal themes and their development throughout a literary text.

ELA.9.R.1.4

Analyze the characters, structures, and themes of epic poetry.

ELA.10.R.1.1

Explain how key elements enhance or add layers of meaning and/or style in a literary text.

ELA.10.R.1.2

Analyze universal themes and their development throughout a literary text.

ELA.11.R.1.1

Evaluate how key elements enhance or add layers of meaning and/or style in a literary text.

ELA.11.R.1.2

Track and analyze universal themes in literary texts from different times and places.

ELA.11.R.1.4

Analyze ways in which poetry reflects themes and issues of its time period.

ELA.12.R.1.1

Evaluate how key elements enhance or add layers of meaning and/or style in a literary text and explain the functional significance of those elements in interpreting the text.

ELA.12.R.1.2

Analyze two or more themes and evaluate their development throughout a literary text.

MAKING CONNECTIONS

Character Chart:

TH.68.C.1.2

Develop a character analysis to support artistic portrayal.

ELA.9.R.1.4

Analyze the characters, structures, and themes of epic poetry.

ELA.12.R.1.3

Evaluate the development of character perspective, including conflicting perspectives.

Sayest Thou What?/Vocabulary Skills Activity:

ELA.K12.EE.2

Read and comprehend complex literary and informational texts independently and proficiently.

ELA.K12.EE.4

Use appropriate collaborative techniques and active listening skills when engaging in discussions in a variety of situations.

ELA.612.F.2.1

Demonstrate an understanding of spoken words, syllables, and sounds. Orally produce single-syllable and multisyllabic words by accurately blending sounds.

Accurately segment single-syllable and multisyllabic words.

Stage Combat:

PE.8.C.2

Identify, analyze and evaluate movement concepts, mechanical principles, safety considerations and strategies/tactics regarding movement performance in a variety of physical activities.

PE.912.C.2.27

Compare and contrast how movement skills from one physical activity can be transferred and used in other physical activities.

Making Personal Connections:

ELA.K12.EE.4.1

Use appropriate collaborative techniques and active listening skills when engaging in discussions in a variety of situations.

G.K12.5.3.1c

Group Dynamics - Perform: Stimulate group discussion and decision making by asking appropriate questions.

WL.K12.SU.3.4

Group Dynamics - Perform: Stimulate group discussion and decision making by asking appropriate questions.

Critical Review:

TH912.S.1.3

Develop criteria that may be applied to the selection and performance of theatrical work.

LAFS.68.WHST.1.2

Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes. Use precise language and domain-specific vocabulary to inform about or explain the topic.

MAKING CONNECTIONS

Pre and Post Show Discussion Questions & Critical Review:

ELA.K12.E.4.1

Use appropriate collaborative techniques and active listening skills when engaging in discussions in a variety of situations.

ELA.5.R.1.3

Describe how an author develops a character's perspective in a literary text.

ELA.5.R.3.3

Compare and contrast primary and secondary sources related to the same topic.

ELA.612.F.2.1

Demonstrate an understanding of spoken words, syllables, and sounds. Orally produce single-syllable and multisyllabic words by accurately blending sounds. Accurately segment single-syllable and multisyllabic words.

ELA.612.F.2.2

Know and apply phonics and word analysis skills in decoding words. Use an array of strategies to decode single-syllable and multisyllabic words. Accurately read multisyllabic words using a combined knowledge of all letter-sound correspondences and syllabication patterns.

ELA.612.F.2.4

Read grade-level texts, at the student's ability level, with accuracy, automaticity, and prosody or expression using the student's mode of communication.

ELA.12.R.1.2

Analyze two or more themes and evaluate their development throughout a literary text.

TH.5.C.2.3

Defend an artistic choice for a theatrical work.

TH.5.C.2.4

Identify correct vocabulary used in a formal theatre critique.

TH.5.H.1.1

Research and describe the context in which a specified playwright wrote a particular dramatic work.

TH.5.H.1.2

Participate in a performance to explore and celebrate a variety of human experiences.

TH.68.C.1.2

Develop a character analysis to support artistic portrayal.

TH.68.C.1.5

Describe how a theatrical activity can entertain or instruct an audience.

TH.68.C.2.4

Defend personal responses to a theatre production.

TH.68.H.2.8

Identify and describe theatrical resources in the community, including professional and community theatres, experts, and sources of scripts and materials.

TH.912.C.1.3

Justify a response to a theatrical experience through oral or written analysis, using correct theatre terminology.

TH.912.C.1.6

Respond to theatrical works by identifying and interpreting influences of historical, social, or cultural contexts.

TH.912.C.1.7

Justify personal perceptions of a director's vision and/or playwright's intent.

TH.912.C.1.8

Apply the components of aesthetics and criticism to a theatrical performance or design.

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Images (t-b): The Kennedy Center Arts Edge; WordPress.com; *Oedipus Rex* (1957), designed by Tanya Moiseiwitch

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Check out our other TYA Productions this season!

