

# Brigham Young University's Theatre for Young Audiences

## Cymbeline

Shakespeare's play lightheartedly adapted and directed by:  
Teresa Dayley Love



Imogen. Herbert Schmalz

Written and compiled by: Nicholas E. Sheets, dramaturg

## Table of Contents

Introduction...	3
Theater Etiquette...	4
Characters in Cymbeline...	5
William Shakespeare...	6
Developing Character Activities...	7
“Character Builder” Handout...	12
Creative Choices w/Style Activity...	13
Ancient Rome Handout...	18
Utah Core Standards...	19
Bibliography...	25

# Introduction

## Synopsis

Cymbeline follows the story of Imogen, the daughter of Britain's King Cymbeline. Imogen falls in love with a boy, Leonatus, of whom her father disapproves as a suitable person for marriage, so King Cymbeline banishes him from the kingdom. Also, Rome demands taxes from Britain, of which Britain refuses to pay. A war ensues between Britain and Rome, but Britain emerges victorious. Leonatus demonstrates bravery in battle and King Cymbeline allows him to marry his daughter. Oh, and a thousand other things occur in-between. What did you expect? It's Shakespeare!

## Our Adaptation

The neat thing about this production is that there are actually two shows! On one side we've taken this show into the cinematic feel of mystery noir where deceit, darkness and danger lie around every corner. On the other hand we've brought a fun, fairy tale twist where princes conquer for love and damsels in distress are rescued. Each version of the show highlights the differing techniques used to replicate more of the stereotypes found in both of these genres, whether that be acting choices, production design, or others.

## About This Resource Packet

In this packet you will find, among other things, one activity and handout for each of our two workshop groups: 6<sup>th</sup> grade and 2<sup>nd</sup> grade. I hope these pages will give you material for discussions with your students either before or after the show. I have focused more on providing activities instead of lesson plans, knowing that you have already taken a substantial amount of time to create your scope and sequence each semester. As such, I hope you find the following pages accessible for your classroom and your students. Teresa Love, the director, researched the Utah Core Standards in hopes that what is provided here will also be justifiable in the classroom. You will find in these activities a strong push towards critical thinking and collaboration.

## Theater Etiquette

Just like the performers, the audience also has an important role to play. Because some of the students may not have attended a play before, below are expectations to help them prepare for Cymbeline.




Franklin D. Roosevelt Presidential Library and Museum

- Remember to use the restroom before the show.
- No photography, please.
- Be sure to turn off your cellphones or other noise-making devices.
- Before the play starts, quietly follow the actors' instructions when they are seating you.
- Remember to sit flat on the floor with your legs crossed. This allows everyone to see the actors better and prevents limbs from falling asleep during the show.
- During the show, follow the actors' instructions when you are asked to participate.
- Don't speak with your neighbors during the show. We want everyone to be able to hear the actors.
- Please enjoy the show and laugh when you think it's funny.
- You may clap at the end of the play. This is how you show the actors you enjoyed their performance.

## Characters in Cymbeline

Because Mr. Shakespeare's plays often include a multitude of persons, it might help to review each important character so we can better understand the story. Also, since we are performing this show in two versions, character names will differ.

 = Film noir (upper grades)

 = Fairy tale (lower grades)

Leo/Leonatus

This is Imogen's lover. He is banished from Cymbeline's kingdom.

Tony/Pisanio

He is Leo's faithful servant and messenger between him and Imogen.

Imogen/Imogen

King Cymbeline's only daughter.

Queen/Queen

King Cymbeline's second wife and Imogen's step-mother.

Luccius/Big Luca

A Roman general.

Chimo/Iachimo

A crafty Italian who makes a bet with Leo/Leonatus about Imogen's fidelity.

Phyl/Philaria

This is a new addition to the play. These are the narrators.

Various other Characters of somewhat importance:

Cymbeline/Cymbeline (Imogen's father & British King)

Cloten/Cloten (The Queen's son from another marriage)

Pa/Papa (Steals Cymbeline's two sons after being banished)

# William Shakespeare

For many students, this will be the first time experiencing Mr. Shakespeare. The following are interesting and fun facts about one of the most famous playwrights of the Western tradition.

Famous quotes from Cymbeline:

"He that sleeps feels not the toothache"

"I have not slept one wink"

"The game is up"

We celebrate Shakespeare's birthday on April 23. However, we have no actual record of his birth. Legend says Shakespeare died on his birthday: April 23, 1616.

Shakespeare grew up in a large family. He was the third of eight siblings!

On November 28th, 1582, William Shakespeare and Anne Hathaway paid 40 pounds for their marriage license in Stratford-upon-Avon.

William and Anne had three children. Susanna was christened in May 1583, and the twins Judith and Hamnet in February 1585.



William Shakespeare (1564-1616) Flickr Images



Family\_p Web Gallery of Art

Shakespeare's parents and siblings



# Developing Character Activities

## Overview

Each character in Cymbeline made specific choices in regards to developing their character on stage. It is important that each student understand the type of process it takes to think critically about developing a character. This type of thought encourages creative literary imagination, a space for self-exploration, and the ability to more fully sympathize with those who are different and make different choices.

## Objectives

1. Students will learn to develop listening skills and react appropriately based on information received.
2. Students will consider factors which surround specific characters in order to more faithfully portray such characters.
3. Students will develop collaborative skills as they take turns telling each other's stories.
4. Students will learn to internalize and act out character choices through collaborative exercises.

## Preparation

Remind students that these activities will require their full participation and attention. Also, they should be respectful towards each person's choices. When one or more persons are performing the rest of the class needs to pay attention in order to have a more thoughtful discussion after each activity. There will be several activities in a row which explore themes concerning character choices. You have the option of doing one, some, or all of the following activities depending on the needs of your class.

## Procedure

### Activity #1 "Pauze"

Students will form groups of two. In each group one person will make a statement. This could be something as simple as "I like green." The other student must wait 5 seconds to respond. Once the second student responds, the first student must

wait another 5 seconds in order to respond as well. In other words, the two students will have a simple conversation and each person must wait 5 seconds to respond.

### Activity #2 "Nuclear Bomb Chicken"

Put the students in close proximity to each other. Now, inform them that they have just become chickens. Also, a nuclear bomb is 30 seconds away from falling on their henhouse. They must react as truthfully as a chicken would react for 30 seconds.

### Activity #3 "Character Swap"

Students will group together and two people will be in front of the group. These two students will begin a story of their own creation. At a certain point the teacher will stop the story and ask one or two students to return to the group. Then, a new student/s will replace the former student/s and continue the story from the last point. Do this until you have a sense that, as a whole, they are listening to the two speakers and the new students are creatively providing new elements to the story.

### Activity #4 "The Bag"

One person will stand before the class and pretend to hold a bag. They will take out an object from the bag and tell the class what that object is. The other students will begin to ask questions like: "why she has that object," or "what that object means to her," etc. The standing student may also "grab" more objects until the class as a whole feels they understand the person in front of them. Take turns. For example, a student goes before the class and with her hands pulls out an imaginary object. You might call on your students to begin asking her questions about the object. The person holding that object will respond verbally to their inquiries. Once you feel that person has developed their character with enough questions and/or objects, invite other students to participate.



## Synthesis: Making Connections

### Activity #1 "Pauze"

When you feel the students grasped the concept of waiting, thinking and then responding, ask them if they made any discoveries during this activity. For example: "Because I had to wait 5 seconds it really made me think about what the other person said." This would be the perfect response, right? Ask them what they learned from their partner to verify their listening and retention skills. You could also ask them how they would apply this exercise outside of class and what the possible consequences of doing so would be.

### Activity #2 "Nuclear Bomb Chicken"

Most likely the students reacted to the activity with frenzy and chaos. After the 30 seconds are done calm them down and remind them they are chickens. Ask them if a chicken is capable of understanding the consequences of a bomb or even what a bomb is. Give them a second to think about that. Then, tell them a chicken would not comprehend such things. Remind them that when they think about characters, they must also understand how that character thinks and understands the world around them. Then, ask them how this idea allows us to sympathize with others around us.

### Activity #3 "Character Swap"

Once the activity begins to dissolve, invite the students to huddle in the group and give a summary of the story they created together. Have various participate by adding details others forgot to mention. Once the story has been retold, invite them to think about their decisions to change the story the way they did. Ask them why they made their decisions and probe for answers which relate to listening and using their imagination. Then, ask them a broader question, such as "How does listening to others allow us to have a more meaningful conversation and contribute to a more thoughtful discussion?"

### Activity #4 "The Bag"

This is perhaps the most conceptual activity. Students really have to use their imagination and respond thoughtfully to their classmates. Ask those who stood before their classmates what it felt like to create imaginary objects and how it felt

to respond to their questions. Inversely, ask the students who asked the questions what it felt like to search for understanding about these objects. At this point you might discuss the importance of understanding those around us by asking questions.

(For Further Study At Home)

Students who have access to the internet might find these websites great tools for developing characters. They may need help from their parents to type out all the information, but it gives them a critical space for thinking about character building.

1. [<http://www.scholastic.com/inkheart/index.htm>]  
Under "Explore" select the option which says "Step into Character"  
This website explores character choices and asks participants to think about why they chose certain characteristics.
2. [[http://www.readwritethink.org/files/resources/interactives/trading\\_cards\\_2/](http://www.readwritethink.org/files/resources/interactives/trading_cards_2/)]  
This website allows students to upload a picture, describe their character, and create small trading cards with these profiles for possible future use. This is similar to a Pokemon/Baseball-esque feel.
3. See the handout (p. 12) from Scholastic's website where students may fill in contextual information about a character they invent.

## In Relation to Cymbeline

Potential ideas for discussion, in relation to the activities here:

### Pre-Show

1. Look for ways each character finds meaning in objects and in others.  
What does this say about that character?
2. How can we prepare to listen actively during the performance?
3. Do you see choices certain actors made about who they are in the world of the play?

### Post-Show

1. Which characters did you find more interesting to follow on stage? Why do you think they were so fun to watch?
2. How did the characters react to each other? Were they listening actively to each other?
3. Think about how you could make your own characters and write your own story, just like Shakespeare. Try it out!

# Character Builder

## Fundamentals

Story Title \_\_\_\_\_ Character Name \_\_\_\_\_

☐ Main character    ☐ Minor character    ☐ Protagonist/supporter    ☐ Antagonist/supporter

## Physical appearance

*(Gender, age, body type, hair, eyes, facial features, dress, posture, movements, mannerisms, speech, first impression)*

---

---

---

## Background that may influence motivations

*(Education, religion, family, early childhood experiences, financial situation, profession, marital status, other relationships, habits, surroundings/environment, health)*

---

---

---

## Personality

*(Distinctive traits, self-image, yearnings/dreams, fears/apprehensions, sense of humor, code of ethics, attitude – optimistic? overly sensitive?)*

---

---

---

## Other details

*(Hobbies, skills, favorite foods, favorite colors, favorite books, etc.)*

---

---

---

## Story relevance

Positive traits: \_\_\_\_\_

Negative traits (character flaws): \_\_\_\_\_

How are these characteristics relevant to the story? \_\_\_\_\_

What complications arise from this character? \_\_\_\_\_

Comments/notes: \_\_\_\_\_

# Creative Choices w/Style Activities

## Overview

The purpose of these activities will allow students to recognize how stylistic choices (clothing, speech, movement, and mise-en-scene) affect perception and understanding. Whether reading a book, watching a movie or attending the theater, each author offers a carefully devised lens with which the audience will perceive the plot and theme. On a larger scale, understanding this type of creativity through style allows students to see how people manipulate reality, whether that be in the media or in social interactions.

## Objectives

1. Students will recognize how stylistic choices affect understanding in relation to plot and theme.
2. Students will critically discuss elements of style based on given material.
3. Students will connect the performance of Cymbeline with the stylistic choices in film noir.

## Preparation

For this activity students will see various pictures supplied in this packet. You might want to scan those pages to give out several copies to different groups. This way each group will closely examine the pictures given them.

## Procedure

Divide the class into small groups. Pass around a copy of the page with *The Nightmare Before Christmas* and *The Muppet Christmas Carol*. Have them describe to each other things they see in each picture. You might suggest for them to look at vertical/horizontal lines, lighting, colors, whether or not the scenery looks real, costumes, and other things of this nature. After a few minutes, pass around the other set of pictures taken from film noir movies. Ask similar questions. Allow sufficient time for students to discuss their observations before going into the synthesis part of the activity. Hopefully there will be a lot of collaboration during this time.

## Synthesis: Making Connections

After they spend enough time engaging with the pictures, ask the following questions:

1. Have you seen any of these movies before?
2. What stylistic choices did you see in these pictures?
3. For those who have seen these movies: Did you notice these stylistic choices when you watched the movies?
4. What do those choices say about the movie or genre?
5. What do you think the directors wanted to portray based on these pictures?
6. Were they (the directors) successful in portraying the ideas you took from these film shots?
7. Have you noticed these types of elements in other movies, or in the theater?
8. How could we begin to notice stylistic choices when engaging with media, theater or literature?

(For Further Study at Home)

Invite students to watch one of their favorite movies and look for similar stylistic choices. Have them write down some of their observations. Remind them they can write about lots of different things: costumes, lighting, makeup, music, etc. Ask them to think about what the director of the film was trying to portray through those choices, and if they think they were effective to that purpose.

## In relation to Cymbeline

Potential ideas for discussion, in relation to the activities here:

### Pre-Show

1. Ask the students to look for ways in which the performance uses stylistic choices like those found in the film shots.
2. Have them watch a film noir movie with their parents before seeing the show (this would be with much anticipation before the day of the presentation). Some possible films to view are: *The Big Sleep* (1946), *The Thin Man* (1936), *Rear Window* (1954), *The Big Combo* (1955), *Vertigo* (1958), *M* (1931). Have them report on their observations in class before the day BYU's theater company arrives, or even afterwards.

### Post-Show

1. After the show ask the students their thoughts about the play, including possible themes, what the story was about, etc.
2. Then, ask them what types of stylistic choices they saw.
3. Ask them if those choices affected how they perceived the characters, story, or any themes.





BigCombo Trailer Allied Artists



Knock On Any Door Flickr Images



The Nightmare Before Christmas Flickr Images



The Muppet Christmas Carol Uploaded by Justin Sluss

# Ancient Rome

## In relation to Shakespeare's Cymbeline:

The actual King Cymbeline ruled southern "England" from 10 A.D.-40 A.D. under Rome. He maintained strong ties with Rome. Upon King Cymbeline's death, his two sons ruled the kingdom for approximately 2 years.



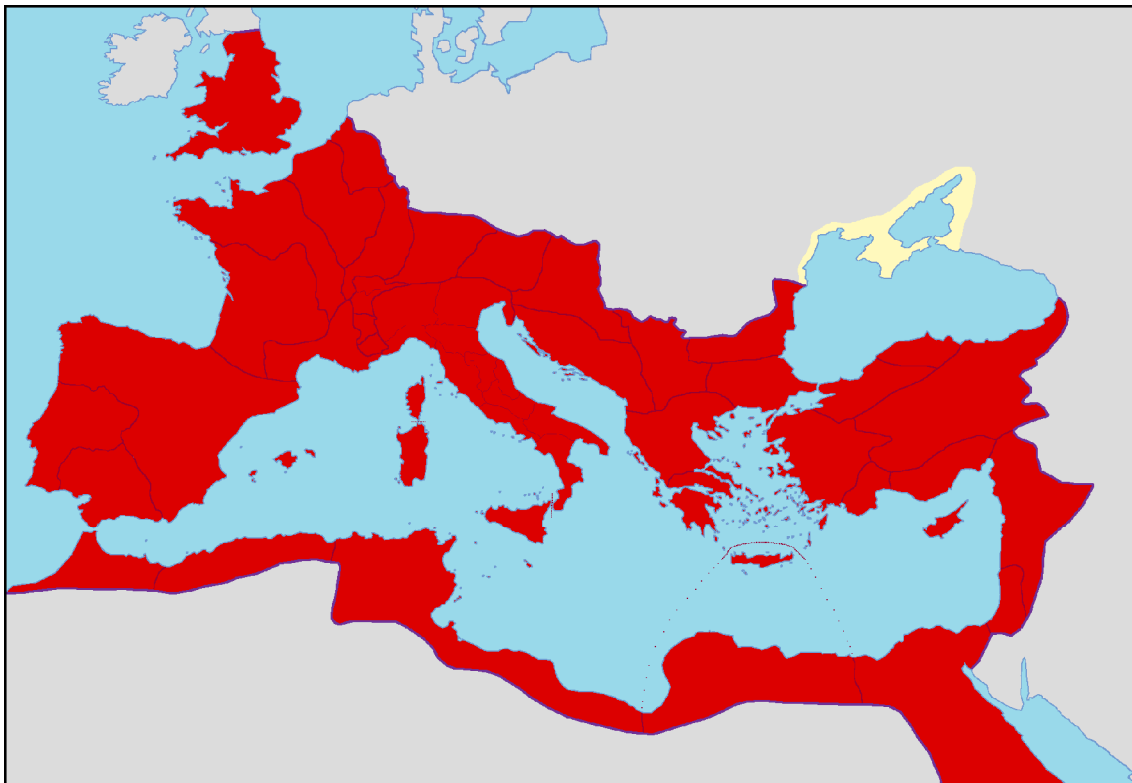
Colosseum-exterior-2007 Paul Zangaro

## Random Facts about Rome

Rome was founded in 625 BC and conquered in 1453, a total of 828 years. In comparison, the United States of America is only 237 years old!

"With nearly 3,000 years of rich history, Rome is often called the "Eternal City" (93 Random Facts about...Rome).

"Construction began on The Colosseum in 70 AD and finished in 80 AD (10 years!) "Exit time for all 70,000 spectators was only three minutes" (ibid).



Map of the Roman Empire in 96 AD Created by Coldeel

# Utah Core Standards

Each activity in this packet fulfills certain Utah Core Standards. These are included here as a reference if needed or desired.

First Activity (2<sup>nd</sup> grade/lower classes)

English Language Arts Speaking and Listening (addressed through activities)

- **CCSS.ELA-Literacy.SL.2.1** Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.
  - **CCSS.ELA-Literacy.SL.2.1a** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
  - **CCSS.ELA-Literacy.SL.2.1b** Build on others' talk in conversations by linking their comments to the remarks of others.
- **CCSS.ELA-Literacy.SL.2.2** Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
- **CCSS.ELA-Literacy.SL.2.3** Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue

## Presentation of Knowledge and Ideas

- **CCSS.ELA-Literacy.SL.2.4** Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

The following standards are directly related to the learning activities and when teachers link them to the theatrical performance.

English Language Arts Standards » Reading: Literature » Grade 2

### **Key Ideas and Details**

- **CCSS.ELA-Literacy.RL.2.1** Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.
- **CCSS.ELA-Literacy.RL.2.2** Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
- **CCSS.ELA-Literacy.RL.2.3** Describe how characters in a story respond to major events and challenges.

### **Craft and Structure**

- **CCSS.ELA-Literacy.RL.2.5** Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
- **CCSS.ELA-Literacy.RL.2.6** Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

### **Integration of Knowledge and Ideas**

- **CCSS.ELA-Literacy.RL.2.7** Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

### **Utah Drama Core**

Pre-K-Grade 2 Learning Map Mile markers

Script:

- Identify story elements of character, setting and events
- Retell a story

Audience:

- List and practice good audience behavior

### Acting (Perform):

- Cooperate with others in a performance to tell a story



## 2<sup>nd</sup> Activity (6<sup>th</sup> grade/upper classes)

These standards are all addressed through the activities

English Language Arts : Speaking and Listening

### Comprehension and Collaboration

- **CCSS.ELA-Literacy.SL.6.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
  - **CCSS.ELA-Literacy.SL.6.1a** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
  - **CCSS.ELA-Literacy.SL.6.1c** Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.
  - **CCSS.ELA-Literacy.SL.6.1d** Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.
- **CCSS.ELA-Literacy.SL.6.2** Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

### Presentation of Knowledge and Ideas

- **CCSS.ELA-Literacy.SL.6.4** Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
- **CCSS.ELA-Literacy.SL.6.5** Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.



These following standards can be directly related to the learning activities when teachers link them to the theatrical performance and the learning activities.

» Reading: Literature » Grade 6

### **Key Ideas and Details**

- **CCSS.ELA-Literacy.RL.6.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **CCSS.ELA-Literacy.RL.6.2** Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- **CCSS.ELA-Literacy.RL.6.3** Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

### **Craft and Structure**

- **CCSS.ELA-Literacy.RL.6.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone
- **CCSS.ELA-Literacy.RL.6.5** Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- **CCSS.ELA-Literacy.RL.6.6** Explain how an author develops the point of view of the narrator or speaker in a text.

### **Integration of Knowledge and Ideas**

- **CCSS.ELA-Literacy.RL.6.7** Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

**CCSS.ELA-Literacy.RL.6.9** Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics

### **Utah Drama Core**

## Learning Map Mile Marker from 4<sup>th</sup> - 6<sup>th</sup> Grade Drama Learning Map

### Design:

Analyze the concrete and symbolic design elements of a production

### Audience:

Know and practice appreciative audience behaviors

Explore and question artistic choices

Analyze thought and emotions evoked from various types of theatre

# Bibliography

8 NEW IMPROVISATION GAMES YOU NEED TO TRY. Drama Teacher's Network. URL: [http://dramateachersnetwork.wordpress.com/2013/01/14/8-new-improvisation-games-you-need-to-try/] 14 January 2014. For education al purposes only.

93 Random Facts About...Rome. Randomhistory.com, 2007. Web. 17 January 2014.

A Brief History of Rome. Roman-Empire.net. Web. 17 January 2014.

"BigCombo Trailer" © 1955. Allied Artists. Uploaded from: [http://commons.wikimedia.org/wiki/File:BigComboTrailer.jpg] Public Doman, via Wikipedia Commons.

Character Builder PDF. Scholastic.com. URL: [http://www.scholastic.com/teachers/lesson-plan/collateral\_resources/pdf/i/inkheart\_characterbuilder.pdf] 14 January 2014. For education purposes only.

"Colosseum-exterior-2007." Photo taken by Paul Zangaro. Uploaded from: [http://commons.wikimedia.org/wiki/File:Colosseum-exterior-2007.JPG] Free to use under GNU Free Documentation License. For educational purposes only.

"Family\_p." Web Gallery of Art. Uploaded from: [http://www.wga.hu/art/p/palamede/anthonie/family\_p.jpg] Used strictly for education purposes.

Frost-Allred, Kelli. The Legend of King Cymbeline: Historical Origins, From Insights, 2002. Utah Shakespeare Festival. Web. 15 January 2014. For education purposes only.

"FTP children watching marionettes.gif" ©1935. Franklin D. Roosevelt Presidential Library and Museum. Uploaded from: [http://upload.wikimedia.org/wikipedia/commons/a/a2/FTP\_children\_watching\_marionettes.gif] Public Domain, via Wikipedia Commons.

"Imogen" ©1888. Painted by Herbert Schmalz. Uploaded from: [http://upload.wikimedia.org/wikipedia/commons/9/95/Imogen\_-\_Herbert\_Gustave\_Schmalz.jpg] Public Domain, via Wikipedia Commons.

Improv Games. Improv encyclopedia. URL: [http://improvenyclopedia.org/games/] For educational purposes only.

Inkheart. 2004. Scholastic.com. 14 January 2014. URL: [http://www.scholastic.com/inkheart/index.htm] For education purposes only.

"Knock On Any Door" © 2013. Uploaded by marsmettn tallahasee. Flickr Images. Uploaded from: [http://www.flickr.com/photos/109937567@N06/11224622073/sizes/o/] Licensed under Creative Commons.

"Roman Empire in 96 AD" © 2009. Created by Coldeel. Uploaded from:  
[[http://upload.wikimedia.org/wikipedia/commons/4/45/Roman\\_Empire\\_in\\_54\\_AD.png](http://upload.wikimedia.org/wikipedia/commons/4/45/Roman_Empire_in_54_AD.png)] Licensed under Creative Commons.

"The Muppet Christmas Carol" © 1992. Photo posted by Justin Sluss. Uploaded from:  
[<http://www.highdefdiscnews.com/the-muppet-christmas-carol-blu-ray-review/>]  
For education purposes only.

"THE NIGHTMARE BEFORE CHRISTMAS 3D" © 2006. Photo uploaded by Bruno Chatelin. Uploaded from:  
[<http://www.flickr.com/photos/filmfestivals/3021946889/sizes/o/>]  
Licensed under Creative Commons.

Trading Card Creator. Internation Reading Association/National Council of Teachers of English. 14 January 2014. URL: [[http://www.readwritethink.org/files/resources/interactives/trading\\_cards\\_2/](http://www.readwritethink.org/files/resources/interactives/trading_cards_2/)]  
For education purposes only.

"William Shakespeare (1564-1616)" ©2012. Portrait uploaded by Books 18. Flickr Images. Uploaded from: [<http://www.flickr.com/photos/poetrybooks/6926228826/sizes/o/>] Licensed under Creative Commons.

If you would like to offer feedback on any of these activities, please feel free to send comments to the following:

nesheets@gmail.com