



EDUCATION DEPARTMENT CURRICULUM GUIDE TO SHAKESPEARE'S SONNETS

About the Folger Shakespeare Library

The Folger Shakespeare Library houses one of the world's largest and most significant collections of materials pertaining to Shakespeare and the English and Continental Renaissance. The Folger Shakespeare Library editions of Shakespeare's plays are acclaimed throughout the world by educators, students, and general readers.

The mission of the Folger Library is to preserve and enhance its collections; to render the collections accessible to scholars for advanced research; and to advance understanding and appreciation of the Library and its collections through interpretive programs for the public.

About the Folger Shakespeare Library's Education Department

*"There is much matter to be heard and learned."
As You Like It*

Shakespeare's audience spoke of *hearing* a play, rather than of seeing one. The Folger Shakespeare Library's Education department believes in active learning, using a performance-based and language-centered approach to teaching Shakespeare. Drawing on the Folger's abundant resources and incorporating opportunities provided by the Web, their activities and workshops present innovative ways to engage children, students, and teachers in Shakespeare's work.

For a complete selection of curriculum plans from the Folger Shakespeare Library Education department, visit www.folger.com.

About the Folger Shakespeare Library's Publishing Program

For nearly 70 years, the Folger Shakespeare Library has been the most respected resource for the scholarship and teaching of William Shakespeare. Designed with everyone in mind—from students to general readers—these editions feature:

- Freshly edited text based on the best early printed version of the play
- Modern spelling and punctuation
- Detailed explanatory notes conveniently placed on pages facing the text of the play
- Scene-by-scene plot summaries
- A key to famous lines and phrases
- An introduction to reading Shakespeare's language
- An essay by an outstanding scholar providing a modern perspective on the play
- Illustrations from the Folger Shakespeare Library's vast holdings of rare books
- Biographical and historical essays

To receive a complete list of available titles, e-mail your request to folger.marketing@simonandschuster.com.

The Shakespeare Set Free Workshops

Make meaningful learning fun. Shakespeare Set Free workshops model a fresh approach for teaching Shakespeare in grades 3-12. Based on twenty years of best practices, the Folger method inspires teachers with proven activities that address national and local standards. Schedule a one-day workshop for 20-30 teachers at your school. If you teach in New Jersey, you may be eligible for funding from the Geraldine R. Dodge Foundation. Contact the Folger Shakespeare Library at 202-675-0380 or by e-mail at educate@folger.edu for more information.

Turn the page for sample curriculum plans that you can find at <http://www.folger.com>
Additional plans and tools are available on the website.

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SHAKESPEARE'S SONNETS

Dear Colleagues,

Somewhere along the line, most of my students and probably most of yours have heard about William Shakespeare. Maybe they saw the film *Shakespeare in Love* or heard an answer on *Jeopardy*, but somehow, along with the ozone, they've breathed in that name: Shakespeare. In fact, to many kids Shakespeare is "sposed to be" a part of high-school education, and they expect to read one of his works. If we don't give them that exposure, they feel vaguely cheated or assume we think they're incompetent to meet the challenge of something important.

But when that anticipated moment comes and the teenage eye actually meets the Shakespearean page, then, unfortunately, that early interest too often is followed by . . . "Huh? What is this? Why are we reading this?"

The faces of the bored and defiant can make the best of us dread going into the classroom. It's happened to me, and maybe it's happened to you, but it doesn't have to be that way. Incredibly, teaching Shakespeare can actually invigorate both your class and you. . . . You have an intimate knowledge of your teaching style and of the workings of your class. Use that knowledge to select the exercises [from this packet] that you think will provoke excitement, enhance learning, and help ease your students past the language barrier.

Here's to the magic in [Shakespeare's work] and to the magic in your classroom.

Judith Elstein

Adapted from *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dream*

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over
- Suggested related lesson plans with directions on how to find them on the Folger Web site.

Contributing Editors:

Jeremy Ehrlich

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Curriculum Plan #1

Bill's Allusive Nature (An Introduction to Shakespeare) Developed by Jim Curran

As teachers, we often begin a unit on Shakespeare by explaining why we put so much emphasis on a single author. I simply state that Shakespeare is everywhere. Many authors borrow Shakespeare's plots (*A Thousand Acres* by Jane Smiley, *Mama Day* by Gloria Naylor); children's television reworks his ideas (*The Simpsons*, *Duck Tales*); adult television alludes to his work (*Star Trek*, *Frasier*); cartoonists play with the Bard's words ("Frank and Earnest," "Garfield"); he is referred to in films (*Renaissance Man*, *Clueless*); and advertisements borrow his snappier phrases for captions and voice-overs. Students miss out on a lot if they are not Shakespeare-literate.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
7. Students conduct research on issues and interests by generating ideas and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

What To Do:

1. Give students a working definition of allusion.
2. Cite examples of allusions to Shakespeare that you have gathered from newspapers, comic strips, magazine articles, books (including titles), songs, or films. *Star Trek IV: The Undiscovered Country* is a great example. Christopher Plummer's declaration that Shakespeare is best in "the original Klingon" and his wonderful use of *Julius Caesar* as he lets "slip the dogs of war" on the valiant crew of the *Enterprise* show how Shakespeare lives in popular culture.
3. After fielding questions from students, give them three weeks to bring in three allusions to Shakespeare to share with the class. Make a few minutes available each day for sharing examples as they come in. Students with CDs, tapes, DVDs, and videos need to notify you a day in advance so that you have the necessary equipment. Audio-visual examples must come cued-up.
4. Students must identify the source of the allusion by citing the play, the act and scene, and the speaker for each submission. (A brief lesson on the use of a concordance, a good dictionary, or on-line searching may help here.)
5. The only major rule: credit is given to the first student who brings in a particular example (in other words, the class will not have to watch the same clip from *Clueless* ten times, and only one student will receive credit for discovering it).

What You Need:

Several examples of allusions to Shakespeare

A good Shakespeare concordance. You may direct students to try searching *The Complete Works of William Shakespeare* at <http://the-tech.mit.edu/Shakespeare>

How Did It Go?

The evaluation for this activity is simple: students receive full credit for supplying three allusions to Shakespeare whether all of them are shared in class or not. Extra-credit may be given for one or two extra examples. It usually develops into quite a contest to see who can find the most allusions to Shakespeare by semester's end.

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Take A Look At:

"A Choice of Emblems": In this 1586 book, students can find historical illustrations including many of the classical allusions found in Shakespeare. The emblems can be used to stir students' imaginations and as a prompt for animating works of literature.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Primary Sources”
4. Click on “Archives”
5. Click on “Primary Sources Archives”
6. Scroll down until you get to “Performance”
7. Choose the primary source listed above or browse the other titles for more classroom ideas

Curriculum Plan #2

Fun with Sonnets (A Lesson in Poetry) Developed by Jeff Schober

Because of their structure and brevity, sonnets are a good way to introduce Shakespeare, his language, and iambic pentameter.

Students will read and interpret several of Shakespeare's sonnets. After reading the sonnets, discussing their meanings, examining their form, and practicing the rhythm and meter, students will write and present their own sonnets.

This lesson will take 1-2 class periods.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

What To Do:

1. Distribute copies of the sonnets, which can be found in the Folger edition of *Shakespeare's Sonnets* (ISBN: 0-671-72287-5). I suggest sonnets 27, 57, and 116 because they are easy for students to understand, but any sonnet will work. Explain that Shakespearean sonnets are highly structured poems of 14 lines with the ABAB CDCD EFEF GG rhyme scheme. Each line is written in iambic pentameter. Explain that the rhythm resembles a heartbeat, and use the first line of a sonnet to illustrate.
2. Read through the sonnets and discuss the possible meanings for each.
3. Read one sonnet aloud while the students tap their palms against their desks to the iambic pentameter.
4. Once they understand the meter, students should push desks to the corners of the room and sit in a circle on the floor. Explain that everyone will pound out an original iambic pentameter sentence, one at a time. Give an example, such as: "Today I think we'll write some sonnets, great!" Ask for volunteers, and remind students that the lesson is a learning process and no one is expected to be an expert. If someone gets stuck, encourage the class to help out.
5. Ask the students to return to their desks and take out a blank sheet of paper. Have them number lines from 1 to 14. Ask a volunteer to give you a word, and have students write that word on line 1. Ask for another word for line 2. Then, for line 3, solicit a word that rhymes with line 1. Line 4 must likewise rhyme with line 2. Continue this way, rhyming lines 5 and 7, 6 and 8, 9 and 11, 10 and 12. Lines 13 and 14 must rhyme with each other.
6. Students can work on this individually or in pairs, depending on the ability level of your class. They now have an outline for their own sonnet. Allow them to work until they are well on their way, offering guidance as needed. Set a due date and have them prepare to share their work with the class.
7. When students read their sonnets aloud on the due date, encourage raucous applause.

What You Need:

Shakespeare sonnets of your choice. They can be found in the Folger edition of *Shakespeare's Sonnets* (ISBN: 0-671-72287-5)

How Did It Go?

If the students understand the rhythm of Shakespeare's language and the tight constraints under which sonnets are written, the lesson was a success.

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

“Any Man That Can Write May Answer a Letter”: Communicating with peers is extremely important to adolescents; teenagers burn up hours talking on the phone or writing notes to their friends. This assignment allows them to write letters in class while exploring the language. This lesson is geared toward *Romeo and Juliet* but can be adapted for any of the sonnets.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “Romeo and Juliet”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #3:

It's Elementary!:
Stomping and Romping with Shakespeare
(A Lesson in Language)
Developed by Janet Field-Pickering

In introducing Shakespeare to elementary students, the best place to start is with the rhythm of the language in Shakespeare's songs. Children respond to the sound and beat of Shakespeare as much as they respond to his wonderful stories and characters. Shakespeare's songs are also short, self-contained (in terms of what's going on in the rest of the play), and often include vivid images and word pictures.

Shakespeare's predominant meter was iambic. A unit of iambic meter, called an iambic foot, consists of a soft stress followed by a sharp one: da-DUM. (A good example of an everyday word that acts as an iambic foot is toDAY.)

Shakespeare wrote most of his poetry in iambic pentameter, five units of iambic beat to a line:

"But SOFT, what LIGHT through YONder WINdow BREAKS."
daDUM daDUM daDUM daDUM daDUM

But a lot of the songs from his plays are written in iambic tetrameter, four units of iambic beat to a line:

You SPOTted SNAKES with DOUble TONGUE
daDUM daDUM daDUM daDUM

This meter is common in songs and in children's poetry. Dr. Seuss is a great example:

i DO not LIKE green EGGS and HAM
i DO not LIKE them, SAM i AM

The first part of this lesson will engage children in a number of activities that explore rhythm and meter. In the second part of the lesson, students will create a series of "living pictures" to illustrate the song.

This lesson is divided into parts, but the whole lesson will probably take one to three block periods.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and

for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

What To Do:

PART ONE: Rhythm and Meter

1. Ask the children to place their hands over their hearts and feel the daDum, daDum, daDum of their own heartbeats. Tell the students that Shakespeare used the rhythm of the heartbeat in his poems and plays. Have them practice beating out this rhythm on their desks, and tell them that this rhythm is called iambic.

2. Next have the students stand up and gather in a big circle. Tell them to face right and start marching around the room to an iambic beat. Starting with a softly placed left foot followed by a sharply stomped right, have the students circle the room twice, marching to the beat.

3. Now add words. Get out your Dr. Seuss and read aloud sections of *Green Eggs and Ham* as the students continue marching around the room. The teacher calls out a line, and the students repeat it. Continue this back and forth until you feel you have fully established the rhythm.

4. Continue marching to the same beat while substituting the words to Shakespeare's "A Winter's Song" from *Love's Labour's Lost*. Again the teacher calls out each line and the children repeat it:

When IciCLES hang BY the WALL,
And DICK the SHEPherd BLOWS his NAIL,
And TOM bears LOGS inTO the HALL,
And MILK comes FROzen HOME in PAIL,
When BLOOD is NIPP'D, and WAYS be FOUL,
Then NIGHTly SINGS the STARing OWL,
Tu-WHIT; Tu-WHO, a MERry NOTE,
While GREASy JOAN doth KEEL the POT.

When ALL aLOUD the WIND doth BLOW,
And COUGHing DROWNS the PARson's SAW,
And BIRDS sit BROODing IN the SNOW
And MARIan's NOSE looks RED and RAW,
When ROASTed CRABS hiss IN the BOWL,
Then NIGHTly SINGS the STARing OWL,
Tu-WHIT; Tu-WHO, a MERry NOTE,
While GREASy JOAN doth KEEL the POT.

At the end of this activity, your students should have a good sense of Shakespeare's meter and should be well on the way to memorizing one of his songs.

PART TWO: Meaning, Movement, and Living Pictures

1. Give each student a copy of "A Witches' Spell." (See attached handout.) Point out that Shakespeare often plays with the meter of fairy songs or witches' chants. Ask the students to beat out the rhythm of this poem on their desks. They may have a little trouble at first, but they may come up with something like this:

THE WEIRD SISters, HAND in HAND,
POSTers OF the SEA and LAND,
THUS do GO, aBOUT, aBOUT,
THRICE to THINE, and THRICE to MINE,
And THRICE aGAIN, to MAKE up NINE.
PEACE! the CHARM'S WOUND UP

Then have the students get up and gather into small circles of three, pretend to be witches, and move to this new meter. Encourage them to join hands, or to dance, or to change directions—whatever the passage moves them to try. Then discuss reasons why Shakespeare might have used a different meter for supernatural characters. Is the rhythm more chant-like? More spooky?

2. Distribute the handout for "A Winter's Song." (See attached handout.) Discuss unfamiliar words and anything that the students may have missed in marching around. Try to see if the students can guess the meanings of the words through context or sound. A few words or phrases that might cause problems for them are:

"blows his nail"—blows on his hands to warm them

"keel the pot"—cool the contents of the pot by stirring or pouring in something cold

"saw"—speech

"crabs"—crabapples

Don't be a stickler for the exact meaning. Give your students the chance to use their imaginations.

3. Divide your class into six small groups. Assign one line from the first stanza of the song to each group; the refrain will be acted out by the whole class. Do the same for the second stanza.
4. Give the small groups 3-5 minutes to think about how to act out or pantomime their lines in front of the class. Tell the students that they are going to make a living, moving picture out of the poem as you read the poem aloud.
5. While the small groups plan and practice what to do, circulate around the room and encourage students to use their physical imaginations, space, sounds, and movement to stage their lines.
6. When all the groups are ready, discuss with the whole class what they want to do to act out the refrain. Practice once or twice.
7. Perform the "living picture" at the front of the room.

What You Need:

- “A Winter’s Song” handout (attached)
- “A Witch’s Spell” handout (attached)

How Did It Go?

Did your students have fun stomping out Shakespeare's meter? Did they get a sense of how different rhythms can reinforce or affect the sound and meaning of different poems? Did they work together to use their imaginations and create a living picture to illustrate a poem? After working on all these activities on "A Winter's Song," do they almost have it memorized?

If You And Your Class Enjoyed This Curriculum Plan, You’ll Want To Take A Look At:

“First Folio”: The book we call Shakespeare's First Folio was originally titled *Mr. William Shakespeare's Comedies, Histories & Tragedies* when published in 1623. The first attempted compilation of Shakespeare's complete plays, it is one of the most important books in the history of the English language.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Primary Sources”
4. Click on “Archives”
5. Click on “Primary Sources Archives”

6. Scroll down until you get to “First Folio”

7. Choose the primary source listed above or browse the other titles for more classroom ideas

Curriculum Plan #4

Metaphors in Shakespeare (A Lesson in Metaphors) Developed by Paul Clark

Although students have probably been taught metaphors since grade school, they often have a difficult time grasping non-literal language. This lesson will enable students to identify metaphors in Shakespeare's plays and sonnets, understand the metaphorical relationships expressed and place those metaphors in the context of the play or sonnet as a whole.

The purpose of this lesson is to deepen students' understanding of what constitutes a metaphor and enhance their understanding of how metaphorical language gives a work of literature depth, unity, and complexity. This lesson also provides students an opportunity to create their own metaphors and apply higher level thinking skills to language analysis.

This lesson should be done after the entire play has been read. The basic lesson can be completed in one class period.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

What To Do:

1. Briefly review what constitutes a metaphor. Provide the class with examples of non-literal and metaphorical language and facilitate a general class discussion on the definition of metaphor.
2. Divide students into small groups of two to four and give each student two 3 x 5 note cards.

3. Assign each group a sonnet or group of sonnets, depending on the size of the class. Ask each group member to identify two metaphors and write them on the cards. They should note the line numbers, the two things compared, the speaker's purpose in using this metaphor and the effectiveness of the metaphor on the reader.

4. Students should share and discuss their metaphors within the group and then share their findings with the class.

What You Need:

The Folger Shakespeare Library edition of *Shakespeare's Sonnets*

(ISBN: 0-671-72287-5)

3x5 note cards

How Did It Go?

To further check student understanding, ask students to create their own metaphors. Students may simply write out their own metaphorical constructs on paper.

You can extend the assignment by having each student bring an object to class that can be used to clarify or enhance any metaphor they created on their own or found in a sonnet. Finding something concrete and physical may enhance their perceptions of the nature of abstract and concrete uses of language in a non-literal context.

When evaluating their responses consider the following:

Does the student have a basic grasp of the concept of a metaphor? Are the student's examples clear? Is the student analysis incomplete or well developed and inclusive? Is the analysis superficial or insightful? Can the student differentiate between literal and non-literal language?

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"17th Century Pick-up Lines": Students will examine a chapter from a mid-17th century handbook, *The Mysteries of Love & Eloquence, Or the Arts of Wooing and Complementing*, which offers to "young practioners [sic] of Love and Courtship set forms of expressions for imitation." The handbook also provides an interesting glimpse at language as a tool of persuasion.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"

6. Scroll down until you get to “Primary Source Material Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #5

Page to Stage (A Lesson in Performance) Developed by Jeremy Ehrlich

Actors need to work to understand the texts they are preparing for performance. This exercise will lead students through a series of steps to help them understand the way the language works and prepare them to perform it.

The lesson will take one to two class periods.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

What To Do:

1. Assign a sonnet or group of sonnets to the class.
2. Have students do the scansion on the text, marking unaccented syllables with a semicircle and accented circles with a slash. Have them listen to the syllables in their names if they are having trouble determining the difference: "JEFF-rey" is a different name from "jef-FREY".
3. Have students look for any images they find in the passage and place those in parentheses.
4. Have students go through and identify each complete thought in the passage and put those thoughts in brackets. Note that not all words in the passage will be in parentheses, but all of them will belong to one complete thought or another.

5. Have students pick out the operative words and underline them: operative words are those words that carry meaning, not those that are there to fill out the line or simply help with the grammar. Pronouns, articles, prepositions, and interjections are rarely operative.
6. Now that students have examined the text closely, have them add in the punctuation where they feel it is appropriate. Remind them that no record of Shakespeare's own punctuation exists from his day, and that punctuation itself has changed dramatically in the last 400 years, so these decisions should be their own as actors. Have them use the work they've done for guidance: they might need punctuation at the end of a complete thought, for instance, or to set off an important image.
7. After students have completed the text work (for homework if necessary), have them perform their text for the group. Discuss the different interpretations that different text work choices can produce.

What You Need:

The Folger Shakespeare Library edition of *Shakespeare's Sonnets*
(ISBN: 0-671-72287-5, \$4.99)

How Did It Go?

Did students understand the different concepts necessary for effective text work? Were they able to apply those concepts to understand their text more fully? Did they give thoughtful and nuanced performances? Were they able to discuss their choices afterward?

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Take A Look At:

"A Shepard in a Shade, His Plaining Made": This is a four stanza song, very popular in Shakespeare's time, of a shepherd pining for lost love that your students can perform.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Primary Source Archives"
6. Scroll down until you get to "The Winter's Tale"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Also Available from the Folger Shakespeare Library

Shakespeare wrote more than twenty plays*, and many are terrific for students. Whether tragedy or comedy, all will teach students about the age of Shakespeare, about the subtle manipulation of language and image, and about the dramatic construction of character in a new and exciting way. Additional titles include:

Hamlet (ISBN: 0-7432-7712-X)

Macbeth (ISBN: 0-7432-7710-3)

Romeo and Juliet (ISBN: 0-7432-7711-1)

A Midsummer Night's Dream (ISBN: 0-7432-7754-5)

Othello (ISBN: 0-7432-7755-3)

Julius Caesar (ISBN: 0-7432-8274-3)

The Taming of the Shrew (ISBN: 0-7432-7757-X)

The Merchant of Venice (ISBN: 0-7432-7756-1)

Much Ado About Nothing (ISBN: 0-7432-8275-1)

King Lear (ISBN: 0-7432-8276-X)

*For a complete list of available titles, please e-mail your request to folger.marketing@simonandschuster.com

Handout #1 for It's Elementary!
Stomping and Romping with Shakespeare

A Winter's Song

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipp'd, and ways be foul,
Then nightly sings the staring owl,

Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,

Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot.

(Love's Labour's Lost, 5.2)

Handout #2 for It's Elementary!:
Stomping and Romping with Shakespeare

A Witches' Spell

The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go, about, about,
Thrice to thine, and thrice to mine,
And thrice again, to make up nine.
Peace! the charm's wound up.

(Macbeth, 1.3)

