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.
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 and into the wonder of the play.

Here’s to the magic in the play 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    Janet Field-Pickering
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 (*Wishbone, Duck Tales*); adult television alludes to his work (*Star Trek, Frasier*); cartoonists play with the Bard's words ("Calvin and Hobbes," "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.

This lesson usually follows a lecture on language and our indebtedness to Shakespeare's creativity with word and phrase. A good source of inspiration is Bernard Levin's amazing pastiche of Shakespeare's famous coinages, "Quoting Shakespeare," in *The Story of English* by Robert McCrum, William Cran and Robert MacNeil (Viking, 1986).

**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).

4. 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.
5. 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, and videos need to notify you a day in advance so that you have the necessary equipment. Audio-visual examples must come cued-up.

7. 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.)

8. 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 also direct students to these online resources:

The Complete Works of William Shakespeare:
http://www.folger.edu/library.cfm?libid=184

The Works of the Bard:

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.
Students sometimes find it difficult to keep track of all of the characters in a play and to understand what motivates them. For this lesson, students will create a character sociogram (a graphic flow chart) that clearly shows how the characters relate to one another, and then they will determine which character is most important to the play.

This lesson should be done as soon as possible after the play has been read to help students understand the plot. It can also be a good review of the text before an exam.

**NCTE Standards Covered:**

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.

9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

**What To Do:**

1. Divide the class into groups of three or four students. Tell each group that it must come to a consensus on a central character—the character they believe is most important to the plot and to whom all other characters are connected in some way. With *Measure for Measure*, students may go right to Isabella, since she plays a pivotal role, but encourage them to consider other possibilities.
2. Have the students write the name of their central character in the middle of a piece of paper. Tell the students that this will be their sociogram rough draft. The goal right now is to get an idea of where the other characters fit around this central character.

3. Ask students to arrange other key characters (minor characters can be ignored here) around their central character. Tell them that the placement should indicate a connection to the central character as well as to the other characters on the chart. For example with *Measure for Measure*, no matter where they place Isabella, several characters are closely connected to her—Claudio, Angelo, and the Duke, to name a few.

4. Once the students have their rough draft pretty well thought out, tell them to begin work on a final draft. Give them these guidelines:
   a. Your chart should be neat and creative.
   b. Everyone must be involved in making this chart.
   c. Draw images that reinforce the connections between the characters.
   d. Consider how the names should be written (size, shape, color, etc). Try to write a name in such a way that the letters show a characteristic of that character's personality.
   e. Enclose your character's name in a shape. Think about what shape would reveal something about your character. What color should this shape be?
   f. Don't just use straight lines to connect your characters. What kind of connector would reveal something about their relationship? How thick is the line? Is it straight, crooked, zig-zagged? What color is it?
   g. Remember, connections should not only be made with the central character but also between characters. Even consider this: Is there a character that would be isolated and therefore not connected to anyone?

5. Now, have the students find lines from the text that support their connections on the flow chart and write these on their charts.

6. Once the groups have completed their flow charts, ask them to share them with the class. For each group, each member should present something that is interesting from their chart. Each group should 1) tell whom they chose as their central character and why; 2) highlight some of the key connections between characters; and 3) explain why they chose certain shapes, colors, and connectors.

**What You Need:**

Plain paper (11 x 17 works best)
Colored pencils or markers
How Did It Go?

Did students work together as a group to decide on their central character? Do their drawings clearly communicate the abstract ideas behind the characters' personalities and their connections to each other? Are their flow charts grounded in the text? Did they communicate their findings to the rest of the class?
Curriculum Plan #3

*Measure for Measure: Are You Talkin’ to Me?*
*(A Lesson in Analysis)*
*Developed by Alisia Muir*

The students will rehearse and then perform a key exchange from *Measure for Measure* (2.3.19-47) in pairs for the class. One student will read Juliet's lines, and the other student will read the Friar's; however, the student assigned the Friar's lines will read them from the point of view of an entirely different character in the play. Each pair of students will have to analyze what they know about both characters and their relationship to come up with a reading or a concept that works for their performance.

**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. Students must understand what is happening up to this point in the play before they read this scene. Discuss the basic plot points with them and clarify any questions they might have the day you assign 2.3 for homework.

2. The next day, do a quick synopsis of the scene. Ask students to name all of the characters they have met thus far in the play. Have a student volunteer write the responses on the board. The list should include: Claudio, Provost, Lucio, Duke (As Himself), Angelo, Escalus, Isabella, Friar Thomas, Juliet, Pompey, Bawd, Nun, Froth,
and Elbow. The students should give a brief description of each character including who they are and what they are doing in the play.

3. Ask the students to get into pairs. Place the names of the listed characters in a container. One person from each pair picks a name. The students should keep their picks to themselves. (If your class is large, you may have to repeat characters.)

4. Students should get on their feet and begin rehearsing their lines. As they read, if the student playing Juliet cannot quickly guess who her partner is, the pair needs to stop and think about the characters and relationships and discuss how Juliet and the other character would respond to each other. Be sure to tell students to keep in mind the characters they are portraying, and what they know about those characters at this point in the play.

5. Ask each pair to perform. After each performance, have the rest of the class identify the other character in the scene and comment about both characters' relationship in the scene. Each pair should be able to point to lines from the text to support its interpretation. (The group discussions should only take about one or two minutes per performance.) Wrap up the discussion by asking all the students to write down what they particularly noticed, were bothered by, or found intriguing in each presentation.

6. For homework, ask the students to imagine and to jot down what feelings Juliet may have had about speaking the lines with different characters. After they have completed the pre-writing, the students should pick one character and write a short narrative about Juliet from that character's unique point of view.

What You Need:

Chalkboard
Index cards with the characters' names (enough for all of the pairs)
Container from which students can draw cards

How Did It Go?

You may check how well your students did with the exercise based on their performances and the discussion they generated as a result of their scenes.

When grading the writing assignment, look for specific references to the classroom scene work and textual support for the student's ideas.
Curriculum Plan #4

Metaphors in Shakespeare
(A Lesson in Non-Literal Language)
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, understand the metaphorical relationships expressed and place those metaphors in the context of the play 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 scene, act or specific number of pages of the play, 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 speaker, the line numbers, the two things compared, the speaker's purpose in using this metaphor and the effectiveness of the metaphor on the reader (students should not focus only on familiar soliloquies or passages).

4. Students should share and discuss their metaphors within the group. Then, ask each student to choose one metaphor to share with the class.

5. In the class discussion, begin to focus the students' attention to the repeated use of metaphors throughout the play. Encourage the class to identify these patterns and discuss their purpose and effectiveness in the play.

**What You Need:**


3x5 note cards

**How Did It Go?**

To evaluate students' comprehension of the use of metaphorical language, give students examples of metaphors from another Shakespeare play or other sources and ask students to analyze the examples.

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 the play. 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?
Curriculum Plan #5

Shakespeare Wall
(A Lesson in Story Structure)
Developed by Charles West

This activity is designed to enable students to see a Shakespeare play both as a whole and as a series of scenes. It will get students who won't read or perform out of their seats, and it gets the play out of the "book."

This lesson will take one class period to introduce but will extend throughout the study of the play.

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.

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.

What To Do:

The overall idea of the "Shakespeare Wall" is to make a bar graph out of Measure for Measure. This activity is a way for students to see all of the play at once in a form that reveals the scene structure and changing rhythms of the play.

1. Take a Folger edition of Measure for Measure (because the text is printed on one side of the page), rip the covers off, and tear out all the pages. Cut off the margins at the top and bottom of each page so that only the lines of the play will show when you tape the pages together. Tape the pages of the play together lengthwise so that each scene is a
2. Have students highlight various aspects of the play by using different color markers. Choose a word, theme or motif and highlight all instances where it appears in the play. (Examples of themes for students to explore in Measure for Measure include justice vs. mercy, appearances vs. reality, and hypocrisy vs. self knowledge. If searching for specific words and images, try also life/death, virtue/vice, true/false, or bawd/desire.) Ask the students to mark various images or symbols, which recur frequently, or mark different characters' lines with different colors so that students can count the number of lines each character speaks. Rhetorical devices and rhyming words (both ending and internal) could be also be highlighted.

3. As the students continue to work on the wall over time, make a key to identify what each highlighted color means.

**What You Need:**

Scissors
Tape
Colored markers
A wall

**How Did It Go?**

The easiest way to determine how well the whole thing went is to look at the wall and see how marked up the play is when you are done.
If you found these lesson plans useful, there are many more lesson plans available at www.folger.edu in the K-12 Teachers Lesson Plan Archive.

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:

Romeo and Juliet (ISBN: 0-07432-7711-1)
Othello (ISBN: 0-7432-7755-3)
Julius Caesar (ISBN: 0-07432-8274-3)
The Taming of the Shrew (ISBN: 0-7432-7757-X)
The Merchant of Venice (ISBN: 0-7432-7756-1)
King Lear (ISBN: 0-7432-8276-X)
Macbeth (ISBN: 0-7432-7710-3)

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