



## EDUCATION DEPARTMENT CURRICULUM GUIDE TO *CYMBELINE*

### 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](http://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](mailto: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](mailto: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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## CYMBELINE

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.

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## Curriculum Plan #1

### **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: 0-671-67047-6 until 12/01/03; ISBN: 0-671-72287-5 thereafter). 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: 0-671-67047-6 until 12/01/03; ISBN: 0-671-72287-5 thereafter)

**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:**

“It’s Elementary! Stomping and Romping with Shakespeare”: 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 a Shakespearean song.

### **Where Can I Find This Lesson Plan?**

1. Go to the Web site address: [www.folger.edu](http://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 “General Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

## Curriculum Plan #2

### **Performing Modernized Shakespeare (A Lesson in Performance) Developed by Jeremy Ehrlich**

Students will use video clips to help them reflect on the issues surrounding updating and modernizing Shakespeare. Then they will prepare their own text for modernizing or updating. Their performances will spark a discussion on the various ways to present effective Shakespeare today.

This lesson will take two to three 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.
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 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.
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. Show a few short clips from different modern Shakespeare videos so all the students will be able to discuss modernization of the plays. See film recommendations below.
2. Discuss the ways the directors have updated the plays in these clips and in other films or stage plays the students have seen. Which choices did students think were appropriate and effective?
3. Discuss the process of adaptation. How do directors ensure that their updating concept works for their particular text? Which elements of the play need explanation in the updating? For instance, in the Luhrmann *Romeo + Juliet*, the director uses modern feuds and drug experiences to mimic and explain the feuds and dreams in the original play. He also needs to explain certain elements of the text (mentions of swords and daggers) by updating them (using "sword" and "dagger" as brand names for modern firearms).
4. Discuss which elements of *Cymbeline* might require explanation in an updated version. How might students begin to develop a concept for modernizing *Cymbeline*?
5. Divide students into small groups. Have each group pick a place and time in which to set a potential production of *Cymbeline*. Have them select sets, costumes, and props based on that setting and on the overall text. Be sure students' choices explain any elements of the play that might appear anachronistic (such as swords in a modern setting).
6. Have students select a piece of text from *Cymbeline* and prepare it for performance to the class based on their modern setting. While they may not be able to find the costumes, props and sets that would make their selections stage-worthy, they can still make acting choices that reflect the updated world they are creating.
7. After viewing the performances, follow up with a concluding discussion. Which choices worked well with the text, and why? Which choices were more of a stretch? How would students like to see this play performed or filmed?

### **What You Need:**

The Folger Shakespeare Library edition of *Cymbeline* (ISBN:0-671-72259-X, \$4.99)  
TV/VCR

Clips from modernized or updated Shakespeare films. Some suggestions are:

Modern productions:

*William Shakespeare's Romeo + Juliet*, Dir. Baz Luhrmann, with DiCaprio/Danes, 1997.  
*Hamlet*, Dir. Michael Almereyda, with Hawke, 2000.

Modern adaptations:

*10 Things I Hate About You (The Taming of the Shrew)*, Dir. Gil Junger, with



Ledger/Stiles, 1999.

*Men of Respect (Macbeth)*, Dir. William Reilly, with Turturro/Borowitz, 1991.

*O (Othello)*, Dir. Tim Blake Nelson, with Phifer/Hartnett/Stiles, 2001.

Updated productions:

*William Shakespeare's A Midsummer Night's Dream*, Dir. Michael Hoffman, with Everett/Flockhart, 1999.

*Richard III*, Dir. Richard Loncraine, with McKellen/Bening, 1995.

Films directed by and starring Kenneth Branagh: *Much Ado About Nothing* (1993), *Hamlet* (1996), and *Love's Labour's Lost* (2000).

Updated adaptations:

*Throne of Blood (Macbeth)*, Dir. Akira Kurosawa, with Mifune/Yamada, 1957.

*Ran (King Lear)*, Dir. Akira Kurosawa, with Nakadai, 1985.

*A Thousand Acres (King Lear)*, Dir. Jocelyn Moorhouse, with Pfeiffer/Lange, 1997.

### **How Did It Go?**

Were students able to come up with appropriate updating concepts to modernize *Cymbeline*? Did their performances reflect the new choices that they applied to the text? Were they able to evaluate the effectiveness of the choices they saw? Did they have fun?

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

"The Good and the Badde": This is a morality handbook from 1616. It pays particular attention to the roles society expected of women and can provide insight into the dilemmas faced by Imogen in *Cymbeline*. You can download and print pages of this text for your students. Helpful suggestions on using this material in the classroom are also provided.

### **Where Can I Find This Lesson Plan?**

1. Go to the Web site address: [www.folger.edu](http://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 "Stereotypes"
7. Choose the primary source listed above or browse the other titles for more classroom ideas

## Curriculum Plan #3

### **Metaphors in Shakespeare (A Lesson in 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.

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:**

The Folger Shakespeare Library edition of *Cymbeline* (ISBN:0-671-72259-X, \$4.99)  
3x5 note cards

### **How Did It Go?**

To evaluate students' comprehension of the use of metaphorical language, give students examples of metaphors from a Shakespeare play other than *Cymbeline* 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? Can the student differentiate between literal and non-literal language?

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

"Page to Stage": This exercise will lead students through a series of steps to help them understand the way Shakespearean language works and prepare them to perform it.

### **Where Can I Find This Lesson Plan?**

1. Go to the Web site address: [www.folger.edu](http://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 “General Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

## Curriculum Plan #4

### **A Boxful of Character (A Lesson in Character Analysis) Developed by Linda G. Wolford**

In this lesson students will create life boxes based on the text of *Cymbeline* and present these boxes to the class. A life box is a container with everyday items that relate to a character. Choosing items to represent elements of a character will necessitate careful reading of the text. Using details from the text to explain their choices will require students to use critical thinking. Sharing their creations will expand all of the students' understanding of the characters.

This lesson plan will take 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).
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

#### **What To Do:**

Preparation: students will have read at least halfway through the play.

1. Explain the concept of a character life box. A life box is a container of carefully chosen items that represent a particular character in a play. The box must contain six to eight things the character might use daily or have as a keepsake. A line from the play must be cited to justify each item. The lines can be either spoken by the character or by another character in the play. No photos—items only. For example, for Hamlet, the students might choose a bookbag with "W" for Wittenberg (1.1.117) and a black armband because he is in mourning (1.2.92). A shoebox is a good container, but other appropriate containers are okay (pillowcase, cigar box, purse, etc.), particularly if they support character analysis.

2. Assign students to work in pairs. The students pick a character and gather items to put in their box. They find text to support each item choice and record a description of the item, an explanation of why it was chosen, and a corresponding phrase or sentence from the play. This list will be handed in.

3. The students bring in the finished projects and present them to the class. They share their items and explanations by holding up and describing each item and reading or telling what lines of text support their choice.

### **What You Need:**

The Folger Shakespeare Library edition of *Cymbeline* (ISBN:0-671-72259-X, \$4.99)

### **How Did It Go?**

Did the students find six to eight items? Did the items represent the character appropriately? Could the students support their choices with text?

A discussion of which items clearly defined each character helps students differentiate and understand character motivation and development. If you choose to start this project when the students are only halfway through a play, you could extend the project by having them add more items to the box as they finish the play.

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

“Mapping Shakespeare”: Each student will focus closely on one character in the play and create a visual representation of that character's language, personality, motivation, and relationships.

### **Where Can I Find This Lesson Plan?**

1. Go to the Web site address: [www.folger.edu](http://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 “General Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

## Curriculum Plan #5

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

This activity is designed to enable students to see *Cymbeline* 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 *Cymbeline*. 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 *Cymbeline* (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 separate

vertical unit. When each scene is taped together, arrange the scene units (in sequence) on the wall so it looks like an upside-down bar graph.

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. 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:**

The Folger Shakespeare Library edition of *Cymbeline* (ISBN:0-671-72259-X, \$4.99)

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

"A Picture Is Worth A Thousand Words": Students design and create photo albums that tell the story of the play.

### **Where Can I Find This Lesson Plan?**

1. Go to the Web site address: [www.folger.edu](http://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 "General Lessons"
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: 0-671-72285-9 until 12/01/03; then ISBN: 0-7432-7711-1)

A Midsummer Night's Dream (ISBN: 0-671-72279-4 until 12/01/03; then ISBN: 0-7432-7754-5)

Othello (ISBN: 0-671-72281-6 until 12/01/03; then ISBN: 0-7432-7755-3)

Julius Caesar (ISBN: 0-671-72271-9 until 12/01/03; then ISBN: 0-7432-8274-3)

The Taming of the Shrew (ISBN: 0-671-72289-1 until 12/01/03; then ISBN: 0-7432-7757-X)

The Merchant of Venice (ISBN: 0-671-72277-8 until 12/01/03; then ISBN: 0-7432-7756-1)

Much Ado About Nothing (ISBN: 0-671-72280-8 until 12/01/03; then ISBN: 0-7432-8275-1)

King Lear (ISBN: 0-671-72272-7 until 12/01/03; then ISBN: 0-7432-8276-X)

\*For a complete list of available titles, please e-mail your request to [folger.marketing@simonandschuster.com](mailto:folger.marketing@simonandschuster.com)