



EDUCATION DEPARTMENT CURRICULUM GUIDE TO *THE TEMPEST*

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.

Copyright © 2002 by The Folger Shakespeare Library

CONDITIONS OF USE: Images from the collection of the Folger Shakespeare Library, texts, and handouts may be reproduced for classroom use only and may not be used for any commercial purpose or redistributed without permission from the Folger Shakespeare Library.

THE TEMPEST

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

Julie Kachniasz

Curriculum Plan #1

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 Try:

"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 #2

Not Much Unlike Stage Players (A Lesson in Performance) Developed by Sean Cavazos-Kottke

This lesson makes use of a primary source, students' imaginations, and performance. It should be used at least halfway through the play when students are somewhat familiar with the characters and their personalities. This group activity will take two to three class periods.

NCTE Standards Covered:

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).
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. Have a short class discussion about how gestures of the hands, arms, shoulders, eyes, etc., show the mood or characteristics of the person making the gestures.
2. Brainstorm out loud about some specific gestures and what they might convey. For example, shrugging the shoulders means that one is in doubt, and holding one's chin in the air often is a sign of conceit or arrogance. Have a volunteer write these gestures and their meanings on the board.
3. Give students the "Gestures" handout. These pages come from *Passions of the Minde*, written by Thomas Wright in 1601. Wright believed that the "internall conceites and affections of our minds, are not onely expressed with wordes, but also declared with actions..." (p.195) and thus his book lists a number of these gestures and their meanings. Ask students to highlight or underline as many of the gestures listed on the pages of the handout as possible. You may wish to assign students to work on identifying these

gestures in small groups before sharing findings as a class. Briefly discuss how Wright's gestures compare to the list brainstormed by the class.

4. Explain the concept of dumb shows, silent performances that rely entirely on gesture to show what happens. Explain Wright's idea that in comedies, "dumbe shewes often express the whole matter." (p.195)

5. Divide students into performance groups, and assign each group a different scene from the play, to be kept secret from the other groups. Scenes should be ones with which students are already familiar.

6. Explain to groups that they will have fifteen minutes to prepare dumb shows for their scenes. Encourage students to use the gestures from the handout as well as those they have brainstormed. Encourage exaggeration.

7. After fifteen minutes, have the groups take turns performing their dumb shows in front of the class. The rest of the class should try to guess which scene is being performed.

What You Need:

The New Folger Shakespeare Library edition of *The Tempest* (ISBN: 0-7434-8283-2, \$4.99)

Scenes chosen ahead of time, photocopied if desired.

Copies of "Gestures" handout, digital images of pages from *Passions of the Minde*

How Did It Go?

Did students appropriately use the gestures from the handout and the brainstormed list? Could the rest of the class guess the scene being mimed? Did groups cooperate?

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

"Lights, Camera, Action": In this lesson students will interpret *The Tempest* or another play by creating a silent movie, requiring them to think creatively and enhance their storytelling skills in verbal, nonverbal and written form.

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 "Interactive Media Lessons"

7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #3

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 *The Tempest* 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. 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 New Folger Shakespeare Library edition of *The Tempest* (ISBN: 0-7434-8283-2, \$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
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

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

This activity is designed to enable students to see *The Tempest* 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 *The Tempest*. 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 *The Tempest* (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 New Folger Shakespeare Library edition of *The Tempest* (ISBN: 0-7434-8283-2, \$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
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

Tempest in the Lunchroom (A Lesson in Plot) Developed by Joseph R. Scotese

Today students will be introduced to *The Tempest*. They will act out the opening shipwreck scene, or watch and direct others doing it. By doing this activity, students will use the text to understand the plot, see that what seemed daunting is not quite so difficult, and have fun and embarrass themselves in the name of Shakespeare. This activity will take 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).
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:

1. Preparation (reading the night before)

Students will have read the opening shipwreck scene before coming in to class today. Expect (didn't they teach you never to have any "prejudgments" about students?) students to grumble that they didn't "get it."

2. Getting Started

Before you can say "Jack Robinson" rush the students out to some public place that has lots of movable objects like desks and chairs. Lunchrooms and study halls are ideal. Break the students up into groups of seven to ten.

3. Students on Their Feet and Rehearsing the Scene

Give the students scripts of the scene from which you've removed any stage directions, line numbers, or glosses. Have the students divide the parts for the opening scene. Make sure they include all the sailors, crashing waves, etc. Then they are *first* to pantomime the

entire scene, so they must plan and act out *every* important action that occurs in the scene. Give the groups a good ten minutes to do this.

4. The Finished Product

Have all the groups present their pantomimes. After each scene ask students (the ones not performing) to quietly write down what the performing group did well and what they might have missed. When all of the scenes have been performed, have the students read their comments.

5. Directing the Spoken Scene

Randomly choose one of the groups and have the students perform the scene complete with words. Give them five minutes or so to prepare and tell them to make sure they include the students suggestions for all of the scenes. If time permits, allow the other students to make comments that direct the group's performance.

What You Need:

The New Folger Shakespeare Library edition of *The Tempest* (ISBN: 0-7434-8283-2, \$4.99)

Handout (attached)

a lunchroom

kids who aren't afraid of getting a wee bit embarrassed

How Did It Go?

You can check how the students did based on their pantomimes, their comments, their final production, and the inclusion of any comments such as "that wasn't as hard as it seemed last night . . ."

More specifically, after you are finished, ask the students to contrast their understanding of the scene before and after the exercise. (You may wish to have them write down their understanding of the scene before you begin, then have them write it again after they finish.)

Their understanding of this scene will also be revealed in later discussion of *The Tempest* for which this exposition is vital.

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

"Metaphors in Shakespeare": 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.

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 “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: 0-7432-7711-1)

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)

Merry Wives of Windsor (ISBN: 0-671-72278-6)

Twelfth Night (ISBN: 0-7434-8277-8)

As You Like It (ISBN: 0-7434-8486-X)

Richard III (ISBN: 0-7434-8284-0)

Henry V (ISBN: 0-7434-8487-8)

Shakespeare's Sonnets (0-671-72287-5)

*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)

Handout for Not Much Unlike Stage Players

ation, managing of the hands and bodie, maner of going.

A rowling eye, quicke in mouing, this way, & that way, argueth a quick, but a light wit, a hote cholericke complexion, with an vnconstant and impatient minde; in a woman, it is a signe of great immodesty and wantonnesse. The reason heereof I take to bee, for that such quicknesse proceedeth from abundance of hote spirits, which cause good apprehension, but because they are not corrected by modesty, and virtue, it seemeth the subiect letteth them range, according to their naturall inclination, which tendeth to quicknes and lightnes.

Heauie dull eyes proccede from a dull minde and hard of conceit for the contrary reason: therefore we see all old persons, sick men and flegmatike, slow in turning their eyes.

Eyes much giuen to wincking, descend from a soule subiect to feare, because

cause it argueth a weakenes of spirits, and a feeble disposition of the euclids.

To stare fixly vpon one, either cometh from blockishnes, as in rusticks; impudencie, as in malicious persons; prudence, when from those in authority; incontinencie in women.

Who open their eyes, and extend them much, commonly be simple mē, but of a good nature.

Eyes inflamed and fierie, are the native broode of choler, and ire: quiet & peaceable, with a certaine secret grace and mirth, are children of loue and friendship.

In Voyce.

THere came a man to *Demosthenes* desiring his helpe to defend his cause, and told him how one had beaten him: *Demosthenes* answered him

P 2 againe,

Plutarc. in
Demost.

againc, saying, I doe not beleue this to be true thou tellest mee, for surely the other did neuer beate thee. The plaintife then thrusting out his voyce aloude, sayde; what, hath he not beaten me? Yes indeede quoth *Demosthenes*, I beleue it now, for I heare the voice of a man that was beaten indeede: whereby we may see how hee coniectured, by the lowdnesse of his voyce, the iust indignation of his minde: For indeede, men in ire and wrath, shewe, by their pronuntiation, the flame which lodgeth in their breasts. Wherefore *Cato* gaue counsell, that souldiers, in the warre, shoulde terrifie their enemies with vehement voyces and cries. A small trembling voyce proceedeth from feare, and such an one commonly haue great Oratours, or at least, it were good they should haue, in the beginning of their Orations, for thereby they winne a certayne compassion and louing affection of their auditors.

Much

Plutarc. in
Rompos.

Much more might be said of this subiect, but for that it concerneth specially physio gnomy, & naturall constitution of the organs and humours of the bodie, therefore I will omit it.

*Managing of the handes and
bodye.*

IN discoursing, to vse no gestures, I argueth slownesse, too much gesticulation, cometh of lightnesse: mediocritie proceedeth from wisdom and grauitie; and if it be not too quick, it noteth magnanimitie. Some men you haue alwayes fiddling about their garments, eyther prying for moathes, binding of gartars, pulling vpp their stockings, that scarcely when they goe to bed they are apparelled: this proceedeth from a childish minde, and voyde of conceits. And if you deale

P 3 with

with men in company; it also sheweth a little contempt of those with whome you conuerse, because it seemeth you little attend what they say.

Some cast their heades, now hither, nowe thither, as wantonly as lightly, which springeth from folly and inconstancie. Others scarce thinke they do pray, except they wrie and wreast their neckes; which, either commeth of hypocrisie, superstition, or foolishnesse. Some gaze vpon themselves, howe proper bodies they beare, how neate and proportionated legges sustayne them, and in fine, almost are inamored of themselves; so they are pleased with their owne persons: but this gesture displeaseth commonly, and proceedeth from pride & vaine complacence in going.

To walke maiestically (that is, by extending thy legges forth, and drawing thy body backe, with a slowe and stately motion) in all mens iudgement
vially

vially issueth from a prowde minde, and therefore deserueth dispense, except in a Prince, a Generall of an armie, or a Souldier in the sight of his enemies; because this manner of pasing sheweth an ostentation of the minde, and that a man would sette foorth himselfe aboue others: which sort of vaunting; few can tollerate; because they can hardly suffer, that men shoulde so farre inhanche themselves aboue others.

To trippe, to jet, or any such light pasc, commeth of lightnes and pride, because such persons seeme to take delight; that others should beholde their singular sort of going. Fast going becommeth not graue men; for, as philosophers holde, a slowe pasc sheweth a magnanimous minde: and if necessitie requireth not, a light pasc argueth a light minde, because thereby wee knowe howe the spirites are not sufficiently tempered and bridled; wher-

Handout for Tempest in the Lunchroom

THE TEMPEST 1.1

Boatswain!

Here, master. What cheer?

Good, speak to th' mariners. Fall to 't yarely, or we run ourselves aground.
Bestir, bestir!

Heigh, my hearts! Cheerly, cheerly, my hearts! Yare, yare! Take in the topsail.
Tend to th' Master's whistle.—Blow till thou burst thy wind, if room enough!

Good boatswain, have care. Where's the Master? Play the men.

I pray now, keep below.

Where is the Master, boatswain?

Do you not hear him? You mar our labor. Keep your cabins. You do assist the storm.

Nay, good, be patient.

When the sea is. Hence! What cares these roarers for the name of king? To cabin! Silence! Trouble us not.

Good, yet remember whom thou hast aboard.

None that I more love than myself. You are a councillor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more. Use your authority. If you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap.—Cheerly, good hearts!—Out of our way, I say!

I have great comfort from this fellow. Methinks he hath no drowning mark upon him. His complexion is perfect gallows. Stand fast, good Fate, to his hanging. Make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable.

Down with the topmast! Yare! Lower, lower! Bring her to try wi' th' main course. A plague upon this howling! They are louder than the weather or our office. Yet

again? What do you here? Shall we give o'er and drown? Have you a mind to sink?

A pox o' your throat, you bawling, blasphemous, incharitable dog!

Work you, then.

Hang, cur, hang, you whoreson, insolent noisemaker! We are less afraid to be drowned than thou art.

I'll warrant him for drowning, though the ship were no stronger than a nutshell and as leaky as an unstanch'd wench.

Lay her ahold, ahold! Set her two courses. Off to sea again! Lay her off!

All lost! To prayers, to prayers! All lost!

What, must our mouths be cold?

The King and Prince at prayers. Let's assist them, for our case is as theirs.

I am out of patience.

We are merely cheated of our lives by drunkards. This wide-chopped rascal—would thou mightst lie drowning the washing of ten tides!

He'll be hanged yet, though every drop of water swear against it and gape at wid'st to glut him.

"Mercy on us!"—"We split, we split!"—"Farewell, my wife and children!"—"Farewell, brother!"—"We split, we split, we split!"

Let's all sink wi' th' King.

Let's take leave of him.

Now would I give a thousand furlongs of sea for an acre of barren ground: long heath, brown furze, anything. The wills above be done, but I would fain die a dry death.

Copyright 2002 Folger Shakespeare Library