FIRST FOLIO!

the book that gave us SHAKESPEARE

on tour from the Folger SHAKESPEARE LIBRARY

The FIRST FOLIO TEACHES TEACHERS
Welcome to *First Folio! The Book That Gave Us Shakespeare*
An Introductory Letter from Peggy O’Brien

[PLEASE READ THIS, EVEN IF YOU HATE INTRODUCTORY LETTERS AS MUCH AS I DO.]

We’re pleased and honored to be working with you on this great exhibition!

And we’re way over the moon about the fact that at least one workshop for schoolteachers will be a key part of the exhibition at every one of the 52 sites. We have prepared plans and materials for *The First Folio Teaches Teachers: Shakespeare’s Text Demystified* workshops to help you do just that.

**People who teach elementary, middle, and high school do the most important work on earth. Period. And they are some of the most powerful people on earth because they influence the future every single day.**

At the Folger Shakespeare Library, we’ve been working with teachers from around the country for almost 40 years, and in that time we’ve seen the amazing effect that connecting to the earliest printed versions of Shakespeare’s plays has on teachers. Learning about the printing of these texts is most often a mind-blowing experience for teachers, and, for many, changes the way they—and their students—look at the plays forever. You are in the enviable position of providing this experience for schoolteachers in your state. This is very, very exciting stuff!

Many of you already do excellent education work, and many of you have formed partnerships in order to bring Shakespeare experience/expertise to your exhibition programs—but most of you don’t work with rare books or with a First Folio every day. So...at Folger Education, we’ve worked hard to create a couple of pretty Folio-specific workshop plans and sets of materials so that you will be able to offer your teachers a workshop that includes activities and materials useful for expanding a teacher’s knowledge and useful in class with their students. We’ve included two sets of plans; one is for a two-hour workshop, and the other is for a four-hour one. Everything included in *The First Folio Teaches Teachers* workshops has been tested with all kinds of teachers who teach all kinds of kids in every kind of school across the country. We know they work. We want you and your teachers to have and use everything. Both workshop models stand alone, or they can be included in the teacher programming that you already have in the planning stages.

Keep reading: a set of nuts and bolts, workshop plans, and handouts are coming up!

Onward,

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THE FIRST FOLIO TEACHES TEACHERS:  
Shakespeare’s Text Demystified  
FOLGER SHAKESPEARE LIBRARY TEACHER WORKSHOPS

We have included plans for a two-hour workshop and a four-hour workshop. Both are active, and have a language focus. The two-hour workshop focuses almost entirely on the First Folio. The first half of the four-hour workshop is focused on the First Folio, and the second half includes a number of sure-fire ways to meaningfully connect teachers and students with Shakespeare’s language.

Like all good professional development, the workshops include deep content knowledge for the teacher and some activities that students can do in class on the following day. These workshops are lively and interactive. Several sections are designed mainly to increase the teacher’s knowledge. Some teachers may want to pass on some of this information to their students, but for these sections, we are looking to increase teachers’ own knowledge.

About workshop nuts and bolts:

- A group of 25-30 people is great—just a little larger than the classes that many teachers teach—though these plans can be used with smaller and larger groups as well.
- The sessions are designed for middle and high school teachers, only because those are the grades in which Shakespeare is most commonly taught. They scale up or down: elementary school teachers and college teachers will find them interesting as well.
- **The intended audience for this packet is the workshop leader.** Included here are leaders’ guides for each section of the workshop, and materials to be distributed to the participating teachers. In the packet, following the outline and instructions for each section, are the handouts that are to be distributed to each participant.
- **To prepare a workshop packet for each participating teacher,** photocopy the handouts and the front and back covers. At the beginning of the workshop, you can present each attendee with a packet already assembled. Or you can distribute the handouts as you go . . . and at the end present them with the covers so they can make their own packet.
- The workshop area should be spacious enough to allow participants to move around freely as they work together.
- Though we are ultimately tree-conscious, for all but two of these handouts, we ask you to make single-sided photocopies. We’re asking teachers to fold, and compare, and do all kinds of other things that double-sided copying would make impossible. **With the exception of Handouts #5a and #6b, that is. We need you to copy these double-sided so that teachers can put themselves right in a 17th century printing house.**
- Participants do not have to have seen the exhibition in order to benefit from these workshops.
About workshop leaders:
- She or he will know something about the First Folio, or be willing to study up a little to get familiar with it before the workshop.
- She or he is familiar with the world of middle school and high school teaching.

About workshop participants:
- We assume that they teach kids of all different ability levels.
- Most—if not all—of them will be new to knowledge of the printing of Shakespeare’s plays.

About YOU! We’re delighted to be partnering with you in this nationwide project. Questions about the workshops? Don’t hesitate to contact us, and be sure to let us know how it goes!

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THE FIRST FOLIO TEACHES TEACHERS:  
Shakespeare’s Text Demystified

Two-Hour Workshop
# The First Folio Teaches Teachers: Shakespeare’s Texts Demystified
## Two-Hour Workshop

### Suggested format FOR WORKSHOP LEADERS:

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<tr>
<th>TIME</th>
<th>WORKSHOP SECTION</th>
<th>NATURE OF THE WORK</th>
<th>HANDOUT(S) FOR PARTICIPANTS</th>
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<tbody>
<tr>
<td>00:00-00:10</td>
<td>1. Welcome and introductions</td>
<td>Interactive</td>
<td>No handouts</td>
</tr>
<tr>
<td>00:10-00:20</td>
<td>2. Direct from the First Folio: Greetings!</td>
<td>Interactive</td>
<td>#2—FolioGreetings</td>
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<tr>
<td>00:20-00:28</td>
<td>3. What’s the big deal about the First Folio anyway?</td>
<td>Leader gives info</td>
<td>#3—A Dozen Things You Need To Know about Shakespeare’s First Folio</td>
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<td>00:43-01:03</td>
<td>5. First Folio Basics: The Big HOW or, the mechanics of printing in 1623</td>
<td>Partly interactive, partly leader giving information</td>
<td>#5a—Fold Yourself A Folio and A Quarto #5b—A Sample of Foul Papers #5c—A 16th Century Print Shop #5d—Mistakes! Examples of Casting Off #5e—How Hamlet Came to Be Printed #5f—Eight Key Takeaways From Learning How Shakespeare’s Plays Were Printed</td>
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<td>01:03-01:15</td>
<td>BREAK</td>
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<td>01:15-01:25</td>
<td>6. Folios and Quartos</td>
<td>Interactive</td>
<td>#6a—How The Plays Come To Us #6b—A Little Q1 of Hamlet</td>
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<td>01:25-01:40</td>
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<td>#7a—Act 1, Scene 2 in Q1 and F1 #7b—Two More Comparisons</td>
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<td>01:40-01:55</td>
<td>8. In Your Classroom: Your Students Make Comparisons</td>
<td>Interactive</td>
<td>#8a—Romeo and Juliet Two Ways #8b—Venn Diagram</td>
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<td>01:55-02:00</td>
<td>9. Speaking the speech together</td>
<td>Interactive</td>
<td>#9—“To Be” x 3</td>
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<tr>
<td>02:00-02:15</td>
<td>10. Reflection Round</td>
<td>Interactive</td>
<td>Last Handout—Resources for You and Your Classroom</td>
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WORKSHOP SECTION #1
Welcome and Introductions

**Introductions of you, your institution, the participants, and the Folger Shakespeare Library.

**A little about why your institution wanted to play a part in this unprecedented First Folio tour. And don’t forget the fact that your institution was chosen to participate from among a field of more than 150 others who wanted to play!
WORKSHOP SECTION #2
Direct from the First Folio: Greetings!

WHY ARE WE DOING THIS? Getting it all rolling. It connects teachers directly—both visually and aurally—with the language of the First Folio. Participants will speak at least one line, and hear all of the rest. And it energizes the room, setting the stage for a lively and productive workshop.

WHAT MATERIALS DO WE NEED?
Handout #2—Folio Greetings

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
- Cut up Handout #2 into strips—as many as you need so that each participant gets one. On each strip there should be two versions of the same line: one reproduced from the First Folio and another written in a modern font.
- Distribute one strip to each participating teacher.
- Then do one or more of the following:
  - Ask teachers to walk randomly through the room, saying their lines out loud.
  - Divide the group on opposite sides of the room, and ask teachers to hurl their greeting to a partner on the opposite side.
  - Ask teachers to pair up, take a few minutes to rehearse and add some movement, and then ask each pair to perform their “two-line scene” for the rest of the group.
- When you’re finished with this exercise, all participants should have spoken at least one line and heard the rest.
- At the close of the exercise or at the conclusion of the workshop, distribute the entire Handout #2 to the group so that they will have all of these lines to use in class.

WHAT SHOULD I LOOK FOR?
- Teachers having fun, fooling around with language.
- Teachers noticing the font and spelling in the First Folio.
In Natures infinite booke of Secrecie, a little I can read.

you wagtaile

What a brazen-fac’d Varlet art thou,

Your Face, my Thane, is as a Booke, where men
May read strange matters, to beguile the time.

A Braggart, a Rogue, a Villaine that fights by the booke of Arithmeticke,
You kisse by th’ booke.

A Beggers booke,
Out-worths a Nobles blood.

Once more, good night kinde Lords and Gentlemen.

And so farwell, untill I meet thee next.

Ile note you in my Booke of Memorie,

what an arrant rascally, beggerly, lowse Knaver it is:
Away you Scullion, you Rampallian, you Fustillirian: Ile tucke your Catastrophe.

Oh, thou hony-seed Rogue, thou art a honyseed, a Man-queller, and a woman-queller.

That villanous abhominable mis-leader of Youth, Falstaffe, that old white-bearded Sathan.

Farewell at once, for once, for all, and ever.

Then let us take a ceremonious leave
And loving farewell of our severall friends.

Thou art a Traitor, and a Miscreant;

O thou dissembling Cub:

Farewell deere heart, since I must needs be gone.

Wilt thou ever be a foule mouth’d and calumnious knave?
How well hee’s read, to reason against reading.

Sir hee hath never fed of the dainties that are bred in a booke.
He hath not eate paper as it were:
He hath not drunke inke.

This wimpled, whyning, purblinde waiward Boy,

Devise Wit, write Pen, for I am for whole volumes in folio.

You Banbery Cheese.
Mome, Malthorse, Capon, Coxcombe, Idiot, Patch,

Ile Prat-her: Out of my doore, you Witch, you Ragge, you Baggage, you Poulcat, you Runnion, out, out: Ile conjure you, Ile fortune-tell you.

I had rather then forty shillings I had my booke of Songs and Sonnets here:

O sir, we quarrel in print, by the booke: as you have bookes for good manners:

Write till your inke be dry:
You (Minion) are too saucie.

Let Neptune heare, we bid aloud farewell
To these great Fellowes.

The Elements be kind to thee, and make
Thy spirits all of comfort: fare thee well.

Peace ye fat-kidney’d Rascall, what a brawling
dost thou keepe.
WORKSHOP SECTION #3
What’s The Big Deal about the First Folio Anyway?

WHY ARE WE DOING THIS? To briefly set the context for the Folio’s importance. Why this book? Why does the Folger have 82 of these books? Why did they send one here?

WHAT MATERIALS DO WE NEED?
Handout #3—A Dozen Things You Need To Know about Shakespeare’s First Folio

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
Start by sharing this quote that we love madly from Folger director Dr. Michael Witmore:

>We turn to Shakespeare’s plays for an understanding of who we are and who we might be. In the First Folio, we find the preamble to our lives and the language of our dreams. There is no more moving writer for thinking about our plight as people in any time, any age, and any place. Four centuries after he died, he is still perhaps the most widely read author on the planet. Yet the sources that gave us Shakespeare—the pages of this book—have been seen by so few people. Now is our opportunity to share this book, in the flesh, with others who love Shakespeare, or are destined to fall in love with his work.

You can distribute the handout at the beginning or at the end of this section. These dozen things are useful, but of course they aren’t the only useful pieces of information on the First Folio. Workshop leader can review and chat about the facts on the handout, and can include others as well.

Folger experience tells us that these key facts make a big impression on teachers:
- As far as we know, not one word of a Shakespeare play in his own handwriting exists today.
- Without the First Folio, we would not have some of Shakespeare’s best plays.
- No two copies are exactly alike. And Henry Folger collected 82 copies of the First Folio because he sensed that studying those differences would be important.
- The First Folio relates to their teaching because it contains the first printed versions of a lot of the plays they teach regularly—The Tempest, Macbeth, Julius Caesar, Twelfth Night for example—and one of the earliest printed versions of Hamlet, Romeo and Juliet, A Midsummer Night’s Dream and other middle and high school favorites.

WHAT SHOULD I LOOK FOR?
- Discovery and new knowledge abounding.
- Questions will come up that the next several sections will begin to answer!
1. The First Folio was printed in 1623, seven years after Shakespeare’s death.

2. It was the first folio book ever published in England that was devoted exclusively to plays.

3. It was put together by two of Shakespeare’s friends and colleagues—John Heminge and Henry Condell.

4. It contains 36 plays and, for the first time, groups them into “comedies, histories, and tragedies”.

5. We have never found any of the plays written in Shakespeare’s handwriting.

6. The First Folio contains more than 900 double-columned pages, an engraved portrait, and several prefatory letters and poems.

7. Eighteen of the plays had not appeared in print before the First Folio was printed. So we would not have Macbeth, Julius Caesar, The Tempest, Twelfth Night, Measure for Measure, The Winter’s Tale, Antony and Cleopatra, As You Like it, The Comedy of Errors, The Taming of the Shrew, Coriolanus, Cymbeline, and several other plays were it not for this book.

8. In the First Folio, the plays are printed one right after another; The Tempest is the first.

9. Troilus and Cressida appears in the First Folio, but is not in the Table of Contents.

10. Two Noble Kinsmen and Pericles are not in the First Folio.

11. Scholars generally believe that about 750 copies of the First Folio were printed. We know where 233 First Folios are in the world; 82 are in the Folger collection. The second largest collection—12 copies—is at Meisei University in Tokyo.

12. Because of the way in which the First Folios were printed and have been handled over the ages, no two First Folios are alike.
WORKSHOP SECTION #4  

WHY ARE WE DOING THIS? To give teachers a chance to share what they already know about the First Folio, and to outline the basics about the creation of the First Folio.

WHAT MATERIALS DO WE NEED?  

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:  
• Start off by using Handout #4b as a reference for yourself.  
• Distribute Handout #4a and give participants a few minutes to assess their own First Folio knowledge, and jot it down. They can do this individually, in pairs, or as a whole group. Discuss what they have come up with, and add information from handout #4b.  
• At the end of the discussion, distribute Handout #4b to participants for their own reference.

WHAT SHOULD I LOOK FOR?  
• Teachers by now should have a pretty good working knowledge of the First Folio.
Handout #4a: FIRST FOLIO BASICS: WHO, WHAT, WHEN, WHERE, WHY

WHO?

WHAT?

WHEN?

WHERE?

WHY?
### Handout #4b: FIRST FOLIO BASICS: WHO, WHAT, WHEN, WHERE, WHY

#### WHO?
- Heminge and Condell—members of Shakespeare’s acting company who put the First Folio plays together
- William and Isaac Jaggard—father and son printers and publishers of the Folio
- Compositors—the guys who set the type in the printing house. They were average tradesmen, not scholars, and they could read.
- Martin Droeshout—created the portrait on the title page. It is believed to be a good likeness since it would have been approved by Shakespeare’s fellow players.

#### WHAT?
- A **folio** is a term for a large book in which the sheets are folded only once. **Folio** is also a word used to describe the approximate size of a book—a big book.
- This was the first folio book ever published in England that was devoted exclusively to plays. Plays were not considered literature at that point in time.
- Assembling the plays and printing the First Folio was a complicated and expensive project.

#### WHEN?
- 1623—First Folio printed
- 1632—Second Folio printed (this date tells us that the First Folio sold pretty well)
- 1664—Third Folio printed (and included seven additional plays! What?!)
- 1685—Fourth Folio printed (also included the seven additional plays, now called the Shakespeare Apocrypha)

#### WHERE?
- London
- Published by Isaac Jaggard, and Edward Blount

#### WHY?
- The notation on the title page that these plays are “Published according to the True Original Copies” seems to indicate that producers of this Folio want the readers to know that these plays are “the real thing” and not unauthorized versions.
- In the front matter, Heminge and Condell wrote a letter “To the great Variety of Readers” and began by saying, “From the most able, to him that can but spell.” While teachers and students have heard that Shakespeare is for all people, not just for the elite, this sentence always surprises and reassures them.
- Students almost feel that Heminge and Condell are speaking to them when they wrote, “It is yours that reade him. And there we hope, to your divers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe.”
WORKSHOP SECTION #5
First Folio Basics: The Big HOW or, the Mechanics of Printing in 1623

WHY ARE WE DOING THIS? To lay out the central part of the surprisingly inexact process by which the First Folio and Shakespeare’s plays in quarto format came to be printed.

WHAT MATERIALS DO WE NEED?
Handout #5a—Fold Yourself A Folio and A Quarto **These pages need to be copied double-sided. Set the printer to landscape orientation and select short/left side for binding.
Handout #5b—A Sample of Foul Papers
Handout #5c—A 16th Century Print Shop
Handout #5d—Mistakes! Examples of Casting Off
Handout #5e—How Hamlet Came to Be Printed
Handout #5f—Eight Key Takeaways From Learning How Shakespeare’s Plays Were Printed—Plus A Bonus

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
Together, go step by step through how a play was printed, using the handouts to illustrate.
• Start off by giving participants a chance to create four folio pages and eight quarto pages using Handout #5a—Fold Yourself A Folio and A Quarto. Following the directions on the sheet, they will fold the pages just as compositors did after pages were printed. Hopefully, this will give them a context for all that follows in this section.

Now to the process:
• We presume that a play was first written down by Shakespeare, in his own hand. This handwritten manuscript was most likely written largely in what was known as “secretary hand,” a small script that is hard for us to read today. This copy was called the author’s manuscript or foul papers. (Handout #5b—A Sample of Foul Papers)
• The author’s manuscript or foul papers was sent to a scribe or scrivener who copied it over, making what was called a fair copy, a more readable version.
• Usually, what went to the printing house (Handout #5c—A 16th Century Print Shop) was the fair copy of a play. There, a typesetter or compositor would read the copy and get to work.
• Since the pages were not set in order, the compositor had to estimate how many lines would fit on each page, a process that was called casting off. (Handout #5d—Mistakes! Examples of Casting Off) If the participants look at the page they folded up at the beginning of this section, they can get a sense of what the compositor had to judge, based on a handful of handwritten pages . . . those foul papers.
• The compositor selected each individual letter and punctuation mark from his cases of type, and set each line in his composing stick. Capital letters of type were stored in the upper case and the small letters were stored in the lower case.
• After printing several pages, the press was stopped; a proofreader would look over the pages and compare them to the fair copy for errors. Corrections were made, and the
printing continued, though the uncorrected pages were not wasted—they were used in addition to the corrected pages.

Check back to the print shop handout and see if you can identify what each person is doing.

While we don’t know the exact path for each of Shakespeare’s plays, Handout #5e—*How Hamlet Came to Be Printed* provides a probable route from Shakespeare’s pen to the First Folio.

Wrap this section up by going through the key takeaways together (Handout #5f—*Eight Key Takeaways From Learning How Shakespeare’s Plays Were Printed—Plus A Bonus*). We know that these are the things that most surprise and delight teachers—and that change forever the way they look at Shakespeare’s plays.

**WHAT SHOULD I LOOK FOR?**
- Some teachers may feel a bit overwhelmed by all of this information, especially if it is all new. It’s game-changing for them, though! Next we’ll see how this process influenced the creation of different texts, and see how it can begin to make its way into a classroom.
To make a quarto, fold this first.

To make a quarto, fold this second.
Handout #5b: A SAMPLE OF FOUL PAPERS

This is a page from the foul papers of a play called *Thomas More*, written in secretary's hand. It is thought that Shakespeare may have had a hand in writing this play, and that he might have written this page.

Composers had to look at the fair copy and visually judge how many lines could fit on one page. If they misjudged, they would have to find a way to stretch out the copy (set the type so it took up more space) or condense it (cram the lines together in as small a space as possible). Examples of compositors’ guesswork:

**Too Many Lines To Fit In A Small Space: from The Winter’s Tale**

![Image of fair copy from The Winter’s Tale]  
*Arch. If the King had no Sonne, they would desire to live on Crutches till he had one. Exeunt.*
*Scena Secunda.*
*Enter Leontes, Hermione, Mamilius, Polixenes, Camillo. Pol. Nine Changes of the Watry-Starre hath been*

**Too Few Lines To Fill A Larger Space: from King Lear**

![Image of fair copy from King Lear]  
*Parre off methinks I heare the beaten Drumme. Come Father, he beyou with you with a Friend, Exeunt.*
*Scena Septima.*
*Enter Cordelia, Kent, and Gentlemen.*
*Ces. O thou good Kent, How shall I live and work To match thy goodnesse? My life is too short, And every measure falle me. Kent. To be acknowledged Mulm is one said*

**Just Right—a better guess by the compositor: from Hamlet**

![Image of fair copy from Hamlet]  
*Till then fit still my soule; soule deedes will rise, Though all the earth or whelm them to mens cies. Exit.*
*Scena Tertia.*
*Enter Laertes and Ophelia. Laer. My necessaries are imbank’t; Farewell:*
In 1602, Shakespeare wrote the play, probably in “secretary hand.” This version of the play is called the **foul papers**. He then shares it with his acting company. *As far as we know, no copies of any of Shakespeare’s plays in his own hand exist today*. The acting company hires a scribe to write a clearer copy of the play so that it will be easier to read. This version is known as the **fair copy**. *No fair copies of Shakespeare’s plays have survived either.*

The scribe might have made unintended changes in creating the **fair copy**. There was no standardized spelling in 1602, so he might have used a different word than the one Shakespeare wrote. He could have misread a line or left out some lines.

By 1603, *Hamlet* had been performed several times by Shakespeare’s acting company. **Quarto 1 (Q1)** of the play was printed that year. Often called the Bad Quarto, it is half as long as the *Hamlet* we know. There are a few different theories about the origin of Q1 of *Hamlet*.

In 1604, **Quarto 2 (Q2)** of *Hamlet* is printed. On the title page, this version calls itself the “true and perfect copie.” Perhaps Shakespeare’s acting company authorized this printing, but no one really knows for sure.

In 1616, Shakespeare dies in Stratford-upon-Avon and is buried in Holy Trinity Church.

In 1623, Heminge and Condell, two actors from Shakespeare’s company, publish the **First Folio (F1)**. It contains 36 plays including *Hamlet*. But the F1 version of *Hamlet* differs from both Q1 and Q2.
Handout #5f: EIGHT KEY TAKE-AWAYS FROM LEARNING HOW SHAKESPEARE’S PLAYS WERE PRINTED—PLUS A BONUS!

1. The pages weren’t set in order: in a folio, for example, pages 1 and 12 were set at the same time on the same sheet, and pages 2 and 11 were set together. In a quarto, pages 1, 4, 5, and 8 had to be set at the same time on a single page.

2. Because casting off—estimating how many lines of the play could fit on a page—was difficult, compositors sometimes added lines or left some out.

3. There was no codified way of spelling.

4. Compositors changed spelling and punctuation at will. Sometimes, these changes were made because of their own preferences, and sometimes they were dictated by the amount of type they had to work with.

5. The proofreader compared the printed pages to the source (probably the fair copy), and corrections were made, but the uncorrected sheets were kept and used as well.

6. Plays at that time belonged to the acting company, not to the individual author. In any case, Shakespeare lived before there were any copyright laws in England—the first was adopted almost 100 years after his death.

7. During the process of writing down and printing these plays, many different people had their hands all over the text. And they made decisions about word choice, spelling, punctuation, and even which lines to include.

8. Due to all of the above, WE DO NOT KNOW EXACTLY WHAT SHAKESPEARE WROTE. Scholars tend to call this “the instability of the text.” Mrs. Folger wrote her master’s thesis on this topic in 1896.

BONUS (Peggy O’Brien’s favorite, favorite things):

9. The printing houses were low-ceilinged with few windows. Often typesetters wore caps that had candles in them so they could better see the tiny pieces of type they worked with.

10. Printing ink was thick, and the type had to be cleaned regularly in order to print readable impressions. Uric acid was one of the more effective solutions used to clean the type. And the typesetters themselves were a ready source of uric acid. So . . . it seems pretty clear that Shakespeare’s plays were printed in rooms that smelled like pee.
WORKSHOP SECTION # 6
Folios and Quartos—Distinctions and Differences

WHY ARE WE DOING THIS?
We’ve already pointed out some elements of the key role that the quartos have played—18 of the plays appeared in quarto before the Folio was printed. So now we will demonstrate what a quarto is and how it was printed.

WHAT MATERIALS DO WE NEED?
Handout #6a—How The Plays Come To Us
Handout #6b—A Little Q1 of Hamlet, Mocked Up For You  **Photocopy this double-sided

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:

• Begin by distributing Handout #6a. Plays in the first list were printed individually in quarto—small inexpensive volumes available for purchase at the bookstalls in St. Paul’s Churchyard. The second list most often generates great comments as teachers consider life without Julius Caesar or Macbeth, for example.

• Then ask the participants to create their own Q1 of Hamlet by first folding Handout #6b—A Little Q1 of Hamlet, Mocked Up For You.

• Lots of learning happens when they unfold that sheet, examine both sides, and consider these things:
  
  • The compositor had to set the type for pages 1, 4, 5, and 8 at the same time and then print that sheet.
  • He then had to clean and put all the type back into those upper and lower type cases.
  • Then he had to set type for pages 2, 3, 6, and 7, and print those pages on the back of the sheet on which pages 1, 4, 5, and 8 are already printed.
  • Note the importance of casting off, since the typesetter had to estimate where one page would end and the other begin.

• Scholars agree that Shakespeare had no interest in publishing his plays—the real money was to be made at the playhouse where they were performed. No one is exactly sure, though, how these quartos made their way to a print shop or why some of them differ so much from one another. The idea behind the memorial reconstruction theory is that an actor from the company memorized the entire play and sold his memory of it to a printer. Another notion is that perhaps previously performed fair copies or foul papers were surreptitiously sold to a printer. Scholars probably will continue to puzzle about this for years to come.

WHAT SHOULD I LOOK FOR?

• Teachers should be having fun and have a much better idea of how plays were printed.

• Next up: variations between quarto and First Folio texts!
Handout #6a: HOW THE PLAYS COME TO US

Nineteen plays that appeared in quarto before the First Folio was printed (1623):

- Titus Andronicus
- The Merchant of Venice
- Henry VI, part 2
- A Midsummer Night’s Dream
- Henry VI, part 3
- Much Ado About Nothing
- Romeo and Juliet
- The Merry Wives of Windsor
- Richard II
- Hamlet
- Richard III
- King Lear
- Love’s Labour’s Lost
- Troilus and Cressida
- Henry IV, part 1
- Pericles*
- Henry IV, part 2
- Othello
- Henry V

Eighteen plays that appear only in the First Folio, and that would have been lost if the Folio had not been printed:

- All’s Well That Ends Well
- King John
- Antony and Cleopatra
- Macbeth
- As You Like It
- Measure for Measure
- The Comedy of Errors
- The Taming of the Shrew
- Coriolanus
- The Tempest
- Henry VI, part 1
- Timon of Athens
- Henry IV, part 1
- Twelfth Night
- Henry VIII
- Two Gentlemen of Verona
- Julius Caesar
- The Winter’s Tale

*Pericles* was not included in the First Folio but was added to the Third Folio in 1664.
Handout #6b

Prince of Denmark.

Mar. Is not that the King? Her. A shout at thy false face, Such was the true armor he had on, When he the ambitious Norway combated. So found he once, when in an angry pace He smot the laden pollux on the yea, To strange.

Mar. That twice before, and jump at this dead hour, With Marshall take he plucked through our watch. Her. In what part of the watch, I know not, But in the thought and scope of my opinion, This bodes some strange eruption to the State. Mar. Good now sit down, and tell me he that knows Why this flame flinke and most obseruant watch, So mightly toles the habit of the land, And why yuch dayly coft of braven Cannon And foraine matter, for employments of warre, Why yuch imprefle of ship-writer, whose fore taske Does not divide the fanday from the weks: What might be toward that this sweate march Doth make the night soynt labourer with the day, Who is it that can informe me? Her. Mary that can I, at least the whisper goes to, Our late King, who as you know was by Fortens Brahfe of Norway, Thereto prague by a most emulous cause, dared to The combate, in which our valiant Hamlet, For to this side of our knowne world esteemed him, Did fly this Fortenbrahe, Who by a faire cempact well ratified, by law And heraldie, did forfeit all his life all those His lands which he fleode feared of by the conqueror, Against which a moysty competent, Was gaged by our King. Now fit, yong Fortenbrahal, Of inaprouced mettle hot and full.
WORKSHOP SECTION #7
Textual Mayhem: *Hamlet* in First Folio and quarto versions

WHY ARE WE DOING THIS? To allow teachers to dig into the fun and mystery of textual variations, and to show many of them that their students can get into this, too.

WHAT MATERIALS DO WE NEED?
Handout #7a—*Act 1, Scene 2 in Q1 and F1*
Handout #7b—*Two More Comparisons*

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
A bit more detail on the printing of *Hamlet*:
- As Barbara Mowat and Paul Werstine, editors of the Folger editions, note, *Hamlet* appeared in three quarto versions: Q1 (1603) Q2 (1604) and Q3 (1611) before it was printed in the 1623 First Folio. Scholars agree that the text of the Folio is based on Q2, and that Q3 is mostly a reprint of Q2.
- Sometimes, Q1 is referred to as the “bad” quarto, a “pirated” text, one of the “stol'n and surreptitious copies, maimed and deformed by frauds and stealths of injurious impostors” that Heminge and Condell mention in their “To the great Variety of Readers” letter in the First Folio.
- Q1 is about 600 lines shorter than the Folio version; Polonius is called Corambis in Q1; the role of Gertrude is different as she becomes an ally of Hamlet against Claudius later in the play.
- Other scholars look on Q1 a bit more kindly, and refer to it as an alternate form of the play, perhaps one that was created for a small group of actors taking the play on the road.

We shouldn’t dismiss Q1, but rather we can look to it and investigate it in comparison to the Folio.

Now we’ll consider three quick examples of differences between the *Hamlet* in Q1 and the *Hamlet* in F1, the First Folio.

EXAMPLE ONE. Distribute Handout #7a—*Act 1, Scene 2 in Q1 and F1*. Ask teachers to read them aloud—either a couple of teachers or the group as a whole—and talk through some of the fascinating differences. Just a few questions to get you started:

- Is “sable suit” a better choice than “inky cloak?”
- Does “the fruitful River in the Eye” change the meaning of “tears that still stand in my eyes?”
- What is the difference between the “distracted” behavior in the visage and the “dejected” behavior of the visage?
- Which is a better choice: “ornaments” or “trappings?”
• In Q1, Hamlet refers to his father (“Him have I lost,”) but there is no mention of him in the passage from the Folio. What difference does that make?
• Which speech just sounds better to you, and why?

If there’s time, you might ask them to become Shakespeare editors or compositors. Working in pairs, they can combine the two passages into one of their own. When they are finished, have several of them read their versions and explain why they made those choices.

**EXAMPLES TWO AND THREE.** Opportunities to compare Hamlet’s Yorick speech and one line of his “too too sullied flesh” soliloquy can be found in Handout #7c—*Act 1, Scene 2 in Q1 and F1.*

Teachers always enjoy diving into the short speeches about Yorick:

• Do they prefer “infinite mirth” (Q1) to “infinite jest” (F1)? What’s the difference between those words?
• Yorick carried Hamlet on his back twenty times in Q1, but a thousand times in the Folio. And Hamlet kissed Yorick’s lips a hundred times in Q1, but he knows not how many times in the Folio. How does Hamlet’s use of hyperbole change the character of Hamlet?
• Instead of his “jests” in Q1, the Folio asks where are his “jibes,” “gambals,” and “songs.” Are these additional details significant?

If time allows, go on to the FLESH example, at the end of Handout #7c.
Q1. Claudius tells Hamlet to stop mourning his father’s death, and Hamlet responds:

*Ham.* My lord, ti’s not the sable sute I weare:
No nor the teares that still stand in my eyes,
Nor the distracted hauioyr in the visage,
Nor all together mixt with outward semblance,
Is equall to the sorrow of my heart,
Him haue I lost I must of force forgoe,
These but the ornaments and sutes of woe.

P.S. Hamlet's first line in the Folio, “A little more then kin and lesse then kinde” is not included in Q1 at all.

-------------------------------------------------------------------------------------------------------------------------------

F1. In the Folio, it’s Gertrude who begs him to stop his mourning, and Hamlet speaks this speech to her:

*Ham.* Seemes Madam? Nay, it is: I know not Seemes:
’Tis not alone my Inky Cloake (good Mother)
Nor Customary suites of solemne Blacke,
Nor windy suspiration of forc'd breath,
No, nor the fruitfull Riuier in the Eye,
Nor the deiected hauioyr of the Visage,
Together with all Formes, Moods, shewes of Griefe,
That can denote me truly. These indeed Seeme,
For they are actions that a man might play:
But I haue that Within, which passeth show;
These, but the Trappings, and the Suites of woe.
ACT 5, SCENE 1—YORICK
The graveyard scene where Hamlet examines Yorick’s skull.

Quarto 1

Ham. Was this? I prethee let me see it, alas poore Yoricke I knew him Horatio, A fellow of infinite mirth, he hath caried mee twenty times vpon his backe, here hung those lippes that I haue Kissed a hundred times, and to see, now they abhorre me: Wheres your iests now Yoricke? your flashes of merriment.

First Folio

Ham. Let me see. Alas poore Yorick, I knew him Horatio, a fellow of infinite jest; of most excellent fancy, he hath borne me on his backe a thousand times: And how abhorred my Imagination is, my gorge rises at it. Heere hung those lipps, that I haue kist I know not how oft. VVhere be your libes now? Your Gambals? Your Songs? Your flashes of Merriment that were wont to set the Table on a Rore? No one now to mock your own leering? Quite chopfalne?

ACT 1, SCENE 2—FLESH

Quarto 1

O that this too much grieu’d and sallied flesh Would melt to nothing

First Folio

Oh that this too too solid Flesh, would melt, Thaw, and resolue it selfe into a Dew:

Sallied, Solid, or Sullied appear in modern texts of Hamlet. Your students can look up the definitions and pick the one they think fits Hamlet’s mood.
WORKSHOP SECTION #8
In Your Classroom: Your Students Make The Comparisons

WHY ARE WE DOING THIS? Teachers will work using a Venn diagram to compare the Q1 and F1 versions of a scene in *Romeo and Juliet*, and they can ask their students to do this same assignment.

WHAT MATERIALS DO WE NEED?
Handout #8a—*Romeo and Juliet Two Ways*
Handout #8b—*Venn Diagram*

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
Offer up a tiny but fascinating scene from *Romeo and Juliet* for comparison, using Handout #8a—*Romeo and Juliet Two Ways*.

- Ask for three volunteers to take the parts and read the Q1 version of this scene.
- Ask three other volunteers to do the same with the First Folio version.
- Get into groups of 3 or 4. Ask the groups to use Handout #8b—*Venn Diagram* and let each group use the diagram to map out a comparison between the two versions.
- Groups share their findings with one another.
- Post-discussion, ask the same volunteers to perform each version to illustrate the differences.

WHAT SHOULD I LOOK FOR?
- Check for the excitement teachers have when they learn about these variations and how greatly they can vary.
Handout #8a: ROMEO AND JULIET TWO WAYS

Romeo and Juliet—Quarto 1 (1597)

Enter Romeo, Frier.

Rom: Now Father Laurence, in thy holy grant
Consists the good of me and Juliet.
Fr: Without more words I will doo all I may,
To make you happie if in me it lye.
Rom: This morning here she pointed we should meet,
And consumate those never parting bands,
Witness of our hearts love by ioyning hands,
And come she will.
Fr: I gesse she will indeed,
Youths love is quicke, swifter than swiftest speed.

Enter Juliet somewhat fast, and embraceth Romeo.

See where she comes.
So light of foote nere hurts the troden flower:
Of love and ioy, see see the soueraigne power.
Juil: Romeo.
Rom: My Juliet welcome. As doo waking eyes
(Cloasd in Nights mysts) attend the frolike Day,
So Romeo hath expected Juliet,
And thou art come.
Juil: I am (if I be Day)
Comme to my Sunne: shine foorth, and make me faire.
Rom: All beauteous fairnes dwelleth in thine eyes.
Juil: Romeo from thine all brightnes doth arise.
Fr: Come wantons, come, the stealing houres do passe
Defer iembracements till some fitter time,
Part for a while, you shall not be alone,
Till holy Church haue ioynd ye both in one.
Rom: Lead holy Father, all delay seemes long.
Juil: Make hast, make hast, this lingring doth vs wrong.
Fr: O, soft and faire makes sweetest worke they say.
Hast is common hinderer in crosse way.

Exeunt omnes.
Enter Frier and Romeo.
Fri. So smile the heauens vpon this holy act,
That after houres, with sorrow chide vs not.
Rom. Amen, amen, but come what sorrow can,
It cannot counteruaile the exchange of ioy
That one short minute giues me in her sight:
Do thou but close our hands with holy words.
Then Loue-deuouring death do what he dare,
It is inough. I may but call her mine.
Fri. These violent delights haue violent endes,
And in their triumph: die like fire and powder;
Which as they kisse consume. The sweetest honey
Is loathsome in his owne deliciousnesse,
And in the taste confounds the appetite.
Therefore Loue moderately, long Loue doth so,
Too swift arriues as tardie as too slow.

Enter Iuliet.

Here comes the Lady. Oh so light a foot
Will nere weare out the everlasting flint,
A Louer may bestride the Gossamours,
That ydles in the wanton Summer ayre,
And yet not fall, so light is vanitie.
Iul. Good euen to my ghostly Confessor.
Fri. Romeo shall thanke thee Daughter for vs both.
Iul. As much to him, else in his thanks too much.
Fri. Ah Iuliet, if the measure of thy ioy
Be heapt like mine, and that thy skill be more
To blason it, then sweeten with thy breath
This neighbour ayre, and let rich musickes tongue,
Vnfold the imagin'd happinesse that both
Receiue in either, by this deere encounter.
Iul. Conceit more rich in matter then in words,
Brag of his substance, not of Ornament:
They are but beggers that can count their worth,
But my true Loue is growne to such such excesse,
I cannot sum vp some of halfe my wealth.
Fri. Come, come with me, & we will make short worke,
For by your leaues, you shall not stay alone,
Till holy Church incorporate two in one.
Handout #8b: VENN DIAGRAM

Folio

Quarto
WORKSHOP SECTION #9
Speaking The Speech Together

WHY ARE WE DOING THIS? To wrap up a couple of hours wallowing in the First Folio in fine, collaborative style.

WHAT MATERIALS DO WE NEED?
Handout #9—“To Be” x 3

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
- This puts teachers right inside perhaps the most famous of all Shakespeare’s speeches... and the page to which the First Folio on exhibit is opened.
- Distribute Handout #9—“To Be” x 3. As a group, decide which version of the speech you’d like to work with. Then chorally—also as a group—deliver a wonderful rendition of this very famous speech!

WHAT SHOULD I LOOK FOR?
- This has been a fact-filled and a fun-filled two hours. If teachers should have a better understanding of the printing and importance of the First Folio, you have done a great job!
To be, or not to be, I there's the point,
To Die, to sleepe, is that all? I all:
No, to sleepe, to dreame, I mary there it goes,
For in that dreame of death, when wee awake,
And borne before an euerlasting ludge,
From whence no passenger euer retur'nd,
The vndiscouered country, at whose sight
The happy smile, and the accursed damn'd.
But for this, the joyfull hope of this,
Whol'd beare the scornes and flattery of the world,
Scorned by the right rich, the rich curssed of the poore?
The widow being oppressend, the orphan wrong'd,
The taste of hunger, or a tirants raigne,
And thousand more calamities besides,
To grunt and sweate vnnder this weary life,
When that he may his full Quietus make,
With a bare bodkin, who would this indure,
But for a hope of something after death?
Which pusles the braine, and doth confound the sence,
Which makes vs rather beare those euilles we haue,
Than flie to others that we know not of.
I that, O this conscience makes cowardes of vs all,
Lady in thy orizons, be all my sinnes remembred.
**Ham.** To be, or not to be, that is the Question:
Whether 'tis Nobler in the minde to suffer
The Slings and Arrowes of outragious Fortune,
Or to take Armes against a Sea of troubles,
And by opposing end them: to dye, to sleepe
No more; and by a sleepe, to say we end
The Heart-ake, and the thousand Naturall shockes
That Flesh is heyre too? 'Tis a consummation
Deoulty to be wish'd. To dye to sleepe,
To sleepe, perchance to Dreame; I, there's the rub,
For in that sleepe of death, what dreams may come,
When we haue shufflel'd off this mortall coile,
Must giue vs pawse. There's the respect
That makes Calamity of so long life:
For who would beare the Whips and Scornes of time,
The Oppressors wrong, the poore mans Contumely,
The pangs of dispriz'd Loue, the Lawes delay,
The insolence of Office, and the Spurnes
That patient merit of the vnworthy takes,
When he himsefle might his *Quietus* make
With a bare Bodkin? Who would these Fardles beare
To grunt and sweat vnder a weary life,
But that the dread of something after death,
The vndiscovered Countrey, from whose Borne
No Traveller returns, Puzels the will,
And makes vs rather beare those illes we haue,
Then flye to others that we know not of.
Thus Conscience does make Cowards of vs all,
And thus the Natiue hew of Resolution
Is sicklied o're, with the pale cast of Thought,
And enterprizes of great pith and moment,
With this regard their Currants turne away,
And loose the name of Action. Soft you now,
The faire *Ophelia*? Nimph, in thy Orizons
Be all my sinnes remembred.

http://luna.folger.edu/luna/servlet/detail/FOLGERCM1~6~319053~125588?qvq=q%3ACall_Number%3D%22STC%2BFo.1%2Bno.68%22%3Bsort%3AMSORTORDER1%2CAuthor%2CCD_Title%2CImprint%3BLC%3AFOLGERCM1~6~&mi=388&trs=462Folger Digital Text – 2010
HAMLET

To be or not to be—that is the question:
Whether ’tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles
And, by opposing, end them. To die, to sleep—
No more—and by a sleep to say we end
The heartache and the thousand natural shocks
That flesh is heir to—’tis a consummation
Devoutly to be wished. To die, to sleep—
To sleep, perchance to dream. Ay, there’s the rub,
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause. There’s the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
Th’ oppressor’s wrong, the proud man’s contumely,
The pangs of despised love, the law’s delay,
The insolence of office, and the spurns
That patient merit of th’ unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose bourn
No traveler returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Issickled o’er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action.—Soft you now,
The fair Ophelia.—Nymph, in thy orisons
Be all my sins remembered.

http://www.folgerdigitaltexts.org/?chapter=5&play=Ham&loc=line-3.1.64
WORKSHOP SECTION #10
Reflection Round

WHY ARE WE DOING THIS? After a morning or afternoon jam-packed with information and activity, teachers can use a moment to reflect on the day’s learning. (If you are completing the four-hour workshop, skip this section)

WHAT MATERIALS DO WE NEED?
Last Handout—Resources for You and Your Classroom
The great people in the room

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
• Going sequentially around a circle, each participant—and you too—completes the following two sentences:
  • “I noticed...”
  • “I discovered...”
• Distribute Last Handout—Resources for You and Your Classroom, to all participants.

WHAT SHOULD I LOOK FOR?
• Whatever the teachers have noticed and discovered through Shakespeare . . . it’s all good!
THE FIRST FOLIO...

- *First Folio! The Book that Gave Us Shakespeare*: [http://firstfolio.folger.edu](http://firstfolio.folger.edu)
- Shakespeare: Subject To Change: [http://www.cableplays.org/firstfolio/](http://www.cableplays.org/firstfolio/)

...AND MORE

- Folger Shakespeare Library: [www.folger.edu](http://www.folger.edu)
- Folger Digital Texts: [www.folgerdigitaltexts.org](http://www.folgerdigitaltexts.org)
- Teach and Learn at Folger Shakespeare Library: [www.folger.edu/teachandlearn](http://www.folger.edu/teachandlearn)
- Luna, Folger’s Digital Image Collection: [http://luna.folger.edu](http://luna.folger.edu)
- *Teaching Shakespeare* Blog for Teachers: teachingshakespeareblog.folger.edu
THE FIRST FOLIO TEACHES TEACHERS:
Shakespeare’s Text Demystified

Four-Hour Workshop
# The First Folio Teaches Teachers: Shakespeare’s Texts Demystified

## FOLGER SHAKESPEARE LIBRARY TEACHER WORKSHOP

Four-Hour Workshop

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**Skip Section #10**
WORKSHOP SECTION #11
The Word’s the Thing

Transition: Now that we're all tucked up with the First Folio from the Folger, we're going to dive into some of the language in that big book. We'll work with Shakespeare's language in ways that are direct and lively, using the same techniques that you can use with your students. The Folger approach here . . . The Folger continues to work hard and well on strategies that help students in every kind of school, every kind of environment and every ability level to get inside and own his language. The activities that we'll do together here have enhanced the interest level and close reading skills of literally millions of students across the country.

WHY ARE WE DOING THIS? The most powerful possible connection is between your students and Shakespeare's language. And that starts with just words—one, a few, a line—and moves on briefly to the underlying theory. Fooling around with Shakespeare's words is fun, and knowing why you're doing that, is a great beginning to Shakespeare study.

WHAT MATERIALS DO WE NEED?
Handout #11a—Word Festival
Handout #11b—O'Brien's Taxonomy

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:

- Before the workshop, cut up Handout #11a into strips, and dump them into a big envelope, a hat, a bowl, a coffee can, something like that. Ask each participant to take a strip. Do any or all of the following, remixing the strips between activities so that they will have a chance to say different words:
  - Speak your word or words to the rest of us in a nice loud voice.
  - Speak your word or words to the rest of us in a nice loud voice, and add a physical gesture that makes sense to you.
  - Move around the room. When I say "Go," stop and turn to a person near you. Say your word(s) to one another.
  - Get into groups of 3 or 4, and share your word(s). Decide on the play these words make, spend 5 minutes rehearsing, then put on the play for the rest of us.
- After this activity, distribute Handout #11a—Word Festival so that teachers will have these words to use later on in class.

- Then move on to why activities like this are important. Distribute Handout #11b—O’Brien’s Taxonomy, and give teachers a minute to consider it. Ask for observations from the group. What follows are observations and realizations that teachers talk about when prompted by this graphic.
  - Getting inside the words and the lines—speaking them, figuring out how they work to tell whatever story Shakespeare is telling—gives students tools that help
them understand the play they're studying now, the Shakespeare play they'll get next year, and those three novels in the next course.

- Asking students to create projects that are "in the suburbs," or teaching them about Shakespeare's life and times might be fun or might be a good way to demonstrate multiple intelligences, but none of that help students understand Shakespeare's language.
- How a student feels about the play—reader response—can take them away from the text rather than prompting them to look at it more closely.
- How Shakespeare's audience felt—a critical lens called New Historicism—also takes them away from the text.
- We can teach—and expect students to learn—character, theme, and plot without ever looking very specifically at the text.
These clothes are good enough to drink in.

O, I am slain!

Thou liest, thou shag-ear’d villain!

Forsooth!

Stand by me.

Yoke

Exit, pursued by a bear.

Saucy

Thou liest, malignant thing!

Knave

This is the silliest stuff that ever I heard

Lusty

You, minion are too saucy
Meddle

I think thou art mad!

Womanish

Thou shalt be my queen

Alchemy

Thou sodden-witted lord! Thou hast no more brain than I have in mine elbows.

Sufferance

Go thou and fill another room in hell

Luster

How thy words revive my heart

Tongue-Tied

Thou art the best of the cut-throats!

Foolery

Why, you lying, bald-pated rascal!
Airless

More of your conversation would infect my brain.

Soothsayer

Your brain is as dry as the remainder biscuit after voyage.

Tyrant

I had rather hear my dog bark at a crow than a man swear he loves me.

Prodigy

I shall laugh myself to death at this puppy-headed monster!

Rogue

I am loved of all ladies, only you excepted.

Wench

Out of my sight! thou dost infect my eyes.

Offal
Handout #11b: O'BRIEN’S TAXONOMY

1 - What’s happening in this scene, in this line?

**THE WORDS**

2 - How do the words work so that we know what's happening?

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WORKSHOP SECTION #12
Finding the Voices in a Soliloquy

WHY ARE WE DOING THIS? This activity demonstrates the degree to which students can understand a speech—and understand how a soliloquy works—without any prior discussion of vocabulary, context, or structure.

WHAT MATERIALS DO WE NEED?
Handout #12—Good Night, Juliet!

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
Ask teachers to stand in a circle. Distribute copies of Handout #12—Good Night, Juliet!, the first 22 lines of Juliet’s soliloquy at the beginning of Act 4, scene 3.

• Step 1: Ask the group to read the whole speech chorally—all together—as quickly as they can, and as loudly as they can.

• Step 2: The group next reads the speech sequentially—singly, one speaker after another. Ask that each teacher to read aloud from the beginning to an end punctuation—a period, semicolon, question mark or exclamation point. (Read right through a comma.) And begin. After the first teacher reaches an end punctuation, the next person picks it up and reads to the next end punctuation. Like this:
  
  Teacher 1: Farewell.
  Teacher 2: God knows when we shall meet again.
  Teacher 3: I have a faint cold fear thrills through my veins
  That almost freezes up the heat of life.
  Teacher 4: I’ll call them back again to comfort me.

  . . . and so on around the circle. If everyone hasn’t gotten a chance to read, start the passage again so that everyone has the chance.

• Step 3: The group reads sequentially, to the end of the poetic line. Ask teachers to read quickly, sounding as much as they can like one voice. A midstream example:
  
  Teacher 11: What if it be a poison which the Friar
  Teacher 12: Subtly hath ministered to have me dead,
  Teacher 13: Lest in this marriage he should be dishonored
  Teacher 14: Because he married me before to Romeo?
  Teacher 15: I fear it is. And yet methinks it should not,

• Step 4: Two participants volunteer to come into the center of the circle and, facing one another, read to end punctuation again, alternating lines.
Example:
Teacher 1: Farewell.
Teacher 2: God knows when we shall meet again.
Teacher 1: I have a faint cold fear thrills through my veins
That almost freezes up the heat of life.
Teacher 2: I’ll call them back again to comfort me.

...and so on.

- Step 5: Divide the entire group into two choruses, facing each other, behind the two participants who just read. Each chorus reads to an end punctuation, as before, and alternating lines, just as the two teachers had done in the previous step. **Ask them to read louder than ever, and to get angry. Ask them to verbally throw their lines at the chorus opposite.**

- Step 6: At the end of Step 5, ask what's happened during this work. Teachers regularly have the following observations, included here because they might be useful for discussion prompts:
  - Even though we don't talk about meaning, the meaning gets clearer with repetition.
  - I thought it would be boring to re-read this so many times, but it's not.
  - Reading chorally is great (and safe) for students who are not strong readers.
  - This helps students understand what's happening without a teacher having to tell them.
  - The speech is Juliet arguing with herself, and all soliloquies are an argument like this.

**WHAT TO LOOK FOR?**
- This direct connection with language opens up elements of meaning and gets us closer to the center of the character and the play. Also look for a sense of teachers' growing comfort, investment, and enthusiasm in owning Shakespeare's language.
JULIET
Farewell.—God knows when we shall meet again.
I have a faint cold fear thrills through my veins
That almost freezes up the heat of life.
I'll call them back again to comfort me.—
Nurse!—What should she do here?
My dismal scene I needs must act alone.
Come, vial.
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no, this shall forbid it. Lie thou there.
What if it be a poison which the Friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonored
Because he married me before to Romeo?
I fear it is. And yet methinks it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
WORKSHOP SECTION #13
Teachers as Editors

WHY ARE WE DOING THIS? While most productions of Shakespeare’s plays are cut versions of the text, cutting rarely happens in a classroom. By the end of this activity, teachers will realize that this kind of editing demands careful close reading and real understanding of the text from them, and it will from their students too.

WHAT MATERIALS DO WE NEED?
Handout #13—Goodbye, Macduffs!

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
- Participants should work in groups of 3 or 4 for this work.
- Distribute Handout #13—Goodbye, Macduffs!
- The task: Each group—in unanimous agreement—must cut the scene by half, cutting 48 of the 97 lines.
- Suggest that they begin by reading the scene out loud in their group, either by assigning roles or changing readers every time a role changes.
- When most groups have finished editing, groups should discuss what they cut and why . . and what that does to the scene. (Often, teachers cut the imagery first and the lines that develop the characters next, leaving the lines that advance the plot.)
- This a great close-reading exercise for groups of students.

WHAT SHOULD I LOOK FOR?
- Wonderful discussions within groups about what should be cut and why are a sign of people living right inside that language.
Enter Macduff’s Wife, her Son, and Ross.

LADY MACDUFF
What had he done to make him fly the land?
ROSS
You must have patience, madam.
LADY MACDUFF
He had none.
His flight was madness. When our actions do not,
Our fears do make us traitors.
ROSS
You know not
Whether it was his wisdom or his fear.
LADY MACDUFF
Wisdom? To leave his wife, to leave his babes,
His mansion and his titles in a place
From whence himself does fly? He loves us not;
He wants the natural touch; for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear, and nothing is the love,
As little is the wisdom, where the flight
So runs against all reason.
ROSS
My dearest coz,
I pray you school yourself. But for your husband,
He is noble, wise, judicious, and best knows
The fits o’ th’ season. I dare not speak much further;
But cruel are the times when we are traitors
And do not know ourselves; when we hold rumor
From what we fear, yet know not what we fear,
But float upon a wild and violent sea
Each way and move—I take my leave of you.
Shall not be long but I’ll be here again.
Things at the worst will cease or else climb upward
To what they were before.—My pretty cousin,
Blessing upon you.
ROSS
Fathered he is, and yet he’s fatherless.
ROSS
I am so much a fool, should I stay longer
It would be my disgrace and your discomfort.
I take my leave at once. Ross exits.
LADY MACDUFF  Sirrah, your father’s dead. And what will you do now? How will you live?  
SON  As birds do, mother.  
LADY MACDUFF  What, with worms and flies?  
SON  With what I get, I mean; and so do they.  
LADY MACDUFF  Poor bird, thou ’dst never fear the net nor lime, The pitfall nor the gin.  
SON  Why should I, mother? Poor birds they are not set for. My father is not dead, for all your saying.  
LADY MACDUFF  Yes, he is dead. How wilt thou do for a father?  
SON  Nay, how will you do for a husband?  
LADY MACDUFF  Why, I can buy me twenty at any market.  
SON  Then you’ll buy ’em to sell again.  
LADY MACDUFF  Thou speak’st with all thy wit, And yet, i’ faith, with wit enough for thee.  
SON  Was my father a traitor, mother?  
LADY MACDUFF  Ay, that he was.  
SON  What is a traitor?  
LADY MACDUFF  Why, one that swears and lies.  
SON  And be all traitors that do so?  
LADY MACDUFF  Every one that does so is a traitor and must be hanged.  
SON  And must they all be hanged that swear and lie?  
LADY MACDUFF  Every one.  
SON  Who must hang them?  
LADY MACDUFF  Why, the honest men.  
SON  Then the liars and swearers are fools, for there are liars and swearers enough to beat the honest men and hang up them.  
LADY MACDUFF  Now God help thee, poor monkey! But how wilt thou do for a father?  
SON  If he were dead, you’d weep for him. If you would not, it were a good sign that I should quickly have a new father.  
LADY MACDUFF  Poor prattler, how thou talk’st!  

Enter a Messenger.  
MESSENGER  Bless you, fair dame. I am not to you known, Though in your state of honor I am perfect. I doubt some danger does approach you nearly. If you will take a homely man’s advice,
Be not found here. Hence with your little ones!
To fright you thus methinks I am too savage;
To do worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve
you!
I dare abide no longer. 

**Messenger exits.**

LADY MACDUFF Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world, where to do harm
Is often laudable, to do good sometime
Accounted dangerous folly. Why then, alas,
Do I put up that womanly defense
To say I have done no harm?

*Enter Murderers.*

What are these faces?
MURDERER Where is your husband?
LADY MACDUFF
I hope in no place so unsanctified
Where such as thou mayst find him.
MURDERER He’s a traitor.
SON
Thou liest, thou shag-eared villain!
MURDERER What, you egg?
*Stabbing him.* Young fry of treachery!
SON He has killed me, mother.
Run away, I pray you.

Lady Macduff exits, crying “Murder!” followed by the Murderers bearing the Son’s body.

*Macbeth 4.3*

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WORKSHOP SECTION #14
Hearing The Differences: Dumbed-down Shakespeare and the First Folio

WHY ARE WE DOING THIS? Back to the First Folio! With the many simplified versions of Shakespeare available both to students and teachers, a close comparison of just one passage makes clear what is lost with these adaptations.

WHAT MATERIALS DO WE NEED?
Handout #14a—Polonius to Laertes: Hamlet 1.3
Handout #14b—Comparison: The First Folio and No Fear Shakespeare

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
- Begin by distributing Handout #14a—Polonius to Laertes: Hamlet 1.3. Ask the whole group to read it chorally, speaking it loudly, clearly and together. It’s the speech from the First Folio—with First Folio spelling and punctuation—but in a modern, more readable font.
- Ask the teachers for any initial, brief comments on this speech.
- Then distribute Handout #14b—Comparison: The First Folio and No Fear Shakespeare and ask for two volunteers to read the parts.

WHAT SHOULD I LOOK FOR?
- Hearing the differences will demonstrate what is lost, and the rest of this workshop will hopefully demonstrate that students can deal with Shakespeare’s language directly and successfully.
Polon. Yet heere Laertes? Aboord, aboord for shame,
The winde sits in the shoulder of your saile,
And you are staid for there: my blessing with you;
And these few Precepts in thy memory,
See thou Character. Giue thy thoughts no tongue,
Nor any vnproportion'd thought his Act:
Be thou familiar; but by no meanes vulgar:
The friends thou hast, and their adoption tride,
Grapple them to thy Soule, with hoopes of Steele:
But doe not dull thy palme, with entertainment
Of each vn hatch't, vn fledg'd Comrade. Beware
Of entrance to a quarrell: but being in
Bear't that th'opposed may beware of thee.
Giue every man thine eare; but few thy voyce:
Take each mans censure; but reserve thy judgement:
Costly thy habit as thy purse can buy;
But not exprest in fancie; rich, not gawdie:
For the Apparell oft proclaimes the man.
And they in France of the best ranck and station,
Are of a most select and generous cheff in that.
Neither a borrower, nor a lender be;
For lone oft loses both it selfe and friend:
And borrowing duls the edge of Husbandry.
This aboue all; to thine owne selfe be true:
And it must follow, as the Night the Day,
Thou canst not then be false to any man.
Farewell: my Blessing season this in thee.
Handout #14b: THE FIRST FOLIO VS. NO FEAR

**First Folio:** Yet heere *Laertes*?
**No Fear:** You’re still here?

**First Folio:** Aboord, aboord for shame,
**No Fear:** Shame on you—get on board!

**First Folio:** The winde sits in the shoulder of your saile, And you are staid for
**No Fear:** The wind is filling your ship’s sail, and they’re waiting for you.

**First Folio:** there: my blessing with you;
**No Fear:** Here, I give you my blessing again.

**First Folio:** And these few Precepts in thy memory, See thou Character.
**No Fear:** And just try to remember a few rules of life.

**First Folio:** Give thy thoughts no tongue,
**No Fear:** Don’t say what you’re thinking,

**First Folio:** Nor any vnproportion'd thought his Act:
**No Fear:** and don’t be too quick to act on what you think.

**First Folio:** Be thou familiar; but by no meanes vulgar:
**No Fear:** Be friendly to people but don’t overdo it.

**First Folio:** The friends thou hast, and their adoption tride, Grapple them to thy Soule, with hoopes of Steele:
**No Fear:** Once you’ve tested out your friends and found them trustworthy, hold onto them.

**First Folio:** But do not dull thy palm with entertainment of each new-hatched, unfledged comrade.
**No Fear:** But don’t waste your time shaking hands with every new guy you meet.

**First Folio:** Beware Of entrance to a quarrell:
**No Fear:** Don’t be quick to pick a fight,

**First Folio:** but being in Bear’t that th’opposed may beware of thee.
**No Fear:** but once you’re in one, hold your own.
First Folio: Giue euery man thine eare; but few thy voyce:
No Fear: Listen to many people, but talk to few.

First Folio: Take each mans censure; but reserue thy judgement:
No Fear: Hear everyone’s opinion, but reserve your judgment.

First Folio: Costly thy habit as thy purse can buy;
No Fear: Spend all you can afford on clothes,

First Folio: But not exprest in fancie; rich, not gawdie:
No Fear: but make sure they’re quality, not flashy,

First Folio: For the Apparell oft proclaimes the man.
No Fear: since clothes make the man

First Folio: And they in France of the best ranck and station, Are of a most select and generous cheff in that.
No Fear: which is doubly true in France.

First Folio: Neither a borrower, nor a lender be;
No Fear: Don’t borrow money and don’t lend it,

First Folio: For lone oft loses both it selfe and friend:
No Fear: since when you lend to a friend, you often lose the friendship as well as the money,

First Folio: And borrowing duls the edge of Husbandry.
No Fear: and borrowing turns a person into a spendthrift.

First Folio: This aboue all; to thine owne selfe be true:
No Fear: And, above all, be true to yourself.

First Folio: And it must follow, as the Night the Day,
No Fear: Then

First Folio: Thou canst not then be false to any man.
No Fear: you won’t be false to anybody else.

First Folio: Farewell:
No Fear: Good-bye, son.

First Folio: my Blessing season this in thee.
No Fear: I hope my blessing will help you absorb what I’ve said.
WORKSHOP SECTION #15
Famous Last Words

WHY ARE WE DOING THIS? A great way to begin to wrap up the workshop is to act out some of Shakespeare’s most dramatic and memorable lines.

WHAT MATERIALS DO WE NEED?
Handout #15—Famous Last Words

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
- The group stands in a circle.
- Cut Handout #15 into strips so that each participant receives one “death line.”
- Mention that the words on their strips were the last words spoken by a character in one of Shakespeare’s plays.
- Explain what’s about to happen: taking turns quickly around the circle, participants will say their lines as they act out the death. After reading the line and “dying,” they must remain “dead.” By the end of the activity, all participants will be lying “dead” in the same position in which they landed.
- Give participants a quick moment to rehearse these famous last words.
- Quickly go through everyone’s lines and allow everyone else to laugh.

WHAT SHOULD I LOOK FOR?
- What better way to wrap up than with some of Shakespeare’s Greatest Hits!
In that Jerusalem shall Harry die.
- King Henry IV, *Henry IV, Part 2*

---

Lay on, Macduff,
And damn’d be him that first cries, ‘Hold, enough!’
- Macbeth, *Macbeth*

---

Exchange forgiveness with me, noble Hamlet:
Mine and my father’s death come not upon thee,
Nor thine on me.
- Laertes, *Hamlet*

---

Yea, noise? then I’ll be brief.
O happy dagger! This is thy sheath;
there rust, and let me die.
- Juliet, *Romeo and Juliet*
O, I am slain!
If thou be merciful,
Open the tomb, lay me with Juliet.
- Paris, Romeo and Juliet

Mount, mount, my soul! thy seat is up on high;
Whilst my gross flesh sinks downward, here to die.
- King Richard II, Richard II

O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge. O slave!
- Banquo, Macbeth

O, yet defend me, friends; I am but hurt.
- Claudius, Hamlet

Caesar, now be still:
I kill’d not thee with half so good a will.
- Brutus, Julius Caesar
Et tu, Brute! Then fall, Caesar.
- Julius Caesar, *Julius Caesar*

If one good deed in all my life I did, I do repent it from my very soul.
- Aaron, *Titus Andronicus*

No, no, the drink, the drink, - O my dear Hamlet,- The drink, the drink! I am poison’d.
- Queen Gertrude, *Hamlet*

Behind O, I am slain!
- Polonius, *Hamlet*

A horse! a horse! my kingdom for a horse!
- King Richard III, *Richard III*

What should I stay - - -
- Cleopatra, *Antony and Cleopatra*
The rest is silence.
- Hamlet, *Hamlet*

This is the chase:
I am gone for ever.
- Antigonus, *The Winter’s Tale*

Why, there they are both, baked in that pie;
Whereof their mother daintily hath fed,
Eating the flesh that she herself hath bred.
‘Tis true, ‘tis true; witness my knife’s sharp point.
- Titus Andronicus, *Titus Andronicus*

O true apothecary!
Thy drugs are quick. Thus with a kiss I die.
- Romeo, *Romeo and Juliet*
A plague o’ both your houses!
They have made worms’ meat of me: I have it,
And soundly too: your houses!
- Mercutio, Romeo and Juliet

Farewell.
Commend me to my kind lord: O, farewell!
- Desdemona, Othello

Sun, hide thy beams! Timon hath done his reign.
- Timon of Athens, Timon of Athens

My heart hath one poor string to stay it by, Which holds but till thy news be uttered;
And then all this thou seest is but a clod
And module of confounded royalty.
- King John, King John
And my poor fool is hang’d! No, no, no life!
Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou’lt come no more,
Never, never, never, never, never, never!
Pray you, undo this button: thank you, sir.
Do you see this? Look on her, look, her lips, Look there, look there!
- King Lear, *King Lear*
WORKSHOP SECTION #16
Reflection Round

WHY ARE WE DOING THIS? After a morning or afternoon jam-packed with information and activity, teachers can use a moment to reflect on the day’s learning.

WHAT MATERIALS DO WE NEED?
Last Handout—Resources for You and Your Classroom
The great people in the room

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
- Going sequentially around a circle, each participant—and you too—completes the following two sentences:
  - “I noticed…”
  - “I discovered…”
- Distribute Last Handout—Resources for You and Your Classroom, to all participants.

WHAT SHOULD I LOOK FOR?
- Whatever the teachers have noticed and discovered through Shakespeare . . . it’s all good!
THE FIRST FOLIO...

- *First Folio! The Book that Gave Us Shakespeare:* [http://firstfolio.folger.edu](http://firstfolio.folger.edu)


- Shakespeare: Subject To Change: [http://www.cableplays.org/firstfolio/](http://www.cableplays.org/firstfolio/)

...AND MORE

- Folger Shakespeare Library: [www.folger.edu](http://www.folger.edu)

- Folger Digital Texts: [www.folergedigitaltexts.org](http://www.folergedigitaltexts.org)

- Teach and Learn at Folger Shakespeare Library: [www.folger.edu/teachandlearn](http://www.folger.edu/teachandlearn)

- Luna, Folger’s Digital Image Collection: [http://luna.folger.edu](http://luna.folger.edu)

- *Teaching Shakespeare* Blog for Teachers: teachingshakespeareblog.folger.edu


The First Folio Teaches Teachers: Demystifying Shakespeare's Text

Workshops for Teachers

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