Folger Method Express: Teaching *Hamlet* right now and quickly.

Folger Method Express: Teaching *Hamlet* Resources

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20-minute play: *Hamlet*

**WHY DO THIS ACTIVITY?** Giving students the plot upfront frees them up to focus on the most important thing: the language! Twenty-minute plays also get students working collaboratively in high-energy, low-stakes groups to own bite-size language from the play. Right from the start, students develop a sense of ownership over the words and their ability to interpret them for themselves. This essential practice lays the foundation for what’s ahead!

**HOW TO DO THIS ACTIVITY?** Assign each student a line to practice. If you want to give this to them a day before for them to practice or get props, that is an option. When having a class video meeting, the teacher reads the narrator part and then calls on the number for the line. The student then says the line (with props or not). Afterward, use the chat feature to have students share some of the lines that were memorable/questionable/interesting. Have students begin to create the plot through what they remember. You can also have teams of students write a plot summary with quotations if your class has already started the play. It’s important to keep the summary very short and simple—otherwise, there is too much narrative in proportion to performed quotations.

Once upon a time at Elsinore Castle, there was a lot happening. Let's start at the very
beginning, the very first line of the play. 

1. **WHO'S THERE?**  We find that it's very quiet at Elsinore Castle.
2. **NOT A MOUSE STIRRING.**  Things are not good.  
3. **SOMETHING IS ROTTEN IN THE STATE OF DENMARK.**  It's eerie, things aren't quite right.  There are problems and mysteries afloat. Someone has seen a ghost, and we also hear about a 

4. **MURDER!**

Soon into this play, you meet the main characters. Probably the most important one 

5. **IT IS I! HAMLET THE DANE!** Then you meet his mother -- Gertrude -- as well as the evil stepfather Claudius, Polonius, Laertes, and other members of the court.  We learn that Laertes is going abroad, and we hear him get some advice from his old man, Polonius.

6. **NEITHER A BORROWER NOR A LENDER BE.**  At Claudius' invitation, two school friends of Hamlet's join the court.  

7. **THANKS ROSECRANZ AND GENTLE GUILDENSTERN. THANKS GUILDENSTERN AND GENTLE ROSECRANZ.**  We also meet Ophelia, Hamlet's love interest, to whom Hamlet says: 

8. **I DID LOVE YOU -- ONCE.**

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*Source: 2020 Teaching During COVID-19 Resource*
Players come to the Castle -- people watched plays instead of getting online or playing video games -- and Hamlet welcomes them. **[9. THEN CAME EACH ACTOR ON HIS ASS.]** They put on a little play at court, which Hamlet is using to try and nail Claudius for the murder of Hamlet's father. During the play, Gertrude says: **[10. THE LADY DOETH PROTEST TOO MUCH METHINKS.]** And Claudius says: **[11. GIVE ME SOME LIGHT! AWAY!]**

After the play, Hamlet goes to his mother's closet, which is what Shakespeare calls a bedroom. He sees some movement behind the arras, which is what Shakespeare calls a curtain. Hamlet says **[12. HOW NOW, A RAT!]** Hamlet kills Polonius. And then he says **[13. I'LL LUG THE GUTS INTO THE NEIGHBOR ROOM.]** And still he has some advice for his mother. **[14. GOOD NIGHT, BUT GO NOT TO MINE UNCLE'S BED.]**

In the meantime: Ophelia begins to act strangely, goes mad, and drowns. **[15. SWEETS TO THE SWEET! FAREWELL!]** And Laertes is back, he's furious, and Claudius uses Laertes' fury to get rid of Hamlet. He arranges for a duel.

Look for a poison sword and a poison cup somewhere here. **[16. A HIT! A VERY PALPABLE HIT!]** Gertrude drinks the wrong cup, and she dies. **[17. LOOK TO THE QUEEN! HO!]** Hamlet stabs Laertes, and as he dies, he identifies the real culprit. **[18. THE KING ...THE KING'S TO BLAME!]** And Horatio winds up the action. **[19. GOOD NIGHT, SWEET PRINCE, AND FLIGHTS OF ANGELS SING THEE TO THY REST.]**

And that's Hamlet!
Line Tossing: Hamlet

WHY DO THIS ACTIVITY? This essential activity helps students connect with the language in a quick and active way. By engaging in Shakespeare’s words in an active and experiential way, students will come to own the lines and deepen the readings and interpretations of the text. This activity scaffolds the language and serves as a bridge to the language of longer, more complex excerpts of the text.

HOW TO DO THIS ACTIVITY? Give students different lines to read aloud. You can assign them before your video class meeting or just randomly put them into the chat and call on students to say the line. You can use tone words to have students say the line with different tones and explore the change in meaning. Have students predict where the lines fit into the plot you sketched out from the 20-minute version.

<table>
<thead>
<tr>
<th>Who’s there?</th>
<th>What dost thou mean by this?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well said, old mole.</td>
<td>The devil take thy soul!</td>
</tr>
<tr>
<td>You are a fishmonger.</td>
<td>I will not speak with her!</td>
</tr>
<tr>
<td>Aboard, aboard, for shame!</td>
<td>Alack, what noise is this?</td>
</tr>
<tr>
<td>Give they thoughts no tongue.</td>
<td>O heat, dry up my brains.</td>
</tr>
<tr>
<td>Get thee to a nunnery.</td>
<td>This is mere madness.</td>
</tr>
<tr>
<td>Man delights not me</td>
<td>Why, what a king is this!</td>
</tr>
<tr>
<td>O, I am slain!</td>
<td>He’s fat and scant of breath.</td>
</tr>
<tr>
<td>O, speak to me no more!</td>
<td>I’ll hit him now.</td>
</tr>
<tr>
<td>Alas, he’s mad.</td>
<td>For this relief much thanks.</td>
</tr>
<tr>
<td>Do not look upon me.</td>
<td>Sweets to the sweet.</td>
</tr>
<tr>
<td>Hail, King! For so thou art.</td>
<td>The time is out of joint.</td>
</tr>
</tbody>
</table>
Two-Line Scenes: *Hamlet*

**WHY DO THIS ACTIVITY?** Similar to line tossing, two-line scenes help students connect with the language in a quick and active way. Not only does this essential get a line from Shakespeare into a student’s mouth, but it also gets that student interacting with another classmate.

**HOW TO DO THIS ACTIVITY?** If you can use a breakout feature, assign students to do two-line scenes with one another. Each student takes a line and connects it with the other line to create a short scene. Students must read their lines with feeling and should add gestures and/or movement. Another option is to assign two-lines to each student and have them work with someone at home (a family member, puppet, pet, avatar) to create the scene.

*Use lines from the line tossing activity in addition to the ones below*

Whither wilt thou lead me? Speak. I’ll go no further.

O day and night, but this is wondrous strange.

Stay! Speak! Speak! I charge thee, speak!

These are but wild and whirling words, my lord.

Most humbly do I take my leave, my lord.

Something is rotten in the state of Denmark.

O, my lord, my lord, I have been so affrighted!

O, there has been much throwing about of brains.

I’ll lug the guts into the neighbor room.

O, from this time forth / My thoughts be bloody, or be nothing worth!

I prithee take thy fingers from my throat,

I will fight with him upon this theme / Until my eyelids will no longer wag.

His purse is empty already; all’s golden words are spent.

Give me your pardon, sir. / I have done you wrong.
Focus Scenes and Spotlight Speeches for *Hamlet*

**WHY DO THIS?** The focus scenes and spotlight speeches below offer a rich environment for the studying of characters, literary terms, motifs, and, most importantly, the language. These scenes can be assigned to be read with an audio version and can be supplemented with video as well. After students read the scenes, they can respond to teacher-created questions (these would depend upon the grade/levels you teach and your focus).

**HOW TO DO THIS?** Some options include: 1) Have students preview the scene and then assign parts in your whole group meeting. Read aloud and have questions in the chat. 2) Have students read then watch the Folger Theatre *Macbeth* performance. Then, choose selected parts of the scene to read aloud as a group. Use the chat box or discussion time to focus on specific student objectives. 3) Assign different groups to discuss each scene. They should have notes prepared and will run the classroom conference/chat feature. The spotlight speeches can be done synchronously or asynchronously. Students can annotate and share their annotations or write in a group document.

### ACT 1

1.2.1-16: Claudius announces he has married the Queen  
1.2.68-124: Gertrude tells Hamlet to embrace his new family  
1.2.190-end: Horatio and the guards tell Hamlet about the Ghost  
1.5.14-98: The Ghost tells his story. This scene could be used for the Promptbook by having student recreate what happened to the late King.

**Spotlight Speeches:** Polonius gives lots of advice. Have students come up with their own precepts/advice for surviving senior year, surviving quarantine, etc.  
- **Polonius’ Precepts 1.3.65-87**

### ACT 2

2.2.547-573: Hamlet asks the Players to perform a play similar to the killing of Hamlet’s father

### ACT 3

3.1.64-162: Hamlet and Ophelia are spied upon  
3.2.145-155: The Dumb Show of The Mousetrap. This scene could also be used for the Promptbook by having students recreate how the play would be done for the most drama.
3.3.40-103: Hamlet finds Claudius praying
3.4.11-33: Polonius is killed

**Spotlight Speeches:** Use the Folger’s [Teaching During COVID19 page](https://www.folger.edu/teaching-during-covid-19) to have student create a mashup of Hamlet’s famous soliloquy.
- Hamlet 3.1.64-96: “To be or not to be…”
- Claudius’ prayer 3.3.40-76: This is an excellent choice for Choral Reading! Groups read every other line to see how Claudius justifies his actions (split speech version).

**ACT 4**
4.7.146-end: Laertes and Claudius plan; Gertrude delivers news of Ophelia’s death

**Act 5**
5.1.230-289: Hamlet declares his love for Ophelia
5.2.268-end: The massacre
Choral Reading A Soliloquy: Claudius 3.3.40-76

WHY DO THIS? Soliloquies are full of possibilities. Getting students inside a soliloquy can lead to all kinds of deep reading and surprising discoveries about the words, characters, and big questions of the play. Choral reading a soliloquy provides students with an opportunity to build the understanding of the speech and to get to know the style and language of the speech.

HOW TO DO THIS? Have students read aloud Claudius’ “My Offense is Rank” soliloquy, switching readers at the punctuation marks, including commas. Continue until the class has read the entire speech. Then, divide the class into two groups: a Claudius group and a King group. Have one group read the part of Claudius, and the other group read the part of the King. Discuss what happened when they read it chorally. How did the meaning change? Was there more emotion? Did they understand better when they read it chorally? What words did they stress as a group that weren’t stressed when they read as individuals? Did the tone change?

O, my offense is rank, it smells to heaven;
It hath the primal eldest curse upon 't,
A brother's murder. Pray can I not, though inclination be as sharp as will.
My stronger guilt defeats my strong intent,
And, like a man to double business bound,
I stand in pause where I shall first begin
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood?
Is there not rain enough in the sweet heavens
To wash it white as snow? Wherefore serves mercy
But to confront the visage of offense?
And what's in prayer but this twofold force,
To be forestalled ere we come to fall,
Or (pardoned) being down? Then I'll look up.
My fault is past. But, O, what form of prayer
Can serve my turn? “Forgive me my foul murder”?
That cannot be, since I am still possessed
Of those effects for which I did the murder:
My crown, mine own ambition, and my queen.
May one be pardoned and retain th' offense?
In the corrupted currents of this world,
Offense's gilded hand may (shove) by justice,

And oft 'tis seen the wicked prize itself
Buys out the law. But 'tis not so above:
There is no shuffling; there the action lies
In his true nature, and we ourselves compelled,
Even to the teeth and forehead of our faults,
To give in evidence. What then? What rests?
Try what repentance can. What can it not?
Yet what can it, when one cannot repent?
O wretched state! O bosom black as death!
O limited soul, that, struggling to be free,
Art more engaged! Help, angels! Make assay.
Bow, stubborn knees, and heart with strings of steel
Be soft as sinews of the newborn babe.
All may be well.

(He kneels.)
Lines for Claudius and King Choral Reading

_Hamlet 3.3 40-76_

Claudius: O, my offense is rank,
The King: it smells to heaven;
Claudius: It hath the primal eldest curse upon ’t,
The King: A brother’s murder.
Claudius: Pray can I not,
The King: Though inclination be as sharp as will.
Claudius: My stronger guilt defeats my strong intent,
The King: And, like a man to double business bound,
Claudius: I stand in pause where I shall first begin and both neglect.
The King: What if this cursed hand were thicker than itself with brother’s blood?
Claudius: Is there not rain enough in the sweet heavens to wash it white as snow?
The King: Whereto serves mercy but to confront the visage of offense?
Claudius: And what’s in prayer but this twofold force,
The King: To be forestalled ere we come to fall,
Claudius: Or pardoned being down?
The King: Then I’ll look up.
Claudius: My fault is past.
The King: But, O, what form of prayer can serve my turn?
Claudius: “Forgive me my foul murder”?
The King: That cannot be, since I am still possessed of those effects for which I did the murder:
Claudius: My crown,
The King: mine own ambition,
Claudius: and my queen.

The King: May one be pardoned and retain th’offense?

Claudius: In the corrupted currents of this world, Offense’s gilded hand may shove by justice,

The King: And oft ’tis seen the wicked prize itself buys out the law.

Claudius: But ’tis not so above:

The King: There is no shuffling;

Claudius: there the action lies in his true nature,

The King: and we ourselves compelled, even to the teeth and forehead of our faults, to give in evidence.

Claudius: What then?

The King: What rests?

Claudius: Try what repentance can.

The King: What can it not?

Claudius: Yet what can it, when one cannot repent?

The King: O wretched state!

Claudius: O bosom black as death!

The King: O limèd soul, that, struggling to be free,

Claudius: Art more engaged!

The King: Help, angels!

Claudius: Make assay.

The King: Bow, stubborn knees,

Claudius: and heart with strings of steel be soft as sinews of the newborn babe.

The King: All may be well.
BONUS! Monologue Study: Polonius’ Precepts

WHY DO THIS? This is an opportunity to hold a discussion with your students about the values of the characters in *Hamlet* as well as the values of their own modern-day community.

HOW TO DO THIS? Have students read and annotate the text (can be done in pairs). After reading and annotating, discuss Polonius’ values and what he is grooming Laertes to value. After reading this scene you can also have students compare Polonius’ advice to Laertes with his advice to Ophelia. Then, have students write their own precepts. Students can write their precepts in plain English but should use as few words as possible. Make sure there is wit in their precept (brevity is the soul of wit, after all!).

Ideas for student precepts:
- Have seniors write precepts to the freshmen or to future students of your class. This would be a great way to establish classroom norms or expectations.
- Have students write precepts about the school or classroom. Students can write about how important homework or building a positive relationship with teachers is.
- I suggested to a colleague who teaches special needs students who are in wheelchairs to have them write precepts about wheelchair etiquette. Ideas includes when to offer help to someone in a wheelchair and when not.

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And these few precepts in thy memory

Look thou character. Give thy thoughts no tongue,

Nor any unproportioned thought his act.

Be thou familiar, but by no means vulgar.

Those friends thou hast, and their adoption tried,

Grapple them unto thy soul with hoops of steel,

But do not dull thy palm with entertainment

Of each new-hatched, unfledged courage. Beware

Of entrance to a quarrel, but, being in,

Bear 't that th' opposed may beware of thee.

Give every man thy ear, but few thy voice.

Take each man's censure, but reserve thy judgment.

Costly thy habit as thy purse can buy,

But not expressed in fancy (rich, not gaudy),

For the apparel oft proclaims the man,

And they in France of the best rank and station

(Are) of a most select and generous chief in that.

Neither a borrower nor a lender (be,)

For (loan) oft loses both itself and friend,

And borrowing (dulls the) edge of husbandry.

This above all: to thine own self 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.
Promptbook: The Final Scene

WHY DO THIS? Creating a promptbook is a form of annotation. It encourages students to do a close reading of a longer scene or passage and identify the big ideas, tone, and characterization. This scene has students analyze how to move several actors onstage to be the most effective.

HOW TO DO THIS? Have students create a GoogleDoc by pasting the text on the left and then putting production notes on the right side or by using the comments feature. You can also have students use Flipgrid or TikTok to show what the scene might look like. Students can then view a video version after creating their own promptbooks to compare.
KING
Set me the stoups of wine upon that table.—
If Hamlet give the first or second hit
Or quit in answer of the third exchange,
Let all the battlements their ordinance fire.
The King shall drink to Hamlet’s better breath.
And in the cup an (union) shall he throw,
Richer than that which four successive kings
In Denmark’s crown have worn. Give me the cups,

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Hamlet

ACT 5. SC. 2

And let the kettle to the trumpet speak,
The trumpet to the cannoner without,
The cannons to the heavens, the heaven to earth,
“Now the King drinks to Hamlet.” Come, begin.
And you, the judges, bear a wary eye.

Trumpets the while.

HAMLET
Come on, sir.
LAERTES

Come, my lord.

HAMLET
One.
LAERTES
No.
HAMLET
Judgment!

OSRIC
A hit, a very palpable hit.
LAERTES

Well, again.

KING
Stay, give me drink.—Hamlet, this pearl is thine.
Here’s to thy health.

[He drinks and then drops the pearl in the cup.]
Drum, trumpets, and shot.

Give him the cup.
HAMLET
I’ll play this bout first. Set it by awhile.

LAERTES
Come. [They play.] Another hit. What say you?

KING
(A touch, a touch.) I confess ’t.

QUEEN
Our son shall win.

He’s fat and scant of breath.—

Here, Hamlet, take my napkin: rub thy brows.

The Queen carouses to thy fortune, Hamlet.

[She lifts the cup.]

HAMLET
Good madam.

GERTRUDE, do not drink.

I will, my lord; I pray you pardon me.

[KING aside]

It is the poisoned cup. It is too late.

FAulkner

279 Hamlet

ACT 5, SC. 2

HAMLET
I dare not drink yet, madam—by and by.

QUEEN
Come, let me wipe thy face.

LAERTES, [to Ciaudius]

My lord, I’ll hit him now.

KING
I do not think ’t.

LAERTES, [aside]

And yet it is almost against my conscience.

HAMLET
Come, for the third, Laertes. You do but dally.

LAERTES
I pray you pass with your best violence.

I am (afeard) you make a wanton of me.

LAERTES
Say you so? Come on.
OSRIC

Nothing neither way.

LAERTES

Have at you now!

KING

Part them. They are incensed.

HAMLET

Nay, come again.

OSRIC

Look to the Queen there, ho!

HORATIO

They bleed on both sides.—How is it, my lord?

OSRIC

How is 't, Laertes?

LAERTES

Why as a woodcock to mine own springe, Osric.

HAMLET

I am justly killed with mine own treachery.

KING

How does the Queen?

QUEEN

She swoons to see them bleed.

HAMLET

No, no, the drink, the drink! O, my dear Hamlet!
The drink, the drink! I am poisoned.

HAMLET

O villainy! Ho! Let the door be locked.

LAERTES

It is here, Hamlet. (Hamlet,) thou art slain.

No med’cine in the world can do thee good.
In thee there is not half an hour’s life.
The treacherous instrument is in (thy) hand,
Unbated and envenomed. The foul practice
Hath turned itself on me. Lo, here I lie,
Never to rise again. Thy mother’s poisoned.
I can no more. The King, the King’s to blame.

HAMLET
The point envenomed too! Then, venom, to thy
work.

<Hurts the King.>

ALL
Treason, treason!

KING
O, yet defend me, friends! I am but hurt.

HAMLET
Here, thou incestuous, (murd’rous,) damnèd Dane,
Drink off this potion. Is (thy union) here?

[Forcing him to drink the poison.]

Follow my mother.

<King dies.>

LAERTES
He is justly served.

It is a poison tempered by himself.

Exchange forgiveness with me, noble Hamlet.

Mine and my father’s death come not upon thee,
Nor thine on me.

<Dies.>

HAMLET
Heaven make thee free of it. I follow thee.—

I am dead, Horatio.—Wretched queen, adieu.—

You that look pale and tremble at this change,
That are but mutes or audience to this act,
Had I but time (as this fell sergeant, Death,
Is strict in his arrest), O, I could tell you—

But let it be.—Horatio, I am dead.

Thou livest; report me and my cause aright
To the unsatisfied.

HORATIO
Never believe it.

283

Hamlet

ACT 5. SC. 2
I am more an antique Roman than a Dane.
Here's yet some liquor left.

"He picks up the cup."

HAMLET

As thou 'rt a man,
Give me the cup. Let go! By heaven, I'll ha 't.
O God, Horatio, what a wounded name,
Things standing thus unknown, shall I leave behind me!

If thou didst ever hold me in thy heart,
Absent thee from felicity awhile
And in this harsh world draw thy breath in pain
To tell my story.

A March afar off (and 'shot within.)
What warlike noise is this?

Enter Osric.

OSRIC

Young Fortinbras, with conquest come from Poland,
To th' ambassadors of England gives
This warlike volley.

HAMLET

O, I die, Horatio!
The potent poison quite o'errows my spirit.
I cannot live to hear the news from England.
But I do prophesy th' election lights
On Fortinbras; he has my dying voice.
So tell him, with th' occurrences, more and less,
Which have solicited—the rest is silence.

\(O, O, O, O!\)

(Dies.)

HORATIO

Now cracks a noble heart. Good night, sweet prince,
And flights of angels sing thee to thy rest.

"March within."

Why does the drum come hither?

Enter Fortinbras with the English ambassadors (with Drum, Colors, and Attendants.)

FORTINBRAS

Where is this sight?
285

Hamlet

ACT 5. SC. 2

HORATIO

What is it you would see?

FORTINBRAS

This quarry cries on havoc. O proud Death,

FORTINBRAS

What feast is toward in thine eternal cell

FORTINBRAS

That thou so many princes at a shot

AMBASSADOR

The sight is dismal,

FLTN 4126

And our affairs from England come too late.

FLTN 4127

The ears are senseless that should give us hearing

FLTN 4128

To tell him his commandment is fulfilled,

FLTN 4129

That Rosencrantz and Guildenstern are dead.

FLTN 4130

Where should we have our thanks?

FLTN 4131

HORATIO

Not from his

mouth,

had it th’ ability of life to thank you.

FLTN 4133

He never gave commandment for their death.

FLTN 4134

But since, so jump upon this bloody question,

FLTN 4135

You from the Polack wars, and you from England,

FLTN 4136

Are here arrived, give order that these bodies

FLTN 4137

High on a stage be placed to the view,

FLTN 4138

And let me speak to (th’ yet unknowing world

FLTN 4139

How these things came about. So shall you hear

FLTN 4140

Of carnal, bloody, and unnatural acts,

FLTN 4141

Of accidental judgments, casual slaughters,

FLTN 4142

Of deaths put on by cunning (forced) cause,

FLTN 4143

And, in this upshot, purposes mistook

FLTN 4144

Fall’n on th’ inventors’ heads. All this can I

FLTN 4145

Truly deliver.

FORTINBRAS

Let us haste to hear it

FLTN 4147

And call the noblest to the audience.

FLTN 4148

For me, with sorrow I embrace my fortune.

FLTN 4149

I have some rights of memory in this kingdom,

FLTN 4150

Which now to claim my vantage doth invite me.

HORATIO
Of that I shall have also cause to speak,

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Hamlet  
ACT 5. SC. 2

And from his mouth whose voice will draw (on)  
more.

But let this same be presently performed

Even while men’s minds are wild, lest more

mischance

On plots and errors happen. 440

FORTINBRAS

Let four captains

Bear Hamlet like a soldier to the stage,

For he was likely, had he been put on,

To have proved most royal; and for his passage,

The soldier’s music and the rite of war

Speak loudly for him.

Take up the bodies. Such a sight as this

Becomes the field but here shows much amiss.

Go, bid the soldiers shoot.

They exit, (marching, after the which, a peal of

ordnance are shot off.)
Images/Illustration Study

WHY DO THIS ACTIVITY: Providing images to the students helps them see the characters in the play, envision the scenes, determine tone, mood, power, emotion by making connections between the language and the images, and also to help with interpretations of the play or analyze other possible interpretations of scenes. The visuals can be a jumping off point for students to start thinking about the play, an extension of a scene, or a post-reading discussion about the play.

HOW TO DO THIS ACTIVITY: There are many options to use the images with students. Ask students to:

• Match lines from the play with an image (can use Google doc, Padlet or Adobe Spark)
• Put images in order of the plot of the play
• Write a tone and/or mood word(s) that they feel is implied in the image
• Analyze the power in the scene: who has the power? Who is dominant? How can you tell? Justify.
• Analyze the clothing choices in the image. What do they imply? Look at the colors the artist chose (white? Sign of purity?) and justify why the artist made those decisions.
• If you’re also doing a vocab study, have students label the scene with vocab words
• Compare two similar scenes, such as the tomb scenes. How are they the same? Different? Why? What effects do these differences have on the feeling the image evokes?
• Create a tableaux of the scene with objects from around their home (similar to what the Met is doing on Instagram). Can be with people, pet, food, furniture...the sky is the limit!
• Create a hashtag to go with the image (the feelings, the mood, the tone)
• Create a conversation the characters are having that is NOT in the play
• Examine how love or hate or family (or whatever motif you want to discuss) is portrayed in the image. Is it through physical touch? Eye glances? Body language? Really LOOK at the image and decide how they are “speaking” with no words on the page.
• Sketch the scene that comes before or after the image you share with the class.
• Watch Corinne Viglietta’s activity in the April 8th Zoom meeting about how you could use the images via Zoom

How to get the images from Luna, the Folger’s image database:

1. Go to luna.folger.edu.
2. Search in the top right for whatever you are searching for— I did a broad search of Romeo and Juliet.
3. You can click Explore and look at media groups which are folders where people have already sorted and curated images.
4. When you find an image you want to use, click on it. You will see in the top right a button that says EXPORT. Click that and choose to export it how you wish (I exported the ones in this doc as small images. They will download to your Downloads folder (most likely in a zipped folder). Click that folder and the images are in there ready to use.


