FIRST FOLIO!
the book that gave us SHAKESPEARE
on tour from the Folger SHAKESPEARE LIBRARY

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

We’re grateful for your participation in this exhibition, and for your energy in working with kids and their families. At the Folger, we have learned and continue to re-learn a couple of things that I know you already know:

- Children learning together with parents and/or other caring adults is powerful stuff, and can be glorious for all, and
- The perfect time to introduce kids to the humanities is when they are young—when they are gobbling up new words and trying out new things almost every minute.

So thanks for getting in this with us!

The *Families and the First Folio!* packet includes plans and materials for three one-hour family programs. Each one is a lively, interactive experience created so that, with great energy and joy, kids and their families can dive into a bit of Shakespeare’s language . . . and his book! We know that family programs are familiar territory to many, many of you. Family programs focused on Shakespeare may not be, however, so we set about creating these three different programs for your use.

Use these programs as they suit you best. We have tested all of the activities in these programs with the grown-ups and kids who frequent our *Shake Up Your Saturdays* series—the Folger’s family programs that we host on the first Saturday of every month. In anticipation of your *First Folio! The Book That Gave Us Shakespeare* exhibition, we’ve put together a special program so that children can make their own folios.

We never fail to be delighted by children stomping, dancing, whispering, shouting, or folding Shakespeare. And the grown-ups seem to enjoy it as much as or more than their kids! We know that you will enjoy it too—and we hope that these plans and materials will prove helpful on that journey. Let us know how they go!

Onward,

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Director of Education
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FAMILIES AND THE FIRST FOLIO!
FOLGER SHAKESPEARE LIBRARY FAMILY PROGRAMS

We have included plans for three family programs. All three are active, and have a language focus. Have Fun with Hamlet and Words, Words, Words! focus specifically on language activities. Create a Folio combines active language work and an opportunity to explore the way the First Folio was put together. All three programs include sure-fire ways to connect children and families with Shakespeare’s words and his world in meaningful ways.

We have designed these programs for children ages 6 to 12 and their families. We understand families sometimes bring younger and older siblings, so the program descriptions include notes about ways to include family members beyond the “recommended” ages.

Each of these programs can be completed in an hour. You can choose to offer one, two, or all three programs.

About program nuts and bolts:

- The intended audience for this packet is the program leader and helpers. Included here are directions for each part of the program and materials that will be distributed to children and families.
- Along with the program leader, it’s a good idea to have a few helpers to work with groups. They can assist with activities, hand out papers, help children with questions about language, and encourage active participation.
- There are opportunities for families to work together and, at times, to split up. Allow the children to decide if they want to stick with their parents in group work or if they are ready to branch out and work with other families.
- The programs work best for about 20 children ages 6 to 12 and their families. Younger siblings often come along and want to participate. There are suggestions for tailoring programs for specific age groups and for ways to involve younger siblings and children ages 6 and 7 who might need a little more help.
- All of these programs need open space so children and families can easily move around. The Create a Folio program also requires space around a table or a clipboard and a pencil for each participant.
- All materials are included in the packet, so make plenty of copies ahead of time. Copies can be made in black and white or in color. Please make single-sided copies of all handouts with the exception of Create a Folio handout #2a—First Folio Booklet and First Folio Booklet—Leader’s Copy.
- Families do not need to have seen the First Folio exhibition to participate in these programs. We certainly hope they will want to see it after they participate!
About family program leaders:
- Ideally, program leaders will be comfortable working with children and families.
- Program leaders and helpers do not need to be experts in Shakespeare or in printing.
- Program leaders should spend time with the material and be comfortable with it before the workshop begins.
- Program leaders and helpers should be flexible. Children and families are unpredictable.

About family program participants:
- The programs are designed for children ages 6 to 12.
- Families can bring younger and older children to workshops, and everyone is welcome.

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

pobrien@folger.edu
FAMILIES AND THE FIRST FOLIO!

We have created three one-hour family programs. Each of these follows the Folger approach of using active language experiences to engage children and families in Shakespeare’s words and works. Feel free to use one, two, or all three programs with your families.

**Have Fun with Hamlet**
Features:
- Especially good for younger children (ages 6-8); includes directions for older children as well
- Introduces families to Shakespeare’s language through *Hamlet* and familiar lines
- Includes activities for younger children (“To be” stomp) and older children (“To be” debate)
- Includes short and long language activities
- Encourages physical action to reinforce language

**Words, Words, Words!**
Features:
- Especially good for older children (ages 9-12); includes directions for younger children as well
- Invites participants to play with Shakespeare’s language with insults
- Provides a learning model: word > phrase > line > scene
- Includes longer scenes that work especially well with children ages 9 to 12
- Includes examples of what lines looked like in First Folio

**Create a Folio**
Features:
- Good for all ages (6-12)
- Provides a way for children and families to learn firsthand about the way the First Folio and other early modern books were printed
- Includes examples of key players in the printing process
- Helps children and their parents understand how the printing process influences the way we experience the First Folio
- Includes activities to take home and complete after the program
Have Fun With Hamlet
Have Fun with *Hamlet*

**WHY ARE WE DOING THIS?** Introduce children and their families to Shakespeare’s language through activities featuring lines from *Hamlet*. We believe in introducing children to Shakespeare’s language at a young age, when they are eager to explore new language and ideas and happy to encounter words they do not yet know. The active language exercises in Folger First Folio family programs help children access language through their voices, bodies, and imaginations. All Folger First Folio family programs are designed to take children and families through an arc where they meet Shakespeare’s words, phrases, and lines in meaningful ways.

**Suggested format FOR PROGRAM LEADERS:**

<table>
<thead>
<tr>
<th>TIME</th>
<th>WORKSHOP SECTION</th>
<th>SUMMARY OF THE ACTIVITY</th>
<th>HANDOUT(S) FOR PARTICIPANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00-00:10</td>
<td>1. Welcome and warm up</td>
<td>Teach families “To Be” stomp; especially good for younger children</td>
<td>#1—“To Be” Clap Clap</td>
</tr>
<tr>
<td>00:10-00:20</td>
<td>2. O, That Hamlet</td>
<td>Experience emotions through the word “O,” in groups of 6-10, prepare and present the “O” line with a particular emotion</td>
<td>#2—“O” the <em>Hamlet</em> Lines</td>
</tr>
<tr>
<td>00:20-00:40</td>
<td>3. The Great “To Be” Debate</td>
<td>Explore how the “To be” speech can be seen as a debate inside of Hamlet, and the fun of making it a debate between two “Hamlets.” Groups read the speech together and to each other.</td>
<td>#3—“To Be” Debate</td>
</tr>
<tr>
<td>00:40-00:55</td>
<td>4. Dying for Hamlet</td>
<td>Small groups or individuals combine words and actions to act out deaths in Hamlet</td>
<td>#4—Death Lines</td>
</tr>
<tr>
<td>00:55-01:00</td>
<td>5. Reflections</td>
<td>Participants complete the sentences: “I observed______,” “I wondered _____,” and “I wish ____.”</td>
<td>#5—<em>Hamlet</em> First Folio Page Last Handout—Shakespeare Resources for Families</td>
</tr>
</tbody>
</table>
HAVE FUN WITH HAMLET Section #1
Welcome and Warm Up

WHY ARE WE DOING THIS? Get everyone speaking and moving and comfortable saying words together. This is especially good for younger children, ages 6 to 8. Even children who are 4 to 6 can memorize these very short lines and stomp around. If you have a wide range of children, this is a great one to have younger children lead.

WHAT MATERIALS DO WE NEED?
Handout #1—“To Be” clap clap

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:

- Welcome everyone to the activity. Introduce yourself and your helpers. Have participants introduce themselves and share a word they love to say (any word is fine!).
- Active engagement with Shakespeare involves voice, body, and imagination. This activity invites children and families to get up close and personal with Shakespeare’s words and bring the words to life. This section focuses on the words “to be or not to be”—the opening lines of Hamlet’s famous speech. Distribute Handout #1—“To Be” clap clap to all participants. Lead everyone in saying these lines and clapping together to create a fun rhythm. Have the group try adding emphasis to the underlined words. Encourage everyone to stomp and clap and make a great rhythm.
- If you have younger children, you can invite them to lead a short march around the room as they recite the lines and clap. They enjoy being in charge with Shakespeare.
- Repeat with different children leading.

WHAT SHOULD I LOOK FOR?
- Children will begin to recognize that Shakespeare’s words are pretty easy. They will get more comfortable expressing them with rhythm and movement.
Have Fun with *Hamlet* Handout #1: “TO BE” CLAP CLAP

To **be**
(clap clap)

Or **not**
(clap clap)

To **be or not to be**
(clap clap)

To **sleep**
(clap clap)

To **dream**
(clap clap)

To **sleep perchance to dream**
(clap clap)
HAVE FUN WITH *HAMLET* Section #2

O, That *Hamlet*

**WHY ARE WE DOING THIS?** We invite families to really use their imaginations as they think about emotion and Shakespeare. By speaking short lines with emotion, families get the chance to bring their own experience and ideas to the lines. This invites real engagement with the language. This is especially good for warming up people who are a little hesitant. The phrases are short, and the emotions are easy to relate to.

**WHAT MATERIALS DO WE NEED?**

Handout #2—“O” the *Hamlet* lines

**THE PLAY-BY-PLAY FOR PROGRAM LEADERS:**

- Copy Handout #2. Make sure you have enough so each participant can have one.
- Start this section by sharing that one of Shakespeare’s favorite words was “O.” He used this at the beginning of lines to show emotion. That tiny word can express so much emotion. Ask the group to say “O” as if they have:
  - Just received the perfect birthday gift.
  - Been served something for dinner that is absolutely awful.
  - Seen the most terrifying movie you can imagine.
  - Walked into a room full of puppies playing.
  - Hit the winning home run in an important game.
- Distribute handout #2—“O” the *Hamlet* lines to the group.
- Now, let the participants know they’ll have an opportunity to express emotion with an “O” line from *Hamlet*. Split the participants into smaller groups of 6-10 people (let kids decide if they want to stay with parents or work with others) and assign each group an “O” line from the handout.
- The members of each group should choose an emotion, such as one they practiced earlier, and present the line showing that emotion. Give groups a couple of minutes to rehearse the line.
- Be sure to mention to the group that on the handout they can see the “O” lines as they appear in the First Folio and in modern type.
- Have each group present their line to the whole group. Wild applause.

**WHAT SHOULD I LOOK FOR?**

- Everyone should be up on their feet by now, really getting into the spirit of things.
- There are no “right” or “wrong” ways to deliver lines, so you invite the group to surprise you. Watch for surprises and celebrate them.
Have Fun with *Hamlet* Handout #2: “O” THE *HAMLET* LINES

**O**, that this too too solid flesh would melt,
*Hamlet, Hamlet*

**O** villain, villain, smiling, damned villain!
*Hamlet, Hamlet*

**O**, what a noble mind is here o'erthrown?
*Ophelia, Hamlet*

**O**, my offence is rank! it smells to heaven,
*Claudius, Hamlet*

**O**, I am slain.
*Polonius, Hamlet*

**O** Hamlet, thou hast cleft my heart in twain.
*Gertrude, Hamlet*
HAVE FUN WITH *HAMLET* Section #3

“*To Be*” Debate

**WHY ARE WE DOING THIS?** To have participants work with a longer passage and encounter this famous speech in a way they can make it their own. This is especially good for children age 9 and older and who are independent readers. Invite children to decide if they want to work with their own parents or with other groups for this activity. Children who are confident readers and adults can help children ages 6 to 8 (as well as any younger siblings who have come along).

**WHAT MATERIALS DO WE NEED?**
Handout #3—“*To Be*” Debate

**THE PLAY-BY-PLAY FOR PROGRAM LEADERS:**

- We will be looking at an edited version of *Hamlet* 3.1, the famous “to be or not to be” speech. This is the most famous speech in Shakespeare.
- Copy Handout #3—“*To Be*” Debate and distribute one to each participant.
- Explain that this speech can be seen as Hamlet arguing with himself, so we have split the speech into two “sides.”
- First, have everyone read through the script together. Remind participants not to worry about pronunciation. Think about emotion! Then split the group into two smaller groups (side 1 and side 2). If you have a very large group, you can make four groups and have two side 1 groups and two side 2 groups. Again, let children decide if they want to work with their parents.
- Have the two groups set themselves up far enough away from each other that they can “rehearse” and then later surprise the other group with their readings.
- Each group will now read their side together three times. Have your helpers work with the groups. Tell them not to worry for now about the other group’s words...just focus on their own.
  - **Reading 1:** Just read the words. Don’t worry about anything, just read the words and try to stay together as a group. Afterwards, ask if that was interesting (it usually isn’t—tell them that’s ok).
  - **Reading 2:** Have each group take a moment and find at least one word in each of their lines to emphasize: say it louder, clap hands, stomp feet, etc.
  - **Reading 3:** Now get the two groups back in the same space. Have the groups read their sides together, following the handout: Side 1, Side2, Side 1, Side 2, and so on. After, ask if that was more interesting.
  - **Reading 4:** Have the groups face each other and walk toward each other, emphasizing the words they have selected. Have them make eye contact with someone in the other group. Afterwards, ask for feedback. By now, the lines should have more meaning. The participants are using voice, body, and imagination to share their words with each other.
WHAT SHOULD I LOOK FOR?

- As each group reads its “side” of the dialogue more than once, the meaning becomes more clear. As they add some action and then speak to the other group, they connect with the language. Encourage this exploration.
- Children and families begin to show more confidence with this language.
Have Fun with *Hamlet* Handout #3: “TO BE” DEBATE

*Hamlet* 3.1 (edited)

**Side 1:** To be or not to be— that is the question:

**Side 2:** Whether ’tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,

**Side 1:** Or to take arms against a sea of troubles
And, by opposing, end them.

**Side 2:** To die, to sleep—
To sleep, perchance to dream. Ay, there’s the rub,

**Side 1:** There’s the respect
That makes calamity of so long life.

**Side 2:** For who would bear the whips and scorns of time,

**Side 1:** Th’ oppressor’s wrong,

**Side 2:** The pangs of despised love,

**Side 1:** But that the dread of something after death,

**Side 2:** The undiscovered country from whose bourn
No traveler returns,

**Side 1:** Puzzles the will
And makes us rather bear those ills we have

**Side 2:** Than fly to others that we know not of?

**ALL:** Thus conscience does make cowards of us all.

FolgerDigitalTexts.org 3.1.64 (Edited)
HAVE FUN WITH HAMLET Section #4
Dying for Hamlet

WHY ARE WE DOING THIS? Have participants physicalize death lines. This is especially good for people who enjoy moving around and “hamming it up” a bit. This is a very physical activity, so it’s good for kids who might have struggled with the amount of language in the previous activity. Remind everyone to take care of themselves: if they fall to the ground while “dying,” they should do so carefully (not flop onto their knees or hit their heads).

WHAT MATERIALS DO WE NEED?
Handout #4—Death Lines

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:
• Handout #4—Death Lines includes 8 pages of death lines, each one for a different character in Hamlet. You will be dividing participants into smaller groups and each group will receive the lines for one character. Make sure you have enough copies of each character’s death lines to distribute to the members of each group. For example, if you have a group of 24 participants, you will break them up into eight groups of three people, which means you will need at least three copies of each character’s death lines. (Having extras never hurts.) Again, the handouts include lines from the First Folio text.
• Explain that Hamlet is a tragedy, which means lots of people die. In this activity, everyone who wants to will have a chance to act out a death.
• Now, divide participants into smaller groups, one group per character, and distribute to each group their death lines. (One group is Polonius, one group is Laertes, one group is Hamlet, and so on.)
• The groups will decide how to act out their character’s death. Should everyone read all the lines together? Should each person read one line? Should pairs read? The groups make these decisions and decide how the members will display the death of their character.
• Have them rehearse for a few minutes and then perform their death lines for the whole group.
• Remember to be safe. Don’t hit the ground hard when you die. Ease your way down. Don’t touch others if they don’t want to be touched.

WHAT SHOULD I LOOK FOR?
• Children really getting into the physical activity of dying and embellishing that with their words.
• Young children can easily participate in this part of the activity by saying a few words and being in charge of how people show the way they die.
Character: OLD KING HAMLET
How He Dies: POISON Poured IN HIS EAR

I am thy father’s spirit,

Doomed for a certain term to walk the night;

And for the day confined to fast in fires,

If thou didst ever thy dear father love.
Revenge his foul and most unnatural murder.
Neither a borrower nor a lender be;

To thine own self be true:

I did enact Julius Caesar; I was kill’d i’ th’ Capitol: Brutus kill’d me.

What hoa, helpe, helpe, helpe.

O, I am slain.
Character: OPHELIA
How She Dies: GOES INSANE AND DROWNS

I hope all will be well. We must be patient, but I cannot choose but weep, to think they would lay him i’ th’ cold ground:

There’s rosemary, that’s for remembrance. Pray you love remember:

And there is pansies, that’s for thoughts.

And will he not come again,
Character: ROSENCRANTZ AND GUILDENSTERN  
How They Die: KILLED BY THE KING OF ENGLAND (the play doesn’t say how)

God save you sir.

My honour’d lord?

We think not so my lord.

We’ll wait upon you.

Most like a gentleman.

What have you done my Lord with the dead body?
Character: GERTRUDE
How She Dies: DRINKS POISONED WINE

More matter, with less art.

Come hither my dear Hamlet, sit by me.

Hamlet, thou hast thy father much offended.

Alas, look here my lord.

Alack, what noise is this?

The drink, the drink, I am poison’d.
Character: CLAUDIUS
How He Dies: STABBED THEN FORCED TO DRINK POISON

Though yet of Hamlet our dear brother’s death the memory be
green:

How is it that the clouds still hang on you?

Give me some light. Away.

Follow him at foot, tempt him with speed aboard:

O yet defend me friends, I am but hurt.
Farewell Ophelia, and remember well what I have said to you.

How now? What noise is that?

A document in madness, thoughts and remembrance fitted.

Hamlet, Hamlet, thou art slain.

It is a poison temper’d by himself:
A little more than kin, and less than kind.

O horrible, o horrible, most horrible:

A dream itself is but a shadow.

I am but mad north, north-west: when the wind is southerly, I know a hawk from a handsaw.

Mother, you have my father much offended.

How does the queen?

I am dead Horatio,
HAVE FUN WITH *HAMLET* Section #5

Reflections

WHY ARE WE DOING THIS? To have participants understand and articulate what they have learned. Gather information about what has gone well and what else people would like to experience.

WHAT MATERIALS DO WE NEED?
Handout #5—*Hamlet First Folio page*
Last Handout—*Shakespeare Resources for Families*

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:
- Ask the group to gather together in a circle or other arrangement where they can speak comfortably with each other.
- Have people volunteer to complete these three statements (no wrong answers!):
  - I noticed ________________
  - I wonder ________________
  - I wish ________________
- As you finish the program, give participants handout #5, the copy of the first page of *Hamlet* from the First Folio. This is a great memento for them to take home. Also distribute Last Handout—*Shakespeare Resources for Families*, so that parents and kids can continue exploring Shakespeare at home.

WHAT SHOULD I LOOK FOR?
- Families are usually pretty amazed by how much they have accomplished in a short time.
- Family members can find some of the words they encountered in the First Folio page. Invite them to view other pages in the First Folio in the exhibition or online.
Have Fun with *Hamlet* Handout #5: *HAMLET FIRST FOLIO PAGE*

http://luna.folger.edu/luna/servlet/detail/FOLGERCM1~6~6~318993~125582:Works--1623--Mr--William-Shakespear?sort=MPSPORDER%2CAuthor%2CCCD_Title%2CImprint&q=Call_Number%3D%22STC%2B22273%2BFo.1%2Bno.68%22;sort:MPSPORDER%2CAuthor%2CCCD_Title%2CImprint;Jc:FOLGERCM1~6~6&mi=382&trs=462
Last Handout: SHAKESPEARE RESOURCES FOR FAMILIES

FOR PARENTS:

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

- Folger Shakespeare Library:  
  www.folger.edu

- Shakespeare: Subject To Change:  
  http://www.cableplays.org/firstfolio/


- Grant, Stephen H. *Collecting Shakespeare: The Story of Henry and Emily Folger*.  
  Baltimore: Johns Hopkins University Press, 2014


FOR KIDS:

- Folger Digital Texts:  
  www.folgerdigitaltexts.org

- Shakespeare: Subject To Change:  
  http://www.cableplays.org/firstfolio/

- Shakespeare For Kids:  
  http://www.folger.edu/shakespeare-kids


Words,
Words,
Words!
Words, Words, Words!

WHY ARE WE DOING THIS? Introduces children ages 6 to 12, and especially children ages 9 to 12, and their families to Shakespeare’s language through language activities featuring words, lines, and a speeches from Hamlet. We believe in introducing children to Shakespeare’s language at a young age, when they are eager to explore new language and ideas and happy to encounter words they do not yet know. The active language exercises in Folger First Folio family programs help children access language through their voices, bodies, and imaginations. All Folger First Folio family programs are designed to take children and families through an arc where they meet Shakespeare’s words, phrases, lines, and scenes in meaningful ways.

Many handouts have examples of passages printed from the First Folio as well as modern print. This is an opportunity to explore the words and scenes in the language from this amazing book.

SUGGESTED FORMAT AND TIMEFRAME:

<table>
<thead>
<tr>
<th>TIME</th>
<th>WORKSHOP SECTION</th>
<th>SUMMARY OF INSTRUCTIONS</th>
<th>HANDOUT(S) FOR PARTICIPANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00-00:15</td>
<td>1. Welcome and warm up</td>
<td>Families practice saying the words and putting an action to them.</td>
<td>#1—Complimentary Words</td>
</tr>
<tr>
<td>00:15-00:25</td>
<td>2. Insulting Conversations</td>
<td>Groups or individuals practice and come up with an action for their line, then insult another group.</td>
<td>#2—Insulting Lines</td>
</tr>
<tr>
<td>00:25-00:45</td>
<td>3. Making a Scene</td>
<td>Groups of 5-8 get one of the four parts of the speech. They practice and create a scene from their speech using emotion and actions.</td>
<td>#3 —“What a piece of work is a man” Speech</td>
</tr>
<tr>
<td>00:45-00:55</td>
<td>4. All Together Now</td>
<td>Everyone reads the speech together, as each group performs their part.</td>
<td>#4 —“Hamlet Act 2, Scene 2”</td>
</tr>
<tr>
<td>00:55-01:00</td>
<td>5. Reflections</td>
<td>Ask for volunteers to complete the sentences: “I observed______,” “I wondered______,” “I wish______.” Have someone record the observations to use as part of program assessment.</td>
<td>Last Handout—Shakespeare Resources for Families</td>
</tr>
</tbody>
</table>
WORDS, WORDS, WORDS! Section #1
Welcome and Warm Up

WHY ARE WE DOING THIS? Get everyone speaking and moving and comfortable saying words together. This is especially good for everyone! If younger siblings have come to the program, they can learn these words and compliment their parents, siblings, and others.

WHAT MATERIALS DO WE NEED?
Handout #1—Complimentary Words

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:
- Copy Handout #1—Complimentary Words and cut up the word cards. There are 40 word cards, each with a different compliment, on the handout. Make enough copies so that each participant will get one to two word cards. If you have a group of 20 or fewer, you may only need to cut up one copy. Be sure to have uncut copies of Handout #1 available for families who want to continuing to have fun with these words at home.
- Welcome everyone to the activity. Introduce yourself and your helpers. Have participants introduce themselves and share a word they love to say (any word is fine!). Ask each person to say the word with as much movement as possible (lots of facial movement, arms, legs, jumping, whatever!).
- Hand out one or two cards to all the participants. Encourage participants to compliment each other with the words. Say “Thou…..”. Use a tone of voice and actions that reinforce the complimentary words.
- In Shakespeare’s plays, certain words hold all kinds of emotions, and we will be using some of those words today. Some of these words are short and some are long—that’s fine! People should pronounce them any way they like. We don’t know exactly how people pronounced words in Shakespeare’s day. Parents and children can work together, or children who would like to, can choose to work alone.
- Everyone walks around the room complimenting each other. Invite a few people to compliment the entire group.

WHAT SHOULD I LOOK FOR?
- Children will begin to explore different ways of giving compliments.
- All participants will remember the guidelines—words may be pronounced in any way they like, and it’s fun to meet new people by complimenting them.
### Words, Words, Words! Handout #1: COMPLIMENTARY WORDS

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<tr>
<th>argosy</th>
<th>Bodykins</th>
<th>bona-rosa</th>
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</thead>
<tbody>
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<td>bully rook</td>
<td>crystal-button</td>
<td>cuckoo-bud</td>
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<td>esquire</td>
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<td>ringlet</td>
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<td>prizer</td>
<td>sweet-meat</td>
<td>thunder-maker</td>
</tr>
<tr>
<td>time-pleaser</td>
<td>turtle-dove</td>
<td>wafer-cake</td>
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<tr>
<td>whiffler</td>
<td>wit-snapper</td>
<td>velvet-guard</td>
</tr>
<tr>
<td>May-morn</td>
<td>Buddling</td>
<td>honeysuckle</td>
</tr>
<tr>
<td>nonpareil</td>
<td>sterling</td>
<td>fairy-gold</td>
</tr>
<tr>
<td>rose</td>
<td>tiger-foot</td>
<td>peach</td>
</tr>
</tbody>
</table>
WORDS, WORDS, WORDS! Section #2
Insulting Conversations

WHY ARE WE DOING THIS? This activity invites everyone to use voice, body, and imagination to have an insulting conversation—something we don’t usually do. Children should decide if they want to work with a parent or older sibling or alone for this activity. If you have an especially large group, you might want to put people into teams of 4 or 5 and have them work together. Each person or team will take an insulting line and think of actions that go along with the words.

The strips in the handout include the lines right out of the First Folio, as well as in modern print.

WHAT MATERIALS DO WE NEED?
Handout #2—Insulting Lines

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:
• Copy Handout #2—Insulting Lines and cut it into strips. Handout #2 includes 12 different insulting lines, so make enough copies so that each participant will receive one line. Have uncut copies of Handout #2 on hand for families who want to continue having fun with these lines at home.
• Explain that the whole group will expand their experience and familiarity with Shakespeare’s language to have insulting conversations with each other.
• Mention how Shakespeare uses language to demonstrate how people threaten and intimidate each other. Actors need to express their characters’ emotions, so these phrases need to convince the audience that the speakers are really mad at the other person.
• Of course, today we are acting. We don’t really talk to each other like this. But for right now, pretend you are on the stage and want people sitting really far away to hear you fling this insult at someone.
• Distribute a line from handout #2 to each family or individual.
• Invite two individuals, or families, forward. Have them face each other and then fling their insults at each other. Encourage them to add actions, tone of voice, grouchy faces, and anything else that will convince the audience they mean the insult.
• Afterwards, make sure individuals and families shake hands and make up!

WHAT SHOULD I LOOK FOR?
• Individuals and families can make a scene out of insulting each other. Encourage them to ham it up and really make a point.
• Having the individuals, groups, or families take the step of shaking hands after their insulting conversation is a way to ensure goodwill moving into the next activity.
Ah thou honeyseed rogue, thou art a honeyseed, a man-queller, and a woman-queller.

*Henry IV, Part 2*

That villainous abominable misleader of youth, Falstaff, that old white-bearded Satan.

*Henry IV, Part 1*

A braggart, a rogue, a villain, that fights by the book of arithmetic,

*Romeo and Juliet*
Thou art a traitor, and a miscreant;

Richard II

O thou dissembling cub:

Twelfth Night

Wilt thou ever be a foul-mouthed and calumnious knave?

All’s Well That Ends Well

This wimpled, whining, purblind, wayward boy,

Love’s Labor’s Lost

You Banbury cheese.

Merry Wives of Windsor
Mome, malt-horse, capon, coxcomb, idiot, patch,

_The Comedy of Errors_

I'll pratt her: Out of my door, you witch, you rag, you baggage, you polecat, you runnion,

_The Merry Wives of Windsor_

You, minion, are too saucy.

_Two Gentlemen of Verona_

Peace you fat-kidneyed rascal, what a brawling dost thou keep.

_Henry IV, Part 1_
WORDS, WORDS, WORDS! Section #3
Making a Scene

WHY ARE WE DOING THIS? This activity invites participants to take a closer look at a speech in *Hamlet*. This part is especially appropriate for strong readers. If your group includes several children younger than age 9 or who are not strong readers, group them with adults or older youth participants and encourage them to read together.

WHAT MATERIALS DO WE NEED?
Handout #3—“What a Piece of Work is a Man” Speech (in four parts)

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:
- Copy Handout #3—“What a Piece of Work is a Man” Speech (in four parts). The program participants will be divided into four groups, and each group will be assigned one part of the speech. Make enough copies of each part to distribute to a quarter of your participants. For example, if you have 20 people at the program, five of them will get Part One, five will get Part Two, five will get Part Three, and five will get Part Four.
- Divide the participants into four groups. If you have more than 10 people in each of the four groups, split those groups in half so you have two groups working on the same part of the speech. Have each group move to different places in the room so everyone will be able to read out loud without being distracted by others.
- Explain that this is an opportunity to explore a speech. There are several ways to deliver a speech, and each group will come up with its own way. Have each group take these steps and have helpers work with each group.
  1. Read your part of the speech together. Read once slowly without worrying about the meaning; just get familiar with the words.
  2. Read the speech again as a group. Watch for words that are particularly interesting. After the reading, the group should select five interesting words. Come up with actions for these five words. If the group has children aged 8 or younger, invite them to come up with the actions.
  3. Read the speech again, adding the actions. As a group, make decisions about how to deliver this speech. Decide if the group will perform the whole thing together or if some lines will be spoken as a whole group and some by individuals or smaller groups. Younger children could be responsible for saying and acting out the key words.
  4. Read the speech again with the delivery suggestions.
- Have all the groups rehearse their parts of the speech. In the next section, we will pull all these parts together for a grand performance.

WHAT SHOULD I LOOK FOR?
- Participants really exploring Shakespeare’s language.
• Repeated readings and actions help participants increase understanding of the language and possible meanings.
• There can be some frustration with complex text. Encourage groups to keep reading and to add actions. Remind them they don’t need to figure out what’s “right.” The goal is to explore language and have fun doing so.
I have of late, but wherefore I know not, lost all my mirth, forgone all custom of exercises, and, indeed, it goes so heavily with my disposition that this goodly frame the Earth, seems to me a sterile promontory;
PART TWO

this most excellent Canopy the Ayre, look you, this braue o’rehanging, this Maiesticall Rooff, fretted with golden fire: why, it appeares no other thing to mee, then a foule and pestilent congregation of vapours.

this most excellent canopy, the air, look you, this brave o’erhanging firmament, this majestical roof, fretted with golden fire—why, it appeareth nothing to me but a foul and pestilent congregation of vapors.
What a piece of work is a man, how noble in reason, how infinite in faculties, in form and moving how express and admirable; in action how like an angel, in apprehension how like a god:
the beauty of the world, the paragon of animals—and yet, to me, what is this quintessence of dust? Man delights not me.
WORDS, WORDS, WORDS! Section #4
All Together Now

WHY ARE WE DOING THIS? This activity reinforces the value of different approaches to the same text. There is no “right” reading, so all groups bring something of value to share. The groups from the previous section will all come together to perform the entire scene.

WHAT MATERIALS DO WE NEED?
- Handout #4—*Hamlet* Act 2, Scene 2

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:
- Make enough copies of Handout #4—*Hamlet* Act 2, scene 2 for everyone to have one to take home.
- This handout brings together the parts of the speech the groups were working on in the previous section. Everyone will gather together in a circle to share the full speech.
- The group(s) that worked on specific portions of the speech will take the lead role for their part, sharing the actions they used in their group.
- Have everyone read out loud once, with the lead group moving to the center adding actions, and leading the reading.
- WILD APPLAUSE!
- Everyone will read through once more, again with the lead group in “center stage.” This time, invite everyone to echo actions and experience the speech together.
- Shakespeare’s language is active and action-packed. A great way to explore that language is through active participation. Applaud everyone’s efforts with the activity.

WHAT DO I LOOK FOR?
- Children and families will work together to create a longer speech, with everyone contributing.
- Participants will recognize there is no one “right” way to imagine a scene or a speech.
- Families will “own” this speech and take it home.
I have of late, but wherefore I know not, lost all my mirth, forgone all custom of exercises, and, indeed, it goes so heavily with my disposition that this goodly frame, the Earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this brave o’erhanging firmament, this majestical roof, fretted with golden fire—why, it appeareth nothing to me but a foul and pestilent congregation of vapours. What a piece of work is a man! how noble in reason, how infinite in faculties, in form and moving how express and admirable; in action how like an angel, in apprehension how like a god: the beauty of the world, the paragon of animals—and yet, to me, what is this quintessence of dust? Man delights not me.
WORDS, WORDS, WORDS! Section #5
Reflections

WHY ARE WE DOING THIS? To have participants understand and articulate what they have learned. Gather information about what has gone well and what else people would like to experience.

WHAT MATERIALS DO WE NEED?
Last Handout—Shakespeare Resources for Families

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:
- Ask the group to gather together in a circle or other arrangement where they can speak comfortably with each other.
- Have people volunteer to complete these three statements (no wrong answers!):
  - I noticed_________________
  - I wonder_________________
  - I wish_________________
- Distribute Last Handout—Shakespeare Resources for Families, so that parents and kids can continue exploring Shakespeare at home.

WHAT SHOULD I LOOK FOR?
- Families are usually pretty amazed by how much they have accomplished in a short time.
Last Handout: SHAKESPEARE RESOURCES FOR FAMILIES

FOR PARENTS:

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

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

- Shakespeare: Subject To Change:


FOR KIDS:

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

- Shakespeare: Subject To Change:

- Shakespeare For Kids:
  [http://www.folger.edu/shakespeare-kids](http://www.folger.edu/shakespeare-kids)


Create a Folio
Create a Folio

WHY ARE WE DOING THIS? To introduce children ages 6 to 12 and their families to Shakespeare’s First Folio. We believe in introducing children to Shakespeare’s language at a young age, when they are eager to explore new language and ideas and happy to encounter words they do not yet know. The active language exercises in Folger First Folio family programs help children access language through their voices, bodies, and imaginations. As families explore the process of printing in Shakespeare’s time, they will understand some of the effort that went into making this extraordinary book.

It’s a good idea to have extra helpers who circulate among families while they assemble the folios.

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:

<table>
<thead>
<tr>
<th>TIME</th>
<th>WORKSHOP SECTION</th>
<th>SUMMARY OF INSTRUCTIONS</th>
<th>HANDOUT(S) FOR PARTICIPANTS</th>
</tr>
</thead>
</table>
| 00:00-00:10| 1. Welcome and warm up | Groups and individuals come up with an action for their word, then share them with the group as everyone reads the speech together.                | #1a—“To Be” Word Cards  
#1b—“To Be” Speech                                      |
| 00:10-00:40| 2. Create a Folio | Children and families create their own tiny First Folio, following the path the author, compositor, printer, and publisher used in Shakespeare’s time. | #2a—First Folio Booklet and First Folio Booklet—Leader’s Copy  
#2b—Lines to Set                                      |
| 00:40-00:50| 3. Farewell       | Individuals or pairs say farewell (ideally to those they don’t already know) in Shakespeare style.                                                   | #3—Farewell Lines                                  |
| 00:50-01:00| 4. Reflections    | Participants complete the sentences: “I observed____,” “I wondered _____,” and “I wish ____.”                                                            | Last Handout—Shakespeare Resources for Families    |
CREATE A FOLIO SECTION #1
Welcome and Warm Up

WHY ARE WE DOING THIS? To get everyone approaching individual words and (without realizing it ahead of time) creating the most famous speech in Shakespeare.

WHAT MATERIALS DO WE NEED?
Handout 1a—“To be” Word Cards (cut out the word cards)
Handout 1b—“To be” Speech

THE PLAY-BY-PLAY FOR WORKSHOP LEADERS:
- Copy Handout 1a—“To be” Word Cards and cut up the word cards. There are 20 word cards on the page. Make and cut enough copies so that each participant will get one word card.
- Make copies of Handout 1b—“To be” Speech for each participant. (Handouts #1a and #1b include the text from the First Folio, as well as modern printing.)
- The goal is to focus the group on the words themselves. Distribute the word cards randomly so that the identity of the “to be” speech stays hidden as long as possible.
- Welcome everyone to the activity. Introduce yourself and your helpers. Have participants introduce themselves with their names and a book they remember reading as a child (if possible, the first book they remember reading). Mention that it’s so easy to print books today that we can easily forget what a challenge it was when book printing was a new thing. That’s what we are looking at today—all the people involved in printing the First Folio!
- Hand out the 20 word cards (from Handout #1a) in random order.
  - If you have fewer than 20 participants, give a second card to some of the older children until all 20 words have been distributed.
  - If you have more than 20, ask participants to form pairs (or trios) so that there are a total of 20 groups/individuals, each with one word.
- Have each individual or group create a movement for their word. This can be anything—waving arms, clapping hands, jumping, stomping feet, or anything the group wants.
- When all the words have an action, share them with each other. Again, do this randomly to help participants focus on the words themselves. If groups have come up with more than one action for a word, people can decide which they like best. Not everyone has to do the same action.
- Distribute a copy of handout #1b—“To be” Speech to everyone.
- Have the entire group read the full speech through, without actions. Then have the group read it again adding the actions they came up with for their words.
- WILD APPLAUSE!
WHAT SHOULD I LOOK FOR?

- Families explore Shakespeare’s language through actions.
- Families work together to explore the language and then perform “to be” speech.
- Families realize this language is actually pretty easy to understand!
Create a Folio Handout #1a: “TO BE” WORD CARDS

<table>
<thead>
<tr>
<th>be</th>
<th>not</th>
<th>Nobler</th>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>be</td>
<td>Not</td>
<td>nobler</td>
<td>question</td>
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<th>minde</th>
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<th>Arrows</th>
<th>Slings</th>
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<td>suffer</td>
<td>arrows</td>
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<th>outrageous</th>
<th>Fortune</th>
<th>against</th>
<th>Armes</th>
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<tr>
<td>outrageous</td>
<td>fortune</td>
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<table>
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<tr>
<th>Sea</th>
<th>troubles</th>
<th>end</th>
<th>opposing</th>
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<tr>
<td>sea</td>
<td>troubles</td>
<td>end</td>
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<tr>
<th>that</th>
<th>take</th>
<th>or</th>
<th>Whether</th>
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<tbody>
<tr>
<td>that</td>
<td>take</td>
<td>or</td>
<td>whether</td>
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</table>
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.
CREATE A FOLIO SECTION #2
Make a Folio

WHY ARE WE DOING THIS? To help participants understand how the First Folio was printed. The booklet includes activities to be completed in the workshop AND additional information to read and activities to do at home. Mention this when you hand out the booklets.

WHAT MATERIALS DO WE NEED?
Handout #2a—First Folio Booklet, (NOT numbered or folded)
For the leader—First Folio Booklet—Leader’s Copy
Handout #2b—Lines to set (cut in half so there is one line per sheet)

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:

- Make copies of Handout #2a—First Folio Booklet. **These pages need to be copied double-sided. Set the printer preferences to landscape orientation, and select “flip on short edge” (“short side”, “left”, or similar) for binding.**
- Have a copy of the First Folio Booklet—Leader’s Copy available for the leader to use throughout this section for reference. Print the leader’s copy using the same printer settings as the blank booklet.
- Make copies of Handout #2b—Lines to Set and cut them in half. You will be dividing the participants into four smaller groups. Each group will be given one of the four lines in Handout #2b. Make sure to make enough copies of this handout so that each participant will get one line. For example, if you have a group of 20 people, you will divide them into four groups of five, which means you need to make five copies of handout #2b.
- Split the families into four groups: 1) authors, 2) compositors, 3) printers, and 4) binders. Have the members of each group sit together. Ask each group what they think their role was in making a book in Shakespeare’s time. (Compositors set type for the printing press, and binders bound pages together. They can read more about these roles in their folios.)
- Now, announce that everyone is going to get a chance to try out one of these roles as you make your own folio!
- Distribute Handout #2a—First Folio Booklet.
- Give everyone a copy of Handout #2a—First Folio Booklet. The pages of the handout do not need to be distributed in order. Have everyone take a look and see what they think.
THE PLAY-BY-PLAY FOR PROGRAM LEADERS: (Cont’d)

- **How to assemble a Folio:**  
  NOTE: The italicized text is a suggested script for this activity.
  
  Share these facts and directions (you can demonstrate the steps with your “leader’s copy”):
  - The term “folio” refers to big books made of large pieces of paper folded in half only once. In Shakespeare’s time, these sheets would have been about 15 inches tall, but paper sizes were not all the same.
  - The book would have been made up of sets of three sheets of folded paper, bound together. Just like the pages you have in front of you.
  - With your three sheets of paper we will be assembling a quire, or a group of twelve pages (three sheets), just as they would have done in Shakespeare’s time. We will always start with the internal page (you will fold the two short-sides toward each other).

  **Find this sheet:**

  - These are pages 6 and 7. In Shakespeare’s time, printers would start with these middle pages. Fold the page down the middle so page 6 and 7 are touching. Number these pages in the boxes at the top corners.

  - Turn the page over. Add numbers 5 and 8 where they belong. (NOTE: program leader(s) can show participants your booklet with the numbers if they have trouble during the numbering!) These pages would have been the first ones printed as the book was assembled. Because printers had to start printing on pages 5 and 6 instead of 1 and 2, they had to guess how much text they could fit of the first four pages, and then hope that it would all fit. Imagine having to estimate which text would be in the middle (pages 6 and 7) from someone’s messy handwritten manuscript!
- Now, find this page:

This is the next page you'll be working with. Start by folding it. Which pages do you think it will be? This side is pages 4 and 9, and the reverse is pages 10 and 3. (You want to end up with pages 4 and 9 touching) Assemble your booklet and see if it makes sense so far!

- OK, now on to the final page:

These are pages 2 and 11. Fill in the numbers and fold them so they are touching. The reverse: the first and last page of the booklet: pages 1 and 12!

Now put your booklet together and see your pages are in the right order.

(NOTE: Program leader(s) and helpers should circulate and share the folded “leader’s copy” copy with pre-printed numbers, if people are having trouble.)

- How to set lines:
  - When everyone has finished assembling the booklet, distribute Handout #2b—Lines to Set to the four groups (authors, compositors, printers, and binders). Each group will get one of the lines.
The participants will set (by writing in pencil) their group’s phrase onto the pages of their booklet from the middle pages out, just as compositors did. Again, the program leader(s) can circulate and help. This is not pre-printed in your answer sheet because there is no “right” answer. Let the group know that different compositors set things differently. The goal is to complete the line and spread it out as evenly as possible. Also tell them they can choose to use either the modern spelling or the First Folio spelling.

Now you will “set” a phrase in your booklet using your pencil. Start with the middle of the phrase on pages 6 and 7, then work your way out to the beginning and end, just as compositors and printers would have done in Shakespeare’s time. Plan ahead to figure out which words will go on each page. Try to follow this order: pages 6 and 7 first, then 8 and 5, then 4 and 9, then 10 and 3, then 2 and 11, and finally 12 and 1.

Once everyone has set their lines — Your folio is complete!

Have each group stand and read their “typeset” phrases from their folios as a group.

NOTE: As some participants may work faster than others, those who finish first can start to complete the other activities in the booklet. For those who will take longer to finish, the other activities will be a great thing to do at home.

WHAT SHOULD I LOOK FOR?

- Families have a chance to play a role in the creation of a book: author, compositor, printer, and publisher.
- Participants are able to “set” a line of “type,” which helps them think about how this was done in Shakespeare’s day.
- Families think about books differently.
- Everyone gets to take home their own First Folio!
Create a Folio Handout #2a: FIRST FOLIO BOOKLET

(The booklet handout follows this page)
1. How were plays published before the First Folio?
   ____ ____ ____

2. What theater company was Shakespeare part of?
   ____ ____ ____

3. What letter did compositors use that we don’t?
   ____ ____ ____

4. What did printers use to spread ink?
   ____ ____ ____ ____

5. What tool did binders use for tooling?
   ____ ____ ____ ____

Unscramble the boxed letters above to answer this question:
Who was the first person in Europe to use a printing press?

___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___
Here is the first line of the famous "To Be or Not To Be" speech as it appears in quarto from 1603 and the First Folio. Which one do you like better? If you were an editor, which version would you put in Hamlet?

What we call the "First Folio" is actually titled "Mr. William Shakespeare's Comedies, Histories, & Tragedies." The term folio refers to the large size of paper, which was usually saved for more important documents like theology, history, and royal proclamations. Half the plays in the First Folio had already been printed as smaller books called quartos. There were different versions of some of the plays. Shakespeare's friends organized the printing of the First Folio and said they were using the original versions of the plays, but scholars have no way of knowing what exactly Shakespeare wrote.

The patterns on these two books are called tooling. Binders used a tool called a fillet to press designs onto the leather cover. If they wanted, they could add gilding by pressing gold foil into the indents.

Most covers were made out of forel (parchment), vellum (cheap leather), or calfkin (calf hide leather). Calfskin was the most durable (and expensive), but leather can be hard to preserve. Years of handling, water damage, insects, rodents, or fires can all damage books. As a result, most First Folios do not have their original binding anymore.
Books were not sold in the 17th century like they are now. Often, a book wasn’t bound until after it was purchased, which meant that it was sold as a stack of pages without a cover. The buyer could bring the pages to a book binder, who would sew the pages together and bind them in a cover.

Imagine that you are a binder who is making a cover for the First Folio. What color would it be? How would you decorate it?

Design your cover here.

After Shakespeare died, two of his friends decided to publish his works. Their names were John Heminge and Henry Condell, and they were part of the King’s Men with Shakespeare. They collected his plays and brought them to publishers Edward Blount and Isaac Jaggard, who then began to make the book.

Eighteen plays had never been printed before, so we would not know about these plays without the First Folio:

- The Tempest
- The Life and death of Julius Cesar
- Anthony and Cleopater
- The Taming of the Shrew
- The Comedy of Errors
- Twelwe-Night, or what you will
- The First part of King Henry the Sixt
- The Life of King Henry the Eight
- The Tragedy of Macbeth
- Cymbeline King of Brietaine
- The Life and Death of King John
- The two Gentlemen of Verona
- All is well, that Ends well
- As you Like it
- Measure for Measure
- Timon of Athens
- The Winters Tale
- The Tragedy of Coriolanus
The most important contributor to the First Folio was William Shakespeare. But because Shakespeare lived so long ago, there are a lot of things we don’t know about him. We do know that he grew up in Stratford-upon-Avon, and that at some point he moved to London to work. Shakespeare became a writer, actor, and business partner in a major acting company called The King’s Men. By the time Shakespeare died, he had written at least 38 plays and more than 150 poems!

Shakespeare invented a lot of phrases that we still use today. How many of these do you recognize?

- fend him packing
- good riddance
- for Goodness’ sake
- break the ice
- come full circle
- what (the devil)
- tongue-tyed
- Greeke to me
- too much of a good thing
- bin in such a pickle
- laughing-stocks
- Wild-Goose chase

Print houses were not pleasant places to work. The printer’s hands were stained with ink, and the whole house reeked of urine (which they soaked the ink balls in overnight) and other chemicals.

The printers who made the First Folio did not get permission to print Troilus and Cressida until very late in the process. In fact, they had already printed the “Catalogue” page which listed all the plays in the folio! Paper was too expensive for them to go back and redo it, so they had to publish the book without listing Troilus and Cressida in the Catalogue. Some owners wrote it into their own copies later.
Printers

After the compositors composed the form, it was time for printing. Printers used ink balls (wooden mallets stuffed with wool and covered in leather) to dab ink onto the form and then used a printing press to stamp the words onto paper. Printers would usually print a proof sheet first as a rough draft to catch any mistakes that they made.

“So long as men can breathe or eyes can see,  
So long lives this, and this gives life to thee.”  
— Sonnet 18

Shakespeare’s works are an important part of our culture – so much that he’s even more famous now than he was in his lifetime! Even though he died 400 years ago, Shakespeare lives on through his immortal works.

Pretend you’re a printer working on the First Folio! Your apprentice shows you a proof sheet for the catalogue page. Compare the proof copy (top) to the final version (below). Circle all the letters that need to be fixed.

Proof copy

A CATALOGUE of the seuerall Comedies, Histories, and Tragedies contained in this Volume.

Final version

A CATALOGUE of the seuerall Comedies, Histories, and Tragedies contained in this Volume.

This image, from the title page of the First Folio, is called the “Droeshout portrait” because it was made by Martin Droeshout. Shakespeare’s friends approved it, so it must have looked like him. It is one of only two images that we know to be accurate, and the other is the bust of Shakespeare at his grave.
Compositors were in charge of setting the type (small pieces of metal shaped like letters called sorts) to spell out the words. Once they had set a whole page of text, it was called a form, and that was what the printers would print from.

Setting type was tricky because the letters on the sorts were backwards. If the compositors made a mistake, they couldn’t fix it after the page was printed, so they had to be very careful.

Would you be able to be a compositor?
Try writing these words backwards:

More matter with less art

The words in the First Folio looked a little different from most books now. The spelling varies a lot because each individual compositor had their own way of spelling. You can notice that “u” is sometimes used in place of “v” and vice versa. There was no letter “j” so compositors used “i” instead. And there was one letter that we don’t have at all anymore, called the long s.
Create A Folio First Folio Booklet—Leader’s Copy

(The leader’s copy follows this page)
1. How were plays published before the First Folio?  
**QUARTO**

2. What theater company was Shakespeare part of?  
**KINGSMEN**

3. What letter did compositors use that we don’t?  
**LONGS**

4. What did printers use to spread ink?  
**INKBALLS**

5. What tool did binders use for tooling?  
**FILLET**

Unscramble the boxed letters above to answer this question:  
Who was the first person in Europe to use a printing press?  
**GUTENBERG**

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Folger SHAKESPEARE LIBRARY
Where did the First

What we call the “First Folio” is actually titled “Mr. William Shakespeares Comedies, Histories, & Tragedies.” The term folio refers to the large size of paper, which was usually saved for more important documents like theology, history, and royal proclamations. Half the plays in the First Folio had already been printed as smaller books called quartos. There were different versions of some of the plays. Shakespeare’s friends organized the printing of the First Folio and said they were using the original copies of the plays, but scholars have no way of knowing what exactly Shakespeare wrote.

The patterns on these two books are called tooling. Binders used a tool called a fillet to press designs onto the leather cover. If they wanted, they could add gilding by pressing gold foil into the indents.

What happened to the binding?
Most covers were made out of forel (parchment), vellum (cheap leather), or calf skin (calf hide leather). Calfskin was the most durable (and expensive!), but leather can be hard to preserve. Years of handling, water damage, insects, rodents, or fires can all damage books. As a result, most First Folios do not have their original binding anymore.

Here is the first line of the famous “To Be or Not To Be” speech as it appears in a quarto from 1603 and the First Folio. Which one do you like better? If you were an editor, which version would you put in Hamlet?

First Quarto (1603):

To be, or not to be, I there’s the point,

First Folio (1623):

To be, or not to be, that is the Question:
Books were not sold in the 17th century like they are now. Often, a book wasn’t bound until after it was purchased, which meant that it was sold as a stack of pages without a cover. The buyer could bring the pages to a book binder, who would sew the pages together and bind them in a cover.

Imagine that you are a binder who is making a cover for the First Folio. What color would it be? How would you decorate it?

Design your cover here.

Eighteen plays had never been printed before, so we would not know about these plays without the First Folio:

*The Tempest, Anthony and Cleopater, The Taming of the Shrew, The Comedy of Errors, Twelte-Night, or what you will, The First part of King Henry the Sixt, The Life of King Henry the Eight, The Tragedy of Macbeth, The Life and death of Julius Cesar, The Life of King Henry the Eight, Cymbeline King of Britaine, The two Gentlemen of Verona, All is well, that Ends well, As you Like it, Measure for Measure, Timon of Athens, The Winters Tale, The Tragedy of Coriolanus.*

After Shakespeare died, two of his friends decided to publish his works. Their names were John Heminge and Henry Condell, and they were part of the King’s Men with Shakespeare. They collected his plays and brought them to publishers Edward Blount and Isaac Jaggard, who then began to make the book.
The Author

The most important contributor to the First Folio was William Shakespeare. But because Shakespeare lived so long ago, there are a lot of things we don’t know about him. We do know that he grew up in Stratford-upon-Avon, and that at some point he moved to London to work. Shakespeare became a writer, actor, and business partner in a major acting company called The King’s Men. By the time Shakespeare died, he had written at least 38 plays and more than 150 poems!

Shakespeare invented a lot of phrases that we still use today. How many of these do you recognize?

- fend him packing
- good riddance
- for Goodness’ sake
- breake the ice
- come full circle
- what (the dickens)
- tongue-tyed
- Greeke to me.
- too much of a good thing
- bin in such a pickle
- Greene-ey’d Monster
- laughing-stocks
- wild goose chase

Print houses were not pleasant places to work. The printer’s hands were stained with ink, and the whole house reeked of urine (which they soaked the ink balls in overnight) and other chemicals.

The printers who made the First Folio did not get permission to print *Troilus and Cressida* until very late in the process. In fact, they had already printed the “Catalogue” page which listed all the plays in the folio! Paper was too expensive for them to go back and redo it, so they had to publish the book without listing *Troilus and Cressida* in the Catalogue. Some owners wrote it into their own copies later.
After the compositors composed the form, it was time for printing. Printers used ink balls (wooden mallets stuffed with wool and covered in leather) to dab ink onto the form and then used a printing press to stamp the words onto paper. Printers would usually print a proof sheet first as a rough draft to catch any mistakes that they made.

“So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.”
— Sonnet 18

Shakespeare’s works are an important part of our culture – so much that he’s even more famous now than he was in his lifetime! Even though he died 400 years ago, Shakespeare lives on through his immortal works.

Pretend you’re a printer working on the First Folio! Your apprentice shows you a proof sheet for the catalogue page. Compare the proof copy (top) to the final version (below). Circle all the letters that need to be fixed.

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Create a Folio Handout #2b: LINES TO SET

AUTHORS

“The cat will mew, and dog will have his day.”

COMPOSITORS

“Though this be madness, yet there is method in it:”
“There is nothing either good or bad but thinking makes it so:”

“Let the devil wear black, for I’ll have a suit of sables.”
CREATE A FOLIO SECTION #3

Farewell

WHY ARE WE DOING THIS? To get participants back on their feet, speaking Shakespeare’s lines.

WHAT MATERIALS DO WE NEED?
Handout #3—Farewell Lines (cut so there is one line per strip)

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:
• Make copies of Handout #3—Farewell Lines and cut into strips. There are ten farewell lines on the handout, make enough copies so that each participant will receive two to three lines. Have uncut copies of Handout #3 on hand for families who want to continue to have fun with these lines at home.
• Distribute Handout #3—Farewell Lines in strips so that each person gets two or three different lines.
• Have participants use the farewell lines to bid a fond farewell to each other.
• Encourage participants to speak to people they did not know when the workshop began. Have them mingle through the group, add some flair to their lines, perhaps a bow, a curtsey, or any other action they find fitting.

WHAT SHOULD I LOOK FOR?
• Children and families experiment with Shakespeare’s words (and get back up and moving after a long time sitting and concentrating).
• Families express Shakespeare’s language together.
Create A Folio Handout #3: FAREWELL LINES

“Farewell dear heart, since I must needs be gone.” – Twelfth Night

“Then let us take a ceremonious leave
And loving farewell of our several friends.” – Richard II

“Farewell at once, for once, for all, and ever.” – Richard II

“And so farewell, until I meet thee next.” – Henry VI, Part 1
“Let Neptune hear, we bid a loud farewell  
To these great fellows.” – *Antony and Cleopatra*

“Good night sweet prince,” – *Hamlet*

“The elements be kind to thee, and make  
Thy spirits all of comfort: fare thee well.” – *Antony and Cleopatra*

“Once more, good night kind lords and gentlemen.” – *Richard III*
“Thou wretched, rash, intruding fool farewell,” – *Hamlet*

“Sweets, to the sweet farewell!” - *Hamlet*
CREATE A FOLIO SECTION #4

Reflections

WHY ARE WE DOING THIS? Have participants understand and articulate what they have learned; gather information about what has gone well and what else people would like to experience.

WHAT MATERIALS DO WE NEED?
Last Handout—Shakespeare Resources for Families

THE PLAY-BY-PLAY FOR PROGRAM LEADERS:

- Ask the group to gather together in a circle or other arrangement where they can speak comfortably with each other.
- Have people volunteer to complete these three statements (no wrong answers):
  
  I noticed_________________
  I wonder_________________
  I wish_________________

- Distribute Last Handout—Shakespeare Resources for Families, so that parents and kids can continue exploring Shakespeare at home.

WHAT SHOULD I LOOK FOR?

- Families are usually pretty amazed how much they have accomplished in a short time.
Last Handout: SHAKESPEARE RESOURCES FOR FAMILIES

FOR PARENTS:

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

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

- Shakespeare: Subject To Change:  


- Grant, Stephen H. *Collecting Shakespeare: The Story of Henry and Emily Folger*.  
  Baltimore: Johns Hopkins University Press, 2014


FOR KIDS:

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

- Shakespeare: Subject To Change:  

- Shakespeare For Kids:  
  [http://www.folger.edu/shakespeare-kids](http://www.folger.edu/shakespeare-kids)


Families and The First Folio!

Workshops for Families

created by

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The original 1623 First Folio of Shakespeare, on display in all 50 states, Washington, DC, and Puerto Rico in 2016 to mark the 400th anniversary year of Shakespeare's death.