

Shakespeare in 30

MACBETH & THE WITCHES

Shakespeare in 30

A MIDSUMMER NIGHT'S DREAM

Shakespeare in 30

THE TEMPEST

Shakespeare in 30

MUCH ADO ABOUT NOTHING



A 30-MINUTE ADAPTATION FOR TEENS

Bring more drama into your ELA classroom with these adaptations!
*Reader's Theatre *Staged Readings *Full Productions

**INCLUDES 4 PLAYS
(FULL LIST AT THE BOTTOM)**

Shakespeare in 30

AT A GLANCE

THE TEMPEST

An abridgement with 13+ roles

MACBETH & THE WITCHES

*Abridged to focus on Macbeth, Lady Macbeth, Banquo, and the witches
7 roles + 11 extras – flexible casting*

THE COMEDY OF ERRORS

*Abridged to focus on the twins' antics
10 roles – flexible casting*

DECEIVING CHRISTOPHER SLY

*A mashup of the induction from
Taming of the Shrew and the play from AMND
9-15 roles – flexible casting*

JULIET & ROMEO

*An exploration of role reversal
with an emphasis on combat scenes
7 roles*

TWELFTH NIGHT

*Abridged to focus on Malvolio's mistreatment and
a heavy dose of cultural references
5 roles*

Teaching Drama

IN THE ELA CLASSROOM

Drama is such a valuable addition to any ELA curriculum because students can get so much out of it at any level. It doesn't have to take a lot of time or space, either! One of our goals in bringing you these 30-minute scripts is to give you space to deep dive into the experience without having to devote two or three months to a show.

Lessons learned

- ❑ **Adaptability** – “the show must go on!”, no matter what happens.
- ❑ **Articulation** – you learn to communicate clearly
- ❑ **Situational Awareness** – others are counting on you to move to the same position every time (without bumping into anyone!)
- ❑ **Reliability** – you need to be present (physically and mentally) to act your part!
- ❑ **Team work** – a great show only happens when everyone works together.
- ❑ **Constructive criticism** – to improve and help others improve, you need to give and receive feedback graciously.
- ❑ **Preparation** – to be ready for a good rehearsal, you must prepare your lines and set goals.
- ❑ **Active listening/observation** – you must be aware of the actions and intentions of your castmates, so you must listen carefully.
- ❑ **Self-confidence** – as you work and receive feedback from your peers and audience, your self-confidence increases.
- ❑ **Empathy** – As you put yourself in the shoes of a wide range of characters, you develop empathy for other worldviews.

The most obvious benefit to using drama in ELA is building students' communication skills, particularly public speaking. Students learn to ease their worries about public speaking through preparation, practice, and multiple opportunities for success.

Students also learn a range of **soft skills**, some of which are outlined here to the left. These are the things that are hardest for teachers to grade, and thus get overlooked in today's high-stakes educational environment. Nevertheless, these are truly the skills that propel students to success in all of their future endeavors.

3 WARM-UPS

Stretching – Have students stretch in a circle, and make sure to include some stretches that cross the midline. This gets those synapses firing and energizes us. :)

Vocal Rollercoasters – Warm up the voice by moving up and down the vocal register, sliding

TO MEMORIZE OR NOT TO MEMORIZE?

Questions to Consider

WHEN USING THESE SCRIPTS

These scripts have been abridged in order to be performed in thirty minutes or less. At times, they tell a different story than the original play, and at others, they tell a more straight-forward version without the subplots. **The intent is to provide students with an access point to Shakespeare's language and characters.** Here are some considerations as your students mount their production.

1. How much time can you commit?

How long will you spend on this project? We place value on learning opportunities when we designate time for them in our classroom. How many class days can you consecrate for rehearsals? When will your final performance be? **We recommend at least fifteen hours of rehearsal for an off-book show.** (And memorization is homework.) You can add more hours in your unit if you want to do additional mini-lessons or writing assignments. For a one-week adventure, read the **Staged Reading** page.

2. How will you cast the show(s)?

Each of these scripts varies largely in the number of characters involved. Some scripts have a couple of minor characters. Will you have your students divide into three or four separate groups and each work on one show? Will you have two or three very flexible students pick up more than one minor role?

How will you choose performance groups? Student ownership is important, but students may worry about taking on large roles because they're afraid of disappointing their cast members. You'll probably need to encourage some leaders to step up. ☺

3. How will you start things off on the right foot?

At the beginning of this endeavor, you'll want to fill your students' toolkit. Even if you choose to let students direct their own rehearsals later on, you can start with some common work and minilessons. Each cast should do a **read-through**, which is simply reading the lines without any mention of blocking. Additionally, this is a good time to model **table work**. There are a million opinions on this, but let's stick to a simple take away here: **students should work together to figure out their characters' intentions throughout the script before they ever start moving around (blocking).** Blocking is such an exciting time for students, but the most important aspect of the show is characters' intentions. Devote at least one class period to this alone.

4. Where will your students rehearse?

Resource includes a full Teacher's Guide with practical options and time commitments for using this script:

- *Informal Reader's Theatre (1-2 hrs)*
- *A Staged Reading with scripts in hand (1 wk)*
- *A full production (3-4 wks)*

Evaluating Drama

You may have a lot of enthusiasm for integrating drama in ELA, but you may be wondering **how to assess** it. If your students are working on these short plays for 2-3 weeks, how will you keep your gradebook up-to-date? You can provide several opportunities for formative and summative assessment along the way.

Split the grading into three parts:

1. **Objective** grading of vocabulary, blocking, and parts of the stage quizzes
2. **Semi-subjective** grading of practice logs (largely focused on grading ideas and content) and lines test
3. **Subjective** assessment of student reflection on soft skills.

Included in this resource is an editable rubric with descriptors about attitude, focus, problem-solving, and engagement. As they wrap up practices and performances, students have to self-assess by writing justifications for each score using concrete examples. For example, to get a "10" on problem-solving, a student has to describe a problem that s/he actually solved.

Whatever grading strategy you use, make sure that your students know how it's going to work before starting rehearsals. Our students need to know that they are expected to solve their own problems, and we have to brainstorm what focus looks like.

PRACTICE LOGS

Engage
Date: 1/14/16
Goal: Organize the busy scene, energy, fun, focus, and outcomes

What I did: I ran stage lines and practiced scenes with Jason, Jerry and Paul organized their entrance. It was so much fun being interactive, I created a story and my own scenes? I asked us up to help me see the physical actions.

Date: 2/10/16
Goal: Run lines with Oben & Paul to see how they're doing with their lines, help them practice.

What I did: Run lines with Oben & Paul. Oben & Paul were pretty good, memorizing his lines.

Date: 2/10/16
Goal: Finish the busy scene.

These could use more reflection on what are you enjoying? What could be improved?

Lines Test

What I did: Run lines with Oben & Paul. Oben & Paul were pretty good, memorizing his lines.

The lines were hard and it was hard to hear and hear.

- > Which part of rehearsal was most fun today, and why?
- > What is one problem you encountered today, and how did you fix it?
- > How was your focus today? Did you

Iambic Pentameter

THE RHYTHM

Read the following sentence out loud:

"We hope that we may one day live the dream."

Certain syllables jump out at you and create the rhythm of the sentence. This is stress. Here's another example. Compare the word "record" in the following sentences.

He's going to record an album.
His record label isn't well-known yet.

You can hear the stressed and unstressed syllables in the word "record", and in English, this impacts which meaning we understand.

Iambic Pentameter is one type of rhythm (or "meter") Shakespeare uses in his work. It consists of a line of ten syllables, alternating stressed and unstressed.

We'll use this symbol to show stress

But soft! What light through yonder window breaks?

Mark the stressed and unstressed syllables in the following sentences. Which ones are in iambic pentameter? Put a star next to those.

1. Our home is just a distant memory.
2. She stuck out her tongue and it stayed there, it froze.
3. Beverly, can I get you some ice cream?
4. Rough winds do shake the darling buds of May.
5. His palms are sweaty, knees weak, arms are heavy.

WHO USES IAMBIC PENTAMETER & WHY?

Wondering how to evaluate drama in the ELA classroom? You'll get rationale, ideas, student samples, and rubrics based on classroom experience.

Rubrics are 100% editable

Director's Notes

Much Ado

SUMMARY

An abridgement with very little dialogue that focuses on the equal manipulations of Don Pedro and Don John.

Don Pedro and his troops are on leave from the wars, and they come to Leonato's villa for R & R. Don Pedro and his brother, Don John, like to manipulate people. While Pedro plots to manipulate Benedick and Beatrice into marriage, Don John schemes to manipulate Claudio and Hero into breaking up before a wedding can happen. Both are successful. Local law enforcement gets involved when Don John is overheard paying off Borachio for helping him with his deception.

Characters

- DON PEDRO:** a duke
- DON JOHN:** his brother
- LEONATO:** a landowner
- HERO:** Leonato's short daughter
- BEATRICE:** Leonato's niece
- MARGARET:** serving woman to Hero
- BENEDICK:** soldier in Don Pedro's army
- CLAUDIO:** soldier in Don Pedro's army
- BORACHIO:** soldier loyal to Don John
- DOGBERRY:** the town constable

PROPS

- Money – Don John
- Rope – Verges
- Pliers – Verges
- Cheese Grater – Hugh Oatcake
- Pear – George Seacole
- Feather – Dogberry
- Veils – Hero, Beatrice, Margaret

DIRECTOR'S Vision

This version of *Much Ado* has very little dialogue, with most characters only speaking one word at a time. Therefore, how they say each word and what they do physically propel the story. Understanding and fully committing to the meaning and subtext of each word is essential for the

Much Ado with Very Little Dialogue

An abbreviated retelling of *Much Ado* through movement, mime, and strong vocal choices.
Adapted by Michelle Hancock

- | | | |
|---------------------------------|---------------------------------------|---------------------------------|
| Don Pedro: a duke | Cast: | Verges: a deputy |
| Don John: his brother | Benedick: soldier in Don Pedro's army | Hugh Oatcake: a deputy |
| Leonato: a landowner | Claudio: soldier in Don Pedro's army | George Seacole: a deputy |
| Hero: Leonato's short daughter | Borachio: soldier loyal to Don John | 13 characters; flexible casting |
| Beatrice: Leonato's niece | Dogberry: the town constable | |
| Margaret: serving woman to Hero | | |

SCENE 1. Leonato's villa. Players stand in a line, frozen in character, upstage. The play begins when LEONATO, HERO, BEATRICE & MARGARET move downstage and PEDRO, CLAUDIO, BENEDICK, JOHN & BORACHIO begin galloping in place as though they are riding horses.

LEONATO (excited, moving down as he speaks) The men are coming!

HERO (almost swooning in anticipation, rushing down) Men!

BEATRICE (with great disdain and dripping sarcasm, stepping down) Men.

MARGARET (a bit of a floozy and ready for some fun, jiggling down) Ooh, men!

The men gallop downstage and get off of their "horses."

CLAUDIO (opposite Hero, clearly in love) Hero!

HERO (turning toward Claudio, equally smitten) Claudio!

BENEDICK (turning away from Beatrice, not happy to see her) Beatrice.

BEATRICE (turning away from Benedick, making her feelings clear through pronunciation) BeneDICK.

MARGARET (Runs to Borachio's side. Throws her arms around his neck in flouncy desire) Borachio!

BORACHIO (yeah, Margaret will do, for now) Margaret.

PEDRO, CLAUDIO, LEONATO, HERO, MARGARET (it's the greatest thing ever) Love!

BENEDICK, JOHN, BEATRICE, BORACHIO (it sucks big time) Love.

PEDRO claps his hands. PEDRO, conducts LEONATO and MARGARET, who bring CLAUDIO and HERO together in tableau center right; LEONATO leads HERO down while MARGARET leads CLAUDIO and JOHN downstage left. PEDRO joins HERO and CLAUDIO's hands. They freeze.

You also get a full summary page of the play for quick reference - or distribute a blank version to your students for them to create!

Scripts are 100% editable

Your resource ALSO
Includes:

Close Reading scene

- * "Deep dive" into a scene for character and conflict
- * Connect the literature to the acting choices
- * Edit to suit your classroom's needs and learning targets

Director's Notes

Macbeth

SUMMARY

This adaptation focuses on Macbeth and his interactions with the witches.

Three Witches, who for whatever reason do not like Macbeth, decide to cause his downfall. Macbeth is a loyal soldier to the king and a fierce warrior, but in his secret heart, he wishes to be king himself. The Witches manipulate him by planting the idea in his head that he is, in fact, destined to be king. They are hoping that he takes matters into his own bloody hands, and he does. With the help of his wife, he kills King Duncan and ascends the throne.

Fearing that Banquo will figure out what he has done, and resentful that the Witches prophesied that Banquo's sons would be kings but not Macbeth's, Macbeth has Banquo killed. At supper that night, Banquo's ghost appears and scares Macbeth into seeking out the Witches for more fortune telling. In their cave, they make him drink a vile potion that causes him to see a series of apparitions (ghosts). They speak in "double tongue," and Macbeth is reassured by what they say. However, by the final scene, Lady Macbeth is dead, his castle is under siege, and Macbeth understands how he has been misled. The Witches have used him for their plaything, and he dies, not a loyal warrior, but a hated tyrant and murderer.

Characters

FIRST, SECOND, AND THIRD WITCH

All three are very present in the play, with a good amount of lines. Much sing-songiness and chanting.

HECATE – The ruler of the three witches. Appears twice with two monologues.

MACBETH – a Scottish general and the thane of Glamis.

BANQUO – brave and noble; a general whose children, according to the Witches, will inherit the throne.

LADY MACBETH – Macbeth's wife; an ambitious woman who lusts for power.

THREE APPARITIONS – haunting, with minimal lines. These appear to Macbeth to taunt and warn him. (Could overlap with Eight Kings with a quick costume change)

EIGHT KINGS – faint, but haunting; these

PROPS

WITCHES:

- Cauldron
- Ladle and Cup
- Poppet of Macbeth
- Various Ingredients

BANQUO:

- Mirror
- Sword

MACBETH:

- Sword
- Two Bloody Daggers

LADY MACBETH:

- Letter
- Candle
- Washcloth

DIRECTOR'S Vision

Debate about Macbeth revolves around the question of whether Macbeth is responsible for his fate because he is the master of his own actions or whether he is not responsible because he is so successfully manipulated by the Witches. This version pares down the play to focus on the interactions between Macbeth and the Witches and the results of those interactions. The director and cast should decide early on where to lay the bulk of the blame. The task then becomes making

CLICK TO TRY THE TEMPEST CLOSE
READING FOR FREE

Shakespeare's Language THOU & YOU

In Shakespeare's England class and station, known as **peerage**, were very important. This is how the system breaks down:

Nobility
Highest rank: Duke, Duche
2nd highest r
3rd highest r
4th highest r
5th highest r

WHO USES

"you"
People of e
People of k

"Thou"
People of i
People of f
People of v
People of

Insult!

ANTONIC
Boatswai

GONZA!

Boatsw
SEBAST
blaspt

Boats
ANTC
you v

Anal
abo
evo
hov
we

Iambic Pentameter

Read the following sentence out loud:

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Certain syllables jump out at you and create the rhythm of the sentence. This is **stress**. Here's another example. Compare the word "record" in the following sentences.

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Iambic Pentameter

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2. She stuck out her tongue and it stayed there, it
3. Beverly, can I get you some ice cream?
4. Rough winds do shake the darling buds of May.
5. His palms are sweaty, knees weak, arms are heavy.

WHY DOES IAMBIC PENTAMETER & WHY NOT?

Not all of Shakespeare's characters speak in iambic pentameter. Some characters speak in prose, which is unrhymed, unrhymed, and imperfectly so.

Your resource ALSO Includes:

Shakespeare's Language worksheets

- * Study iambic pentameter and find it in your play
- * Clarify usage of Thou & You and the impact of this choice on your scenes

Your resource ALSO
Includes:

Writing Extensions

*Character Analysis
paragraph

*Performance Review to
promote audience engagement

*Fully editable

**INCLUDES DIGITAL VERSIONS OF ALL
WORKSHEETS**

A Stellar Performance A REVIEW

Write a paragraph about one classmate you thought performed well. What did this person do to help the audience connect to their character? Use specific moments from the play to support your opinion.

4	3	2	1
Considers the performance from multiple angles.	Considers the		

Character

QUICK LOOK

Write a paragraph analyzing one trait from your character or another character in your play. How is this trait developed over the course of the play? Use specific moments as evidence of this character trait. Please write your paragraph on the back of this rubric.

4	3	2	1
Considers the trait from multiple angles. Uses insightful and relevant evidence to support claims.	Considers the trait from one angle. Uses relevant evidence to support claims.	Identifies a trait. Uses somewhat relevant evidence to support claims.	Does not identify a trait. Little to no evidence to support claims.



NEXT TIME, BUILD YOUR OWN BUNDLE! BUY ANY 3 PLAYS,
GET THE 4TH ONE FREE!

YOUR BUNDLE INCLUDES:

- * *Macbeth and the Witches*
- * *A Midsummer Night's Dream*
- * *The Tempest*
- * *Much Ado About Nothing*

Frequently Asked Questions

Does this adaptation retain Shakespeare's language?

Yes! Most of the plays in this series retain Shakespeare's original language; they've just been cut down for length, number of roles, and scene manageability. [The exception is *Much Ado About Nothing*, which is a minimalist adaptation with each character only speaking one word at a time.]

Can I teach this with a class of thirty students? It doesn't have enough roles.

Yes! This resource includes ideas for addressing this concern. Generally, you'll either have multiple versions of the same play performed or you'll choose two or three plays to perform together.

Can I adapt this for younger students?

Yes! These plays have been performed with students as young as 6th grade. Students may need more coaching on word meaning and more time to gain fluency, but they will amaze and astound you.

Is this script editable?

Yes. All of the scripts and rubrics are 100% editable. We believe that you know your students best, so you can add back in lines from the original (if you have a favorite monologue, for example), or further pare down parts if you want.

Break a leg!