

SHAKESPEARE

in 30



A 30-MINUTE ADAPTATION FOR TEENS



Nouvelle ELA

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

**INCLUDES 8 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

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 mini-lessons. 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 Park 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 & Park to see how they're doing with their lines, help them practice.

What I did: Run lines with Oben & Park. I asked them to be more reflective on what are you enjoying? What could be improved?

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

Lines Test

➤ 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

The Comedy of Errors

SUMMARY

Two sets of twins have been separated when infants: the noble twins are named Antipholus, and the servant twins are named Dromio. They live separate lives until the day that the twins from Syracuse arrive in Ephesus. There, they are mistaken for the twins that live in Ephesus. They are so much alike, that they can't even tell when they are talking to the wrong counterpart.

At every turn, identities are mistaken: Adriana mistakes the wrong Antipholus for her husband, the masters send their servants on errands and then encounter and beat the other servant for not completing assigned tasks, the goldsmith gives a chain to one Antipholus and then presents the bill to the other, and so on. Characters variously suspect that witches are at work, demonic possession is involved, and characters have lost their sanity. Finally, all characters stand on stage together and figure out that they're twins.

Characters

ANTIPHOLUS OF SYRACUSE

a visitor to Ephesus

ANTIPHOLUS OF EPHEBUS

resident of Ephesus

DROMIO OF SYRACUSE

servant to Antipholus of Syracuse

DROMIO OF EPHEBUS

servant to Antipholus of Ephesus

PINCH

a conjuring school master

ADRIANA

wife of Antipholus of Ephesus

PROPS

- Money Pouch – Antipholus of Syracuse, Adriana
- Gold Chain – Angelo
- Money – Antipholus of Ephesus
- Bill – Angelo
- Swords – Angelo, Antipholus of Syracuse, Dromio of Syracuse
- Diamond Ring – Antipholus of Ephesus
- Rope – Dromio of Ephesus

DIRECTOR'S Vision

This play is most successful when it contains a lot of physical and slapstick comedy. Some

The Comedy of Errors

Adapted by Michelle Hancock

Cast:

Antipholus of Syracuse – a visitor to Ephesus
Antipholus of Ephesus – resident of Ephesus
Dromio of Syracuse – servant to Antipholus of Syracuse
Dromio of Ephesus – servant to Antipholus of Ephesus
Pinch – a conjuring school master
Adriana – wife of Antipholus of Ephesus
Angelo – a goldsmith
Courtezan
Aemelia – Mother Abbess of the Priory
Merchant
10/flexible casting

SCENE 1. The Mart in Ephesus. Enter ANTIPHOLUS OF SYRACUSE, DROMIO OF SYRACUSE, and a MERCHANT. ANTIPHOLUS OF SYRACUSE is a first-time visitor to Ephesus. While sightseeing, he drops his money pouch. Seeing this, PINCH picks it up and returns it to him. ANTIPHOLUS OF SYRACUSE is suspicious by nature.

MERCHANT

There is your money; welcome to Ephesus.

ANTIPHOLUS OF SYRACUSE (giving the pouch to DROMIO while keeping an eye out for pickpockets)

Go bear it to the Centaur, and stay there.
Soon, I return and sleep within mine inn,
For with long travel I am stiff and weary.

Exit DROMIO OF SYRACUSE

What, will you walk with me about the town
And then go to my inn and dine with me?

MERCHANT

I am invited, sir, to certain merchants,
Of whom I hope to make much benefit;
I crave your pardon.

ANTIPHOLUS OF SYRACUSE

Farewell.

Exit MERCHANT; enter DROMIO OF EPHEBUS

What now? how chance thou art return'd so soon

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

Close Reading *Macbeth and the Witches*

SCENE 7. A hall in Macbeth's castle. Enter BANQUO alone.

BANQUO

Thou hast it now – King, Cawdor, Glamis –
All as the weird women promised,
And I fear thou played'st most foully for it.

Enter MACBETH and LADY MACBETH

MACBETH

Here's our chief guest.
Tonight we hold a solemn supper, sir, and I'll request your presence.

BANQUO

Let your Highness command upon me, to the which my duties are forever knit.

MACBETH

Ride you this afternoon?

BANQUO

Ay, my good lord.

MACBETH

Is it far you ride?

BANQUO

As far, my lord, as will fill up the time 'twixt this and supper.

MACBETH

Fail not our feast.

BANQUO

My lord, I will not.

MACBETH

I wish your horses swift and sure of foot. Farewell.
Exit BANQUO

MACBETH

To be thus is nothing, but to be safely thus.
There is none but Banquo whose being I do fear.
He chid the sisters and bade them speak to him.
Then, they hailed him father to a line of kings.
Upon my head, they placed a fruitless crown –
No son of mine succeeding.

LADY MACBETH

Naught's had, all's spent where our desire is got without content.
Come on, gentle my lord, be bright and jovial among your guests tonight.

MACBETH

Thou knowest Banquo and his son live.
There's comfort yet. They are assailable.

LADY MACBETH

What's to be done?

MACBETH

Be innocent of the knowledge 'til thou applaud the deed.

FIRST READING

Each of the three characters
in the scene is worried about
something different. What?

Second Reading

Divide the scene into three
parts. How do the characters
change their behavior in
each part, and why?

THIRD READING

Macbeth and Banquo are
rivals and friends. How do
the events leading up to this
dialogue change their
relationship? Share examples
of having to interact with a
friend whom you felt you
could no longer trust and
how it made you feel.

**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 r
People of
People of
People of

Insult!

ANTONIC
Boatswai

GONZA!

Boatsw
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Boats
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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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His record label isn't well-known yet.

You can hear the stressed and unstressed syllables in the word "record", and in English poetry. This is called iambic pentameter. 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 symbol above those.

1. Our home is just a distant memory.
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 SHAKESPEARE USE 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.



YOUR BUNDLE INCLUDES:

- * *The Tempest*
- * *Macbeth*
- * *The Comedy of Errors*
- * *Deceiving Christopher Sly*
- * *Juliet & Romeo*
- * *Twelfth Night*
- * *Midsummer's Night Dream*
- * *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!