

# FOLGER COMMUNITY CONVERSATION #8

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and our fabulous guests!

Folger SHAKESPEARE LIBRARY EDUCATION

# COMMUNITY CONVERSATION SURVEY

- **May 27<sup>th</sup> and June 3<sup>rd</sup> will be the last Teacher Community Conversations of the '20 school year**
  - 68% will be out of school by the second week of June
- **We'll be coming back July 29<sup>th</sup> for a Community Conversation**
  - 56% will be starting the '20-'21 school year mid to end of August
- **Live practice of how to teach literature remotely**
  - The most first choice votes for what has been most valuable to you.
  - Most common comment was that the active participation re-energized you
  - #1 most asked for topic (#2 Paired texts #3 Folger Method with other texts)

**FOLGER**

**20-MINUTE PLAYS**

# 20-MINUTE PLAY

IF YOUR BIRTHDAY IS IN . . .	THESE ARE YOUR LINES:
<b>January or February</b>	<b>#1, #7, #13, #19, #25</b>
<b>March or April</b>	<b>#2, #8, #14, #20, #26</b>
<b>May or June</b>	<b>#3, #9, #15, #21, #26</b>
<b>July or August</b>	<b>#4, #10, #16, #22, #26</b>
<b>September or October</b>	<b>#5, #11, #17, #23, #26</b>
<b>November or December</b>	<b>#6, #12, #18, #24, #26</b>

20 MIN PLAY *A MIDSUMMER NIGHT'S DREAM*

**[1. THE COURSE OF TRUE LOVE NEVER DID RUN SMOOTH!]**

**[2. I WOODED THEE WITH MY SWORD . . . BUT NOW I WILL WED THEE  
. . . WITH POMP, WITH TRIUMPH, AND WITH REVELING!]**

**[3. ILL MET BY MOONLIGHT, PROUD TITANIA!]**

**[4. WHAT, JEALOUS OBERON?]**

**[5. I WILL NOT PART WITH HIM!]**

20 MIN PLAY A *MIDSUMMER NIGHT'S DREAM*

**[6. FULL OF VEXATION COME I, WITH COMPLAINT AGAINST MY CHILD, MY DAUGHTER HERMIA!]**

**[7. I MAY DISPOSE OF HER TO DEMETRIUS . . . OR TO HER DEATH!]**

**[8. DEMETRIUS LOVES YOU FAIR! O HAPPY FAIR!]**

**[9. THE MORE I LOVE, THE MORE HE HATETH ME!]**

**[10. WHAT IS PYRAMUS—A LOVER OR A TYRANT**

20 MIN PLAY *A MIDSUMMER NIGHT'S DREAM*

**[11. WE WILL MEET AND THERE WE WILL REHEARSE MOST  
OBSCENELY AND COURAGEOUSLY!]**

**[12. I AM THAT MERRY WANDERER OF THE NIGHT**

**[13. I LOVE THEE NOT! THEREFORE PURSUE ME NOT!]**

**[14. I AM YOUR SPANIEL!]**

**[15. VILE THING, LET LOOSE!]**

20 MIN PLAY *A MIDSUMMER NIGHT'S DREAM*

**[16. GODDESS, NYMPH, PERFECT, DIVINE!]**

**[17. YOU JUGGLER! YOU CANKEBLOSSOM! YOU THIEF OF LOVE!]**

**[18. I AM UGLY AS A BEAR!]**

**[19. I WILL WIND THEE IN MY ARMS]**

**[20. WILL NOT THE LADIES BE AFEARED OF THE LION?]**

20 MIN PLAY *A MIDSUMMER NIGHT'S DREAM*

**[21. YOU CAN NEVER BRING IN A WALL!]**

**[22. METHOUGHT I WAS ENAMORED OF AN ASS!]**

**[23. MY LOVE, MY LIFE, MY SOUL, FAIR HELENA!]**

**[24. THUS I DIE, THUS, THUS, THUS. NOW AM I DEAD.]**

**[25. NOW AM I FLED . . . NOW DIE, DIE, DIE, DIE, DIE!]**

20 MIN PLAY *A MIDSUMMER NIGHT'S DREAM*

**[26. SWEET FRIENDS, TO BED!]**

# FOLGER TWENTY-MINUTE PLAYS

- Introduce the story and language at the same time
- Express tour through most of the story and characters
- Gets students speaking the language with no explanation needed from the teacher
- Students activate the language with physical action, with no direct instruction from you
- Energizes students and gives them something to look forward to

**PAIRED TEXTS**

# WHAT ARE PAIRED TEXTS?

- Two texts that your students (and you) consider at the same time.
- Each text has weight, is strong, and can stand fully on its own.
- No “primary” and “secondary” or “supplementary” hierarchy ever.
- Taken together, they illuminate each other in powerful and surprising ways.
- You can pair whole works or segments of works: selected narrative, scenes, stanza, ...

# WHY PAIRED TEXTS?

**\*\*To allow kids to discover  
the sweep of literature\*\***

# THE. MOST. POWERFUL. PAIRINGS

Pair texts written by authors of different:

- centuries or time periods
- genders
- ethnicities
- races
- religions
- cultures

*Hamlet,*  
*Citizen: An American Lyric,*  
and “We Wear the Mask”

Claudia Rankine  
*Citizen: An American Lyric*  
About Affirmative Action

A woman you do not know wants to join you for lunch. You are visiting her campus. In the café you both order the Caesar salad. This overlap is not the beginning of anything because she immediately points out that she, her father, her grandfather, and you, all attended the same college. She wanted her son to go there as well, but because of affirmative action or minority something—she is not sure what they are calling it these days and weren't they supposed to get rid of it?—her son wasn't accepted. You are not sure if you are meant to apologize for this failure of your alma mater's legacy program; instead you ask where he ended up. The prestigious school she mentions doesn't seem to assuage her irritation. This exchange, in effect, ends your lunch. The salads arrive.

Claudia Rankine  
*Citizen: An American Lyric*  
Neighbor who called the police

You and your partner go to see the film *The House We Live In*. You ask a friend to pick up your child from school. On your way home your phone rings. Your neighbor tells you he is standing at his window watching a menacing black guy casing both your homes. The guy is walking back and forth talking to himself and seems disturbed. You tell your neighbor that your friend, whom he has met, is babysitting. He says, no, it's not him. He's met your friend and this isn't that nice young man. Anyway, he wants you to know, he's called the police. Your partner calls your friend and asks him if there's a guy walking back and forth in front of your home. Your friend says that if anyone were outside he would see him because he is standing outside. You hear the sirens through the speakerphone. Your friend is speaking to your neighbor when you arrive home. The four police cars are gone. Your neighbor has apologized to your friend and is now apologizing to you. Feeling somewhat responsible for the actions of your neighbor, you clumsily tell your friend that the next time he wants to talk on the phone he should just go in the backyard. He looks at you a long minute before saying he can speak on the phone wherever he wants. Yes, of course, you say. Yes, of course.

Claudia Rankine  
*Citizen: An American Lyric*  
Don Imus

You are rushing to meet a friend in a distant neighborhood of Santa Monica. This friend says, as you walk toward her, You are late, you nappy-headed ho. What did you say? you ask, though you have heard every word. This person has never before referred to you like this in your presence, never before code-switched in this manner. What did you say? She doesn't, perhaps physically cannot, repeat what she has just said. Maybe the content of her statement is irrelevant and she only means to signal the stereotype of "black people time" by employing what she perceives to be "black people language." Maybe she is jealous of whoever kept you and wants to suggest you are nothing or everything to her. Maybe she wants to have a belated conversation about Don Imus and the women's basketball team he insulted with this language. You don't know. You don't know what she means. You don't know what response she expects from you nor do you care. For all your previous understandings, suddenly incoherence feels violent. You both experience this cut, which she keeps insisting is a joke, a joke stuck in her throat, and like any other injury, you watch it rupture along its suddenly exposed suture.

Claudia Rankine  
*Citizen: An American Lyric*  
Seems

A friend tells you he has seen a photograph of you on the Internet and he wants to know why you look so angry. You and the photographer chose the photograph he refers to because you both decided it looked the most relaxed. Do you look angry? You wouldn't have said so. Obviously this unsmiling image of you makes him uncomfortable, and he needs you to account for that. If you were smiling, what would that tell him about your composure in his imagination?

Claudia Rankine  
*Citizen: An American Lyric*  
Sighs

To live through the days sometimes you moan like deer. Sometimes you sigh. The world says stop that. Another sigh. Another stop that. Moaning elicits laughter, sighing upsets. Perhaps each sigh is drawn into existence to pull in, pull under, who knows; truth be told, you could no more control those sighs than that which brings the sighs about.

# We Wear the Mask

BY PAUL LAURENCE DUNBAR

We wear the mask that grins and lies,  
It hides our cheeks and shades our eyes,—  
This debt we pay to human guile;  
With torn and bleeding hearts we smile,  
And mouth with myriad subtleties.

Why should the world be over-wise,  
In counting all our tears and sighs?  
Nay, let them only see us, while  
    We wear the mask.

We smile, but, O great Christ, our cries  
To thee from tortured souls arise.  
We sing, but oh the clay is vile  
Beneath our feet, and long the mile;  
But let the world dream otherwise,  
    We wear the mask!

Paul Laurence Dunbar  
“We Wear the Mask”

# Stay Connected @FolgerED

9<sup>th</sup> Teacher Community Conversation

Teaching Not-Shakespeare Using the Folger Method

Resources posted Thursday evening:

[www.folger.edu/teaching-during-covid-19](http://www.folger.edu/teaching-during-covid-19)

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