



**PROFESSIONAL BACHELOR OF EDUCATION  
SECONDARY EDUCATION**

# Bachelor Thesis

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**Shakespeare in art EFL education  
Insight in use and relevance**

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## Preface

The following is an ambitious bachelor thesis that aims to heighten the use of Shakespeare in the EFL classroom. Many a student sees a research as this one as an incommensurable obligation. As a young contrarian with deep-rooted interest in literature, more precisely in Shakespearean literature, the ensuing research could have been a leisurely act, albeit one of substance, if it weren't for the workload put into it.

This is the product of countless of hours of reading and classroom testing. The effectiveness of the created material has thus been subjected to practical use, ratifying it, as a research as ponderous as this ought yield practicable and instigative results.

I give many thanks to my lecturer of English, Kris Gillijns, who was always available and willing to answer my queries. It's thanks to her guidance and expertise that this research was attainable.

Conclusively, I find it imperative to also thank the teachers corps at the art school for working with me and having this research as a topic of conversation. This thesis was written on request of the art school as the knowledge of the students concerning Shakespeare was subpar when applying to schools as, but not restricted to, the Herman Teirlinck Institute.

I hope you'll enjoy reading this bachelor thesis as much as I did writing it.

Patrizio Prata

Hasselt, 10 June 2018

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# 1 Introduction

*A fool thinks himself to be wise,  
but a wise man knows  
himself to be a fool  
W. Shakespeare*

This quote is indicative of human nature. People could think it rather foolish to have yet another study of Shakespeare and I can concur. I have asked myself this pertinent question: 'What new insight could I possibly contribute to the insights of those who have preceded me?' One might say that it'd take an idle, read foolish, person to endeavour so. This project, however, was born from a distinct love of EFL education and literature, both.

Why should we teach Shakespeare to high school pupils? (Woodfin, 2014) This is the question many EFL teachers and students ask themselves. Even boards of education ask themselves whether or not teaching, in their mind, arcane materials is a waste of time. This question, as to why teach Shakespeare, is one of continuity.

*Shakespeare's writing to me is a touchstone of literary genius for anyone who reads or writes the English language. If we come to the point in public education where his works aren't taught, we will have deprived generations of students of a fundamental learning experience  
(Woodfin, 2014)*

Woodfin's plead is an emotional one, but it bears truth nevertheless. Shakespeare's contribution to the English language is second to none, in all fields, not just concerning lexicon and grammar, but also the literary insight to human emotion and nature. In an education system more and more under pressure of the statistical data and in an effort to field eloquent members of society that can work on par with other highly developed countries in the fields of sciences and mathematics, it is almost a given that one loses touch with the arts and all things concerning that. Whereas it was completely normal, and even expected, to study philology twenty-five years ago, that field of study is now occupied by economics, law and sciences.

I cannot argue that shift of focus, unless that same shift of focus is to the detriment of the arts. Literature is one of those fields of language (and for that matter of fact, even general education) education that instils values, insights and a sense of morality. Those proclaiming Shakespeare is not applicable in today's EFL classroom are severely amiss.

*To dismiss Shakespeare on the grounds that life 450 years ago has no relation to life today is to dismiss every religious text, every piece of ancient mythology (Greek, African, Native American, etc.), and for that matter, everything that wasn't written in whatever time defined as "NOW."  
(Strauss, 2015)*

Mrs Strauss' argument is valid. Do ethnically diverse students not fall foolishly in love and overdramatise every facet of said experience? Do they not feel rage or jealousy or fall victim to discrimination or be swept away by a burning sense of passion? I dare say they do.

Indeed, Shakespeare was a white male, a historic figure of times since long passed. But a glance at a character like Othello shows us a progressive, humane and even diverse portrayal of the complexities of race and gender. Let's not forget that even many scholars hypothesize that Shakespeare himself might have been homosexual. Teaching Shakespeare in art EFL is double rewarding, because of the underlining appreciation art students have with regards to literature. It is cross-curricular in many way, as the students also have drama and diction classes. They are also to perform a wide variety of theatre plays, including Shakespeare. By offering Shakespeare in English class as well, you enable students to see the bigger picture in a cross-curricular way. So as much as this project aims to prepare art students for that which lies ahead, it fits every classroom (in my humble opinion) as Shakespeare offers insight to a timeless societal landscape. That landscape might have changed focus, but in a society where we accept diversity in race, gender, sexual orientation and identity, culture and religion as the norm, Shakespeare is very much applicable.

## 2 Stratford-upon-Avon

See the available literature on this topic.

### 2.1 Anne Hathaway

See the available literature on this topic.

## 3 The Elizabethan Age

The Elizabethan Age, the first one that is, as the second one refers to the reign of Elizabeth Windsor, is the period of English history during which the presiding monarch was Elizabeth from the house of Tudor, first of that name. When describing said age it is imperative to discuss the unlikeliness of her serving as monarch. Elizabeth was the second child of Henry the VIII and the first child of Anne Boleyn. Henry had been married to Catherine, cousin to the Holy Roman emperor, which had produced issue in the form of a woman, named Mary.

Because of his malcontent towards Catherine of Aragon, brought forth by her inability to bear sons, he tried to usher in a divorce, calling upon cardinal Wolsey to broker said divorce. Wolsey, cardinal and chancellor, proved not up to the task. His fall from grace was swift and sudden. The events that followed are profoundly important when discussing Elizabeth I of Tudor. Though to the unwillingness of the pope to grant Henry his divorce a schism took place. Henry VIII established the Church of England, of which he was the supreme and sole head. This placed him in power of matters clerical and temporal. He granted himself the divorce and thus was able to legally create the lady Elizabeth. Soon he grew tired of Boleyn as well, finding means to have her executed, pronouncing the marriage null and void as he felt, though to the non-existence of male issue, he had been led to the marriage by means of witchcraft and devilry. This ended Elizabeth's legality. Adding to the unlikeliness of her reign was the fact that Henry would produce a male heir.

All of this placed Elizabeth, legally now a bastard produced by a concubine, third in line for the throne. After Henry's death, his son reigned shortly. He was sickly and young and died before long. This ushered in the age of Mary I of Tudor, also known as Bloody Mary for her bloody retribution to Protestantism in England, denouncing all the clerical changes made by her father and predecessor. Elizabeth was jailed as it was Mary's thought she had been at the centre of a plot to replace her as monarch. After being released she was placed under house arrest. It was not until Mary realised she was not with child, but ill with a tumour that Elizabeth became the heir apparent of Mary had not been able to bring forth issue.

Whereas the start of Elizabeth's reign was marked with turmoil and unrest, her surety grew, leading to a prospered, stable and secure country. Coincidentally, the defeat of the Spanish Armada by Sir Francis Drake in 1588 suddenly turned England into a sea-power. Her influence on the growth of the arts and literature, discussed here below, will leave little to the imagination as to why her age was referred to as 'The Golden Age'.

Italian literature was an important influence on the poetry of Thomas Wyatt (1503–42), one of the earliest English Renaissance poets. He was responsible for many innovations in English poetry, and alongside Henry Howard, Earl of Surrey (1516/1517–47) introduced the sonnet from Italy into England in the early 16th century. Wyatt's professed object was to experiment with the English tongue, to civilise it, to raise its powers to those of its neighbours.[8] While a significant amount of his literary output consists of translations and imitations of sonnets by the Italian poet Petrarch, he also wrote sonnets of his own. Wyatt took subject matter from Petrarch's sonnets, but his rhyme schemes make a significant departure. Petrarch's sonnets

consist of an "octave", rhyming abba abba, followed, after a turn (volta) in the sense, by a sestet with various rhyme schemes, however his poems never ended in a rhyming couplet. Wyatt employs the Petrarchan octave, but his most common sestet scheme is cddc ee. This marks the beginnings of English sonnet with 3 quatrains and a closing couplet

In the later 16th century, English poetry was characterised by elaboration of language and extensive allusion to classical myths. The most important poets of this era include Edmund Spenser and Sir Philip Sidney. Elizabeth herself, a product of Renaissance humanism, produced occasional poems such as *On Monsieur's Departure* and *The Doubt of Future Foes*.

Edmund Spenser (c. 1552–99) was one of the most important poets of this period, author of *The Faerie Queene* (1590 and 1596), an epic poem and fantastical allegory celebrating the Tudor dynasty and Elizabeth I. Another major figure, Sir Philip Sidney (1554–86), was an English poet, courtier and soldier, and is remembered as one of the most prominent figures of the Elizabethan Age. His works include *Astrophel and Stella*, *The Defence of Poetry*, and *The Countess of Pembroke's Arcadia*. Poems intended to be set to music as songs, such as by Thomas Campion (1567–1620), became popular as printed literature was disseminated more widely in households. See English Madrigal School.

Shakespeare also popularized the English sonnet, which made significant changes to Petrarch's model. Poems intended to be set to music as songs, such as those by Thomas Campion, became popular as printed literature was disseminated more widely in households. See English Madrigal School.

While the canon of Renaissance English poetry of the 16th has always been in some form of flux, it is only towards the late 20th century that concerted efforts were made to challenge the canon. Questions that once did not even have to be made, such as where to put the limitations of periods, what geographical areas to include, what genres to include, what writers and what kinds of writers to include, are now central.

The central figures of the Elizabethan canon are Edmund Spenser, Sir Philip Sidney, Christopher Marlowe, William Shakespeare, and Ben Jonson. There have been few attempts to change this long established list because the cultural importance of these six is so great that even re-evaluations on grounds of literary merit has not dared to dislodge them from the curriculum. Edmund Spenser had a significant influence on 17th-century poetry. Spenser was the primary English influence on John Milton.

In the 18th century interest in Elizabethan poetry was rekindled through the scholarship of Thomas Warton and others.

The Lake Poets and other Romantics, at the beginning of the 19th century, were well-read in Renaissance poetry. However, the canon of Renaissance poetry was formed only in the Victorian period, with anthologies like Palgrave's *Golden Treasury*. A fairly representative idea of the "Victorian canon" is also given by Sir Arthur Quiller-Couch's *Oxford Book of English Verse* (1919). The poems from this period are largely songs and apart from the major names, one sees the two pioneers Sir Thomas Wyatt and the Earl of Surrey, and a scattering of poems by other writers of the period. However, the authors of many poems are anonymous. Some poems, such as Thomas Sackville's *Induction to the Mirror for Magistrates*, were highly regarded (and therefore "in the canon") but they were omitted from the anthology as non-lyric.

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In the 20th century T. S. Eliot's many essays on Elizabethan subjects were mainly concerned with Elizabethan theatre, but he also attempted to bring back long-forgotten poets to general attention, like Sir John Davies, whose cause he championed in an article in *The Times Literary Supplement* in 1926 (republished in *On Poetry and Poets*, 1957).

The American critic Yvor Winters suggested in 1939, an alternative canon of Elizabethan poetry.[12] In this canon he excludes the famous representatives of the Petrarchan school of poetry, represented by Sir Philip Sidney and Edmund Spenser, and instead turns his eye to a Native or Plain Style anti-Petrarchan movement, which he claims has been overlooked and undervalued. The most underrated member of this movement he deems to have been George Gascoigne (1525–1577), who "deserves to be ranked...among the six or seven greatest lyric poets of the century, and perhaps higher".[13] Other members were Sir Walter Raleigh (1552–1618), Thomas Nashe (1567–1601), Barnabe Googe (1540–1594), and George Turberville (1540–1610).

Characteristic of this movement is that a poem has a theme usually broad, simple, and obvious, even tending toward the proverbial, but usually a theme of some importance, humanly speaking; a feeling restrained to the minimum required by the subject; a rhetoric restrained to a similar minimum, the poet being interested in his rhetoric as a means of stating his matter as economically as possible, and not, as are the Petrarchans, in the pleasures of rhetoric for its own sake. There is also in the school a strong tendency towards aphoristic statement.

Both Eliot and Winters were very much in favour of the established canon. Towards the end of the 20th century however, the established canon was criticized, especially by those who wished to expand it to include, for example, more women writers.

The Italian Renaissance had rediscovered the ancient Greek and Roman theatre. This revival of interest was instrumental in the development of the new drama, which was then beginning to make apart from the old mystery and miracle plays of the Middle Ages. The Italians were inspired by Seneca (a major tragic playwright and philosopher, the tutor of Nero) and by Plautus (whose comic clichés, especially that of the boasting soldier, had a powerful influence during the Renaissance and thereafter). However, the Italian tragedies embraced a principle contrary to Seneca's ethics: showing blood and violence on the stage. In Seneca's plays such scenes were only acted by the characters.

A 1596 sketch of a rehearsal in progress on the thrust stage of *The Swan*, a typical circular Elizabethan open-roof playhouse.

During the reign of Elizabeth I (1558–1603) and then James I (1603–25), in the late 16th and early 17th century, a London-centred culture, that was both courtly and popular, produced great poetry and drama. The English playwrights were intrigued by Italian model: a conspicuous community of Italian actors had settled in London. The linguist and lexicographer John Florio (1553–1625), whose father was Italian, was a royal language tutor at the Court of James I, and a possible friend and influence on William Shakespeare, had brought much of the Italian language and culture to England. He was also the translator of Montaigne into English. The earliest Elizabethan plays include *Gorboduc* (1561), by Sackville and Norton, and Thomas Kyd's (1558–94) revenge tragedy *The Spanish Tragedy* (1592). Highly popular and influential in its time, *The Spanish Tragedy* established a new genre in English literature theatre, the revenge play or revenge tragedy. Its plot contains several violent murders and includes as one of its characters a personification of Revenge. *The Spanish Tragedy* was often referred to, or parodied, in works written by other Elizabethan playwrights, including William Shakespeare, Ben Jonson, and Christopher Marlowe. Many elements of *The Spanish Tragedy*, such as the play-within-a-play used to trap a murderer



and a ghost intent on vengeance, appear in Shakespeare's Hamlet. Thomas Kyd is frequently proposed as the author of the hypothetical Ur-Hamlet that may have been one of Shakespeare's primary sources for Hamlet.

Jane Lumley (1537–1578) was the first person to translate Euripides into English. Her translation of Iphigeneia at Aulis is the first known dramatic work by a woman in English.

William Shakespeare (1564–1616) stands out in this period both as a poet and playwright. Shakespeare wrote plays in a variety of genres, including histories, tragedies, comedies and the late romances, or tragicomedies. His early classical and Italianate comedies, like *A Comedy of Errors*, containing tight double plots and precise comic sequences, give way in the mid-1590s to the romantic atmosphere of his greatest comedies, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *As You Like It*, and *Twelfth Night*. After the lyrical *Richard II*, written almost entirely in verse, Shakespeare introduced prose comedy into the histories of the late 1590s, *Henry IV*, parts 1 and 2, and *Henry V*. This period begins and ends with two tragedies: *Romeo and Juliet*, and *Julius Caesar*, based on Sir Thomas North's 1579 translation of Plutarch's *Parallel Lives*, which introduced a new kind of drama.

Shakespeare's career continued into the Jacobean period, and in the early 17th century Shakespeare wrote the so-called "problem plays", *Measure for Measure*, *Troilus and Cressida*, and *All's Well That Ends Well*, as well as a number of his best known tragedies, including *Hamlet*, *Othello*, *Macbeth*, *King Lear* and *Anthony and Cleopatra*. The plots of Shakespeare's tragedies often hinge on such fatal errors or flaws, which overturn order and destroy the hero and those he loves. In his final period, Shakespeare turned to romance or tragicomedy and completed three more major plays: *Cymbeline*, *The Winter's Tale* and *The Tempest*, as well as the collaboration, *Pericles, Prince of Tyre*. Less bleak than the tragedies, these four plays are graver in tone than the comedies of the 1590s, but they end with reconciliation and the forgiveness of potentially tragic errors. Shakespeare collaborated on two further surviving plays, *Henry VIII* and *The Two Noble Kinsmen*, probably with John Fletcher.

Other important figures in the Elizabethan theatre include Christopher Marlowe, and Thomas Dekker.

Marlowe's (1564–1593) subject matter is different from Shakespeare's as it focuses more on the moral drama of the Renaissance man than any other thing. Drawing on German folklore, Marlowe introduced the story of Faust to England in his play *Doctor Faustus* (c. 1592), about a scientist and magician who, obsessed by the thirst of knowledge and the desire to push man's technological power to its limits, sells his soul to the Devil. *Faustus* makes use of "the dramatic framework of the morality plays in its presentation of a story of temptation, fall, and damnation, and its free use of morality figures such as the good angel and the bad angel and the seven deadly sins, along with the devils Lucifer and Mephistopheles."

Thomas Dekker (c.1570–1632) was, between 1598 and 1602, involved in about forty plays, usually in collaboration. He is particularly remembered for *The Shoemaker's Holiday* (1599), a work where he appears to be the sole author. Dekker is noted for his "realistic portrayal of daily London life and for "his sympathy for the poor and oppressed".

Robert Greene (c.1558 – 1592) was another popular dramatist but he is now best known for a posthumous pamphlet attributed to him, *Greenes, Groats-worth of Witte*, bought with a million of Repentance, widely believed to contain an attack on William Shakespeare.

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### 3.1 The English Renaissance

When we use the word renaissance, we mean to describe a rebirth of the old way. The Renaissance period, which lasted from 1550 to 1660, was further fuelled by Caxton who had brought printing a century earlier from the dominions of Germany and Flanders. This made books available to an every growing audience, allowing literature to spread rapidly. Plays, however, remained the main method of reaching the (still) illiterate masses.

The Renaissance (named as such because of the valued placed upon the cultures of ancient Rome and Greece) reached England during the reign of Elizabeth I and continued on throughout the reign of James I (House of Stuart).

The English Renaissance was a cultural and artistic movement in England dating from the late 15th to the early 17th century. It is associated with the pan-European Renaissance that is usually regarded as beginning in Italy in the late 14th century. Like most of northern Europe, England saw little of these developments until more than a century later. The beginning of the English Renaissance is often taken, as a convenience, to be 1485, when the Battle of Bosworth Field ended the Wars of the Roses and inaugurated the Tudor Dynasty. Renaissance style and ideas, however, were slow to penetrate England, and the Elizabethan era in the second half of the 16th century is usually regarded as the height of the English Renaissance.

Portrait of Queen Elizabeth I, standing in a white embroidered gown with large bustle and sleeves and small waist, with a high lace collar. She is holding a folded fan and a pair of gloves, and standing on top of a world map. Thunder clouds appear over her left shoulder, and breaking sun over her right.  
Queen Elizabeth I standing on a map of England

The English Renaissance is different from the Italian Renaissance in several ways. The dominant art forms of the English Renaissance were literature and music. Visual arts in the English Renaissance were much less significant than in the Italian Renaissance. The English period began far later than the Italian, which is usually considered to begin in the late 14th century, and was moving into Mannerism and the Baroque by the 1550s or earlier. In contrast, the English Renaissance can only be said to begin, shakily, in the 1520s, and continued until perhaps 1620.

England had a strong tradition of literature in the English vernacular, which gradually increased as English use of the printing press became common by the mid-16th century. By the time of Elizabethan literature a vigorous literary culture in both drama and poetry included poets such as Edmund Spenser, whose verse epic *The Faerie Queene* had a strong influence on English literature but was eventually overshadowed by the lyrics of William Shakespeare, Thomas Wyatt and others. Typically, the works of these playwrights and poets circulated in manuscript form for some time before they were published, and above all the plays of English Renaissance theatre were the outstanding legacy of the period.

The English theatre scene, which performed both for the court and nobility in private performances, and a very wide public in the theatres, was the most crowded in Europe, with a host of other playwrights as well as the giant figures of Christopher Marlowe, Shakespeare and Ben Jonson. Elizabeth herself was a product of Renaissance humanism trained by Roger Ascham, and wrote occasional poems such as *On Monsieur's Departure* at critical moments of her life. Philosophers and intellectuals included Thomas More and Francis Bacon. All the 16th century Tudor monarchs were highly educated, as was much of the

nobility, and Italian literature had a considerable following, providing the sources for many of Shakespeare's plays. English thought advanced towards modern science with the Baconian Method, a forerunner of the Scientific Method. The language of the Book of Common Prayer, first published in 1549, and at the end of the period the Authorised Version ("King James Version" to Americans) of the Bible (1611) had enduring impacts on the English consciousness.

The notion of calling this period "The Renaissance" is a modern invention, having been popularized by the historian Jacob Burckhardt in the 19th century. The idea of the Renaissance has come under increased criticism by many cultural historians, and some have contended that the "English Renaissance" has no real tie with the artistic achievements and aims of the Italian artists (Leonardo da Vinci, Michelangelo, Donatello) who are closely identified with Renaissance visual art. Whereas from the perspective of literary history, England had already experienced a flourishing of literature over 200 years before the time of Shakespeare, during the last decades of the fourteenth century. Geoffrey Chaucer's popularizing of English as a medium of literary composition rather than Latin occurred only 50 years after Dante had started using Italian for serious poetry, and Chaucer translated works by both Boccaccio and Petrarch into Middle English. At the same time William Langland, author of *Piers Plowman*, and John Gower were also writing in English. In the fifteenth century, Thomas Malory, author of *Le Morte D'Arthur*, was a notable figure. For this reason, scholars find the singularity of the period called the English Renaissance questionable; C. S. Lewis, a professor of Medieval and Renaissance literature at Oxford and Cambridge, famously remarked to a colleague that he had "discovered" that there was no English Renaissance, and that if there had been one, it had "no effect whatsoever."

Historians have also begun to consider the word "Renaissance" as an unnecessarily loaded word that implies an unambiguously positive "rebirth" from the supposedly more primitive Middle Ages. Some historians have asked the question "a renaissance for whom?," pointing out, for example, that the status of women in society arguably declined during the Renaissance. Many historians and cultural historians now prefer to use the term "early modern" for this period, a term that highlights the period as a transitional one that led to the modern world, but attempts to avoid positive or negative connotations.

Other cultural historians have countered that, regardless of whether the name "renaissance" is apt, there was undeniably an artistic flowering in England under the Tudor monarchs, culminating in Shakespeare and his contemporaries.

## 4 Relevance of teaching Shakespeare

A pertinent question resonating today still is why we should teach Shakespeare. What is it about a long-dead poet and playwright that makes him such an important figure of education? There is no one answer to this question, as it is a question of continuity. The language is rich, the characters complex and his themes –love, betrayal, bravery, honour and politically- echo in eternity. These themes and his plays weren't written for the in his age contemporary people, but simply for people in general. Humans from all ages will be able to identify with these as such.

### 4.1 Syntax, lexicon and standardisation

It was in the early onset of the Renaissance that we first see a gradual standardisation of the English language. In this period English resembles the language as we see it today quite a lot already, but this familiarity is often deceptive. A great number of words that look like items of the modern lexicon have an entirely different meaning in early modern English, the most prominent differences being the pronunciation and, of course, the great vowel shifts, which over a period of 200 years affected all the long vowels. Key was the swift shift from handwritten manuscripts to print. The introduction of the printing press was a starting point in the standardisation process of the English language.

Profoundly important to register was the fact that English was considered to be a vulgar, brutish and barbarous language. However, a change occurred between 1575 and 1580 in this attitude and Shakespeare is to thank for no small amount. As a renaissance writer he had a special interest in the classical languages and literatures, but also in modern languages like Italian, French, Spanish and Portuguese, therefore borrowing many a word from said languages.

The influence Shakespeare had on the English language may be second to none. He used an approximate 20 000 words in his combined works and while his works are riddled with words that were already archaic in his times, they continued to be used if only because people picked them up at one of his plays. I illustrate with an example below from *King Henry*:

**Henry V:** free from gross passion or of mirth or anger constant in spirit, not swerving with the blood, garnish'd and deck'd in modest compliment, not working with the eye without the ear, and but in purged judgement trusting nether. Such and so finely bolted didst thou seem. (Henry V 2.2)

Bolted/ bolt

(F.BOLT v.<sup>1</sup> + -ED)

Sifted; fig. carefully selected, choice  
[f.BOLT n.<sup>1</sup> and v.<sup>2</sup> + ED.]

1. Closed and fastened with a bolt; also fig

1588 T.L. To Ch of Rome (1651) 19 those bar'd and bolted hearts of yours

2. Formed into or like bolts.

1747 T. GIBBONS: His shafted lightnings and his bolted storm

3. Fastened together with bolts.

1832 H.T. DE LA BECHE 75 blocks...squared and bolted together in the form of piers and jetties.

4. Bolted arrows: arrows with blunt heads, birds-bolts

1864 Reader 24 Dec. 792/3 shooting, with bolted arrows, partridge or pidgeon

Syntax reflects the full range of variants in Shakespeare's time. The grammar is not fixed yet. If we analyse Shakespearean syntax from a modern standpoint, it seems archaic, resembling our modern Germanic sentential structure.

*Example: Say thou to Harry (H5 III/6/115)*

*Make we our march towards Birnan (Mac V/2/3)*

*What makes he heere? (Oth I/2/49)*

Different variants still coexisted and had distinct uses (e.g. *thou* and *you* and their other grammatical forms *thee*, *thy*, *thine*, *your*, etc.) *Thou* was used by: parents to children, by masters to servants and to inferiors in general. *You* was a more respectful form, used by children to parents and servants to masters or to social superiors. But *thou* was also given to those with whom you were intimate.

## 4.2 Gender, sexuality and diversity in Elizabethan and Shakespearean literature

The ascension of a female prince to the crown of England in 1558 severely challenged and disrupted contemporary gender roles. Elizabeth was an anointed monarch, but she was female in a male dominated world. The expectation was that the highest political position of all, that of England's sovereign, should also be held by a man, and in contemporary writings on the institution of monarchy the ruler's body is always thought to be male, even though Elizabeth's physical body was undeniably female.

These issues also had an influence on Elizabethan literature. She often exploited her physical femininity as a political tool: for instance, she justified her decision to not marry by casting herself as the unobtainable lady familiar to Elizabethans from the Petrarchan sonnet tradition (Petrarch was a fourteenth century Italian scholar and poet who wrote a number of sonnets (Il Conzoniere) addressed to an idealised, sexually unavailable mistress), and encouraged her courtiers to compete for political favour by courting between masculine identity and sexual dominance. (Shugar, 1997)

Sexual submission is again important in Shakespeare's sonnet 133, and in the epigram 'In Francum', in which a breakdown in sexual power structures threatens to disrupt the stability of gender identity itself. (Jordan 1990)

Although such gender confusion is often interpreted by critics in terms of homosexual desire, the power dimension is at least as relevant within the Elizabethan context. When the male subjects of these of these verses dominate sexually, they are described as royally and lustie, but when this sexual power is lost their sexual identity is feminised: the subjugated male lover is described as soft, metaphorically acquires female genitalia, or dresses in women's clothing. The perceived connection between power and gender rehearsed here may well reflect the politics of Elizabeth I's court, where Elizabeth appropriated the imagery of the androgynous, manly female in order to secure her political authority, while encouraging her courtiers to 'court' her in an eroticised ritual which was perceived as potentially emasculating and effeminising. (Henderson, 1995)

## 4.3 Teaching Shakespeare

### 4.3.1 Theatrical teaching

We must not forget that Shakespeare wrote for the theatre and not for a classroom. He would not have expected his plays to be analysed on iambic pentameters or gender construction. It has been argued that Shakespeare does not belong in the cerebral, contemplative and tedious classroom as learning Shakespeare in such an environment is both odd and invasive compared to the lively, intense and surreal experience of the theatre.

It is far easier to comprehend complex characters and plots when you engage each other as if you were the characters with all their problems and strives. This is why using drama in the EFL classroom to explore Shakespeare might be far more productive than a traditional literature review in which the students are guided along the process by their teacher. Because they engaged in physical and social interaction with each other they are able to accurately project into situation that would otherwise be inaccessible. A reader is required to imagine people and events described in words on a page, rendering the text less accessible than a performed and performing play.

Despite the evidence suggesting that performance-based learning yields the best pupil directed results, the most popular teaching methods remain the traditional ones that do not actively involve students in exploring Shakespeare. Play reading, literary analyses and scene summarisation are still the favourites amongst teacher, where students are often huddled along the teacher's own view of the play. That being said, lectures of Shakespeare may not altogether be antithetical to Shakespeare in performance. It is possible to achieve historical accuracy and understand the strictly literary elements of the play, accessing the consequential goal of the depth and variety of emotion needed for the role.

Education is, or should be, closely linked with the question of relevance. Indeed, very often the question: 'How many plays of Shakespeare come into vogue with the linguistics and emotional width of teenagers?' is uttered. But one can argue that Shakespeare canon of work constitutes sociological and psychological case studies for students to analyse in parallel with our own lives. He gave birth to complicated characters who all endeavour for their individual truths and convictions and experience conflict between abstractions like: good and bad, courage and cowardice, fear and certainty and other issues that students, or people in general, can relate to. The relatable characters, relationships and feelings such as: love, hate, jealousy, fights, awe, despair, contempt and wonder that students experience constantly may strengthen their identification with Shakespeare. Teacher may very well use his plays to facilitate conversations on moral issues and to exercise judgment and choices on the numerous dilemmas the character's face. That being said, it is understandable that ethnically diverse students have little regards for icons of British literary history. Little research has been done on the matter of making Shakespeare readily available for culturally, ethnically, religiously or racially diverse students. One must conclude however that the teacher is indispensable throughout this process of discovery, for he helps students to engage emotionally with the Shakespearean lexicon, making the words intelligible to them and assisting them in developing meaningful personal connections.

### **4.3.2 Critical approach**

Students, in any classroom, should be encouraged to reflect critically upon the nature of the activity they engage in. Engaging with a critical frame shifts pupil's minds off assumptions of difficulty about the text and allows them to focus on using extracts from the text to find possible answers to an engaging problem. This promotes more complexity of meaning as students ask and explore questions and engage in literacy practices that allow them to analyse and synthesise multiple views and conflicting perspectives.

The text should be conceived of as containing a meaning intended by the author at a particular time, which the reader must labour to recover. Instead the meanings of a text are produced on different occasions by various writers and readers: 'A text cannot be limited by or to... the originating moment of its production' or "anchored in the intentionality of its author" (Mellor & Patterson, 2000, p.510). Teachers should ask complex, open-ended questions such as what are the possible readings of this scene? Where could such different readings come from? How might such different readings be constructed? What values might such readings support, or affirm, or oppose?

When students are encouraged to see a range of readings assigned to a specific text or character through the lens of their personal experiences, they are able to investigate the differences amongst interpretations. This eliminates the need for Shakespeare to be banned in classrooms. Though critical analysis, rather than merely empathising with or disliking a particular character or play, students can be taught to question how specific readings are produced, and interpret the text based on their experiences and values.

## 5 Insight to the plays

### 5.1 Hamlet

#### 5.1.1 Major characters and synopsis

<p><b>Prince Hamlet</b> of Denmark, son of King Hamlet and Gertrude  <b>Horatio</b>, a student friend of Hamlet  <b>Ghost</b> of king Hamlet  <b>King Claudius</b> of Denmark, King Hamlet's brother  <b>Gertrude</b>, King Hamlet's widow and Claudius' wife  <b>Polonius</b>, a lord  <b>Laertes</b>, Polonius' son  <b>Ophelia</b>, Polonius' daughter  <b>Reynaldo</b>, Polonius' servant  <b>Rosencrantz</b> and <b>Guildenstern</b>, old friends of Prince Hamlet  <b>Valtemand</b>, <b>Cornelius</b> and <b>Osric</b>, courtiers  <b>Francisco</b>, <b>Barnardo</b> and <b>Marcellus</b>, soldiers  <b>Clowns</b>, a gravedigger and his companion  <b>Fortinbras</b>, Prince of Norway</p> <p><b>ACT 1</b> At Elsinore castle, the ghost of the recently deceased King is confronted by soldiers. At court, Hamlet expresses his disgust that his widowed mother has married his uncle Claudius. Alerted by his friend Horatio, Hamlet meets his father's ghost, who tells of his murder by Claudius and demands revenge. Meanwhile, Laertes, who is leaving to study in France, warns his sister Ophelia not to trust the Prince, who has apparently tried to woo her; their father Polonius agrees.</p> <p><b>ACT 2</b> Hamlet decides to feign madness in order to investigate his father's death, and the whole court is thrown into confusion- Ophelia is stunned, Polonius thinks it is because Ophelia has rejected him, and the king and queen hire Rosencrantz and Guildenstern to spy on him. When the news arrives that a company of actors is about to arrive at Elsinore, Hamlet sees an opportunity. He will get them to perform a play, <i>The mousetrap</i>, one scene of which closely resembles his father's murder, and with Horatio observe Claudius' reaction.</p>	<p><b>ACT 3</b> Listening in on a meeting between Hamlet and Ophelia- at which Hamlet seems utterly unhinged- Claudius plots to send him to England. The court gathers to watch the players, and at the moment where the murder is re-enacted Claudius starts up in shock and the play is abandoned; Horatio and Hamlet agree that he must be guilty. On the way to speak with Gertrude, Hamlet sees Claudius praying for forgiveness, but puts off killing him. He angrily accuses Gertrude of unfaithfulness, and when he hears Polonius hiding behind the screen in her room, stabs him to death.</p> <p><b>ACT 4</b> Realizing the danger he is in, Claudius sends Hamlet to England with Rosencrantz and Guildenstern, but arranges for him to be killed on arrival. Ophelia has meanwhile been driven mad by her father's death, and Laertes has rushed back from Paris; when news arrives that Hamlet has escaped his companions and is returning to Denmark, Claudius promises to help Laertes kill the Prince. Laertes' anger intensifies when it transpires that Ophelia has drowned herself.</p> <p><b>ACT 5</b> On his way back to court, Hamlet meets two gravediggers. When Ophelia's funeral procession arrives, Hamlet initially hides before suddenly revealing himself, to Laertes' fury. Claudius announces that the two should duel, but (unbeknown to Hamlet) arranges for the tip of Laertes' sword to be poisoned. He also prepares a back-up plan by poisoning Hamlet's wine. The duel begins: Laertes wounds Hamlet but they exchange swords and Laertes is also cut. Events spiral out of control as it becomes clear that Gertrude has unwittingly drunk from Hamlet's cup and has been poisoned. The dying Laertes blames Claudius and reveals their plan, and Hamlet finally stabs his uncle before himself collapsing. The grisly scene closes as the invading army of Fortinbras, a Norwegian prince who has</p>
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	arrived to restore rightful rule to Denmark, enters. He arranges for Hamlet to have a full military funeral.
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## 5.2 The merchant of Venice

### 5.2.1 Major characters and synopsis

**Antonio**, a merchant from Venice  
**Bassanio**, Antonio's friend, suiter to Portia  
**Lorenzo**, a friend of Antonio and Bassanio  
**Graziano**, another friend  
**Saliero** and **Soliano**, acquaintances  
**Leonardo**, Bassanio's servant  
**Shylock**, a Jewish moneylender  
**Jessica**, Shylock's daughter  
**Portia**, an heiress from Belmont  
**Nerissa**, Portia's gentlewoman  
**Princes of Morocco** and **Aragon Duke of Venice**

**ACT 1** Bassanio needs a favour from his close friend Antonio- money in order to woo the wealthy heiress Portia. Though Antonio's capital is tied up overseas, he gladly let's Bassanio borrow the money in his name. Bassanio arranges a loan with the moneylender Shylock, who spots an opportunity to be revenged on his old foe Antonio- jokingly suggesting a contract stipulating that if the money is not repaid on time Shylock can have a pound of Antonio's flesh. Confident that his cash flow will improve, Antonio consents. In Belmont, meanwhile, Portia reviews her father's will, which insists that she must marry the suiter who correctly chooses among three caskets of gold, silver or lead. Unfortunately, the candidates so far- excepting Bassanio, do not look promising.

**ACT 2** Lancelot informs his old father that he has decided to leave Shylock's service and the pair ask Bassanio if Lancelot can serve him instead. Shylock's daughter, Jessica, is also planning to desert her father, in order to elope with Lorenzo, a Christian. Back in Belmont, the Prince of Morocco agrees to take part in the contest for Portia's hand but loses when he opens the gold casket. The Prince of Aragon, who chooses the silver one, fares no better.

**ACT 3** Shylock is incensed by his daughter's flight and the fact that she has stolen money from him, but is cheered by news that one of Antonio's merchant ships has sunk, and bankruptcy looks likely. In Belmont, Portia tries to dissuade Bassanio from choosing a casket, in order to prolong his company. Undeterred, he chooses the leaden casket, and is rewarded with a message granting him Portia's hand. Inspired, Graziano announces that he and Nerissa also wish to marry. But the two couples' joy is soured by news that Antonio's business has indeed collapsed and Shylock is after his flesh. While Bassanio rushes back to Venice with the money, Portia has another plan: she and Nerissa will follow him undercover and see how they can help.

**ACT 4** Though Bassanio has arrived back in Venice and offers to repay Antonio's debt twice over, Shylock demands nothing less than his legal rights. The Duke is stalling for time when a young lawyer, Portia in disguise, arrives with Nerissa, acting as her clerk. When their appeals to Shylock's mercy fail, Antonio's fate seems sealed and Shylock prepares to make the fatal incision. Suddenly, however, Portia stops him, stating that although he is entitled to a pound of flesh he may not shed a drop of blood. Stunned by this brilliant legal technicality, Shylock agrees to take the money after all. But the judgement is not over; she also informs him, as an alien attempting to take the life of a Venetian, he faces the death penalty. Though Shylock is immediately pardoned by the Duke, he is forced to give up half his wealth and convert to Christianity.

**ACT 5** Returning in triumph to Belmont, the men are met by their wives, who are not impressed to learn that Bassanio and Graziano have given away their wedding rings to the 'lawyers' who defeated Shylock. Portia and Nerissa make them squirm as

	long as possible- before, brandishing the rings, they gleefully relate their coup.
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### 5.3 Midsummer night's dream

#### 5.3.1 Major characters and synopsis

<p><b>Theseus</b>, Duke of Athens  <b>Hippolyta</b>, Queen of the Amazons, engaged to Theseus  <b>Philostrate</b>, Theseus' master of revels  <b>Egeus</b>, an Athenian gentleman, Hermia's father  <b>Hermia</b>, Egeus's daughter, in love with Lysander  <b>Lysander</b>, loved by Hermia  <b>Demetrius</b>, also in love with Hermia  <b>Helena</b>, in love with Demetrius  <b>Oberon</b>, King of the Fairies  <b>Titania</b>, Queen of the Fairies  <b>Robin Goodfellow</b>, Oberon's fairy attendant  <b>Fairies</b>, among them <b>Peaseblossom</b>, <b>Cobweb</b>, <b>Mote</b> and <b>Mustardseed</b>  The artisan: <b>Peter Quince</b>, a carpenter</p> <p><b>ACT 1</b> At the Athenian court, preparations are underway for the marriage of Theseus and Hippolyta. The royal couple is discussing arrangements when an angry Egeus storms in: his rebellious daughter Hermia refuses to marry Demetrius as arranged, preferring Lysander instead. Although Demetrius formerly courted Helena, Theseus decrees that Hermia should obey her father, and announces that she has until the day of his own marriage to decide. Left alone, Hermia and Lysander resolve to elope, and arrange to meet in the forest. But they reveal as much to Helena- who reflects that alerting Demetrius might be the way to win him back. Elsewhere, a group of workers led by Peter Quince are making their own plans: they hope to perform their play, Pyramus and Thisbe, at the royal wedding celebrations.</p> <p><b>ACT 2</b> In the woods, Oberon and Titania bicker over a boy in Titania's service, whom Oberon wants as an attendant. When Titania refuses, Oberon plots revenge,</p>	<p>Hermia and Lysander's trail, and Oberon orders Puck to bewitch Demetrius, too, hoping that he will fall for Helena. But Puck gets the wrong man, applying the juice of the flower to Lysander's eyes by mistake. When he is woken by Helena, Lysander immediately falls in love with her and abandons Hermia.</p> <p><b>ACT 3</b> When Puck sees the artisans rehearsing in their play, he mischievously changes Bottom's head to that of a donkey, causing his companions to flee in horror. Slumbering nearby, Titania awakes and, as intended, immediately falls for the puzzled Bottom and leads him to her bower. Puck gleefully relates this to Oberon, but when Lysander and Demetrius appear, it becomes apparent that something has gone appallingly wrong. Attempting to resolve the situation, Puck applies the juice to Demetrius's eyes, but when he falls in love with Helena too, she merely concludes that it is all a cruel joke. Matters worsen when the women turn on each other, just as the men are deciding to duel. All eventually fall asleep, exhausted, and Puck sets about fixing affairs;</p> <p><b>ACT 4</b> Oberon takes pity on Tatania and decides to undo the spell. She is appalled to find Bottom in her arms, but when Oberon removes Bottom's ass-head, the fairy couple is reconciled. Meanwhile, Theseus and Hippolyta are out hunting with Egeus in the forest, when they discover the sleeping lovers. Waking them, Theseus overrules Egeus and commands that Hermia should marry Lysander and Demetrius Helena.</p> <p><b>ACT 5</b> Following the weddings of all three couples, Theseus demands entertainment, which the artisans provide- to the court's mounting bemusement. The plot concerns</p>
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<p>sending Puck to find him a magic flower, the juice of which makes them fall in love with the first person they see. Oberon applied it to Titania's eyes. By this time, Demetrius and Helena have entered the forest on</p>	<p>Pyramus and Thisbe, divided lovers, who arrange to meet and communicate through a chink in the wall. Later, Thisbe sees a lion and flees, dropping her mantle, which Pyramus picks up, woefully concluding that his lover has been eaten. He kills himself just before Thisbe reappears, finds the dead Pyramus, and does likewise. The court struggles to hold back it's laughter as Theseus orders everyone to bed.</p>
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## 5.4 Othello

### 5.4.1 Major characters and synopsis

<p><b>Othello</b>, a black soldier  <b>Desdemona</b>, Othello's new wife  <b>Michael Cassio</b>, Othello's lieutenant  <b>Bianca</b>, a courtesan in love with Cassio  <b>Iago</b>, Othello's ensign  <b>Emilia</b>, Iago's wife  <b>Brabantio</b>, Desdemona's father  <b>Graziano</b>, Brabantio's brother  <b>Lodovico</b>, a relation of Brabantio  <b>Roderigo</b>, a Venetian in love with Desdemona  <b>Duke of Venice</b>  <b>Montano</b>, Governor of Cyprus</p> <p><b>ACT 1</b> Rodrigo and Iago are on their way to inform Brabantio that his daughter has eloped with Othello, the black commander of Venice's military forces. Rodrigo is in love with Desdemona, while Iago claims to be angry being passed over for promotion by Othello in favour of Cassio. Brabantio is appalled by the news of his daughter's marriage and sets off with his kinsmen to confront Othello. But the Duke of Venice has already summoned his senators and advisers to discuss the sightings of a hostile Turkish fleet advancing towards Cyprus, a Venetian colony. Othello arrives and is ordered to defend Cyprus, while Brabantio's wild claim that his daughter has been bewitched is dismissed when his Desdemona enters and confirms her love, after which the couple leaves for Cyprus. But their problems are only the beginning: Iago, who has the general's absolute trust, is plotting Othello's downfall.</p>	<p>Cassio to win back Othello's favour via Desdemona's influence; but his own secret plan is to convince Othello that Cassio is having an affair with her.</p> <p><b>ACT 3</b> When Desdemona intercedes on Cassio's behalf, Iago suggest to Othello that she does so out of mere than just friendship. Othello is resistant at first, but as Iago gradually works on him, the idea of her adultery comes to seem more and more feasible. When Desdemona reappears she tries to sooth her husband's obvious disquiet by binding his head with her handkerchief. Iago's wife Emilia later finds the handkerchief on the floor and gives it to Iago, who seizes the opportunity to play on Othello's suspicion. Told by Iago that Desdemona has given it to Cassio as a love-token, Othello demands it back from his wife- who innocently, tries to turn the subject back to Cassio. By now convinced of her infidelity, Othello decides on revenge.</p> <p><b>ACT 4</b> Iago continues to fuel Othello's jealousy, to the point where he collapses in a fit. When he recovers, Iago arranges for him to overhear a meeting with Cassio, during which Othello becomes even more certain that Desdemona is unfaithful. He resolve to kill her, while Iago undertakes to murder Cassio. When a deputation arrives from Venice recalling Othello, he publically abuses Desdemona and later, in private, accuses her of being a whore.</p>
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<p><b>ACT 2</b> Though battered by storms, the Venetians arrive safely in Cyprus to news that the Turkish fleet has dispersed. Rodrigo is also in Cyprus, and Iago is quick to exploit his jealousy. Persuading him that Desdemona is now in love with Cassio, he encourages him to pick a fight with Cassio later that evening. To make this more likely, Iago gets Cassio drunk and in the ensuing brawl Cassio strikes a fellow officer. Dragged from his bed, Othello demands an explanation, which Iago gives him in such a way that- without directly blaming him- Cassio is dismissed. Iago then advises</p>	<p><b>ACT 5</b> At Iago's bidding, Roderigo attacks Cassio but only wounds him, and in the confusion that follows Iago stabs Roderigo to death. Othello, meanwhile, is about to kill the sleeping Desdemona when she awakens; despite her anguished denial, he smothers her in their own bed. He later discovers Iago's villainy and attack him, though Iago can escape. Othello, after asking Cassio's forgiveness, stabs himself and dies clutching his dead wife.</p>
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## 5.5 Romeo and Juliet

### 5.5.1 Major characters and synopsis

<p><b>THE MONTAGUES</b>  <b>Romeo</b>, a young man from Verona  <b>Montague</b>, his father  <b>Lady Montague</b>, his mother  <b>Benvolio</b>, his cousin and servant</p> <p><b>THE CAPULETS</b>  <b>Juliet</b>, a young lady from Verona  <b>Capulet</b>, her father  <b>Lady Capulet</b>, her mother  <b>Tybalt</b>, her cousin</p> <p><b>OTHERS</b>  <b>Escalus</b>, Prince of Verona  <b>Mercutio</b>, a young nobleman  Count <b>Paris</b>, relation to the prince  Friar <b>Laurence</b> and <b>John</b></p> <p><b>ACT 1</b> Verona is riven by a feud between the Capulets and the Montagues, powerful local families. Even a minor skirmish between servants rapidly escalates into a full-scale riot, halted only by the arrival of the Prince. After order is restored, Montague asks Benvolio to find out why his son Romeo is so melancholic; when Romeo reveals he is in love with a woman who has sworn never to marry, Benvolio suggest he find another lover. The Capulets, meanwhile, have agreed to let Paris, the prince's kinsman, woo their daughter Juliet, and invite him to a feast to be held that night. Learning of the feast from a servant,</p>	<p>After meeting up with Mercutio and Benvolio, Romeo arranges with the nurse to join him at Laurence's cell.</p> <p><b>ACT 3</b> Benvolio and Mercutio are walking through the street when they are approached by an aggrieved Tybalt, who is looking for Romeo. Arriving from his marriage, Romeo fails to placate Tybalt, who then fights with Mercutio, fatally wounding him. Enraged by the death of his friend, Romeo then fights and kills Tybalt. When the prince hears of the murder, he banishes Romeo. The news reaches Juliet, but the nurse and friar Laurence arrange for the lovers to spend the night together before Romeo flees to Mantua. No sooner is Romeo gone, though, than Capulet insists that Juliet must marry Paris</p> <p><b>ACT 4</b> Friar Laurence outlines a solution to the desperate Juliet; she will agree to marry Paris, but on the evening of the wedding take a drug which will put her into a death-like sleep. When she is laid in the family tomb, Romeo will be waiting for her and the two can elope. Juliet takes the potion as planned and friar Laurence takes charge of the funeral arrangements.</p> <p><b>ACT 5</b> But the message explaining the plan never reaches Romeo, and the first thing he hears is that Juliet is dead. Grief-stricken,</p>
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<p>Benvolio persuades Romeo that the two of them should attend. Despite Romeo's misgivings that it will end badly, they put on masks and – joining up with their friend Mercutio- succeed in getting in. Romeo catches sight of Juliet while dancing, and is immediately captive. Though recognized by Tybalt, Romeo succeeds in speaking to her and kissing her before she is called away.</p>	<p>he rushes to Verona to Juliet's tomb. Paris is lying in wait and the two fight, resulting in Paris' death. In the tomb, Romeo finds Juliet unconscious, kissing her one last time before poisoning himself. As Juliet begins to awaken, friar Laurence appears, but is frightened away by the appearance of the Watch. Seeing Romeo's body, Juliet resolves on suicide and stabs herself. As the Capulets and Montagues arrive, the prince reflects that the lovers' death are punishment for the feud and the two families finally resolve to be reconciled.</p>
<p><b>ACT 2</b> Romeo is hiding in Capulet's orchard when Juliet appear on her balcony; the two exchange loving words and agree to marry as soon as possible. The next morning, Romeo rushes to friar Laurence, who undertakes to marry them in hope of ending the feud.</p>	

## 6 Reflection

This thesis was tested in the actual field during the EFL classes. One can thus conclude that the material work and can indeed be used. It was this thesis that got me the ensuing job of English teacher in year 5 and 6 of the art school. During my time as teacher there I used to developed materials to teach Shakespeare. It was added to the curriculum and examinations including my materials were set up.

## 7 Conclusion

I can conclude that this research was valid because of the experience I had teaching Shakespeare myself. While it will always remain a challenge to teach Shakespeare at an intermediate level, it has been made easier through this project. Pupils will develop a deep-rooted insight into the different forms of language focus that are unanimous with Shakespeare such as idioms, vocabulary, etc..... Through that insight, they will learn about life skills, morality and that literature is the lifeblood of language. The enthusiasm and willingness of the art students to embark on this adventure was gratifying. Their insight into Shakespeare had exponentially increased, which led to better understanding of Shakespeare in other courses, like diction or the performance courses, as the students could now comprehend the underlying meaning of the plays.

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## SYNOPSIS

**Prince Hamlet** of Denmark, son of King Hamlet and Gertrude

**Horatio**, a student friend of Hamlet

**Ghost** of king Hamlet

**King Claudius** of Denmark, King Hamlet's brother

**Gertrude**, King Hamlet's widow and Claudius' wife

**Polonius**, a lord

**Laertes**, Polonius' son

**Ophelia**, Polonius' daughter

**Reynaldo**, Polonius' servant

**Rosencrantz** and **Guildenstern**, old friends of Prince Hamlet

**Valtemand**, **Cornelius** and **Osric**, courtiers

**Francisco**, **Barnardo** and **Marcellus**, soldiers

**Clowns**, a gravedigger and his companion

**Fortinbras**, Prince of Norway

**ACT 1** At Elsinore castle, the ghost of the recently deceased King is confronted by soldiers. At court, Hamlet expresses his disgust that his widowed mother has married his uncle Claudius. Alerted by his friend Horatio, Hamlet meets his father's ghost, who tells of his murder by Claudius and demands revenge. Meanwhile, Laertes, who is leaving to study in France, warns his sister Ophelia not to trust the Prince, who has apparently tried to woo her; their father Polonius agrees.

**ACT 2** Hamlet decides to feign madness in order to investigate his father's death, and the whole court is thrown into confusion- Ophelia is stunned, Polonius thinks it is because Ophelia has rejected him, and the king and queen hire Rosencrantz and Guildenstern to spy on him. When the news arrives that a company of actors is about to arrive at Elsinore, Hamlet sees an opportunity. He will get them to perform a play, *The mousetrap*, one scene of which closely resembles his father's murder, and with Horatio observe Claudius' reaction.

**ACT 3** Listening in on a meeting between Hamlet and Ophelia- at which Hamlet seems utterly unhinged- Claudius plots to send him to England. The court gathers to watch the players, and at the moment where the murder is re-enacted Claudius starts up in shock and the play is abandoned; Horatio and Hamlet agree that he must be guilty. On the way to speak with Gertrude, Hamlet sees Claudius praying for forgiveness, but puts off killing him. He angrily accuses Gertrude of unfaithfulness, and when he hears Polonius hiding behind the screen in her room, stabs him to death.

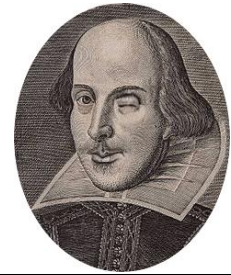
**ACT 4** Realizing the danger he is in, Claudius sends Hamlet to England with Rosencrantz and Guildenstern, but arranges for him to be killed on arrival. Ophelia has meanwhile been driven mad by her father's death, and Laertes has rushed back from Paris; when news arrives that Hamlet has escaped his companions and is returning to Denmark, Claudius promises to help Laertes kill the Prince. Laertes' anger intensifies when it transpires that Ophelia has drowned herself.

**ACT 5** On his way back to court, Hamlet meets two gravediggers. When Ophelia's funeral procession arrives, Hamlet initially hides before suddenly revealing himself, to Laertes' fury. Claudius announces that the two should duel, but (unbeknown to Hamlet) arranges for the tip of Laertes' sword to be poisoned. He also prepares a back-up plan by poisoning Hamlet's wine. The duel begins: Laertes wounds Hamlet but they exchange swords and Laertes is also cut. Events spiral out of control as it becomes clear that Gertrude has unwittingly drunk from Hamlet's cup and has been poisoned. The dying Laertes blames Claudius and reveals their plan, and Hamlet finally stabs his uncle before himself collapsing. The grisly scene closes as the invading army of Fortinbras, a Norwegian prince who has arrived to restore rightful rule to Denmark, enters. He arranges for Hamlet to have a full military funeral.









### T&T: Team up and talk!

Do you know any similar expressions like these in your own language?

In *your mind's eye* how do you see your future?

In *your heart of hearts* how long do you think it will take for you to speak English like Shakespeare?

Tell your partner about your own flesh and blood.

Learning English takes time and there's the rub! What do you find most difficult about learning English?

### EXERCISE 3: Tweet Shakespeare!

Below is an extract of the speech said by Hamlet. Update the original speech into a tweet. Let your imagination run wild!

#### ORIGINAL

**What a piece of work is man! How noble in reason! How infinite in faculty! 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; no, nor woman neither, but you're smiling, so you must think they do.**

#### TWEET

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.....  
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Form = shape

Express = impressive

Apprehension = understanding

Paragon = best example of

Quintessence = a pure example

TO TWITTER OR  
NOT TO TWITTER...



# THE MERCHANT OF VENICE

## SYNOPSIS

**Antonio**, a merchant from Venice  
**Bassanio**, Antonio's friend, suitor to Portia  
**Lorenzo**, a friend of Antonio and Bassanio  
**Graziano**, another friend  
**Saliero** and **Soliano**, acquaintances  
**Leonardo**, Bassanio's servant  
**Shylock**, a Jewish moneylender  
**Jessica**, Shylock's daughter  
**Portia**, an heiress from Belmont  
**Nerissa**, Portia's gentlewoman  
**Princes of Morocco and Aragon**  
**Duke of Venice**

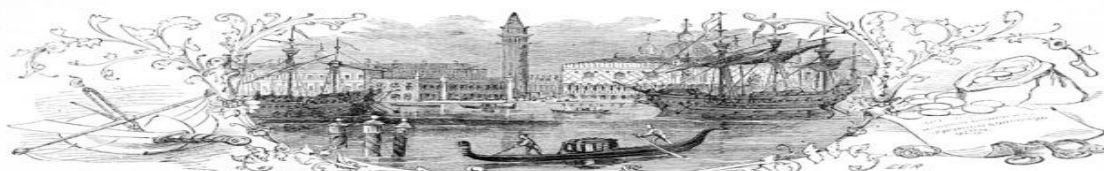
**ACT 1** Bassanio needs a favour from his close friend Antonio- money in order to woo the wealthy heiress Portia. Though Antonio's capital is tied up overseas, he gladly let's Bassanio borrow the money in his name. Bassanio arranges a loan with the moneylender Shylock, who spots an opportunity to be revenged on his old foe Antonio- jokingly suggesting a contract stipulating that if the money is not repaid on time Shylock can have a pound of Antonio's flesh. Confident that his cash flow will improve, Antonio consents. In Belmont, meanwhile, Portia reviews her father's will, which insists that she must marry the suitor who correctly chooses among three caskets of gold, silver or lead. Unfortunately, the candidates so far- excepting Bassanio, do not look promising.

**ACT 2** Lancelot informs his old father that he has decided to leave Shylock's service and the pair ask Bassanio if Lancelot can serve him instead. Shylock's daughter, Jessica, is also planning to desert her father, in order to elope with Lorenzo, a Christian. Back in Belmont, the Prince of Morocco agrees to take part in the contest for Portia's hand but loses when he opens the gold casket. The Prince of Aragon, who chooses the silver one, fares no better.

**ACT 3** Shylock is incensed by his daughter's flight and the fact that she has stolen money from him, but is cheered by news that one of Antonio's merchant ships has sunk, and bankruptcy looks likely. In Belmont, Portia tries to dissuade Bassanio from choosing a casket, in order to prolong his company. Undeterred, he chooses the leaden casket, and is rewarded with a message granting him Portia's hand. Inspired, Graziano announces that he and Nerissa also wish to marry. But the two couples' joy is soured by news that Antonio's business has indeed collapsed and Shylock is after his flesh. While Bassanio rushes back to Venice with the money, Portia has another plan: she and Nerissa will follow him undercover and see how they can help.

**ACT 4** Though Bassanio has arrived back in Venice and offers to repay Antonio's debt twice over, Shylock demands nothing less than his legal rights. The Duke is stalling for time when a young lawyer, Portia in disguise, arrives with Nerissa, acting as her clerk. When their appeals to Shylock's mercy fail, Antonio's fate seems sealed and Shylock prepares to make the fatal incision. Suddenly, however, Portia stops him, stating that although he is entitled to a pound of flesh he may not shed a drop of blood. Stunned by this brilliant legal technicality, Shylock agrees to take the money after all. But the judgement is not over; she also informs him, as an alien attempting to take the life of a Venetian, he faces the death penalty. Though Shylock is immediately pardoned by the Duke, he is forced to give up half his wealth and convert to Christianity.

**ACT 5** Returning in triumph to Belmont, the men are met by their wives, who are not impressed to learn that Bassanio and Graziano have given away their wedding rings to the 'lawyers' who defeated Shylock. Portia and Nerissa make them squirm as long as possible- before, brandishing the rings, they gleefully relate their coup.



# THE MERCHANT OF VENICE

## EXERCISE 1: Quote time!

Brainstorm with a partner about the meaning of the popular phrase:

‘All that glitters is not gold’. After making up your own mind, use your smartphone to consult the internet!

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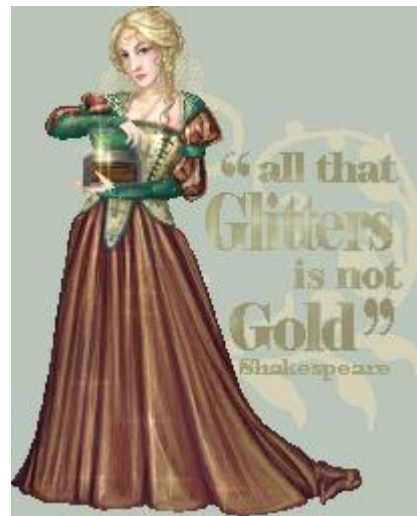
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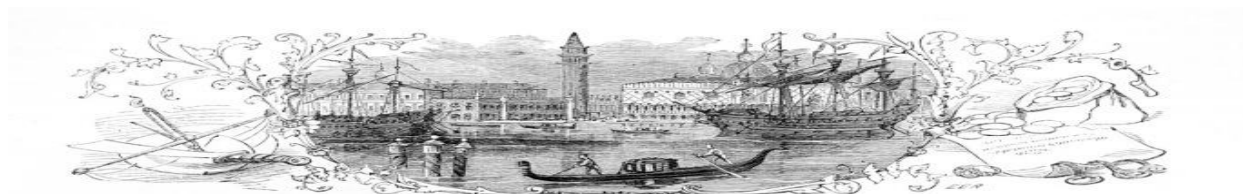
## EXERCISE 1: Idioms

*The Merchant of Venice* gave us loads of idioms/ expressions. Try to figure out the meaning of the ones that are listed below!

- |                               |   |
|-------------------------------|---|
| 1 Cost an arm and a leg       | A Someone who does not like to spend a lot of money                             |
| 2 Make ends meet              | B To make a lot of money very quickly   |
| 3 Cheapskate                  | C Used for saying that time should not be wasted for you lose money as a result |
| 4 Time is money               | D Very rich   |
| 5 Money doesn't grow on trees | E To cost a lot of money  |
| 6 Money talks                 | F Used for saying that money gives you power                                    |
| 7 Loaded                      | G Don't waste money, it is hard to get  |
| 8 Make a killing              | H To have just enough money to buy the things you need                          |

1 ..... 2 ..... 3 ..... 4 .....

5 ..... 6 ..... 7 ..... 8 .....



# THE MERCHANT OF VENICE

## EXERCISE 2: idioms task 2

Fill in the gaps using the correct idiom from the list below.

- 1 Come on hurry up- .....
- 2 He can definitely afford it, he's .....
- 3 You're such a ....., surely you can afford to buy a new pair of shoes!
- 4 We're not buying you another laptop. ....!
- 5 Of course Bill Gates is powerful, after all .....
- 6 His business is very successful, he's .....
- 7 Booking a trip during school holidays will .....
- 8 Life is very expensive in New York but we're .....

- A Cost an arm and a leg
- B Making ends meet
- C Cheapskate
- D Time is money
- E Money doesn't grow on trees
- F Money talks
- G Loaded
- H Making a killing



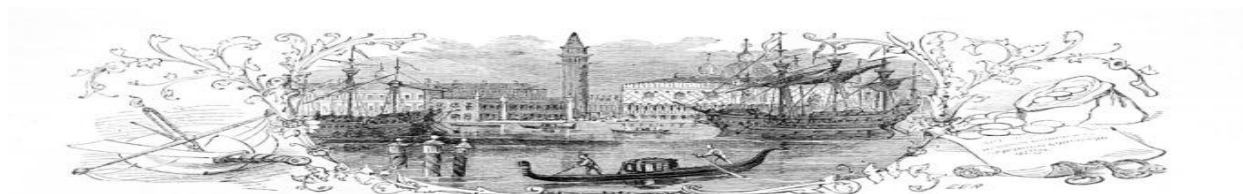
## T&T: Team up and talk!

Why was it necessary for Bassanio to have all that money?

What, in your mind, was the purpose of the caskets?

Why did Shylock's daughter have to run away?

Do you think religion matters in today's relationship? Why/ why not?



# THE MERCHANT OF VENICE

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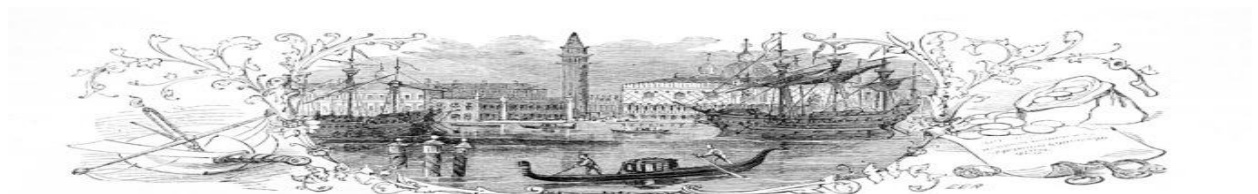
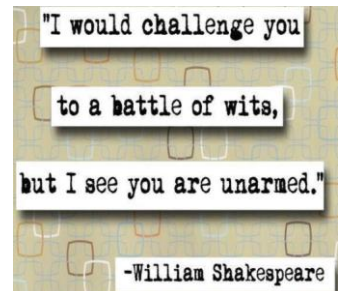
## **EXERCISE 3: the Shakespeare show!**

In groups of three, create a talk show-like interview. There should be one talk show host and two main characters. The interview should last between 10-15 minutes. Use techniques you learnt in drama class!

## **EXERCISE 4: Would you?**

In your talk show you discussed the content of your character and the decisions they make. In real life we often make decisions that change our lives forever. Team-up and discuss what you would do in the following situation. Use 'I would +verb'.

- 1 You leave home and you realise you forgot to do the chores your mother asked you to do. (E.g. I would tell my mother I'll do it for the next day)
- 2 You are going to be late for class.
- 3 You are about to take a train and realise someone left his wallet containing € 1000.
- 4 You are on a holiday with your parents and you can chose the activity for the day.
- 5 Your friend broke up with her partner and is starting to skip class a lot.
- 6 The person you really don't like in class is asking you for help.
- 7 A friend from class asked you out on a date, but you don't really fancy him.





## SYNOPSIS

**Theseus**, Duke of Athens

**Hippolyta**, Queen of the Amazons, engaged to Theseus

**Philostrate**, Theseus' master of revels

**Egeus**, an Athenian gentleman, Hermia's father

**Hermia**, Egeus's daughter, in love with Lysander

**Lysander**, loved by Hermia

**Demetrius**, also in love with Hermia

**Helena**, in love with Demetrius

**Oberon**, King of the Fairies

**Titania**, Queen of the Fairies

**Robin Goodfellow**, Oberon's fairy attendant

**Fairies**, among them **Peaseblossom**, **Cobweb**, **Mote** and **Mustardseed**

The artisan: **Peter Quince**, a carpenter

**ACT 1** At the Athenian court, preparations are underway for the marriage of Theseus and Hippolyta. The royal couple is discussing arrangements when an angry Egeus storms in: his rebellious daughter Hermia refuses to marry Demetrius as arranged, preferring Lysander instead. Although Demetrius formerly courted Helena, Theseus decrees that Hermia should obey her father, and announces that she has until the day of his own marriage to decide. Left alone, Hermia and Lysander resolve to elope, and arrange to meet in the forest. But they reveal as much to Helena- who reflects that alerting Demetrius might be the way to win him back. Elsewhere, a group of workers led by Peter Quince are making their own plans: they hope to perform their play, Pyramus and Thisbe, at the royal wedding celebrations.

**ACT 2** In the woods, Oberon and Titania bicker over a boy in Titania's service, whom Oberon wants as an attendant. When Titania refuses, Oberon plots revenge, sending Puck to find him a magic flower, the juice of which makes them fall in love with the first person they see. Oberon applied it to Titania's eyes. By this time, Demetrius and Helena have entered the forest on Hermia and Lysander's trail, and Oberon orders Puck to bewitch Demetrius, too, hoping that he will fall for Helena. But Puck gets the wrong man, applying the juice of the flower to Lysander's eyes by mistake.

When he is woken by Helena, Lysander immediately falls in love with her and abandons Hermia.

**ACT 3** When Puck sees the artisans rehearsing in their play, he mischievously changes Bottom's head to that of a donkey, causing his companions to flee in horror. Slumbering nearby, Titania awakes and, as intended, immediately falls for the puzzled Bottom and leads him to her bower. Puck gleefully relates this to Oberon, but when Lysander and Demetrius appear, it becomes apparent that something has gone appallingly wrong. Attempting to resolve the situation, Puck applies the juice to Demetrius's eyes, but when he falls in love with Helena too, she merely concludes that it is all a cruel joke. Matters worsen when the women turn on each other, just as the men are deciding to duel. All eventually fall asleep, exhausted, and Puck sets about fixing affairs;

**ACT 4** Oberon takes pity on Titania and decides to undo the spell. She is appalled to find Bottom in her arms, but when Oberon removes Bottom's ass-head, the fairy couple is reconciled. Meanwhile, Theseus and Hippolyta are out hunting with Egeus in the forest, when they discover the sleeping lovers. Waking them, Theseus overrules Egeus and commands that Hermia should marry Lysander and Demetrius Helena.

**ACT 5** Following the weddings of all three couples, Theseus demands entertainment, which the artisans provide- to the court's mounting bemusement. The plot concerns Pyramus and Thisbe, divided lovers, who arrange to meet and communicate through a chink in the wall. Later, Thisbe sees a lion and flees, dropping her mantle, which Pyramus picks up, woefully concluding that his lover has been eaten. He kills himself just before Thisbe reappears, finds the dead Pyramus, and does likewise. The court struggles to hold back its laughter as Theseus orders everyone to bed.



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**Team up and talk: dream discussion!**

Can you remember a recent dream you've had?

Do you ever have *recurring* dreams?

What's the strangest dream you've ever had?

Do you think dream are sometimes *prophetic*?

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**EXERCISE 1: reading for details**

Use the summary given to answer the questions below. You may discuss with a partner or consult the internet!

**1** Why is Egeus angry with his daughter?

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**2** Why are Oberon and Titania fighting?

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**3** How does Bottom become a donkey and why?

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# A Midsummer Night's Dream

## EXERCISE 2: Shakespeare's relevance

Shakespeare has written many comedies and tragedies. Discuss with a partner in what box 'A' Midsummer night's dream fits and explain why you think so!

What are the central themes in this play? Why do you think people feel drawn to these themes?

Even though the play is hundreds of years old, many conclude it is still relevant today. Why do you think it is/ isn't.

## EXERCISE 3: the language of dreams!

- 1 One day I'd like to play for Man Utd, but that is only a - .....
- 2 If Tom thinks he is going to be a pop star, he is living in a .....
- 3 Some days I look out of the window and ..... about going on holiday.
- 4 An umbrella for pets? It is amazing what these inventors .....
- 5 You are marrying Beyonce? .....
- 6 He's a real .....
- 7 My wedding was like a .....

- A Dream on
- B pipe dreams
- C dream up
- D dreamboat
- E a dream come true
- F dream world
- G daydream





## **WRITING TASK: dream diaries**

Select two things from the list below and write about a dream featuring these two things. It could be a fictional or a 'real' dream that you have had. Things you could write about:

- **Setting:** Where were you? Describe the setting.
- **Characters/people:** Who were you with and what were they doing?
- **Action:** What were you doing? What happened? How did it end?

Phrases you could use in your story:

- **In the dream I was...**
- **Suddenly...**
- **Then, to my surprise...**
- **In the end...**

Select two of the following items to feature in your dream diary:

A fairy      A wallet      A train      A snake      A mountain      A beach

A spaceship      An alarm clock      A film star      A trophy      A teacher      A suitcase full of money

A monkey      A giant cake



William Shakespeare's

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## SYNOPSIS

**Othello**, a black soldier  
**Desdemona**, Othello's new wife  
**Michael Cassio**, Othello's lieutenant  
**Bianca**, a courtesan in love with Cassio  
**Iago**, Othello's ensign  
**Emilia**, Iago's wife  
**Brabantio**, Desdemona's father  
**Graziano**, Brabantio's brother  
**Lodovico**, a relation of Brabantio  
**Roderigo**, a Venetian in love with Desdemona  
**Duke of Venice**  
**Montano**, Governor of Cyprus

**ACT 1** Rodrigo and Iago are on their way to inform Brabantio that his daughter has eloped with Othello, the black commander of Venice's military forces. Rodrigo is in love with Desdemona, while Iago claims to be angry being passed over for promotion by Othello in favour of Cassio. Brabantio is appalled by the news of his daughter's marriage and sets off with his kinsmen to confront Othello. But the Duke of Venice has already summoned his senators and advisers to discuss the sightings of a hostile Turkish fleet advancing towards Cyprus, a Venetian colony. Othello arrives and is ordered to defend Cyprus, while Brabantio's wild claim that his daughter has been bewitched is dismissed when Desdemona enters and confirms her love, after which the couple leaves for Cyprus. But their problems are only the beginning: Iago, who has the general's absolute trust, is plotting Othello's downfall.

**ACT 2** Though battered by storms, the Venetians arrive safely in Cyprus to news that the Turkish fleet has dispersed. Rodrigo is also in Cyprus, and Iago is quick to exploit his jealousy. Persuading him that Desdemona is now in love with Cassio, he encourages him to pick a fight with Cassio later that evening. To make this more likely, Iago gets Cassio drunk and in the ensuing brawl Cassio strikes a fellow officer. Dragged from his bed, Othello demands an explanation, which Iago gives him in such a way that- without directly blaming him- Cassio is dismissed. Iago then advises

Cassio to win back Othello's favour via Desdemona's influence; but his own secret plan is to convince Othello that Cassio is having an affair with her.

**ACT 3** When Desdemona intercedes on Cassio's behalf, Iago suggest to Othello that she does so out of mere than just friendship. Othello is resistant at first, but as Iago gradually works on him, the idea of her adultery comes to seem more and more feasible. When Desdemona reappears she tries to sooth her husband's obvious disquiet by binding his head with her handkerchief. Iago's wife Emilia later finds the handkerchief on the floor and gives it to Iago, who seizes the opportunity to play on Othello's suspicion. Told by Iago that Desdemona has given it to Cassio as a love-token, Othello demands it back from his wife- who innocently, tries to turn the subject back to Cassio. By now convinced of her infidelity, Othello decides on revenge.

**ACT 4** Iago continues to fuel Othello's jealousy, to the point where he collapses in a fit. When he recovers, Iago arranges for him to overhear a meeting with Cassio, during which Othello becomes even more certain that Desdemona is unfaithful. He resolve to kill her, while Iago undertakes to murder Cassio. When a deputation arrives from Venice recalling Othello, he publically abuses Desdemona and later, in private, accuses her of being a whore.

**ACT 5** At Iago's bidding, Roderigo attacks Cassio but only wounds him, and in the confusion that follows Iago stabs Roderigo to death. Othello, meanwhile, is about to kill the sleeping Desdemona when she awakens; despite her anguished denial, he smothers her in their own bed. He later discovers Iago's villainy and attack him, though Iago can escape. Othello, after asking Cassio's forgiveness, stabs himself and dies clutching his dead wife.





William Shakespeare's

# O T H E L L O

## EXERCISE 1: Phrasing

*Othello*, like so many of Shakespeare's plays, uses a lot of weighted phrases. Try to figure out the meaning of the ones that are listed below!

- |                                     |   |
|-------------------------------------|---|
| 1 Neither here nor there            | A A strong need that someone feel to often take an illegal or harmful drug  |
| 2 Addiction                         | B To disappear in a sudden and mysterious way                               |
| 3 Foregone conclusion               | C Used for saying that something does not matter because it is not relevant |
| 4 To wear your heart on your sleeve | D To make your feelings and emotions know without hiding them               |
| 5 To vanish into thin air           | E A result that you can be certain about before it happens                  |

- 1 .....      2 .....      3 .....
- 4 .....      5 .....

## EXERCISE 2: What do you think?

Use some of the given phrases below to give your opinion of something or someone. Try to finish them and tell your partner.

- I believe that .....
- It's clear to me that .....
- I think that .....
- I may be wrong, but I am sure .....
- In my opinion .....

## T&T: Team up and talk!

- How would you feel if you were Brabantio?
- What do you think about Iago's plan?
- How do you feel about Othello? Do you understand his motives? Why yes/ no?
- Do you think religion matters in today's relationship? Why/ why not?





## SYNOPSIS

### THE MONTAGUES

**Romeo**, a young man from Verona

**Montague**, his father

**Lady Montague**, his mother

**Benvolio**, his cousin and servant

### THE CAPULETS

**Juliet**, a young lady from Verona

**Capulet**, her father

**Lady Capulet**, her mother

**Tybalt**, her cousin

### OTHERS

**Escalus**, Prince of Verona

**Mercutio**, a young nobleman

Count **Paris**, relation to the prince

Friar **Laurence** and **John**

**ACT 1** Verona is riven by a feud between the Capulets and the Montagues, powerful local families. Even a minor skirmish between servants rapidly escalates into a full-scale riot, halted only by the arrival of the Prince. After order is restored, Montague asks Benvolio to find out why his son Romeo is so melancholic; when Romeo reveals he is in love with a woman who has sworn never to marry, Benvolio suggests he find another lover. The Capulets, meanwhile, have agreed to let Paris, the prince's kinsman, woo their daughter Juliet, and invite him to a feast to be held that night. Learning of the feast from a servant, Benvolio persuades Romeo that the two of them should attend. Despite Romeo's misgivings that it will end badly, they put on masks and – joining up with their friend Mercutio – succeed in getting in. Romeo catches sight of Juliet while dancing, and is immediately captive. Though recognized by Tybalt, Romeo succeeds in speaking to her and kissing her before she is called away.

**ACT 2** Romeo is hiding in Capulet's orchard when Juliet appears on her balcony; the two exchange loving words and agree to marry as soon as possible. The next morning, Romeo rushes to friar Laurence, who undertakes to marry them in hope of ending the feud.

After meeting up with Mercutio and Benvolio, Romeo arranges with the nurse to join him at Laurence's cell.

**ACT 3** Benvolio and Mercutio are walking through the street when they are approached by an aggrieved Tybalt, who is looking for Romeo. Arriving from his marriage, Romeo fails to placate Tybalt, who then fights with Mercutio, fatally wounding him. Enraged by the death of his friend, Romeo then fights and kills Tybalt. When the prince hears of the murder, he banishes Romeo. The news reaches Juliet, but the nurse and friar Laurence arrange for the lovers to spend the night together before Romeo flees to Mantua. No sooner is Romeo gone, though, than Capulet insists that Juliet must marry Paris.

**ACT 4** Friar Laurence outlines a solution to the desperate Juliet; she will agree to marry Paris, but on the evening of the wedding take a drug which will put her into a death-like sleep. When she is laid in the family tomb, Romeo will be waiting for her and the two can elope. Juliet takes the potion as planned and friar Laurence takes charge of the funeral arrangements.

**ACT 5** But the message explaining the plan never reaches Romeo, and the first thing he hears is that Juliet is dead. Grief-stricken, he rushes to Verona to Juliet's tomb. Paris is lying in wait and the two fight, resulting in Paris' death. In the tomb, Romeo finds Juliet unconscious, kissing her one last time before poisoning himself. As Juliet begins to awaken, friar Laurence appears, but is frightened away by the appearance of the Watch. Seeing Romeo's body, Juliet resolves on suicide and stabs herself. As the Capulets and Montagues arrive, the prince reflects that the lovers' death are punishment for the feud and the two families finally resolve to be reconciled.



## READING TASK

Before reading the synopsis, read the quiz questions and try to predict the correct answers. Once you've completed your answer read the play synopsis to check and change them if you need to. Ask the teacher for the correct answer.

### 1 Where does the story take place?

- a. Stratford
- b. Verona
- c. Paris

### 2 What is Romeo's family name?

- a. Montague
- b. Capulet
- c. Shakespeare

### 3 Where does Romeo first see Juliet?

- a. At a party
- b. In the street
- c. On her balcony

### 4 Who Helps Romeo and Juliet get married in secret?

- a. Tybalt
- b. Friar Lawrence
- c. Mercutio

### 5 Who is Tybalt?

- a. Romeo's best friend
- b. Juliet's brother
- c. Juliet's cousin

### 6 Who does Tybalt kill?

- a. Mercutio
- b. Friar Lawrence
- c. Romeo

### 7 Why is Romeo banished from Verona?

- a. His family discover he is married to Juliet
- b. He kills Tybalt
- c. He has to fight abroad.

### 8 How does Juliet avoid marrying Paris?

- a. She runs away
- b. She hides in a church
- c. She takes a drug that makes her sleep for 40 hours

### 9 What news does Romeo hear?

- a. News from the Friar about Juliet's plan.
- b. Juliet has married Paris.
- c. Juliet is dead.

### 10. Who does Romeo meet at Juliet's tomb?

- a. Friar Lawrence
- b. Paris
- c. Prince Capulet

### 11. What does Romeo do next?

- a. Drinks his poison
- b. Tries to wake up Juliet
- c. Stabs himself with his sword.

### 12. What does Juliet do ?

- a. She stabs a knife into her heart
- b. She has a heart attack.
- c. she takes the poison Romeo took.



## VOCABULARY BUILDING

Romeo and Juliet is about love and relationships. Here are just some of the idioms and expressions Shakespeare invented that relate to love and relationships.

Can you match the expression with its correct definition?

- |   |   |
|---|---|
| 1. The course of true love never did run smooth | A. in one's innermost feelings  |
| 2. Star-crossed lovers                          | B. to be a very kind person   |
| 3. Heart of gold                                | C. to make your feelings clear to others  |
| 4. Wear your heart on your sleeve               | D. jealousy   |
| 5. Green-eyed monster                           | E. there will always be problems in any relationship  |
| 6. Heart of hearts                              | F. two people who care for each other but their circumstances don't allow them to be together |

<b>1</b> .....	<b>4</b> .....
<b>2</b> .....	<b>5</b> .....
<b>3</b> .....	<b>6</b> .....



## WORD STORM

Brainstorm all the words you know relating to love with your group. Look up any expressions or words you don't know but would like to using the dictionary provided by your teacher.

Create a poster featuring all your words and decorate as desired





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### Useful language for giving advice

Work in pairs and use the expressions in the box below to discuss what advice you would give to the characters.

he/she should/could//has to
If I were him/her, I'd....
What I would do is....
He/she could try..
I think the best option is to....

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### WRITING TASK

Write a problem/ a series of problems down on individual pieces of paper. The problems could be real or imaginary. Hand them back to your teacher who will then issue you with one of the problem your classmates has submitted. Work in pairs ad say what advice you would give to the person using the language from the previous task.

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