

***Action!* Shakespeare in the Classroom**

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INTRODUCTION

Teaching Shakespeare's plays in the classroom is challenging due to the usage of archaic words and phrases in his work. In the classroom, language is not important to the students, especially these days, when most people, students included, abbreviate words and phrases. Most often, the mode of communication people use is not even in full sentences. Students who are struggling to grasp and interpret Shakespeare's language often shut down and turn a deaf ear to the Bard's words. William Shakespeare, the greatest playwright in the world, did not incorporate much in the way of stage directions that would have made it easier for directors, actors, and teachers to interpret on stage or in the classroom, although he did write in possible interpretive hints in his plays. In my 9th grade academic and college prep English class at Bellaire High School, the task of interpreting the action and sophisticated language and its nuances is a Herculean undertaking. Introducing a background of the plot will help students cope with the progression of the play, at the same time allowing students to learn a little of the history of the English language, by presenting samples of it with modern translation to help decode Shakespeare's English. The question is, is the teacher in the classroom the acting director of a play and are the students the actors? What is critical is to teach the plays as action on stage as Shakespeare intended them to be – for the actors and the audience. Treat the plays academically but as living dramas with a cast of students playing or reading roles – doing so will attract students to the plot and make studying the plays an enjoyable experience and will provide a lasting impression in the students' minds. For instance, students who are studying the balcony scene in *Romeo and Juliet* may be asked what the scene is about, for all they really need to know is what is going on in the scene. There could be a plethora of responses, and those responses relevant to the plot are what students will act out in the classroom.

As the teacher in the classroom, I am responsible for making the plays come alive in the minds of my students. As an example, I would like to examine different interpretations of specific scenes in three Shakespearean plays: *Romeo and Juliet* Act II Scene 2, the famous balcony scene between Romeo and Juliet; *Twelfth Night, Or What You Will* Act II Scene 5, the trickery on Malvolio; and *As You Like It* Act II Scene 7, Jaques' famous "All the world's a stage" speech. While this task may be one way to have students look at and feel the meaning generated in the scenes, it may not be as accurate, for, as Jonathan Miller wrote in a letter on "The Times" on October 13, 1971, reprinted in *On Directing Shakespeare* by Ralph Berry, "Shakespeare left no collateral instructions [and] it is hard to imagine how one would ever know that there was in the presence of a version wherein the text was speaking for itself" (9). In Elmer Edgar Stoll's book, *Art and Artifice in Shakespeare A Study in Dramatic Contrast and Illusion*, he asserts that "Shakespeare was writing for the stage and not for print, for the time, and not the ages..." (25), and in this circumstance, it is harder for students to perceive the plot through the actors' portrayal of the characters because the interpretation may vary from actor to actor, director to director, age to age. Regard the plays as master work for all time and acknowledge the need to be faithful to the original. With the students, study the diction and the lines in dialogue and help translate them into modern English aided by previous knowledge gained from research on the history of the

English language to help them understand the motives, aspirations, or emotions of the characters through the actors and director's input. This strategy will help visually addicted students understand the words and portray them in action.

Familiarity with the playwright's writing style aids students in interpreting Shakespeare's language. His writing style provides the very subtle stage directions embedded in his plays. Students will learn if the words in a dialogue are telegraphic, short, medium, or long and involved; formal or informal; monosyllabic or polysyllabic; denotative or connotative; concrete or abstract; and euphonious or cacophonous. They will learn iambic pentameter, trochee, spondee, anapest, and dactyl. An iamb has two syllables and pentameter means that there are five iambs in a line; hence, in an iambic pentameter, the line has five unstressed syllables, each followed by a stressed syllable. In a trochee, there are two syllables: a stressed followed by an unstressed syllable. A spondee is also a unit of poetic rhythm that comprises two long or stressed syllables. An anapest is a metrical foot of three syllables where the first two are stressed followed by a third that is unstressed, e.g. "disengage" or "up the hill." A dactyl is another metrical foot of three syllables but is the opposite of an anapest where the first syllable is stressed followed by two unstressed syllables, e.g. "unconcerned."

UNIT OBJECTIVES

This unit will follow the Texas Education Agency (TEA) and Texas Knowledge and Skills (TEKS) objectives. In this unit, I deem it necessary not to limit the objectives to English Language Arts, hence the inclusion of Social Studies goals as well. The objectives below are labeled with the appropriate TEKS numbers and letters enclosed in parenthesis according to the revisions found in the TEA website.

English Language Arts Objectives

Vocabulary

Words make up a language and language is used to communicate messages and tell stories. A lot of the words one finds in a novel or a play are words that are unfamiliar to students. It is necessary that 9th grade students know the meaning of words appropriate to their age (b.1.A). In works of literature such as Shakespeare's plays, students should use textual clues to generate both connotative and denotative meanings of unfamiliar words (b.1.B) and correlate the words to the outside world according to their meaning (b.1.C).

Before, During, and After Reading

There is a wide array of objectives that cover reading. Students are expected to infer and interpret the themes according to the type of work being studied having certain cultural and historical backgrounds relevant to the work (b.2.A, B, C). They should understand poetic elements and structure such as blank verse, diction, and figurative language in the plays (b.3); and dramatic strategies and format such as shared lines, short lines, soliloquies, and asides (b.4). They should be able to analyze elements of fiction such as the use of foreshadowing, sub-plots, and character development (b.5.A and B). They should study the use of sensory details that creates the imagery in the play and provide text support to explain understanding (b.7), and they should be able to make connections between the plot and the cultural and historical context from which the author or playwright based his/her stories (b.8).

Viewing and Representation

Reading should have reinforcement in the form of media presentation. As students view a video adaptation of the plays, they should be able to make inferences and generate meanings based on words, images, graphics, and sounds; and make academics comparisons and contrasts between text and video (b.12.A and B). In the making of a multimedia project such as a diorama

or infomercial poster, they should be able to interpret, relay, and address specific point of view according to a specific audience (b.15.D).

Writing

When writing about a piece of literature, students should be familiar with the writing process (b.13). They write creatively with a clear conflict and plot development (b.14.A) and interpret a scene through poetic writing with appropriate figurative language and format (b.14.B).

Listening and Speaking

Students should know the functions of the conventions and mechanics of English grammar and the parts of speech when listening or delivering an oral presentation (b.17.A); identify and use indicative mood to communicate ambiguous meanings (b.17.B); and utilize different types of sentences according to structure.

Social Studies Objectives

Social Studies Skills

Reading a particular piece of literature requires familiarizing oneself with the background from which an author or playwright based plot schemes and themes; therefore, students will be required to build this background through historical inquiry to understand and use information as evidence to support meaning in a text (24.D). They will be required to evaluate the authority of the source and information gathered based on language used in the source, verification from other sources, and author or playwright information (24.D); and determine partiality in written, oral, and visual information (24.E).

Geography

In most instances, a writer writes stories based on political boundaries, such as in *Romeo and Juliet* where the city of Verona in Italy is separate from other cities in the 14th century ruled by a specific leader separate from other cities. The students should be able to identify the reasons for political boundaries resulting from statehood and international conflicts (9.B) and create interactive and three-dimensional thematic maps or graphic representations based on historical context (11.B).

Culture

Every story we read in class or outside of class has a culture of its own. It is necessary that the students understand this culture, especially the influence of major religious and philosophical traditions set within the time frame used by the writer (19).

RATIONALE: Crucial Questions

“This Rough Magic: Teaching Shakespeare’s Plays,” led by Dr. Sidney Berger, the University of Houston’s School of Theater coordinator, offers a different perspective on Shakespearean plays not commonly found in the literary sense. The directorial perspective helps to further elucidate the motives and sentiments of the playwright in so far as can be determined. According to Dr. Berger, “the teacher’s responsibility is to reflect on the director’s interpretation of the play and suggest whether it supports Shakespeare’s text or not.” In the classroom, it is the understanding of a director’s analysis which will help the teacher to decide which version to teach.

In this unit, students will view two different film and text versions of the scenes selected in each of the plays chosen. For the film versions, I will use Franco Zeffirelli (1968) and Baz Luhrmann’s (1996) versions of *Romeo and Juliet*; John Gorrie (1980) and Trevor Nunn’s (1996) versions of *Twelfth Night, Or What You Will*; and Paul Czinner (1936) and Kenneth Branagh’s (2007) versions of *As You Like It*. For the text versions, students will use textbook adaptations if

available as in the case of *Romeo and Juliet*; and *No Fear Shakespeare* by Sparknotes, Shakespearean plays in their original language with a modern translation next to it, or a Signet or Folger Library copy of the plays. I will prepare a set of questions that aim to guide students as to what to look for and what to expect from the lines delivered by actors in each scene in two versions of each play while holding in their hands a copy of the script. One such question approaches the differences in how actors deliver their dialogue in a performance – what words should they emphasize in a line to achieve a certain effect? Would a musical score affect a scene or a dialogue? Would costumes and setting contribute to the plot or the actor’s portrayal? How does one know what version is true and faithful to the original? Which version is closer to the original? As to the last two questions, it can be suggested that the most authoritative of Shakespeare’s plays is the *First Folio* edited by two actors who played with Shakespeare himself, John Heminge and Henry Condell, and published in 1623. This folio is the most faithful and the one closest to Shakespeare’s intent.

In Ralph Berry’s book, *On Directing Shakespeare*, he declares that there are “three [important] decisions a director [must make] in presenting a play of Shakespeare: [choose] the play, [determine] the playing text, and [create] the metaphoric vehicle for the production, the ambiance generated by setting and costumes” (16). A responsible and experienced director, even under the best of conditions, does not normally select a play for production “until he senses its mysterious affinities with the movement of the times” (16). This statement agrees with what Stoll purports in his book, that Shakespeare wrote his plays for his contemporaries dealing with the conditions of his time. Although Stoll recognizes that most of Shakespeare’s plots were not original, he also believes that plot is the most important element in a Shakespearean play and not the characters, who he says were “invented to fit [the plot]” (1); however, he clarifies that “there is no drama until the character is conceived in a complication,” for in a “dramatist’s mind it is so conceived at the outset” (1). He explains that stories in the past were recycled and reused and the characters in these stories are made to interpret the situation and adapt it to the existing time. A director may choose a play, and its plot communicates a message appropriate to current events, although not necessary as in Shakespeare’s *The Tempest*, and in the process may choose to present the whole play, cut, or rewrite a part of a line or a scene to suit the interpretation warranted. Berry explains in his book that the *metaphoric vehicles* of setting and costumes will disclose the director’s intent in his presentation of a play. In Kenneth Branagh’s 2007 film adaptation of *As You Like It*, for instance, he uses costumes and setting to transcend each character’s standing in life and their relationships with the other characters. The film is set in late nineteenth century Japan where the ruling Duke Senior along with his daughter, Rosalind, and niece, Celia, encounter a change in their fates when the Duke’s younger brother, Frederick, attacks and takes the dukedom by aggression.

Berry mentions three potential scenarios a director may do in choosing his *metaphoric vehicle*: renaissance, modern, and historical. In a **renaissance depiction**, the setting and costume should reflect the era referred to by the author of the play. The representation of that period described by the creator should then mirror “the language, the concerns, and the assumptions of the text” (Berry 19). The renaissance production preserves the original implications of the play. In **modern representation**, the director opts for an adaptation of setting and costumes reflective of the present time. In this situation, some of the allusions to archaic objects such as swords and horses may be cut out of the script or “left in as a distracting presence” (Berry 20), as in Baz Luhrmann’s 1996 rendition of *Romeo and Juliet* where the references to swords were etched on the guns used by the actors. To audiences who are familiar with the play, they will have an appreciation for the allusions, but to those who are learning the plot of the play, it can be quite confusing and damaging to the play. In a **historical adaptation**, a director may costume the actors and set the stage according to the period, or choose costumes and props that make references to the conditions of the time. This kind of representation was exemplified in a *Doctor*

Who episode when the Doctor and his companion were brought by the Tardis, a time machine, back to Shakespeare's time. Although they were in an era where everyone else was dressed according to Elizabethan times, the Doctor and his companion were dressed in contemporary clothing ("The Shakespeare's Code").

M. David Samples echoes in his article entitled "First Problems in Play Directing" that one of the initial obstacles of a director is the selection of a play. Before production, the director should have already pre-reviewed the scripts "that might be suitable for production on stage" (456). He reiterates factors mentioned in Berry's book, and then some, in electing a play or a script: namely, the times during production, the public, universal awareness, the audience, the stage and amenities, the actors, and other factors such as other productions or film adaptations. It is almost instinctive for a director to choose a comedy over a tragedy in hopes of satisfying the need for humor in the audience without regard for the difficulty in reading and producing a comedy for a "certain innate ability at timing is necessary for good comedy" (456). Therefore, the director should be mindful of the actors and the suitability of the comedy. It is not unheard of for a director to pre-cast actors in certain roles. In the classroom, students who read well are automatically chosen to interpret roles and read lines. Some other eager students will want to portray the roles given to their peers. The teacher, like the director, should also allow others to do a rendering of the lines. It is always best to have a group of students who get along with each other working together in a scene. But it is also a responsibility to create a professional atmosphere to get the best possible effect from the students. The students should have some sort of special relationship to the play to have a successful production.

As the teacher in the classroom, I can lead students in a discussion of crucial questions to determine what the play is really about, what emotions are expressed, and what the author really intended when the play was written. To better understand the intention of the playwright will entail a study of the life, the times, and works of the playwright himself. Students will be encouraged to re-enact parts to present and defend their own version of the play. Through interactive dramatization and discussion of scenes, students will engage in the Bard's words and imagination as if he himself whispers the right performance and impression of the characters' thoughts, motives, and reaction.

UNIT BACKGROUND

Although the plays in this unit were ones I have previously studied in other curriculum units I have prepared, the decision to use them again instead of choosing different Shakespearean plays takes precedence in order to bring a different technique and experience back to the classroom through a director's perspective. Every year, *Romeo and Juliet* brings the students back to a time when young lovers take matters into their own hands and make a judgment so final that there is no point of return. The character Romeo has always been portrayed by teachers, directors, producers, and actors alike as a romantic young man who sweeps a young lady off her feet at first sight. Analyzing the dialogues and speeches of the character through a director's eyes brings home an entirely different view of the character who, at the commencement of the play, comes out as an egotistical and wealthy teenager too impatient for his aspirations, transitioning into the sensitive young man he has become, ready to take on the world towards the end of the play.

Similarly, in *Twelfth Night, Or What You Will* and *As You Like It*, the characters undergo a transformation both physical and metaphysical. Through the characters' disguises, they each find themselves with the love of their life, ready to face the setbacks (if they have not done so yet) they encountered at the beginning of each play.

About the Plays

There have been a lot of theories that Shakespeare could not have written all his plays, for he could not have traveled as extensively as needed to be familiar with the various countries he used for settings. It would have been impossible for him to travel to the distant settings and still have time for his plays to be produced and presented in the theater on a regular basis. But it is also feasible to assume that Shakespeare used his imagination and his knowledge of his own country and the countryside, and created all the exotic places and characters he made possible for everyone to enjoy and imagine on the stage, then and now.

The following Shakespearean plays are taught in my classroom every year. I always use a combination of two plays: one tragedy and one comedy. For instance, in one school year, I teach *Romeo and Juliet*, the constant part of the curriculum, and one of the comedies in this unit. Then for the next school year, it will be the other comedy I did not use the previous year. Every year, when I teach the plays, I concentrate on the thematic elements and never the motives and actions of the characters and the different ways a line, dialogue, or speech are delivered and interpreted using Shakespeare's tools within the play. With this unit and the background plot of each play, I hope to do a little bit more than the themes and the plot and have the students employ the tools Shakespeare left for readers, not viewers, to use and interpret Shakespeare's world on stage.

Romeo and Juliet

The Shakespearean play included in the 9th grade curriculum, *Romeo and Juliet*, is one of Shakespeare's more famous and early tragedies that has been reproduced and interpreted through the years. It is the tale of "a pair of star-crossed lovers [who] take their life," as was mentioned in the prologue of Act I, towards the end of the play. The lovers belong to noble but feuding families, the Montagues and the Capulets, set in 14th century Verona, Italy. Although considered by many as a romantic masterpiece, others may not, for it is a tragedy at heart with miscommunication and cowardly and impulsive decisions governing Romeo, Juliet, and Friar Laurence's actions. Juliet's nurse adds in the complication of the plot, which in itself is not as unique as it has been retold in so many different forms as it "expresses from the point of view of tragedy the ardors and errors of impetuous youth" (Craig 42). In the play, Shakespeare illustrates the plight of young people as they get embroiled in the egoistic hostilities between families, and hence destroyed in the process. In this play, "evil is the source of calamity" caused by the hate between the Capulets and the Montagues (Howse 71). However, it can be argued that the adults cannot be blamed all together because the youth is naturally irrational, willful, and reckless.

In Act I, Romeo comes on stage lovesick for Rosaline, a young lady of the same stature, lays eyes on Juliet at the Capulet Ball as an uninvited guest, and falls in love all over again, instantly forgetting about Rosaline. Romeo spontaneously expresses his admiration for Juliet in Act I Scene V as if on cue, equating her to an ornament that "hangs upon the cheek of night like a rich jewel in an Ethiope's ear" (I.v). On his way home, he decides to go back to the Capulet mansion amidst mischievous banter from his friends to get another glimpse of Juliet. Act II shows the audience a deeply enamored Romeo delivering one of his famous soliloquies in the Capulet garden as he gazes upon Juliet on her balcony. On this very night, the two arrange to get married the next day at Friar Laurence's cell. In Act II, Scene 4, lines 3-8, on the day of the wedding, Romeo once again exhibits the "fire and passion of the play" (Craig 45) where he disregards the Friar's foreshadowed remark, that the "heavens [should smile] upon [the] holy act [and] that the hours with sorrow [should not] chide [them]," with his enthusiasm and joy for joining hands with Juliet in holy matrimony.

The plot thickens when Romeo avenges the death of his friend, Mercutio, who died at the hands of Tybalt, nephew to Lady Capulet and cousin to Juliet, with whom he just shared the rite of marriage. Romeo kills Tybalt and is then exiled from Verona, complicating his present state

as Juliet's secret spouse. The action gets more intricate as Lord Capulet agrees to give Juliet's hand in marriage to Count Paris, who previously asks for it in Act I. Friar Laurence, in the absence of Romeo, conspires with Juliet to trick her parents to avoid a wedding with Paris and then fails to deliver a letter to Romeo explaining the plan. In the end, the fateful deaths of Romeo and Juliet become inevitable due to mere misunderstanding of events and failed machinations of the Friar.

Twelfth Night, Or What You will

Regarded as "Shakespeare's most perfect comedy" (Craig 159), or the more "matured and measured" of his comedies (Godshalk 210), *Twelfth Night, Or What You Will* is a story about twins, friendships, sexual ambiguity, disguise, and trickery. The twelfth night is an allusion to the twelfth day after Christmas when everyone goes back to normalcy after days of merriment.

Viola and Sebastian, fraternal twins who become identical twins of noble birth, get separated through a shipwreck on the shores of Illyria. Viola, now alone, seeks the help of a sea captain, disguises herself as a young page, and finds employment with the young Duke Orsino. In the duke's employment, she learns of his love for a lady, Olivia, the daughter of a count who "died some twelvemonth since" (I.ii), but with no imminent success at winning the love of the lady. Olivia mourns the death of her father, then of "her brother, who shortly also died" (I.ii), and promises not to entertain any men, not even the Duke.

The plot weaves a love story, for it is indeed a romantic comedy that is figurative, in essence, for the dialogues and motives are masked, especially that of Viola disguised as Cesario. The story line is one "[with] the use of disguise, with its explicit ironies, as in ... *As You Like It*" (Stoll 117). Viola as Cesario becomes the object of Olivia's affection, though in her current state, he is a mere page to Orsino. As Viola utters her speeches to Olivia in verse, Olivia becomes convinced there is more to Cesario than what meets the eye. An example of deception and irony is in the scene with Sir Toby Belch, cousin to Olivia; and Maria, woman companion to Olivia who connives against Malvolio, the head servant in Olivia's household. In Act II, Malvolio becomes the subject of ridicule and deception due to his own doing. The deceptive act concocted by Sir Toby and Maria along with Sir Andrew Aguecheek, Olivia's suitor, and Fabian, servant to Sir Toby, towards Malvolio is Shakespeare's way of commenting on the revulsion upper class Elizabethans may have had to servants who forget their station in life. In the play, Malvolio is presented more like a villain than a victim, for Shakespeare created him as an "ill-natured person, and he is" (Craig 161). He is "Shakespeare's nemesis in pure comedy" (Craig 160), meticulous and resentful of things other people have and enjoy.

Feste, the clown, is the play's observer and balancer. "He sings, he jests, he executes practical jokes, and in his comments on action and character" (Craig 162); he shows wisdom and ends the play with a song so true of everyday life, "for the rain it raineth everyday" (V.i).

Antonio, a sailor, saves Sebastian from the shipwreck and loyally helps him get settled in Illyria. Despite the danger of going onshore to guide Sebastian, Antonio does so to ensure the safety of his new friend. Olivia eventually gets wind of Sebastian, whom she mistakes for Cesario/Viola, and marries him without so much as a protest from Sebastian.

Eventually, Orsino finds out that his page is actually a woman, Viola, and falls in love with her. In the same scene, Olivia also finds out that Sebastian, who looks so much like Cesario, is not Cesario, but is content with being married to him. Malvolio, who feels that everyone had slighted him, leaves a threat the audience could only surmise about and Feste sings about life and what happens after a season of gaiety comes reality, hence, the title.

As You Like It

Written in 1599, *As You Like It* is one of Shakespeare's more cheerful, pastoral plays. Based on Thomas Lodge's prose fiction *Rosalynde*, Shakespeare's play is set in the forest of Arden where most of the key characters end up to commence the action. As a countrified play, there is a contrast presented between the city and the countryside, and the court and the forest (Craig 123). Just like the previous comedy discussed in this unit, *As You Like It* depicts deception as well, although there is also betrayal and family relationships involved.

At the beginning of the play, the audience is introduced to Orlando de Boys and his servant Adam as Orlando complains about his lacking of gentlemanly worth due to his own brother Oliver's selfishness. Oliver, being the eldest son of Sir Rowland de Boys, was left the management of his late father's wealth and power and his younger brother's welfare. He denies Orlando everything he deserves and plans to eliminate him completely by pitting him against Charles the wrestler in a match in Duke Frederick's court. Adam warns Orlando of Oliver's plot against him after the match. He then gives Orlando his savings and goes with him as Orlando flees from his brother's tortuous wrath to Arden.

Duke Frederick usurps the throne from his older brother, Duke Senior. The latter is banished to the Arden forest along with his supporters. Duke Frederick and Duke Senior's state of affairs mirrors the de Boys' circumstance. Duke Senior's daughter, Rosalind, stays behind in the court as the best friend and cousin to Duke Frederick's daughter, Celia. When Frederick sees the mounting popularity of his niece, he banishes her as well. Celia, loyal to Rosalind, goes with her along with Touchstone, the clown, and ends up in Arden. Before the banishment, Rosalind first sets eyes on Orlando who she finds admirable for facing the giant wrestler Charles.

Rosalind disguises herself as a shepherd called Ganymede and Celia as the sister shepherdess Aliena. They meet Orlando and Adam in the forest where Rosalind tricks Orlando into wooing her, Rosalind disguised as Ganymede disguised as Rosalind, as she is actually Rosalind. Also in the forest, they meet Rosalind's father Duke Senior, his court, and the "melancholy Jaques," one of the lords attending to Duke senior (Craig 123). It is in the forest where Jaques, a somewhat unsuitable character in the play, delivers one of his famous speeches commenting on life as he sees it. Jaques is Shakespeare's voice "as the harbinger [of his] much sadness and disillusionment in the years to come" (Craig 123).

At the end of the play, Rosalind's disguise is shed and she marries Orlando. Oliver, who follows Orlando to the forest to kill him, is rescued from a lioness by Orlando himself and falls in love with Aliena who is actually Celia, and marries her. Phoebe, a shepherdess in love with the false Ganymede, ends up with Silvius, and Jaques with Audrey, who personifies a provincial damsel. Duke Senior regains his dukedom after his brother Frederick repents and pursues a spiritual life.

PREPARING PARTS OF EACH PLAY

Although the plays are going to be read in their entirety, certain parts of the play will be given more focus in this unit. Students will analyze the parts and visualize the actions and reactions of the characters. After reading and analyzing parts on print, students will view, compare, and contrast scenes according to the director's purpose, the actor's elucidation, the scenes, the costumes, and the props used.

Romeo and Juliet: Act II Scene 2 -- The famous balcony scene

During the Elizabethan era, this scene was probably done on the upper level of the stage (Hosley 371). In this scene, Romeo, despite taunting from his best friend Mercutio, chooses to go back to the Capulet house to get another glimpse of Juliet. Remember, at the beginning of the

play, he originally pines for Rosaline, who is less than inclined to give in to Romeo's advances. Then, at the Capulet Ball, Romeo meets Juliet whom he declares his "soul-mate" and more "highly cooperative" than Rosaline (Hager 9). Romeo climbs the Capulet wall and ends up in the garden below Juliet's window. As he enters the stage, he comments that Mercutio, who "jests at scars that never felt a wound," does not have any basis at all for making jokes about Rosaline for he has already found a new love (II.ii.1). Mercutio's joke of summoning Romeo to come back using Rosaline's name is ironic. Just as soon as he says this line, he turns his attention to Juliet's bedroom. How he knows that is Juliet's window is open for discussion in the classroom. Romeo sees light coming through the window, Juliet comes out, and Romeo sees her. At first Romeo is speechless, and then he delivers a soliloquy comparing Juliet to the sun and the window light to the East in the first part of the speech:

But soft! What light through yonder window breaks?
It is the East, and Juliet is the sun! (II.ii.2-3)

Then, in the next lines, he **personifies** the sun and the moon and **alludes** to the heavenly bodies as well as Juliet's sexuality:

Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That though her maid art far more fair than she.
But not her maid, since she is envious;
Her vestal livery is but sick and green. (II.ii.4-9)

All the time, while looking up, Romeo speaks his love for Juliet without stopping to decide whether to approach and talk to her or not. At the very end of the speech, Romeo **shares lines** with Juliet, without Juliet knowing he is there. One can assume that while Romeo gazes up at Juliet, the latter speaks her mind, daydreaming about something.

Romeo: That I might touch that cheek!
Juliet: Aye me! Romeo:
She speaks. (II.ii.25-27)

Romeo, then, continues to invoke the unsuspecting Juliet to speak, and to his surprise, Juliet does speak and of him, questioning an unseen person why Romeo is a Montague. She orders him to "deny [his] father and refuse [his] name," and if he does not he should pledge his love to her and she will "no longer be a Capulet" (II.ii.35-38). Upon hearing Juliet's view on his name and person in a unique soliloquy for he is listening, he attempts to respond. At this juncture, one can assume that Romeo startles Juliet and interrupts her loud reverie. They continue to share lines as Juliet chides Romeo for being in his enemy's backyard. But in the end, youthful passion wins the two and they proceed to exchange adoration and devotion to each other. At some point, the nurse barges in on their conversation calling from within Juliet's room, and Juliet responds and exits. Romeo speaks to himself and Juliet re-appears from above and requests Romeo to prove "that [his] bent of love be honorable" by sending her a message the next day so she could "come to [him] where and what time [he] wilt perform the rite" so she could be his wife forever (II.ii.155-159). The nurse calls again from within the house and here one imagines Juliet to be split between the desire to be with Romeo and to follow the voice. The persistent calling of the nurse finally succeeds, and Juliet exits the stage after saying good night to Romeo who is left to talk to himself once more. Alone, in a simile, he compares and contrasts lovers who are excited to see each other and sad at the separation to schoolboys who are cheerless going to school, but more enthusiastic to leave their books behind (II.ii.172-174). Juliet comes back again and whispers Romeo's name as she cannot say it aloud. Romeo, the impassioned youthful lover, attempting to be romantic, tells Juliet that "it is [his] soul that calls upon [his] name" and that "lovers tongues by night" are "silver sweet sound...like softest music to attending ears" (II.ii.182-184). Juliet

responds in a short line uttering his name and Romeo likewise responds with another short line to which Juliet responds with another with a **feminine ending**. How would students interpret this part of the scene? What is going on in the scene? Why is there an extra syllable after the tenth one in the word “tomorrow”? What might be Juliet’s sentiment?

Juliet: Romeo!
Romeo: My Sweet!
Juliet: What o’clock tomorrow
Shall I send to thee?
Romeo: By the hour of nine.

At this point in the scene, after agreeing on an arrangement for the next day, Juliet tells Romeo that as much as he needs to go and she understands if he does, she wants him close by like a shackled domesticated bird she can pull as she pleases. Romeo agrees with Juliet saying that if he is a bird, he will be there with her. Juliet reluctantly leaves while Romeo makes a decision to see Friar Laurence in his cell to seek his advice. It is important to understand at this point that Romeo has not been home yet, it is the next morning, and he resolves to see and tell the priest about Juliet. The part with Romeo leaving the Capulet household ends this scene in Act II.

Twelfth Night, Or What You Will: Act II Scene 5 -- The trickery on Malvolio

Tired of Malvolio’s demeaning and presumptuous attitude towards Maria, Sir Toby, Sir Andrew Aguecheek, and other servants, Maria devises a plan to get Malvolio at his own game. She recruits the help of Sir Toby and company to execute her plan. Previously in Scene 3, Maria reprimands Sir Toby and Sir Andrew as well as the clown Feste for the ruckus they were making in Olivia’s house. The loud bantering between Toby and Andrew was due to their drunkenness, and the presence of the clown added to it. Maria reminds them that if Olivia calls, in her anger, upon Malvolio, her steward, they will surely find themselves outdoors, to which Toby responds that they are politicians and they can handle the detestable Malvolio. As Maria chastises them once more, Malvolio enters the stage and arrogantly reproves Sir Toby and company including Maria. Toby and the clown taunts Malvolio even more by singing, and Malvolio turns to Maria and tells her that when Olivia finds out, she is to pay for providing means to the men’s merriment. Maria then vows to exact revenge on Malvolio’s haughtiness and pretentiousness through trickery.

In Scene 5, Maria finally carries out her plan with the help of Sir Toby, Sir Andrew, and Fabian by planting a letter for Malvolio that will make a fool of him. The letter’s content, according to Maria, “will make a contemplative idiot of [Malvolio]” (II.v.18). Malvolio enters the stage, muttering loudly to himself, stroking his ego. He convinces himself that Olivia likes him because Olivia makes use of his service more than anyone else’s. He even refers to himself as “Count Malvolio” (II.V.35). Overhearing Malvolio utterances, Toby, Andrew, and Fabian can barely contain their anger towards Malvolio for his conceit. If not for their willingness to settle a score with Malvolio, they would have revealed their plot too soon.

Malvolio maintains his conversation with himself while the others let the audience know their thoughts and whispered conversation with each other in their **asides**. Malvolio alludes to a lady who married beneath her as his basis for his fantasies. His musing makes the others on stage even more contemptuous towards him. Andrew’s and Toby’s snide remarks of disgust towards Malvolio are **short lines** actors need to fill in to complete the blank verse:

Malvolio: There is example for’t. The Lady of the
Strachy married yeoman of the wardrobe.
Andrew: Fie on him, Jezebel.

Fabian: O, peace! Now he's deeply in. Look how
imagination blows him.

Malvolio: Calling my officers about me, in my
Branched velvet gown; having come from a day-
Bed, where I have left Olivia sleeping-

Toby: Fire and brimstone! (II.v.39-50)

All three men control themselves not to say anything to Malvolio until he chances upon the letter. Finally, Malvolio sees the letter and recognizes what he believes to be Olivia's handwriting, thought the letter was actually forged by Maria. "By my life, this is my lady's hand. These be her very C's, her U's, and her T's; and thus, makes her great P's. It is contempt of question, her hand" (II.v.87-90). Visualize Malvolio picking up the letter and breaking the seal of the letter. Even though he says, "By your leave, wax," excusing himself for his act, what might be his visage at this time? What might be his thoughts upon discovering a letter in Olivia's hand? Why does he assume he can just open the letter?

The letter opens with the riddle, "Jove knows I love, But who? Lips, do not move; No man must know" (II.v.99-101). It hooks Malvolio, firing his previous reflection, and he believes the letter to be about him. At this time, Malvolio's hidden audiences rejoice at his gullibility and admire Maria for her ingenuity. It is also in this part of the scene that we see a deepening esteem for Maria coming from Sir Toby, who refers to her as "a beagle true-bred, and one that adores [him]," perhaps alluding to Maria's small build and true social standing with a hint of appreciation, which he first uncovers in Scene 3 (II.ii.179-180). The scene ends giving satisfaction to the tricksters.

As You Like It Act II Scene 7 -- Jaques' world

Jaques is not a popular person among the characters in the play and seems to be one who does not fit right in the plot of the play, but whose presence enabled Shakespeare to "put into his mouth unforgettable speeches by the score" (Craig 123). For being so melancholy, Jaques is one among a chain of individuals, his conceptions to "serve as [one of the] commentators and whose words cut across the current sentiment of the play with a differing point of view, usually with the thought of the seven ages of man" (Craig 124).

In this scene, Duke Senior and some lords enter the stage like common criminals and gather around a table. Jaques enters still sullen but happier than at first, and when asked why so he quips that he has seen "a Fool i' th' Forest" who rebuked Fortunes's unfairness in life. Jaques does not fully understand that the Fool mocks at his own moodiness when he says, "and so from hour to hour, we ripe, and ripe, and then from hour to hour, we rot, and rot" (II.vii.26-27). Both Touchstone and Jaques are negative lampooners. Jaques desires to be a fool, but does not have the ability to do so.

Then enters Orlando, demanding food from the group, to which the Duke responds with much civility. The courtesy offered by the Duke admonishes Orlando's crude behavior and forces out of him the reason for asking for food. He explains that he is with an older man who has followed him to the forest, and as old as he is, this man needs sustenance or he might die. As Orlando exits to find Adam, his servant the Duke turns to Jaques and remarks about the goodness and happiness in the world, that "we are not all alone unhappy" and that the "Theater" offers more sadness than the world they occupy. The word "unhappy" has an extra syllable giving the first line a **feminine ending**. To this remark, Jaques delivers his famous speech, with the first line sharing the Duke's last line in his speech:

Duke: Thou seest we are not alone unhappy:
 This wide and universal Theater
 Presents more woeful Pageants than the Scene
 Wherein we play in.

Jaques: All the World's a Stage
 And all Men and Women merely players
 They have their Exits and entrances
 And one Man in his Time plays many Parts
 His Acts being seven Ages. At first the Infant... (II.vii.136-166)

In the speech, Jaques presents the seven stages of man, from infancy to old age. Orlando's entrance and request to feed an old man sparks the inspiration to talk about the ages. The speech could be interpreted by the students in their own stage and re-enact the ages as they see fit according to Jaques' description. It will be an interesting venture to see how the students will act and react to each other knowing full well Jaques' melancholic and pessimistic outlook in life. The latter's negativity is in stark contrast with the Duke's outlook, for while he looks at life with much disdain, the Duke takes life for what it can offer.

Analyzing Elements of Drama in Shakespeare's Plays

A **soliloquy** is a theatrical device that allows a character to express his or her thoughts on stage. One of the famous soliloquies in Shakespeare's plays is the breathless speech Romeo delivers as he looks up at Juliet in her balcony from the garden in Act II Scene 2 of *Romeo and Juliet*. In *Twelfth Night, Or What You Will*, the play opens with Duke Orsino's speech expressing his view on love, revealing a focus of the plot. Jaques' **dramatic monologue** on the seven ages of man in Act II Scene 7 of *As you Like It* is considered a soliloquy even though Duke Senior's presence is noticeable on stage. Dr. Sidney Berger, in one of his lectures within the seminar, explains that a soliloquy is not necessarily a speech delivered by an actor on stage when he is alone and not speaking with anyone. It is in reality a "conversation" or a dialogue between the actor and the audience, not that the audience has a line to utter back to the actor. The fact that the message from the actor's speech and thought reaches the audience constitutes a dialogue, even in a monologue.

An **aside** is a remark made by one character on stage, unheard by another who is also on stage. It is like an off-tangent comment not intended for another's ears. In *Romeo and Juliet*, while Juliet is up on her balcony musing about her love for Romeo, below, Romeo responds to her in an aside saying, "Shall I hear more, or shall I speak at this?" (II.ii.39). In *Twelfth Night, Or What You Will*, all the dialogues given by Sir Toby, Sir Andrew, and Fabian in Act II Scene 5 as they listen in contempt to Malvolio's egotistical fantasies are all asides. In *As You Like It*, Jaques comments on Touchstone's remark in aside, confusing the audience about whether he sympathizes with the clown or criticizes him for his knowledge:

Clown: I am here with thee and thy Goats, as the
 Most capricious Poet honest Ovid was among
 the Gothes.

Jaques: O knowledge ill inhabited, worse than
 Jove in a thatch'd House. (III.iii.1-9)

Shared lines are also called **split lines**, "usually a cue that quickens the pace" of the dialogues (Pressley). The lines shared make one complete iambic pentameter, a verse with ten syllables, and each pair of five pairs of syllables having an unaccented syllable followed by an accented syllable. Whether the characters know what the other uttered or not, an iambic pentameter in a blank verse is formed. Such is in the case of the balcony scene where Romeo's

last line of six syllables in his soliloquy is interrupted by Juliet with a line that has only two syllables followed by Romeo's next line with two syllables. Added all together, the syllables from all three lines make ten syllables. In this instance, there is a feeling of urgency present in the characters' dialogue.

LESSON PLANS

Lesson Plan One: Vocabulary Enhancement: Vocabulary Tree

Oftentimes, students encounter words they do not know, have not seen or encountered before, or never uttered at all. Sometimes they know a word, but they do not know what it means or where it came from – from what concept or country. Most students assume that words are just words and mean nothing at all – not a form of communication or expression. Vocabulary is a very important component of understanding and generating the nuance of a speech. It is imperative that students know the words for them to interpret what a character is conveying. For this same reason, students find vocabulary enhancement tedious unless the lesson is done in a fashion that stimulates students' imagination and creativity. In this activity I will call 'Vocabulary Tree,' the students will make use of the dictionary as well as contextual clues to generate the meanings of a word both denotatively and connotatively. Students can work on this activity in groups of three after they have already done their notes in their vocabulary notebook using SAT concepts and strategies as shown in the book *500 Key Words for the SAT* by Charles Gulotta. The notes can be done in Cornell note taking format for easier review later.

In groups of three, students will draw a concept map with the word on the top of the page as in a tree top; information based on their notes or the dictionary will be added spiraling downward and creating tree branches as they go. Each branch will have different information, such as word origin, root word, forms or functions, sounds like, looks like, rhymes with, and word association. The association can be specific to the literature where the word is taken. Then, the students compose a sentence or a riddle using the word in context after which they spread out the words all over the tree as fruits or ornaments. This part of the activity is followed by adding a cut-out picture or illustration that corresponds to the meaning of the word. At the end of the activity, each group displays their work and other students will re-arrange the words to create the sentence or solve the riddle originally drawn by the members of a group. This activity may be done once every two weeks worth of vocabulary words. Students may use the format as shown in Figure 1 in the Appendix and may expand it according to the amount of information they include in the tree.

Materials: Big construction paper or butcher paper, dictionary, vocabulary notebook, colored markers

Lesson Plan Two: Interpretation of a Scene or a Play Using Shakespeare's Language and Stage Direction

The class will be divided in groups of five or six. For this activity, first the students will analyze the setting of a scene or a play and build background through a thorough research of the setting focusing on its history. Second, the students will research specific expressions and the context in which each expression was used within a specific location and period. Then, the students will examine lines that are shared, short, trochaic, and spondaic.

Armed with the knowledge on each scene, each group of students will present a re-written script showing their interpretation of the scene applying Shakespeare's use of shared lines, short lines, trochee, and spondee. Then each group will present their interpretation in class either live or pre-recorded on film. Students will also show their interpretation through effective use of costumes, props, theatrical techniques, and effective acting.

While doing this activity with the students, I will instruct the students to take individual notes on each character focusing on motive. For instance, a character who delivers a short line may have a specific reason for doing so as a response to another character. The students may use the chart in Figure 2 in the Appendix for taking notes.

Materials: Copy of the play or scene, research materials, notebook for note taking, pen, paper, video camera (optional), costumes, and prop materials

Lesson Plan Three: Projects – Infomercial, Dioramic Map with Sound, Comic Strip with Quotes, Modern English Translation, and Interpretive Illustration, Shakespearean Era Tapestry Depicting Scenes

At the culmination of the entire unit, I will ask students to draw lots to fairly assign them individual projects. Some students may want to work with a partner.

For the infomercial, the student or students will create an advertisement either in print, on film, or on audio cast. The ad should provide information on the play and the scene to be produced. The students may use graphic design and apply writing skills to write a slogan that will attract potential viewers.

Another student or group of students will create a dioramic map with sound effects. The student or students will depict a scene with three-dimensional miniature characters, setting, costumes, and props. Sound effects can be recorded on disc. There are also sound effect gadgets that can be purchased from select toy stores. The dialogue or line can be recorded on this gadget. The diorama should show a map of each character’s location in the scene relative to another.

A student may re-create a scene in a comic-strip. Lines of characters can be quoted depending on the scene interpreted, but the language has to be translated to modern English. The illustration should be appropriate to the scene portrayed.

Shakespearean tapestry is an interesting project where a student can represent a scene through designs that show pictures of the way of life and the plot. The pictures have to capture the essence of the scene illustrated. Students may use plain thick cloth and fabric paint instead of colorful embroidery thread. They may also use butcher paper and paint on it.

Materials: Big construction paper, video camera, or audio recorder, big board, miniature dolls (paper or real), costumes, sound effect gadget, colored markers, butcher paper or plain fabric, art paint

APPENDIX

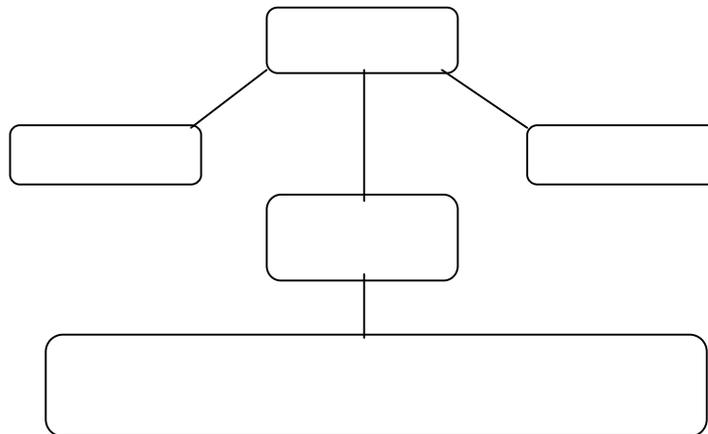


Figure 1- Vocabulary Tree

Character	Quoted Line/Type (shared line, short line, trochee, spondee, etc.)	Motive

Figure 2- Character Analysis Notes Chart

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