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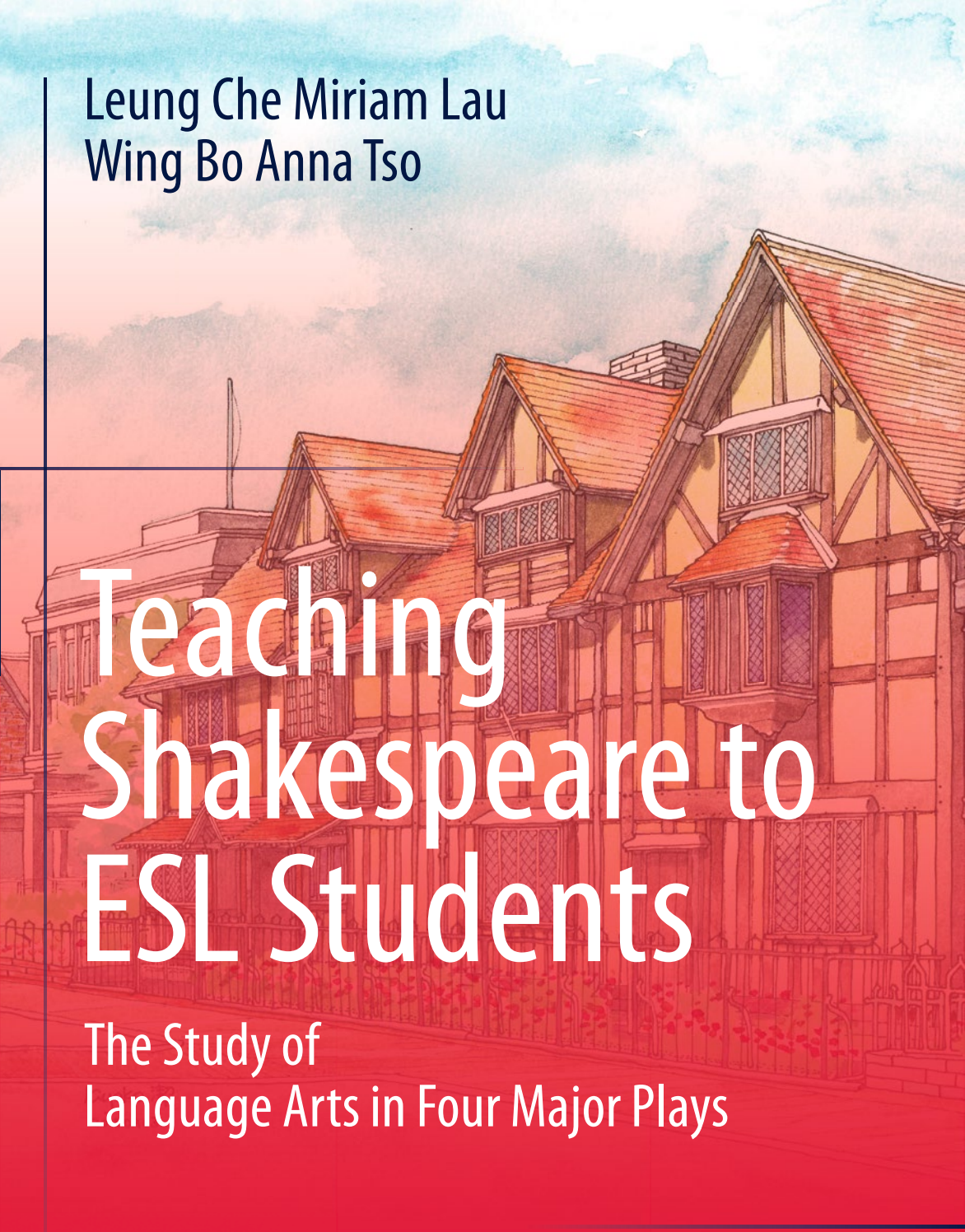

Teaching Shakespeare to ESL Students

The Study of Language Arts in Four Major Plays

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To my grandparents, Kwan Shek Hong and Ho Woon Yin (Miriam Lau)

To Sophia, my daughter, with all my love (Anna Tso)

Preface: Shakespeare and the Teaching of Language

A book about Shakespeare which reduces his great literary masterpieces to mere tools for teaching a foreign language? Scandalous! Except that Shakespeare's plays themselves arose from a culture in which drama was used as a tool for teaching a foreign language, and they have participated in the spread of the language in which they were composed ever since.

The changes to English grammar school and university curricula in the decades preceding Shakespeare's birth – as Protestant educational reformers embraced Renaissance humanism and its interest in classical Latin as a sort of antidote to the medieval Latin of Catholic theology – laid particular stress on the value of performance as a classroom practice. (Oxford and Cambridge colleges, for instance, began to allocate budgets of up to 40 shillings per year – a substantial sum – for the staging of classical plays.) By memorizing the words of Roman playwrights such as Plautus and Terence, students could expand their Latin vocabularies and familiarize themselves with a whole range of everyday phrases: by standing up and walking through the plays' action while speaking those words, they could acquire rhetorical confidence and develop a sense of empathy for the range of experiences they were articulating. School Latin drama of the kind Shakespeare will have experienced at his grammar school in Stratford was designed to socialize pupils into the shared language and culture of intellectual Europe, conferring cultural capital and linguistic proficiency at the same time. That this educational system, designed to produce eloquent lawyers and preachers familiar with the language of classical Rome, turned out to produce several generations of school-leavers perfectly equipped to become actors and playwrights was only an accidental side effect.

Shakespeare's plays are profoundly marked by his own early encounters with educational drama – one of his first comedies, *The Comedy of Errors*, is based on Plautus' *Menaechmi*, a particular favourite with schoolteachers – and they soon began to participate in education themselves. In the two English universities of Shakespeare's time, whenever students began to perform in English they revealed the influence of the Stratford-bred playwright. At Cambridge, the student-composed topical skit *The Second Part of the Return from Parnassus* (1601–2) claims that Shakespeare outdoes his university-educated colleagues, while in Oxford the Christ Church scholar Thomas Goffe composed a play in English about the vengeance of Orestes (*The Tragedy of Orestes*, 1617, published in his *Three Excellent Tragedies* in 1656) which is substantially composed of deliberate allusions to *Hamlet*. Soon

Shakespeare's plays were entering classrooms in their own right. In the autumn of 2014, a battered copy of the First Folio collected edition of Shakespeare's plays was discovered in the library of the Jesuit College at Saint Omer, near Calais – the college to which some English Catholics sent their sons abroad to be educated, since at home the educational system was compulsorily Protestant until the nineteenth century. Some plays are missing (as if they have been cut out individually for use as scripts?), and some of those which remain bear markings which are clear evidence of their having been prepared for classroom performance, probably in the 1620s and 1630s. In Jesuit establishments, cross-dressing was forbidden in school plays, and so female roles were either cut entirely or transformed into male ones. In the Saint Omer copy of *Henry IV, Part 1*, the speech prefixes labelling Mistress Quickly's dialogue – which call her the "Hostess" – have been neatly scribbled on to transform her into the "Host."[1]

At Saint Omer, expatriate male students were encouraged to act vernacular plays from their homeland to keep them in touch with their native culture, and we simply do not know whether these performances also helped to teach the English language to any French bystanders. If so, then they were already belying the sense many English speakers had in Shakespeare's time that their language was the obscure dialect of an insular backwater. As the Italian linguist John Florio wrote in 1578, "It is a language which will do you good in England, but, pass Dover, it is worth nothing" (John Florio, *His First Fruits*, London, 1578, p. 59). Certainly when continental Europeans did start to learn English later in the seventeenth century, one motivation for so doing was the reputation which its dramatic literature – some of it touring to the Baltic states, Bohemia and Germany within Shakespeare's own lifetime – was already acquiring. In 1666, Giovanni Torriano wrote that

> the English language is to-day a most copious, most flourishing, most pregnant Tongue, and worthy that a Foreigner should apply himself to learn it, if not sufficiently to speak it, at least enough to understand their stupendous Comedies and Tragedies.[2]

For the London-based Torriano, English is worth learning primarily not as a language of business or conversation but of theatregoing: he assumes that he can best attract other expatriate Italians as clients for the English lessons he offered by reminding them of the pleasures they are missing, thanks to being unable to follow the dialogue in London's playhouses.

The diffusion of English as a world language from the eighteenth century onwards – as it became first the speech of a surprisingly far-flung set of maritime colonies, then the language of a world empire, and then, in the era of Wall Street, the language of global business – has meant that the choice Torriano implies between the sort of languages one learns for profit and the sort of languages one learns for artistic pleasure has nowadays disappeared. To learn English today is to join a vast international community of traders and travellers, writers and readers, which at more than a billion strong far exceeds the borders of those countries (the UK, the USA, Canada, Australia, New Zealand and the others) in which it is a native tongue. But to learn to speak the language of Shakespeare is something more. (It is one

thing to say one knows ancient Greek: it is another to be able to say one has recited Homer and Aeschylus.) Just as when Elizabethan schoolboys like the young Shakespeare recited Latin plays in class they were acquiring both language skills and cultural capital, so learners of English who acquire a familiarity with Shakespeare through performance are entering Anglophonia through the most prestigious entrance which it can offer.

The story of how Shakespeare's plays first reached Asia, and of the immense richness and diversity of Asian responses to them to date, is far too long for a preface of this length, but a couple of points may be worth thinking about before you move on to experiment with the expertly designed language games and rehearsal exercises that form the body of this book. One is that Shakespeare's plays have always faced in two directions: in the English-language tradition he is at once the last of the ancients (still in touch with medieval habits of thought, able to use allegory, willing to populate his dramas with ghosts, fairies and gods as well as mortals) and the first of the moderns (a secular relativist, a champion of freedom of expression, a dramatist willing to articulate individual identity in relation to modern social problems). As a result, in Asia his plays have served readers and theatrical producers interested in progressive, rationalist attitudes to drama and society – for whom Shakespeare has seemed a cousin of Ibsen, often translated into Asian languages at around the same period – but they have also served directors interested in reviving elements of local, traditional theatrical practice, providing opportunities instead for the recovery of ancient temple arts within present-day urban theatres. This is one aspect of Shakespeare's immense scope which Asia has already discovered. I hope that this book will enable this discovery to expand still further. Shakespeare's plays consist solely of voices, speaking, in an astounding range of registers, words fitted to a prodigious range of human situations. There is no better example of eloquence in English, and no better way of mastering it than through the kinds of exercise by which Shakespeare learned drama himself.

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Notes

1. On this discovery, see for example http://www.independent.co.uk/arts-entertainment/theatre-dance/news/discovery-of-lost-shakespeare-first-folio-revives-claim-playwright-was-secret-catholic-9894216.html
2. Giovanni Torriano, *Piazza Universale di Proverbi Italiani* (1666), quoted (and translated) in Francis Yates, *John Florio: The Life of an Italian in Shakespeare's England* (Cambridge: Cambridge University Press, 1934), p. 324.

Author's Acknowledgements

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Miriam Lau

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Arising from this teacher resource book project was a set of Shakespearean pedagogical practices which I further developed and explored in two recent research articles. The first article titled "Shakespeare Reading Club: Introducing Shakespearean Drama to Children" was included in the *Proceedings of the Third International Conference on Learning and Community Enrichment (ICOLACE)*. Indispensable was the kind assistance and invaluable suggestions of Mr. Christopher Picone, convenor of the *ICOLACE 2014 Conference*. The second article on Shakespearean pedagogy, titled "Teaching Shakespeare to Young ESL Learners in Hong Kong," was published by the *Journal of Pedagogic Development (JPD)* in Volume 6, Issue 2, Summer 2016. Many scholars reviewed the drafts, including Mr. David Mathew, editor of *JPD*, as well as two anonymous reviewers, and I owe them my deepest thanks.

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Anna Tso

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Introduction: Chinese and Hong Kong Shakespeares

According to recent studies, "Shakespeare continues to be the most popular foreign playwright on the twenty-first century Chinese stage" and "is still one of Hong Kong's most popular and widely performed playwrights".[1] A look at the latest Hong Kong Arts Festival programmes confirms this and at the same time reveals the diversity of Shakespearean productions to be found in contemporary China. In 2014, celebrating Shakespeare's 450th birthday, the 42nd Arts Festival featured a specially commissioned modern Putonghua production of *Romeo and Juliet* by the National Theatre of China, adapted and directed by Tian Qinxin, as well as a performance of *A Midsummer Night's Dream* by the Bristol Old Vic and Handspring Puppet Company and Polish company Nowy Teatr's *African Tales by Shakespeare*, a show juxtaposing and mixing fragments of three different plays, *The Merchant of Venice*, *Othello* and *King Lear*, directed by Krzysztof Warlikowski. In 2016, the year of the 400th anniversary of Shakespeare's death, the 44th Arts Festival will present Hong Kong company Tang Shu-Wing Theatre Studio's modern Cantonese production of *Macbeth*, adapted and directed by Tang Shu-Wing, and the Royal Shakespeare Company's *Henry IV,* Part I and Part II, and *Henry V*, directed by Gregory Doran, while also showing films of the RSC's performances of *Richard II* and *The Merchant of Venice*.

If Shakespeare's popularity in China is longstanding, the diversity of interpretations evident in these programmes is more recent. Historically, the reception of Shakespeare in Hong Kong and mainland China offers a contrast between two dominant modes of interpretation, one universalizing, the other localizing the significance of his plays. Both modes respond to, and in different ways reproduce, images of Shakespeare as an icon of Western culture. But while in colonial Hong Kong Shakespeare at first served to underline the identification of Western culture with Britishness and eventually to nurture the colony's aspirations to metropolitan status, in mainland China the encounter with Shakespeare has traditionally been used to epitomize China's relationship with the West, in terms of a certain rivalry and mutual recognition, with Shakespeare serving as a touchstone for the expression of Chinese cultural identity and political ideology.

Shakespeare was first introduced in Hong Kong as part of the entertainment for the mostly British expatriate population, with the first performance of a Shakespearean play on record in 1867.[2] Before being performed for a wider public, however, Shakespeare was introduced as a subject of study and examination as early as the 1880s. With the development of a local education system, Shakespeare was first included in the English

Literature examination at Certificate level in 1958 and from then on featured prominently in examination papers qualifying for entrance to the universities in Hong Kong. At the University of Hong Kong, the British poet Edmund Blunden, who chaired the English Department from 1953 to 1964, established a drama group, the "Masquers", which regularly performed Shakespearean plays. Forty years later, in 2005, the English Department of the Chinese University of Hong Kong would launch the Chinese Universities Shakespeare Festival "to promote appreciation of literature in English (particularly the work of Shakespeare who is considered the finest writer in the language)", an annual competition that has attracted the participation of 90 universities from the mainland, Hong Kong, Macau and Taiwan over 10 years.[3] Shakespeare was thus part of the cultural capital of Hong Kong society before any serious attempt at staging a public production was made. A first Shakespeare Festival was organized by the Sino-British Club in 1954, which featured a first Cantonese reading of *Romeo and Juliet* but no actual performance of a Shakespearean play. A second Festival was held in 1964 on the occasion of Shakespeare's 400th birthday at which two plays were performed, *The Merchant of Venice* in Cantonese and *Twelfth Night* in English. The 1970s saw four performances of Shakespeare in Cantonese and with the establishment of the Hong Kong Repertory Theatre in 1977 a thriving drama scene emerged in the 1980s. The third Shakespeare Festival in 1984 featured eight drama groups, again presenting *The Merchant of Venice* and *Twelfth Night*, as well as parts of *Othello*, *Julius Caesar* and *Romeo and Juliet*, and involving 18,600 participants.[4] Shakespeare was a regular feature on the Hong Kong Repertory Theatre's early programme, with 11 plays performed in the 20 years up to the handover to China in 1997, and according to its then artistic director, its productions in the 1990s, *Much Ado About Nothing*, *King Lear* and *A Midsummer Night's Dream*, staged at the new Hong Kong Cultural Centre, "could compare favorably with major theatre companies in the Western world."[5]

In mainland China, Shakespeare, despite a little noticed mention in 1839, became known only in the early twentieth century and at first primarily "as a fiction writer and story-teller" via Chinese translations of Charles and Mary Lamb's *Tales From Shakespeare* of 1807 (which also influenced the early reception of Shakespeare in Japan and Korea).[6] Serious efforts to translate Shakespeare's plays began in the 1930s and were protracted, partly because of the sheer magnitude of the task, but also due to the harsh circumstances during the war against the Japanese occupation and the conflict between the Nationalists and the Communists. The first translators of the bulk of Shakespeare's dramatic work, Liang Shiqiu and Zhu Shenghao, are remembered as the "Chinese inheritor of Shakespeare" and the "paragon of translators" respectively, although Liang, who translated thirty-seven plays in 30 years and published his 40-volume *Complete Works of Shakespeare* in Taiwan in 1967, was criticized by Mao Zedong for his belief in the universality of great literature. Zhu Shenghao, who translated thirty-one plays before he died of tuberculosis in 1944 at the young age of thirty-three, by contrast has been celebrated as a hero and his work became the basis for the most widely used translations on the mainland, completed and published only after the Cultural Revolution in 1978.[7]

As in Hong Kong, the reception of Shakespeare became more productive in mainland China in the 1980s with the establishment of the Chinese Shakespeare Society in 1981 and the Inaugural Shakespeare Festival held simultaneously in Beijing and Shanghai

in 1986, at which some 20 plays were staged in twenty-eight productions.[8] The festival prominently featured performances of Shakespeare's plays in different styles of Chinese opera, raising the question, for Murray Levith, "of whether or not such versions were really 'Shakespeare' or something merely inspired by Shakespeare."[9] For Chinese audiences, however, the distance between Shakespeare and the conventions of Chinese opera may not be as great as Levith assumes. Thus Kwok-kan Tam, while noting the problem of distance, notes that "[b]ecause of the close affinity in style between the Elizabethan and the Chinese/Japanese stage, the representation of Shakespeare in the classical styles of China and Japan seems to pose fewer problems in adaptation for intercultural performance." And Jessica Yeung suggests that in xiqu (Chinese opera) adaptations of Shakespeare the "transformation demanded by the target convention does not manifest itself in an obvious way if it is idiomatically done since it provokes no feelings of unfamiliarity on the part of the audience and is taken for granted."[10]Yet as Alexa Huang has observed, the sheer abundance of Chinese opera adaptations of Shakespeare in the 1980s tended to essentialize both xiqu and Shakespeare as icons of classic Chinese and Western culture respectively.[11] At the same time, the perceived analogy between Elizabethan England and socialist China as "a country in transition from a feudal system […] to a modern industrialized society" has facilitated the interpretation of Shakespeare from a Marxist perspective to this day.[12] Not surprisingly, then, *The Merchant of Venice* has been "Shakespeare's most popular play in China", although its religious and racist meanings have generally been ignored.[13]

At the turn of the twenty-first century, the contrast between universalizing and localizing interpretations has been dissolving, as Chinese opera conventions have been adopted by Western productions of Shakespeare and bilingual and multilingual productions have become more common.[14] This has created an opening for more personal engagements with Shakespeare in China that are not as strongly circumscribed by authority as in the past. Productions like Tang Shu-Wing's *Titus Andronicus* (2008 and 2012) and *Macbeth* (premiered at the Globe Theatre in London in 2015), the National Theatre of China's *Romeo and Juliet* and *Richard III* (performed at the Globe in 2012), and the Contemporary Legend Theatre's *Lear Is Here* (a solo show by Taiwanese actor-director Wu Hsing-Kuo) represent individual interpretations of Shakespeare that go beyond national stereotypes. As commercial enterprises, such productions may not necessarily go against the mainstream, but they may get closer to Shakespeare's art, which, given the Bard's dependence on royal patronage in his time, displays a "genius for transforming what is, objectively, a servile relationship with his sovereign, master, and employer into a breathtaking act of appropriation." As Fintan O'Toole notes in a recent review article, Shakespeare's work, in adapting itself from Queen Elizabeth's to King James I's demands, performed "an astonishingly adept combination of deference and impudence".[15] It is not least this daring and prudent engagement of authority that continues to make Shakespeare relevant and important to our education today.

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Notes

1. Alexa Huang, *Chinese Shakespeares: Two Centuries of Cultural Exchange.* New York: Columbia University Press, 2009, p. 193; Adele Lee, "*One Husband Too Many* and the Problem of Postcolonial Hong Kong." In *Shakespeare in Hollywood, Asia, and Cyberspace.* Ed. Alexander C.Y. Huang and Charles S Ross. West Lafayette: Purdue University Press, 2009, p. 197.
2. Dorothy Wong, "Shakespeare in a Hong Kong Frame." In *Shakespeare Global/Local: The Hong Kong Imaginary in Transcultural Production.* Ed. Kwok-kan Tam et al. Frankfurt am Main: Peter Lang, 2002. p. 63.
3. See the Festival website at http://www.eng.cuhk.edu.hk/shakespeare/index.php.
4. Wong, p. 68.
5. Daniel S.P. Yang, "Shakespeare at the Hong Kong Repertory Theatre." In *Shakespeare Global/Local: The Hong Kong Imaginary in Transcultural Production.* Ed. Kwok-kan Tam et al. Frankfurt am Main: Peter Lang, 2002. p. 76.
6. Meng Xianqiang, The Reception of Shakespeare in China: A Historical Overview. In *Shakespeare Global/Local: The Hong Kong Imaginary in Transcultural Production.* Ed. Kwok-kan Tam et al. Frankfurt am Main: Peter Lang, 2002. p. 116.
7. See Meng, p. 117 and Murray J. Levith, *Shakespeare in China.* London: Continuum, 2004. p. 11–13.
8. The number of plays and productions varies according to different reporters. Meng mentions twenty-three plays being performed (p. 118), while Levith counts sixteen plays performed by twenty-seven companies in twenty-eight productions (p. 69). A second International Shakespeare Festival was organized, on a smaller scale, by the Chinese Shakespeare Society in Shanghai in 1994.
9. Levith, p. 73.
10. Kwok-kan Tam, "Introduction: Universalism and Transnationalism in Shakespeare." In *Shakespeare Global/Local: The Hong Kong Imaginary in Transcultural Production.* Ed. Kwok-kan Tam et al. Frankfurt am Main: Peter Lang, 2002. p. 7; Jessica Yeung, "Desiring Shakespeare: Xiqu Adaptations of *Macbeth.*" In *Shakespeare Global/Local: The Hong Kong Imaginary in Transcultural Production.* Ed. Kwok-kan Tam et al. Frankfurt am Main: Peter Lang, 2002. p. 22.
11. Huang, p. 167–94.
12. Xiao Yang Zhang, *Shakespeare in China: A Comparative Study of Two Traditions and Cultures.* Newark: University of Delaware Press, 1996. p. 241.
13. Levith, p. 55.
14. Huang, p. 14–16.
15. Fintan O'Toole, "Behind 'King Lear': The History Revealed." *The New York Review of Books* 19 November 2015. p. 27.

A Brief Overview of Shakespeare's Life, Times and Work

Who Is Shakespeare?

It is probably difficult to describe William Shakespeare in one word. First and foremost, he was a playwright, poet, actor, and entrepreneur. Born in April 1564 in Stratford-upon-Avon, the precise date of his birth was unknown, as the Stratford records only noted baptism, and not births. Stratford-upon-Avon literally means a place where a highway can be provided with a crossing or ford over a river. It is twenty-two miles southeast of Birmingham, and eight miles southwest of Warwick. This small market town has now become a famous tourist place in the name of Shakespeare, where visitors from afar come to visit various landmarks highlighting the life journey of the Bard and his family members, such as Shakespeare's Birthplace, Mary Arden's Farm (i.e. the childhood home of his mother), Anne Hathaway's Cottage (i.e. the maiden home of his wife), Hall's Croft (i.e. home to Shakespeare's eldest daughter), and Nash's House where Shakespeare spent the last years of his life in.

William Shakespeare was the eldest son of John Shakespeare and Mary Arden, and both his parents were illiterate. While Mary Arden was the daughter of a farmer, John Shakespeare was a hardworking tradesman who made a living by making gloves and trading wool. In 1558, John Shakespeare became one of Stratford's four constables, and was charged with stopping street fights and keeping peace. He also became prominent in his commercial life, where he owned a vast amount of land and properties within Stratford. However, in the late 1570s, he fell into financial difficulties and began selling land to raise hard cash. William Shakespeare was the eldest son in the family, he had seven siblings, but two of his eldest sisters, Joan and Margaret, died at a very young age. Edmund, his youngest brother, followed him to London and became an actor.

At the age of 18, in November 1582, Shakespeare married Anne Hathaway, who was 26 and also pregnant at the time of her wedding. It was an exceptionally young age for Shakespeare to get married in the sixteenth century, and so he needed his father's approval. Like her husband, Anne Hathaway was the eldest child in the family. Her father, Richard Hathaway, was a farmer who lived and worked at Shottery, in Hewland's Farm, and it was known since 1795 as Anne Hathaway's Cottage. A year later in 1583, Anne gave birth to Susanna, and the couple had a pair of twins,

Hamnet and Judith in January 1585. Unfortunately, Shakespeare's only son, Hamnet, died in 1596, and some scholars attributed Shakespeare's writing of *The Tragedy of Hamlet*, *the Prince of Denmark* in 1600–1601 as an act of commemorating his deceased son. Susanna Shakespeare took the advice of her father to marry someone older than her, and in 1607, she married a successful physician, Dr. John Hall, who was about 8 years her senior. The couple lived in Hall's Croft, which has become one of the landmarks that tourists would visit in Stratford-upon-Avon. Susanna may have been literate to some degree. In her epitaph, she was praised for being "witty above her sex", and it was said that there was "something of Shakespeare" in her personality.

On 23 April 1616, Shakespeare died at the age of 52. He left behind a will, which is a much-debated document. In it a famous passage reads, "I leave my wife my second best bed with furniture". If the best bed had been reserved for guests, then the "second best bed" would be the marital bed. Was Shakespeare's intention insensitive? Or was his affectionate? Apart from this sentence, there is very little reference to Anne in his will. Some biographers have suggested that Shakespeare felt trapped by his marriage, which he had to pay for his youthful folly by marrying a woman much older than him. Indeed, there are certain lines in Shakespeare's plays that allude to the age discrepancy in a couple, for example, Hermia says in *A Midsummer Night's Dream*, "O Spite! Too old to be engaged to young".

Building a Career in London

Shakespeare attended grammar school at Stratford, where he learned by heart over 100 figures of rhetoric. He also studied Latin and had good knowledge of the Bible from church and school. From Shakespeare's plays, it is also evident that he is familiar with Italian, as he knew some classical Italian texts that became the sources for *The Merchant of Venice*, *Othello* and *Measure for Measure*. In the late 1580s, Shakespeare moved to London. London's population was some hundred times greater than that of Stratford. By 1600, its population had doubled in the previous 50 years, to about 200,000 inhabitants, making it the biggest city in Europe.

Shakespeare's experience of living and working in the metropolis became crucial to his writing, as many events that Shakespeare would dramatize in the English history plays took place in London. Furthermore, he rapidly established himself as an actor and scriptwriter, probably on a freelance basis, working for several theatrical troupes of the time. From 1593 to 1603, Shakespeare was involved with the Lord Chamberlain's Men. It is important to note that Shakespeare was not merely a playwright, but he also ran the theatre as a shareholder, which he derived most of his income from. When Shakespeare began his career, the status of scriptwriters for the public stage was low. Nevertheless, by holding shares, he effectively earned himself royalty on his plays, something no author had done before in England. For example, in 1598, Shakespeare's name was imprinted under *Love's Labour Lost*, and the new editions of *Richard II* and *Richard III*. This was not only a significant moment in his professional career, but it also signified that it was now possible for a writer to own the status of an author through the publication of plays.

Apart from the elevated status of the author, another noteworthy development of the period was the company's move to the Globe. Initially, Shakespeare wrote two plays per year for the Lord Chamberlain's Men – one comic, one "serious" (a tragedy or history). Before 1598, he was renowned for writing lyrical plays, such as the comedies *Love's Labour Lost* and *A Midsummer Night's Dream*, and the tragedies *Richard II* and *Romeo and Juliet*. The company's move to the Globe expanded Shakespeare's repertoire, not only because of the large capacity of the Globe that exceeded 3000, but only due to the architecture of the Globe that embodied the idea that "all the world's a stage". The first "Globe" plays indicated the broadening scope of Shakespeare's literary and social aspirations, and it also proved that he was an equal master of tragedy, comedy and history. Such plays included *Julius Caesar*, *As You Like It*, *Twelfth Night*, *Troilus and Cressida*, *Hamlet*, and *All's Well That Ends Well*.

On Queen Elizabeth's death in 1603, the new king, James I, immediately took the Lord Chamberlain's Men under his direct patronage. Therefore, they became the King's Men, and the first productions that Shakespeare wrote for the troupe corresponded to the king's policies and image, or with contemporary political events and arguments. With the exception of *Measure for Measure*, the first productions of the King's Men were all tragedies, namely *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, and *Coriolanus*. For the rest of Shakespeare's career, the King's Men were favoured with far more court performances than any of their rivals.

On the other hand, Shakespeare also wrote for outdoor performances in the public theatre, and thus the King's Men were described as having "one foot in court life

and another in the commercial world of the theatre" (qtd in Kay 1995, p. 148–149). Indeed, Shakespeare had always been expected to write plays that could be staged at public playhouses, at court, and on tour. Due to the frequent outbreaks of plague, causing the theatres to be closed for long periods, the King's Men toured various towns in the south and Midlands between November 1603 and 1608. In 1608, the King's Men finally acquired the indoor Blackfriars theatre as a "winter playhouse", which probably meant that they only used the outdoor Globe in the summer. The new venue must have had an impact on Shakespeare's imagination, as he turned to a more romantic style thereafter by producing *Cymbeline* in 1610, which was a new style of tragicomedy, combining romance and royalism with pastoral excursions. The last two solo-authored plays that Shakespeare wrote were *The Winter's Tale*, a self-conscious work dramatizing pastoral romance, and *The Tempest*, which nineteenth-century Romantic critics read Prospero's epilogue in the play as Shakespeare's personal farewell to his art.

But contrary to popular belief, Shakespeare's literary career ended with a slow fade rather than sudden retirement after writing *The Tempest*. In the last few years of his life, the Bard spent most of his time in Stratford-upon-Avon, where he became involved in property dealing and litigation. Furthermore, he purchased his first major London property in 1613, which was a freehold house close to his company's indoor theatre in the Blackfriars district. The above facts revealed that Shakespeare probably devoted more time to the augmentation of his estate than to the publication of his plays in the later years of his life. There were sound economic reasons for this. The value of a play like *The Winter's Tale* rested in its popularity for court performances, and that publication would have signalled the end of its appeal.

In 1616, probably on his 52nd birthday, Shakespeare died in his home at Stratford-upon-Avon due to an unknown disease. After his death, the image of Shakespeare was promoted from a universal poet to an embodiment of Englishness from the late seventeenth century onwards. The concept of the universal genius was further enhanced by the theatre manager, David Garrick's celebrations of the Shakespeare Jubilee in Stratford-upon-Avon in 1769. In modern society, the Royal Shakespeare Company continued to celebrate the Shakespeare Jubilee. Gregory Doran, artistic director of the Royal Shakespeare Company, planned a series of programmes during the Jubilee period, with two important anniversaries in mind. The two dates were 2014, which marked the 450th anniversary of the Bard's Birthday, and 2016, the 400th anniversary of his death.

The Globe Theatre

The Globe Theatre, located on the south bank of the Thames in Southwark, was built in 1599 when London was not in a very good shape. In 1600, London was a fast-growing city, the largest and one of the most prosperous in Europe. The huge growth in the suburbs to the north and east meant pressing problems of control for

the Lord Mayor. Although the city was mostly an orderly place, the administrators were always worried about big crowds to see plays. The Globe accommodated about 3000 spectators, and performances were continuous, with no intervals. Food and drink were sold during the performance, and the play usually began at 2 pm and concluded with a song and dance act at about 5 pm.

Shakespeare's theatrical company, the Lord Chamberlain's Men, moved into the Globe in May 1599. The company's decision aroused from a dispute in 1596 over the renewal of a lease of the Theatre, which was built by James Burbage and was the first purpose-built playhouse in London. In Christmas 1598, the company drastically leased a plot near the Rose, a rival theatre in Southwark, pulled down the Theatre, and carried its timbers over the river. To cover the cost of building the Globe, James Burbage's sons, the actor-managers, Cuthbert and Richard, offered leading players' shares in the new building, and Shakespeare was one of the four who joined the syndicate. Thus he became the owner of one-eighth of the Globe, the playhouse for which he wrote his greatest plays.

Unfortunately, disaster struck in 1613 during a performance of *Henry VIII* in the Globe, when a piece of wadding fired from a stage cannon, smouldered until the thatch burst into flames, and burned the whole Globe to the ground. One ill-fated member of the audience died in the accident. The company rebuilt the second Globe on the foundations of the burned first Globe, and a titled roof replaced the thatched roof.

If you now pay a visit to the Globe in London, you will see its modernized version, which stems from the founding of the Shakespeare's Globe Trust by the pioneering American actor and director, Sam Wanamaker. Standing a few hundred yards from its original site, the Globe looks as much as it has looked like in Shakespeare's day. The conditions of performance stay the same, such as the broad daylight, open-air acoustics, the noise of a crowd on the street, and the intimate audience, where standing tickets are priced at 5 pounds each. The most profound change required by modern fire regulations is the maximum number of visitors allowed to enter the Globe at one time. While the original capacity for the Globe was 3000, it is now nearly halved.

The present Globe season runs from May to October in whatever weather. It also welcomes visitors from all over the world to take part in workshops, lectures and staged readings; to tour the Globe Theatre; and to watch productions. As part of the Cultural Olympiad of 2012, Shakespeare's Globe brought together 38 productions from various parts of the world, which were staged in many different languages in the World Shakespeare Festival within 7 weeks.

Key Themes in Shakespeare's Plays

Themes are the recurring topics that define the preoccupations of the play, and they are the subject matter that Shakespeare explores dramatically through the experience of his characters. In addition, themes have universal appeal across centuries and across cultures. The four major themes in Shakespeare's plays are conflict, appearance and reality, order and disorder, and change. We shall illustrate them with reference to the four plays that we will study in this book: *The Taming of the Shrew*, *The Merchant of Venice*, *Romeo and Juliet*, and *Macbeth*.

First of all, conflict is the essence of all drama. In Shakespeare's plays, conflicts take different forms, for instance, quarrels between the Montague and Capulet families in *Romeo and Juliet*, or quarrels within families as exemplified between Katherina and Petruchio in *The Taming of the Shrew*. The second theme in Shakespeare's plays is appearance and reality. In several plays, Shakespeare attempts to illustrate that appearances are deceptive, for example, in the opening act of *Macbeth*, the witches speak in riddles: "Fair is foul, and foul is fair." The main protagonist, Macbeth, also hides his intension to murder Duncan behind a mask of welcome: "False face must hide what the false heart doth know." On the other hand, in *The Merchant of Venice*, female characters disguise as men, for example, Portia and her maid, Nerissa, assume the respective roles of a lawyer and a clerk to save the life of Bassanio's friend, Antonio. The puzzle of Portia's box that bewilders her suitors: "All that glisters is not gold", serves as another exemplar that things and people are not what they seem.

Thirdly, Shakespeare's plays commonly explore the theme of order and disorder. There are many causes to the disruptions, ranging from love, hatred, jealousy, ambition, the lust for political power, self-centredness, etc. For example, driven to avenge his best friend, Mercutio's death, Romeo kills Juliet's cousin, Tybalt and is thus

banished from Verona. On the other hand, the power-driven and insecure Macbeth murders King Duncan, Banquo, Lady Macduff and her children. Many critics have argued that Shakespeare always reaffirms that order is restored at the end of the play. Reconciliation of former enemies or the restoration of a rightful ruler brings stability after chaos. For instance, the Montagues and Capulets are reconciled at the deaths of their children, whereas Macduff beheads Macbeth and order is restored when Malcolm becomes the new king of Scotland.

Finally, the last theme in Shakespeare's play is change, or metamorphosis. The main characters in the plays all change in some ways, whether it is from life to death or the development of new insights and increased compassion. With Petruchio's taming, Katherina transforms from a shrew to a submissive wife, one who declares that a wife's duty to her husband mimics the duty that the "subject owes the prince", though it is uncertain whether Katherina is sincere in her speech.

The Language of Shakespeare

Shakespeare's plays are immensely rich in language, and this is what we will explore in this book through the study of language arts in *The Taming of the Shrew*, *The Merchant of Venice*, *Romeo and Juliet*, and *Macbeth*. It was around 1590 when Shakespeare began his career as a playwright. People in Elizabethan England were extremely self-conscious about language. They went to "hear" a play rather than to "see" it as in our modern day society. Furthermore, with no English dictionary at that time (as the first would be published in 1604), the English language was particularly fluid and this offered a lot of dramatic possibilities. Thus this was a time that encouraged creativity in language, where poets and playwrights like Shakespeare experimented with imagery, personification, repetition, alliteration, rhyme, rhetoric, hyperbole, irony, oxymoron, puns, etc. They also felt free to make up words, to adapt old ones, and to change old meanings to new. In the following, we shall highlight some language skills that Shakespeare has employed in his plays with reference to the lesson plans of this book.

Alliteration and Onomatopoeia

Alliteration is the repetition of consonants, usually at the beginning of words. The pattern of repeated sounds offers opportunities to actors to intensify emotional impact. In *Macbeth*, the witches combine assonance with alliteration to hypnotic effect: "Thrice to thine, and thrice to mine, and thrice again, to make up nine." In Lesson 5, teachers will guide students to examine how alliteration is used to make the text stands out, such as Katherina complains to his father about Petruchio, "I told you, I, he was a frantic fool." On the other hand, onomatopoeia is the use of words whose sound mimics what they describe. In Lesson 2, students play the game of identifying the onomatopoeia words in Petruchio's excerpt, "Think you a little din can daunt mine ears? Have I not in my time heard lions roar?"

Hyperbole

Hyperbole is the root of the modern expression "hype", which is the hyperbole of advertisers who make extravagant claims for their products. To put it simply, hyperbole is an exaggeration, as when someone says, "Buying a decent apartment in Hong Kong costs me an arm and a leg!" In *The Merchant of Venice*, Bassanio's description of Portia's beauty is an exemplar of hyperbole: "What demi-god hath come so near creation?" In Lesson 35, students will study Macbeth's hyperboles, which signify his guilt after murdering King Duncan: "Will all great Neptune's ocean wash this blood clean from my hand? No, this my hand will rather the multitudinous seas incarnadine, making the green one red."

Imagery

Imagery is the use of emotionally charged words and phrases which invoke concrete images in one's imagination. Imagery includes the use of simile, metaphor and personification. Examples of the images of violence and disorder in *Macbeth* are "pour the sweet milk of concord into hell" and of light and darkness in *Romeo and Juliet*. In Lesson 19, we shall examine the simile employed by Portia in her speech: "The quality of mercy is not strained; it droppeth as the gentle rain from heaven." Furthermore, in Lesson 23, students will be guided to identify the similes and metaphors that Romeo used in his soliloquy to describe Juliet's beauty, "As a rich jewel in an Ethiop's ear … So shows a snowy dove trooping with crows."

Inventing Language

Shakespeare wrote at a time that encouraged exploration and playfulness with language. Poets and playwrights were free to make up words, to adapt old words, and to change old meanings to new. If a word did not exist, Shakespeare used his dramatic imagination to invent lively words to suit his dramatic purposes. Thus, in Lesson 4, we will look at the new words coined by Shakespeare in *The Taming of the Shrew*, such as "pedant" and "pedascule". Last but not least, in Lesson 7, students will have fun examining and inventing new words of insult from Shakespeare's play, such as Pertuchio's scolding of his poor servants, "You loggerheaded and unpolished! You peasant swain! You whoreson malt-horse drudge!"

Irony

Shakespeare frequently employs two types of irony: verbal and dramatic. Verbal irony is saying one thing but meaning another. For example, Macbeth reminds Banquo, "Fail not our feast", when he had already hired killers to murder his friend. On the other hand, dramatic irony is structural, in which one scene or line contrasts sharply with another. For instance, Macbeth's plan to murder King Duncan is immediately followed by the King's praise of the appearance of Macbeth's castle: "This

castle hath a pleasant seat." In Lesson 13, students will recite Antonio's response to Shylock's evil bond: "There is much kindness in the Jew", and they will learn to distinguish the differences between lies, irony, sarcasm and sardonicism.

Oxymoron

Oxymoron refers to two incongruous or clashing words assembled together to make a striking expression. The term oxymoron originates from two Greek words meaning "sharp" and "dull or foolish". In Shakespeare's time, it was fashionable to use oxymoron in love poetry, for example, Juliet bids farewell to Romeo: "Parting is such sweet sorrow." In Lesson 37, we will examine how Lady Macbeth employs oxymoron in her speech, which reveals her insecurities after ascending to the status of the Queen: "Tis safer to be that which we destroy, than by destruction dwell in doubtful joy."

Personification

Personification is a special type of imagery that changes all forms of things into persons, giving them human feelings and attributes. It enhances the dramatic effect because it brings objects to life, enabling them to act, feel and respond like a living person. In Lesson 29, students will learn the skill of personification that characters employed to lament Juliet's death. For example, Romeo describes death as a person that has taken the sweet breath of his wife: "Death that hath sucked the honey of thy breath – Hath had no power yet upon thy beauty." Subsequently, in Lesson 36, students will again discover Macbeth's use of personification to depict sleep: "Sleep no more! Macbeth does murder sleep – the innocent sleep, sleep that knits up the raveled sleave of care."

Puns

The Elizabethans loved wordplay of all kinds, and puns were especially popular. When a word has two or more meanings, its ambiguity can lead to dramatic effect. In *Romeo and Juliet*, Mercutio, close to death, makes a pun, "Ask for me tomorrow, and you shall find me a grave man." In Lesson 15, students will identify Shakespeare's use of puns to create humour in *The Merchant of Venice*, for example, Antonio addresses Shylock, "Hie thee, gentle Jew", in which "gentle" pairs with the homophone of "gentile".

Repetition

Shakespeare's use of repeated words, phrases, rhythms and sounds add to the emotional intensity of a scene, heightening serious or comic effect. For instance, in Lesson 39, we shall explore the dramatic effects of repetition in Macbeth's "Tomorrow, and tomorrow, and tomorrow", or in Lady Macbeth's "What's done cannot be undone. To bed, to bed, to bed!"

Sonnet and Rhyme

Shakespeare's sonnets portray all the characteristics of dramatic language, such as rhyme, imagery, repetition, verse, irony, rhetoric, etc. He also used rhymes in sonnets, which involved matching sounds at the end of each line, thus giving an audible pattern to language and made it easier for the audience to hear what the actors were saying in the absence of microphones on the Elizabethan stage. In Lesson 21, we will explore the rhyme scheme of the sonnet in the prologue of *Romeo and Juliet*. Thereafter, teachers will continue to guide students to do a close reading of the first conversation between Romeo and Juliet in Lesson 24, which is spoken in the form of a sonnet using the ABAB rhyme scheme. Moreover, Shakespeare used rhymes for the supernatural, and in Lesson 31, students will have the opportunity to rewrite the rhymes embedded in the witches' riddles in *Macbeth*.

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Part I

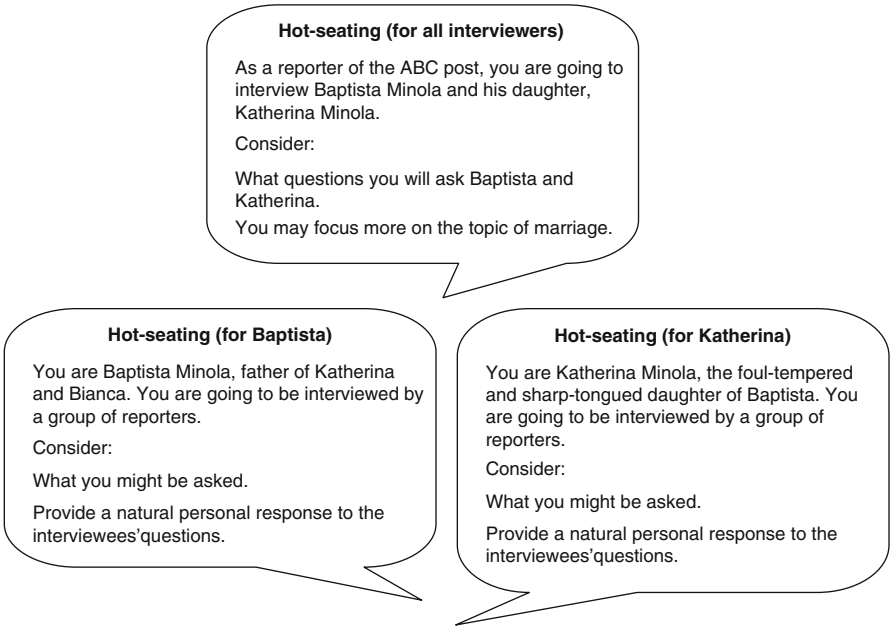
The Taming of the Shrew

Lesson 1: "Is It Your Will to Make a Stale of Me Amongst These Mates?" (Act 1, Scene 1)

– Feeling the characters' emotions

Language Develop effective questioning skills through hot-seating

Resources Hand the hot-seating guidelines to the interviewee and interviewers



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_1

Activity

1. To help the class understand the characters in *The Taming of the Shrew* better, initiate the hot-seating game by inviting one male student to act as Baptista, the father of Katherina and Bianca. Give the student 5 minutes to read the interviewee guidelines and think about what he may be asked, e.g. What is wrong with having a spinster at home?

2. At the same time, invite a female student to act as Katherina, the shrew who does not want to be married away. Give the actress some time to put herself in Katherina's shoes and voice her point of view. Get her ready to answer questions in the hot-seating, e.g. Why do you behave so shrewishly? Why don't you want to be married?

3. The rest of the class will play the reporters' role. Have them sit in a big circle surrounding Baptista and Katherina. Encourage your students to take turn and ask sensible questions relating to the scene. For instance, they can ask Baptista: "Must all women be married?", "Have you ever considered Katherina's feelings? She is unwilling to be 'sold' as if she were a prostitute!", or "Why are you so anxious to marry Katherina away? Are you trying to profit from the marriage of your daughters?"

Extended Activity

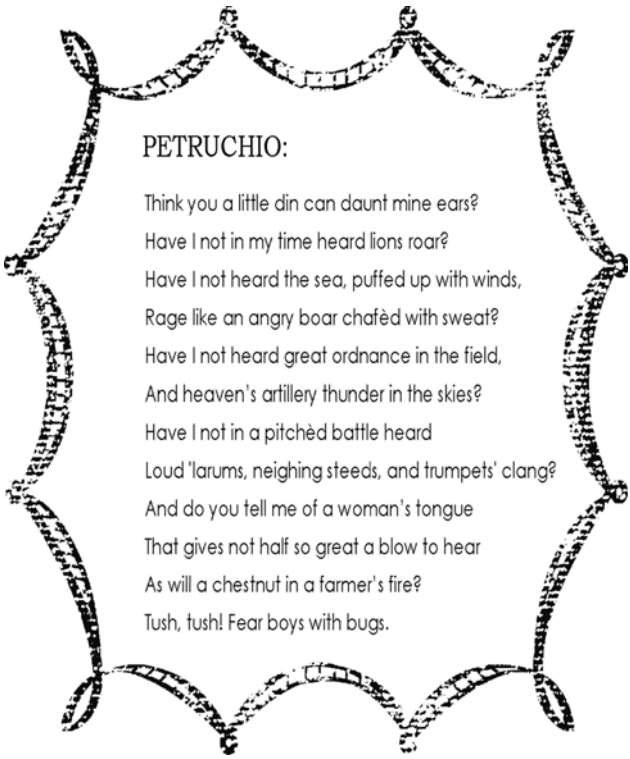
After the hot-seating, ask your students to write a short newspaper interview biography article for Baptista Minola or Katherina Minola.

Lesson 2: "Have I Not in My Time Heard Lion Roar?" (Act 1, Scene 2)

– Identifying words that imitate sounds

Language Capture the essence of onomatopoeic words

Resources A set of onomatopoeia bingo cards; an excerpt of Act 1, Scene 2



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_2

Activity

1. Introduce the rhetorical device *onomatopoeia* to the class, i.e. a figure of speech in which (1) a word mimics a sound, or (2) an arrangement of words in a rhythmic pattern which suggests a sound or an image. Provide a few examples of onomatopoeia, such as *burp*, *oink*, *honk*, and *zip*, and explain how each onomatopoeic word mimics a sound.

2. Invite your students to raise more examples of onomatopoeia and exemplify how each of the onomatopoeic words they mentioned suggests a sound or an image.

3. Show your student Petruchio's excerpt from Act 1, Scene 2. Give them time to go over the lines and spot all the onomatopoeic words in Shakespeare's text. Next, ask your students to recite Petruchio's lines by adding sounds using hands, voices and instruments, highlighting the onomatopoeic effects.

4. Have the class replace the onomatopoeic words in Act 1, Scene 2 with plain words with no onomatopoeic sound effects. Instruct them to compare the original version with the rewritten one.

Extended Activity

Play an onomatopoeia game with your students. Check and see if they know all onomatopoeia terms on the bingo cards.

B	I	N	G	O
Boom	Smack	Wham	moo	Achoo
neigh	Roar	honk	crunch	fizz
Clap	Thump	Free Space	Tweet	cluck
baa	Hiss	screech	rattle	shush
pop	Crackle	whip	Boing	splash

B	I	N	G	O
clang	bam	Hiss	swoosh	beep
zoom	moo	bash	Squish	tinkle
Roar	Thump	Free Space	ticktock	Wham
Meow	screech	Sizzle	Plop	Purr
Boing	poof	buzz	huh	zap

B	I	N	G	O
Clap	Meow	zoom	vroom	moo
bash	Thump	click	thud	whack
Boom	quack	Free Space	whizz	pop
Hum	ding	ouch	boo	Wham
flick	clang	beep	swoosh	baa

B	I	N	G	O
Giggle	screech	crunch	neigh	snip
huh	knock	Bang	swoosh	bong
ticktock	Zip	Free Space	zap	poof
ouch	Wham	Tweet	quack	clang
Meow	tinkle	bubble	Drip	flick

B	I	N	G	O
neigh	ping	flick	Crackle	moo
knock	snip	Drip	pop	Purr
crunch	gurgle	Free Space	ouch	tinkle
quack	Clap	Hum	chirp	Achoo
click	Giggle	Squish	Whoop	Roar

B	I	N	G	O
Plop	growl	Squish	screech	bong
quack	whip	chirp	ouch	slap
snip	Oink	Free Space	tinkle	Crackle
ticktock	bubble	vroom	Tweet	huh
cluck	Boing	slash	Hiss	neigh

B	I	N	G	O
Bang	Cheep	Roar	Boing	ouch
moo	screech	vroom	Crackle	Plop
bam	huh	Free Space	boo	Meow
Whoop	Clap	neigh	pop	gurgle
clang	swoosh	fizz	Thump	beep

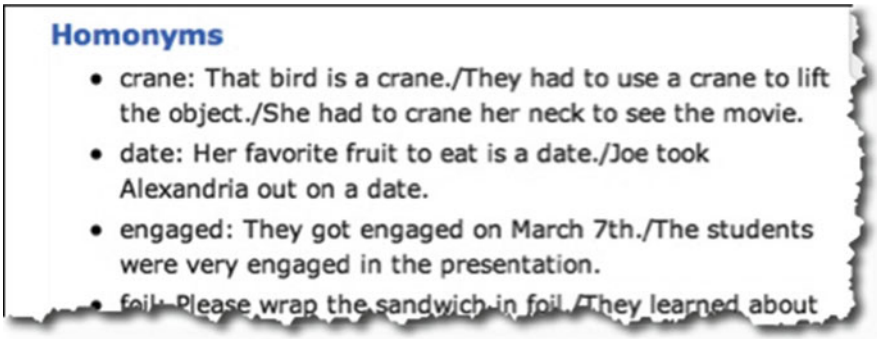
B	I	N	G	O
Bang	vroom	Hum	Smack	Squish
screech	splash	ding	chirp	whack
Tweet	whizz	Free Space	ticktock	Cheep
fizz	baa	flick	Purr	Boom
ouch	Whoop	bam	Wham	Plop

Lesson 3: "If You Strike Me, You Are No Gentleman" (Act 2, Scene 1)

– Appreciating the clever use of double entendre

Language Study homonyms and how they may create ambiguity and jokes in language

Resources Homonym game cards; examples of homonyms as follows:

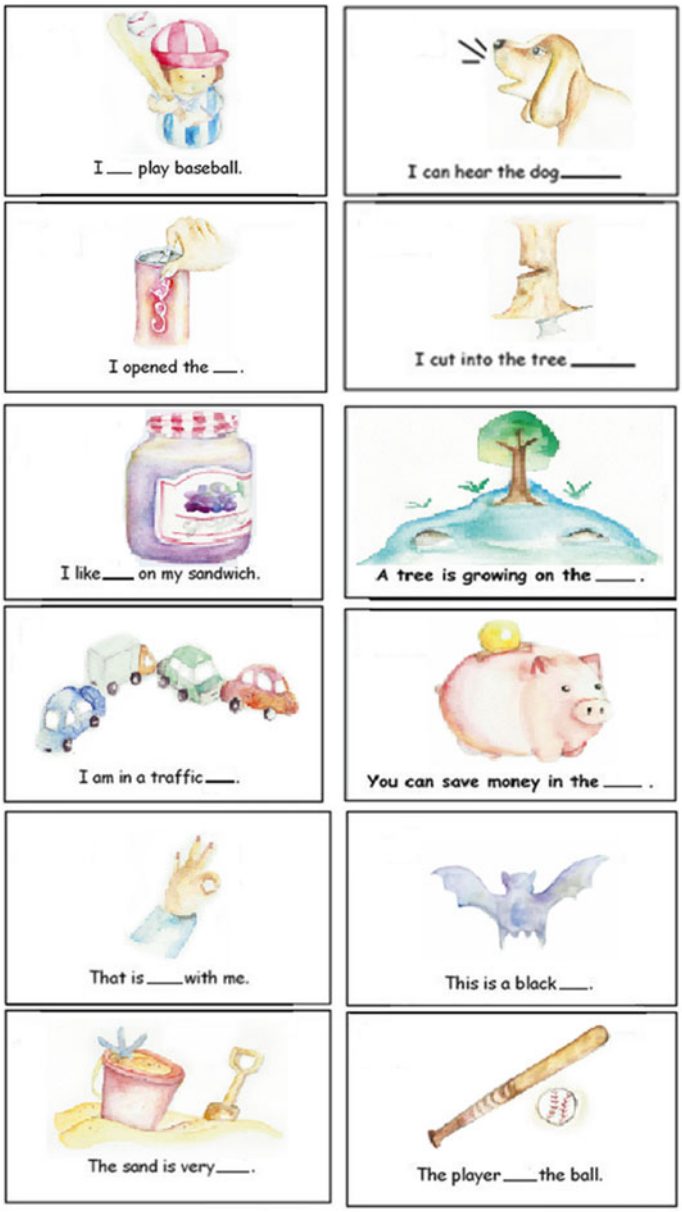


L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_3

Activity

1. Show students examples of homonyms and ask them to deduce the definition of homonymy, i.e. two or more words identical in sound form and spelling but different in meaning.

2. Play a game of homonyms: show students the following pictures and make them guess the homonyms.



3. Tell students that the lexical ambiguity of meaning in homonyms is often used to create double entendre, a particular way of wording that makes a word or an expression capable of two interpretations, with one sometimes referring to sex.

4. Highlight the double entendre 'arms' and see if your students can explain the joke:

   PETRUCHIO: I swear I'll cuff you, if you strike again.
   KATHERINA: So may you lose your arms:
   If you strike me, you are no gentleman;
   And if no gentleman, why then no arms.

Extended Activity

Show your students the following lines from Shakespeare's *The Taming of the Shrew*. Ask them to highlight the double entendre ('moved') in the following:

PETRUCHIO
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.

KATHERINA
Moved! in good time: let him that moved you hither
Remove you hence: I knew you at the first
You were a moveable.

Lesson 4:
Words Invented by Shakespeare
(Act 3, Scene 1 and more)

– Noting new words coined by Shakespeare

Language Form a vocabulary inventory listing words first used by Shakespeare

Resources Show the following excerpt:

HORTENSIO:

How fiery and forward our pedant is!
Now, for my life, the knave doth court my love.
Pedascule I'll watch you better yet.

L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_4

Activity

1. First, ask your students to recall the story plot in Act 3, Scene 1 of *The Taming of the Shrew*. Next, put the class into small groups and have them help each other to comprehend the excerpt.

2. Ask the groups to guess which two words in the excerpt are words coined by or first recorded by Shakespeare. When they have found the answers ('pedant' and 'pedascule'), encourage them to check the two words up in the dictionary. Tell the class that amongst the many words invented or used by Shakespeare, some live for centuries (e.g. 'pedant') but some did not catch on (e.g. 'pedascule').

3. Show the class more coined words from Shakespearean manuscripts and ask them to fill in the following worksheet:

Words invented by Shakespeare	1. I do not recognize this word.	2. I've seen this word but don't know what it means.	3. I've seen this word and I think it means…	4. I know this word. It means…
1. Bet				To risk a sum of money on the unknown result of an event in the hope of winning more money.
2. Gloomy				
3. Hint				
4. Lonely				
5. Impartial				
6. Luggage				
7. Marketable				
8. Negotiate				
9. Outbreak				
10. Torture				

Extended Activity

Engage your students in researching more new words recorded or invented by Shakespeare. Build a Shakespeare vocabulary bank from A to Z:

Word	
Definition	
Quoted from:	

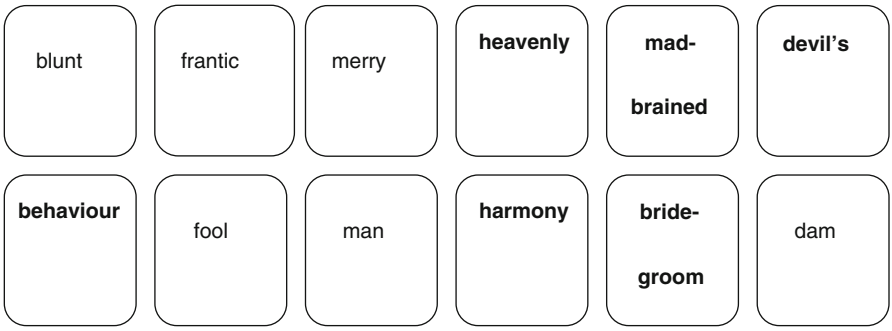
Word	
Definition	
Quoted from:	

Lesson 5:
"I Told You, I, He Was a Frantic Fool" (Act 3, Scene 2 and more)

– Checking out Shakespeare's vicious verbals

Language Examine how alliteration is used to make text stands out

Resources Prepare pairs of cards with alliterated expressions that start with the same consonants:



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DOI 10.1007/978-981-10-0582-4_5

Activity

1. Teach your students about alliteration, the poetic device that repeats the beginning consonant sounds in a succession of words. Then, get them to read some fun alliterated tongue twisters such as 'Peter Piper picked a peck of pickled peppers' and 'The sixth sick sheik's sixth sheep's sick'.

2. Play a card matching game: ask students to get into pairs and lay the above cards face down. In turn, each player chooses two cards and turn them face up. If the words on these two cards begin with the same consonant, the player wins the pair and play again. If the words on the two cards do not begin with the same consonant, then they are turned face down again and the play passes to another player. The game ends when the last pair has been picked up.

3. When the card game ends, ask students to identify the vicious ones from the pairs. Next, ask students to search where in the play the vicious alliterated expressions are used. If time allows, ask them to find out which character says which alliterated expressions to describe whom in the play, and why.

Extended Activity

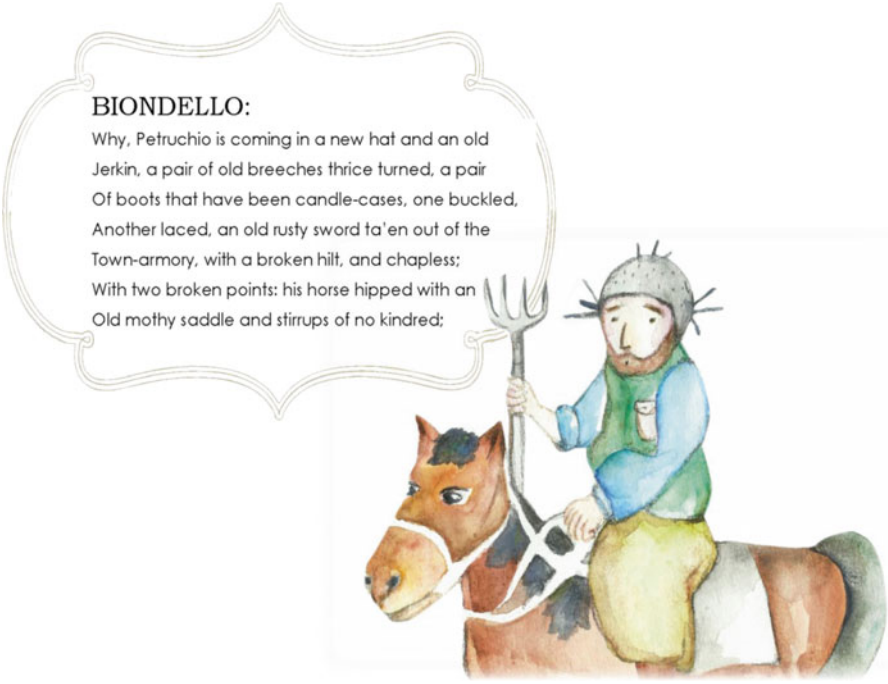
To further familiarize the class with the poetic device, the teacher can have each student in the class describe himself/herself with a wacky adjective that alliterated with his/her name. E.g.: hilarious Hilary, cunning Camilla, fantastic Fanny, Amazing Andrew, Gorgeous George, etc. The topic can also be changed to alliterated animal names – an adorable alligator, a busy bee, an envious elephant, a hypocritical hippopotamus, etc., as long as the class enjoys the game.

Lesson 6: "To Me She's Married, Not Unto My Clothes" (Act 3, Scene 2)

– Reflecting on the allegorical setting

Language Evaluate the allegory of Petruchio's ridiculous wedding outfit

Resources Show the following excerpt which describes Petruchio's wedding outfit:



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DOI 10.1007/978-981-10-0582-4_6

Activity

1. Have your students discuss what they think they would wear on their own wedding day. Then, show them the description of Petruchio's ridiculous wedding outfit in Act 3, Scene 2.

2. Ask the class to explain, in plain English, what Petruchio wears in his wedding. You can also ask them to draw a picture showing what he looks like according to Biondello's account.

3. Give your students time to brainstorm why Petruchio would wear such ridiculous outfit to the wedding. Discuss whether it is just for fun, whether it is to insult Katherina, and whether there are any other possible reasons behind.

4. Introduce the idea of allegory to students: an allegory is a story in which the characters or events represent abstract qualities or ideas. Bring in the idea that 'appearances alone cannot be trusted', and ask your students for evaluative feedback on the allegory of Petruchio's dressing and behaving like a clown.

Extended Activity

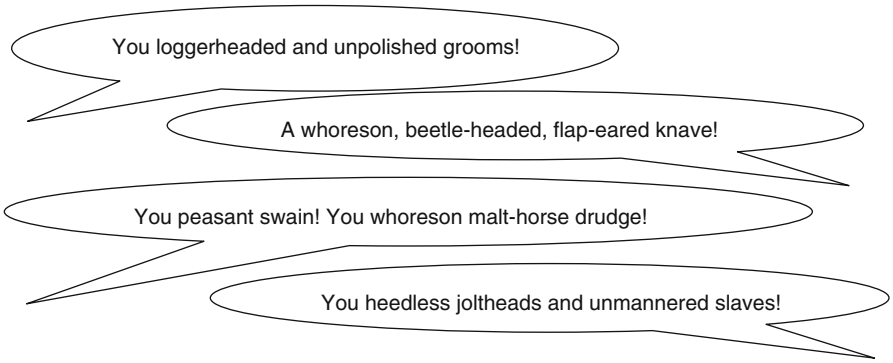
Put your students into groups of four to five and ask them to annotate the excerpted scene in Act 3, Scene 2 with directions for performance in the reader's theatre, including actions, facial expressions, gestures, and verbal emphasis. In turn, get the groups to perform the scene as they directed.

Lesson 7:
Wicked Shakespearean Insults
(Act 4, Scene 1)

– Having fun with fun Shakespearean insults

Language Learn and invent new words of insult from Shakespeare's plays

Resources Show the following words of insult quoted from Act 4, Scene 1:



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
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Activity

1. Check around the class whether your students know any English foul words, such as 'idiot', 'imbecile', 'moron', 'rascal' etc. Ask them to write down on a piece of paper the most powerful insults they can think of in a sentence.

2. Ask your students to swap the insults they wrote and have each one of them yell or shout the expressions with emotions. Then, invite the class to vote for the most powerful and wonderful insults. Compare the winning insults with Shakespeare's foul word-play.

3. Model reading: recite the Shakespearean insults found from Act 4, Scene 1 to your students. Discuss with them how mean and arrogant Petruchio is when scolding the poor servants and others with such creative but spiteful insults.

4. Show your class the following columns. Get students in pairs and see if they can match words in columns A and B correctly to find the new insults made up by Shakespeare:

Column A	Column B
1. Deformed	1. Ape
2. Mad-headed	2. Lord
3. Fat	3. Chuff
4. False	4. Caterpillars
5. Scurvy	5. Lump

Answer key: (1) "Deformed lump"; (2) "Mad-headed ape"; (3) "Fat chuff"; (4) "False caterpillars", and (5) "Scurvy lord"

Extended Activity

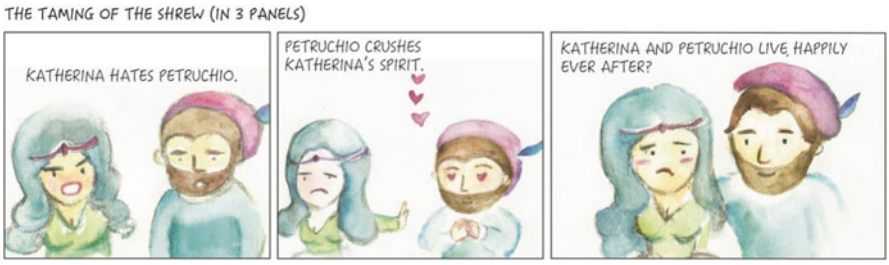
Have your students improvise new Shakespeare insults by combining the words in the following columns:

Column A	Column B
1. A purple hell-hated	1. Flapmouth
2. A pox-marked, puking	2. Skainsmate
3. A spongy, spur-galled	3. Canker-blossom
4. A froward, frothy	4. Foot-licker
5. A surly, half-faced	5. Hedge-pig

Lesson 8: "My Falcon Now Is Sharp and Passing Empty" (Act 4, Scene 1)

– Empathizing with the shrew, the main female character

Language Evaluate the play from the feminist perspective



Resources Prepare excerpted lines that show Petruchio's inhumane treatment of his new wife, Katherina

My falcon now is sharp and passing empty;
And till she stoop she must not be full-gorged

She eat no meat to-day, nor none shall eat;
Last night she slept not, nor to-night she shall not

…she shall watch all night:
And if she chance to nod I'll rail and brawl
And with clamour keep her still awake.

L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_8

Activity

1. Guide the class to read the excerpts from Act 4, Scene 1. In groups, have your students explain in plain English how Petruchio maltreats Katherina after the wedding – to wear her down, he does not allow her to eat or sleep.

2. Invite your students to imagine how *The Taming of the Shrew* would have been reviewed by female reporters and critics had it opened in the modern time.

3. Lead the class to put themselves in Katherina's shoes. Ask them what they would do if they were Katherina. Then, show your students Katherina's final submissive speech about a woman's duties. Ask your students whether Katherina's complete change over the course of the play is possible. Have them explore different innovative ways of performing Katherina's 'submissive speech' in Act 5, Scene 2, sincere or ironic.

Extended Activity

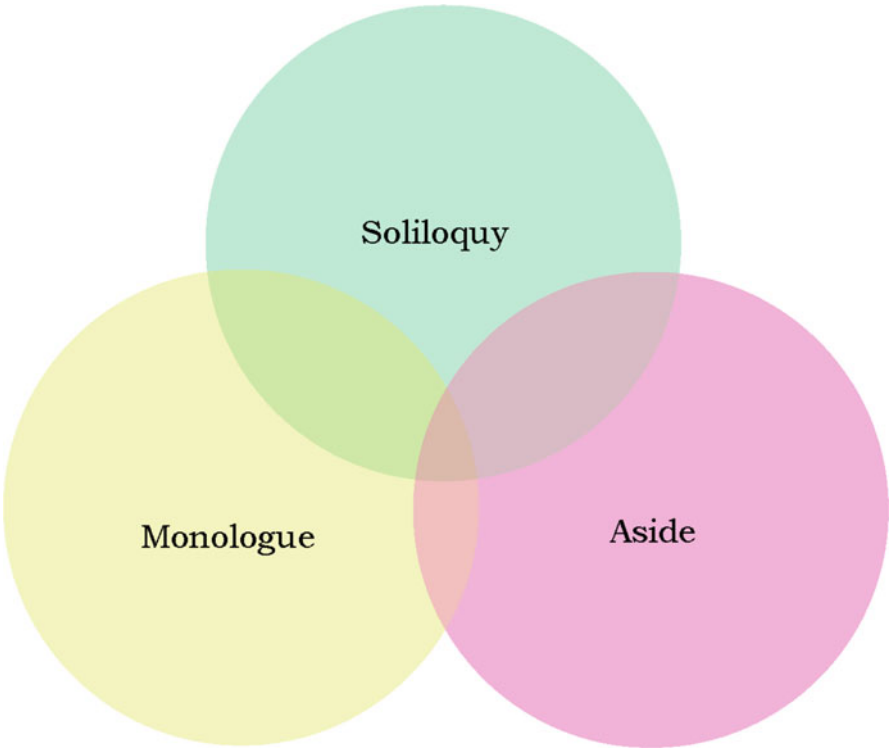
Help your students write a new ending about Katherina's revenge.

Lesson 9: "She Will Be Pleased; Then Wherefore Should I Doubt?" (Act 4, Scene 4)

– Listening to how a character speaks to the audience

Language Investigate the functions of aside, monologue, and soliloquy on stage

Resources Present the following Venn Diagram to the class:



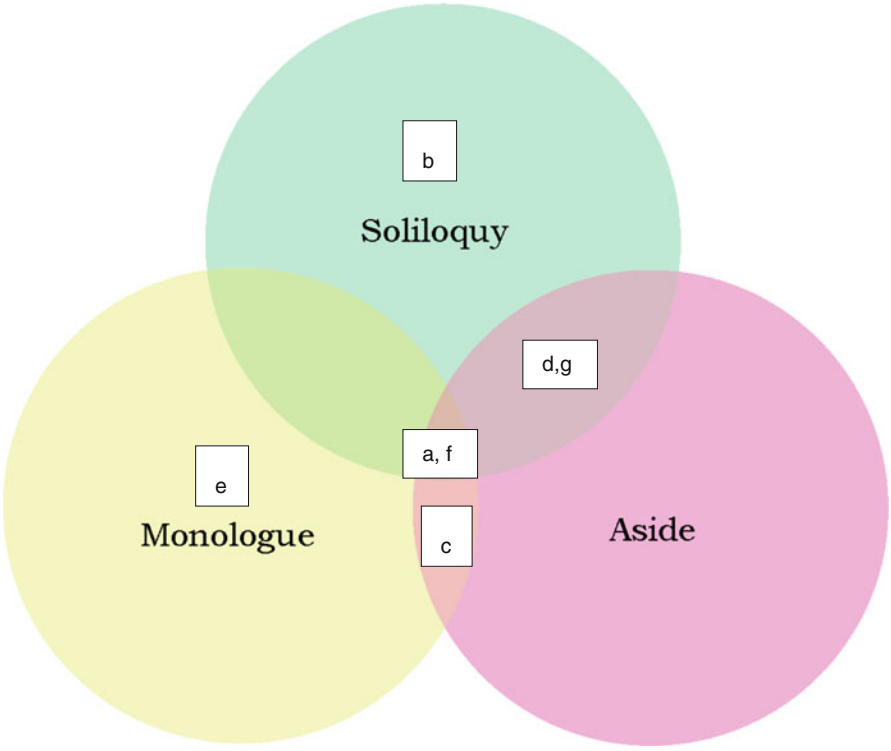
L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_9

Activity

1. Ask your students to do some research on the definition of the three dramatic devices common in Shakespeare's plays, namely aside, monologue, and soliloquy. If possible, have them bring in examples of each device from Shakespeare's works.

2. Compare and contrast the features of aside, monologue, and soliloquy with the class. If your students need more guidance, ask them:
   - Which speech is usually quite short? (Aside)
   - Which speech is usually long? (Monologue)
   - Which speech can be short or long? (Soliloquy)

3. To reinforce their understanding of the three dramatic devices, put students in pairs and have them discuss where the following descriptions should fall in the Venn Diagram:
   (a) It is a speech.
   (b) Character is alone on stage.
   (c) Other characters are also on stage.
   (d) Spoken to the audience.
   (e) Spoken to other character(s).
   (f) Spoken out loud by one character.
   (g) Expresses private thoughts or feelings.



Extended Activity

Give your students the following aside by Lucentio. Ask them to decide how the lines should be delivered so that the audience understands that Lucentio is talking to them:

LUCENTIO

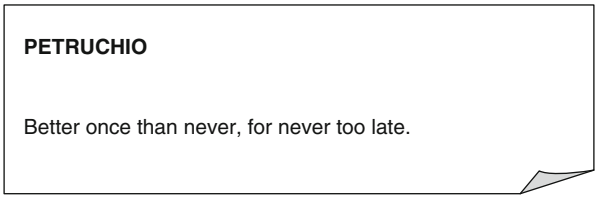
I may, and will, if she be so contented.
She will be pleased; then wherefore should I doubt?
Hap what hap may, I'll roundly go about her:
It shall go hard if "Cambio" go without her.

Lesson 10: "Better Once Than Never, for Never Too Late" (Act 5, Scene 1)

– Reflecting on the aphorism

Language Interpret and apply the aphorisms recorded in Shakespeare's plays

Resources Show the class the following aphorism:



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_10

Activity

1. Read Petruchio's line aloud with meaning. Recite it again with your students. Then, ask the class how they understand and interpret Petruchio's statement – 'it is better late than never, and it is never too late' in the scene. Direct the discussion towards the idea of changing oneself. Discuss also how the statement can be applied in their everyday life.

2. Tell the class that Petruchio's line is an aphorism, a brief statement of truth or opinion. Remind them that one does not always need to agree and believe in aphorisms, because they rarely contain the whole truth, but half or part of the truth. Check and see if anyone in the class can name some common aphorisms too.

3. Remind the class that many aphorisms can be found in Shakespeare's plays as well. List some aphorisms from Shakespeare's plays:

"Talkers are no good doers."
"Brevity is the soul of wit."
"Suspicion always haunts the guilty mind."
"All glory comes from daring to begin."
"Don't waste your love on somebody, who doesn't value it."

For each aphorism, ask the class to find out:

- Which play the aphorism is from
- Which character says the line of aphorism
- In what scene and under what circumstance does the character say it

Extended Activity

Show your students the following aphorism said by Katherina in Act 3, Scene 2:

> I see a woman may be made a fool,
> If she had not a spirit to resist.

Share with your students whether they agree with the above aphorism, which suggests that it is wrong for women to be obedient and submissive always. Next, set a writing task: ask each student to write an agony-aunt reply letter to Katherina. Discuss with her what makes a healthy relationship and a happy marriage.

Part II

The Merchant of Venice

Lesson 11: "A Stage, Where Every Man Must Play a Part" (Act 1, Scene 1)

– Introducing the main characters of *The Merchant of Venice*

Language Learn and use adjectives to describe Shakespeare's characters

Resources Flash cards with adjectives that describe personality, e.g.:

L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_11

Activity

1. Introduce to the class the main characters of *The Merchant of Venice*, such as Antonio, Bassanio, Shylock, Portia, Nerissa, Lorenzo, the Prince of Morocco, the Prince of Arragon, etc.

2. Show students the adjective cards. Make sure that they understand the meaning of the adjectives by providing a synonym for each, like 'wicked' for 'cunning', and 'clever' for 'sharp-witted'.

3. Then, ask students to match each adjective with one or more character(s) in the play. Do encourage your students to explain clearly how they came up with their view.

4. Ask students to find evidence from the play which supports their view. Guide them to find particular quotations about the characters, as well as words and phrases that refer to the characters.

5. When students have a good understanding of the characters and plot, ask them to draw comparisons between the main characters and the people they know, especially celebrities and public media figures.

Extended Activity

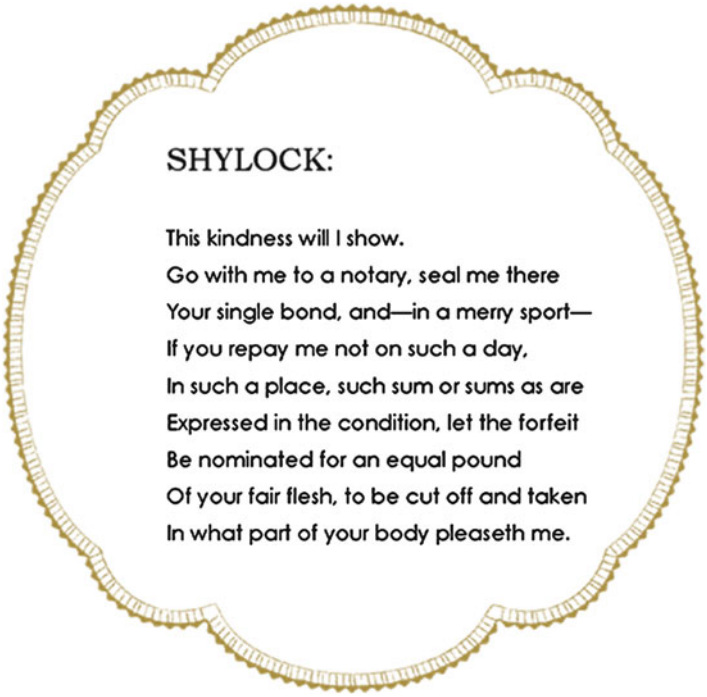
Ask your students to do research on enneagram, the nine personality types. Then, ask them to analyze the wants and needs of each main character in *The Merchant of Venice*. Help your students pitch the characters against the enneagram types.

Lesson 12: The "Pound of Flesh" Bond (Act 1, Scene 3)

– Paraphrasing Shakespeare's language

Language Rewrite Shakespeare's lines in plain, modern English

Resources Show this quotation on the board.



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_12

Activity

1. Put students into groups of four to five. Have them discuss the meaning of the "pound of flesh" bond between Antonio and Shylock.

2. Ask students to translate Shakespeare's English into plain, modern English in their own words, so that everyone can understand and follow. Remind them that one easy way of paraphrasing is to use more short sentences.

3. If your students find it hard to rephrase the quotation, you can, at the beginning, let your students summarize the "pound of flesh" bond by starting with "Shylock is telling Antonio that…"

4. When all groups have come up with their own paraphrase, ask each group to choose a representative and read the plain version with meaning. Next, have students check if there is any meaning missing from the paraphrases. Also, ask students to compare their works and choose the best version amongst themselves.

Extended Activity

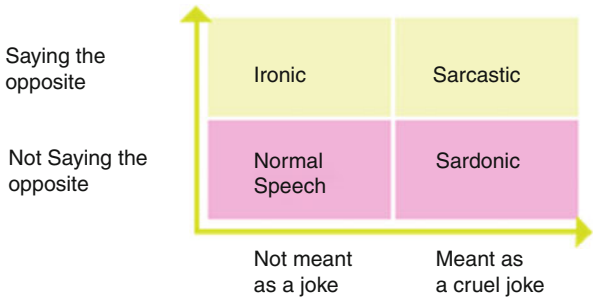
When students have fully grasped the paraphrasing skills, choose one scene from any of the acts and ask your students to rewrite the entire scene into modern English. Organize a time for reader's theatre or a mini-drama performance in the class.

Lesson 13: "And Say There Is Much Kindness in the Jew" (Act 1, Scene 3)

– Understanding irony

Language Distinguish lies, irony, sarcasm and sardonicism

Resources Show the following diagram on the board:



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_13

Activity

1. Provide background information about the "pound of flesh" bond: should Antonio fail to repay Shylock the 3000 ducats in 3 months' time, a pound of flesh will be cut from any part of Antonio's body as Shylock wishes.

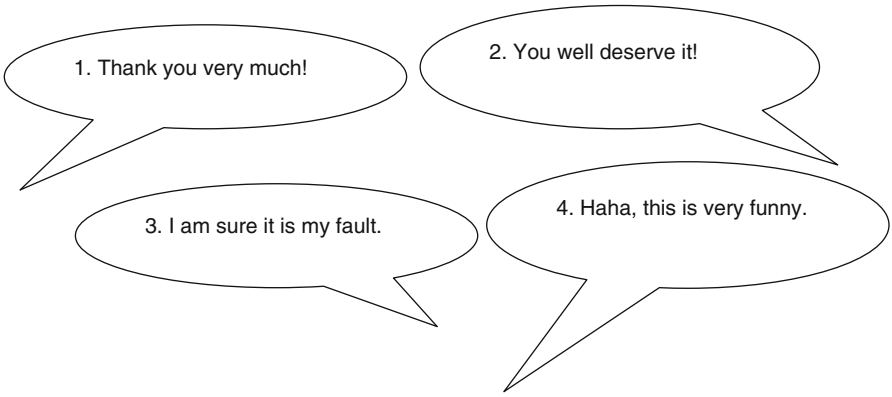
2. Recite Antonio's response to Shylock's evil bond, "there is much kindness in the Jew". Check if your students notice anything special about the line. Ask your students: do you think Shylock, the Jewish moneylender, is a kind person? Why do you think Antonio would say that "there is much kindness" in Shylock? What is the true meaning behind Antonio's line?

3. Share with the students the definition of irony: *irony is a figure of speech in which the actual intent is expressed in words that carry the opposite meaning*. Then, invite your students to re-read Antonio's response with an ironic tone, focusing the stress on the word "kindness".

4. Ask the students if they can find any difference between an irony and a lie. Help them find good examples of irony and lies in everyday English. Remind them to pay attention to the actual intent of the speaker/writer.

Extended Activity

Show your students the following speech bubbles. Ask them in what situations can they turn the following normal utterances into ironic, sarcastic, or sardonic expressions:

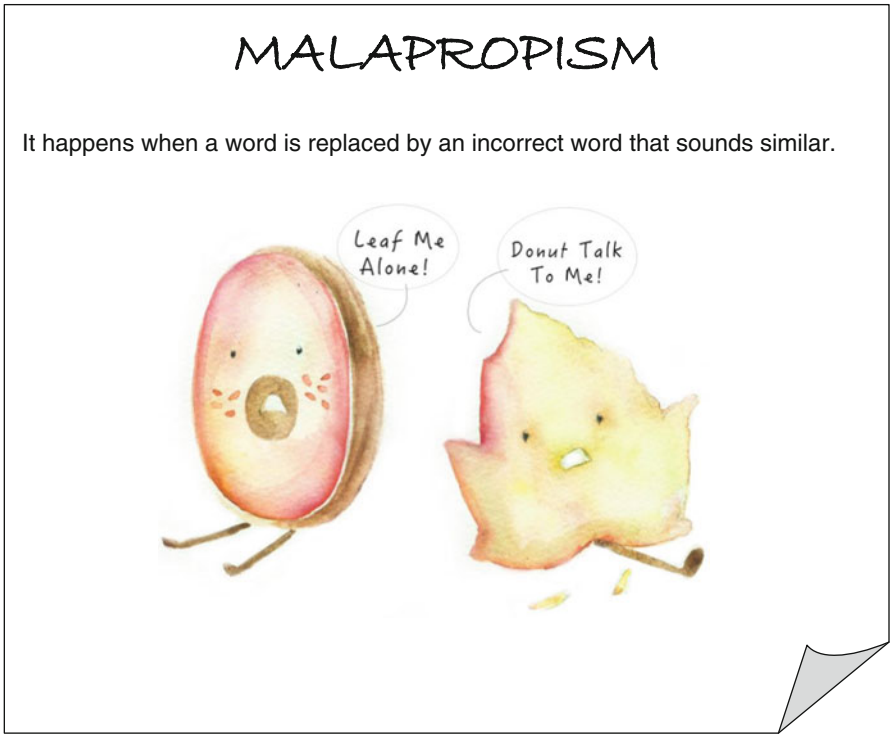


Lesson 14: "That Is the Very Defect of the Matter Sir" (Act 2, Scene 2)

– Appreciating the comic effect of malapropism

Language Differentiate between commonly confused words and understand malapropism

Resources Commonly confused word cards



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_14

Activity

1. Put students in groups of four and give each group the following set of commonly confused word cards. Ask the groups to pair up the similar-sounding words and then explain the meaning of each word:

Accept	Except	Principal	Principle
Discreet	Discrete	Site	Sight
Stationary	Stationery	Complement	Compliment
Elicit	Illicit	Defect	Effect
Beside	Besides	Biannual	Biennial

2. Check if your students can find out the mistakes in the following expressions:
   - The pineapple of perfection (The pinnacle of perfection)
   - Thank you for your copulation. (Thank you for your cooperation.)
   - The decoration of independence (The declaration of independence)
   - A new edition to my family. (A new addition to my family.)

3. When everyone has a good laugh about the ridiculous misuse of words, tell the class about malapropism – that commonly confused words can be deliberately used to create a humorous effect.

4. Show students how Shakespeare wittily uses malapropism to create a hilarious effect in Act 2, Scene 2, as Gobbo tells Bassanio that his son wants to work for him:
   GOBBO: That is the very defect of the matter sir. (effect)

Extended Activity

Ask students to comment on another malapropism in Act 2, Scene 2:

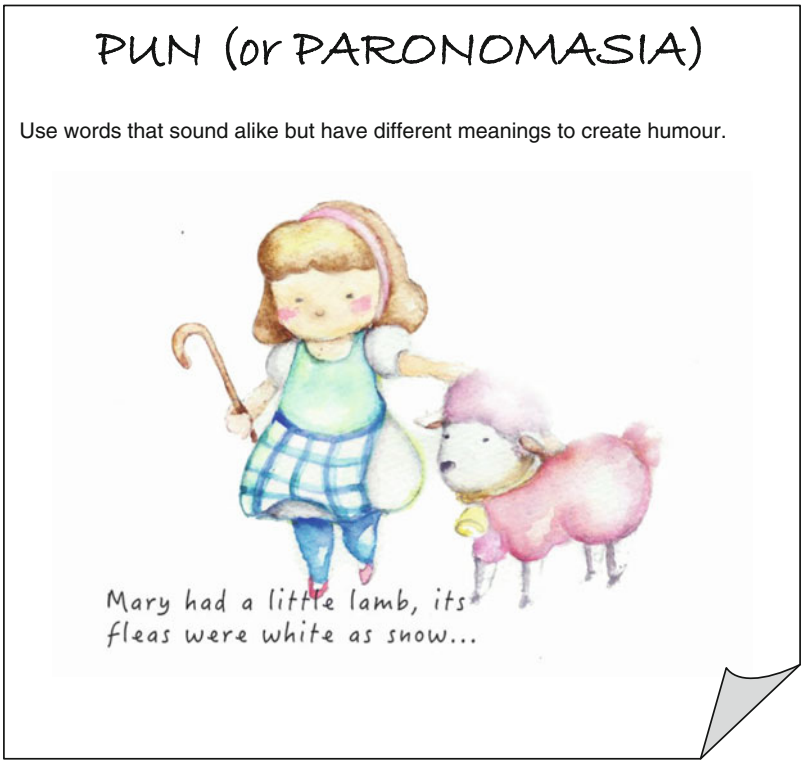
LAUNCELOT: Certainly, the Jew is the very devil incarnal; (incarnate)

Lesson 15:
"Hie Thee, Gentle Jew" (Act 2, Scene 5)

– Spotting the pun

Language Learn about Shakespeare's puns and their possible implications

Resources Show the following definition and example of pun on the board



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_15

Activity

1. Show your students pairs of *homophones*, such as 'fleece' and 'fleas', 'dear' and 'deer', 'right' and 'write', 'sea' and 'see', etc. Then, ask them to get in pairs and try to come up with ten more pairs of homophones.

2. Next, explain to students that homophones are often used to create puns, the word-play that suggests two or more meanings to create a humorous and playful effect.

3. Tell students that *The Merchant of Venice* is also full of playful puns. Make students guess what is hidden in Antonio's line, "Hie thee, gentle Jew". If your students find the line hard, provide them the plain English version, "Hurry up, you gentle Jew" and underline the adjective "gentle" for them. You can also highlight the homophonic pair, 'gentle' and 'gentile'. Guide your students by asking them to fill in the following blanks:

4. Inform your students that the "gentle Jew" in Antonio's line actually refers to Shylock, Shakespeare's immortal villain. Discuss with your students the implied meaning in the expression "gentile Jew".

5. If time allows, ask students to write their own puns and share them with their classmates.

Extended Activity

Show your students the following line from Shakespeare's *The Merchant of Venice* in Act 2 Scene 7, when the Prince of Morocco fails the casket test and has to leave Portia. See if your students can explain clearly Portia's discriminatory message hidden in the pun. Highlight the adjective "gentle" if your students cannot see where the pun lies.

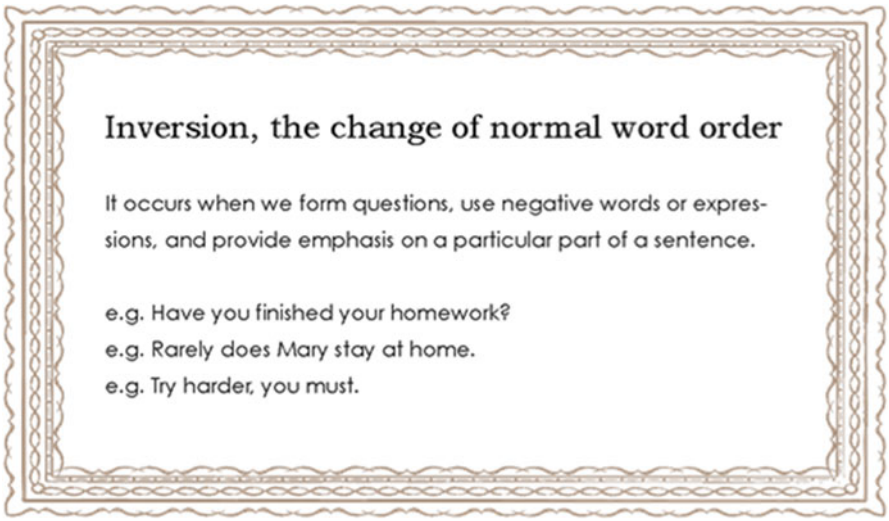
PORTIA: A gentle riddance.—Draw the curtains, go.—

Lesson 16: "I Have a Father, You a Daughter, Lost" (Act 2, Scene 5)

– Introducing inversion

Language Demonstrate how inversion can be used in English

Resources Show the notes about inversion on the board:



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_16

Activity

1. For a warm-up, you can tell students that the quotation, "I have a father, you a daughter, lost" is a line said by Jessica, the one and only daughter of Shylock, when she decides to run off with Lorenzo against her father's wish. Invite students to make a guess of what the quotation means.

2. Introduce the concept of inversion to the students. Next, show the quotation "I have a father, you a daughter, lost" again and ask students to spot where the inversion lies. Instruct them to rewrite the line without inversion:
   Version one: "I have lost a father; you have lost a daughter."
   Version two: "I have lost a father, you, a daughter."

3. Have students compare the lines with and without inversion. Ask them whether they think there are any differences amongst the expressions, as well as what effect inversion has created in Jessica's line.

4. Give the class 5 minutes to write a few sentences. Then, put students into pairs. Ask them to swap their sentences with their partner's and rewrite the sentences with the use of inversion.

Extended Activity

Show your students the following lines from Shakespeare's *The Merchant of Venice*. Ask them to highlight the inversion in the following:

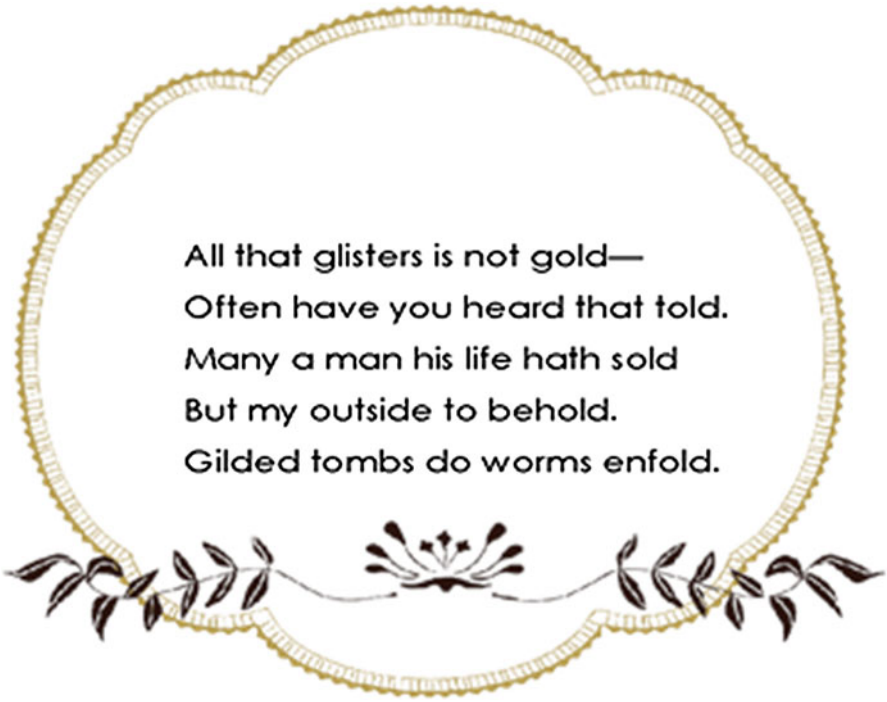
SHYLOCK
"What, are there masques? Hear you me, Jessica.
Lock up my doors, and when you hear the drum
And the vile squealing of the wry-necked fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnished faces.
But stop my house's ears—I mean my casements—
Let not the sound of shallow foppery enter
My sober house. By Jacob's staff, I swear,
I have no mind of feasting forth tonight.
But I will go.—Go you before me, sirrah.
Say I will come."

Lesson 17: "All That Glisters Is Not Gold" (Act 2, Scene 7)

– Common expressions popularized by Shakespeare

Language Understand idioms and common sayings through reading Shakespeare

Resources Share the puzzle of Portia's boxes



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_17

Activity

1. Check around the class and see if anyone has any idea about what an idiom or a common saying is. Have students name some idioms and common sayings they can think of. To kick start, you can also show some examples such as 'a piece of cake', 'all Greek to me', and 'back to square one'.

2. Ask students to find the idiom in the puzzle of Portia's boxes. Explain to the class that "All that glitters is not gold" is a common English saying popularized by Shakespeare, meaning that things or people that look attractive may not necessarily be precious and valuable. Next, invite students to give examples that prove this idiom true.

3. Show students another newer version of the idiom, "All that is gold does not glitter" in J. R. R. Tolkien's *The Fellowship of the Ring*. Ask them to compare the two versions and ask them which one they like more.

4. Ask students to collect more idioms and common sayings invented or popularized by Shakespeare. Each time they find one, have someone jot down the expression, source (which play, which act and scene), provide a definition, as well as an example of how the expression can be used. When the class has gathered fifty idioms and common sayings, edit students' notes and compile them into a Shakespeare idiom/common saying dictionary.

Extended Activity

Check if your students can guess the meaning of the following idioms invented by Shakespeare:

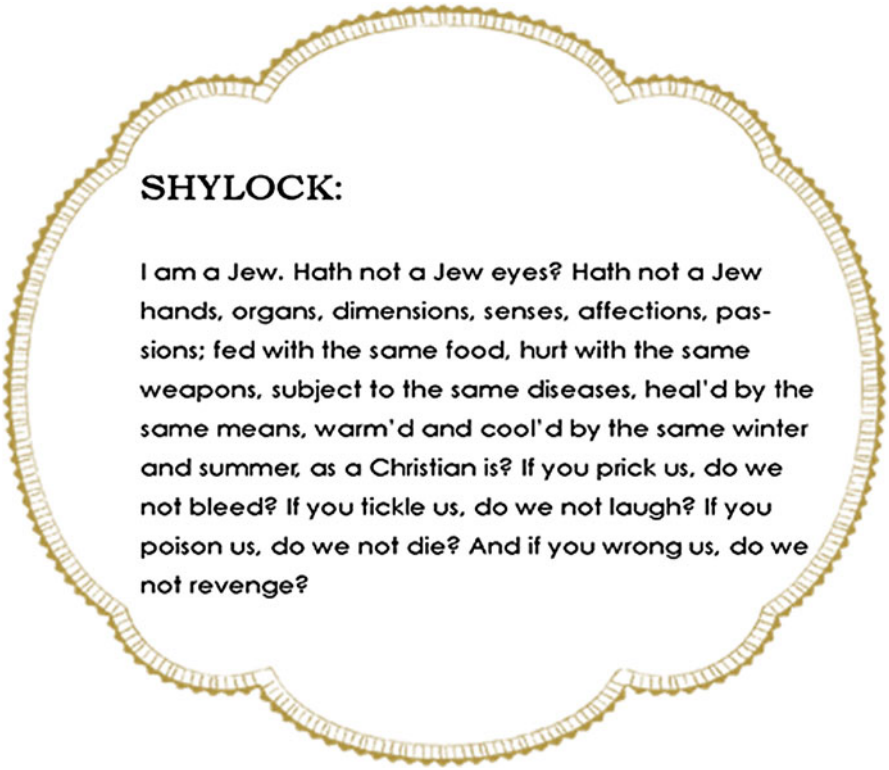
– Pound of flesh (From *The Merchant of Venice* in Act 4, Scene 1)
– Wild goose chase (From *Romeo and Juliet* in Act 2, Scene 4)
– Break the ice (From *The Taming of the Shrew* in Act 1, Scene 2)
– It was Greek to me (From *Julius Caesar* in Act 1, Scene 2)
– Make your hair stand on end (From *Hamlet* in Act 1, Scene 5)
– This is the short and the long of it (From *The Merry Wives of Windsor* in Act 2, Scene 2)

Lesson 18: "If You Prick Us Do We Not Bleed?" (Act 3, Scene 1)

– Recognizing the parallelism

Language Illustrate and practice using the parallel structure

Resources Show this quotation on the board.



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_18

Activity

1. Read to the class Shylock's famous quotation. Ask students to share whether they have noticed any special patterns about the quotation.

2. Explain to the class that parallelism, also known as parallel structure, refers to the rhetorical technique that creates a pair or list of related words, phrases, or clauses with similar structures. Organized in their grammatical forms, the pair or list must be expressed in the same way with the same part of speech. If there are verbs in the parallel structure, they need to be in the same tense as well.

3. Ask students to find as many parallel phrases as they can from Shylock's quotation. Instruct students to paraphrase the quotation, which adds clarity and highlights the balance in the lines:

   I am a Jew.

   Hath not a Jew eyes?
   Hath not a Jew hands,
   organs,
   dimensions,
   senses,
   affections,
   passions;

   fed with the same food,
   hurt with the same weapons,
   subject to the same diseases,
   heal'd by the same means,
   warm'd and cool'd by the same winter and summer, *as a Christian is*?

   If you prick us, *do we not bleed*?
   If you tickle us, *do we not laugh*?
   If you poison us, *do we not die*?
   And if you wrong us, *do we not revenge*?

Extended Activity

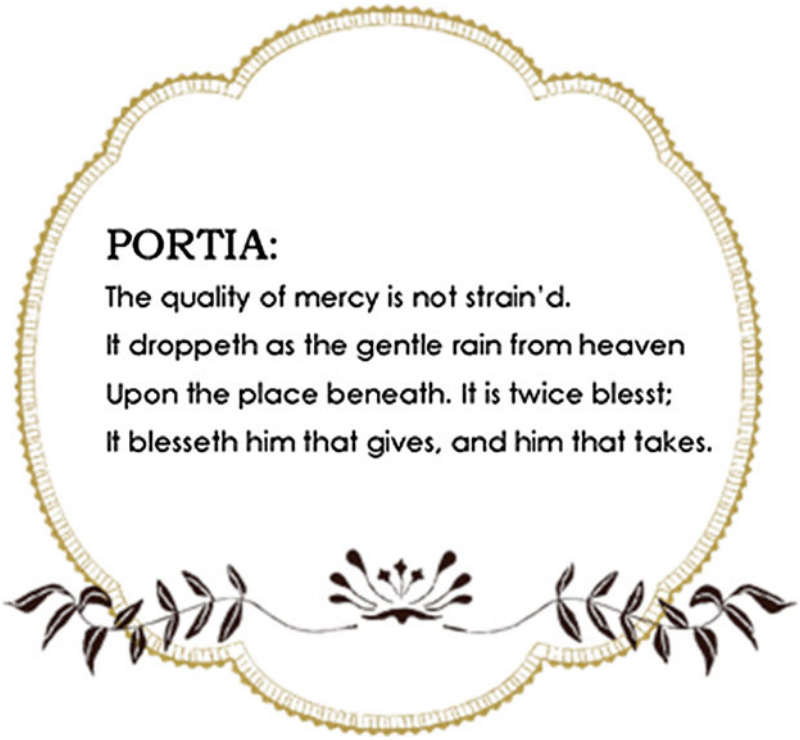
Encourage students to recite Shylock's quotation with meaning, paying special attention to the punctuation. Next, have students find more examples of repetition and parallelism in famous speeches and writing.

Lesson 19: "It Droppeth as the Gentle Rain from Heaven" (Act 4, Scene 1)

– Discovering the figure of speech

Language Learn and experience using similes

Resources Show the following extract on the board:



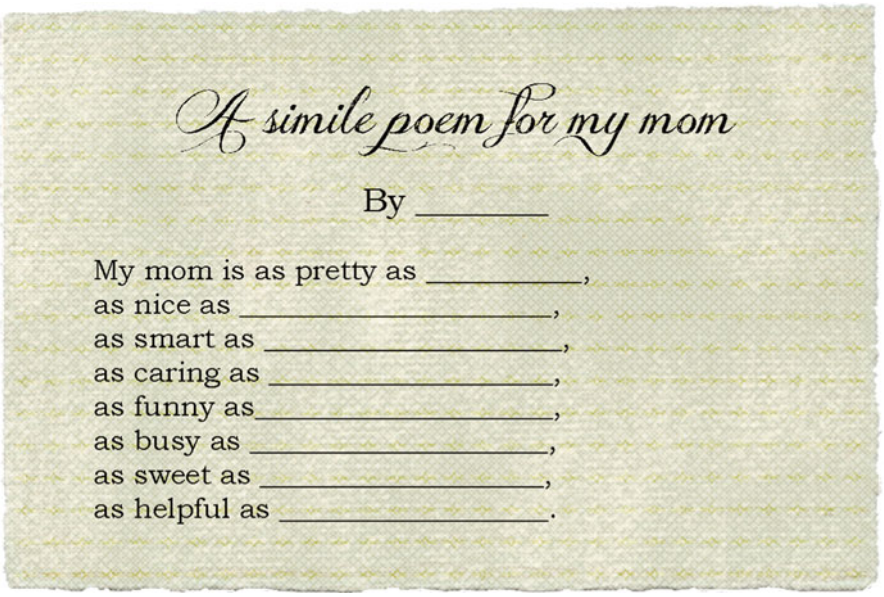
L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_19

Activity

1. Check if the class is familiar with one of the most common types of figurative language – similes, the rhetorical figure that expresses comparison or likeness that directly compares two items through connective words such as 'like', 'as', 'so', and 'than'.

2. Show the extracted lines from Act 4, Scene 1. Ask your students to recite the extract, identify the simile ("mercy" compared with "the gentle rain from heaven"), and explore the beauty of Shakespeare's imagery.

3. Instruct your students to fill in the following blanks and create a poetry of similes full of unforgettable imagery:



Extended Activity

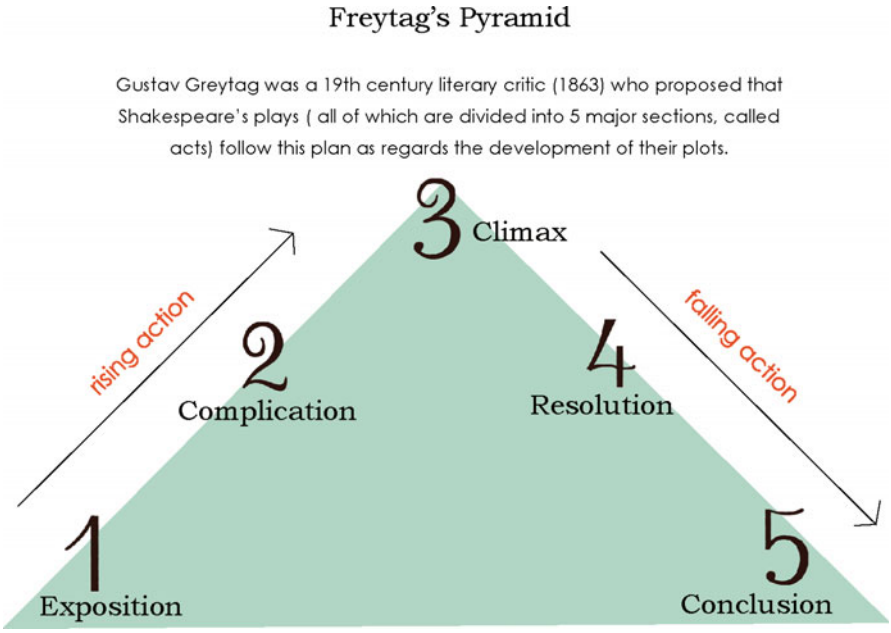
Explain to the class that besides similes, metaphors (i.e. the rhetorical skill of comparing two things by saying one thing is something else), what can also be found in Portia's extract. Direct your students' attention to the verbs "strain'd" (strained) and "droppeth" (dropped) and have them discuss how these two words are used as metaphors that describe two very different ways of giving mercy to others.

Lesson 20:
The Dark Comedy in a Nutshell
(Act 4, Scene 1 and more)

– Demonstrating how Freytag's Pyramid works

Language Summarize *The Merchant of Venice* by the use of a plot chart

Resources Display Gustav Freytag's Pyramid, the diagram that illustrates the story structure in drama



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_20

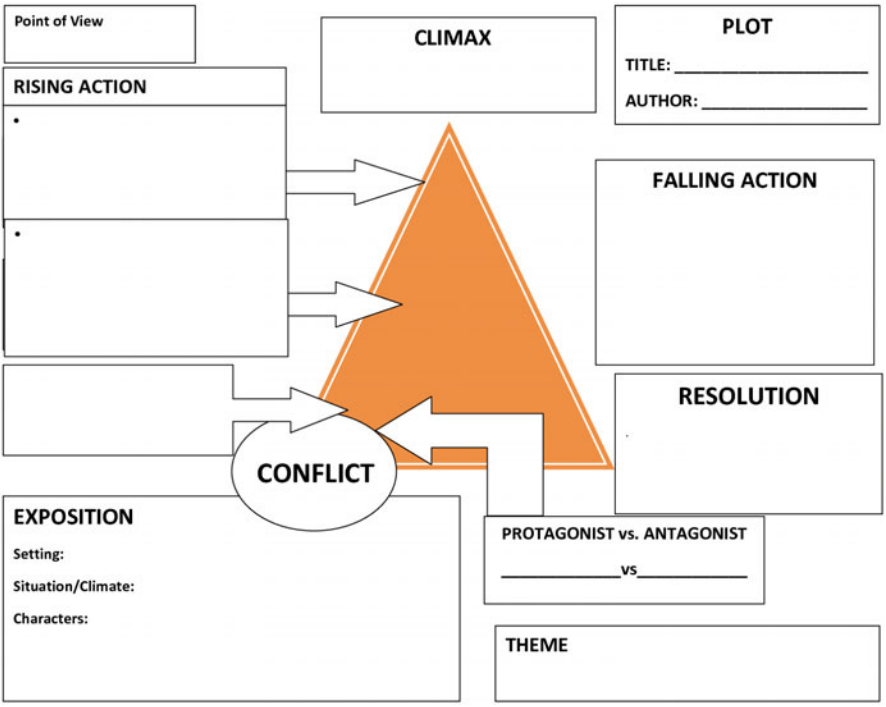
Activity

1. Ask students to recall the story of *The Merchant of Venice*. If possible, summarize the plot in each act of the play. Discuss whether the plot of the play pitches well against Fregtag's Pyramid.

2. Focus on the plot twist towards the end of the play. Show the following extract from Act 4, Scene 1. See if your students can tell where the surprise ending lies:

Extended Activity

Ask students to work in pairs and fill in the chart below:



Part III

Romeo and Juliet

Lesson 21:
Beginning of Trouble (Act 1 Prologue)

– A choral reading of the prologue

Language Explore the rhyme scheme of a sonnet

Resources Board, Worksheet 1, Worksheet 2 (extended activity), Baz Luhrmann's film version of *Romeo and Juliet* (optional)

Activity

1. Ask students to list all the characters of the play on the board, for example, Romeo, Juliet, Lord Montague, Lady Montague, Lord Capulet, Lady Capulet, Mercutio, Benvolio, Nurse, Paris, Tybalt, etc.

2. Assign each student to a character in the play, when all the major characters listed above have been taken, the remaining students shall take up servant roles and kinsfolk of both the Montague and Capulet houses. Students are told to remember their roles, as they will all play a part in the choral reading of the prologue later.

3. [Optional] Show students the beginning of Baz Luhrmann's film version of *Romeo and Juliet* (1996), where the news reporter on TV read the prologue of act one. Alternatively, the teacher can play other film clips deem relevant.

4. Explain to students that the prologue is a sonnet. A sonnet consists of 14 lines, usually in iambic pentameter and in one of two rhyme schemes: Petrarchan or Shakespearean. Tell students to work on worksheet 1, where they have to match the rhymes of the last words in the sonnet. Afterwards, tell students that the rhyme scheme is ABABCDCDEFEFGG.

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5. Begin reading the prologue with students in different ways.
   (a) Reading 1: Ask students to stand in a circle. Each student whispers one sentence to the person standing beside them. Whispering the text is a great way for students to find the key words, as they are always given extra emphasis when whispering in order to communicate the meaning.
   (b) Reading 2: Read the prologue again, this time with emphasis on the last word of each sentence, following the rhyme scheme.
   (c) Reading 3: Read the prologue in the voice of a news reporter, with reference to the beginning of Baz Luhrmann's film version of *Romeo and Juliet* (1996).
   (d) Reading 4: Students are divided into two opposing gangs, either the Montagues or the Capulets. The two groups stand opposite of each other. Each group takes turn to read one sentence. As the Montagues read the first sentence, they march towards the Capulets, then stop just in front of their enemies upon the last word of the sentence. Then the Capulets read the second sentence and march towards their enemies, forcing the Montagues to retreat. This pattern of movement will continue throughout the reading of the prologue.

Extended Activity

If time allows, the teacher can introduce other Shakespeare's sonnets to students, with special emphasis to the rhyme scheme. For advanced learners, the teacher can explain that Shakespeare's 154 sonnets contain some recurring characters: the poet himself, the rival poet, the dark lady and the fair youth.

Worksheet 1

Rhyming scheme: The Prologue to Act One

The following are the last words of the sonnet. Match the words that rhyme with each other.

Dignity	Overthrows
Scene	Remove
Foes	Mutiny
Life	Stage
Love	Unclean
Rage	Mend
Attend	Strife

Worksheet 2

Shakespeare's Sonnets

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

Sonnet 130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

Lesson 22: Before Meeting "The One" (Act 1, Scenes 1 & 3)

– An analysis of the characters' personality

Language Look at the lines spoken by some of the characters in the play, and analyze what is revealed of their personality.

Resources Board, Worksheet 3

Activity

1. People might think that *Romeo and Juliet* is all about the romance of the two main protagonists, but before the "star-crossed lovers" meet; Romeo was deeply in love with Rosaline, while Juliet's parents had arranged for her to marry Paris. For secondary school students, ask them what qualities they are looking for in a partner. How about their parents' expectations of a good partner? Do their parents' expectations match their own expectations?

2. Guide students to read Act 1, Scene 1 (lines 154–233), in which Romeo talks to his cousin, Benvolio, about his unrequited love for Rosaline, who is a Capulet. Find two students to play the roles of Romeo and Benvolio.

3. Next, guide students to read Act1, Scene 3 (lines 64–107), in which Lady Capulet and the Nurse offer high praises of Paris, and encourages Juliet to seek after him as a potential husband. Find three students to play the roles of Lady Capulet, the Nurse, and Juliet.

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4. Finally, pass worksheet 3 to students, where they have to look up the lines of the characters in 1.1 and 1.3, and summarize what do the characters describe of Rosaline/Paris, or what is their advice to Romeo's unrequited love for Rosaline, etc. Students also have to analyze what do the lines reveal of the characters' personality, or draw conclusions about the characters' spoken lines.
   (Note: Romeo's descriptions of Rosaline, and Benvolio's character, have been completed as examples.)

Worksheet 3

An analysis of the characters' personality

Character	Lines	Personality/Conclusions
Romeo	**Descriptions of Rosaline** **I.i. 203–211, 213–219** Rosaline is very beautiful, but she vows to remain chaste.	
Benvolio	**Advice to Romeo** **I.i. 221–222**	Objective, cool headed
Lady Capulet	**Descriptions of Paris** **I.iii. 77–79, 81–96**	
Nurse	**Descriptions of Paris** **I.iii. 80**	
Juliet	**Response towards other people's praise of Paris** **I.iii. 99–101**	

Lesson 23:
Love at First Sight (Act 1, Scene 5)

– Identifying the simile and metaphor in Romeo's soliloquy

Language Look at the lines that Romeo has used to describe Juliet's beauty. Introduce to students the rhetorical skills of simile and metaphor.

Resources Board, Worksheet 4

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Activity

1. Show students a photograph or a picture of a beautiful girl. Teachers can show students some photos of actresses who played the role of Juliet, such as Olivia Hussey in *Romeo and Juliet* (1968). Ask students what are the words or phrases that they will use to describe a beautiful woman. Put students' suggestions on the board.

2. When Romeo first sees Juliet, he is totally taken aback by her beauty, and he falls in love with her almost instantly. Look at Act 1, Scene 5 (lines 42–51) to see how Romeo describes Juliet's appearance. Ask students to stand in a circle. Each student reads one sentence of Romeo's soliloquy. In the second reading, ask students to find out pairs of words at the end of each sentence that rhyme with each other. For instance, "bright" rhymes with "night", and "ear" rhymes with "dear".

3. Introduce to students the rhetorical skills of simile and metaphor. Both simile and metaphor are used to compare two things of similar characteristics. While simile indicates a direct comparison with the use of "like" or "as", metaphor suggests an indirect comparison with the absence of "like" or "as". Pass Worksheet 4 to students, and ask them to identify the simile and metaphor that Romeo has used to describe Juliet's physical appearance (Task One).

Extended Activity

If time allows, ask students to work on the remaining tasks in Worksheet 4, which gives them more practice on the use of similes and metaphors (Tasks Two & Three).

Worksheet 4

Love at First Sight: Simile & Metaphor (suggested answers)

Task One

Words that Romeo used to describe Juliet	Rhetorical skill employed (simile/ metaphor)	What does Romeo mean by that?
As a rich jewel		
Snowy dove		

Task Two

In each of the sentences below, identify whether a simile or a metaphor is used, and underline it accordingly. The first one has been done for you as an example.

Example: Her smile is as pretty as a picture [Simile]

1. This luggage is as hard as a rock [ ]
2. As the youngest daughter of the family, Mandy is the apple of her father's eye [ ]
3. George's talent in playing the piano makes him a shining star in class [ ]
4. The baby's cry is as loud as a lion [ ]
5. Many students were late to class this morning, and the teacher was as mad as a hatter [ ]
6. The pain in her stomach is so unbearable that her tears are a river flowing down her cheek [ ]
7. John's home is a prison, as his parents are very controlling [ ]
8. The temperature in Hong Kong in the summer is as hot as the Sahara desert [ ]

Task Three

Using the following similes or metaphors, make up sentences of your own. The first one has been done for you as an example.

Example: Music to one's ears [*meaning*: melodic, pleasant to listen to]

The choir's singing is music to the audience's ears.

1. As pure as snow

   _____

2. As slow as a turtle

   _____

3. As sly as a fox

   _____

4. Feeling blue [*meaning*: feeling unhappy]

   _____

5. A walking dictionary [*meaning*: describing a knowledgeable person]

   _____

6. An angel [*meaning*: describing a kind and helpful person]

   _____

Lesson 24:
A Very First Kiss (Act 1, Scene 5)

– Rewriting a sonnet

Language Explore the first conversation between Romeo and Juliet, which is written in the form of a sonnet.

Resources Board, paper

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Activity

1. Lead students to do a close reading of Act 1, Scene 5 (lines 91–109), and explain to them that the very first conversation between Romeo and Juliet is written in the form of a sonnet. Tell students that a sonnet consists of 14 lines, usually in iambic pentameter.

2. In the second reading of the scene, ask students to especially look at the last words of each sentence and circle the rhyming words. They should be able to identify the rhyme scheme of the sonnet as ABAB.

3. Ask students to work in pairs, one acting as Romeo and another as Juliet. Then lead them to play out the scene with actions, for example, the lovers' palms can touch each other while reading the lines. Choose one or two pairs of students to perform to the whole class.

4. Guide students to write a sonnet using the rhyme scene as adopted by Shakespeare. The content of the sonnet can be about adoration or admiration expressed between two lovers. It should consist of 14 lines, and the last word of each sentence should be as follows.

Lines	Ending words
1	Hand
2	This
3	Stand
4	Kiss
5	Much
6	This
7	Touch
8	Kiss
9	Too
10	Prayer
11	Do
12	Despair
13	Sake
14	Take

Here is an example of a sonnet that follows Shakespeare's rhyme scheme.

Give me your **hand**,
For my wish is **this**.
If forever, this is where I will **stand**,
Darling, please blow me one **kiss**.

I didn't know I love you this **much**,
To another person I have never felt like **this**.
Craving for just one **touch** –
Honey, can you give me a **kiss**?

I belong to you, and you are mine **too**.
Before we close our eyes, let us humbly say a **prayer**.
Two words I most wish your lips to whisper are – "I **do**"
May dreams lead me not to **despair**.

Never will I hurt you for your **sake**,
Here, darling, your hand I will forever **take**.

Extended Activity

Teachers can ask students to finish writing their sonnets back home. Afterwards, ask them to bring their sonnets back in the following class, and select a few well written sonnets and ask volunteers to recite them in class.

Lesson 25:
Replaying Juliet in the Balcony Scene (Act 2, Scene 2)

– Rewriting a soliloquy

Language Learn to rewrite Juliet's famous soliloquy, "what's in a name?"

Resources Board, Worksheet 5

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Activity

1. In the beginning of Act 2, Scene 2, both Romeo and Juliet utter some soliloquies, when they mistakenly thought that they are the only person alone in the garden. Explain to students what a soliloquy is, which is an act of speaking one's thoughts aloud by oneself, especially by a character in a play. Read with students the soliloquies of Romeo (II. ii. 2–25, 25–32) and Juliet (II. ii. 33–36, 38–47).

2. Do a close reading with students on Juliet's soliloquy, in which she attempts to persuade Romeo to give up his name so that they can be united in the name of love. Her speech is particularly persuasive. After Romeo eavesdrops what she says, he immediately shows up from his hiding place, and he tells Juliet that he is willing to forsake his name.

3. Now, ask students to imagine that they are Juliet. They are going to persuade someone that they have a special relationship with (e.g. their parents, their best friend, etc.) to give up something that they treasure (e.g. their job, their hobby, their pet, etc.) for their sake. Pass Worksheet 5 to students. They are going to rewrite Juliet's soliloquy by completing the missing blanks. An example of a rewritten version of the soliloquy is provided in the suggested answers for teachers' reference.

4. After students have finished the worksheet, ask them to work in pairs and first do a simple exercise. Two students stand in opposition and face each other. Student A has to employ his or her voice and body language to persuade Student B to say "yes", while Student B has to employ similar techniques to persuade his or her partner to say "no". For example, each student can march towards the other person, raise his or her voice, use exaggerated hand gestures, etc.

5. Finally, Students A and B take turn to practice reading to his or her partner the soliloquy that he or she has written. While they are reading, they should attempt to use their voice and body language to persuade the other party to surrender something that they value for their sake. Students are encouraged to be as creative as possible when working on this interactive exercise, and the classroom can be expected to be filled with much laughter and joy.

Worksheet 5

Replaying Juliet: Rewriting Her Soliloquy in Your Voice

[A rewritten version of II. ii. 38–47]

'Tis but thy _____ that is my enemy;

Thou art thyself, though not _____.

What's _____? It is nor _____ nor _____

Nor _____ nor _____ nor any other part

[name other body parts not mentioned by Juliet in her original soliloquy]

Belonging to a man. O be some other _____.

What's in a _____? That which we call a _____

By any other word would _____ as _____.

So _____ *[identify the person you have a special relationship with]* would, were he/she not _____ _____,

Retain that dear perfection which he/she owes

Without that _____. _____, doff thy _____,

And for that _____, which is no part of thee,

Take all myself.

Lesson 26:
Playing Hide and Seek (Act 2, Scene 5)

– Replaying a dialogue between Juliet and the Nurse

Language Learn the strategies of hiding the good news in a conversation; rewrite and replay the witty dialogue between Juliet and the Nurse.

Resources Board, Worksheet 6

Activity

1. First, do a close reading with students on a conversation between Juliet and the Nurse (II. v. 22–78). The Nurse has just returned from meeting Romeo, and Juliet waits eagerly for the Nurse to tell her of Romeo's decision. She does not yet know that Romeo has arranged to marry her at Friar Lawrence's cell. Teachers can ask students to pair up and read the dialogue by themselves, or pick two students in class to play the two roles.

2. After the role-play, ask students what they think Juliet feels when the Nurse refrains from telling her the good news. *[Possible answers: Juliet feels anxious, nervous …]* How does this affect Juliet's movement on stage? *[Possible answers: she may be pacing around the room, looking at the Nurse earnestly …]* Also, ask them why the Nurse wants to hide the good news from Juliet. *[Possible answers: The Nurse wants to play a trick on Juliet, she wants to see how much Juliet is in love with Romeo …]* What is the Nurse's emotional state of mind? How does this affect her body language? *[Possible answers: She feels calm, perhaps she has a smile on her face …]*

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3. Pass Worksheet 6 to students, in which they have to rewrite the dialogue between Juliet and the Nurse. This exercise trains students to perceive themselves as two separate characters, and they have to devise dialogue that suits the circumstances and emotional mindset of the characters simultaneously. First, they have to imagine themselves as Juliet, and they are awaiting the news of something of utmost importance for them – such as whether their love for a boy/girl is reciprocated, whether they have come first in a competition, whether they are accepted into a university of their choice, etc. Afterwards, they have to imagine themselves as the Nurse, in which they have to playfully think of strategies to refrain from telling Juliet the good news until the very end of the scene.

4. After completing the worksheet, students can work in pairs, and take turns to act out the roles of Juliet and the Nurse. As they read the dialogue a few times, they can add more emotions and body movement to their characters.

Worksheet 6

Playing Hide and Seek: Rewriting a Dialogue

[A rewritten and abridged version of II. v. 22–78]

Juliet Now, good sweet nurse – O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily.
If good, thou shamest the music of sweet news
Be playing it to me with so sour a face.

Nurse I am aweary! Give me leave a while.
Fie, how my bones ache! What a jaunce have I had!

Juliet I would thou hadst my bones and I thy news.
Nay, come, I pray thee, speak. Good, good nurse, speak!

Nurse Jesu, what haste! Can you not stay a while?
Do you not see that I am out of breath?

Juliet How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good or bad? Answer to that.
Say either, and I'll stay the circumstance.
Let me be satisfied, is't good or bad?

Nurse Well, you have made a simple choice! You know not how to choose a _____.
_____! No, not _____. Though *[list some strengths of the object of desire]* _____,
its *[list some weaknesses]* _____.
Go thy ways, wench, serve God. What, have you dined at home?

Juliet No, no. But all this did I know before.
What says _____ of _____? What of that?

Nurse Lord, how my head aches! What a head have I!
It beats as it would fall in 20 pieces.
My back a t' other side! Ah, my back, my back!
Beshrew your heart for sending me about
To catch my death with jauncing up and down!

Juliet I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says _____?

Nurse Your _____ is *[list some positive attributes of the object of desire]* _____, _____ and_____
Where is your mother?

Juliet Where is my mother! Why, she is within. Where should she be? How oddly thou repliest!

Nurse O God's lady dear! Are you so hot? Marry, come up, I trow.
Is this the poultice for my aching bones?
Henceforward, do your messages yourself.

Juliet Here's such a coil! Come, what says _____?

Nurse Have you got leave to go to _____ to-day?

Juliet I have.

Nurse Then hie you hence to _____.
There stays a _____ to make you a _____.
Now comes the wanton blood up in your chees.
They'll be in scarlet straight at any news.
Hie you to _____.
Go. I'll to dinner. Hie you to _____.

Juliet Hie to high fortune! Honest nurse, farewell! *[Exeunt]*

Lesson 27:
When Things Fall Apart
(Scenes from Acts 2 & 3)

– Finding out the characters' different perspectives towards romance/marriage

Language Do a close reading of the speeches of four characters, identify the context in which the speech is delivered, find out the characters' different perspectives towards love, and rewrite the speech in modern English.

Resources Board, Worksheet 7

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Activity

1. In *A Midsummer Night's Dream*, Shakespeare wrote, "the course of true love never did run smooth." Just after the secret wedding between Romeo and Juliet at the end of Act 2, things begin to fall apart. In Act 3, Mercutio died in a fight, Tybalt murdered, Romeo banished, Juliet was forced to marry Paris. All the unfortunate events gradually amount to the tragedy of the play.

2. Pass Worksheet 7 to students. The worksheet listed the speeches delivered by four characters in the play. Guide students to do a close reading of the speeches, and then find out the answers to the following questions: (1) Who said this speech? (2) To whom is this speech delivered? (3) What is happening in the scene? (4) What is the character's perspective towards love/romance/marriage? (5) Rewrite this speech in your own language. Students may need more help in the rewriting of the speeches from old English into modern English, and teachers can provide more support to students in this aspect.

Worksheet 7

When Things Fall Apart: Different Perspectives towards Love

The five speeches in the following are taken from selected scenes in Acts 2 and 3, and they are spoken by four different people. With the line numbers of the speeches given, do a close reading of each speech, and answer questions in the following.

1. Who said this speech?
2. To whom is this speech directed?
3. What is happening in this scene?
4. What is the character's perspective towards love/courtship/marriage?
5. Try to rewrite this speech in your own language.

A. These violent delights have violent ends,
And in their triumph die; like fire and powder,
Which, as they kiss, consume. The sweetest honey
Is loathsome in his own deliciousness.
And in the taste confounds the appetite.
Therefore love moderately: long love doth so;
Too swift arrives as tardy as too slow. [II. vi. 9–15]

B. O serpent heart, hid with a flowering face.
Did ever dragon keep so fair a cave?
Beautiful tyrant, fiend angelical,
Dove-feathered raven, wolfish-ravening lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st!
……
Was ever book containing such vile matter
So fairly bound? O, that deceit should dwell
In such a gorgeous palace [III. ii. 73–78, 83–85]

C. 'Tis torture and not mercy. Heaven is here
Where Juliet lives, and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her,
……
But Romeo may not, he is banished. [III. iii. 30–33, 41]

D. God's bread, it makes me mad! Day, night, work, play,
Alone, in company, still my care hath been
To have her matched. And having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful and nobly ligned,
Stuffed, as they say, with honourable parts,
Proportioned as one's thought would wish a man –
And then to have a wretched puling fool,
A whining mammet, in her fortune's tender,
To answer 'I'll not wed, I cannot love,
I am too young, I pray you pardon me!' [III. v. 176–187]

E. Ancient damnation! O most wicked fiend,
Is it more sin to wish me thus forsworn,
Or to dispraise my lord with that same tongue
Which she hath praised him with above compare
So many thousand times? Go, counsellor.
Thou and my bosom henceforth shall be twain.
I'll to the Friar to know his remedy.
If all else fail, myself have power to die. [III. v. 236–242]

Lesson 28: Breaking Someone's Heart Softly (Act 4, Scene 1)

– Rejecting someone using indirect language

Language Through looking at the language that Juliet uses to keep Paris at a distance, students will learn to rewrite the dialogue in a contemporary version.

Resources Board, Worksheet 8

Activity

1. First, do a close reading with students on the conversation between Juliet and Paris in Act 4, Scene 1. This is the only dialogue between the two people in the play. Teachers should point out to students that Juliet uses indirect language to reject Paris's advances, and to keep him at a distance. Arrange students to work in pairs and read through the dialogue, or ask two students to play Juliet and Paris in class, and have the remaining students observe the conversation. Ask students to pay special attention to Juliet's reply, for example, she uses different pronouns to indirectly indicate that she does not love Paris.

2. Pass Worksheet 8 to students. In Task One, students have to write down Juliet's corresponding reply in each of the statements that Paris has spoken. To prepare students for this task, teachers should explain to them what are modal verbs and pronouns. Modal verbs are a type of auxiliary verbs used to indicate whether something is certain, possible (or not). Examples of modal verbs are may, must, shall, should, will, etc. On the other hand, pronouns are words in replacement of full nouns. Explain to students different types of pronouns, such as subject pronouns *(e.g., I, you)*, object pronouns *(e.g., me, him)*, and possessive pronouns *(e.g., mine)*. After students have written down Juliet's reply, they need to underline the modal verbs and pronouns in the sentences.

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3. Next, lead students to work on Task Two. Juliet and Paris, who were ex-lovers, have been transported into a contemporary setting. They have coincidentally bumped into each other outside the cinema. Imagining themselves as Juliet, students need to respond to her ex-boyfriend's remarks coldly. Afterwards, students can work in pairs to read out or perform this conversation.

Worksheet 8

Breaking Someone's Heart Softly: Use of Indirect Language

Task One

At the beginning of Act 4, Scene 1, Juliet visits Friar Lawrence, asking him to rescue her from her arranged marriage with Paris. Ironically, she bumps into her fiancé at church. In her short conversation with Paris, she cannot disclose to him her real intention of visiting the friar, but can only indirectly reject his affections for her. In each of the following statements spoken by Paris, write down the corresponding reply from Juliet. Underline the use of modal verbs *(e.g., may, must, will, shall, should)* or pronouns *(e.g., I, me, mine, my, own, you, your, him)* in her reply.

Paris's statements	Juliet's reply
Happily met, **my** lady and **my** wife. (line 18)	
That **may** be, **must** be, love, on Thursday next (line 20)	
Come **you** to make confession to this father? (line 22)	
Do not deny to **him** that **you** love **me** (line 24)	
So **will** ye, I am sure, that **you** love **me** (line 26)	
Thy face is **mine**, and thou hast slandered it (line 35)	
Strategy that Juliet uses to end the conversation	

Task Two

Imagine that both Juliet and Paris are transposed into a contemporary setting. They were ex-lovers, and they have coincidentally bumped into each other outside the cinema. If you were Juliet, how would you respond to your ex-boyfriend's remarks? Instead of directly telling him to shove off, try to use some tactics to indirectly tell him that you are no longer interested in him. An example has been done for you.

Paris: It's so lovely to see you here, sweetie.

Juliet: _____.

Paris: How about watching movies together on Thursday night?

Juliet: **I wish Thursday will never come** ***[example]***.

Paris: Do you miss **me**?

Juliet: _____ *[indicate the change of pronoun]*

Paris: Do you love me still?

Juliet: If I do, _____.

Paris: Poor girl, you look much thinner than before.

Juliet: _____.

Paris: You do yourself more wrong in saying that.

Juliet: _____.

What I said, I said to my face.

Paris: Your face is **mine**: and you have slandered it.

Juliet: _____ *[indicate the change of pronoun]*

[say something to end the conversation] _____.

Lesson 29:
Mourning Over Juliet's Dead Body
(Act 4, Scene 5 & Act 5, Scene 3)

– Using the skill of personification in describing death

Language Look at the language that the characters employ in lamenting Juliet's death, with special focus on the rhetorical skill of personification in portraying death.

Resources Board, Worksheet 9

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Activity

1. First, do a close reading with students on IV. v. 1–66. Look at the sorrowful responses of the Nurse, Capulet, Lady Capulet and Paris when they realize that Juliet is dead. Ask one student to act as Juliet, who motionlessly lies down on the floor. Then ask five volunteers to act as the Nurse, Capulet, Lady Capulet, Paris and Friar Lawrence, and they shall read the lines correspondingly. Other students either observe the acting, or create some sobbing sound in the background.

2. Second, draw students' attention to Capulet's remark (lines 32–33), "Death, that hath ta'en her hence to make me wail – Ties up my tongue and will not let me speak." Introduce to students the rhetorical skill of personification, which refers to an inanimate object, an animal, an idea that is given human characteristics. Here, Capulet describes death as a person who ties up his tongue and stops his speech, thus emphasizing his immense grief.

3. Third, take students to Romeo's soliloquy in V. iii. 85–120, in which he is lamenting over Juliet's "death". Ask a new student to act as Juliet who is seemingly "dead", and another student to read through Romeo's lines sorrowfully. To add to the atmosphere of this scene, teachers can play some sad music in the background.

4. Next, point out to students that like Capulet, Romeo also uses personification when he speaks of death. Look at V. iii. 92–93: "Death that hath sucked the honey of thy breath – Hath had no power yet upon thy beauty." Here, Romeo describes death as a person that has taken the sweet breath of his wife.

5. Now, pass Worksheet 9 to students, in which they should record the specific lines that Capulet, Lady Capulet and Romeo have used personification as a figure of speech to depict death.

Worksheet 9

Mourning over ,Juliet's Dead Body: The Personification of Death

Task One

Look at how Capulet and Lady Capulet mourn of their daughter's "death" in V. iii. 36–42, and in V. iii. 45–50 respectively. Record the line numbers in which they use personification to depict death, and list the human trait that is assigned to death. The first one has been done for you as an example.

Line numbers	What kind of human trait is given to death?
35	Ties up Capulet's tongue, does not let him speak

Task Two

In V. iii. 85–120, Romeo is equally heartbroken at his wife's "death". As in task one, record the line numbers in which he employs personification to describe death, and write down the human characteristics that resembles death. The first one has been done for you as an example.

Line numbers	What kind of human trait is given to death?
92	Sucked the honey of Juliet's breath

Lesson 30:
Is Tragedy Unavoidable? (Act 5, Scene 3)

– Recreating multiple endings for the play

Language Examine the immediate and long-term causes to the tragedy of the lovers, and rewrite the ending of the play.

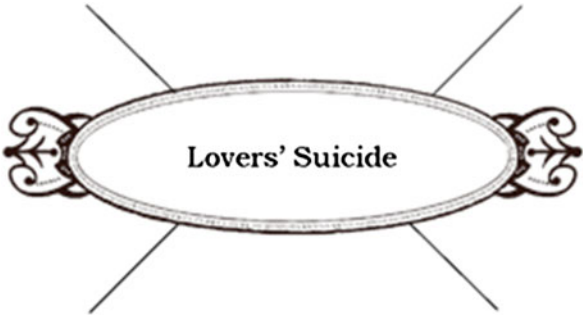
Resources Board

L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_30

Activity

1. The latter half of Act 5, Scene 3 records the aftermath of the tragedy. At this point, the lovers have committed suicide, and almost every character is called upon the scene, including Montague, Capulet, Lady Capulet, Friar Lawrence, the Prince, etc. Ask students to read the Friar's account of the tragedy (V. iii. 233–273), and the Prince's concluding remarks (V. iii. 290–299).

2. Draw a circle in the middle of the board, write "lovers' suicide" in the centre, and draw branches springing out from the circle as in the following. Ask students to think of the immediate and long-term causes leading to the lovers' suicide. Record the causes of the tragedy as suggested by students.



3. Then, ask students to categorize the causes into "immediate" and "long-term" respectively. Mark "I" next to each immediate cause, and mark "L" next to each long-term cause. Examples of immediate causes may be Romeo's servant misdelivered the news of Juliet's "death", the Friar's letter did not get to Romeo's hands as expected, Juliet's parents forced her to marry Paris, Romeo was banished, etc. On the other hand, examples of long-term causes leading to the tragedy may be the hatred between the two families, Romeo & Juliet are both young and impulsive, etc.

4. Next, ask students to label the causes from the "most important" to the "least important". Ask them if they could change one immediate event so that the entire ending of the play could be rewritten, which event would they pick? Each student will now pick one immediate cause, and he or she can change the event to rewrite the ending of the play. It is best that students pick different causes to allow the class to produce multiple endings. They will produce a 500 word creative writing after this class. For instance, Student A could write that the Friar's letter reaches Romeo, Romeo goes to the tomb just in time when Juliet awakes, and they both elope to Mantua. Ten years later, the couple comes back to Verona with their children, and reconciliation between both families is achieved. Or Student B might write that Juliet pretends to marry Paris, and she suggests that they go to a place near Mantua on their honeymoon. During their vacation, she pretends that she has fallen off from a cliff, but in fact she has secretly run away and has joined Romeo in his banishment.

Part IV

Macbeth

Lesson 31:
The Witches' Riddles (Act 1, Scene 1)

– Rewriting and restaging the witches' riddles.

Language Look at the paradoxical language of the witches, and rewrite their lines using the rhyming words.

Resources Board, Worksheet 10, eerie music (optional)

L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_31

Activity

1. The three witches appear at the beginning of the play. They speak in riddles, and some of their lines also appear as contradictions, such as "When the battle's lost, and won", or "Fair is foul, and foul is fair." First, ask students to recognize the rhyme scheme of the witches' language, such as "again" rhymes with "rain"; "done" rhymes with "won" and "sun"; "fair" rhymes with "air".

2. Next, turn off the lights in the classroom. Teachers can play some eerie music in the background if they like (optional). Students are told to walk around the classroom in any direction that they prefer. When the teacher shouts, "Huggies – three", each student has to grab two people closest to them, hugging each other, and forming groups of three. In this grouping, they have to practice and perform the witches' speech with a sing-song quality. They also need to think of movements to highlight the creepy atmosphere, for example, the witches can move towards the audience and encircle them while they are speaking the lines.

3. Now, pass Worksheet 10 to students, in which they have to rewrite the witches' riddles using a similar rhyme scheme. The second sentence has been done for them as an example. Students can choose a word of a similar rhyme that is given in the worksheet, or think of a new rhyming word. After they have rewritten the witches' lines, each group takes turns to perform the riddles in the most creepy way that they can think of.

Worksheet 10

The Witches' Riddles: Rewriting the Rhyme Scheme

Rewrite Act One, Scene One of *Macbeth*, using a similar rhyme scheme. You can choose a word from the suggested rhyming words listed below, or think of a different one. The last word of the new sentence should end with the rhyming word.

FIRST WITCH

When shall we three meet **again**?

When legs are chopped and hands are **chained**.

[brain/chain/drain/gain/grain …]

SECOND WITCH

When the hurly-burly's **done**,

_____

[spun/begun/rerun/gun/nun/one/son/undone …]

THIRD WITCH

_____

[spun/begun/rerun/gun/nun/one/son/undone …]

ALL

Fair is foul, and foul is **fair**,

_____

[compare/prepare/beware/declare/affair …]

Lesson 32:
Hailing Macbeth (Act 1, Scene 3)

– Writing a diary account describing Macbeth's emotions.

Language Write a diary account of Macbeth's first encounter of the witches, describing his complicated emotions, and learn to use antonyms.

Resources Board, Worksheet 11

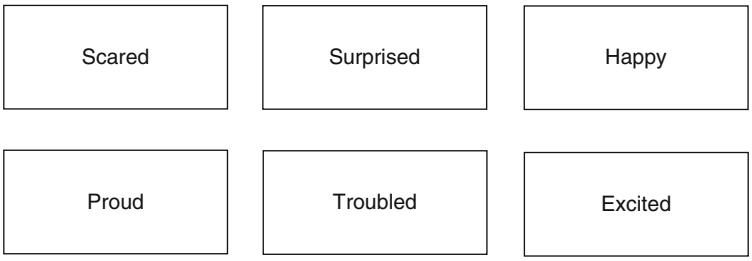
L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_32

Activity

1. In Act 1, Scene 3, Macbeth and Banquo encounter three witches on their way back from the battlefield. Read I. iii. 39–47 with students, ask them to describe the appearance of the witches in their own words.
   [Suggested answers: they are wild and withered, they have choppy fingers and skinny lips, they look like women, yet they have beards.]

2. Then, ask five students to act as Macbeth, Banquo, and the three witches respectively in I. iii. 48–78. Afterwards, ask other students what are the three predictions that the witches have made.
   [Suggested answers: Macbeth will become the Thane of Cawdor and later the King, Banquo's children will become kings.]

3. Macbeth has mixed feelings towards the witches' prophesies. Ask students what they think Macbeth feels after meeting the weird sisters, especially after looking at Macbeth's soliloquy in I. iii. 130–143. Put some of the emotions that students suggested on the board, like in the following. Then, students will form groups of four to five. All the members of each group will take turns to act out a different emotion felt by Macbeth without uttering any words. Other classmates have to guess what is the emotion expressed by each person.



   [Optional: During the second time when students act out the emotions felt by Macbeth, teachers could ask them to utter one of the vowels in their performance, such as ahh, ehh, iii, ooo, uuu]

4. Pass Worksheet 11 to students. First, they have to complete task one, which is to write down antonyms in the missing blanks. Explain the meaning of antonyms to students, which are words that are opposite in meanings. Then, in task two, they have to pretend to be Macbeth and write a 500-word diary account. In their diary, they can describe the appearance of the witches, the three prophecies, their feelings of this strange encounter. They must begin with the sentence: "So foul and fair a day I have not seen."

Worksheet 11

Hailing Macbeth: Writing a Diary

Task One

In I. iii. 38, Macbeth exclaims, "So fair and foul a day I have not seen." Fair and foul are antonyms, which mean that they are opposite in meanings. Try to complete the missing blanks using antonyms.

1. So _____ and _____ a person I have not met.
2. So _____ and _____ a night I have not seen.
3. So _____ and _____ a task I have not done.
4. So _____ and _____ a house I have not lived in.
5. So _____ and _____ a park I have not visited.

Task Two

Pretend that you are Macbeth, and you have just encountered the three witches when you are returning from the battlefield with Banquo. Write a diary account of what happened. You may describe the appearance of the witches, their three predictions, your feelings, etc. Begin writing with the sentence "So fair and foul a day I have not seen".

Lesson 33:
"Unsex Me Here" (Act 1, Scene 5)

– Discovering new words formed via functional shift

Language Look into the word formation process

Resources Share the following three-box cartoon with the class:

L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_33

Activity

1. *Functional shift*, also known as *word class conversion*, is a productive word formation process which Shakespeare often uses in his plays. As a *functional shift* takes place, a word that belongs to one word class is transferred to another word class with no concomitant change in pronunciation and spelling. To warm up, you may ask your class to compare the following pairs of examples:
   - 'to sit down' vs. 'to down a beer'
   - 'to do' vs. 'dos and don'ts'
   - 'to spread butter on bread' vs. 'to butter the bread'

2. Tell your students that the commonest kinds of functional shifts include:
   - Noun → verb
   - Verb → noun
   - Adjective → noun
   - Adjective → verb

   Next, ask the students to get into pairs and come up with at least one example for each kind of functional shifts listed above.

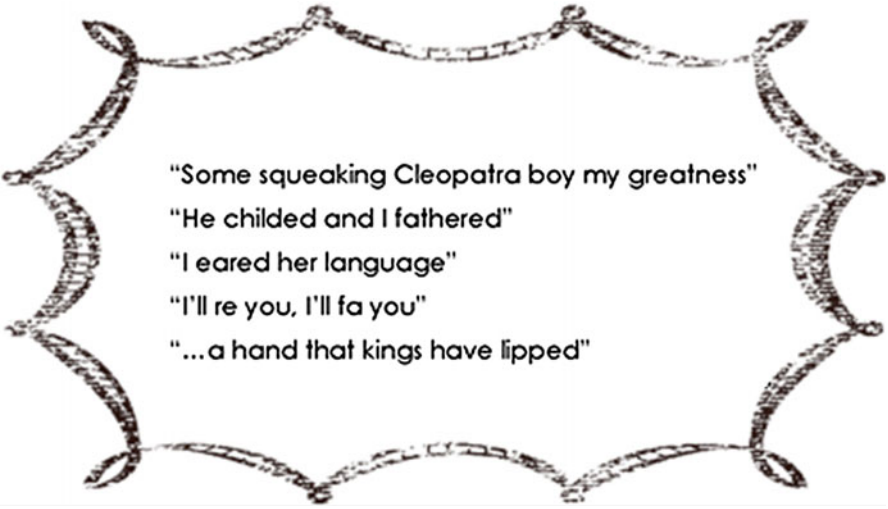
3. Show the following lines from Act 1, Scene 5 of *Macbeth*:

> **Lady Macbeth:**
> Come, you spirits
> That tend on mortal thoughts, unsex me here,
> And fill me from the crown to the toe topful
> Of direst cruelty!

   Then check if anyone in the class can explain the functional shift process that undergoes in the word "unsex", and share his/her understanding of "unsex me" in context.

Extended Activity

Remind the class that functional shifts can be found in other Shakespeare's plays as well. List some functional shifts from Shakespeare's plays:



For each case, ask the class to:

- Find out which play the functional shift is from
- Explain the functional shift process

Lesson 34: "Prithee, Peace: I Dare Do All That May Become a Man" (Act 1, Scene 7)

– Witnessing how Macbeth gives in to temptation

Language Learn and practise the language of persuasion through the drama game 'devil and angel'

Resources Share the following note with the class:

Chatty style Speak to the reader in a friendly way.	**Anecdotes** Little stories to prove a point.	**Rhetorical questions** Questions that don't require an answer.	**Catchy words or Phrases** Words that stick in your mind.
Contrasts or counter arguments Demonstrating the difference in viewpoints.	**Figures of speech** Using similes and metaphors.	**Criticize the opposite opinion** Destroy the opposing argument.	**Play on the reader's sympathy** Make the reader feel sorry for someone or something.
Personal pronouns Using words like "we", "you" and "us".	**Repetition** Saying the same word or phrase more than once for emphasis.	**Shock tactics** Make the reader surprised or horrified.	**Imagery** Putting thought – provoking pictures in the reader's mind.
Exaggeration/ hyperbole Being over the top to get the point across.	**Forceful phrases** Using words like "I urge" or "I demand".	**Play on the reader's guilt** Make the reader feel bad about something.	**Clusters of three** Three phrases or describing words used to emphasize a point.
Short sentences/ paragraphs Making points easy to follow on the page.	**Statistics and/or quoting a reliable source** Facts and/or figures which provide convincing information.	**Humour** Light-hearted expression of a viewpoint.	**Emotive words** Words that arouse emotion.

L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_34

Activity

1. Ask the class to share what persuasive techniques they usually use when they want to convince others. After the brainstorm, go through the 20 hottest persuasive techniques above with your students. Don't forget to demonstrate how they can be used. e.g., When you want to convince your lazy schoolmate to start doing homework:
   - Forceful phrase(s): I urge you to do your homework!
   - Repetition: Go, go, go! Do your homework!
   - Rhetorical question(s): Why don't you do your homework?

2. Play the drama game 'devil and angel': have the class nominate a classmate as Macbeth, the central character who is in a moral dilemma – should he or should he not kill King Duncan and be a king himself? Next, put the rest of the class into two queues. People belonging to the left queue play the good angels; people belonging to the right queue play the devils. All angels and devils should use at least one of the persuasive techniques they have just learnt in the lesson and persuade Macbeth with their words.

3. Discuss with the class the persuasive techniques used in the following excerpt from Act 1, Scene 7 of *Macbeth*:

MACBETH

We will proceed no further ien this business.
He hath honored me of late, and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH

Was the hope drunk
Wherein you dressed yourself? Hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valor
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting "I dare not" wait upon "I would, "
Like the poor cat i' th' adage?

MACBETH

Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.

Extended Activity

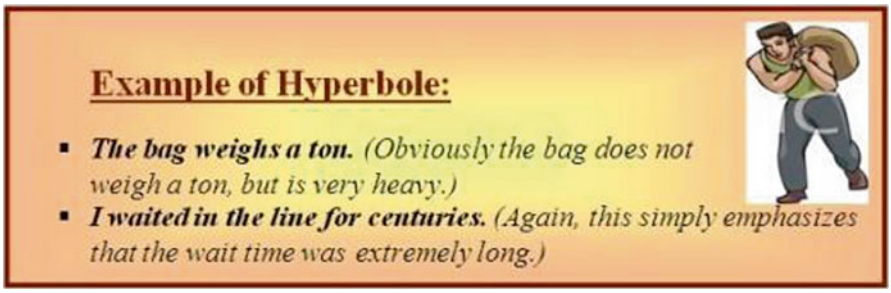
Ask the students to put themselves in Macbeth's shoes and describe his moral struggle (whether to kill King Duncan or not) and the final decision in the diary format.

Lesson 35: "No, This My Hand Will Rather the Multitudinous Seas Incarnadine" (Act 2, Scene 2)

– Understanding hyperboles

Language Learn from Shakespeare's hyperboles and try using them

Resources Show examples of hyperboles:



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_35

Activity

1. *Hyperbole* is a figure of speech. It is an exaggerated statement or claim used to heighten effects. Sometimes, it may also be used for humour. To begin with, you can invite students to explain what the following hyperboles actually mean and what effect each has created:
   - "I have told you a million times!"
   - "These shoes are killing me!"
   - "I am so tired that I could sleep for a year!"
   - "I am so hungry that I could eat a horse!"

2. Read to your class how Shakespeare uses hyberboles to show Macbeth's guilty feeling after murdering King Duncan. Next, ask students to 'translate' the hyperboles back into normal expressions:

MACBETH

Whence is that knocking?
How is't with me when every noise appals me?
What hands are here? Ha! They pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

3. You may also want to mention to your class that hyperboles are common in idioms too. The following expressions may ring a bell. See if your students can write new sentences with the hyperbole idioms too:
   - "I used all my saving to buy the newest smart phone. It costs me an arm and a leg!"
   - "The exam was so easy. It's a piece of cake."
   - "It's raining cats and dogs outside. The picnic has to be cancelled."
   - "I hate sashimi! I will eat it when pigs fly."

Extended Activity

Ask students to use humorous hyperboles to describe each other. E.g. “Jane is always hungry. She can smell a pizza from a mile away!”

Lesson 36: "Sleep No More! Macbeth Does Murder Sleep" (Act 2, Scene 2)

– Locating personification

Language Get to know about the use of personification in Shakespeare's plays

Resources To start with, show the following example to the class:

L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_36

Activity

1. Show the class one to two examples of personification. Then encourage the students to define personification, the figurative language technique in their own words. The definition should state that personification is a figure that endows the following with human character, traits, abilities, emotions or reactions:
   - animals
   - abstractions
   - ideas
   - imaginary creatures or things
   - inanimate objects

2. Get your students familiarized with the use of personification by showing them the examples below:
   - "For murder, though it have no tongue, will speak." [*Hamlet* – 2.2]
   - "Arise, fair sun, and kill the envious moon" [*Romeo and Juliet* – 2.2]
   - "The winds did sing it to me" [*The Tempest* – 3.3]
   - "Sometime too hot the eye the heaven shines" [Sonnet 18]
     Next, ask the students to analyze (i) what is being personified; and (ii) which human trait and quality is given in each example above.

3. Show the following excerpt from Act 2, Scene 2 of *Macbeth*:

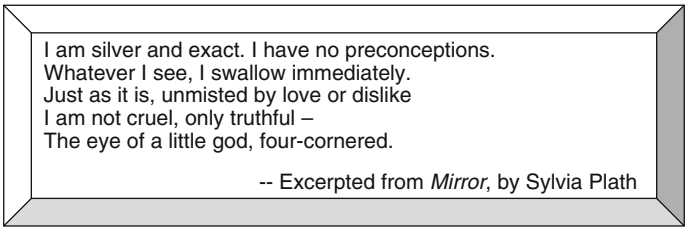
MACBETH

Methought I heard a voice cry, "Sleep no more!
Macbeth does murder sleep"—the innocent sleep,
Sleep that knits up the raveled sleave of care,
The death of each day's life, sore labor's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast.

Invite students in the class to elaborate and discuss the personification of the word "sleep".

Extended Activity

As the class becomes familiar with personification, encourage them to write a short poem with the newly learnt writing technique, like the following:



I am silver and exact. I have no preconceptions.
Whatever I see, I swallow immediately.
Just as it is, unmisted by love or dislike
I am not cruel, only truthful –
The eye of a little god, four-cornered.

-- Excerpted from *Mirror*, by Sylvia Plath

Lesson 37:
Lady Macbeth's "Doubtful Joy"
(Act 3, Scene 2 and more)

– Exploring oxymora

Language Evaluate how oxymora juxtapose contradictory elements

Resources To start with, show the following compressed paradoxes to the class:

L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_37

Activity

1. Explain to your students that an oxymoron is a word combination that juxtaposes contradictory or sharply contrasting terms side by side. The combination usually involves an adjective and a noun, such as 'a serious joke', 'the second best', and 'a known secret'. Occasionally, it can also involve an adverb and an adjective (e.g. 'once again' and 'equally diverse'), as well as a verb and a noun/pronoun (e.g. 'doing nothing' and 'screaming silence'). Note that in the Latin term 'oxymoron', 'oxy' means sharp and keen, whereas 'moron' means dull and stupid, so interestingly, the term 'oxymoron' is itself an oxymoron too.

2. Ask the class to do the following matching pairs to form oxymora:

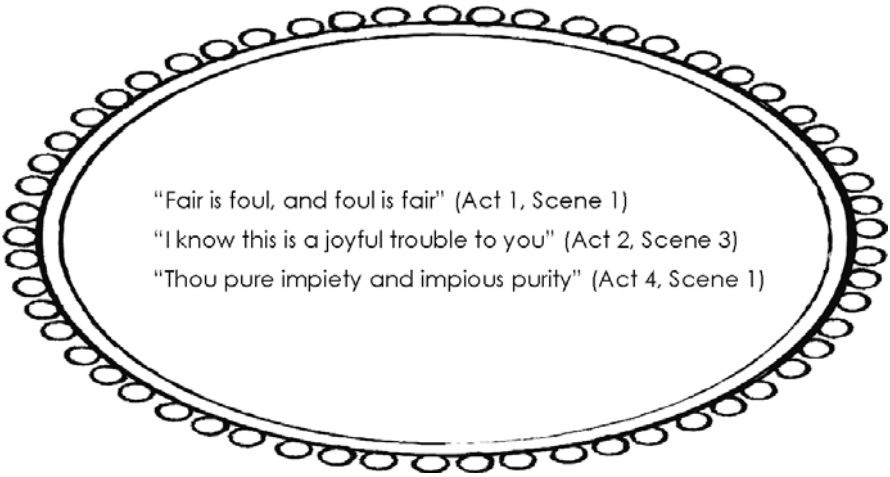
(i)	Silent	A. food
(ii)	Living	B. full
(iii)	Upside	C. eye
(iv)	Junk	D. scream
(v)	Blind	E. down
(vi)	Half	F. dead

3. As the students become more comfortable with the literary device, show them the excerpt from Lady Macbeth's speech in Act 3, Scene 2:

Encourage your students to discuss in groups what Lady Macbeth means by "doubtful joy".

Extended Activity

Remind your students that the use of oxymoron can also be found in other acts and scenes in Macbeth:

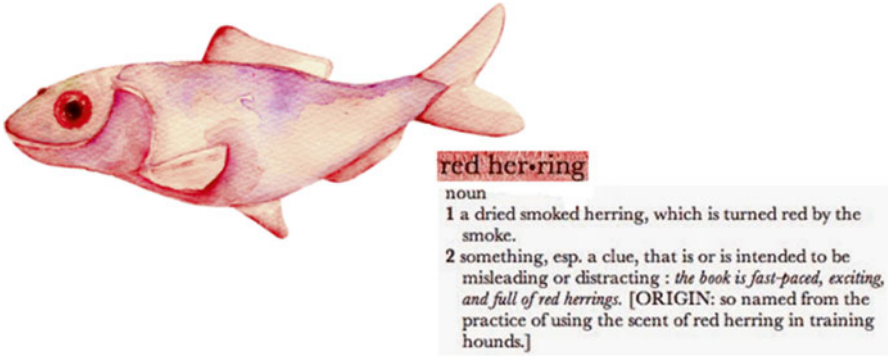


Lesson 38: Foreshadowing Failure and Death (Act 4, Scene 1)

– Guessing the plot ahead through foreshadowing

Language Crack the mysteries of the witches' deadly premonitions

Resources Supplement your students with the knowledge of foreshadowing and a red herring:



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_38

Activity

1. First, tell the class that foreshadowing, a common literary technique for fiction, is the use of clues to let readers know what is to come in the plot. It can make a story more interesting by arousing curiosity, creating suspense, and building readers' expectations. Next, also explain to them the term 'red herring', and how some writers may like to wrap the foreshadowing up as a red herring.

2. Remind your students that in *Macbeth*, Shakespeare often uses foreshadowing to move the plot along. For example, the witches make a number of prophecies about Macbeth's future in the plot. However, the foreshadowing may not always be direct. It can be so subtle as to create a red herring effect upon initial reading. Ask your students to get into small groups and fill in the blanks in the table below:

Quotation	Red herring?	This foreshadows…
Act 1, Scene 1 **ALL** Fair is foul, and foul is fair Hover through the fog and filthy air	N/A	Something evil is about to take place
Act 1, Scene 1 **THIRD WITCH** All hail Macbeth, that shalt be King hereafter		
Act 4, Scene 1 **FIRST APPARITION** Macbeth! Macbeth! Macbeth! Beware Macduff Beware the thane of Fife. Dismiss me. Enough		
Act 4, Scene 1 **SECOND APPARITION** Be bloody, bold, and resolute. Laugh to scorn The power of man, for none of woman born Shall harm Macbeth		Macduff, who was born by Caesarian section (from "his mother's womb untimely ripp'd."), is going to be the one who kill Macbeth
Act 4, Scene 1 **THIRD APPARITION** Be lion-mettled, proud, and take no care Who chafes, who frets, or where conspirers are Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill Shall come against him	Trees cannot walk so Macbeth will never be harmed	

Extended Activity

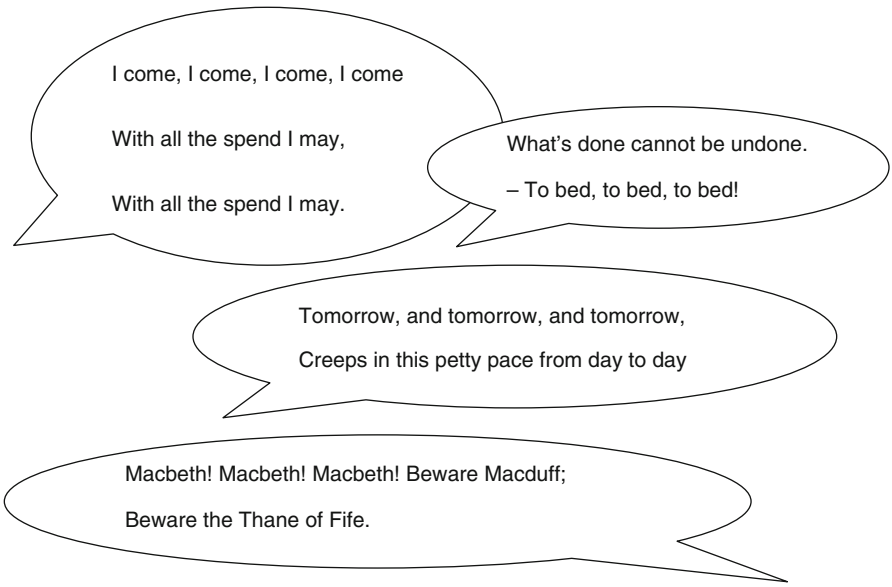
Challenge your students to name more examples of foreshadowing from the play. Note that foreshadowing does not necessarily need to be statements. It can be subtly given as visuals (e.g. symbols) and behaviours (e.g. actions, movements, facial expressions) of some characters too.

Lesson 39: "Tomorrow, and Tomorrow, and Tomorrow" (Act 5, Scene 5)

– Explaining the effect of repetition

Language Read and use repetition as a rhetorical device with multiple functions

Resources Show the following repetitions from *Macbeth*:



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_39

Activity

1. Tell the class that repetition is a powerful rhetorical device in which the same word, phrase or sound is repeated to provide rhythm, enhance ideas, and organize complex passages. Then, invite your students to recite the excerpted lines shown above and spot the repetitions.

2. Get students into small groups. See if they can:
   (i) Guess who says each line
   (ii) Figure out to whom these lines are spoken
   (iii) Find out from which act and scene the lines are excerpted

3. Help your students to explore the various effects of repetitions. Ask them which of the listed repetitions above (i) highlight the witch's frantic nature; (ii) show guilt, distress and regrets over the irreversible evil deed that has been committed; (iii) emphasize the urgency of the prophecy; and (iv) reflect how one accepts one's fate and questions the tediousness of life. Also ask your students what would happen if the repetition is cut in each case.

Extended Activity

Teach your class to classify different types of repetitions:

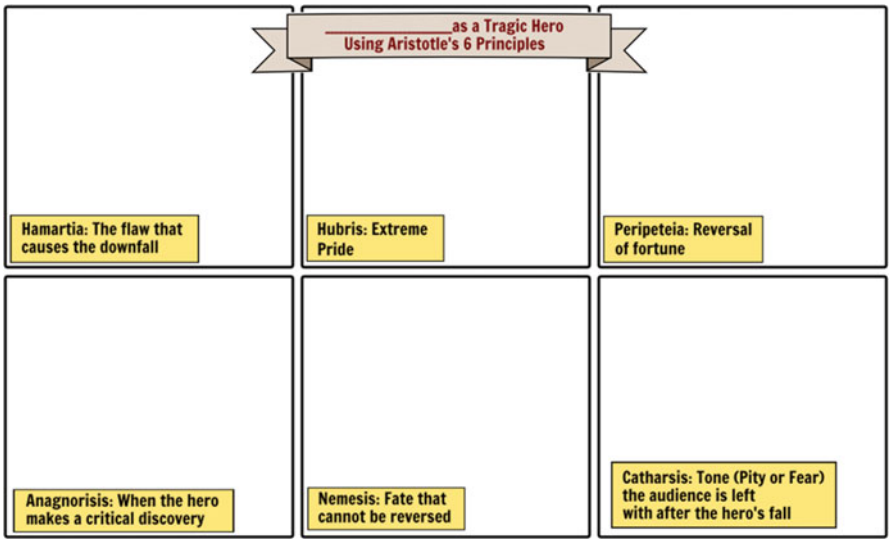
- Antanaclasis: the repetition of a word or phrase to effect a different meaning. E.g., "We must all hang together, or assuredly we shall all hang separately." (Benjamin Franklin)
- Anaphora: the repetition of a word or phrase at the beginning of every clause. E.g. "We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills, we shall never surrender." (Winston Churchill)
- Palilogia: the repetition of a single word, with no other words in between.
  E.g., "Howl, howl, howl!" [*King Lear* – 5.3]
  E.g., "Words, words, words." [Hamlet – 2.2]

Lesson 40:
Macbeth as the Tragic Hero

– Examining the characteristics of a tragic hero

Language Learn technical literary terms for analyzing tragedies

Resources Prepare the following worksheet for the class:

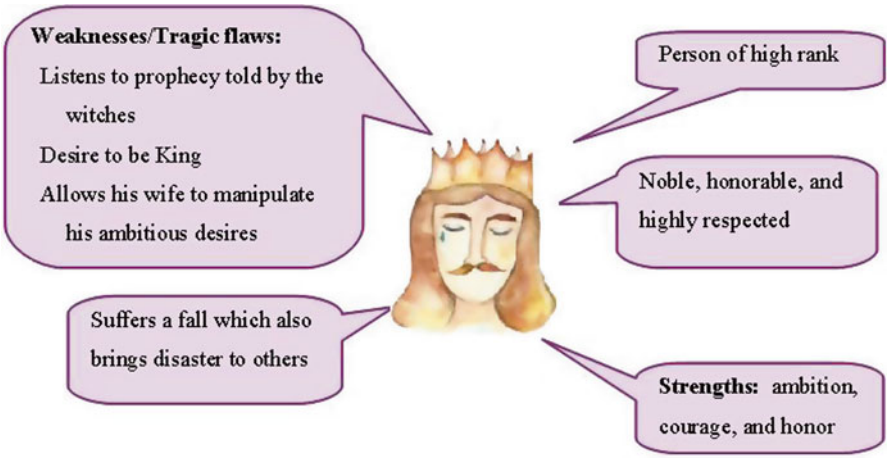


L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4_40

Activity

1. Check if anyone in the class has heard of the term 'tragic hero'. Invite them to guess what a tragic hero is before informing them Aristotle's definition of a tragic hero:
   (i) A tragic hero is of noble birth;
   (ii) A tragic hero has everything at one point in the play and then loses it;
   (iii) A tragic hero has a tragic flaw, a defect in his character that leads to his downfall;
   (iv) A tragic hero realizes the irreversible consequences of his actions;
   (v) The fall of the tragic hero moved the audience to pity or fear.

2. Ask your students to check if Macbeth is a tragic hero by using the worksheet provided above. Encourage them to find evidence by quoting from the play.



3. If time allows, also ask the class whether they can name more tragic heroes other than Macbeth. Again, students should go through Aristotle's six principles and explain why certain characters are tragic heroes, or not.

Extended Activity

Have your students work in pairs and continue writing the alliterated dialogues between Macbeth and Lady Macbeth below:

Lady Macbeth: A clever man does the right thing at the right time.

Macbeth : But I cannot kill the man who trusts me, who treats me as a dear friend!

Lady Macbeth: Come on, hear what your heart desires.

Macbeth : Don't make me do this, I beg you, my lady.

Lady Macbeth: Even if you deny it, I know you want to be king.

Macbeth: F_____.

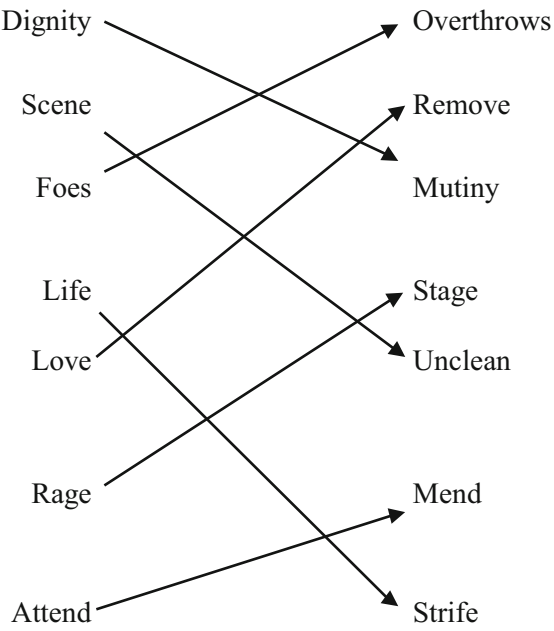
Lady Macbeth: G_____.

Macbeth: H_____.

Suggested Answers to Lessons 21–32

Worksheet 1

Rhyming Scheme: The Prologue to Act One



L.C.M. Lau, W.B.A. Tso, *Teaching Shakespeare to ESL Students*,
DOI 10.1007/978-981-10-0582-4

Worksheet 3

An Analysis of the Characters' Personality (Suggested Answers)

Character	Lines	Personality/Conclusions
Romeo	**Descriptions of Rosaline** **I.i. 203–211, 213–219** Rosaline is very beautiful, but she vows to remain chaste	Romantic, lovesick
Benvolio	**Advice to Romeo** **I.i. 221–222** Compare Rosaline to other beautiful girls, hoping that this can cure Romeo's love-sickness	Objective, cool headed
Lady Capulet	**Descriptions of Paris** **I.iii. 77–79, 81–96** Paris is perfect, physically attractive, and is Juliet's equal match	Excited, eager for her daughter to marry Paris
Nurse	**Descriptions of Paris** **I.iii. 80** Paris is physically attractive	Encourages Juliet to marry Paris
Juliet	**Response towards other people's praise of Paris** **I.iii. 99–101** She needs to examine Paris by herself, and until then, she reserves her opinion	Cautious, cool-headed, not easily sway by other people's opinions

Worksheet 4

Love at First Sight: Simile & Metaphor (Suggested Answers)

Task One

Words that Romeo used to describe Juliet	Rhetorical skill employed (simile/metaphor)	What does Romeo mean by that?
As a rich jewel	Simile	Juliet's beauty is valuable in the world
Snowy dove	Metaphor	Juliet's complexion is fair

Task Two

9. This luggage is <u>as hard as a rock.</u> [Simile]
10. As the youngest daughter of the family, Mandy is the <u>apple of her father's eye</u> [Metaphor]
11. George's talent in playing the piano makes him a <u>shining star</u> in class. [Metaphor]
12. The baby's cry is <u>as loud as a lion</u> [Simile]
13. Many students were late to class this morning, and the teacher was <u>as mad as a hatter</u>. [Simile]
14. The pain in her stomach is so unbearable that her tears are <u>a river</u> flowing down her cheek [Metaphor]
15. John's home is <u>a prison</u>, as his parents are very controlling [Metaphor]
16. The temperature in Hong Kong in the summer is <u>as hot as the Sahara desert</u> [Simile]

Task Three (Suggested Answers)

7. As pure as snow
   <u>I have never seen such a girl whose mind is as pure as snow.</u>
8. As slow as a turtle
   <u>The elderly man walks as slow as a turtle.</u>
9. As sly as a fox
   <u>The salesman is as sly as a fox, as he hides the defects of the mobile phone when recommending it to us.</u>
10. Feeling blue [*meaning*: feeling unhappy]
    <u>Every Monday I feel blue when I have to return to office after a long weekend.</u>
11. A walking dictionary [*meaning*: describing a knowledgeable person]
    <u>My uncle is a history professor and he can truly be called a walking dictionary.</u>
12. An angel [*meaning*: describing a kind and helpful person]
    <u>Jackie is an angel to many of her patients in her clinic.</u>

Worksheet 5

Replaying Juliet: Rewriting Her Soliloquy in Your Voice

[A rewritten version from II. ii. 38–47]

Explanation *The student attempts to persuade his best friend to give up the dog that he owns (the dog's name is Ding Dong), because the student is allergic to the dog's furs, and he sneezes every time when he visits his best friend's home.*

'Tis but thy **dog** that is my enemy;
Thou art thyself, though not **Ding Dong's owner**.
What's **Ding Dong**? It is nor **eyes** nor **ear**
Nor **tongue** nor **nose** nor any other part
Belonging to a man. O be some other **pet**.
What's in a **dog**? That which we call a **pet**
By any other word would **run** as **fast**.
So **Marco** would, were he/she not **had Ding Dong**,
Retain that dear perfection which he/she owes
Without that **pet. Marco**, doff thy **dog**,
And for that **pet**, which is no part of thee,
Take all myself.

Worksheet 7

When Things Fall Apart: Different Perspectives Towards Love (Suggested Answers)

1. Who said this speech?
2. To whom is this speech directed?
3. What is happening in this scene?
4. What is the character's perspective towards love/romance/marriage?
5. Try to rewrite this speech in your own language.[1]

Extract A

1. Friar Lawrence.
2. To Romeo.
3. Friar Lawrence and Romeo are waiting for Juliet to come to church to conduct the wedding ceremony. While waiting for Juliet, Friar Lawrence gives Romeo advice on how to sustain a love relationship.
4. Love moderately if you want a relationship to endure.
5. These violent passions have violent ends, and die at their peak; like fire and gunpowder which, meeting, destroy themselves. The sweetest honey is so delicious that it cloys the appetite, therefore love in moderation if you want it to endure. In the long run, the hasty arrive no sooner than the slow.

Extract B

1. Juliet.
2. To herself/this is a soliloquy.
3. Juliet has just been told by the Nurse that Romeo has killed her cousin, Tybalt, and she is in a moment of fury and disbelief.
4. Appearances are deceptive. In a brief moment of fury, Juliet thinks that Romeo's handsome looks conceal his monstrous act of killing her cousin.
5. His handsome looks disguised a serpent's heart. What monster ever concealed itself so well? Charming ruffian! Angelic devil! Dove-live raven! Killer lamb! Evil pretending to be divinely good! The exact opposite of what you seem to be. Was there ever such a distasteful book in such an attractive cover? O that deceit should enjoy such splendid surroundings!

Extract C

1. Romeo.
2. To Friar Lawrence.
3. Friar Lawrence informs Romeo that he is banished by the Prince, a punishment resulting from his murder of Tybalt. Romeo is devastated by the news.

[1] The rewritten versions of the characters' speeches are adapted from William Shakespeare, *Romeo and Juliet: Shakespeare Made Easy*, ed. Alan Durband. London: Stanley Thornes, 1984.

4. Heaven is here where Juliet lives, and Romeo is saddened by the imminent separation from his newly wed wife.
5. It's torture, not mercy. Heaven is here where Juliet lives. Every cat and dog and little mouse, and every worthless creature live here in heaven, and can look at her …… But Romeo cannot. He is banished.

Extract D

1. Capulet/Juliet's father.
2. Mainly to Juliet/To Juliet and his wife, Lady Capulet.
3. Juliet refuses to accept the arranged marriage with Paris, and his father is extremely furious.
4. Capulet is extremely concerned about finding the right husband for his daughter, whom he supposes is at the right age to marry. He firmly believes that a good potential husband should be a gentleman from a noble family, of good appearance, and who is well brought up.
5. God's holy bread! It makes me mad. Day and night, hour by hour, at work, at play, alone, in company, it's been my one concern to find her a husband. And now I've provided a gentleman from a noble family, of good appearance, youthful, well brought up – 'really decent' as they say, a handsome figure of a man, only to have a wretched, puking idiot, a whining cry-baby, when good fortune is offered to her, reply 'I won't marry, I can't love, I'm too young, please excuse me'!

Extract E

1. Juliet.
2. To herself/this is a soliloquy.
3. Juliet's parents are extremely furious and disappointed that their daughter refuses to marry Paris. They have just stormed off from the scene. The Nurse stays and advises Juliet that it is best to marry Paris, as she thinks Paris is much better than Romeo. Juliet is much angered by the Nurse's remarks.
4. Juliet is fiercely loyal to her marriage vows. She proves to be a faithful wife, who would rather commit suicide than to remarry.
5. You old devil! You wicked fiend! Which is more sinful: to tempt me to break my marriage vows, or to belittle my husband with the same tongue with which so many times before she praised him beyond all compare? Go, my adviser: you'll share none of my secrets from now on. I'll go to the Friar, to see what he can recommend. If all else fails, I'll kill myself.

Worksheet 8

Breaking Someone's Heart Softly: Use of Indirect Language

Task One

Paris's Statements	Juliet's Reply
Happily met, **my** lady and **my** wife (line 18)	That **may** be sir, when I **may** be a wife
That **may** be, **must** be, love, on Thursday next. (line 20)	What **must** be, **shall** be
Come **you** to make confession to this father? (line 22)	To answer that, I **should** confess to **you**
Do not deny to **him** that **you** love **me** (line 24)	I **will** confess to **you** that I love **him**
So **will** ye, I am sure, that **you** love **me** (line 26)	If **I** do so, it will be of more price being spoke behind **your** back than to **your** face
Thy face is **mine**, and thou hast slandered it (line 35)	It **may** be so, for it is not **mine own**
Strategy that Juliet uses to end the conversation	Are **you** at leisure, holy father, now, Or **shall I** come to **you** at evening mass?

Task Two (Suggested Answers)

Paris It's so lovely to see you here, sweetie.
Juliet **Oh yes? I've always bumped into different people lately.**
Paris How about watching movies together on Thursday night?
Juliet **I wish Thursday will never come** ***[example]***.
Paris Do you miss **me**?
Juliet **I think I will miss him more** *[indicate the change of pronoun]*
Paris Do you love me still?
Juliet If I do, **you will not only see me by chance.**
Paris Poor girl, you look much thinner than before.
Juliet **I like what I look now than before.**
Paris You do yourself more wrong in saying that.
Juliet **Everyone has an opinion of his or her own.** What I said, I said to my face.
Paris Your face is **mine**: and you have slandered it.
Julie: **It was yours, now it is his.** *[indicate the change of pronoun] [say something to end the conversation]* **Oh excuse me, I just see my friend over there. See you later.**

Worksheet 9

Mourning Over Juliet's Dead Body: The Personification of Death

Task One

Line numbers	What kind of human trait is given to death?
35	Ties up Capulet's tongue, does not let him speak
38	Lain (slept) with Juliet
39	Deflowered Juliet
41	Married Juliet
50	Caught (snatched) Juliet from Lady Capulet's sight

Task Two

Line numbers	What kind of human trait is given to death?
92	Sucked the honey of Juliet's breath
103	Death is amorous (lecherous), i.e., he is always thinking about obtaining sexual pleasures
104	Death is described as a lean, abhorred monster
116	Bitter conduct (escort), unsavoury guide
117	Desperate pilot

Worksheet 11

Hailing Macbeth: Writing a Diary (suggested answers)

Task One

1. So **honest** and **sly** a person I have not met.
2. So **dark** and **bright** a night I have not seen.
3. So **easy** and **hard** a task I have not done.
4. So **grand** and **minute** a house I have not lived in.
5. So **gorgeous** and **nasty** a park I have not visited.

Glossary

Allegory A figure of speech in which abstract ideas and principles are described in terms of characters, figures and events.
Alliteration A recurrence of initial consonant sounds.
Anagnorisis A moment in the play where the character makes a critical discovery.
Anecdote A short, amusing, but serious account of a particular incident or event.
Antagonist A character who works against the main character.
Antonym A word which has an opposite meaning to another word.
Aphorism A tersely phrased statement of truth or opinion.
Aside An aside is a brief remark by a character revealing his thoughts or feelings to the audience, unheard by the other characters.
Catharsis The purification and purgation of emotions through an art form.
Climax The turning point that changes the main character's fate.
Complication An inciting incident that usually signals the beginning of the main conflict.
Conflict An inherent incompatibility between the objectives of two or more characters or forces.
Dialogue The conversation between characters in a drama or novel.
Double entendre A figure of speech that can be understood in two different ways, with one way usually referring to sex.
Exposition The portion of a story that introduces important information to the audience.
Falling action The portion of a story that comprises events towards the end and the actual ending scene of a drama or narrative.
Foreshadowing An advance sign or warning by which an author hints what is to come in the future.
Hamartia The flaw in character which leads to the downfall of the main character in a tragedy.
Homonym A word that is spelled and pronounced like another word but is different in meaning.
Homophone A word that is pronounced the same way as another word but differs in meaning, maybe also in spelling.
Hubris The extreme arrogance that leads to one's downfall. Sometimes the term is vaguely connected to irony.

Humour The tendency of particular cognitive experiences to provoke laughter and provide amusement.

Hyperbole, or exaggeration The use of words to express the opposite of understatement, deliberately exaggerating conditions for emphasis or effect.

Iambic pentameter The meter that Shakespeare almost always used when writing in verse. The word 'iambic' refers to the rhythm (or foot) where an unstressed syllable is followed by a stressed syllable. 'Pentameter' means 5 m. In a line of iambic pentameter, a line would have 5 ft of iambs.

Idiom A word or phrase that is not taken literally. It carries a culturally understood meaning that differs from what its composite words' denotations would suggest.

Imagery The figurative use of language that creates mental images for the reader.

Inversion This happens when the normal sentence structure is reversed.

Irony The use of words to express the opposite of what the writer or speaker really means.

Malapropism The use of an incorrect word in place of one that is similar in pronunciation, creating a hilarious utterance or a ridiculous sentence.

Metaphor A figure of speech that describes a person or object by referring to something that share similar characteristics to the person or object.

Monologue A monologue is a lengthy speech in which a character (usually alone on stage) addressed to other characters on stage, not to the audience.

Nemesis An act of retribution or punishment that brings on the destruction or downfall of the main character in a tragedy.

Onomatopoeia The formation of a word that imitates natural sounds.

Oxymoron A combination of words that appears to have contradictory or very different meanings.

Paradox A label for situations that are interesting because of their apparent unexpectedness.

Parallelism The structural arrangement where several parts of a sentence or several sentences are developed and phrased similarly to show that the ideas in the parts or sentences are equal in importance.

Peripeteia A sudden or unexpected reversal of circumstances, or turning point.

Personality The combination of characteristics that form a person's unique character, such as the way one behaves, thinks and feels.

Personification The attribution of human characteristics to something non-human, or to treat something as if it were a human being.

Petrarchan rhyme scheme Named after a fourteenth century Italian poet Francesco Petrarca, the rhyme scheme almost always follow the pattern of ABBA ABBA in the first eight lines (or octave) of the 14-line poem.

Plot The causal sequence of events inside a story, the 'why' for the things that happen in a story.

Prologue An introductory speech that calls attention to the theme of a play.

Protagonist The leading character, hero, or heroine of a drama or other literary work.

Pun, or paronomasia A form of word play that suggests two or more meanings by exploiting multiple meanings of words, or words of similar sounds to achieve a specific effect, as humour or a dual meaning.

Repetition A word, a phrase, a full sentence, or a poetic line repeated to emphasize its significance in the text.

Resolution, or denouement The phase in which the conflict of the story officially ends.

Rhyme A word with the same sound as another, which is especially used at the ending lines of a poem.

Riddle A question or statement intentionally phrased, which makes it confusing and difficult to understand.

Rising action The series of events that begin immediately after the introduction of the story.

Sarcasm A sharp, bitter, cutting, or ironic remark intended to ridicule or express contempt.

Sardonism A bitter and scornful derision to show disrespect or disapproval of someone or something.

Setting The historical moment in time and geographical location in which a story takes place.

Shakespearean rhyme scheme In the 14-line sonnet, the first twelve lines are divided into three quatrains with four lines each, followed by the final two lines called the couplet. The rhyme scheme has a pattern of ABAB CDCD EFEF GG.

Simile A figure of speech that compares one thing with another, usually including the words "as" or "like".

Situation, or climate The underlying plot that is created to place the characters in conflict with themselves or others.

Soliloquy An act of a character in a play who speaks one's thoughts aloud to oneself or to the audience, instead of addressing to other characters.

Sonnet A poem of 14 lines with a particular rhyme pattern, usually having ten syllables per line.

Theme The central topic a text treats.

Tragedy A genre that portrays tragic events and has an unhappy ending, sometimes about the downfall of the main character.

Word class conversion The word formation process in which a word of one part of speech converts into a word of another part of speech.