The "Introduction to Shakespeare" course in the Quinmester Program involves the careful study of the tragedy "Romeo and Juliet" and the comedy "The Taming of the Shrew," emphasizing language, development of character and theme. The course also includes the study of biographical data relevant to the evolution of Shakespeare's literary genius, and the study of Elizabethan social and cultural aspects which contributed to Shakespeare's career. The course outline includes a 13-page listing of teacher and student resource materials. (CL)
ENGLISH

Introduction to Shakespeare

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INTRODUCTION TO SHAKESPEARE

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English

Written by Richard Hargraves

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
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COURSE TITLE: INTRODUCTION TO SHAKESPEARE

COURSE DESCRIPTION: A careful study of a comedy and a tragedy by Shakespeare with emphasis upon language, development of character, and theme.

I. PERFORMANCE OBJECTIVES

A. After examining films, filmstrips, recordings, tapes, and resource books, the student will recognize biographical data relevant to the evolution of Shakespeare's literary genius.

B. Presented with AV and printed resources for classroom observation and study, the student will identify Elizabethan social and cultural aspects which contributed to Shakespeare's career.

C. Having read Shakespearean works, listened to recordings of selected plays, and viewed films, the student will analyze a comedy and a tragedy in terms of language, development of character, and theme.

II. COURSE CONTENT

A. Rationale

The Avon Bard is protean: the expression of his genius is adaptable for creative interpretation. Though the physical interpretation of Shakespearean plays may undergo revision, his profound commentary on human values and conduct does not vary. The student in this age of lunar exploration can be led to see his contemporary world mirrored in the affairs of human conduct presented by Shakespeare. When the secondary pupil identifies even briefly with the characters and universal themes which captured Elizabethan audiences, "the Shakespearean moment" will have been lived again.

B. Range of subject matter

1. Biographical data
   a. Childhood
   b. Period of early creativity
   c. Years of masterly production
2. Characteristics of the Elizabethan period
   a. Historical
   b. Political
   c. Domestic
   d. Cultural

3. Analysis of a tragedy and a comedy
   a. Romeo and Juliet
   b. The Taming of the Shrew

III. TEACHING STRATEGIES

A. After examining films, filmstrips, recordings, tapes, and resource books, the student will recognize biographical data relevant to the evolution of Shakespeare's literary genius.

1. Present for student viewing one or more of the following filmstrips:
   a. Shakespeare: His Life
   b. Life of William Shakespeare
   c. Life of Shakespeare
   d. Home of Shakespeare
   e. How Shakespeare Spent the Day
   f. Introduction to William Shakespeare
   g. Shakespeare Country
   h. The Story of an English Village

2. Present for student viewing one or more of the following 16 mm films:
   a. William Shakespeare
   b. Shakespeare: Soul of an Age, Pt. 1
   c. Shakespeare: Soul of an Age, Pt. 2
   d. The Life of William Shakespeare
   e. Shakespeare's Stratford
   f. Shakespeare's World and Shakespeare's London
   g. Will Shakespeare - Gent

3. Present for student listening one or more of the following tapes:
   a. Elizabethan Everyday Life
   b. Life of Shakespeare
   c. Shakespeare

4. Have students investigate the origin of St. George, the patron saint of England. Have them comment on the real or coincident relationship between Shakespeare's traditional birthdate, April 23, 1564, and April 23, a day of special recognition
for St. George. Have the students draw parallels between a country's patron saint and a nation's greatest author.

5. Have students investigate the origin and history of the English free grammar school and the English academie. Have them find out what Shakespeare studied and what course of study an Elizabethan age peer followed. Have students comment on the disciplinary philosophy, "God sanctified the rod."

6. Have students describe the sylvan setting around Shakespeare's Stratford. After they investigate English flora and fauna, have them comment on the influence of lush, sylvan settings on a sensitive, impressionable youth.

7. Have students present to the class, with mixed media background materials, the creative results of their investigation into the type of Elizabethan public recreation which Shakespeare might have attended: bear baiting, fairs, and morality plays.

8. Have one or more students read Shakespeare the Boy by William J. Rolfe and report to the class on other favorite Elizabethan games which are now outlawed: cock-fighting, cock-throwing, flipping the toad, and goose-plucking. Have them imagine "playing" such brutal games and describe in writing a typical afternoon of "fun."

9. Have students investigate and report to the class on favorite Elizabethan holidays and festivals the John Shakespeare family might have enjoyed. Commentary should include the origin or the significance of the holiday and the modes of celebrating it.

10. Have students inquire into the history of Stratford and its environs: castles, famous woods, monuments, noted buildings, topography. They might present an illustrated written report, a slide-tape report, or use the opaque projector to make an oral report.

11. Have a group of students research and make a class presentation on Elizabethan christenings and superstitions associated with birth and baptism. Have the students write a TV script complete with camera directions for the christening of William Shakespeare or one of his children.
12. Have a student or a group of students investigate and report on one or several of the following topics common to Shakespeare's childhood:
   a. Accepted approaches to rearing children
   b. Indoor games
   c. Popular stories for children and young people
   d. Popular books for Elizabethan youth

13. Have students investigate and report to the class on municipal government in Elizabethan England in a town the size of Stratford. As high bailiff (mayor), what duties did Shakespeare's father have?

14. Have a student or students research and make a written presentation on the "glover's" trade. To what degree was Shakespeare indebted to his father's early vocation for the poet's later use of animal imagery?

15. Have a student or students make a written presentation on the origin and implementation of the law, Statute of Apprentices, in Elizabethan England. Have students, for a creative writing assignment, imagine themselves as an apprentice, a journeyman, or a master craftsman and write about their work experiences. Have students in small groups write a skit for class presentation about several popular Elizabethan trades.

16. Have students investigate the following topic for an informal paper designed for class presentation: "Penal Justice in Elizabethan Stratford-on-Avon." Have students hypothesize the fate of the young Will Shakespeare if he had stayed in Stratford after being charged with poaching.

17. Give several students the assignment to research Elizabethan wedding ceremonies. Have students present a mock wedding ceremony for William Shakespeare and Anne Hathaway with appropriate Elizabethan background music, slides of a church interior, costumes, and other props. For creative writing, have students write out a contemporary wedding announcement in Elizabethan English and print style.

18. Have students hypothesize what might have happened to the Avon Bard during "the lost years" and write about it.
19. Have several small groups of students read *How Shakespeare Spent the Day* by Ivor Brown and choose one or two chapters to develop into a creative, multi-media class presentation. Have students devote attention to details which are relevant to his development as a master playwright.

20. Have students plan a TV quiz show entitled "Willie Wigglesstick: Fact or Fiction." Have them play the roles of MC, the contestants, the score keeper, director, light and sound technicians, costumer, commercial announcers for typical Elizabethan products, etc. Video tape may be used.

21. Have students plan and produce a TV version of "This Is Your Life, William Shakespeare." Have famous Elizabethan characters appear and make relevant comments. This may be video-taped.

22. Have students write a graveside eulogy for Shakespeare.

23. Have students comment on Shakespeare's own epitaph. Have them write another epitaph.

24. Have students read and study Shakespeare's will. Have them speculate on why his wife received his "second best" bed. Have students rewrite the will using contemporary English.

25. Have students imagine themselves as reporters and journalists who have just witnessed the passing of the Bard. Have them prepare a script for a class TV documentary on "The Life of William Shakespeare." Multi-media materials should be used. Have one student prepare an Eric Severeid-style critical commentary on the life and death of the world's greatest English dramatist.

26. Have students play the game, *The Game of Shakespeare*. 


B. Presented with AV and printed resources for classroom observation and study, the student will identify Elizabethan social and cultural aspects which contributed to Shakespeare's career.

1. Present for student viewing one or more of the following filmstrips:
   a. *Elizabethan Everyday Life*
   b. *England During the Reign of Queen Elizabeth I*
   c. *Life in Elizabethan London*
   d. *Shakespeare: His Times*
   e. *Theatres and the Players*
   f. *The Elizabethan Theatre*
   g. *Shakespearean Stage Production*
   h. *Shakespeare's Theatre*
   i. *Shakespeare: His Works*
   j. *Shakespeare: His Style*
   k. *Styles in Shakespearean Acting*
   l. *Theatre: From Ritual to Broadway*

2. Present for student viewing one or more of the following films:
   a. *Shakespeare's Theatre (1-11827)*
   b. *Shakespeare's Theatre: The Globe Playhouse (1-11825)*
   c. *Shakespeare's Theatre*
   d. *The Printing of the Plays*

3. Have students, after viewing the filmstrips and films, write and edit the front page of an Elizabethan newspaper that might have been published in Tudor London. The illustrated page should include headline news items, human interest stories, letters to the editor, editorials, feature columns, advertisements (new play at the Globe, etc.) and birth and death notices (Hamnet Shakespeare, for example).

4. Have one or more students research the history of the Tudor family and submit a paper for class presentation. Illustrations might include a genealogy chart and reproductions of paintings of famous monarchs.

5. Have students dramatize for class presentation a morning in the court of Queen Elizabeth. Famous personages presented to Her Majesty could include Sir Walter Raleigh and royal suitors.

6. Have one or more students investigate some of the incidences of intrigue and espionage in and out of the court of Elizabeth. Love affairs, assassination plots, and other political maneuv-
verings (secret support of Dutch Protestants) might be included. Students may choose to write a script and dramatize one of the incidents.

7. Have a group of students pose as British admirals planning the naval defense against the Spanish Armada in 1588. Tape record the sessions.

8. Have a group of students pose as Spanish admirals and military men planning the naval defeat and forced submission of the British.

9. Have a group of students pose as a newsbroadcasting team (war correspondents) reporting the progress of the naval battle in the English Channel. Two groups will represent both the British and Spanish respectively and will be stationed on the flagships of each of the fleets. The journalists will interview the ship captain and crew and speculate on the outcome of the battle.

10. Have students investigate the development, function, and success or failure of Elizabethan overseas trading companies. Have a student impersonate Sir Walter Raleigh as he reports to court friends about the Indians, environmental hardships, and the cultivation of tobacco and potatoes. Have the knighted explorer describe his reaction to his first "smoke" and potato. Have a student collect and display photos or facsimiles of early smoking instruments.


12. Have a student or students report on Elizabethan shipbuilding and navigation instruments.

13. Have students investigate and report to the class on medicine and medical facilities in Elizabethan England. Have students assemble photos of surgical instruments and explain the role of the local barber.

14. Have students read Shakespeare and His World by Ivor Brown. Have small groups further investigate and prepare a creative, multi-media class presentation on one of the following topics:
a. Tudor houses - both manors and common ones
   (1) Kitchens - cooking utensils, etc.
   (2) Bedrooms
   (3) Sanitation facilities
   (4) Furniture
   (5) Common tools
   (6) Building materials
   (7) Table settings
   (8) Gardens
   (9) Tapestries

b. Clothing
   (1) Men's
   (2) Women's
   (3) Children's

c. Travel

15. Have students research the history of Elizabethan music and musical instruments. Have students, for class presentation, collect photos, slides, or replicas of viol, gittern, trumpets, virginals, etc. Have students present actual performances of such instruments, if possible, or invite a musician to demonstrate and lecture.

16. Have students research, practice, and perform an Elizabethan masque complete with music and costumes.

17. Have students listen to one or more of the following recordings:
   a. Elizabethan Love Songs and Harpsichord Pieces
   b. An Evening of Elizabethan Music
   c. It Was a Lover and His Lass: Music from Shakespeare's Time
   d. A Musical Panorama of Shakespeare's England
   e. Music in Shakespeare's England
   f. Songs from Shakespeare's Plays and Popular Songs of His Day
   g. Songs of Shakespeare

19. Have a student give a multi-media presentation on the structure and function of the separate parts of the Globe.

20. Have one or several students report on an "opening night" scene at the Globe. Have students interview the playwright, Shakespeare, and the evening's male lead, Richard Burbage, backstage on their reaction to opening night. Interview a "groundling," a lord or lady. Have students role play Queen Elizabeth and a Barbara Walters-type journalist who is interviewing the monarch on opening night. Have students write a Clive Barnes/Walter Kerr-style opening night critique for a Shakespeare "smash-hit," Romeo and Juliet. (Have students refer to the entertainment sections of The New York Times, Time Magazine, Saturday Review, The New Yorker, and/or Cue Magazine for models to follow.)

21. Have students investigate and report to the class on the training of an Elizabethan actor: singing, dancing, fencing, etc.

22. Have students analyze the relationship between surging Elizabethan nationalism and the demand for historical drama.

23. Have students evaluate in writing the following statements about Shakespeare's Elizabethan world: "Merry England" and "Darkest England."

C. Having read Shakespearean works, listened to recordings of selected plays, and viewed films, the student will analyze a comedy and a tragedy in terms of language, development of character, and theme.

1. Present for student viewing the following four filmstrips from the series entitled Early English Drama: Roots of Shakespeare's Theatre

   a. "The Medieval Drama"
   b. "The Development of the Theatres"
   c. "Pre-Shakespearean Dramatists"
   d. "Marlowe Leads the Way"
2. Present the following films for student viewing:
   a. *English Literature: The Seventeenth Century (1-11816)*
   b. *Literature Appreciation: How to Read Plays (1-11818)*
   c. *How to Read a Shakespeare Play*
   d. *William Shakespeare: Background for His Works (1-11828)*
   e. *The Printing of the Plays*
   f. *The Artistry of Shakespeare*
      
      (1) "Character"
      (2) "Patterns of Sound"
      (3) "A Sense of Tragedy"
      (4) "Turning Points"
      (5) "Imagery"

3. Present for student listening the following series of taped lectures from the *Introduction to Shakespeare*:
   a. "The Shakespearean Plot"
   b. "The Shakespearean Character"
   c. "Diction and Speech"
   d. "How Shakespeare Uses Words"
   e. "The Shakespearean Atmosphere"
   f. "Continuation of the Atmosphere Theme"
   g. "The Shakespearean Comedy"

4. Have students listen to the following recordings:
   a. *Argo Shakespeare LP Series:*
      
      (1) *Scenes from Shakespeare: The Tragedies*
      (2) *Scenes from Shakespeare: The Comedies*

   b. *Understanding and Appreciation of Shakespeare*

5. Have students complete the following exercises from *Reading Shakespeare* by Marcia Roberts:
   a. "Old Words"
   b. "Familiar Words with Old Meanings"
   c. "Shakespeare's Grammar"
   d. "The Apostrophe"
   e. "Allusions"
6. Hand out to students a list of literary terms for drama. The list may include the definitions of the following words useful for analysis and interpretation of a Shakespearean tragedy and comedy:

a. Drama
b. Tragedy (Aristotelian definition included)
c. Comedy
d. Farce
e. Melodrama
f. Dialogue
g. Act
h. Scene
i. Dramatic conflict
j. Rising action
k. Falling action
l. Exposition
m. Dramatic unities
n. Crisis
c. Climax
p. Anti-climax
q. Verisimilitude
r. Tragic flaw
s. Catharsis
t. Protagonist
u. Soliloquy
v. Deus ex machina

7. Present for student viewing one of the following filmstrips which provides a synopsis and plot outline of Romeo and Juliet:

a. Romeo and Juliet (BAV)
b. Romeo and Juliet (YAF)
c. The Genius of Shakespeare: Series I: (Imperial Film Co.)
   (1) Romeo and Juliet - Part I
   (2) Romeo and Juliet - Part II

8. Have the students listen to a teacher lecture which "sets the scene" for the opening action of Romeo and Juliet in Verona.

9. List on the board the names and relationships of the characters in Romeo and Juliet. Discuss the nature of the Capulet-Montague rivalry. For a contemporary comparison, hand out a dittoed summary of the plot structure in West Side Story.
10. Tell students, as they read and discuss *Romeo and Juliet*, to consider three dominant themes in the romantic tragedy:
   a. Young love and premature death
   b. The frustration of "warring" kinfolk
   c. Estrangement of parents and children

11. Have students comment in class on the following questions:
   a. What is the role of parents in choosing a child's mate?
   b. How "real" is love at first sight?
   c. Should one ever marry without or against parental consent? If "yes," under what conditions?
   d. What do you think about secret marriages?
   e. Is all "fair in love and war?" Why or why not?

12. Have students imagine that they are staging a production of *Romeo and Juliet*. How would the audience distinguish between the various supporters of Montagues and Capulets?

13. Have students read Act I, Scene I, of *Romeo and Juliet*. Have students list in their notebook the characters mentioned, with a brief description of each, and indicate whether the character supports the Montagues or Capulets.

14. Have students explore parallels between street fighting in *Romeo and Juliet* and street riots in the United States during recent summer months. Some suggested directions for the discussion follow:
   a. The provocation and outbreak of a street riot
   b. The involvement of innocent bystanders
   c. Suggestions for ending civil brawls
   d. What is Prince Escalus' plan for "War on violence?"

15. Have students, after reading Act I, Scene I, of *Romeo and Juliet* compare Romeo with a contemporary youth. How similar are "love-struck" Romeo in *Romeo and Juliet* and Tony in *West Side Story*? In preparation for an acting script for *Romeo*, have a committee of students carefully examine Romeo's spoken lines and behavior in Act I, Scene I.
16. Have students determine what music from West Side Story would be appropriate for the action thus far in Romeo and Juliet.

17. Have students listen to at least two professional recordings of Act I, Scene 1, of Romeo and Juliet. Have the students compare the actors' interpretations of the roles.

18. Have students consider the following questions before they read Act I, Scenes 2 and 3 of Romeo and Juliet:
   a. Why or why not would a girl today of 14 consider marriage seriously? In Shakespeare's time?
   b. What institutions, laws, and customs dictate the marriageable age for girls today?

19. Have students read Act I, Scenes 2 and 3 of Romeo and Juliet and consider the following questions:
   a. How does Juliet's father compare to a modern father?
   b. What is your opinion of Romeo's "crashing" the Capulet party?
   c. What is Juliet's relationship to her nurse and to her mother? How does the nurse achieve the stature of a humorous figure?

20. Have three girls dramatize scene 3.

21. Have students write a diary entry which Juliet might have written at the end of scene 3. Describe sensitively her feelings and emotions.

22. Have students use Reading Shakespeare by Marcia Roberts and do the following exercises:
   a. Metaphor, p. 49.
   b. Metaphors without like and as, p. 59.
   c. Indirect Metaphor, p. 63.

23. Have students study lines 83-98 in Act I, Scene 3, of Romeo and Juliet, "read over the volume of young Paris face," spoken by Lady Capulet. Have students keep a list of metaphorical passages. Have students compare them to modern figurative expressions.
24. Have students listen critically to at least two professionally recorded performances of scene 3. Have students compare and contrast the actors' voice tones, expressions, emotional intensities, etc.

25. Have students comment further on the nature of "love at first sight" before they read Act I, Scenes 4 and 5, of Romeo and Juliet.

26. Have students read Act I, Scenes 4 and 5. Have them consider the following questions:
   a. What is the significance of Mercutio's speech about Queen Mab?
   b. At the banquet, how would Juliet, Romeo, and others be dressed?

27. Have students study and evaluate the sonnet composing the first words of meeting between the "star-crossed lovers." (See English Journal, October, 1966: "When Form and Content Kiss/Intention Made the Bliss: The Sonnet in Romeo and Juliet"). Have students do a choral reading of the dialogue.

28. Have students listen to at least two professional recordings of the scene. Have students compare renditions. What musical selections from West Side Story parallel the scene? Have students discuss the figurative language in the Queen Mab passage.

29. Have students read Act II, Scenes 1 and 2, of Romeo and Juliet. Have them consider the following:
   a. Discuss lines that are especially moving and effective.
   b. What lines most clearly convey the young lovers' impulsiveness, love, and echoes of inevitable tragedy?

30. Have students read selected passages from Edmond Rostand's Cyrano de Bergerac for comparison of balcony scenes and declarations of love.

31. Have students listen to at least two recordings of Act II, Scenes 1 and 2, of Romeo and Juliet in order to compare professional treatments of the balcony scene.
32. Have students read Act II, Scenes 3-6, of *Romeo and Juliet* and consider the following:
   a. What is Friar Lawrence's attitude toward life and toward the marriage of Romeo and Juliet?
   b. In Scene 4, what does the reader learn about Mercutio and his opinions of other characters in the play?
   c. What significant functions does the nurse fulfill in Scenes 4 and 5?
   d. Compare the Prologue to Act I with lines from Act II, Scene 6, which foreshadow tragedy.

33. Have students comment and discuss the following critical estimate of the play: "literary artificial, and profoundly sentimental." (Cf. p. 189 of *Teaching Shakespeare*.)

34. Have students listen to and comment on professional recordings of Act II, Scenes 3-6.

35. Have students compare statements of love by Romeo and Juliet in Act II with "Symptoms of Love" by Robert Graves and "Since Feeling Is First" by E. E. Cummings.

36. Have students consider the following questions before reading Act III, Scenes 1 and 2, of *Romeo and Juliet*:
   a. At this point, why is a Capulet-Montague feud inevitable?
   b. Are Tybalt's irate feelings justified? Why or why not?

37. Have students read Act III, Scenes 1 and 2, and consider the following:
   a. To what extent is Mercutio a victim of circumstances, and is Tybalt's death at Romeo's sword necessary?
   b. Have students analyze the implications of Romeo's statement after slaying Tybalt: "O, I am fortune's fool."
   c. Have students pretend that they have witnessed the latest Verona street brawl as an innocent bystander. Have them relate the violent incidents to a neighbor who was not present.
38. Have students choose musical selections from *West Side Story* which parallel the action in *Romeo and Juliet*, Act III, Scenes 1 and 2. Compare and contrast the violent gang fighting encountered in the musical version with the Verona street brawls.

39. Have students dramatize Act III, Scene 2, in which Juliet's nurse relates the sorrowful happenings to the distraught teenager.

40. Have students isolate and analyze specific lines in Act III, Scenes 1 and 2, which clearly demonstrate Shakespeare's use of dramatic irony.

41. Have students comment critically on recorded renditions of Act III, Scenes 1 and 2, by professional actors.

42. Have students, before studying Act III, Scenes 3-5 of *Romeo and Juliet*, consider Juliet's growing emotional maturity.

43. Have students read and study Act III, Scenes 3-5, and participate in the following activities:

   a. Have students analyze the phrase, "growing up." How does the term apply to Romeo and Juliet?

   b. Have students discuss Romeo's statement to Friar Laurence: "Thou cuttest off my head with a golden axe/And smilest upon the stroke that murders me."

   c. Have students answer the following question in writing with proper support from quoted material: "Friar Laurence: Help or Hindrance?"

   d. Have students compare and contrast the reactions of Juliet's mother and her nurse in Scene 5.

   e. Have students, as a summary activity for Act III, prepare a list of instances of paradox and contrast.

   f. Have students, after careful preparation, dramatize Scene 5. The video tape recorder may be used to show students their presentation. Have students serve in varying capacities as director, camera man, sound technicians, etc.
44. Have students, before reading Act IV, Scenes 1-5 of *Romeo and Juliet*, consider the lines from Walter Scott's *Marmion*: "O what a tangled web we weave/When first we practise to deceive." What implications do the lines have for Act IV?

45. Have students read Act IV, Scenes 1-5, of *Romeo and Juliet*.
   a. Have students comment on Juliet's lines in which she says she is"...past hope, past cure, past help."
   b. Have students evaluate the Friar's ethics as a religious advisor.
   c. Have students compare and contrast burial customs practiced in Shakespeare's Verona with contemporary practices.
   d. Have students write a description of the staging of Scene 3: lighting, costumes, etc.
   e. Have a student make a dramatic recording of the scene.
   f. Have students listen to several professional recordings and compare actresses' interpretations.
   g. Have students analyse and evaluate Scenes 4 and 5 in terms of dramatic irony.
   h. Have students stage a class production of Act IV complete with music, dress, settings, etc.

46. Have students, before reading Act V of *Romeo and Juliet*, discuss the role that fate or chance plays in individuals' lives. Have students comment on the family and environmental factors that help determine success or failure in life.

47. Have students, while reading Act V, Scene 1, compare and contrast Romeo's apothecary purchase to Juliet's drug encounter with Friar Laurence. Have students compare and contrast contemporary attitudes towards drug abuse with the opinions and laws of Mantua.

48. Have students react to Romeo's death soliloquy in terms of emotional intensity, mood, character consistency, etc. Have them determine the degree to which his character has changed from his brief youth to his untimely death.
49. Have students listen to at least two recordings of Romeo's death soliloquy. Have them evaluate the sensitivity of interpretation of each.

50. Have students write a personal letter to a friend describing their reactions and emotions as unobserved onlookers to the tomb suicide.

51. Have students study and evaluate character maturity and growth in Romeo and Juliet as evidenced by their various soliloquies.

52. Have students role play Friar Laurence as he enters the tomb and discovers the unfortunate young lovers. Have them freely interpret the Friar's reactions.

53. Have students role play Prince Escalus as he learns the details of the tragic deaths.

54. Have students rewrite the ending of the romantic tragedy Romeo and Juliet to include a "they lived happily ever after" type ending.

55. Have students listen to at least one musical interpretation of Romeo and Juliet. (Prokofiev's ballet) Have them consider an "interdisciplinary" approach to the study of tragedy. Have students evaluate the musical composition for its conveyance of theme, tone, etc.

56. Have students view the filmed ballet, Romeo and Juliet, starring Margot Fonteyn and Rudolf Nureyev. Have students critically analyze the ballet interpretation of Shakespeare's romantic tragedy.

57. Have students view one of the several filmed versions of Romeo and Juliet. Have them write critiques of the film and compare and contrast it to the written play or to a stage production.

58. Have students consult and study their list of literary terms dealing with comedy, farce, satire, etc.

59. Have students listen to a teacher lecture on the elements of burlesque in relation to Shakespeare's The Taming of the Shrew. Have students be aware of slapstick comedy, exaggerated characters, disguises, broad farce, and mistaken identities.

60. Have students view one of the filmstrips which outlines plot structure, presents characters, etc. (See "Teacher Resources - Filmstrips.")
61. Have students compare a dittoed handout of the plot structure of the Broadway musical, *Kiss Me, Kate*, with their notes on *The Taming of the Shrew*.

62. Have students keep a notebook section for special vocabulary words dealing with Latin and Italian words, hunting terms, dressmaking and tailoring terms, and horsemanship terms.

63. Have students use *Reading Shakespeare* by Marcia Roberts and work the following exercises:
   a. Puns, p. 45
   b. Prose and Puns, p. 153

64. Have students, before reading Act I of *The Taming of the Shrew*, consider the following:
   a. Identify the characteristics of the typical hen-pecked husband.
   b. What are the proper roles of the husband and wife, respectively, in marriage?
   c. What does the term "battle of the sexes" imply?
   d. What is a shrew? What is a shrewish female? How does a man deal with such a woman? Can one use ill-temper to combat another ill-temper? What does society say about wife-beating?

65. Have students read aloud in class Act I, Scenes 1 and 2, of *The Taming of the Shrew*. (Assigned roles should be practiced the evening before.) Have students consider the following:
   a. How has Katherine's ill-temper affected the whole family?
   b. Compare and contrast the social qualities of Katherine and Bianca.
   c. What does the word "froward" mean as it applies to Katherine?
   d. What are Petruchio's motivations for marriage?
   e. Explain the puns in the dialogue between Petruchio and Grumio in Act I, Scene 2.

66. Have students comment on how they would identify the various "wooers" in their disguises.

67. Have students listen to recordings of professional actors' interpretations of Act I.
68. Have students listen to a recording of *Kiss Me, Kate* and determine the effect of the transition from Shakespearean comedy to Broadway musical.

69. Have students read Act II and Act III, Scene I, of *The Taming of the Shrew* aloud. Have them consider the following:
   a. Describe your reaction to Baptista, Bianca, and Kate.
   b. Find examples of Petruchio's use of irony in his early lines in the scene.
   c. What is Petruchio's intended method for wooing Kate?
   d. Explore, describe, and analyze the battle of wits between Kate and Petruchio during their first stormy meeting. Find examples of puns in the dialogue.
   e. Analyze how effective Petruchio is in "wooing" Kate.
   f. What are the indications that the two sharp-tongued wits may like each other?
   g. Name and describe Bianca's four suitors.
   h. What do you anticipate as the outcome of Bianca's entanglements?

70. Have students listen to a recording of Act II and Act III, Scene I, to help clear up identity confusion, and then have them analyze the actors' interpretation of the Petruchio-Katherine encounter.

71. Have students read Act III, Scene 2, and compare and contrast the farcical element to the usual staid proceedings at such ceremonies. Have students comment on Petruchio's treatment of Kate thus far. In so far as possible, have students role play the scene. Have students write a diary entry for Kate as she might have done at the end of such a day.

72. Have students read Act IV, Scene 1, and evaluate Petruchio's treatment of Katherine on their honeymoon. Have students compare and contrast the scene with the usual expectations of honeymooners.

73. Have students read Act IV, Scenes 2 and 4, and Scenes 3 and 5. Have students consider the following:
a. The subplot of Bianca's suitors and the confusion of identities.
b. The effectiveness of the scenes dealing with mistaken identity.

74. Have students compare and contrast the use of farcical elements such as identity confusion in *The Taming of the Shrew* with selected TV situation comedies.

75. Have students explain why Kate in Scene 3 is willing to tolerate Petruchio's treatment of her. In Scene 5, does Kate show any character change?

76. Have students identify and explain the different modes of expression Petruchio's "taming" has taken.

77. Have students listen to a recording of Act IV for professional character interpretation.

78. Have students read Act V, Scenes 1 and 2, and evaluate the following:

   a. Shakespeare's reason for having Bianca and Lucentio married offstage in Scene 1.
   b. How a director might present the scene to accentuate its humorous aspects.
   c. Kate's philosophy toward marriage as expressed in her long speech at the end of Scene 5. Did Shakespeare intend the lines to be delivered with an ironic tone of voice?
   d. Has Kate been tamed? What evidence is there to support the hypothesis?
   e. What has happened to both Kate and Petruchio during this period of "adjustment"?

79. Have students study the lyrics from *Kiss Me, Kate* and compare them to the mood of the Shakespearean lines in *The Taming of the Shrew*.

80. Have a male and female student record a scene of wit and vicious punning between Kate and Petruchio. Have the class discuss the performance.

81. Have students read *The Worlds of Shakespeare* and plan a class presentation of selections from Act I and Act II, "The World of Love" and "The World of Music." Music, costumes, settings should be carefully considered for the
presentation. (Each of the scenes from each of the plays is different in tone, ranging from courtly elegance to melodrama.)

82. Have students read *Twisted Tales from Shakespeare* by Richard Armour. Have students choose a chapter for a dramatic rendering which captures the spirit of the Armour satire and parody. Have students prepare a script for their class presentation complete with stage directions. The student performances should convey a tone of wholesome comedy rather than base burlesque. The performance may be videotaped.

IV. STUDENT RESOURCES

A. State-adopted texts

1. *Adventures in Reading*: Harcourt, Brace and World. ("Romeo and Juliet")

2. *Values in Literature*: Houghton Mifflin. ("Romeo and Juliet")

3. *Outlooks Through Literature*: Scott, Foresman. ("Romeo and Juliet")

B. Non-state-adopted supplementary materials

1. Textbooks


2. Reference materials

   Life Educational Reprint Program,
   Box 834, Radio City Post Office,
   New York, N. Y. 10019.

   New York: Dutton Everyman Edition,
   1957.

c. Jenkins, Elizabeth. Elizabeth the Great.


e. "Shakespeare on the Modern Stage." Life
   Reprint 39. Life Educational Reprint
   Program, Box 834, Radio City Post Of-
   fice, New York, N. Y. 10019.

f. Beckerman, Bernard. Shakespeare at the
   Globe. New York: The Macmillan Company,
   1962.

   Garden City, N. Y.: Doubleday and

h. Webster, Margaret. Shakespeare Without
   Tears. Greenwich, Conn.: Fawcett World
   Library, 1966.


j. Shakespeare, William. The Complete Dram-
   atic and Poetic Works of William Shakes-
   peare. William Allan Neilson, ed. New
   York: Houghton, Mifflin and Company,
   1906.

   Translated by B. Taboraki. New York:

l. Siegel, Paul, ed. His Infinite Variety:
   Major Shakespearean Criticism Since

   a. "Atmosphere and Character in 'Romeo and
      Juliet'" by Edward Dowder.

   b. "Tragic Irony in 'Romeo and Juliet'" by
      Harley Granville-Barker.

m. Webster, Margaret. Shakespeare Without

n. Hazlitt, William. The Round Table Character
   of Shakespeare's Plays. New York: Dutton,
   1951.


p. Buckman, Irene. Twenty Tales from Shakes-


3. Periodicals
   a. Shakespeare Quarterly
   b. Atlantic Monthly
   c. Saturday Review
   d. Time
   e. The New Yorker
   f. Cue Magazine
   g. Newsweek

4. Media resources
   a. Films – see "Teacher Resources"
   b. Recordings – see "Teacher Resources"
   c. Filmstrips – see "Teacher Resources"
   d. Tapes – see "Teacher Resources"

5. Games

The Game of Shakespeare. The Avalon Hill Company, Baltimore, Maryland.

V. TEACHER RESOURCES

A. Textbooks


B. Professional books and materials


C. Recordings

1. 4-40300 "Queen Elizabeth and the Spanish Armada."


   a. Romeo and Juliet
   b. Taming of the Shrew


   a. Romeo and Juliet
   b. The Taming of the Shrew

7. **Romeo and Juliet**. Laurence Harvey film. 
   Epic LC 3126. Epic Records, 799 Fifth Avenue, N. Y. 10019.

8. **Romeo and Juliet**. Excerpts, Swan Theatre Players. 

   Victor LM - 2064. RCA Victor Record Division, 155 East 24th St., New York, N. Y. 10010.

10. **Romeo and Juliet**. The complete Old Vic production. 
    Victor LM-6116. RCA Victor Record Division, 155 East 24th Street, New York, N. Y. 10017.

11. **The Taming of the Shrew**. Watkinson, excerpts. 

12. **Elizabethan Love Songs and Harpsichord Pieces**. 

13. **A Homage to Shakespeare**. Gielgud and others reading from plays. 
    Columbia OL 7020. Columbia Records, 799 Seventh Avenue, New York, N. Y. 10019.


15. **Introduction to Shakespeare**. Maurice Evans. 
    Golden Records 58. Golden Records, c/o Affiliated Publishers, Mail Order Department, 1 West 39th Street, New York, N. Y. 10018.

16. **It Was a Lover and His Lass: Music From Shakespeare's Time**. 

17. **A Musical Panorama of Shakespeare's England**. 


   a. **Romeo and Juliet**
   b. **The Taming of the Shrew**
   c. **Homage to Shakespeare from his Contemporaries and Ours**
   d. **Shakespeare at Stratford**
   e. **Scenes from Shakespeare**
      (1) "The Tragedies" Vol. 1 and 2.
      (2) "The Comedies" 
      (3) "The Histories"

23. **Caedmon Shakespeare Series. Apprenticeship.**

24. **Caedmon Shakespeare Series. Tragedy and Romance.**

25. **Caedmon Shakespeare Series. Maturity.**


**D. Films**

1. 1-05518 **Literature Appreciation: How To Read Plays**
2. 1-11816 **English Literature: The Seventeenth Century**
3. 1-30886 **Shakespeare, William**
4. 1-11828 **Shakespeare, William: Background for His Works**
5. 1-11827 *Shakespeare's Theatre*
6. 1-11825 *Shakespeare's Theatre: The Globe Playhouse*
7. 1-31509 *Shakespeare: Soul of an Age, Pt. 1*
8. 1-31511 *Shakespeare: Soul of an Age, Pt. 2*
9. 1-13814 *Artistry of Shakespeare: The Drama and Language of Macbeth: Turning Points*
10. 1-13815 *Artistry of Shakespeare: The Drama and Language of Macbeth: Character*
11. 1-13816 *Artistry of Shakespeare: The Drama and Language of Macbeth: Imagery*
12. 1-13817 *Artistry of Shakespeare: The Drama and Language of Macbeth: Patterns of Sound*
13. 1-13818 *Artistry of Shakespeare: The Drama and Language of Macbeth: The Sense of Tragedy*
15. *How To Read a Shakespeare Play.* CCM Films. (FB 105)
17. *The Printing of the Plays.* CCM Films. (FB 103)
18. *Shakespeare's Stratford.* CCM Films. (FB 120)
22. *Kiss Me, Kate.* (Kathryn Grayson and Howard Keel) Films Incorporated.

24. **Shakespeare: Soul of an Age.** Contemporary Films/McGraw-Hill.


27. **Ages of Man - Youth, Adulthood, Maturity, Death.** (Series of four films on Shakespeare) Contemporary Films/McGraw-Hill.

28. **Romeo and Juliet.** (Margot Fonteyn and Rudolph Nureyev with music by Serge Prokofiev, 1966; Audio Film Center, 34 MacQuesten Parkway So., Mount Vernon, New York 10550.


30. **Shakespeare Wallak.** (An English Shakespearean troupe tours India.) Walter Reade 16, 241 East 34th Street, New York, N. Y. 10016.

31. **Romeo and Juliet.** (Lawrence Harvey and Susan Shentall) Walter Reade 16.


E. **Filmstrips**

1. **Early English Drama: Roots of Shakespeare's Theatre.** Eye Gate House, Jamaica, New York 11435.
   a. "The Medieval Drama"
   b. "The Development of the Theatres"
   c. "Pre-Shakespearean Dramatist"
   d. "Marlowe Leads the Way"


11. Romeo and Juliet. Young America Films, Inc., 18 E. 41 Street, New York, N. Y.


15. Introduction to William Shakespeare. Young America Films, Inc.,


22. **Theatre: From Ritual to Broadway.** Life Magazine, Filmstrip Division, 9 Rockefeller Plaza, New York, N. Y.


   a. Romeo and Juliet, Part I
   b. Romeo and Juliet, Part II

F. Tapes


2. **Life of Shakespeare.** Educational Audio Visual, Inc.

3. **Shakespeare.** Visual Products Division of 3M. Minnesota Mining and Manufacturing Co., 2501 Hudson Road, St. Paul, Minn. 55119 Catalog No. 2003

4. **West Side Story.** Columbia Broadcasting System 51 W. 52nd Street, New York, N. Y. 10019.

5. **Introduction to Shakespeare.** Educational Stimuli, 2012 Hammond Avenue, Superior, Wisconsin. 36 minute tape
   a. The Shakespeare Plot
   b. The Shakespeare Character
   c. Diction and Speech
   d. How Shakespeare Uses Words
   e. The Shakespeare Atmosphere
   f. Continuation of the Atmosphere Theme
   g. The Shakespeare Comedy