

B

Using Shakespearean Literature in Teaching English
as a Second Language in Grade Seven

IRP
C.1

A research project by
Evelyn Dabaghi Chatila

Submitted to the Lebanese American University
in partial fulfillment of the requirements
for the degree of
Master in Education

975501

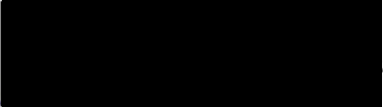
February 2006

Using Shakespearean Literature in Teaching English
as a Second Language in Grade Seven


A research project by
Evelyn Dabaghi Chatila

Submitted to the Lebanese American University
in partial fulfillment of the requirements
for the degree of
Master in Education

Approved as content and style by:



Dr. Rima Bahous
(Advisor)



Dr. Mona Nabhani
(Second Reader)

February 2006

Dedication

*To my precious two sons, George & Patrick,
My bountiful fountain of hope and delight,
and the chief incentive in my pursuit of higher education.*

Acknowledgements

I would like to express my gratitude to the entire Department of Education at LAU, especially Dr. Hadia Harb, Dr. Iman Osta, Dr. Ahmad Ouinie, and Dr. Katie Sarouphim. Thank you for all your efforts and for every single advice you gave me throughout the different courses. I would have never been here without all that you taught me.

Special thanks are extended to Dr. Rima Bahous and Dr. Mona Nabhani for their assistance, guidance, and supervision of this project.

Sincere appreciation is expressed to Dr. Rima Bahous for her endless support and encouragement every minute during the past two years.

I would also like to thank the LAU library, whose helpful personnel and plentiful resources rendered my work an easy one.

Finally, I would like to say a very special thank you for my dear husband, whose high expectations for me pushed me to persevere all the way to the end; for my parents; and exceptionally for my in-laws, for their understanding, patience, ever-lasting encouragement, and over-whelming support.

Table of Contents

<i>Abstract</i>	7
<i>Introduction</i>	8
<i>Rationale and Significance of the Study</i>	8
<i>Description of the Kit</i>	9
<i>Literature Review</i>	11
<i>Benefits</i>	11
<i>Drama and Poetry</i>	14
<i>Fluency: Reading & Speaking</i>	16
<i>Critical Thinking</i>	20
<i>Vocabulary</i>	24
<i>Grammar</i>	26
<i>Writing</i>	29
<i>Content Choice</i>	30
<i>Students' Characteristics</i>	33
<i>Shakespearean Literature</i>	35
<i>Activities on Romeo and Juliet</i>	39
<i>A. Vocabulary Matching</i>	39
<i>B. I Infer</i>	40
<i>C. Keeping a Journal</i>	41
<i>D. Critical Thinking Questions</i>	41
<i>E. Figurative Language</i>	42
<i>F. Retelling Text to Learn New Vocabulary</i>	43
<i>G. Be Honest</i>	44
<i>H. If I Were</i>	45
<i>Activities on Macbeth</i>	46
<i>A. Guide to Character Development</i>	46
<i>B. Figurative Language</i>	47
<i>C. The Shakespeare Times</i>	49

<i>D. What Had Happened Before</i>	50
<i>E. What Do You Think of MY Hero/Heroine?</i>	51
<i>F. Informal Diary Writing</i>	52
<i>G. Vocabulary Match-Ups and Sentence Writing</i>	52
<i>H. Logging on with Macbeth</i>	53
<i>I. Comprehension Check</i>	54
Activities on A Midsummer Night's Dream	55
<i>A. Critical Thinking Questions</i>	55
<i>B. Vocabulary in Context</i>	56
<i>C. Guided Sentence Expansion</i>	57
<i>D. Writing in Character</i>	58
General Activities	58
<i>A. You're Order Out Of</i>	58
<i>B. Just Have Some Fun</i>	59
Activities on Sonnets 18 and 29	60
<i>In Other Words: Sonnet 18</i>	60
<i>A Summary Response: Sonnet 29</i>	61
<i>Vocabulary and Context Clues</i>	61
References	62

Abstract

Literature provides a very challenging and creative medium for language instruction. Learning the different language skills of reading, writing, vocabulary, grammar, and so on, becomes very easy in the context of an interesting story or an appealing poem. Literary texts invite students to identify with them and search for instances that are closely related to their real lives, which facilitates natural and unconscious language acquisition. The present research investigates, with special interest, the various benefits of using Shakespearean literature in the English as a second language (ESL) classroom, specifically the seventh grade classroom. Contrary to the general misconceptions that Shakespeare is difficult and unmanageable in the intermediate level, this paper shows the positive effects of using such canon literature due to its universal themes and the richness of plot and characterization. The researcher presents some examples on ways of using Shakespearean texts to arouse students' interests and stimulate the language learning process. Finally, the last section of this research presents different sets of activities depicted from *Macbeth*, *Romeo and Juliet*, and *A Midsummer Night's Dream*, which are specifically designed for language instruction.

Introduction

Literature provides a creative and interesting medium for language instruction. Language learning becomes more motivating and fun whenever it takes place through a wonderful story or an appealing poem. When students read about other people's experiences and feelings, they are invited to live the different events and merge with the story. This merging and identification helps learners forget about the stressful linguistic rules which they have to keep in mind, and language learning is rendered a more natural process. This is why the materials should be motivating to allow better interaction with the text.

Extensive research has been done about the benefits of using literature in the language classroom (Lester 2005; Ghosn 2002; Maley 2001; Lazar 1993). However, little research (e.g. Hall 2001; Lemmer 2001; Egan 1998; Woods 1997) has been targeted towards the issue of using Shakespeare specifically to teach different language skills. Precisely, using Shakespeare in grades six and seven is the major concern of this paper. However, since Shakespearean literature usually entails a rather difficult language and structure, teachers should remember that the best and most successful way of handling such texts would be by providing students with supplementary information and following motivating approaches that would stimulate students and render the learning environment more interesting and active.

Rationale and Significance of the Study

This study has a major significance. Based on the researcher's knowledge, no such study has been conducted yet in Lebanon. Thus, conducting such a study is beneficial in that it could bring about important results and findings to the field of language teaching in Lebanon. The few studies that were previously conducted neither tackled Shakespeare in the seventh grade nor could be applied in the Lebanese context. In addition, it is significant to mention that the

existing workbooks and activities on Shakespeare do not actually cover all the levels of Bloom's Taxonomy (1984). Bloom's Taxonomy categorizes the levels of abstraction of questions and activities that commonly occur in educational settings. The taxonomy provides a very useful structure that determines ways to categorize test questions and exercises. This is exactly what the researcher intends to establish in the kit, which is the end result of the entire study.

The researcher conducting this study is a teacher of English language who has taught grade 7 for three years. The researcher has noticed that none of grade 7 books, both Lebanese and American, comes across any texts written by Shakespeare. Shakespeare, in general, is taught as literature in upper grade classes. Besides, some of the texts encountered in these books have been of average difficulty, and others have been primarily considered by the students to be really tough. If such texts could after all be discussed and tackled in those classes, there should be no obstacle as to using carefully chosen Shakespearean texts in language teaching as well. Some studies, for instance, Wood (1997), have mentioned the importance of using Shakespeare in the language classroom, mainly for increasing student participation and language mastery. The study has also stressed the notion that Shakespeare could actually be used in all grade levels. Hence, the researcher assumes that seventh graders' language acquisition will be positively affected by using Shakespearean literature.

Moreover, it is worth finding out the extent to which Shakespearean literature can help students relate the different themes, such as those of love, betrayal, honor, and sacrifice to the events and occurrences in the real world outside.

Description of the Kit

The main intention of this paper is to show how Shakespearean literature, just like any other literature, creates a potential medium for the acquisition of various language skills in a grade

seven classroom. Consequently, the study is meant to result in a kit that consists of a set of carefully designed activities, which are depicted from Shakespeare's works, for the purpose of teaching the different language skills. The works that I have chosen are: *Romeo and Juliet*, *Macbeth*, and *A Midsummer Night's Dream*, as well as *Sonnets 18 and 29*. The major aim of the kit is to change the misconceptions about Shakespeare, mainly that his works are boring and difficult for lower grade levels. On the contrary, through the kit, the researcher attempts to show that Shakespearean drama and poetry constitute challenging and motivating materials that can be easily managed by any grade level. Finally, it is worth mentioning that the types of activities developed for one play can be applied on the others after implementing the necessary changes in the content.

Literature Review

In general, knowing a second language means knowing its rules and being able to apply these rules when we speak or write (Krashen, as cited in Cileli & Ozen 2003). However, it would be boring and dull to teach grammatical and linguistic rules as is. Teaching the rules in isolation is not educationally effective because students will not be able to apply them later on since they have not been exposed to studying those rules in a meaningful context. Using literature to teach those rules reduces the sense of threat that may exist in a strict language classroom.

Benefits

Literature provides the best solution since it serves as a pathway to facilitate both reading and language mastery; therefore, it is used as a language-learning tool (Marckwardt, 1978). Several studies also consider literature as a source of input to language learning and enrichment (Maley 2001; Collie & Slater 1987). According to Subramanian (1990):

The study of literature, besides being the study of plot, theme, characters, style, and setting, is also a study of language use. Since it is the study of how writers use language to express their ideas and thoughts, the study of literature can not be considered as an activity separate from language learning. Instead, it has to be viewed as an aspect of the same activity (p.22).

In other words, the teacher can not focus on the content of the literary text in terms of the elements of literature without drawing the students' attention to the way that text is written, that is, its linguistic features. Furthermore, reading a literary text shows the reader different examples of the language used in real life situations. Thus, literature demonstrates a variety of communication models for students who are learning to use the

language in real life outside the classroom (Ghosn 2002). Besides, it is worth mentioning that English as a second language (ESL) students are not well-developed academically and linguistically, so literature functions as an essential bridge that eliminates the gap between language and knowledge (August 2004).

In fact, many studies (Maley 2001; Sihui 1996; Danielson & LaBonty 1994) have pointed out the extreme importance of literature as a cultural agent. Literature shows how other people live and how things work in different societies governed by specific rules and regulations. Literature, as such, creates interest in the real world and invites students to find out the similarities and differences between different cultures; thus, generating awareness and understanding of other people (Maley 2001; Danielson & La Bonty 1994). According to Sihui (1996), "Reading literary and cultural texts is never just a matter of knowing the language because those texts encode knowledge of history, culture, and society. Divorcing language and literature from their cultural contexts is something like visiting the house but refusing to see its people, the soul of the inhabited space" (p.183). Sihui (1996) gives a very beautiful and self-explaining example on the impossibility of separating language and literature from the culture they represent.

Marino (1991) states:

Children bring all their past experiences to what they read and transact with the printed words in a unique way...so literature creates a framework for meaningful learning and the building of special relationships among children (p.118).

Since literature is about real life experiences, it consequently generates different personal meanings in different learners. Students connect what they read to their personal

everyday experiences, which leads to better understanding and higher-level acquisition and achievement (Adams & Hamm 2000).

When students read a certain literary work, the characters and events attract them to the extent that they merge with the story and it becomes theirs. When the students become emotionally involved in the literary text, the latter becomes what Lester (2005) calls “a guide on a journey of self-discovery” (31). The more the literary text augments the emotions of the reader, the more motivating it becomes, leading to more interaction, comprehension, and language acquisition on one hand, and the development of the learner as a human being on the other (Mantero 2003).

This emotional involvement in the literary text, according to Maley (2001), increases the learners’ emotional intelligence. Emotional intelligence is of great significance since it is considered as one form of social intelligence which helps people monitor their own and others’ feeling, discriminate among them, and be able to guide their thinking, actions, and behavior (Kelly & Moon 1998). Hence, literature serves a great role in preparing students to be better social beings.

Furthermore, an additional benefit of literature is directly related to the authenticity of the material. Several researchers (e.g. Johnson & Giorgis 2003; Collie & Slater 1987) explained authenticity in the sense that literature is not specifically designed to teach different linguistic features. It is authentic because it is written to tell a story in a genuine and undistorted language that can be easily managed in the classroom. Such authenticity has positive effects on language teaching because literature then motivates students to read more and to read with passions and feelings.

In addition, literature is important in the sense that texts can be found on every imaginable subject. As such, educators can select interesting books and design various lesson plans and activities (Johnson & Giorgis 2003). Literature deals with universal human experiences and fundamental human issues that transcend time and place (Collie & Slater 1987; Marckwardt 1978). As a result, students connect and empathize with different characters, their problems and life-styles, and such interaction gives students “insight into a variety of life experiences” (Danielson & LaBonty 1994, p.5). Literature teaches them how to solve difficult life-situations and what decisions to make.

According to Serafini (as cited in Johnson & Giorgis 2003):

Literature is the central resource to help children learn to read, but it does so much more than that. Literature illuminates life. It brings meaning to our human existence and helps us deal with the world in which we live (p.716).

Drama and Poetry

Since the paper aims at showing the significance of using Shakespeare in language teaching, and since Shakespeare mainly wrote plays and poems, the following section will specifically discuss the benefits of these two genres.

According to Adams & Hamm (2000), “Drama is a natural way to improve vocabulary, listening, observation, and speaking ability. It motivates students to clarify concepts, pay more attention to reading, and explore the deeper meaning in the text” (p.130). Drama needs more careful and close reading than other types of written texts, and students acquire more understanding if they act out the play themselves. Miccoli (2003) believes that drama makes the language more alive, and it helps develop the oral communication skills of non-proficient students who are expected to use the language in meaningful

contexts and learn more about the words, structure, pronunciation, and grammar. Finally, drama is challenging and highly motivating, especially if students are invited to perform parts of the play that is being discussed. Students have lots of fun when they take different roles, especially those of the characters they like, and start speaking like those favorite characters. Learning as such becomes more natural as it departs further away from the confines of linguistic rules and regulations.

According to Vandrick (2003), "A piece of literature does not exist in vacuum. It's a living, breathing entity, one with which the reader interacts, one which comes to life when read by a particular reader" (p.265). Literature is not meaningless words put on a piece of paper; it represents the thoughts and feelings of the authors whose aim is to deliver messages and share their experiences with their readers. Thus, the reader is expected to interact with and live in the general atmosphere of the literary text.

On the other hand, poetry presents another wonderful and interesting medium that assists fluency and reading development (Adams & Hamm 2000). Once teachers model for students the ways of reading poems and the different aspects of voice, pitch, and intonation, poems become easy and motivating for learners who become more eager to give it a try. Besides, students can connect with the poem and share their own interpretations of it. They can either respond to it orally or in writing, which shows how poetry positively influences language acquisition. Moreover, some students might even be motivated to the extent of writing their own poems. McKay (2001) believes that poems can provide learners with an interesting medium that promotes language awareness if they attempt to write their own poems because students can have fun as they play with the language in poetry.

Since Shakespearean sonnets are one of the targets of this paper, then it would be more helpful to encourage group work and cooperation. Different students can take different roles of asking questions, guiding the conversation, analyzing the contextual meaning of certain words, and highlighting significant terms. Such a cooperative atmosphere can relieve the tension and encourage many students to express their own thoughts and ideas, which in turn might lead to the production of very creative responses and interpretations of the poem at hand (Hadaway et al., 2001). Hall (2003) points out that “learners who lack confidence need to understand that their goals in reading literature, primarily linguistic, including vocabulary expansion, can be enhanced rather than inhibited by the attempt to understand and respond to literary texts as human communicative acts” (p.398). ESL students are usually reluctant about talking out loud because they are afraid of giving wrong answers or speaking incorrect English. This is why it is the job of the teacher to encourage those ESL students to speak and to explain to them that they learn best from their mistakes.

Fluency: Reading & Speaking

Literature plays an essential and inevitable role in improving and developing both reading and speaking skills of ESL learners. It is a fact that the more people read, the better their reading skills become. Besides, when people read, they become knowledgeable of several issues and, therefore, find themselves capable of participating in discussions and expressing their opinions with more confidence. Consequently, the more the exposition to literary texts, the better the improvement will be.

At first, identifying with texts and sharing personal ideas and opinions encourages students and helps them acquire better oral skills that would with time increase their

fluency and improve their speaking capabilities. Vandrick (2003) says, “When reading is enjoyable and pleasurable, it arouses interest and a sense of connection and in turn motivates students to respond in discussion...” (p.264). This is why the careful choice of texts is always the first priority in this learning process because the text should be interesting enough to encourage students to talk about their opinions and feelings. In addition, instructors should persuade students to discuss and negotiate the multiple meanings of a text, and Mantero (2003) stresses the notion that to guarantee understanding, instructors have to be active participants in the discussion. However, Mantero (2003) at the same time limits this active participation by pointing out that the instructors should avoid becoming ‘information filters,’ which necessitates the fact that they have to step aside as much as possible. They are expected to lead and guide the discussion, while students speak directly with each other and give their different personal interpretations of a given text. Oral language develops best when students actively interact, talk, and listen to one another, which increases their control of the language (Ernst-Slavit et al. 2002).

Reading fluency cannot develop unless in the context of a literary text. Without literature, there would be no reading at all. First of all, literature allows reading for enjoyment, which motivates learners and attracts them to read more. Besides, literature helps developing readers improve their skills, and it gives proficient readers the pleasure and love of reading (Johnson & Giorgis 2003). Marckwardt (1978) points out that “whenever literature was read in the classroom, it was designed to serve as a pathway to facility in reading” (p.32). Those who read a lot become fluent readers who bring meaning to and take meaning from the literary text (Danielson & LaBonty 1994). Hence,

when we discuss reading, we do not only care whether students know how to read words or lines or passages. The important feature is whether or not they comprehend what they read. According to Danielson and LaBonty (1994), "Reading is much more than decoding words on a page. Reading should not be only a process of making meaning but also wanting to read great books and to write about and discuss them with fellow readers" (p.6). This means that the main purpose behind the reading process is to invite readers to take part in what has been previously mentioned as a communicative act. From another perspective, Simpson (1997) argues that students should be trained to read for sense and not to dwell on every single word. They should read to get the overall meaning of the piece of writing and at the same time suppress the ambiguous terms that they might encounter. If students linger on every unfamiliar term, they will lose track in reading and will consequently lose the pleasure of reading and discussing the text with each other. Reading comprehension is only attained through the medium of a good story that captures the readers' interests. Reading comprehension is directly related to specific reading manners, which various researchers described as either interactive or critical reading (August 2004; McKay 2001; Sinclair 1996). Interactive reading "produces a sense of engagement which facilitates authentic linguistic interaction (Krashen, as cited in August 2004, p.92).

Furthermore, critical reading demands responses and personal interactions, which differ with different students based on their experiences, needs, desires, and feelings. Simpson (1997) supports this idea and says, "Different readers will clearly bring different experiences to a text; and as there are no identical readers, then there are no identical readings" (p.2). Such a reading manner encourages students to delve into the depths of

the written work and look for embedded meanings (Sinclair 1996). This is one method through which instructors can promote learners' autonomy and independence because only then they can truly enjoy and understand the text on their own. Furthermore, and in this context of critical reading, McRae (1996) states, "Representational material opens up, calls upon, stimulates, and uses areas of the mind, from imagination to emotion, from pleasure to pain" (p.141). What is meant is that the reading material is not there just for the sake of reading itself. When students read a text, they are supposed to think, analyze, criticize, imagine, remember previous experiences with different texts, and experience different feelings. All these reactions to the text constitute an essential part of the reading process, without which the latter becomes meaningless and useless. Thus, when learners read, they are invited to use their senses and imagination to be completely caught up in the dominating atmosphere of the given text.

Here again, we get back to the choice of content itself, and Cullinan (as cited in Danielson & LaBonty 1994) states, "It takes a good story to teach reading comprehension and to hold the readers' interests" (p.4).

Accordingly, Shakespeare is one solution due to the varied materials and interesting types of literature he wrote. Such a variety is helpful since "continuous reading of diverse materials helps to develop a life-long desire to learn, grow, and achieve" (Ediger 2004, p.377). Shakespeare's plays included a variety of themes and concepts that we the learners encounter in their daily life in whichever society they belong to. Thus, exposing students to Shakespearean literature assists in developing the minds and spirits of those students and better prepares them to become well-equipped social beings. Shakespeare's

richness reaches children on many levels providing them with many chances of active engagement in learning, which in turn fosters success (Wood 1997).

Critical Thinking

On another hand, literature teaches students to infer meaning and make assumptions based on explicit evidence in the text (Lazar 1993). Adams and Hamm (2000) support this idea when they discuss how students share their interpretations with their peers and “justify their views by finding supporting evidence in the text” (p.112).

Literature stimulates the learners’ imagination and develops their critical abilities. McRae (as cited in Sihui 1996) states that literature “...provides different topics for linguistic, literary, and cultural analyses” (p.172). In other words, a text can be analyzed on three different levels: (i) linguistic, meaning that the instructor and learners use the text to shed the light on the different structural and grammatical features; thus, using it to teach language per se; (ii) literary, which means focusing on theme, plot, setting, and characterization; (iii) and cultural, which is very important since literature can never be discussed without acquainting students with the culture it represents. As such, it is clear that the job of the learners and instructors consists of deciphering and breaking down the text into all the elements that are joined together to make it.

In this perspective, literature is meant as a vehicle and incentive that triggers the learners’ minds to think beyond the apparent words and meanings. Ghosn (2002) says, “Literature offers a natural medium through which students can be introduced to the type of thinking and reasoning expected in academic classes” (p.176). Besides looking into the language of the text, students are asked to find the main ideas and supporting details and relationships between events, evaluate different characters and their behaviors, and

continuously support their answers using text evidence. As a result, students are expected to improve their critical thinking skills with more practice. Vandrick (2003) supports this claim when she states, "Practice in analyzing and interpreting literature, and teasing out its multilayered meanings and aspects, can not help but make students more sophisticated in their own thinking..."(p.265). Once their critical thinking is developed, a superficial reading of literary material will not satisfy learners. They will want to analyze, question, interpret, and synthesize whatever they read, giving various responses and explanations of the text.

Literature is an easy medium to develop the students' critical abilities simply because literature is directly concerned with events that occur in the learners' real life. Such a connection with the students' reality provides better opportunities for students to think and share their personal opinions and experiences. They become emotionally involved in the text because it tackles issues that are of primary concern to them. All of that helps them think better and analyze various issues easily. According to Lazar (1993):

Literature provides wonderful source material for eliciting strong emotional responses from our students. Using literature in the classroom is a fruitful way of involving the learner as a whole person, and provides excellent opportunities for the learners to express their personal opinions, reactions, and feelings... We should use the text as the basis for generating discussion, controversy, and critical thinking...(p.3).

Besides, whenever students discuss their interpretations, the discussion and communication becomes so authentic and real, which promotes language learning (August 2004; Parkinson & Thomas 2000). Furthermore, literature not only develops the

critical abilities of students but also releases their problem-solving capabilities (Sihui 1996). Closely observing how different characters solve the various life situations and problems they face helps students, who have expectedly become critical thinkers, find the best and most suitable solution for their own personal problems. Lazar (1993) adds that since literature stimulates and develops the imagination, emotional awareness, and critical abilities of students, “they will feel empowered by their ability to grapple with the text and its language and to relate it to the values and traditions of their own society” (p.19). Teachers should always encourage students to talk about their responses to the text, about its meaning to their lives and to the human life in general. Marckwardt (1978) emphasizes this point and advises teachers to build their classroom discussions around such questions if the overall aim is to develop the learners’ critical abilities. According to Marckwardt (1978), experiencing a literary text does not only mean becoming acquainted with it, it rather means assimilating it in ways that will make it useful to our lives outside the classroom and school boundaries.

In my opinion, giving seventh graders an excerpt from Shakespeare’s *Romeo and Juliet*, especially the act that tackles the fight between the two families and its effect on the young couple’s love relationship, serves as a great incentive that will advance their critical thinking and discussion. First of all, they can relate it to a similar story that they might have heard about in their society. Secondly, they can give their own opinions about the entire issue. Besides, students can be encouraged to tell what they might have done instead. There are so many things that can be discussed using only one part of the play. Students can imagine themselves inside the play, think for the actors, and try to find other solutions. To take it a step further, the instructor can even push them to write a

totally different ending of the story. Clearly, promoting critical thinking and interpretations cannot be isolated from developing the oral skills and fluency of the students. Sharing their ideas and opinions and talking about the play develops their communicative skills and encourages them to tell about their feelings and what the text meant to each one of them. Instructors have to encourage them to reflect on the piece of literature they read because reflecting enhances the learning process and increases students' independence (Smith 1998). That is to say, when students respond to the text, they learn to depend on themselves for analysis and understanding, improving at the same time their written or oral language skills, depending on the way they respond.

From another perspective, Gardner's theory of multiple intelligences has to be mentioned whenever critical thinking is involved. Instructors have to keep in mind that different students can interpret the same text differently. There is no one only correct interpretation of the text because many factors govern the learners' analysis, the most important of which are the students' prior knowledge and experiences on one hand, and their intelligences on the other. Each student's expression is influenced by and comes as a result of that student's intelligence(s) (Prescott 2001).

For example, students with high intrapersonal intelligence will look at the thoughts and motives behind the characters' actions in any given Shakespearean play. Those with visual-spatial intelligence can form maps and visualize the settings of the actions or battles or murders...etc. Moreover, learners with high logical-mathematical intelligence can use their logic to relate events and look for relations between different actors and events. Furthermore, learners with high interpersonal intelligence possibly focus on

characterization and the traits of each character. Such a student usually shows a lot of feelings and emotions in his/her interpretation of the characters' behaviors.

Learners with bodily-kinesthetic intelligence, on the other hand, would want to act out the play to understand it better. Those with musical intelligence would enjoy reading and listening to the rhymes and rhythms of the play or sonnet. Finally, students with verbal-linguistic intelligence would direct their attention towards the pure language of the text and talk mainly about syntax and word meanings.

Based on all of the above, instructors must remember that each student follows his/her unique set of criteria in text analysis, so instructors have to be open to all interpretations as far as the learners justify their answers. Prescott (2001) believes that helping students know and understand their intelligences will assist them to become autonomous and independent learners.

Vocabulary

Furthermore, since reading literature improves the language skills and linguistic competence of students, then it enriches their vocabulary (Cileli & Ozen 2003; Sharman 2002; Marckwardt 1978). Literature builds up vocabulary and provides opportunities to analyze the meanings of unfamiliar terms. According to August (2004), "Reading a particular text becomes an opportunity for increased vocabulary acquisition as the individual is able to use contextual vocabulary and textual information to infer the meaning of unfamiliar words" (p.88). Students should be drawn away from the traditional use of the dictionary or asking teachers for the meanings of words. Instead, instructors should encourage second language learners to use context clues to find the meaning and only check the dictionary when they are not able to use context as their

point of reference. Using contextual clues provides a more interesting and challenging way of finding meanings, contrary to the rather boring and tedious use of dictionaries. According to Ghosn (2002), seventh graders enjoy analyzing the vocabulary as long as it appears in the context of a captivating story or poem. Vocabulary is best learned when encountered in a rich and meaningful context. Reading books allows students to explore new words and understand their meaning within the context of the story (Ghosn 2002; Danielson & LaBonty 1994; Lazar 1993; Carter 1982). August (2004) also strongly supports this idea and declares that the only way to “acquire sufficient ...and academic vocabulary” is through extensive reading “which provides opportunities to experience words multiple times and in a variety of contexts” (p.89).

Furthermore, according to Collie and Slater (1987), it is easy to memorize new words if we encounter them in a rich context, which is provided through literature, of course. Besides, literature not only enlarges the vocabulary storage of learners, it also helps them “attain vocabulary maturity and complexity” (Cileli & Ozen 2003, p. 92), something which is not really acquired when words are learned in isolation. In other words, once students see the words in the context of a story, they are immediately familiarized with how these words can be used in a complex and sophisticated sentence or text at large.

This will help them use these words in other suitable situations, and this is what is meant by vocabulary maturity and complexity. Vandrick (2003) supports this manner of vocabulary acquisition by declaring that using literature, students are given the chance to learn “very precise, nuanced, and useful vocabulary” (p.265).

Moreover, Collie and Slater (1987) claim, “Extensive reading increases a learner’s receptive vocabulary and facilitates transfer to a more active form of knowledge” (p.4).

Once the vocabulary storage is enriched, that in turn enhances the quality of both oral and written communication.

With respect to Shakespeare, it is well known that he had a large vocabulary that included a lot of new words that he coined. These may at first sight appear difficult and vague, yet Shakespeare did not invent them out of nowhere. He simply used three easy and straightforward methods to do the job: affixation (adding prefixes or suffixes), compounding (joining two or more words together), and conversion (changing the part of speech of a word; e.g. using a noun as a verb) (Hall 2001). Hence, wise teachers can excel in teaching vocabulary if they use Shakespearean texts adequately. Again, a carefully chosen extract from one of Shakespeare's plays can be used to design a very challenging activity for seventh graders. With respect to Old English words, which are plentiful in any Shakespearean work, Doniger (2003) advises teachers to comfort students by offering them all necessary help.

Grammar

In addition, literature plays a major role in helping students acquire various grammatical skills. First, when students are encouraged to speak like the characters in the books, they are expected to learn the grammatical knowledge by themselves (Marckwardt 1978).

Literature improves the grammatical skills of the learners, who can detect many aspects of the written language such as sentence structure and formation, connecting ideas and paragraphs, and cohesion and coherence (Sharman 2002; McKay 2001; Collie & Slater 1987).

For example, Shakespeare is known for switching the order of the main components of a sentence: subject (S) – verb (V) – object (O) into SOV or OSV. Teachers can use

excerpts from his work to explain subject verb agreement, especially the part of this lesson that tackles instances whereby the subject appears after the verb. Such experiences with texts “broaden and enrich students’ own writing skills” (Cileli & Ozen 2003, p.93).

Doniger (2003) gives an example on teaching grammar from Shakespeare’s *Romeo and Juliet*: the chorus at the beginning of the play:

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.

Other than teaching subjects and verbs, such as asking students to find the subject of the verb ‘break’, instructors can use this extremely short text to develop the students’ vocabulary, interpretive, and critical skills. First, they can be encouraged to infer the meanings of ‘grudge’ and ‘mutiny.’ Second, they can be asked to attempt to predict how the story line will develop using the clues supplemented in the last line. Third, they can also analyze and interpret the text on the literary, linguistic, and cultural levels, which were previously discussed in the section about critical thinking.

The purpose behind giving this example is to show how rich Shakespearean literature is. Teachers can discuss the culture referring to the city of Verona at that time, the literary elements of setting and theme, vocabulary, and grammar, only using four short lines from the play. Besides, it is worth mentioning how literature integrates all the skills of the language to the extent that the language instructor cannot consider one of those skills and ignore the others.

In addition, Doniger (2003) believes that understanding the grammatical context is very crucial for the understanding of the literary text, and vice-versa. Thus, language and literature cannot be isolated but have to be rather integrated to guarantee better learning. For example, Ghosn (2002) points out that grammar is best learned through a breath-catching story, and she specifically gives the example of teaching verb tenses. Verb tenses usually pose a problem for students who are continuously confused with respect to the use of each tense. Teaching those tenses as they appear in a story will probably make them easier and more memorable. According to Vandrick (2003):

Students are exposed to language patterns that help students see the many and complex ways that sentences and paragraphs can be put together. Grammatical patterns can be absorbed unconsciously in the course of reading literature as readers are exposed to complexity, variety, and subtlety in grammatical pattern (pp.256-6).

Even if literature shows grammatical features in a skillful and sometimes complex manner, this should not create a problem for students. When they read a literary text, students acquire the different skills naturally and instinctively. Difficulties will rather occur whenever grammar is taught in isolation, that is, through giving rules, which students have to think about all the time to be able to apply them. On the contrary, through literature, they read the sentence, analyze it, break it into its components, and come up with the rule themselves. Again, using literature makes grammar teaching more challenging and motivating.

Writing

Having improved the grammar, vocabulary, and critical abilities of learners, literature facilitates the teaching of writing and enhances the writing skills in so many ways. Vandrick (2003) states, "Readings serve a models of good writing, and even more important, serve as sources of information and ideas that stimulate thinking, discussion, and responses, all of which are essential foundations of writing" (p.264). Active and critical reading motivates learners to respond to and give their opinions of the material that has been read. Many ideas rush in the readers' heads, and they want to express and develop them more. "Students draw on what they read as a source of knowledge when they write" (Danielson & LaBonty 1994, p.65). Once the ideas are available, and the ways of coherently putting them down on a paper are clear, writing becomes a very easy and smooth task. Thus, literature not only supplies the ideas but also the models for writing them. Students learn how to connect their ideas and sentences after gaining familiarity with various aspects of the written language through the extensive reading of the literary text (Cileli & Ozen 2003). Besides, Collie and Slater (1987) believe that students of literature will become more creative and adventurous when they master the language and try to use it in their own writing.

Moreover, McKay (2001) believes that literature develops the students' writing abilities on two levels: (i) it provides them with ways to express their interpretations of a story, and (ii) teaches them how to support their opinions with information from the literary text, a skill which students need to acquire for later and more advanced courses.

On another hand, Johnson and Giorgis (2003) highlight another benefit of literature, which is related to the natural way it teaches students how to write, so the researchers

describe literature as the “natural teacher” (p.711). According to them, books inspire the writers and encourage creative writing in which students are expected to be very personal. Creative writing is very important in the context of this study because when it comes to Shakespearean literature, the best way to understand Shakespeare is through responding in writing, for example, journals. Students can be asked to write their interpretations, thoughts, and feelings towards the chosen text. Then, they can share their writings, and that will positively influence the level of understanding. “When reading is enjoyable and pleasurable, it arouses interest and a sense of connection and in turn motivates students to respond in discussions and in writing” (Vandrick 2003, p.264). Based on the above, the most important condition is that students need to read good writing so that it would reflect in their own writing. After all, students’ writing abilities are affected by the amount as well as the quality of their reading (Adams & Hamm 2000; Wepner 1991).

Content Choice

Previous research (Ediger 2004; Cileli & Ozen 2003; Ernst-Slavit et al., 2002) has highlighted the significance of implementing literature in the language classroom, and it has also identified the interrelation among the different aforementioned aspects of the language. It has already been shown that once one of those skills is developed and strengthened, it positively and directly affects all the others. Considering all the benefits, those entail an extremely careful choice of the content to be included in the curriculum. In general, literary texts should be readable, meaningful, memorable, and motivating, “with a vocabulary level just slightly above that of the students” (August 2004, p.90), to

guarantee language acquisition and linguistic competence. According to Cileli and Ozen (2003):

A curriculum that contains a carefully developed instructional content that leads to the exposure of students to selected literary texts to which students respond immediately...can guide the reading for pleasure, which would help them to move on from skill acquisition to language control (p.96).

When students enjoy reading a text, they begin to acquire and improve one skill after the other. Once all the language skills are acquired, students will have a better control of the language, and they will be able to use it in multiple contexts. What actually matters is to provide interesting, motivating, varied, and meaningful texts. Books need to be relevant and appealing to the emotions, interests, and expectations of the learners (Johnson & Giorgis 2003; Sharman 2002; Lazar 1993; Collie & Slater 1987).

Johnson and Giorgis (2003) state:

Readers are naturally inclined to discuss books that appeal to them...because they provide an interesting or provocative story line. Discussion enables characters to come to life, issues to be examined, and time and place to be explored. When readers discuss a book, their perspectives are broadened, and often their opinions about the story, and sometimes readers themselves, are changed (p. 710).

If students do not like the book, they won't enjoy reading or discussing its related issues. Then the book will not serve any benefit at all. However, if the story captivates the readers, they will read it enthusiastically and learn a lot from it. Lazar (1993) writes, "If the materials are carefully chosen, students will feel that what they do in the classroom is relevant and meaningful to their own lives" (p.15). In general, books that would attract

seventh graders are books that include adventures, plenty of conflicts, mysteries, and humor. The themes should also be directly related to both the personal and social lives of those learners. Thus, themes of love, betrayal, ambition, honesty...etc are some examples that would fit in the context of this study. Moreover, instead of being an enemy, a book is supposed to be a friend that “fulfills the longings, answers the questions, and sparks the imagination of the reader” (Johnson & Giorgis, 2003, p.716). A good book is one that satisfies the students’ needs and answers all their inquiries about various issues, at the same time stimulating their imagination to the extent of becoming part of the story characters.

Furthermore, Mantero (2003) emphasizes the emotional effect of the literary text on the readers. The stronger the effect, the better the book is. The book should talk about experiences that are similar to the readers’, so that the latter would unconsciously interact with it. This is what Sharman (2002) calls the “immediate relevance to the personal interests of the students... and proxy for real experience” (p.100). The learners should be able to find their place somewhere in the middle of the text they are reading. The chosen text is of utmost importance because it is one of the important fields that influence classroom discourse, in addition to the students’ first language and the foreign language they attempt to acquire (Mantero 2003).

Furthermore, Marckwardt (1978) points out that having taken into consideration the age and interests of the learners, “one might proceed to material which derives its chief interest not so much from what someone does but instead from the kind of person he is, and from the interaction of character with character” (p.70). Since Marckwardt (1978)

highly emphasizes characterization, I believe that Shakespearean plays would do an excellent job due to the variety of characters he portrayed in his plays.

To sum up, I would like to mention what Collie and Slater (1987) point out when they write:

Enjoyment; suspense; a fresh insight into issues which are felt to be close to the heart of people's concerns; the delight of encountering one's own thoughts or situations encapsulated vividly in a work of art... all these are incentives which can lead learners to overcome enthusiastically the linguistic obstacles that might be considered too great in less involving material (pp.6-7).

Students' Characteristics

This paper intends to design activities that are suitable for grade seven students.

Although some scholars consider Shakespeare difficult for seventh graders, I believe that it is just what these students need. Ediger (2004), for example, believes that today's children are "more sophisticated in knowledge and reading interests than ever before" (p.374). Hence, the reading materials should match their interests and needs. Seventh graders won't be satisfied anymore with sitting and listening to dull lectures on grammar and vocabulary, but they "enjoy delving into ideas to test their thinking...and yearn for material that deals with their realistic concerns and interests so that they can see themselves in the characters, plots, and themes of the books they read" (Wepner 1991, p.110).

For example, seventh graders will definitely enjoy reading and discussing Shakespeare's Sonnet 18 that tackles the issue of love and courtship, something that those adolescents are obsessed with at this stage of mental and emotional growth. Of course, teachers can

make the sonnet easier by paraphrasing it with the students. Consequently, students can discover Shakespeare's awareness and understanding of the emotions of love and the universality of his works, which transcend the boundaries of time and place to apply at all times and in different places.

Although the overall aim of education is to develop autonomous and independent life-long learners, which has been pointed out several times in the previous sections, sometimes "students may need guidance in making sense of the deeper meanings of texts"(Lazar 1993). I believe that guidance is necessary whenever Shakespearean literature is involved. Besides, instructors should keep in mind that their teaching manners should encourage high levels of accomplishment on the part of the students (Ediger 2004). Seventh graders are passing through a phase in which they want to reveal and express themselves. However, they are afraid that their audience might not accept their thoughts, feelings, and opinions (Wepner 1991). Hence, teachers are expected to encourage those early adolescents to freely and safely express themselves orally or in writing. In this framework, I trust that Shakespeare can be very helpful because his works indirectly and unconsciously push those learners to talk about themes and issues that are of immediate concern to them. Seventh graders are very deeply concerned with making connections between their lives and the lives of others – the characters in the books. Consequently, the activities designed for this grade level should be student-centered, giving students the confidence to develop and freely express their own responses to the literary text (Collie & Slater, 1987).

Finally, it is essential to draw attention to the fact that this paper targets students who are studying English as a second language. This means that the students are non-native

speakers who are expected to face difficulties, especially when Shakespearean texts are utilized in the designing of activities. Although some scholars believe that literary texts should be used in their unabridged versions (Darwish, 2005), others think that abridged texts eliminate fatigue and boredom and appeal more to the readers, especially to non-native speakers who do not have complete mastery over the language (Marckwardt, 1978).

Shakespearean Literature

Moving to Shakespearean literature in specific, some studies mention the great value of teaching Shakespeare since early elementary grades. Egan (1998) says, "With Shakespeare, quality and depth are better than quantity and breadth" (p.6). Shakespeare is known for the richness and profound meanings that are embedded in his work. Quality learning is achieved whenever his texts are used. According to Lemmer (2001), Shakespeare's works "deal with universal themes, demonstrate a wizardry of story-telling and characterization, have had a massive influence on forms of poetry and plays, and provide a very powerful lesson on the history of English and how languages change through time" (p.79). The themes and stories that Shakespeare wrote about are not confined within the limits of the setting of those stories. The love relationship in *Romeo and Juliet*, ambition in *Macbeth*, and revenge in *Hamlet* are some of the themes that learners either experience or witness their existence in their societies. Besides, Shakespeare portrayed his characters with great wit that the reader cannot be but impressed with the way those characters think, speak, and act. Finally, Shakespearean literature can serve as a vehicle to show ESL students the differences between Old English and contemporary English. In my opinion, an excellent activity would be to ask

the students to rewrite one of the scenes or sonnets using contemporary English, and then they can discover some of the differences on their own.

According to Glossman (as cited in Wood 1997):

Studying Shakespeare enables children to truly participate in and have ownership of their language...the stories are wonderful – rich, good tales that anyone can understand at some level – and understanding increases with exposure (p.458).

Besides, Shakespearean literature encompasses most of the benefits that have been previously mentioned. Students can easily make connections between their own world and the work they are reading, and such a connection makes Shakespeare easy to comprehend. According to Vandrick (2003), “People like to read about human situations, concerns, problems, solutions, and emotions... People like stories that cover universal themes, such as family, loneliness, love, and mortality, and readers can thus identify with the stories and their characters” (p.264). Shakespearean literature clarifies various abstractions as Shakespeare shows them through the actions and speeches of his characters and that can help students talk about those abstract concepts, such as ambition and betrayal. Ernst-Slavit et al. (2002) state, “Students can be encouraged to tell their own stories ... and through their experiences and voice, they make personal connections with the concepts and find it easier to describe and talk about them” (p.123). Teachers can push the discussion further by asking open-ended questions, which will motivate more students to participate and give their own opinions.

Moreover, Shakespearean language is very challenging, exciting, and rich. It is the job of the teachers to teach the learners the prowl skills and guide them as to how to manipulate and tackle the text appropriately. Marino (1991) believes that the classroom

environment should have a workshop atmosphere in which teachers and learners share and discuss the responses together. Teachers can model, scaffold, or use any other method that would assist students in learning and successfully communicating with others in the language classroom. Adams and Hamm (2000) advise instructors to use collaborative groups, literature circles, or during-reading experiences in the discussion of literary texts. I believe that the last method could be extremely helpful when discussing Shakespearean literature. During the reading process, students can stop to give sudden impressions, or they might give their interpretations and predictions immediately. I believe that such a method can make the learning atmosphere very lively, helping students become more fluent at the same time.

In addition, several researchers believe that active involvement is the best way of learning Shakespeare and acquiring different skills from his works (Lemmer 2001; Wood 1997). Instructors have to be enthusiastic and innovative as they teach Shakespeare, so that students will find his works easy and interesting. Furthermore, students will enjoy reading and acting Shakespeare's plays because of the suspense and elements of surprise that are included. For example, students will have a lot of fun reading about the witches and the sudden appearance of ghosts in *Macbeth*. It is needless to mention the enthusiasm involved in playing those roles, of course. Such elements "absorb the readers' attention and direct them to the clever and surprising ending" (Johnson & Giorgis 2003, p.707). Besides, students would really enjoy Shakespeare's comedies, which are rather short, easy to read, and humorous.

Based on the Folger Philosophy (as cited in Wood 1997), "Shakespeare is for all students of all ability levels and reading levels" (p.460). Anything is easy if done the proper way.

The earlier the children are exposed to Shakespeare, the easier his works will appear, and the more the learners will get used to his language. Egan (1998) says, "When properly motivated, children will tackle any text... short attention spans suddenly become longer, and hard words do not seem so hard" (p.5). Teachers are free to manipulate the text the way they want in order to make it easier and more comprehensible. They can, for instance, summarize parts of the plays or turn lessons into games to reduce the level of difficulty and increase the students' confidence.

In conclusion, the main intention of this paper is to show how Shakespearean literature, just like any other literature, creates a potential medium for the acquisition of various language skills. Throughout the literature review, I tried to show the great ability of literary texts in showing this strong bond between the form and content of any text, that none of the two could be taught without focusing on the other. Many examples have been given on how Shakespearean texts can be implemented to arouse interest and stimulate the ESL students' oral and written expression. The following section will present a set of carefully designed activities, which are depicted from Shakespeare's works, for the purpose of teaching the different language skills. The works that I have chosen are: *Romeo and Juliet*, *Macbeth*, and *A Midsummer Night's Dream*, as well as *Sonnets 18 and 29*. Finally, it is worth mentioning that the types of activities developed for one play can be applied on the others after implementing the necessary changes in the content.

B. I Infer

Objective: reading comprehension, analysis, and synthesis

Individually, interpret the following passages from Act I in *Romeo and Juliet*, and make inferences based on any evidence provided in them. Explain them within the context of the story at large,

Juliet: How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find me here.

Romeo: With love's light wings did I o'er-perch these walls;
For stony limits cannot hold love out,
And what love can do that dares love attempt,
Therefore thy kinsmen are no let to me.

Juliet: Well, do not swear, although I joy in thee,
I have no joy of this contract tonight:
It is too rash, too unadvised, too sudden,
Too like the lightening, which doth cease to be
Ere one can say 'It lightens.' Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night! As sweet repose and rest
Come to thy heart as that within my breast!

C. Keeping a Journal

Objective: analysis and writing skills

Having finished reading the entire play, fill in another entry in your journal, answering the following questions:

1. In what situations have you felt similar to the characters?
2. What persons, places, or ideas from your own experiences came to your mind while you were reading different parts of the play? Specify the part that triggered your thoughts.
3. If you could ask Shakespeare a question about the play, what would that question be?

D. Critical Thinking Questions

Objective: improving critical thinking skills and creating autonomous and independent learners

Answer the following questions:

1. To what extent are you willing to risk your life for the sake of the person you love?
2. Would you defy your family and every one around you and keep on seeing your beloved, despite every body's rejection?
3. What solution, other than the one taken by Friar Lawrence and accepted by Juliet, would you have found to solve the problem?
4. If you were Romeo/Juliet, and you found out that your loved one had died, would you have done the same and killed yourself? What would you have done either?
5. Why would you risk loving the only person that everyone else believes you should not love?

(Adapted from Swope 1993)

E. Figurative Language

Objective: understanding symbolic language, reading comprehension, and critical thinking.

The following passages contain examples of figurative language. Working in pairs, identify the comparisons, and then review each passage within the context of the play to develop an interpretation of the passage.

1. Romeo: O, speak again. Bright angel! For thou art
 As glorious to this night, being o'er my head,
 As is a winged messenger from heaven
 Unto the white-upturned wondering eyes
 Of mortals that fall back to gaze on him
 When he bestrides the lazy-pacing clouds
 And sails upon the bosom of the air.

2. Juliet: What's in a name? That which we call a rose
 By any other name would smell as sweet;
 So Romeo would, were he not Romeo called,
 Retain that dear perfection which he owes
 Without that title. Romeo, doff thy name,
 And for that name which is no part of thee
 Take all myself.

3. Romeo: By love, who first did prompt me to inquire;
 He lent me counsel and I lent him eyes.
 I am no pilot; yet, wert thou as far
 As that vast shore wash'd with the farthest sea,
 I would adventure for such merchandise.

4. Romeo: But soft! What light through yonder window breaks?
 It is the east, and Juliet is the sun.
 Arise fair sun, and kill the envious moon,
 Who is already sick and pale with grief.
 See how she leans that cheek upon her hand!
 O, that I were a glove upon that hand,
 That I might touch that cheek.

5. Romeo: O, she doth teach the torches to burn light!
 It seems she hangs upon the cheek of night
 Like a rich jewel in an Ethiop's ear;
 Beauty too rich for use, for earth too dear!
 She shows a snowy dove trooping with crows,
 As yonder lady o'er her fellows shows.

6. Friar Lawrence: The roses in thy cheeks and lips shall fade,
Thy eyes will close like death.
And in this borrowed likeness of death,
Thou shalt continue two and forty hours
And then awake as from a pleasant sleep.

(Adapted from Swope 1994)

F. Retelling Text to Learn New Vocabulary

Objective: activating vocabulary knowledge and enriching the contexts and meanings of partially known words

Divide the class into 5 groups, and assign each group an act from *Romeo and Juliet* to read and discuss among each other. Give them 20 minutes to finish the task. Tell the groups to choose a speaker, who is supposed to retell the act using his/her group's interpretation. Each speaker is entitled 5 minutes to retell the act.

Highlight the following points:

- Use your own words.
- Make sure you include all the important ideas.
- Use your own experiences to explain or describe something.
- Give examples when you can.
- Use context clues and your own knowledge to work out new words.
- Select one student to be timekeeper.

Extending the activity:

- Tell them that they have to take notes when one speaker is retelling the story.
- Individually, and as homework, ask them to rewrite the whole play in no more than 2 pages, in their own words, using the notes that they should have taken in class.

(Adapted from Nation 1994, p.51).

G. Be Honest

Objective: application of tenses through questions about students' real life experiences

- ❖ Use the question below to develop other questions:

Have you ever...

been in love?

hidden this love relationship from your parents?

felt scared about this relationship?

risked your life or something precious for the sake of somebody?

fought with somebody to defend another?

- ❖ Ask the students to think about the questions.
- ❖ Ask one of the students to answer a question.
- ❖ Follow up with further questions of when/how/why/with whom, and so on.
- ❖ Encourage the students to form similar questions based on the themes and concepts that were discussed in the play.
- ❖ You can split the students into groups of three or four and have them ask each other similar questions. Encourage them to correct pronunciation and grammar mistakes for one another.

(Adapted from Pennington 1995, p.71)

H. If I Were

Objective: practice conditionals in context

- ✓ Put sample sentences on the board for conditionals with *were* in the *if-clause*:

If I were Lady Capulet, I would have listened better to Juliet.

If I were Lord Capulet, I would have given my daughter the freedom to marry the person she truly loved.

- ✓ Write down on the board the following characters from *Romeo and Juliet*:

Romeo – Juliet – Mercutio – Benvolio – Friar Lawrence – Nurse.

- ✓ Call on one student at a time to select a character and make a statement in the conditional pattern. Of course, the statements should be based on the reading material.
- ✓ Let that student call on another and continue until all had contributed at least one statement.
- ✓ (optional) The teacher can elaborate the activity and ask the students to further develop their statements into a bigger paragraph; thus, creating their own versions of the incident that they choose.

(Adapted from Pennington 1995, p.88).

Activities on Macbeth

A. Guide to Character Development

Objective: character analysis and critical thinking

Shakespeare reveals his characters in 4 ways:

- *Through what the characters say to other characters;*
- *Through what the characters say in their speeches;*
- *Through what other characters say about them;*
- *Through what the characters do.*

- 1) Read the following parts from Act I in Macbeth.
- 2) Examine them for what they reveal about Lady Macbeth's character.
- 3) Briefly fill in the chart using your own words.

1. Lady Macbeth: Come, you spirits, and fill me from top to toe with cruelty.

Come, thick night, and cover me with the darkest smoke
So my sharp knife sees not the wound it makes,
Nor heaven peep through the blanket
Of the dark to cry "Stop! Stop!"

2. Lady Macbeth: Never shall he see tomorrow!

Your face, Macbeth, is a book
Where people may read your thoughts.
To fool the time, look like the time.
Bear welcome in your eye, your hand,
Your tongue. Look like the innocent flower,
But be the serpent under it.

3. Lady Macbeth: Look up clear. Be confident,
And leave all the rest to me.

4. Lady Macbeth: That which hath made them drunk

Hath made them bold. What hath
Quenched them, hath given them fire.
Hark! Listen! It was the owl that shrieked.
He is about to do the deed. The doors

Are open, and the grooms are drunk and snoring.
I have drugged their wine.

5. Lady Macbeth: Coward! Give me the daggers!
The dead are but as pictures.
I'll place the daggers, for it must seem
The guilt of the grooms.

Passages	What Lady Macbeth says and does	What this reveals about her character
5. accusing Macbeth of being a coward and doing the job herself		

Note: Teachers can extend this activity and ask students to get examples in which other characters say something about Lady Macbeth.

B. Figurative Language

Objective: understanding symbolic language, reading comprehension, and critical thinking.

The following passages contain examples of figurative language. Working in pairs, identify the comparisons, and then review each passage within the context of the play to develop an interpretation of the passage.

1. Lady Macbeth: Your face, Macbeth, is a book

Where people may read your thoughts.
To fool the time, look like the time.
Bear welcome in your eye, your hand,
Your tongue. Look like the innocent flower,
But be the serpent under it.

2. Macbeth: If I am going to kill Duncan, then
It is best that I so it quickly. King
Duncan is so good that his virtues
Plead like angels. I have no reason
To kill him, but only my ambition...
3. Donalbain: To Ireland. Our separated fortune shall keep us
Both the safer. Where we are there are
Daggers in men's smiles. We are surely
In danger if we stay here.
4. Macbeth: How can you behold such sights
And keep the natural ruby of your cheeks,
When mine is blanched with fear?
5. Macbeth: Out, out brief candle! Life's but
A walking shadow, a poor player
That struts and frets his hour upon
The stage, and then is heard no more.
It is a tale told by an idiot, full of
Sound and fury, signifying nothing!

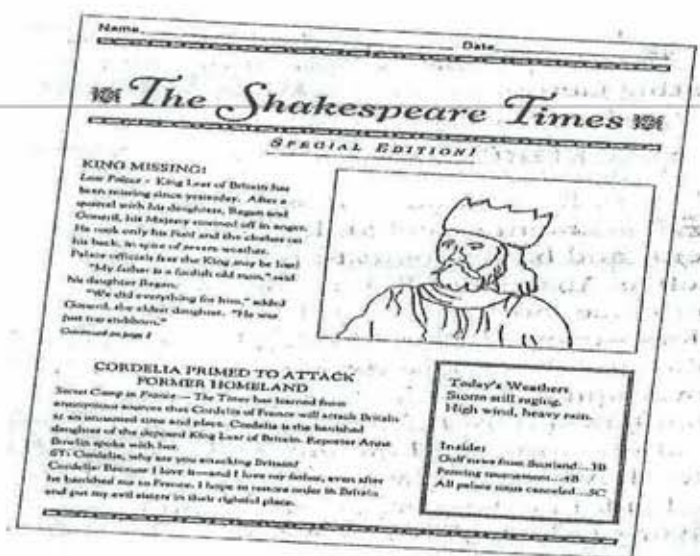
(Adapted from Swope 1993)

C. The Shakespeare Times

Objective: improving comprehension by creating a newspaper to report on the key events and major characters in the play

- Divide the class into teams of five. Have each group choose an action-filled event in the play.
- Emphasize the following events:
 - a) Duncan's murder by Macbeth
 - b) Banquo's murder and the escape of Fleance
 - c) Macbeth's hallucinations during the banquet
 - d) Lady Macbeth's insanity
 - e) Macduff's revenge
- Encourage students to pretend that those events are happening in real life.
- Tell them to write a snappy headline to catch the readers.
- Remind them to start by telling the time and place of the event before they report it.
- For better results, ask them to listen to the news broadcast or read few headlines and news reports in a newspaper a day in advance.

(Adapted from Egan 1998)



D. What Had Happened Before

Objectives: understanding differences in the use of the past perfect and past simple by referring to different events

- Divide students into pairs.
- Choose important events from *Macbeth*.

Examples:

- *The witches' appearance and foretelling of different happenings*
- *Macbeth and his wife's murder plans*
- *Duncan's murder*
- *Malcolm and Donalbain's escape*
- *Banquo's murder*
- *Macduff's revenge*

- Prepare cards with the dates and a brief reference to the events. The number of cards should exceed that of the groups. You should be ready to give those who finish early another card to keep them silent and focused on the activity.
- Offer a sample statement for the students. For instance:

By the time Macduff reached Macbeth's castle, many murders had taken place.

- Give several examples, not related to the text, and then ask students to form similar statements based on the cards.
- After writing their statements, ask students to read them aloud and share them with their peers.
- Encourage peer correction.

(Adapted from Pennington 1995, p.78).

E. What Do You Think of MY Hero/Heroine?

Objective: practicing using adjectives and adverbs to improve writing

- ❖ Students bring to class one-page character analysis of their favorite characters in the play.
- ❖ As a teacher, write 2 or 3 adverbs followed by adjectives on the board to remind students of the different degrees of intensity an adjective can have depending on the intensifying adverb used before it. For example:
Lady Macbeth is extremely evil.
Macbeth is rather weak.
Macduff is extraordinarily determined to find the killers and take revenge.
- ❖ Ask the students to explain the intensity of the adjectives depending on the adverbs used in the examples on the board.
- ❖ Ask the students to underline the adjectives that they used in their written assignment and to categorize them according to their intensity levels: high – medium – low.
- ❖ Check the correctness of their categories.
- ❖ Ask them to revise their texts and check whether they want to change any adverbs or adjectives.
- ❖ Ask them to pair off.
- ❖ Ask them to read each other's analysis in 3-4 minutes.
- ❖ Invite them to ask each other the following question:
"What do you think of my hero/heroine?"
- ❖ Students should respond using intensifiers too.

(Adapted from Pennington 1995, p.146).

F. Informal Diary Writing

Objective: improving students' grammar and style

1. Introduce the idea of responsive diary writing by encouraging the students to respond to and expand their opinions on a specific event in the play.
2. Collect the diaries weekly, read them, and write your response to each one of them.
3. Ask questions in your response. Questions have 2 functions:
 - Inviting students to give further responses
 - Creating a dialogue between the students and their teacher.

(Adapted from White 1995, p. 201)

G. Vocabulary Match-Ups and Sentence Writing

Objective: knowledge and application of vocabulary words

- Write the word to be reviewed on one card, and its matching definition as well as the way it appeared in the context of the story on another card. For example:

Banquet

Definition: feast; formal meal; dinner

In context: There is much laughter and talking during the banquet as servants enter and exit with large trays of food.

Plead

Definition: beg; appeal; pray

In context: Duncan's virtues will plead like angels.

- The number of cards depends solely on the number of students in class.
- Distribute the cards.
- Have the students move around and look for their partners.
- Once partners are joined, ask them to write interesting sentences which show that they understood the meaning of the word.
- One representative from each pair will write the sentence on the board.
- Invite others to edit if mistakes exist.
- Discuss the words again with the students.

(Adapted from Nation 1994, p.105)

H. Logging on with Macbeth

Objective: comprehension and critical analysis

Think about the play then answer the following question:

1. How did the play make you feel?
2. Was there anything in it that reminded you of your own life or an incident that you might have heard?
3. If you could be a character in the play, who would you choose? Why?
4. Is there anything that you did not like in the play? Mention it along with the reasons for not liking it.
5. What messages did the play convey to you?
6. Did you learn anything from the play?

(Adapted from Glenn 1994)

I. Comprehension Check

Objectives: comprehension and knowledge

Across

1. Banquo describes them as wild and withered, and Macbeth as imperfect speakers at the beginning of the play: three witches
2. Comes to spend the night at Macbeth's castle and is murdered there and then: Duncan
3. Firstly accused of Duncan's murder: guards
4. Macduff suspects that Malcolm and Donalbain killed their father because they fled away.
5. Becomes mentally ill and keeps washing her hands: Lady Macbeth

Down

6. Banquo's son: Fleance
7. After becoming insane, Lady Macbeth has a candle lit by her continually.
8. Macduff describes Macbeth at the end as a tyrant.
9. Lady Macbeth rubs her hands as if she is cleaning them from blood.

Up

10. Macbeth uses a dagger to kill Duncan.
11. The ghost that appears to Macbeth during the banquet is Banquo's.
12. Is crowned king at the end: Malcolm.
13. Macbeth compares life to a stage.

T	H	R	E	E	W	I	T	C	H	E	S
							Y	A			
							R	N			
D	U	N	C	A	N		A	D			
							N	L			
							T	E		B	E
F	L	E	D	A	W	A	Y			L	G
L				M			S			O	A
E		R		L			O'			O	T
A		E		O		G	U	A	R	D	S
N		G		C			Q				
C		G		L			N				
E		A		A			A				
L	A	D	Y	M	A	C	B	E	T	H	

Activities on A Midsummer Night's Dream

A. Critical Thinking Questions

Objectives: critical thinking, analysis, comprehension

Answer the following:

- 1) Imagine you are Hermia. How would you feel and what's the first thing that comes to your mind after you hear your father giving you the choice Hermia's father gave her if she does not marry the person that he wants her to be married to?
 - 2) What external factors control your life and the choices that you make?
 - 3) How would you feel if your parents tried to arrange your own marriage?
 - 4) Write a few pros and cons for arranged marriages and discuss your answers with your classmates.
 - 5) Do you think that love must constitute the first and major requirement for a successful relationship? Can you support your answer with real life experiences?
-

B. Vocabulary in Context

Objective: using context clues to know the meanings of new words, comprehension

Working in pairs, examine each of the underlined words in the following passages. For each word, use context clues to find the meaning and develop a brief interpretation of the whole passage within the context of the play.

1. Hermia: I do entreat your grace to pardon me. I am
Made bold, but may I know the worst
That can happen to me if I refuse
To wed Demetruis?
2. Theseus: Either to die the death, or to abjure
Forever the society of men. Therefore,
fair Hermia, question your desires. Can
you endure the life of a nun?
3. Hermia: Help me, Lysander, help me! What a dream
Was here! Lysander, look how I quake with fear.
Lysander! What, out of hearing? Gone?
No sound, no word? Alack, where are you?
I faint almost with fear. Either death or you
I'll find immediately.
4. Helena: I see you all are bent for making fun
Of me for your merriment.
You both are rivals and love Hermia,
And now both rival to mock Helena.
5. Puck: My fair lord, this must be done with haste,
For night's beauty is nearly over.
It will soon be dawn.

(Adapted from Swope 1997)

C. Guided Sentence Expansion

Objective: descriptive writing



1. Having finished reading the play, use the following picture to ask students for a very simple sentence.
2. Write the sentence on the board, leaving a lot of spaces between the words.
3. Ask students to add adjectives, adverbs, relative clauses, dependent clauses, and so on.
4. Write the suggestions on the board, and ask the students where the additions should go.
5. Work with the students on correct grammar and vocabulary.
6. Divide the students into groups of three, and ask them to expand this sentence into (a) bigger paragraph(s). This way they will be unconsciously rewriting the plot of *A Midsummer Night's Dream* in their own words.
7. Accept other answers that are not based on the story itself. Encourage their creativity and motivate them to write their own story.

(Adapted from White 1995, p.30)

D. Writing in Character

Objective: describing events and providing personal reactions to them

- ✓ Imagine that you are Helena or Hermia.
- ✓ Write a letter to a very close friend describing and analyzing how you feel about:

Helena: Demetrius not loving you

Hermia: your father's detrimental choices if you do not marry Demetrius

- ✓ Have students exchange letters and reply to each other in the persona of the friend, giving advice.

(Adapted from White 1995, p.246)

General Activities

A. You're Order Out Of

Objective: writing and analysis

Read the following excerpts from various Shakespearean works. Circle the subject, and then rewrite the sentences using Standard English word order (S – V – O). How does the meaning of the text change?

1. Pray can I not, though inclination be as sharp as will. (*Hamlet*)
2. But wherefore could I not pronounce "Amen"? (*Macbeth*)
3. How silver-sweet sound lovers' tongues by night. (*A Midsummer Night's Dream*)
4. So Romeo would, were he not Romeo called, retain that dear perfection which he owes. (*Romeo and Juliet*)
5. More needs she the divine than the physician. (*Macbeth*)
6. We'll have thee painted upon a pole and under it written, "Here may you see the tyrant." (*Macbeth*)

(Adapted from Egan 1998, p. 21)

B. Just Have Some Fun

Find as many characters as you can. After finding them all, 18 letters will be left to make up the secret word of this puzzle.

Macbeth
Banquo
Romeo
Montague
Hamlet
Nurse
Claudius
Demetrius
Hermia
Chorus
Fleance
Ghost
Theseus

Lady Macbeth
Three Witches
Juliet
Capulet
Ophelia
Duncan
Gertrude
Helena
Escalus
Messenger
Lennox
Egeus
Guest

L	A	D	Y	M	A	C	B	E	T	H	D	M	L
B	H	E	L	E	N	A		D	H	A	E	E	E
A		H	E	R	M	I	A	U	R	M	M	S	N
N			T	O	E	M	O	R	E	L	E	S	N
Q			T	S	O	H	G	T	E	E	T	E	O
U	H	T	E	B	C	A	M	R	W	T	R	N	X
O	E	E	I	G		N		E	I	H	I	G	S
C	C	L	L	U		A		G	T	E	U	E	U
H	N	U	U	E	E	C			C	S	S	R	L
O	A	P	J	S	S	N	O	P	H	E	L	I	A
R	E	A		T	R	U	E	G	E	U	S		C
U	L	C	L	A	U	D	I	U	S	S			S
S	F		M	O	N	T	A	G	U	E			E

Secret word: Shakespearean Drama

Activities on Sonnets 18 and 29

In Other Words: 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:
Sometimes too hot the eye of heaven shines,
And often is his gold complexion dimmed,
And every fair from fair sometimes declines,
By chance or nature's changing course untrimmed:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wand'rest in his shade,
When in eternal lines to time thou grow'st,
So long as men can breathe or eyes can see,
So long live this, and this gives life to thee.

- ❖ Divide Sonnet 18 into 7 couplets, and write each couplet on a card.
- ❖ Divide the class into 7 groups, and have each group choose a card.
- ❖ Ask each group to paraphrase (write in their own words) the couplet and what it means to them. Give them 5-7 minutes.
- ❖ Ask each group to choose a speaker who will read the interpretation which another will be writing on the board.
- ❖ Their interpretation should also be 2 lines only.
- ❖ Having read and written all the interpretations, join them together to make a new poem.

- ❖ Read the paraphrased poem with the students, discuss it, and compare it with the original sonnet.
- ❖ Encourage students to work on the end rhyme of their lines, after pointing out the rhymes in the original sonnets. For example, students will have fun changing their sentences to make each 2 lines rhyme together.

(Adapted from White 1995, p.70)

A Summary Response: Sonnet 29

When in disgrace with Fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least,
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising,
From sullen earth, sings hymns at heaven's gate,
For thy sweet love remembered such wealth brings,
That then I scorn to change my state with kings.

- ❖ Assign the sonnet to be read at home.
- ❖ Ask them to write a summary and a response upon their reaction.
- ❖ In class, initiate a discussion of the sonnet.
- ❖ Ask students to compare their interpretations and share their responses.

(Adapted from White 1995, p.74)

Vocabulary and Context Clues

- ❖ Tell students to pair off.
- ❖ Ask them to look for context clues to get the meaning of the underlined terms.
- ❖ Ask one student in each group to give the meaning of a word, and the other to point out the context clues that helped them understand that word.

References

- Adams, D. & Hamm, M. (2000). *Literacy today: new standards across the curriculum*.
New York: Falmer Press
- August, G. (2004). Literature facilitates content-based instruction. *Academic Exchange Quarterly*, 8, 2, pp.82-90
- Bloom, B.S. (1984). *Taxonomy of educational objectives, handbook 1: cognitive domain*.
New York: Longman
- Bruton, A. (1995). Be honest (p.71). In Martha C. Pennington (Ed.) *New ways in teaching grammar*. Virginia: TESOL, Inc.
- Carter, R. (1982). Responses to language in poetry (pp.28-51). In Ronald Carter & Deirdre Burton (Eds.) *Literary text and language study*. London: Edward Arnold Publishers Ltd.
- Cileli, M. & Ozen, G. (2003). Reading for writing. *Academic Exchange Quarterly*, 7, 1, pp. 90-97.
- Collie, J. & Slater, S. (1987). *Literature in the language classroom*. New York: Cambridge University Press
-
- Cullum, A. (1995). *Shakespeare in the classroom*. New York: Fearon Teacher Aids
- Danielson, K. & LaBonty, J. (1994). *Integrating reading and writing through children's literature*. Massachusetts: Allyn and Bacon.
- Darwish, O. (2005). Using Shakespeare in language teaching in grade seven: Interview.
- Doniger, P. (2003). Language matters: grammar as a tool in the teaching of literature. *English Journal*, 92, 3, pp.101-104.

- Ediger, M. (2004). Challenge in children's literature. *College Student Journal*, 38, 3, pp.374-380.
- Egan, L.H. (1998). *Teaching Shakespeare – yes you can*. New York: Scholastic, Inc.
- Ernst-Slavit, G. & Moore, M. & Maloney, C. (2002). Changing lives: teaching English and literature to ESL students. *Journal of Adolescent and Adult Literacy*, 46, 2, pp.116-133.
- Ghosn, I. (2002). Four good reasons to use literature in primary school ELT. *ELT Journal*, 56, 2, pp.172-179.
- Glenn, K. (1994). *Shakespeare in the spotlight*. New York: Scholastic Inc.
- Green, N. (1995). Informal diary writing (p.201). In Ronald V. White (Ed.) *New ways in teaching writing*. Virginia: TESOL, Inc.
- Hadaway, N. & Vardell, S. & Young, T. (2001). Scaffolding oral language development through poetry for students learning English. *The Reading Teacher*, 54, 8, pp.796-811.
- Hall, G. (2003). Poetry, pleasure, and second language learning classrooms (pp.395-399). In Barbara Kroll (Ed.) *Exploring the dynamics of second language writing*. Cambridge: Cambridge University Press
- Hall, R. (2001). Reading Shakespeare's dramatic language: a guide. *Shakespeare in South Africa*, pp. 107-112.
- Joe, A. (1994). Retelling texts to learn new vocabulary (pp. 51-2). In Paul Nation (Ed.) *New ways in teaching vocabulary*. Virginia: TESOL, Inc.
- Johnson, N. & Giorgis, C. (2003). Literature in the reading curriculum. *The Reading Teacher*, 56, 7, pp.704-721.

- Kelly, K.R. & Moon, S. M. (1998). Personal and social talents. *Phi Delta Kappan*, 79, 10, pp.743-746
- Lazar, G. (1993). *Literature and language teaching*. Edinburgh: Cambridge University Press.
- Lemmer, A. (2001). Shakespeare among South African schoolchildren. *Shakespeare in South Africa*, pp.75-85.
- Lester, J. (2005). On the teaching of literature. *English Journal*, 94, 3, pp.29-31.
- Mackwardt, A.H. (1978). *The place of literature in the teaching of English as a second or foreign language*. Hawaii: The East-West Center.
- Mahoney, D. (1995). Writing in character (p.246). In Ronald V. White (Ed.) *New ways in teaching writing*. Virginia: TESOL, Inc.
- Maley, A. (2001). Literature in the language classroom (pp.180-185). In Ronald Carter & David Nunan (Eds.) *Teaching English to speakers of other languages*. Cambridge: CUP
- Mannon, T. (1994). Vocabulary match-ups and sentence writing (p.105). In Paul Nation (Ed.) *New ways in teaching vocabulary*. Virginia: TESOL, Inc.
-
- Mantero, M. (2003). Appropriating literature in foreign language classrooms. *Academic Exchange Quarterly*, 7, 2, pp.239-246.
- Marino, M. (1991). Weaving the threads: creating a tapestry for learning through literature (pp. 117-129). In Joan Feeley, Dorothy Strickland, & Shelley Wepner (Eds.) *Process Reading and Writing: A Literature-Based Approach*. New York: teachers College Press

- McKay, S.L. (2001). Literature as content for ESL/EFL (pp.319-332). In Marianne Celce-Murcia (Ed.) *Teaching English as a second or foreign language*. Boston, MA: Heinle & Heinle
- McRae, (1996). Representational language learning: from language awareness to text awareness (pp.16-40). In Ronald Carter & John McRae (Eds.) *Language, literature, and the learner*. New York: Addison Wesley Longman Limited.
- Miccoli, L. (2003). English through drama for oral skills development. *ELT Journal*, 57, pp.122-130.
- Miller, C. (2001). *Irresistible Shakespeare*. New York: Scholastic Inc.
- Mulling, S. (1995). In other words (p.70). In Ronald V. White (Ed.) *New ways in teaching writing*. Virginia: TESOL, Inc.
- Ng, p. (1995). What do you think of my hero/heroine? (pp.146-7) In Martha C. Pennington (Ed.) *New ways in teaching grammar*. Virginia: TESOL, Inc.
- Parkinson, B. & Thomas, H.R. (2000). *Teaching literature in a second language*. London: Edinburgh University Press
- Pennington, M. (1995). If I had a hammer (p.88). In Martha C. Pennington (Ed.) *New ways in teaching grammar*. Virginia: TESOL, Inc
- Peterson, K. (1995). A summary response (p.74). In Ronald V. White (Ed.) *New ways in teaching writing*. Virginia: TESOL, Inc.
- Prescott, H. (2001). Helping students say how they know what they know. *The Clearing House*, 74, 6, pp.327-336.
- Sharman, G. (2002). Literature in the modern language syllabus. *Academic Exchange Quarterly*, 6, 4, pp.98-103.

- Sihui, M. (1996). Interfacing language and literature (pp.166-184). In Ronald Carter & John McRae (Eds.) *Language, literature, and the learner*. New York: Addison Wesley Longman Limited.
- Simpson, P. (1997). *Language through literature*. London: Routledge.
- Sinclair, B. (1996). Learner autonomy and literature teaching (p.138-150). In Ronald Carter & John McRae (Eds.) *Language, literature, and the learner*. New York: Addison Wesley Longman Limited
- Smith, M.A. (1998). Learning to reflect: a classroom experiment. *The Clearing House*, 72, 1, pp. 24-34.
- Subramanian, N. (1990). The short story in the language classroom. *Guidelines*, 12, 2, pp.22-29
- Swope, J.W. (1997) *Ready-to-use activities for teaching A Midsummer Night's Dream*. New York: The Center for Applied Research in Education
- Swope, J.W. (1993) *Ready-to-use activities for teaching Romeo and Juliet*. New York: The Center for Applied Research in Education
- Vandrick, S. (2003). Literature in the teaching of second language acquisition (pp.263-283). In Barbara Kroll (Ed.) *Exploring the dynamics of second language writing*. Cambridge: Cambridge University Press
- Vered, L. (1995). What had happened before? (p.78). In Martha C. Pennington (Ed.) *New ways in teaching grammar*. Virginia: TESOL, Inc
- Wepner, S. (1991). The wonder years of early adolescents (pp.109-115). In Joan Feeley, Dorothy Strickland, & Shelley Wepner (Eds.) *Process reading and writing: a literature-based approach*. New York: teachers College Press

Winer, L. (1995). Guided sentence expansion (p.30). In Ronald V. White (Ed.) *New ways in teaching writing*. Virginia: TESOL, Inc.

Wood, R. (1997). Shakespeare in an elementary school setting: a unique and inspiring educational experience. *Phi Delta Kappan*, 78, 6, pp.457-461.