LITTLE SHAKESPEERS: BALANCING LANGUAGE AND PLAY IN THE EARLY ELEMENTARY CLASSROOM

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ABSTRACT

In recent years, there has been a push to begin introducing students to Shakespeare at a younger age. Current Shakespeare educational outreach programs for early elementary students choose to focus on either language or play, emphasizing one while allowing the other to take a backseat. *Little ShakesPeers* seeks to provide a teaching scheme for introducing kindergarten students to Shakespeare, using activities that balance the emphasis on language and play. By creating an engaging, playful approach that also places Shakespeare's language at the forefront, teachers can reshape how children experience Shakespeare and perhaps help lessen feelings of intimidation or boredom when students re-encounter Shakespeare later in their educational careers.

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> "Nobody teaches a baby to talk by starting with printed letters and words. The natural order is to teach letters and reading after a child learns to talk. In the same manner, in teaching preschool children, we do not use printed music, but rather have them learn new songs from listening to the record and showing them how to play."—Shinichi Suzuki

Shinichi Suzuki revolutionized educational approaches to teaching music to children when he instated a method based on the principles of language acquisition. In Suzuki's Mother-Tongue approach, children's exposure to music begins at birth with listening to music—before they can learn to play music, children must learn to hear music. Surprisingly, many approaches to introducing Shakespeare in the classroom often focus heavily on reading and interpreting the text, often at the middle or high school level. In recent years, there have been an increasing number of voices advocating introducing Shakespeare to students at a young age. Educational outreach programs have begun bringing productions of Shakespeare's plays to the early elementary level to introduce students to the plays as audience members, then engaging students in workshops following the performance. Introducing students to Shakespeare first as audience members emulates Suzuki's music education method, exposing students through spectatorship before they must engage in practice.

This process is flawed at the early elementary level because there is a lack of access to teaching schemes about Shakespeare specifically devised for kindergarten students. Many Shakespeare educational programs rely on large amounts of text to achieve their objectives, making it difficult to adapt such plans for students who have beginning reading skills. The amount of text makes the lesson more about reading than the fundamentals of Shakespeare. Some companies, such as the Royal Shakespeare Company, offer teaching plans for early elementary classes; yet, these plans rely so heavily on theatre games and improvisation, with

Shakespeare's language included so irregularly, that the lesson becomes more of a generalized exploration of theatre with Shakespeare as a handy frame than a lesson specifically focused on Shakespeare. In *Little ShakesPeers*, I am working to develop teaching activities, effective for early elementary students, which place a focus on Shakespeare's language while still engaging children's sense of play.

In Chapter 1, I examine the justifications for Shakespeare's continued presence in school curricula and offer a rationale for introducing Shakespeare at the early elementary level. Current trends in Shakespeare educational outreach offer insight into the value of an early elementary Shakespeare program. I argue that because of the playfulness of Shakespeare's theatre and language, early elementary children, with their affinity for play, are primed to be responsive to Shakespeare if engaged in well-crafted learning activities.

Chapter 2 offers case studies of two leading companies in Shakespeare educational outreach: the Royal Shakespeare Company and the American Shakespeare Center. The pedagogical approaches of each of these companies excel in one of the two qualities of Shakespeare's work—play or language—and focus their educational programming to highlight that aspect. While the Royal Shakespeare Company is skilled at emulating rehearsal room practices in its educational practice, many exercises for early elementary students focus heavily on games that infrequently utilize Shakespeare's text. The American Shakespeare Center's focus on language, on the other hand, places Shakespeare's text at the forefront of lessons, yet many learning activities are too analytical to adapt well to the early elementary classroom. The case studies in this chapter examine the merits and shortcomings of the two pedagogical approaches for early elementary students.

In Chapter 3, I offer suggestions for games and activities that place Shakespeare's language in a play-like frame. Much of the educational theory for the rationale of these lessons draws on linguistic and cultural theories of play outlined in Chapter 1, and seek to create a balance between a focus on text and children's sense of play. Placing the two—language and play—on equal levels, rather than favoring one over the other, aids teachers in introducing concepts of meter, rhyme, and rhetoric to early elementary students.

Finally, in my conclusion, I consider the educational and cultural ramifications of introducing Shakespeare at the early elementary level through a more balanced approach. An approach to early elementary Shakespeare educational outreach that balances language with children's affinity for play will transform how young students experience Shakespeare and perhaps help reduce feelings of intimidation or boredom students sometimes experience when studying Shakespeare at later ages.

Chapter 1. The Big Questions

Before discussing the rationale and approach to developing a teaching scheme for introducing young students to Shakespeare, an examination of the current trends in Shakespeare educational outreach helps demonstrate the value of an early elementary Shakespeare program. In this chapter, I will argue that, because of the playfulness of Shakespeare's theatre and language, early elementary children are especially well suited to learn Shakespeare. To begin this argument, therefore, I turn first to a question that dogs students and educators alike.

Why Teach Shakespeare?

How can educators develop a scheme to teach Shakespeare if they do not know *why* they are teaching his plays? The answers to why we teach Shakespeare will inevitably guide and shape the lessons and activities teachers use. Perhaps the most obvious answer to the question "Why teach Shakespeare?" is his so-called literary greatness. Shakespeare is commonly held as the greatest playwright and poet in English literature. But what exactly makes him so great?

Two primary factors contribute to Shakespeare's inclusion as the only compulsory author in the Common Core Standards[1]: his use of language and the interpretive range of his plays. Shakespeare's language is an exemplar of inventiveness and ingenuity, while avoiding straying into the sentimental or decorative. In addition, his plays pose a broad range of unanswered questions about being human. Shakespeare's skill with the English language combined with his ability to inspire serious consideration on unresolved "big" questions supports his presence in the classroom.

[1] The Common Core Standards is a set of academic standards in mathematics and English language arts in the United States that outlines what students should know and be able to achieve at the end of each grade. To date, 42 states, the District of Columbia, 4 territories, and the Department of Defense Education Activity have adopted the Common Core (Common Core Standards Initiative 2010, "About the Standards").

Shakespeare is the only compulsory author in the Common Core Standards for English and Language Arts. While the Common Core provides a range of exemplar texts from which teachers can choose or even deviate, the only author specifically named anywhere in the curriculum is William Shakespeare. In grades 11-12 (junior and senior year of high school in the United States), the Common Core requires students to study Shakespeare in standards[2] 11-12.4 and 11-12.7. Standard 11-12.4 addresses students' ability to analyze the meaning of words and phrases:

> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or *language that is particularly fresh, engaging, or beautiful*. (Include Shakespeare as well as other authors.) (Common Core Standards Initiative, 2010, emphasis added).

The Common Core, in this standard, appears to attribute Shakespeare's literary greatness to his masterful treatment of the English language. Standard 11-12.7 considers the theatrical, rather than the literary, aspect of Shakespeare:

> Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (*Include at least one play by Shakespeare* and one play

[2] Educational standards are learning goals for what students should know and be able to do at each grade level. Educational standards are not a curriculum, which is a detailed plan for day-to-day learning. Standards are what students need to learn; curriculum is how the students learn it (Common Core Standards Initiative 2010, English Language Arts). The numeric notation of educational standards in the Common Core system is (grade level).(standard number) [Ex. 9-10.1 is grades 9-10, standard 1].

> by an American dramatist.) (Common Core Standards Initiative 2010, emphasis added).

Again, the Common Core specifically names Shakespeare as a playwright educators must include in their lessons. This particular standard focuses less on Shakespeare as literature, and more on Shakespeare as theatre. In this case, Shakespeare's greatness seems to lie in the breadth of interpretive possibilities his plays offer in performance. The application of Shakespeare within the Common Core provides only a hint of what makes Shakespeare worth teaching.

Part of Shakespeare's appeal to educators is his mastery of the English language. Many scholars today acknowledge that the uniqueness of Shakespeare's plays lies not in the plot, but in his language.[3] With the exception of *The Tempest*, Shakespeare borrowed the plots of his plays from other sources and likely expected many of his audience members to know how the stories transpired. Today, people encounter adaptations of and references to Shakespeare's better known plays, such as *Romeo and Juliet* and *A Midsummer Night's Dream*, often enough that audiences are rarely in suspense as to the story of the play, yet they are more than willing to attend productions of these plays. What appeals to audiences and readers, therefore, is not the plot, but the way in which Shakespeare crafts these stories through language (Ramnanan 3). Shakespeare coined new words, like many of his contemporaries, and found new usages for old words (Cohen, *Shakesfear* 39) and Simon Schama has called William Shakespeare "the greatest language enhancer of all time" (Schama 2). The widespread popularity of his language has made some quotes all but commonplace. The language of Shakespeare is woven into our everyday speech, to the point that many people may quote Shakespeare unwittingly (consider Bernard Levin's compilation of 62 phrases from Shakespeare in his book *Enthusiasms*) (Sedgwick 7).

[3] See writings by Ralph Alan Cohen and Fred Sedgwick.

The ubiquity of Shakespeare's language is a reflection of its popularity and appreciation among our culture. Such language is worth teaching.

Some argue that Shakespeare's greatness lies in his characters. Shakespeare wrote many complex characters, psychologically, morally, and ethically. In a recent interview with the *New York Times*, former president Barack Obama credits Shakespeare as a foundation for understanding complex human relationships because Shakespeare's plays show "how certain patterns repeat themselves and play themselves out between human beings" (Kakutani 6). Shakespeare's plays present a range of characters that speak to many opposing perspectives (Bate 330). Shakespeare's dramatic characters, however, are inextricable from their language. Language, in fact, creates character in the dramatic form. David Mamet, a Pulitzer Prize winning playwright and director, writes in his book on acting *True and False*, "There *is* no character. There are only lines upon a page. They are lines of dialogue meant to be said by the actor. When he or she says them simply, in an attempt to achieve an object more or less like that suggested by the author, the audience sees an *illusion* of a character upon the stage" (9). The complexity of Shakespeare's characters may be a compelling feature of his plays, yet the characters emerge from Shakespeare's language.

Shakespeare's language is inextricable from the interpretive potential of his works—the language of his plays offers variable and nearly infinite interpretations. The ease with which scholars and practitioners can perform explorations of issues such as class, gender, age, and ethnicity within Shakespeare's plays contributes to the popularity of the works in today's culture (British Council Survey 20). In a recent survey of the citizens of 15 countries by the British Council, 78% of people surveyed had some experience of Shakespeare's work, 76% of whom responded they liked it and 69% said they believe it relevant to today. The perception of

relevance stems from "the breadth of [Shakespeare's] perspective and his empathy" (20). Because Shakespeare's plays invite such a wide range of interpretations, audiences, readers, and students can more easily find a connection and therefore find the relevance of the plays. In an August 11, 2011 interview with Charlie Rose (charlierose.com/videos/22729), Michael Boyd, former artistic director of the Royal Shakespeare Company, stated that Shakespeare's legacy is his willingness to present unresolved antitheses:

> [H]is great gift and his great gift of survival in difficult times as a writer was not to resolve that antithesis, just to present appalling dilemmas to us without resolving them and refusing to slip into an essay writer's conclusion or judgment. And that means that these two beasts he sets up in every sentence, every speech, every play, colliding with each other are still colliding today because he never tied it up in a bow like his contemporaries (*Charlie Rose* 8/11/11).

Shakespeare's refusal to offer judgment or tell an audience what to think encourages, and even demands, audiences to give serious thought to the questions in the play. Boyd also argues that the circumstances of Shakespeare's life allowed him to embody a divided worldview: rural and city, heterosexual and homosexual, Protestant and Catholic, privileged and unprivileged (*Charlie Rose*). Shakespeare's ability to write such a wide range of complex characters, exploring humanity demonstrates the playwright's concern with how humans should best behave. Even in a play like *Macbeth*, which ventures into darkness, Shakespeare uses those dark places "trying to be fully human, trying to be good" (12/12/11). Through language, interpretation, and unresolved questions, Shakespeare offers students an education in humanity (Winston 34). Through his plays, Shakespeare raises questions about the human condition. Additionally, in a more practical

sense, an education in Shakespeare provides children with cultural capital, an understanding of works that mass media and contemporary culture reference frequently.[4]

When Should We Introduce Shakespeare?

What is the ideal age to start introducing students to Shakespeare? The Common Core begins recommending Shakespeare as an exemplar text for grades 9-10 (Common Core Standards Initiative 2010). Since the early 2000s, however, there has been a push to introduce Shakespeare at a much earlier age.[5] Some argue that kindergarteners, aged 5-6, are especially suited for introduction to Shakespeare.

The Royal Shakespeare Company believes strongly in the importance of introducing students to Shakespeare as early as possible. In 2008, the RSC published the *Stand Up for Shakespeare* manifesto in which the company advocated introducing Shakespeare's plays to students "no later than 11 years old" (5). Note that the RSC set that age as the *latest* programs should introduce students to Shakespeare (due in large part to the structure of the United Kingdom's educational system, which transitions from primary to secondary school at age 11). Ideally, children would encounter Shakespeare long before the age of 11. *Stand Up for Shakespeare* notes the problems inherent in waiting until secondary school[6] to introduce Shakespeare:

> The later Shakespeare is introduced the harder it can seem. Perhaps the most challenging time for first contact is early teenage years,[7] when self-consciousness

[4] See Appendix G for examples of children's films that reference works by William Shakespeare.
[5] See writings by Rex Gibson and Joe Winston.
[6] Note that, because of the difference in the educational systems of the United Kingdom and the United States, secondary school begins around the age of 11 and continues to age 16 in the U.K., unlike the United States' system in which secondary school begins around the age of 14 and continues to age 18.
[7] In the United States, the Common Core first names Shakespeare for students grades 9-10, in which students average 14-15 years old.

> can inhibit the active ways of working most likely to foster a positive initial understanding. Teenagers with no earlier experience of Shakespeare are at greater risk of forming negative opinions; many secondary teachers report that starting Shakespeare with 13 or 14 year olds means unpicking prejudices that his plays are "too hard", "boring" or "irrelevant" (5).

Through *Stand Up for Shakespeare*, as well as subsequent education initiatives, the RSC encourages primary schools to introduce students to Shakespeare as young as possible.

The belief that early elementary is an appropriate age to begin Shakespeare education is not limited to the Royal Shakespeare Company. In researching this thesis, I invited members of the Shakespeare Theatre Association with educational outreach programs to participate in a survey about their programs. Although only five of the thirteen respondents currently have Shakespeare educational outreach programs for early elementary students, all respondents expressed the belief that outreach programs could begin somewhere between kindergarten and third grade. In fact, eight of the thirteen companies (61.5%) responded that Shakespeare education could begin as early as kindergarten (one of the remaining five companies responded that education could begin in pre-school) (Jones). While the age at which educational outreach programs begin introducing Shakespeare may vary, companies appear to agree that early elementary students are capable of learning Shakespeare.

What Plays Should We Teach?

Some scholars argue that only some of Shakespeare's plays are appropriate for use in the early elementary classroom. Writing in 1914, Ellen Fitz Gerald of Chicago Normal College (now Chicago State University), argues that "the tragedies below the high school are, I think, a waste of time" (352). She believes younger students lack the capacity to appreciate the poetry or

emotions of the tragedies. This opinion is not an antiquated relic of the last century, but persists into modern scholarship. In her 2006 Master of Letters thesis, Christina Scott Sayer states that Shakespeare's tragedies are not the most appropriate plays for children because of their "non-'happily-ever-after' conclusions" (16). Sayer argues the violence necessary to bring about tragedies' calamitous endings is cause for censorship and renders the plays difficult to introduce to young children. Shakespeare's tragedies do raise issues that teachers must carefully navigate in the early elementary classroom; yet his comedies and romances are not free from controversial issues either.[8]

I argue that teachers can introduce any of Shakespeare's plays at the kindergarten level, although some plays may take more work and consideration than others may. *Titus Andronicus,* for example, would take a deft hand to introduce, with racism, dismemberment, rape, and cannibalism occurring throughout the play. Shakespeare's Globe Playground[9] features a cartoon short of the final scene in *Titus Andronicus*, starring anthropomorphic animals ("Animations"). Titus (a stag) serves Tamora (a cat) a pie with cat ears and tail protruding from the piecrust; the murders of Tamora, Titus, and Saturninus (a bear) follow in quick succession. This introduction to the play is far from perfect—the video includes no text as the scene plays, nor any explanation of the scene anywhere in connection to the video. Regardless of its flaws, the video demonstrates the Globe's attempt to introduce *Titus Andronicus* to a younger audience despite the play's gruesome subject matter.

Any of Shakespeare's plays may work in the early elementary classroom, but I propose ten plays from the canon that are most useful to introduce at this level. I suggest these ten plays

[8] See footnote 29 on page 32 for a discussion of handling sensitive topics in Shakespeare's plays.
[9] A portion of the website designed for children (http://www.shakespearesglobe.com/playground/)

largely because of their cultural capital in modern culture: *Hamlet*,[10] *Romeo and Juliet*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Macbeth*, *King Lear*, *Julius Caesar*, *The Taming of the Shrew*, *Twelfth Night*, and *The Tempest*. Characters, lines, plots, and tropes from these plays pervade modern mass media.[11] An introduction to the works of William Shakespeare—especially those frequently encountered in modern culture—at the early elementary level gives children a wider cultural perspective, and provides students a foundation on which to build as they continue studying Shakespeare as they mature.

Shakespeare and Play

When discussing the rationale for beginning educational outreach at a particular age, four of the five companies that begin teaching Shakespeare at the kindergarten level mentioned the sense of fun and play, creativity, and imagination that Shakespeare inspires (Jones). But what exactly is "play"? Merriam Webster defines "play" as "a recreational activity, especially the spontaneous activity of children." In his book *Homo Ludens*, Johan Huizinga—Dutch historian, cultural theorist, and a founder of modern cultural history—breaks down the definition of play further:

> [Play is] a voluntary activity or occupation executed within certain fixed limits of time and place, according to rules freely accepted but absolutely binding, having its aim in itself and accompanied by a feeling of tension, joy and the consciousness that it is 'different' from 'ordinary life' (28).

This definition speaks to many different types of play—games, sports, music and so on—but it also applies to the works of Williams Shakespeare.

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[10] In his book *Shakespeare: The Invention of the Human*, Harold Bloom claims, "After Jesus, Hamlet is the most cited figure in Western consciousness; no one prays to him, but no one evades him for long either" (xix).

[11] See Appendix G for examples of allusions to Shakespeare in popular children's films.

Jonathan Bate argues that Shakespeare could be considered a "vast collection of games…in which the oldest and most enduring stories…are made new." Shakespeare's plays are ideal for tapping into children's love for play. Bate refers to the various types of stories that come to life in Shakespeare, but also points out the games of interior role-playing that occur in the plays: cross-dressing, disguising, play-acting (327). Many of Shakespeare's greatest characters are aware of themselves as performers—through lies, disguises, deceits, games of wit, rituals—and frequently imagine themselves as actors. Even the worlds of the plays themselves frequently blur lines between reality, performance, and dream (Winston 30). The playfulness of Shakespeare's theatre, its willingness to explore the unfixed and fluid nature of character unlocks children's and adults' imaginations and enthusiasm.

As Michael Boyd expressed, children are "geniuses at playing" (*Stand Up for Shakespeare* 1). This is not to say that adults cannot enjoy the play within Shakespeare's work. Huizinga believed that play is deeply rooted in all human activity, suggesting *homo ludens* (man playing) as a species nomenclature on the same level as *homo sapiens* (wise man). The interest that professional "players"—actors, musicians, professional athletes—hold in contemporary culture demonstrates the value that people across the world place on forms of cultural play (Winston 76-77). Huizinga notes that what makes children unique is their separation from the general ambivalence that people attach to play as they mature:

> …common-sense understandings equate play with leisure time and therefore view it as the opposite of work; as pleasurable and therefore not difficult or challenging; as not serious and therefore not to be taken seriously; and as something that children do and therefore to be grown out of (76).

Lacking negative associations towards play that many adults develop, children readily engage in play and thrive in learning activities where play takes a central role. And, while adults may take Shakespeare's plays very seriously, children may be more likely to see their playful potential.

Shakespeare and Language Development

Arguments against introducing Shakespeare to early elementary students cite the difficulty of the language as evidence. Because of their receptivity to the playfulness of Shakespeare as theatre, young children may be at an ideal stage of language development to tackle Shakespeare.

Language development occurs rapidly in children; the younger children are, the more adaptive and receptive they are to learning a language. According to Steven Pinker—cognitive scientist, psychologist, linguist, popular science author, and one of the world's most influential intellectuals—children acquire any language, with equal facility, by the age of four (273). Children's language acquisition skills—the ability to learn grammatical rules and structures—are highest until the age of six, at which point acquisition is gradually weakened until shortly after puberty, and is rare from that time forward.[12] Language acquisition also has a somewhat passive quality. Many of the grammatical rules and vocabulary that children log in their "mental dictionaries" are determined by the frequency of use in adults' conversations around and with the child. The more often children hear irregular verbs, the more familiar those words become, allowing children to effortlessly use them in their own conversations (274-275). Introducing Shakespeare to early elementary students or preschoolers affords them the opportunity to become familiar with words and phrases in the plays that have fallen out of current usage, thereby transforming the archaic and obsolete to the familiar. Teaching Shakespeare at the early

[12] Vocabulary acquisition continues after this time; learning new grammatical rules and structures, however, becomes increasingly difficult.

elementary level, far from being beyond children's language capabilities, strengthens and improves their language development.

The ways in which Shakespeare can contribute to children's language development is worth evaluating. Given Pinker's argument, introducing Shakespeare early may familiarize students with his language and expand their vocabularies and facility in positive ways; especially as children also respond to the uses of language play in Shakespeare. Guy Cook, an applied linguist of King's College London and former chair of the British Association for Applied Linguistics, has published research on his theory of language play and its importance in human life. Language play is central to all aspects of life—culture, creativity, intellectual inquiry, learning—and stems from children's language practices. Cook's examination of children's language play is especially beneficial to this project, offering insights on the use of Shakespeare's language in the early elementary classroom.

In *Language Play, Language Learning*, Cook writes on the nature of play in language. He argues that, although playful use of language is an important factor in the development of children's language, such activities also continue into adulthood. Cook stresses the necessity of examining the language that children receive, not only the language they produce themselves. He observes that most linguistic studies of children's language focus on forms of language that elicit responses from the child, rather than upon language in which the child acts as audience. In such studies, according to Cook, the focus is upon "adult-child or child-child dialogues, [rather] than upon adult monologues to children (for example, reading aloud), or upon child monologues" (11). Cook believes that play is particularly noticeable in the latter language forms.

Cook examines nursery rhymes as a vehicle of language play to explain the nature of language function and development in children. Even before children learn to speak, they experience language in the world surrounding them. Cook uses the children's rhyme "This little pig went to market" as a case study of the function of language play. The rhyme is interactive and demands engagement from the child as the adult holds one of the child's toes on each line. In addition, the rhyme occasionally serves a functional purpose when used while drying the child's feet after a bath (13-14). Although language play within the rhyme functions on varying linguistic levels for adults—patterning sounds and structures, introducing fictional characters and events, fostering the adult-child relationship—the rhyme does not operate on the same levels for the child who does not yet know the language necessary to understand the rhyme. Cook observes that "it is not that children *first* acquire a language and *then* are exposed to stories in it as a result, but rather the reverse" (14, author's emphasis). What the child does recognize are aspects that Cook calls paralanguage—rhythm, intonation, and interpersonal interaction (14). [13] Nursery rhymes offer an interesting parallel to Shakespeare's plays, as Cook's observations on the way children perceive such language can inform the instruction of early elementary Shakespeare. In the development of the learning activities included in this thesis project, I attempt to utilize the paralinguistic qualities of Shakespeare's language, highlighting the rhythm of iambic pentameter[14] and creating opportunities for interpersonal engagement.

Rhythm and repetition are important elements to children's language development. Cook observes, "The familiarity engendered by constant repetition, rhyme, and the steady simple beat [of nursery rhymes] serve as mnemonics, allowing children to produce language way above their current capacity, apparently with a great deal of pleasure" (16). If this is the case, we can use

[13] expressed through eye contact, facial expressions, and touch
[14] For more on iambic pentameter and related activities, see Chapter 3, page 25-30.

those same features as they appear in Shakespeare's plays—couplets and iambic pentameter in repetition—to introduce young students to the language in his plays.

In this chapter, I have examined the rationale for Shakespeare's continued presence in the curriculum and explored the merits of introducing Shakespeare to students at the early elementary level. Because of their affinity for play, both in language and in games, young children are fit audiences for and performers of Shakespeare. In the next chapter, I turn to an examination of two leading companies in Shakespeare educational outreach, to discern both the strengths and the flaws of the companies' approaches for implementation in an early elementary classroom.

Chapter 2. Case Studies in Educational Programming

The Shakespeare Theatre Association claims over 100 theatre companies as members. Any attempt to cover the educational outreach programs of all Shakespeare theatre companies is not a feasible task for this project. This thesis, therefore, examines the pedagogical approaches of two leading companies in Shakespeare educational outreach: the Royal Shakespeare Company and the American Shakespeare Center. These two theatre companies are exemplars of educational outreach, each excelling at the distinct aspects of Shakespeare that invigorate their individual programs. The Royal Shakespeare Company's educational programs excel at bringing an atmosphere of fun and play to Shakespeare, rooting their educational practices in "rehearsal room pedagogy" (Winston 1-2). The American Shakespeare Center's educational programming, on the other hand, places an emphasis on the language of Shakespeare's plays.

The Royal Shakespeare Company

The Royal Shakespeare Company's point of view on the pedagogical approach to Shakespeare education is laudable. The RSC advocates the introduction of Shakespeare to all ages, classes, and cultures (Winston 1) and asserts that primary-school-aged children are especially willing to engage in the sorts of playful approaches ideal for teaching Shakespeare (14). According to the RSC, playfulness is the key to learning about and making theatre (17), and the company strives to create a pedagogy based on rehearsal room practices (37-51). Further, the RSC believes that Shakespeare appeals to children in primary schools and Shakespeare's plays can be of extensive educational benefit to them (Winston and Tandy 2).

In 2006, the Royal Shakespeare Company began an initiative called the Learning and Performance Network (LPN), a partnership that sought to connect RSC educational outreach to schools at a national level (1). The objective of the LPN was to develop relationships with

schools throughout the country, to transform teachers' understanding of and approach to teaching Shakespeare and increase their confidence and ability to teach Shakespeare well (10). Throughout the LPN initiative, the RSC commissioned research to evaluate the effectiveness of the program and the teaching strategies teachers developed while working with the LPN. One such project centered on *The Tempest* as it was taught to thirty-one four- to five-year olds in Warwickshire, Shakespeare's own home county and the company's home (146). The RSC's research demonstrated that this particular teaching scheme was successful, with children displaying high levels of enthusiasm and interest, as well as enjoying, understanding, and employing elements of Shakespeare's language to which they were introduced and achieving increased test scores (147).

The teaching schemes that have developed because of the RSC's LPN program display an odd balance between text and game. Many of the activities rely on improvised scenes or tangentially connected game themes in such a way that they seem to be teaching either improvisation or a general introduction to drama (with Shakespeare's plays as only a frame or structuring tool), not the actual language of the play. In addition, the RSC claims that teaching the language of Shakespeare to young students is important; yet, activities and games for early elementary students either lack text from the play entirely or use lines that are fairly straightforward (e.g., "Duke of Milan and a prince of power"). The RSC references many of the theorists, such as Guy Cook, that argue that children are inherently drawn to complex words they don't understand and tend to be experts at making meaning of such words. Therefore, it is surprising that the text selections in these teaching schemes are not capitalizing on that theory of language and play. Suggested activities that do incorporate text more fully use the text in a way that would likely necessitate a higher reading level (i.e. large amounts of text) to put it in the

students' mouths and bodies. I suggest, therefore, that the RSC's lesson activities do not utilize Shakespeare's language in the most effective manner, when they use the text at all.

In *Beginning Shakespeare 4-11*, a book dedicated to the RSC's educational approach in the elementary classroom, Joe Winston and Miles Tandy stress the importance of play within the RSC's pedagogical approach to teaching Shakespeare to elementary students. Winston and Tandy reference the playful qualities in Shakespeare's work outlined in the previous chapter and suggest that teachers can use children's love of play as a tool to engage young students in Shakespeare education:

> The ready appeal of such word play is there to be harnessed in order to draw children into the world that Shakespeare so vividly evokes through his language. All we, as teachers, need are the pedagogic resources to do so. And these should make use of children's love of play by being playful themselves, in all kind of ways, to mirror and echo Shakespeare's own playfulness (4).

The RSC strives to make lessons playful to more easily engage young students: *Beginning Shakespeare 4-11* even has an entire chapter, "Beginning Shakespeare with Games," dedicated to recommendations of games that teachers can use to introduce Shakespeare to their students.

For all of the talk about the importance of playfulness in Shakespeare's language the teaching schemes laid out for early elementary students in *Beginning Shakespeare 4-11* under-utilize text and rely too heavily on improvisation to tell the story of the play. One such exercise, "Allay them" depends on a teacher's ability to improvise an entire scene with a student (49). The teacher takes on the role of Prospero while a student, playing Miranda, attempts to convince Prospero to stop the storm. The only text Winston and Tandy suggest to the teacher are Miranda's opening lines of the conversation:

If by your art, my dearest father, you have

Put the wild waters in this roar, allay them.

Beyond these two lines, the teacher is responsible for improvising the scene in order to explain Prospero's reason for setting on the storm: to bring the passengers (Antonio and Alonso) to the island to punish them for plotting to usurp and exile Prospero. Such a large amount of improvisation is a tall order for an early elementary teacher, who may not have prior experience in improvisation. Relying on the teacher to improvise the entire scene (with a child, one of the most unpredictable actors) creates an unnecessary training barrier to the exercise. Shakespeare does not use overly complicated language to tell this story and—with cutting for time's sake—the original text could easily work in an early-elementary classroom:

Twelve year since, Miranda, twelve year since,

Thy father was the Duke of Milan and

A prince of power.

By foul play, as thou say'st, were we heaved thence (1.2.53-180). [15]

There is no reason why a teacher could not stage a scene in which she reads Prospero's story as Shakespeare wrote it, with students creating a dumb show[16] of the expository story and brief interjections from students at appropriate moments.[17] Students can also help deliver the speech. Incorporating the original language would balance the focus between story and language, rather than placing all of the emphasis on the story and improvisation and largely ignoring the text as is the case in the structure Winston and Tandy suggest.

[15] For the full cut of this speech, see Appendix C.
[16] Dumb show—gestures used to convey a meaning or message without speech; mime (OED)
[17] For suggestions, see Appendix C

The American Shakespeare Center

Like the Royal Shakespeare Company, the American Shakespeare Center's educational outreach programming is informed by the company's rehearsal practice. The ASC's educational department uses exercises "that our actors, directors, and dramaturgs use to get a play on its feet, …formatted…for use in [the] classroom" (Study Guide 3). The ASC uses Shakespeare's staging and rehearsal conditions to teach plays to students, creating a focus on the text of the play as a blueprint for performance. No educational exercise in the ASC's outreach programming leaves the language of the play to the side; all of the company's workshops incorporate text from the plays in some form. Language is certainly a star in the ASC's educational outreach.

While the ASC excels at weaving Shakespeare's text into the fabric of the company's educational programming, the resulting workshops may be too analytical to translate to a younger student-base. The ASC offers suggestions on how to break up text into manageable amounts for various reading levels—read-arounds, in which students take turns reading one independent clause (phrases to a semi-colon, colon, period, exclamation mark, or question mark), are beneficial for such purposes (21). The difficulty in taking the ASC workshops to an early elementary classroom lies in the analytical structure of the workshops.

The ASC's educational exercises approach Shakespeare's plays from the viewpoint of a theatre practitioner, exploring the text for clues to inform performance. For example, the ASC views scansion as Shakespeare directing his actors through the meter, guiding actors to the most important words in the line (49). To introduce students to iambic pentameter, the ASC recommends an exercise called "Iambic Bodies" in which 10-11 students line up to represent the syllables in an iambic pentameter line (the 11th student available for lines with feminine endings) (49). Each student receives one syllable of a verse line and students with unstressed

syllables sit while students with stressed syllables stand. The line of students then delivers their syllables in sequence, demonstrating physically (sitting vs. standing) and vocally (soft vs. loud) the metrical contrast between the unstressed and stressed syllables.

While this exercise succeeds at demonstrating the meter of the verse line, it limits the students' physical expression and exploration of the meter.[18] "Iambic Bodies" serves as a tool to facilitate discussion of the meter and how a line's scansion can inform performance choices. Early elementary students may find such discussion and close reading engaging, but the activity in this lesson is largely stationary. Exercises that cross-train young students in language and movement more closely resemble children's standard forms of play—transforming the exercise from work, and therefore hard or boring, to play, and therefore approachable and fun.

Both the RSC and the ASC have flourishing educational outreach programs that work to engage students with Shakespeare's plays in valuable ways. The companies both strive to adapt their rehearsal room practices to the classroom to emphasize the plays' performance potential. Neither pedagogical approach translates well when applied in the early elementary classroom because they lose the balance between language and play in the exercises. The RSC all but abandons Shakespeare's text in favor of improvisational games to connect children with Shakespeare as a playful form. The ASC, on the other hand, favors close reading techniques that, while focusing on the language of Shakespeare's plays, fail to engage children's sense of play. In the next chapter, I offer a proposal for an alternative approach to early elementary Shakespeare, one that attempts to strike a more even balance between language and play.

[18] See Chapter 3 for alternative exercises for introducing iambic pentameter in the classroom.

Chapter 3. Balancing the Scales: A Proposal for an Approach to Early Elementary Shakespeare Programming Based on Language and Play

Although both the Royal Shakespeare Company and the American Shakespeare Center have laudable educational outreach programming, neither company has found an approach that adequately serves the language development needs of the early elementary student. In this chapter, I seek to provide games and activities that focus on Shakespeare's language in a play-like manner. The exercises detailed in this chapter use passages from *Romeo and Juliet*, so that each lesson could build on the previous to teach a specific play. However, teachers can find passages for each activity in any of Shakespeare's plays; these lessons are not limited to *Romeo and Juliet*, but can apply to the entire canon. Much of the educational theory for the rationale of these lessons is drawn from Guy Cook and John Huizinga, whose theories on children's language play and cultural play (respectively) are detailed in Chapter 1: The Big Questions.

Many exercises in this chapter also draw inspiration from the Dalcroze approach to music education. In the early 1900s, Swiss composer and educator Emile Jaques-Dalcroze developed a method for music education that uses physical movement to teach rhythm, structure, and musical expression (Farber and Thomsen 2). Dalcroze named the method "Eurhythmics" from the Greek roots "eu" and "rythmos" meaning "good flow" (1). In Eurhythmics, students' movements respond to the music playing, not to convey a choreographic picture, but to use the movement to convey information back to the student about the music's rhythm, tone, tempo, dynamics, structure, or style. While Shakespeare's plays are not musical compositions—though many do contain musical pieces—the language in the plays has similar qualities to music: rhythm, tone, tempo and so on. And, as Cook observes, young children often connect language and movement in nursery rhymes, perhaps with unclear boundaries between the two vehicles of expression

(Cook 21).[19] Movement, therefore, becomes a useful tool for introducing various elements of Shakespeare's language in the early elementary classroom. Throughout this chapter, I detail a variety of lessons and activities that combine text and movement in order to introduce three primary structures of Shakespeare's language: meter, rhyme, and rhetoric.

As previously discussed in Chapter 1, introducing Shakespeare to children in kindergarten offers young students cultural capital and gives them a foundation of knowledge that they can draw upon when they encounter Shakespeare later in life, through either classroom study or allusions to his plays in mass media. In addition, the language skills children build in studying the rhythm and structure of Shakespeare's text may help improve literacy as students mature. Catherine E. Snow, an expert on childhood language and literacy development at Harvard University, argues that literacy, skills specifically associated with the use of print, and oral language, forms of oral communication (speaking and listening), are "very similar and closely related skills which are acquired in much the same way" (166). Children begin developing literacy before receiving formal reading training and children's reading comprehension relies on oral language skills, especially those used to understand longer conversations involving new information (Dickinson and Smith 105). Exercises that introduce Shakespeare's language to kindergarteners through an aural and oral approach, therefore, may increase children's literacy by strengthening students' oral language skills. The activities in this chapter focus on children speaking and listening to Shakespeare's text, rather than reading it, although some exercises may require students to read small amounts of text.[20]

[19] For more on the connection between language and movement in nursery rhymes, see page 27

[20] Teachers may also find that visual learners benefit from seeing the passages written (or typed) out. Providing a copy of the text for students' reference is encouraged, if the exercise remains focused on oral skills.

In preparing passages for the following exercises, teachers may find some text selections require cutting. Teachers are welcome to cut the text to fit the activity objectives more effectively. For example, if the lesson focuses on iambic pentameter and a passage has one or two lines that are irregular,[21] the teacher may consider cutting those lines if students are not ready to deal with irregular meter.[22] Teachers must be aware of structures that may be lost because of the cut; end-line rhymes and enjambments[23] are the most common obstacles teachers may face while cutting.

Introducing Plot

As stated in Chapter 1, plot is not typically the most compelling feature of Shakespeare's plays because many audience members are already familiar with the stories Shakespeare dramatizes in his works. Early elementary students are more likely to be unfamiliar with the plots of Shakespeare's plays, although children may encounter stories or books that draw inspiration from Shakespeare (*The Lion King*, for example). Therefore, teachers may find a brief introduction to the plot of a play useful before embarking on other lessons, so that students will have a framework to contextualize text encountered in various activities. Plays with prologues[24] provide profitable passages for use in these lessons, introducing some of the plays' major plot points or themes in one speech. Teachers may also incorporate text into a plot summarization by looking for expository passages, such as Prospero's speech mentioned in Chapter 2.[25] While

[21] See footnote 27 on page 31.
[22] See Appendix F for a passage that I cut to accommodate a class of 13 students. Students shared the first line of the passage and each student was responsible for one of the subsequent lines.
[23] Phrases or sentences that continue onto the next line. Shakespeare writes enjambed lines with more frequently in his later plays than he does early in the canon. In this respect, earlier plays will be easier to cut for teachers new to cutting Shakespeare.
[24] *Romeo and Juliet*, *Henry V*, and *Pericles*, for example
[25] See Appendix C.

giving children a context for the play is beneficial, plot and story are not the primary focus of the lessons detailed in this chapter.

Introducing Meter

In all cultures, adults use some form of verse with young children, and children respond positively to it (17). In fact, evidence suggests that infants pay more attention to verse than other kinds of language (Glenn and Cunningham 332). Cook focuses in *Language Play, Language Learning* on the rhythm of nursery rhymes and their stress verse—a steady beat that stresses the syllables on which it falls with up to four unstressed syllables between the beats, also known as accentual verse (Cook 18).[26] The fact that such rhythms are so widespread among children's rhymes suggests an innate inclination in children to recognize and enjoy them (22). This proclivity towards stress verse may be a result of the form's simplicity; however, Cook proposes that the causality is reversible: "Is it that, because it is simple, we easily connect with it, or that because we connect with it, it appears to be simple?" (21). Perhaps because children encounter accentual verse so frequently, the familiar form seems easier to understand. If such is the case, introducing children to iambic pentameter on a frequent basis at an early stage could help familiarize them with the rhythm of Shakespeare's verse and de-alienate the verse as children mature.

The most common meter in Shakespeare is iambic pentameter—verse lines consisting of ten syllables in which the syllables alternate between unstressed and stressed. George T. Wright, Regents' Professor of English Emeritus at University of Minnesota, compares iambic pentameter with the more relaxed meter of nursery rhymes. Wright articulates that the primary difference between the two forms of meter is the number of syllables that fall between stresses:

[26] For examples of nursery rhymes with accentual verse, see Appendix B.

> In looser forms (nursery rhymes, for example), the number of syllables that intervene between stressed ones may be extremely variable, from zero to six or so. But if the meter is not only accentual but also syllabic, then the interval between its accented syllables is marked not by a measured time-lapse but by the occurrence of a fixed number of unaccented syllables (3).

Iambic pentameter, therefore, takes the accentual rhythm in verse to which children respond and advances it by imposing the additional constraint of limited syllables. Far from complicating children's understanding of the meter, the added syllabic limit makes it easier for children to find where the stress should fall. Compare, for example, the meter of Biron's speech in 4.3 of *Love's Labor's Lost* to the nursery rhyme "Humpty Dumpty":

now STEP | i FORTH | to WHIP | hy-PO- | cri-SY — HUMP ty | DUMP ty | SAT on a | WALL.

ah GOOD | my LIEGE | i PRAY | thee PAR- | don ME — HUMP ty | DUMP ty | HAD a great | FALL.

good HEART | what GRACE | hast THOU | thus TO | re- PROVE — ALL the king's | HOR ses and | ALL the king's | MEN

these WORMS | for LO- | ving THAT | art MOST | in LOVE? — COULD n't put | HUMP ty to | GE ther a | GAIN

(4.3.148-151)

The meter of Shakespeare's iambic pentameter is far more predictable than the nursery rhyme's meter because of the syllabic structure. In a regular iambic pentameter passage, children can assume that syllables will alternate between unstressed and stressed.[27] The number of syllables per beat, in contrast, changes line-to-line in the non-syllabic accentual verse of "Humpty Dumpty." Iambic pentameter, therefore, is the more predictable of the two verse forms, making it easier for children to identify the metrical structure.

[27] Some lines require elisions (contracting two syllables together) to maintain the 10 syllable structure. Teachers can help students identify these elisions where necessary.

Children's verse often employs three different vehicles of rhythm simultaneously: dance, music, and language. Nursery rhyme songs, such as "Ring around the Rosie,"[28] encourage children to connect the rhythm of their language to the movements that accompany the rhyme (in the case of "Ring around the Rosie," skipping). The boundaries between each of these rhythmic forms are much more fluid for children than for adults, who frequently use and perceive the three independently (Cook 21). Sequences of movement and specific tonal shifts often accompany children's verse rhymes, something many forms of adult verse lack. Shakespeare, however, wrote verse for performance on the stage, which means it is language specifically designed for vocal and physical embodiment. The performative nature of Shakespeare's verse, therefore, sets it up for young children to engage with it in a similar fashion to ways they engage with nursery rhymes and other children's verse. Because children frequently experience rhythm through movement and speech simultaneously, it is beneficial to allow children to explore the rhythm of iambic pentameter through multiple forms, making connections between the physical movement and the language.

Students can physicalize iambic pentameter in a variety of ways. Perhaps the simplest approach is clapping out the rhythm, giving stressed syllables more volume than unstressed. Other options allow for fuller body engagement and may encourage more sense of play with the language and movement. Dalcroze eurhythmics utilizes a variety of movements to physicalize musical meter that draw on familiar sports or games, such as bowling and tennis. Such sports rely on movements that require a preparation and release—drawing the arm back to swing a tennis racket or release a bowling ball—that illustrates the musical dynamic of a preparation or

[28] "Choosing" rhymes, such as "Eenie meenie miney mo" also employ movement that mirrors the rhythm of the verse.

intake of breath before a downbeat.[29] In the eurhythmics exercise, students use such movements to express the meter of a piece of music. In eurhythmics, using the tennis game asks students to "exchange phrases" and the movement allows students to "respond with understanding to what they hear in the music" (Dalcroze Society of America). Such exercises can similarly physicalize the meter of Shakespeare's language—students use the backswing to prepare on unstressed syllables and release on stressed syllables. These exercises may be especially helpful when having students share lines, each physicalizing one foot of the line in turn:

but SOFT | what LIGHT | through YON | der WIN | dow BREAKS

Student A	Student B	Student A	Student B	Student A

In the above example, two students would take turns volleying the meter back and forth. The exercise allows students to work through the meter in the smallest unit—the foot. Much like the activity teaches listening and responding to music in the eurhythmics classroom, the exchange between students encourages them to listen closely and respond to the meter of Shakespeare's language.

Working foot-by-foot through the iambic pentameter is helpful for first introducing young students to meter; exercises that allow students to illustrate full lines through movement are beneficial as well. One such activity that I developed as part of this thesis is the Iambic Ladder. In this exercise, teachers lay out sticks to delineate locations on the floor where students may land on stressed syllables. Students say unstressed beats while jumping and stressed syllables as they land (see Fig. 1). Teachers can adapt the Iambic Ladder to any variation that

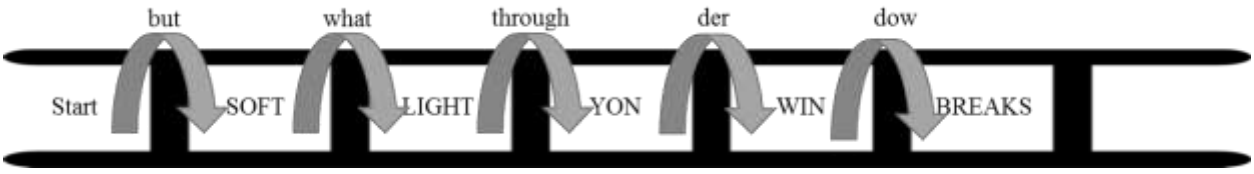


Figure 1. Iambic Ladder

[29] In music, the downbeat is an accented beat, usually the first in a bar or measure.

captures students' imaginations—puddles, clouds, beds, anything children might like to imagine jumping on or in (see Fig. 2).

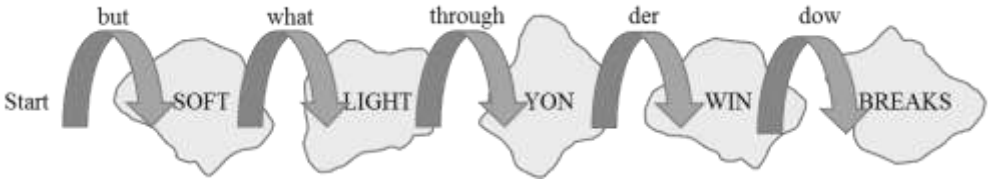


Figure 2. Iambic Ladder Variation

In the early stages of learning meter, a focus on primarily regular iambic pentameter is valuable. The predictability of regular meter allows children the opportunity to become familiar with the structure of the meter, without overwhelming the students with the metrical irregularities that occur more frequently in Shakespeare's later plays. As students become comfortable identifying iambic pentameter, teachers can challenge them to identify irregularities in meter. A eurhythmics jumping game asks students to listen to improvised music and jump on every fourth note. The exercise is intended to teach students to "quickly pick up, internalize, and physicalize tempo[30]" (Dalcroze Society of America). Asking young children to predict the meter of a given passage from Shakespeare through physical movement draws attention to moments of irregularity in the meter. Irregularities, such as trochees, pyrrhics, and spondees,[31] interrupt the predicted jumping rhythm children establish, making the irregularities easier for students to identify.

Introducing Rhyme

Children respond positively to the repeated sound of rhymes, and studies have shown that children as young as three begin recognizing rhyme. While not all three-year-olds can identify rhymes, many demonstrate some degree of phonological awareness, an ability to analyze the

[30] In music, tempo refers to the speed or pace of a given piece or subsection of music.
[31] A trochee consists of a stressed first syllable and unstressed second syllable (HAP-py). A pyrrhic consists of two unstressed syllables (with the) and a spondee consists of two stressed syllables (DROP-DEAD).

sounds in words (Maclean 277). The Common Core State Standards list the ability to recognize and produce rhyming words as a foundational reading skill for kindergarten students, largely because training in phonological awareness improves children's reading levels (Common Core Standards Initiative 2010, Maclean 255). Guy Cook discusses the significance of children's exposure to verse and rhyme as "an aid to, even a precondition of literacy" (26). Rhyme emphasizes language as a form of sound and, for English speakers especially, serves as an aural tool that helps with language development because the sounds of the language are more consistent than the alphabetical phonemes (26). For example, the words "go" and "though" rhyme, although the rhyming phonemes have different spellings. Children notice aural rhyme easily, and at a younger age, than they will notice the written rhyme. In addition, the predictability of rhyme in verse may help children master new language and ideas, counterbalancing the unpredictability of unknown words (27). Lessons that focus on Shakespeare's use of rhyme, therefore, may prove useful in helping kindergarten students master the language of his plays by emphasizing a language structure children begin identifying at a young age.

Shakespeare most often writes in blank verse, or unrhymed lines,[32] so when Shakespeare uses rhyme it creates varying effects and experiences for the auditor: internal rhymes, rhyming couplets, and alternating rhymes all behave differently. Scholars believe rhyme played an important role in early modern productions for both audiences and actors. Shakespeare could use rhyme to reinforce or challenge audience expectations throughout the plays. For actors, the matching sounds at the end of lines create an audible pattern that aid memorization in a brief rehearsal process (Gibson 59). Couplets also provide actors with clues to performance because,

[32] According to Marvin Spevack's concordance, Shakespeare wrote 118,406 lines, of which 3,352 are rhyming couplets (approximately 2.8%).

as Director of Education at the Globe Theatre Patrick Spottiswoode observes. Shakespeare characteristically uses rhymes in two situations: leaving and loving (Morris). Identifying rhyme and understanding its functions will enhance children's understanding of Shakespeare's language.

In his article "Shakespeare's Exit Cues," Warren D. Smith explains that rhyming couplets emphasize the "relative importance of the final two lines" of a scene, making them more memorable, to both the actor and audience (892). At the most basic level, a rhyming couplet at the end of a scene serves as a reminder to the actor to exit the stage (896). Rex Gibson, a prolific writer on the teaching of Shakespeare and creator of the Cambridge School Shakespeare series, recognizes the importance of couplets as exit cues in the Renaissance playhouse because no dimmed lights or drawn curtains otherwise indicated the end of a scene.[33] Gibson notes that couplets not only remind actors to exit, but also may help cue others to enter (59). Some of Shakespeare's couplets set up false exits, in which a character delivers a couplet as if to indicate an exit, but then is thwarted by the continuance of the scene (Cohen, "Exits" 318).

The other instance in which Shakespeare frequently incorporates couplets is in situations where characters are experiencing shared emotions (Gibson 61, C. Smith 93). Perfect rhymes[34] tend to unify character relationships (i.e., character's completing each other's couplets). Slant rhymes[35] cause audiences to pause and consider the words' association, frequently occurring in moments of discontent or discomfort (C. Smith 93). Because rhyme affects the emotions, its occurrence raises awareness of these relationship dynamics (94).[36] Introducing early elementary

[33] Renaissance stages utilized universal lighting (both actor and audience shared the same light, either sunlight or candlelight) and thrust staging (the audience sits on three sides of the stage, so there is no front curtain like on a proscenium stage).
[34] Perfect rhyme is a rhyme consisting of identical vowel and consonant sounds (i.e. moon and June)
[35] Slant rhyme is a rhyme consisting of similar, but not identical, sounds (i.e. blood and good)
[36] Cheryl Hogue Smith also observes that rhyming couplets appear to reinforce character choices in comedies, enhancing audiences' amusement and pleasure, while rhymes work in opposition to the characters in tragedies,

students to rhymes and their functions within Shakespeare's plays capitalizes on a phonological skill children are already developing and may help them better understand Shakespeare's works.

Dalcroze eurhythmics offers an exercise that trains students to listen for and respond to musical cues. In this game, students skip in a circle, reversing directions when they hear a particular music cue. Teachers can adapt this activity to introduce rhymes in Shakespeare's language within the early elementary classroom. Rather than listening for a musical cue, children listen for words that rhyme; when they hear rhyming words, students reverse the direction of the circle. The following is a speech from *Romeo and Juliet*—direction changes should occur on italicized words:

> O, she doth teach the torches to burn bright.
>
> It seems she hangs upon the cheek of *night*
>
> As a rich jewel in an Ethiop's[37] ear—
>
> Beauty too rich for use, for earth too *dear*.
>
> So shows a *snow*y dove trooping with *crows*
>
> As yonder lady o'er her *fellows shows*.
>
> The measure done, I'll watch her place of stand,
>
> And touching hers, make blessed my rude *hand*.
>
> Did my heart love till now? Forswear it, sight.

---

giving clues to moral qualities and helping audiences recognize the poor choices characters make (98). Smith notes that, in *Romeo and Juliet* for example, Shakespeare's use of rhyme develops tension through absence where it would be expected and presence where the couplets are at odds with the situation (when the title characters are facing challenges).

[37] Shakespeare's plays often raise issues—religion, disability, race, sexuality—that early elementary teachers should be aware of and prepared to handle. This passage, for example, uses the term Ethiop, which at the time Shakespeare wrote *Romeo and Juliet*, means a black or dark-skinned person (not necessarily an Ethiopian). In this instance, the term is not used derogatorily; yet, in other instances (*A Midsummer Night's Dream*, for example) the word "Ethiop" is used with negative connotations. Teachers should be aware of the presence of such language so that they can prepare a response if or when children ask about the issue. Teachers may choose to cut lines they feel would distract from the focus of the lesson, but should avoid cutting lines solely because the content is unpleasant or controversial.

For I ne'er saw true beauty till this *night* (1.5.44-53).

This passage makes a valuable exercise for students spanning a range of skill in identifying rhyme. Beginning students may respond to the recognizable pattern of the rhyming couplets, switching direction five times (on the words "night," "dear," "shows," "hand," and "night"). Lines 48 and 49 utilize additional internal rhymes, pairing "shows," "snow," "crows," "fellows," and another "shows." Teachers can encourage more advanced students to listen for internal rhymes, as well as couplets. In this case, the circle would reverse directions eight times, with shifts occurring in quick succession during lines 48 and 49.

Another activity developed specifically for this thesis asks students to complete the rhyme for Shakespeare. In this game, the teacher offers two lines of a rhyming couplet, but leaves off the final rhyme and allows students to provide suggestions of words to complete the couplet:

Within the infant rind of this weak flower
Poison hath residence, and medicine (power):
For this, being smelt, with that part cheers each part;
Being tasted, stays all senses with the (heart).
Two such opposed kings encamp them still
In man as well as herbs: grace and rude (will);
And where the worser is predominant
Full soon the canker death eats up that (plant) (2.3.19-26).

Students may not predict every word correctly; the purpose of this exercise is to give children the opportunity to claim authority over the language. They will likely enjoy their word choices,

even when not the word Shakespeare provides, and especially feel triumphant when they correctly predict the couplet.

Once children can recognize rhymes within Shakespeare's language, teachers can introduce games that address the function of rhyme within Shakespeare's plays, such as the following exercise devised as part of this thesis project. Because one function of rhyme is to signal actors' exits, teachers can pose an "exit challenge" to students. Designate a space in the room as the stage, large enough that children can move around. At the far side of the stage, assign a location that will serve as the exit. Students stand onstage while the teacher [or student volunteer(s)] reads a passage near the end of a scene. When children hear a rhyming couplet, they may assume that it is their exit cue and attempt to exit the stage. If the reader continues, however, all actors (students) must return to the stage.[38] Not all rhymes near the end of a scene indicate false exits, and false exits may appear in the middle of scenes as well; for the purposes of this game, the more potential false exits students can find, the better. The value of a false exit at any given point in a scene is a matter worth discussing with students. Teachers can use the false exit game to illustrate the effect that such stage business may have on a particular scene—is a false exit appropriate in the scene? why might a character have a false exit (are they in a hurry? scared? excited?)?

Introducing Rhetoric

The language environment of the average child features a high degree of repetition. Repetition appears in words or beats in nursery rhymes and extends to include entire videos, repeating stories, rhymes, and jokes. As the child matures, the focus of repetition shifts from rhythm, to sound (rhyme), to grammar (parallel and repeated structures), to meaning (recurring

[38] For scenes that end with rhymes, see Appendix D. False exits may also occur throughout scenes; such incidences are not included in the appendix.

themes and motifs). Stories intended for 4-5 year-olds feature sequences in which there is distinct repetition of grammatical structures with only minor vocabulary substitutions (Cook 28).[39] Despite the repetition of large amounts of words and structure, children enjoy the repetition and predictability of such language (29). In much the same way that the iambic pentameter in Shakespeare's verse capitalizes on children's predilection to rhythm, the rhetorical structure of some of Shakespeare's language can take advantage of children's responsiveness to repetition. Shakespeare's use of rhetorical devices such as anadiplosis, anaphora, diacope, epanalepsis, epistrophe, isocolon, and symploce[40] all build on the repetitive structures familiar in children's verse and stories.

Yet repetition—in nursery rhymes or in Shakespeare—is never exact, only partial. Even where the repeated words are the same, those words take on new meaning because of what has been previously said or done. Repeated readings of the same text render new results to audiences—new details, new words, and different interpretations of characters emerge (29). On a wider scale, repetition allows more time to process the material and creates a more secure and relaxed atmosphere (because of its predictability), which may aid responsiveness and understanding. Repetition of parallel grammatical structures emphasizes individual words or phrases and allows a child to learn those structures, phrases, and words within a linguistic context (30). If teachers break down Shakespeare's language to parallel structures already present in children's language environment, they can make the introduction to Shakespeare more centered on the language of the plays without alienating young students.

The circle exercise is useful for identifying rhyme in Shakespeare and works well to help children utilize physical movement to indicate repeated words or phrases. Rather than reversing

[39] See, for example, *Little Red Riding Hood* in Appendix E.
[40] For definitions and examples of these forms of repetition, see Appendix E.

direction at rhyming words, children redirect in response to other forms of repetition.[41] Students can also explore other physical expressions to denote repetitious passages: for example, passing a ball around the class during repetition-heavy speeches (i.e. 4.5.52-54). Teachers may want to prime beginning students on the repeated words or phrases, enabling children to listen carefully for those specific instances. As students progress, asking them to recognize repetitions without prior prompting increases their listening and responsiveness.

On Vocabulary

Teachers may feel the temptation to focus on the vocabulary of Shakespeare, defining new words for young students. After all, the perceived difficulty of Shakespeare's language--complex words and sentence structures—often merits a high ranking of the plays on readability scores. *The Writer*, a London and New York based company, provides a readability ranking of well-known texts, in which the works of William Shakespeare receive a reading level of 40, equivalent to an 11th grade reading level (see table 1). *The Writer*'s readability ranking is based

Table 1

The Writer's Readability Comparison

Grade	**Score**	**Reading age**	**Which is like**
5	90	10 to 11	Most comic books
6	80	11 to 12	*Harry Potter*
7	70	12 to 13	Large chunks of *The Writer*'s website
8	65	13 to 14	Many of Obama's speeches
9	60	14 to 15	BBC news website
10	50	Start of college[42]	The *Financial Times*
11	40	End of college	Most of William Shakespeare
12	30	University	*Harvard Law Review*

Source: (http://www.thewriter.com/what-we-think/readability-checker/)

[41] Sample passages can be found in Appendix E.
[42] College in the United Kingdom, high school in the United States.

on the Flesch-Kincaid reading ease score, which calculates the readability of a text by comparing both sentence and word length.[43] Such a readability score may cause early elementary teachers concern that young students will need definitions routinely in order to comprehend and enjoy Shakespeare's language.

Yet children encounter complex and unfamiliar language on a regular basis, especially in nursery rhymes that feature archaic and obscure vocabulary: tuffet, curds and whey, hot cross buns, pease pudding, and so on. Nursery rhymes also often feature words whose modern sense differs from the meaning within the rhyme. The following nursery rhyme is one such example:

> Lucy Locket lost her pocket
>
> Kitty Fisher found it.
>
> Not a penny was there in it
>
> Only ribbon round it.

Children understand the word "pocket" today as a part of a garment (pants pocket, coat pocket, etc), not as a type of purse. Children do not always ask for a definition or explanation, yet this does not taint the enjoyment and value of the rhyme (Cook 24). One possible explanation of the appeal of rhymes featuring unfamiliar words is that the child accepts unfamiliar pieces of the rhyme as rhythmic sound without meaning. A second explanation is that children recognize the rhyme as meaningful language, but imbue their own idiosyncratic meanings on words they do not understand (25). Even adults have a tendency to find enjoyment in nonsensical sentences when a patterning of form (rhythm and rhyme, for example) guides the language (48). Possibly the most famous example of a nonsensical sentence following a grammatical structure is Noam

[43] The formula for calculating a Flesch-Kincaid reading ease score is RE = 206.835 – (1.015 x ASL) – (84.6 x ASW) [RE=reading ease score, ASL=average sentence length (i.e., the number of words divided by the number of sentences), ASW=average number of syllables per word (i.e., the number of syllables divided by the number of words)].

Chomsky's "Colorless green ideas sleep furiously" (Chomsky 15). Readers often interpret such "meaningless sentences" as referring to an imaginary world, rather than the real world (Cook 50). Because the human mind is equipped to generate meaning from unfamiliar words and language structures, and children readily accept obscure and archaic vocabulary in the language of their nursery rhymes, young children are possibly more prepared than are adults for Shakespeare's vocabulary.

While taking time to define pertinent vocabulary is an admirable endeavor, early elementary students' appreciation and understanding of Shakespeare's language does not hinge upon this facet. Throughout lessons, students will ask for definitions when they want them; rather than providing the definition immediately, the teacher can ask, "What do you think it means?" By encouraging students to offer their thoughts on a word or phrase's meaning, teachers can foster the children's ability to imbue meanings on the text and empower students trust their interpretations.

Lessons in Practice

As part of this thesis project, I conducted a workshop with second and third grade students, designed to introduce children to iambic pentameter. The workshop provided the opportunity to test the effectiveness of certain activities in practice. Throughout the workshop, I discovered that some of the exercises did not encourage enough physical movement or produce enough game-like play, which led me to consider alternative approaches. The experience from this classroom visit guided me toward many of the learning activities detailed above.

To introduce the class to the concept of meter, we began with the first lines of two familiar nursery rhymes: "Jack and Jill went up a hill" and "Jack be nimble, Jack be quick." I clapped out a rhythm and asked the students to identify which of the two nursery rhymes fit that

pattern. The answer—both—led us into a brief discussion of the accentual meter of nursery rhymes. After demonstrating and briefly explaining the meter of nursery rhymes, I transitioned into Shakespeare, explaining that just as nursery rhymes use a regular rhythmical pattern, Shakespeare uses a regular meter in his plays—iambic pentameter. Students then explored physical movements that embody the rhythm of iambic pentameter: galloping, skipping, jumping.

After exploring iambic pentameter as a physical rhythm, the class applied the metrical pattern to a line from *Love's Labour's Lost*. Students found the physical representation of bending and straightening their knees a helpful tool for finding the stressed syllables—it allowed them to find the rhythm while still being able to read the line. For this workshop, we used Biron's Act four, scene three speech "Now step I forth to whip hypocrisy."[44] Next, each student received an individual line from the speech and spent time finding the rhythm of iambic pentameter in their line. We encouraged students to use physical movement to find the stressed syllables and some students found it helpful to circle the stressed syllables once they identified them. The class then came together and read their lines in sequence, as clearly in meter as possible. By dividing the speech amongst the class one line per student, I could introduce a larger body of text to students despite their reading level. Early elementary students are typically beginning readers—one line is an easily manageable amount of text and, when each student is responsible for one line, a class full of students can recite a decently sized speech.

Bending and straightening the knees proved an effective way to physicalize iambic pentameter for a group speech, but the movement did not inspire playfulness. The physical movement was simply a means to an end. This discovery led me to consider ways to use

[44] See Appendix F.

movement to not only physicalize iambic pentameter, but also draw on children's imagination and playfulness. The Iambic Ladder is a product of this development. The game uses movement to help children internalize the rhythm of iambic pentameter and provides a purpose for the movement: children climb the ladder or pursue whatever variation teachers and students may find. Giving the physical action a purpose creates story, structure, and rules that make the activity more closely emulate children's games.

The final section of the workshop, the Iambic Symphony, was inspired by San Francisco Shakespeare Festival Education Director and Resident Artist Carl Holvick's workshop session "Shakespeare Sculptures and Symphonies" at the 2017 Shakespeare Theatre Association Conference. At this point in the workshop, I played three different styles of music: Beethoven's Symphony Number 9, John Coltrane's "Blue Train," and an instrumental hip-hop track. I asked students to respond to the music and adapt the delivery of their line based on how the music sounded. Numerous students described the classical music as sounding "like a butterfly" and when asked "How would your line sound if it were a butterfly?" one student's line transformed from a rigid, stilted iambic pentameter to a more fluid and flowing delivery. This activity is useful for allowing students the opportunity to explore the variety of ways to interpret a line in performance. The iambic pentameter is still there, a pulse driving the line forward, and the different styles of music encourage students to experiment with the tone and mood of their line.

The Iambic Symphony helped children to explore how to deliver their lines, but the activity became physically stagnant during the workshop. Children did not move much throughout this exercise and, as a result, shifts in line delivery were not as clear as I expected. Incorporating the eurhythmics-inspired exercises, such as the skipping circle[45] or the Iambic

[45] See page 32-33.

Ladder, may help students physicalize the different tempos and moods of the three pieces of music, allowing the physical movement to inform the children's line readings.

The exercises detailed in this chapter create a balance between language and children's sense of play in Shakespeare's works, placing the two in equal focus rather than favoring one over the other. By introducing meter, rhyme, and rhetoric through lessons that capitalize on children's affinity for play, both in language and games, teachers can expose students to Shakespeare at the early elementary level. The activities empower young children to explore Shakespeare's language, familiarizing students with the plays in an engaging format.

Conclusion

In this thesis, I have demonstrated the need to introduce Shakespeare at the early elementary level. I have stressed the importance of an approach that balances language and play within educational activities, not because focusing primarily on one is ineffective, but because combining these two facets of Shakespeare's plays takes advantage of earlier stages of language development, allowing children to engage with Shakespeare at a younger age. Shakespeare is an educational staple and is not likely to disappear from curricula in the near future (nor should he). Educators striving to make Shakespeare's works less intimidating to students need tools to do so. Introducing Shakespeare at the early elementary level is one such defense against the Shakesfear[46] many older students experience.

Simply adapting pedagogical practices designed for older students is not an effective approach to planning lessons for early elementary students. Young children often have lower reading levels, therefore, classroom exercises need to accommodate students' skills where they are. Rather than targeting reading skills, lessons that challenge children to listen to Shakespeare's text (read by either teacher or peers) and respond accordingly capitalize on the language skills in which young students most excel. Incorporating Shakespeare's language into classroom activities keeps games connected to the play, rather than becoming generalized theatre exercises. In the early elementary classroom, language and play have a symbiotic relationship—children will respond to language as a form of game and use games as a means of illustrating language.

Providing a balanced approach to early elementary Shakespeare educational outreach will reshape how children experience Shakespeare and perhaps help eliminate Shakesfear later in

[46] A term coined by Ralph Alan Cohen which describes the feelings of intimidation or boredom that many experience when studying William Shakespeare.

students' educational journey. By creating an engaging, playful approach that also places Shakespeare's language at the forefront, teachers can offer young students a positive experience with Shakespeare that may decrease feelings of intimidation or boredom when students re-encounter his works later in their educational careers. Incorporating elements of play into lesson activities encourages students' enjoyment and engagement when studying Shakespeare, while placing an equal focus on language gives children a sense of authority and mastery of Shakespeare's text at an early age.

If educators and practitioners continue this trajectory, striving to make Shakespeare accessible and engaging to young children, perhaps Shakespeare can once again be less of an elitist form of drama and literature and more as appealing to all readers and audiences. Introducing Shakespeare at the early elementary level through an approach based around language and play creates a foundation that students can build upon and discover their own appreciation of Shakespeare. The younger children interact with Shakespeare, the more people will see his works as universally accessible, rather than a form that only the intellectual elite can appreciate.

Appendix A: Education Outreach Program Survey

Shakespeare Education for Young Audiences

I am a graduate student in the Shakespeare and Performance program at Mary Baldwin University currently working on my MLitt thesis that deals with early elementary Shakespeare education, specifically focusing on K-3 (KS1). I am gathering information on educational outreach programs and I am interested in gaining further information and insights you can offer. I have designed this survey in an attempt to gain the fullest picture possible of the current state of educational programming for young audiences.

My hope is that this survey will provide a fuller assessment of the current state of Shakespeare educational outreach, especially as it applies to early elementary audiences. I hope to determine whether there is an effective early elementary outreach program currently in place or if there is a need for further development of programming for younger audiences. Any insight you can offer will be enormously beneficial to my thesis project.

Thank you,
Allison Jones
MLitt candidate, Shakespeare and Performance
Mary Baldwin University

Consent to Participate

You are invited to take part in a research survey about educational outreach programs in Shakespeare. Your participation will require approximately 15-20 minutes and is completed online at your computer. There are no known risks or discomforts associated with this survey. Taking part in this study is completely voluntary. If you choose to be in the study you can withdraw at any time without adversely affecting your relationship with anyone at Mary Baldwin University. Digital data will be stored in secure computer files. In any publication based on the findings of this study, the data presented will contain no identifying information that could associate it with you or your company unless you specifically request to have your company's name associated with your responses. If you have questions or want a copy or summary of this study's results, you can contact the researcher, Allison Jones, at jonesaj6599@marybaldwin.edu. You may also contact the research advisor, Matthew Davies, at mdavies@marybaldwin.edu. Please feel free to print a copy of this consent page to keep for your records.

Clicking the 'Next' button below indicates that you are 18 years of age or older, and indicates your consent to participate in this survey.

NEXT

Shakespeare Education for Young Audiences

* Required

Education Survey
Target Audience

The following questions will help me determine what ages current education programs target.

What is the youngest grade your company's educational outreach targets? *

Kindergarten
1st grade
2nd grade
3rd grade
4th grade
5th grade
KS1
KS2
Other:

What is your company's rationale for beginning educational outreach at that age?

Your answer

How young does your company believe Shakespeare education could start? *

Kindergarten
1st grade
2nd grade
3rd grade
4th grade
5th grade
KS1
KS2
Other:

Education Methods

The following questions focus on how companies structure their educational outreach programs. I'm interested in what materials and techniques companies are currently using and what objectives those materials serve.

What is (are) the primary objective(s) in your early elementary (K-3/KS1) programs? If you indicated above that your programming begins with a higher grade level, select the objectives that apply to your youngest students. (Select all that apply)

vocabulary acquistion
plot/story comprehension
historical contextualization
thematic interpretation
textual analysis
theatrical engagement (students as audience)
Other:

What types of materials and activities does your company employ to achieve those objectives? (Select all that apply)

study guides
workbooks/activity books
scene work with students
performances for students (in-school)
performances for students (in-house)
online activities
Other:

Evaluation

I am interested in the evaluation process as a means of determining the potential advantages of educational programs for younger students. Evaluation processes are also indicative of the objectives of early elementary programs.

How do you assess the success of your educational programs?

Your answer

In comparison with other grade levels, how effective is your early elementary program?

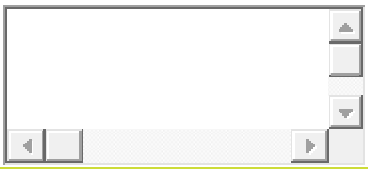
Your answer

Are your education programs single buyer or individually purchased?

single buyer
individually purchased
both

What feedback have you received from teachers and/or students?

Your answer



Education Staff details

Details about the Education department staff will provide insight into the amount of time and focus dedicated to educational programming at each institution.

How many education staff do you employ?

Full-time

Your answer

Part-time

Your answer

Teaching Artist/Contractor

Your answer

How many of your education staff are involved in early elementary programs?

Your answer

What percentage of time is devoted to early elementary educational programs?

less than 10%
10-25%
25-50%
50-75%
more than 75%

Which of the following describe your company? (Select all that apply)

University affiliated
Year-round
Seasonal
Indoor

Outdoor
LORT A+
LORT A
LORT B+
LORT B
LORT C
LORT D
Non-equity

BACK
NEXT

Appendix B: Nursery Rhymes with Accentual Meter

Rhymes with a stressed initial syllable

LU cy | LO cket | LOST her | PO cket,

KIT ty | FI sher | FOUND | IT,

THERE was | NOT a | PEN ny | IN it,

BUT a | RIB bon | ROUND | IT.

JACK and | JILL went | UP the | HILL

To FETCH | a PAIL | of WA | TER.

JACK fell | DOWN and | BROKE his | CROWN

And JILL | came TUM | bling AF | TER.

JACK be | NIM ble | JACK be | QUICK,

JACK jump | O ver the | CAN dle | STICK.

HUMP ty | DUMP ty | SAT on a | WALL.

HUMP ty | DUMP ty | HAD a great | FALL.

ALL the king's | HOR ses and | ALL the king's | MEN

COULD n't put | HUMP ty to | GE ther a | GAIN.

THIS little | PIG went to | MAR ket.

THIS little | PIG stayed | HOME

THIS little | PIG had roast | BEEF

THIS little | PIG had | NONE

COCK a doodle | DOO, my | DAME lost her | SHOE

my MASter's lost his | FID dling stick, and | DOES n't know what to | DO.

Rhymes with an unstressed first syllable

to MAR | ket, to MAR | ket, to BUY | a fat PIG,

HOME again | HOME again | JIG gety | JIG.

the QUEEN | of HEARTS | she MADE | some TARTS

all ON | a SUM | mer's DAY

the KNAVE | of HEARTS | he STOLE | those TARTS

and TOOK | them CLEAN | a WAY

the KING | of HEARTS | called FOR | the TARTS

and BEAT | the KNAVE | full SORE

the KNAVE | of HEARTS | brought BACK | the TARTS

and VOWED | he'd STEAL | no MORE

the ANTS | go MAR | ching ONE | by ONE | hur RAH | hur RAH

the ANTS | go MAR | ching ONE | by ONE | hur RAH | hur RAH

the ANTS | go MAR | ching ONE | by ONE

the LIT | tle one STOPS | to SUCK | his THUMB

and they ALL | go MAR | ching DOWN | to the GROUND

to get OUT | of the RAIN

Appendix C: Cut of *The Tempest* 1.2.53-180

Twelve year since, Miranda, twelve year since,
Thy father was the Duke of Milan and
A prince of power.
By foul play, as thou say'st, were we heaved thence.
My brother and thy uncle, called Antonio—
He, whom next thyself
Of all the world I loved, and to him put
The manage of my state.
The government I cast upon my brother
and to my state grew stranger, being transported
And rapt in secret studies. Thy false uncle
Being once perfected how to grant suits,
How to deny them, who t'advance, and who
To trash for overtopping, new created
The creatures that were mine, I say, or changed 'em,
To what tune pleased his ear, that now he was
The ivy which had hid my princely trunk
And sucked my verdure out on't. *In my false brother*
Awaked an evil nature. He being thus lorded
Made such a sinner of his memory
To credit his own lie, *he did believe*
He was indeed the duke. Of temporal royalties
He thinks me now incapable; confederates,
So dry he was for sway, wi'th' King of Naples.
This King of Naples, being an enemy
To me inveterate, hearkens my brother's suit;
Which was that he
Should presently extirpate me and mine
Out of the dukedom and confer fair Milan,
With all the honors on my brother. Whereon,
A treacherous army levied, one midnight
Fated to th' purpose did Antonio open
The gates of Milan, and i'th' dead of darkness,
The ministers for th' purpose hurried thence
Me and thy crying self.
In few, they hurried us aboard a bark,
Bore us some leagues to sea.
Here in this island we arrived.
By accident most strange, bountiful fortune
Now my dear lady, hath mine enemies
Brought to this shore.

Italicized lines indicate suggestions for students to create tableaux of the story.

Appendix D: Scenes that End in Rhyme in *Romeo and Juliet*

1.1

ROMEO Tis the way
To call hers, exquisite, in question more.
These happy masks that kiss fair ladies' brows,
Being black, puts us in mind they hide the fair.
He that is stricken blind cannot forget
The precious treasure of his eyesight lost.
Show me a mistress that is passing fair;
What doth her beauty serve but as a note
Where I may read who pass'd that passing fair?
Farewell, thou canst not teach me to forget.
BENVOLIO I'll pay that doctrine or else die in debt.

1.2

BENVOLIO Tut, you saw her fair, none else being by,
Herself poised with herself in either eye:
But in that crystal scales let there be weigh'd
Your lady's love against some other maid
That I will show you shining at this feast,
And she shall scant show well that now shows best.
ROMEO I'll go along, no such sight to be shown,
But to rejoice in splendor of mine own.

1.3

SERVANT Madam, the guests are come, supper served up, you
called, my young lady asked for, the nurse cursed in
the pantry, and every thing in extremity. I must
hence to wait; I beseech you, follow straight.
LADY CAPULET We follow thee. Juliet, the county stays.
Nurse Go, girl, seek happy nights to happy days.

2.2

JULIET Sweet, so would I:
Yet I should kill thee with much cherishing.
Good night, good night! parting is such sweet sorrow,
That I shall say good night till it be morrow.
Exit above
ROMEO Sleep dwell upon thine eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest!
Hence will I to my ghostly father's cell,
His help to crave, and my dear hap to tell.

2.3

FRIAR LAURENCE O, she knew well
Thy love did read by rote and could not spell.
But come, young waverer, come, go with me,
In one respect I'll thy assistant be;
For this alliance may so happy prove,
To turn your households' rancour to pure love.
ROMEO O, let us hence; I stand on sudden haste.
FRIAR LAURENCE Wisely and slow; they stumble that run fast.

2.5

NURSE Then hie you hence to Friar Laurence' cell;
There stays a husband to make you a wife:
Now comes the wanton blood up in your cheeks,
They'll be in scarlet straight at any news.
Hie you to church; I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark:
I am the drudge and toil in your delight,

But you shall bear the burden soon at night.
Go; I'll to dinner: hie you to the cell.
JULIET Hie to high fortune! Honest nurse, farewell.

2.6

FRIAR LAURENCE Come, come with me, and we will make short work;
For, by your leaves, you shall not stay alone
Till holy church incorporate two in one.

3.1

PRINCE And for that offence
Immediately we do exile him hence:
I have an interest in your hate's proceeding,
My blood for your rude brawls doth lie a-bleeding;
But I'll amerce you with so strong a fine
That you shall all repent the loss of mine:
I will be deaf to pleading and excuses;
Nor tears nor prayers shall purchase out abuses:
Therefore use none: let Romeo hence in haste,
Else, when he's found, that hour is his last.
Bear hence this body and attend our will:
Mercy but murders, pardoning those that kill.

3.2

NURSE Hie to your chamber: I'll find Romeo
To comfort you: I wot well where he is.
Hark ye, your Romeo will be here at night:
I'll to him; he is hid at Laurence' cell.
JULIET O, find him! give this ring to my true knight,
And bid him come to take his last farewell.

4.1

FRIAR LAURENCE

Hold; get you gone, be strong and prosperous
In this resolve: I'll send a friar with speed
To Mantua, with my letters to thy lord.

JULIET

Love give me strength! and strength shall help afford.
Farewell, dear father!

5.1

ROMEO There is thy gold, worse poison to men's souls,
Doing more murders in this loathsome world,
Than these poor compounds that thou mayst not sell.
I sell thee poison; thou hast sold me none.
Farewell: buy food, and get thyself in flesh.
Come, cordial and not poison, go with me
To Juliet's grave; for there must I use thee.

5.3

PRINCE A glooming peace this morning with it brings;
The sun, for sorrow, will not show his head:
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo.

Appendix E: Forms of Repetition

Repetition in children's stories

Little Red Riding Hood
My, what big eyes you've got grandma. All the better to see you with.
My, what big ears you've got grandma. All the better to hear you with.
My, what big teeth you've got grandma. All the better to eat you with.

Goldilocks and the Three Bears
"Somebody has been eating my porridge," said Father Bear in a great, gruff, growling voice.
"Somebody has been eating my porridge," said Mother Bear in a middle-sized, mellow voice.
"Somebody has been eating my porridge," said Baby Bear in a little, squeaky voice.

"There was an Old Woman who Swallowed a Fly"
She swallowed the cow to catch the goat,
She swallowed the goat to catch the dog,
She swallowed the dog to catch the cat,
She swallowed the cat to catch the bird,
She swallowed the bird to catch the spider,
She swallowed the spider to catch the fly;
I don't know why she swallowed a fly - Perhaps she'll die!

Repetition in Shakespeare

Anadiplosis: Repetition of end word or words of clause at beginning of next clause

Gregory: Do you **quarrel, sir?**
Abram: **Quarrel, sir?** No sir. (1.1.51-52)

It is the east and Juliet is the **sun**.
Arise fair **sun** and kill the envious moon (2.2.3-4).

Where I have learned me to repent the sin
Of disobedient opposition
To you and your behests, and am enjoin'd
By holy Laurence to fall prostrate here,
To beg your **pardon**. **Pardon**, I beseech you.
Henceforward I am ever rul'd by you (4.2.17-22)

Anaphora: Repetition of beginning words in successive clauses

Juliet: **A thousand times** goodnight.

Romeo: **A thousand times** the worse, to want thy light (2.2.154-155).

Lady Capulet: **Romeo slew** Tybalt. Romeo must not live.
Prince: **Romeo slew** him, he slew Mercutio (3.1.182-183).

But one, poor one, one poor and loving child,
But one thing to rejoice and solace in,
And cruel Death hat catch'd it from my sight (4.4.46-48).

Diacope: Repetition of a word with one or two between

O **day**, O **day**, O **day**, O hateful **day**!
Never was seen so black a day as this.
O woeful **day**, O woeful **day**! (4.5.52-54)

Epanalepsis: Repetition of beginning words at the end of the same clause

I will not budge for no man's pleasure, **I**. (3.1.55)

Earth hat swallow'd all my hopes but she:
She's the hopeful lady of my **earth**. (1.2.14-15)

Romeo is banished: to speak that word
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. **Romeo is banished** (3.2.122-124).

Epistrophe: Repetition of ends words in successive clauses

Tybalt is gone, and Romeo **banished**
Romeo that kill'd him, he is **banished** (3.2.69-70)

Tybalt would kill thee,
But thou slew'st Tybalt: **there art thou happy**.
The law that threaten'd death becomes thy friend,
And turns it to exile: **there art thou happy** (3.3.137-140)

Isocolon: Repetition of phrases or clauses in parallel syntax

He heareth not, he stirreth not, he moveth not. (2.1.15)

Deny thy father, and refuse thy name (2.2.34)

Symploce: Repetition of beginning and end words (anaphora and epistrophe)

Come, gentle **night**; **come**, loving, black-brow'd **night**,
Give me my Romeo. (3.2.20-21)

Appendix F: Sample Passage with Key

LLL 4.3.148-163 (Bolded words are included in the definition key below the passage)

now STEP | i FORTH | to WHIP | **hy- PO- |cri- SY**.

ah GOOD | my **LIEGE** | I PRAY | **thee** PAR- | don ME.

good HEART | what GRACE | hast THOU | thus TO | **re- PROVE**

these WORMS | for LOV- | ing THAT | art MOST | in LOVE

your EYES | do MAKE | no COA- | ches IN | your TEARS

there IS | no CER- | tain PRIN- | cess THAT | ap- PEARS;

you'll NOT | be **PER- | jured** TIS | a HATE- | ful THING;

~~Tush, none but minstrels like of sonneting!~~

but ARE | you NOT | a- SHAMED | nay ARE | you NOT,

all THREE | of YOU | to BE | thus MUCH | **o'er- SHOT**?

you FOUND | his **MOTE** | the KING | your MOTE | did SEE;

but I | a BEAM | do FIND | in EACH | of THREE.

o WHAT | a SCENE | of **FOOL- | 'ry** HAVE | i SEEN.

~~Of sighs, of groans, of sorrow and of teen!~~

o ME | with WHAT | strict PA- | tience HAVE | i SAT,

to SEE | a KING | trans- FOR- | med TO | a **GNAT**!

hypocrisy—doing things you tell others not to do

liege—lord or king

thee—form of "you"

reprove—criticize or correct (usually gently)

perjure—to tell a lie after promising to tell the truth

overshoot—to go over or beyond something

mote—small piece of dirt, dust, etc.

foolery—foolish or silly behavior

gnat—small fly

Appendix G: Allusions to Shakespeare in Children's Movies

1. *The Lion King*

Perhaps one of the most well-known children's films inspired by a Shakespeare play is *The Lion King*. *The Lion King* draws on the plot of *Hamlet* to tell the story of a prince whose uncle murders the king to gain power.

2. *Aladdin*

Jafar's parrot sidekick shares the name of one of Shakespeare's most nefarious villains: Iago. Jafar and Iago both exhibit characteristics of Shakespeare's villain. Jafar uses his position as the Sultan's trusted adviser to undermine the Sultan, and Iago (the parrot) conceives the plan to make Jafar sultan, suggesting Jafar marry Jasmine. Naming Jafar's sidekick after Iago accentuates the pair's manipulation and deceit, as well as their contempt for those in power.

The Genie also references *Julius Caesar* as he flips through a book of magic. A dagger-wielding hand reaches out of the book and the Genie exclaims "Et tu Brute." In *Julius Caesar*, Brutus betrays Caesar—a telling reference as Aladdin betrays the Genie later in the movie, denying the Genie freedom to maintain his disguise as Prince Ali.

3. *The Hunchback of Notre Dame*

The gargoyles Victor, Hugo, and Laverne encourage Quasimodo to attend the Feast of Fools and Hugo tells Quasimodo, "You're human…we're just part of the architecture. Right, Victor?" Victor responds, "Yet if you chip us, will we not flake? If you moisten us, do we not grow moss?" His reply parodies Shylock's speech in *The Merchant of Venice*—a play that deals with issues of religious persecution and discrimination. *The Hunchback of Notre Dame* deals with similar issues, seen in Frollo's persecution of the gypsies and cruel treatment of Quasimodo because of the bell-ringer's deformity.

4. *The Nightmare Before Christmas*

Jack Skellington uses his own head to "recite Shakespearean quotations" in the song "Jack's Lament." Jack the "Pumpkin King" has become weary of life in Halloween town and the reference to *Hamlet*, a play that follows a prince closely examining his kingdom and his own existence, emphasizes the existential crisis Jack is experiencing.

5. *Beauty and the Beast*

Belle and the Beast finish reading *Romeo and Juliet* during the song "Human Again." The reference serves as a reminder that love does not always conquer all and the allusion to Shakespeare's play complicates viewers' experience of the film's ending. First-time audiences of *Beauty and the Beast* may consider the possibility that the film may parallel *Romeo and Juliet* and end tragically. The reference to *Romeo and Juliet* has an effect even on returning audiences: the allusion to a tragic love story halfway through the film gives viewers a glimpse of how Belle and the Beast's tale could have ended, thereby heightening the stakes during the final battle.

6. *Pocahontas II: Journey to a New World*

When Pocahontas arrives in London, William Shakespeare makes a cameo appearance. He catches a skull and asks, "What is to be or not to be?" then jots the line down on a piece of paper. This reference is anachronistic—Shakespeare wrote Hamlet between 1599 and 1602 and died on April 23, 1616. Pocahontas did not arrive in London until June of 1616.

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