

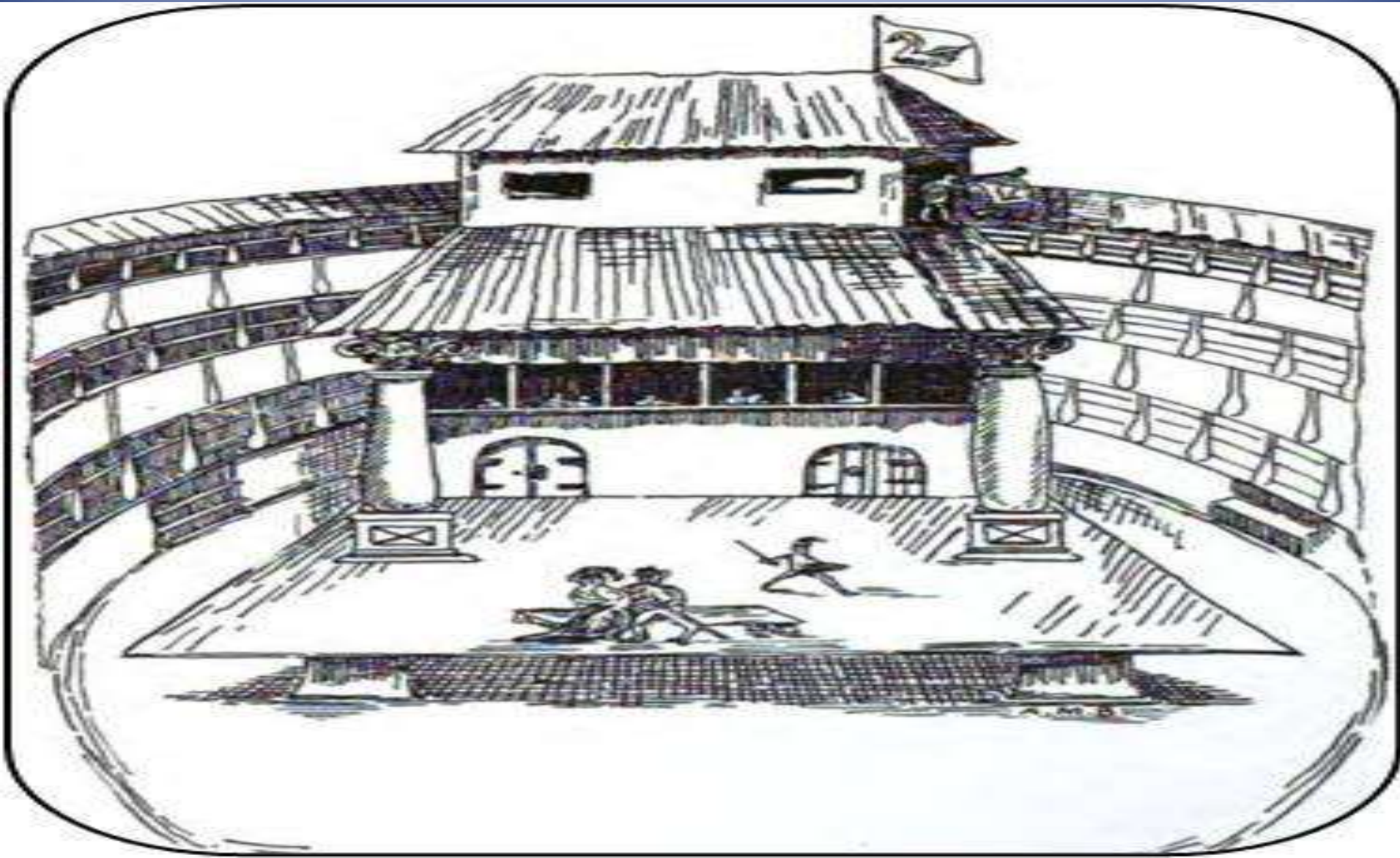
How to Teach Shakespeare

Presented by

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ELIZABETHAN THEATER







William Shakespeare :- (26 April 1564 – 23 April 1616) was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. Shakespeare was born and brought up in Stratford-upon-Avon. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith.



**William
Shakespeare**

1564-1616

THE COMPLETE WORKS OF WILLIAM SHAKESPEARE

Comedy

As You Like It

The Comedy of Errors

Cymbeline

The Merchant of Venice

A Midsummer Night's

Dream

Taming of the Shrew

The Tempest

History

Henry IV, part 1

Henry IV, part 2

Henry V

Henry VI, part 1

Henry VI, part 2

Henry VI, part 3

Henry VIII

King John

Richard II

Richard III

Tragedy

Antony and

Cleopatra

Coriolanus

Hamlet

Julius Caesar

King Lear

Macbeth

Othello

Romeo and Juliet

Poetry

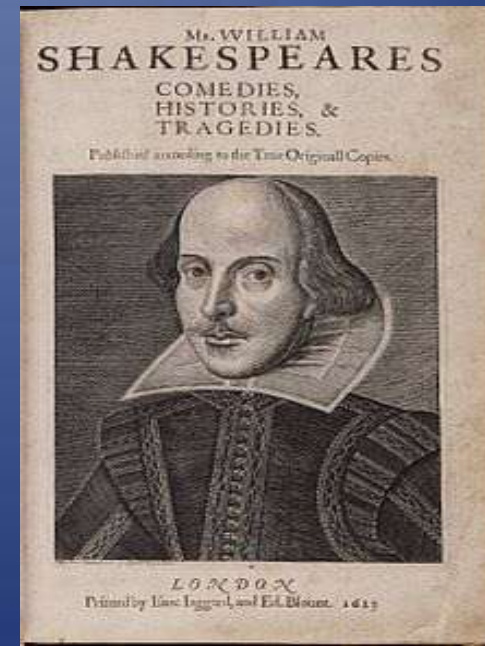
The Sonnets

A Lover's Complaint

The Rape of Lucrece

Venus and Adonis

Funeral Elegy by



OTHELLO IN NUTSHELL

The play opens with Roderigo, a rich and dissolute gentleman, complaining to Iago, an ensign, that Iago has not told him about the secret marriage between Desdemona, the daughter of a Senator named Brabantio, and Othello, a Moorish general in the Venetian army. Iago hates Othello for promoting a younger man named Michael Cassio above him, and tells Roderigo that he plans to use Othello for his own advantage. Iago is also angry because he believes, or at least gives the pretence of belief, that Othello had an affair with his wife Emilia. Therefore, Iago persuades Othello to be suspicious of Cassio and Desdemona. As a result, Othello confronts Desdemona, and then smothers her to death. Then Othello commits suicide with a dagger.



Niccolò Machiavelli



“Italian diplomat Niccolò Machiavelli is best known for writing *The Prince*, a handbook for unscrupulous politicians that inspired the term "Machiavellian" and established its author as the "father of modern political theory."

DEFINITIONS:-

1. VILLAIN

A. cruelly malicious person, who is involved in or devoted to wickedness and crime; scoundrel.

B. character in a play and novel, who constitutes an important evil agency in the plot.

2. **MACHIAVELLIANISM** : is "the employment of cunning and duplicity in statecraft and in general conduct".

IAGO, THE VILLAIN

Iago :Oh, sir, content you.
I follow him to serve my turn upon him...
In following him, I follow but myself-



The native act and figure of my heart
In complement extern, 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at. I am not what I am.

Iago
I hate the Moor;
And it is thought abroad
that twixt my sheets.
He's done my office. I know
not if't be true;
But I, for mere suspicion in
that kind,
Will do as if for surety.



Villainy

Iago : Call up her father.
Rouse him, make after him, and poison his delight,
Proclaim him in the streets; incense his kinsmen,
And though he is in a fertile climate dwell,
Plague him with flies. Though that his joy be joy,
Yet throw such changes of vexation on't
As it may lose some color.



Iago: Awake! What ho, Brabantio! Thieves, thieves,
thieves!

Look to your house, your daughter, and your bags!
Thieves, thieves



He holds me well;
The better shall my purpose
work on him. Cassio's a proper
man. Let me see now.
To get his place and to plume
up my will
In double knavery- How, how?
Let us see:
After some time, *to abuse
Othello's ear
That he is too familiar with
his wife.*



The Father's Loss

Brabantio: Strike on the tinder, ho!
Give me a taper! Call up all my people!
This accident is not unlike my dream.
Light, I say, light.



Iago

Do it not with poison, strangle her in her bed,
Even the bed she hath contaminated.



Brabantio: A maiden never bold;
Of spirit so still and quit that her motion
Blushed at herself; and she, in spite of nature,
Of years, of country, credit, everything,
To fall in love with what she fear look on!
It is a judgment maimed and most imperfect
That will confess perfection so could err.
Against all rules of nature, and must be driven.



Brabantio

These sentences , to sugar or to gall,
Being strong on both sides, are equivocal.
But words are words. I never yet did hear
That the bruised heart was pierced through the ear.



OTHELLO



Othello: I have married her.
They very head and front of my offending ...
Rude am I in my speech, and little blessed with the soft
phrase of peace;
For since these arms of mine had seven years' pith,
Till now some nine moons wasted, they have used
Their dearest action in the tended field;
And little of this great world can I speak
More than pertains to feats of broils and battle,



OTHELLO

Keep up your bright swords, for the dew will rust them.
Good signior, you shall more command with years
Than with your weapons.



Let him do his spite:
My services which I have done the signiory
Shall out-tongue his complaints. 'Tis yet to know,—
Which, when I know that boasting is an honour,
I shall promulgate—I fetch my life and being
From men of royal siege.



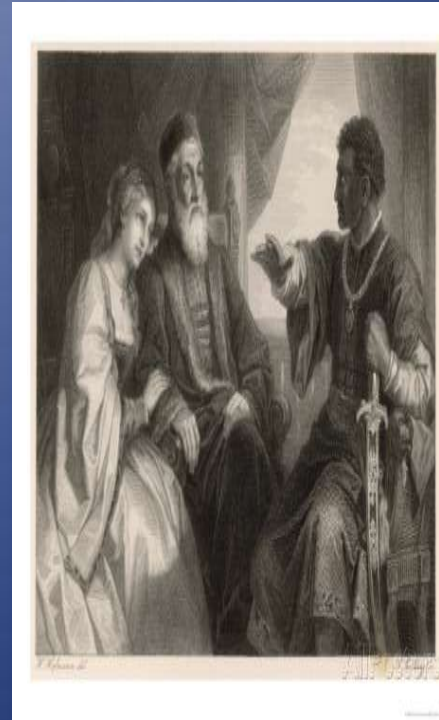
THE BRAVE WOMAN DURING THE ELIZABETHAN AGE



A divided duty.
To you I am bound my life and education;
My life and education both do learn me
How to respect. You are the lord of duty;
I am hitherto your daughter. But here's my husband,
And so much duty as my mother showed
To you, preferring you before her father,
So much I challenge that I may profess due to the Moor my lord.



Othello My story being done
She gave me for my pains a world of sighs.
She swore, in faith, 'twas strange, 'twas passing strange,
'Twas pitiful, 'twas wondrous pitiful.
She wished she had not heard it, yet she wished
That heaven had made her such a man. She thanked me
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story
And that would woo her. Upon this hint I spake.
She loved me for the dangers I had passed,
And I loved her that she did pity them.
This only is the witchcraft I have used.
Here comes the lady. Let her witness it.



Oh, you stupid Moor! I found that handkerchief by accident and gave it to my husband. He'd begged me to steal it many times.



EMILIA: Oh, the more angel she, And you the blacker devil!

Thou art rash as fire, To say that she was false. Oh, she was heavenly true!

Then she was even more an angel, and you're an even blacker devil!



Oh, my mistress, a villain has made a mockery of your love! My husband said she was unfaithful!

Villainy, villainy, villainy! I think upon 't, I think I smell 't, Oh, villainy! I thought so then, I'll kill myself for grief. Oh, villainy, villainy!



I must weep,
But they are cruel tears. This sorrow's heavenly, It
strikes where it doth love.



TEAR

Oh, devil, devil!
If that the earth could teem with woman's tears,
Each drop she falls would prove a crocodile. Out of
my sight!



MAGIC AND SUPERNATURAL ELEMENTS



BRABANTIO O thou foul thief, where
hast thou stowed my daughter?
Damned as thou art, thou hast enchanted
her!
For I'll refer me to all things of sense,
If she in chains of magic were not bound,
Whether a maid so tender, fair, and happy,
So opposite to marriage that she shunned
The wealthy curlèd darlings of our nation,
Would ever have, t' incur a general mock,
Run from her guardage to the sooty
bosom.



Brabantio: Ay, to me.
She is abused, stol'n from me, and corrupted
By spell and medicines bought of mountebanks;
For nature so preposterously to err,
Being not deficient, blind, or lame of sense,
Sans witchcraft could not.



Methinks it should be now a huge eclipse
Of sun and moon, and that th' affrighted globe Should
yawn at alteration.



IT IS THE VERY ERROR OF THE MOON

The anthropophagi, and men whose heads.
Do grow beneath their shoulder.



CLASSICAL ALLUSIONS

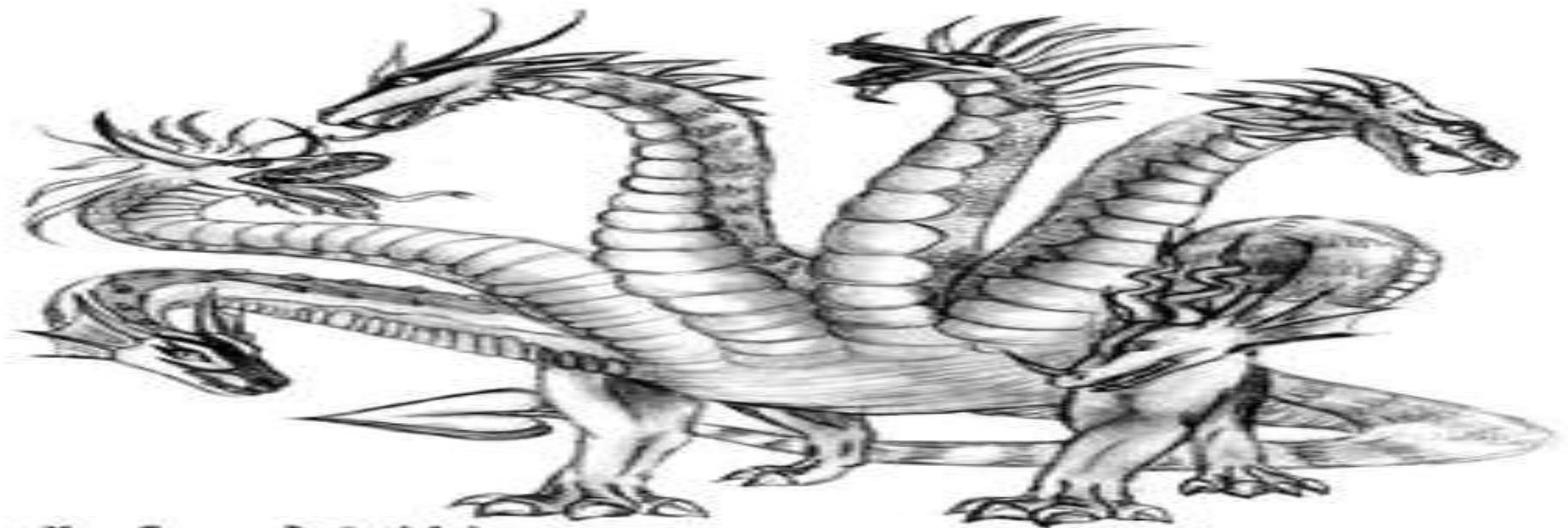


IAGO: BY JANUS, I THINK NO.



FIG. 42.—Janus.

Cassio: I will ask him for my place again; he shall tell
Me I am a drunkard. Had I as many mouths as *Hydra*,
Such an answer would stop them all.
To be now a sensible man,
By and by a fool, and presently a beast!



Othello: It gives me wonder great as my content
To see you here before me. O my soul's joy,
If after every tempest come such calms,
May the winds blow till they have wakened death,
And let the laboring bark climb hills of seas
Olympus high and duck again low.



Mount, a mountain in NE Greece, on the boundary
between Thessaly and Macedonia: mythical abode of
the greater Grecian gods. 9730 feet (2966 meters).

Othello: my name, that was as fresh
As Dian's visage, is now begrimed and black . As
mine own face.



I KNOW NOT WHERE IS THAT PROMETHEAN HEAT



Passion

English writer William Shakespeare comments on this, extrapolated to the nature of the heats of passion, in his 1603 *Othello, the Moor of Venice*, in riddled form

Iago:

O, beware, my lord, of jealousy;
It is the green-ey'd monster, which doth mock
The meat it feeds on. That cuckold lives in bliss,
Who, certain of his fate, loves not his wronger:
But O, what damnèd minutes tells he o'er
Who dotes, yet doubts, suspects, yet strongly loves!



Othello

Tis true. There's magic in the web of it.
A sibyl, that had numbered in the world
The sun to course two hundred compasses,
In her prophetic fury sewed the work;
The worms were hallowed that did breed the silk
And it was dyed in mummy which the skilful
Conserved of maiden' hearts



Othello

That's a fault. That handkerchief
Did an Egyptian to my mother give.
She was a charmer, and could almost read
The thoughts of people. She told her,
while she kept it
Twould make her amiable and subdue my
father
Eternally to her love, but if she lost it
Or made a gift of it, my fathers eye
Should hold her loathed and his sprits
should hunt
After new fancies. She dying, gave it to
me,
And bid me, when my fate would have me
wived,
To give it her, I did so; and take heed on't;
Make it a darling like your precious eye.



Yet she must die, else she'll betray more men.
Put out the light, and then put out the light.
If I quench thee, thou flaming minister,
I can again thy former light restore.



Othello

Then must you speak
Of one that loved not wisely but too well;
Of one not easily jealous but, being wrought,
Perplexed in the extreme; of one whose hand,
Like the base Indian, threw a pearl away
Richer than all his tribe; of one whose subdued eyes,
Albeit unused to the melting mood,
Drops tears as fast as the Arabian trees
Their medicinable gum. Set you down this;
And say beside that in Aleppo once,
Where a malignant and a turbaned Turk
Beat a venetian and traduced the state,
I took by th' throat the circumcised dog
And smote him. Thus.



Communicative approach

The communicative approach is based on the idea that learning language successfully comes through having to communicate real meaning. When learners are involved in real communication, their natural strategies for language acquisition will be used, and this will allow them to learn to use the language.

Example

Practicing question forms by asking learners to find out personal information about their colleagues is an example of the communicative approach, as it involves meaningful communication.

Strategies




1. Brain Storming:- is a collection of mental activities that include the ability to clarify, reflect, connect, infer, and judge. It brings these activities together and enables the student to question what knowledge exists.

1. Who is Othello?
2. What do you think of Desdemona?
3. What is villainy?
4. What are the oriental images in the play?
5. The green eyed monster refers to-----
6. Janus is-----
7. What was the father reaction towards his daughter marriage?
8. Who is Emilia?



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2. Slips: An exit slip or exit card is a small paper slip or card, typically 3 x 5 in size. I pose a short question and have students write their answers in the card.

 From Our Classroom Strategy Library Exit Slips

Discuss one way today's lesson could be used in the real world.

Name _____

Describe one topic that we covered today that you would like to learn more about.

Name _____

3. Discussion Strategies :- Engaging students in discussion deepens their learning and motivation by propelling them to develop their own views and hear their own voices. A good environment for interaction is the first step in encouraging students to talk.



1. Read the play, and think about what kind of play it is.
2. What is the plot of the play?
3. As you begin to think about this story try to relate it to real life situations.
4. Look at the opening scenes try to achieve the sense of what is happening?



4. Role-play:- is any speaking activity when the students take roles in any suggested literary work.

Imaginary people – The joy of role-play is that students can ‘become’ anyone they like for a short time! The President, the Queen, a millionaire, a pop star the choice is endless! Students can also take on the opinions of someone else. ‘For and Against’ debates can be used and the class can be split into those who are expressing views in favor and those who are against the theme.



5. Group Work

Cooperative learning involves having students work together to maximize their own and one another's learning



THANK YOU