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<i>Everyone knows what Enter means, but what about Enter, with train or Enter, attended? And why do the stage directions sometimes read [Enter]? In a series of prereading activities, students will discuss, define, and visualize the high-frequency words that constitute the working vocabulary of Shakespeare's stage directions.</i>	
2. Archaic Words	13
<i>Though there is limited value in studying archaic words (after all, students will probably not see them elsewhere), there is also precious little time to waste in worrying about them. Automatic recognition of the most frequently used archaic words, and a bit of fun with the low-frequency "weird words," will help students to read the plays less like tourists and more like natives.</i>	
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<i>Think outside the script for the words you, as an expert reader, would use to describe Shakespeare's complex and ambiguous characters, and then teach those useful words through varied applications and multiple contexts.</i>	
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<i>Align synonyms for the most fundamental human emotions—love and hate, pride and fear, joy and sorrow, wonder and apathy, hope and despair, pity and anger—with lines from a Shakespeare play, and listen as students experiment with meaning and sound.</i>	
5. Problematical Pronouns	49
<i>Thee, thy, thou—sometimes the little words say a lot. Lend students an Elizabethan ear with which to hear the language of power in the second person familiar and the royal "we." Explore passages where pronouns without antecedents create problems for the reader.</i>	

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<i>Since many of the strategies for reading Shakespeare that are outlined in this book can end up as meaningful marks on the pages of a play, this chapter outlines a beginner's guide to annotating Shakespeare's text. Teach students to break the old rule, "Don't write in your books!" by modeling the ways, the whats, and the whys of annotating Shakespeare with sticky notes and copies of text.</i>	
8. Reading behind the Scenes	88
<i>Explore the parts of a whole by reading Shakespeare, with close attention paid to both the obvious and subtle shifts in meaning, action, and mood that occur within Shakespeare's most fundamental unit of construction, the scene. From the basic act of chunking a speech into a beginning, middle, and end to the challenging task of dividing a long scene into a series of short, dramatic transactions called beats, students will construct a deeper understanding not only of plot but also of characters, conflict, and meaning.</i>	
9. Reading in Companies	102
<i>In the English classroom, reading takes a variety of forms, from guided whole-group reading to small-group and independent reading. Though the varieties of reading overlap, reading Shakespeare is essentially team reading. This chapter focuses on the act of reading Shakespeare in small groups by adapting Reciprocal Teaching and Literature Circle models to the Shakespeare class.</i>	
10. Reading Single Characters as Plural	133
<i>Too often the most interesting characters in Shakespeare's plays are limited by the dominant readings of their character. Reading Hamlet as the melancholy philosopher or Ophelia as innocent victim are two examples; reading Brutus as naïve idealist is another. Shakespeare's text supports these readings, but does it require them and them only? This approach to reading Shakespeare's characters challenges readers to embrace the ambiguity of Shakespeare's text by engaging in multiple readings of a single character.</i>	

11. Reading with Eyes and Ears	151
<i>The act of reading Shakespeare is visual, auditory, kinesthetic, tactile, and technical. To explore the full range of Shakespeare’s imagery and sound, students will draw words, read images, construct storyboards, compose film scripts, perform, record, report, and produce using early modern, modern, and new age tools.</i>	
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<i>Shakespeare’s text is like music—it is written to be heard. This chapter provides teachers and students with a framework for learning to speak Shakespeare’s words with greater clarity and conviction by exploring the sound, the grammar, and the imagery of Shakespeare’s living language.</i>	
Epilogue: Independent Reading	211
<i>PETER: I pray, sir, can you read?</i>	
<i>ROMEO: Ay, mine own fortune in my misery.</i>	
<i>PETER: Perhaps you have learned it without book. But I pray, can you read anything you see?</i>	
<i>ROMEO: Ay, if I know the letters and the language.</i>	
<i>Romeo and Juliet 1.2.57–61</i>	
<i>By almost no means can Shakespeare be considered independent reading for young adults. Within the range of reading difficulty, Shakespeare’s plays fall at a level somewhere between instructional and frustration.</i>	
<i>Since almost all of the work of reading Shakespeare with young adults outlined in this book happens in collaborative classroom groups, teachers and students may want to extend the experience of reading the plays by choosing to read independently or in literature circles a novel based upon the life, the times, and/or the works of William Shakespeare. The epilogue lists a selection of whole works for independent reading inspired by the Bard.</i>	
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