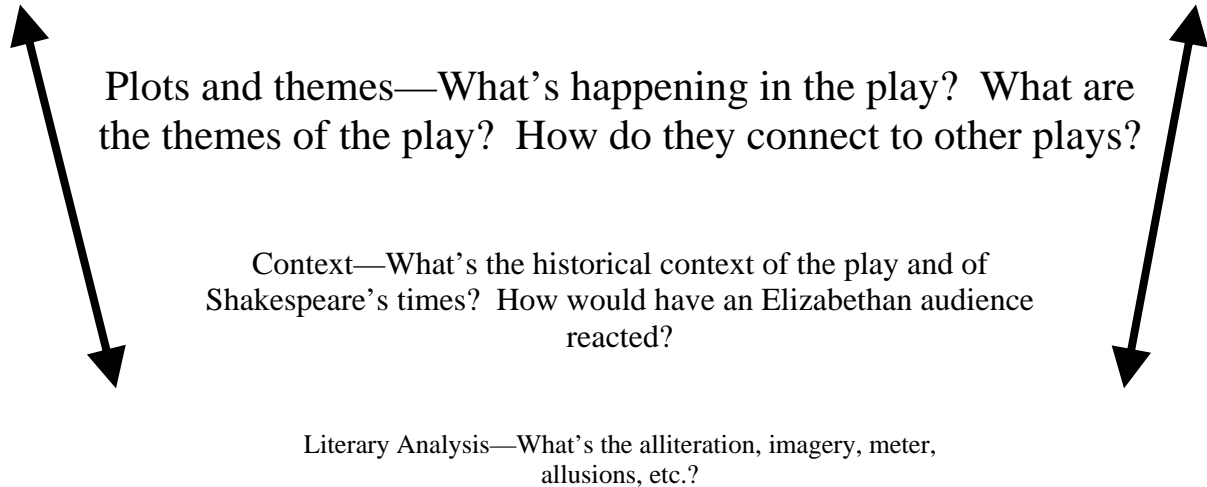


NJASL
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Resources and Media for Teaching Shakespeare
Christopher Shamburg

What's Important When Teaching Shakespeare?

Shakespeare's Words in Action—what are the characters doing? What's happening in the scene? What are the different ways to make meaning from these words?



1. Look, my lord, it comes!
2. Be thou a spirit of health or goblin damn'd,
3. With thoughts beyond the reaches of our souls?
4. It beckons you to go away with it,
5. But do not go with it.
6. I do not set my life in a pin's fee;
7. It waves me still.
8. My fate cries out,
9. I'll make a ghost of him that lets me!
10. He waxes desperate with imagination.
11. Something is rotten in the state of Denmark.
12. Where wilt thou lead me?
13. Mark me.
14. My hour is almost come,
15. Alas, poor ghost!
16. I am thy father's spirit,
17. Doom'd for a certain term to walk the night
18. confined to fast in fires
19. freeze thy young blood
20. Revenge his foul and most unnatural murder.

Attributions for Audio Files

File Name (all .mp3)	Length	Original File Name	Source	URL	Creative Commons License
Sound Effects					
Boiling Water	0:14	boiling bubbles ingredients.wav	Jace	http://freesound.iua.upf.edu/samplesViewSingle.php?id=19845	Sampling Plus 1.0
Crows	1:00	Crows.wav	inchadney	http://freesound.iua.upf.edu/samplesViewSingle.php?id=13735	Sampling Plus 1.0
Evil Laugh	0:08	woman_Noor_laugh_s_like_crow.aiff	thanvannispen	http://freesound.iua.upf.edu/samplesViewSingle.php?id=9562	Sampling Plus 1.0
Growl	0:08	growl1.wav	ubecareful	http://freesound.iua.upf.edu/samplesViewSingle.php?id=20208	Sampling Plus 1.0
Thunder	0:28	Thunder5 6-18-06.wav	Freqman	http://freesound.iua.upf.edu/samplesViewSingle.php?id=20048	Sampling Plus 1.0
Cricket	0:08	22368_monterey2000_R09_0038_Garden_Cricket_3.mp3	monterey2000	http://freesound.iua.upf.edu/samplesViewSingle.php?id=22368	Sampling Plus 1.0
Music					
Chilled Milk Music	4:29	spacehopper3_-_Chilled_Milk.mp3	Dreamsound	http://ccmixter.org/media/files/spacehopper3/6401	Attribution
Sin Q Loop Music	0:19	SinQ_Hibrid_delayedRhodes_100bpm.mp3	SinQ	http://ccmixter.org/media/files/sinq/1578	Attribution
Fire Hole	5:54	06-Fire in tha Hole-Seismic Anamoly.mp3	Seismic Anamoly	http://magnatune.com/artists/albums/seismic-sweetrock/free_download	Attribution-NonCommercial-ShareAlike
Waking Atlas	6:56	01-Waking Atlas-Christopher of the Wolves.mp3	Christopher of the Wolves	http://magnatune.com/artists/albums/cwolves-samadhi/	Attribution-NonCommercial-ShareAlike
Do Not forsake Me	10:16	03-Do not forsake me-Kyiv Chamber Choir.mp3	Kyiv Chamber Choir	http://magnatune.com/artists/albums/kyivchamber-masterpieces/free_download	Attribution-NonCommercial-ShareAlike
Lets Go		Aaron_Bachelder-Let_s_Go_.mp3	Aaron Bachelder	http://www.garageband.com/song/? pe1 S8LTMOldsaSIYFiza2o	No Creative Commons License but available for free download and playing.

Sources for Free Sound Effects and Music on the Web

Audio Resources—Copyleft Related

Creative Commons (www.creativecommons.org)

Creative Commons Mixer (www.ccmixer.org)

Dance Industries (www.dance-industries.com)

Free Sounds (<http://freesound.iaa.upf.edu>)

Garageband (www.garageband.com)

Magnatune (www.magnatune.com)

OpSound (www.opsound.org)

Audio Search Engines

Singing Fish (www.singingfish.com)

Find Sounds www.findsounds.com

Audio Editing Software

<http://audacity.sourceforge.net>

Picture This

In a group of four, you will enact one of the following sets of lines and stop the action in the position of your illustration.

Begin with the students playing Hamlet, Horatio, and Marcellus on one side of your “stage” and the student playing the Ghost on the other side

You must finish your lines in the position of the picture. How you get from your beginning positions to your ending positions is the performance.

You must freeze in tableaux at the end of your performance and match the image.

After you have done it once, switch pictures with another group and repeat with the same lines and a different picture.

Group 1)

HORATIO

Look, my lord, it comes!

Enter Ghost

HAMLET

Angels and ministers of grace defend us!

Be thou a spirit of health or goblin damn'd

Group 2)

HORATIO

It beckons you to go away with it,

As if it some impartment did desire

To you alone.

MARCELLUS

Look, with what courteous action

It waves you to a more removed ground:

But do not go with it.

Group 3)

HAMLET

It will not speak; then I will follow it.

HORATIO

Do not, my lord.

Group 4)

HAMLET

Why, what should be the fear?

I do not set my life in a pin's fee;

HORATIO

What if it tempt you toward the flood, my lord,

Or to the dreadful summit of the cliff

Group 5)

HAMLET

It waves me still.

Go on; I'll follow thee.

MARCELLUS

You shall not go, my lord.

HAMLET

Hold off your hands.

Group 6)

HORATIO

Be ruled; you shall not go.

HAMLET

My fate cries out,

And makes each petty artery in this body

As hardy as the Nemean lion's nerve.

Resources for Teaching Shakespeare
From Hamlet Act 1, Scenes 4 and 5

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Hamlet, Horatio, and Marcellus on Stage

HORATIO

Look, my lord, it comes!

Enter Ghost

HAMLET

Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou comest in such a questionable shape
That I will speak to thee: I'll call thee Hamlet,
King, father, royal Dane: O, answer me!
Let me not burst in ignorance; but tell
Why thy canonized bones, hearsed in death,
Have burst their cerements; why the sepulchre,
Wherein we saw thee quietly inurn'd,
Hath oped his ponderous and marble jaws,
To cast thee up again. What may this mean,
That thou, dead corse, again in complete steel
Revisit'st thus the glimpses of the moon,
Making night hideous; and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?

Ghost beckons Hamlet

HORATIO

It beckons you to go away with it,
As if it some impartment did desire
To you alone.

MARCELLUS

Look, with what courteous action
It waves you to a more removed ground:
But do not go with it.

HORATIO

No, by no means.

HAMLET

It will not speak; then I will follow it.

HORATIO

Do not, my lord.

HAMLET

Why, what should be the fear?
I do not set my life in a pin's fee;
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again: I'll follow it.

HORATIO

What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form,
Which might deprive your sovereignty of reason
And draw you into madness? think of it:
The very place puts toys of desperation,
Without more motive, into every brain
That looks so many fathoms to the sea
And hears it roar beneath.

HAMLET

It waves me still.
Go on; I'll follow thee.

MARCELLUS

You shall not go, my lord.

HAMLET

Hold off your hands.

HORATIO

Be ruled; you shall not go.

HAMLET

My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean lion's nerve.
Still am I call'd. Unhand me, gentlemen.
By heaven, I'll make a ghost of him that lets me!
I say, away! Go on; I'll follow thee.

Exeunt Ghost and Hamlet

HORATIO

He waxes desperate with imagination.

MARCELLUS

Let's follow; 'tis not fit thus to obey him.

HORATIO

Have after. To what issue will this come?

MARCELLUS

Something is rotten in the state of Denmark.

HORATIO

Heaven will direct it.

MARCELLUS

Nay, let's follow him

Exeunt Marcellus and Horatio

Enter Ghost and Hamlet

HAMLET

Where wilt thou lead me? speak; I'll go no further.

GHOST

Mark me.

HAMLET

I will.

GHOST

My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.

HAMLET

Alas, poor ghost!

GHOST

Pity me not, but lend thy serious hearing
To what I shall unfold.

HAMLET

Speak; I am bound to hear.

GHOST

So art thou to revenge, when thou shalt hear.

HAMLET

What?

GHOST

I am thy father's spirit,
Doom'd for a certain term to walk the night,
And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part
And each particular hair to stand on end,
Like quills upon the fretful porpentine:
But this eternal blazon must not be
To ears of flesh and blood. List, list, O, list!
If thou didst ever thy dear father love--

HAMLET

O God!

GHOST

Revenge his foul and most unnatural murder.

Group Viewing Activity

In Groups, view the scene and answer the following questions.

Handout 2

People (actors and costumes)

- What are the actors doing who are speaking?
- What is their emotional state?
- How can you tell?
- Does this state change over time?
- What are the actors doing who are not speaking?
- How can you tell?
- Are any lines cut? Are any added?

Sounds (music and sound effects)

- How would you describe the music?
- When does the music play?
- What is happening in the scene?
- Does it change?
- What are the sound effects?

Things (set and props)

- What is the location?
- How is the location important to the action of the scene?
- How does the director portray this location? Is it dark? Is it light?
- Think of five adjectives that would describe this setting?
- What props are used?
- What are the costumes of each person in the scene?

Camera (angles and editing)

- What does the camera focus on?
- Are there any close ups? When, of what?
- Does the camera move?
- If the camera was the point of view of a person, who would it be?
- Does this point of view change? When?
- Is the editing fast or slow?
- Do the scenes speed up or jump quickly at any time? When?

Hamlet Filmography

From <http://search.eb.com/shakespeare/browse?browseId=248014>

- *Hamlet*

- U.K.; 1948; 152 min
- Director: [Laurence Olivier](#)
- Selected notable actors: [Laurence Olivier](#) (Hamlet), Jean Simmons (Ophelia), Eileen Herlie (Gertrude)

- *Hamlet*

- U.K.; 1969; 117 min
- Director: [Tony Richardson](#)
- Selected notable actors: Nicol Williamson (Hamlet), Marianne Faithfull (Ophelia), Judy Parfitt (Gertrude), [Anthony Hopkins](#) (Claudius)

- *Hamlet*

- U.S.; 1990; 135 min
- Director: [Franco Zeffirelli](#)
- Selected notable actors: Mel Gibson (Hamlet), Helena Bonham Carter (Ophelia), Glenn Close (Gertrude), Alan Bates (Claudius)

- *Hamlet*

- U.K., U.S.; 1996; 242 min
- Director: [Kenneth Branagh](#)
- Selected notable actors: [Kenneth Branagh](#) (Hamlet), Kate Winslet (Ophelia), [Julie Christie](#) (Gertrude), [Charlton Heston](#) (Player King), Richard Briers (Polonius), [Derek Jacobi](#) (Claudius)

- *Hamlet*

- U.S.; 2000; 123 min
- Director: Michael Almereyda
- Selected notable actors: Ethan Hawke (Hamlet), Diane Venora (Gertrude), Julia Stiles

Resources for Teachers and Librarians for Teaching Shakespeare

Gibson, R. & Field Pickering, J. *Discovering Shakespeare's language*. New York: Cambridge University Press. (Effective and innovative lessons for teaching a variety of topics, devices, and techniques of Shakespeare's language)

O' Brien, P. (1993). *Shakespeare set free: Teaching Romeo & Juliet, Macbeth & A Midsummer Night's Dream*. New York: Washington Square Press. (Excellent day by day lessons for teaching the plays through performance, two other editions in the *Set Free* series)

MIT, (full text online), <http://www-tech.mit.edu/Shakespeare/>

Onions, C.T. (1986). *A Shakespeare glossary*. Oxford: Clarendon Press.

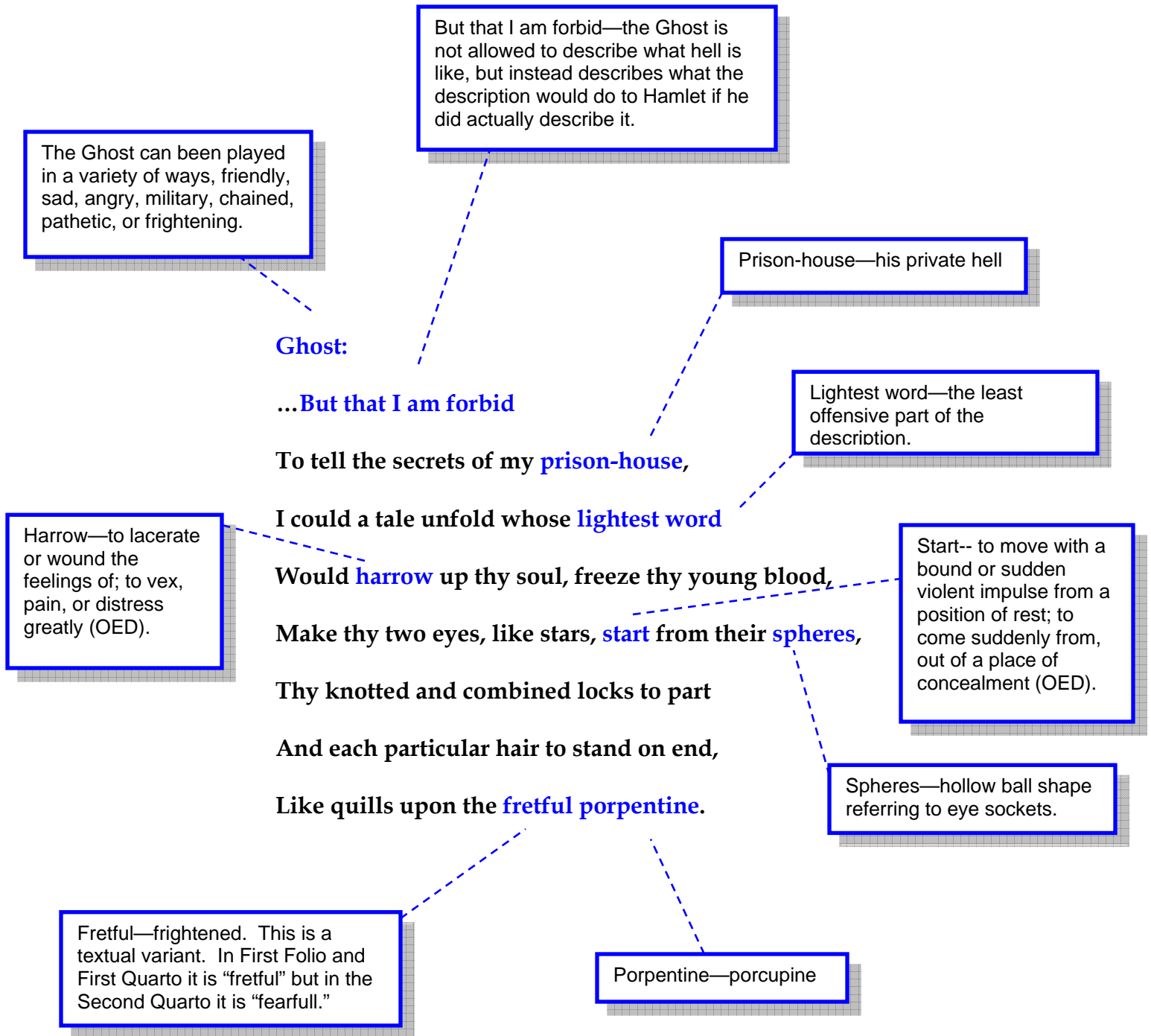
Schmidt, A. (1971). *Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet (Volumes I and II)*. New York: Dover.

Shakespeare, W., Cambridge School Editions. Rex Gibson, Editor New York: Cambridge University Press. (These editions come with excellent performance based ideas for teaching--Recommended for teachers.)

Shakespeare W. Folger Library Editions. Barbara Mowat and Paul Werstine, Editors. New York: Washington Square Press. (Scene summaries and easy-to-use glosses make this a good student edition).

Shakespeare, W. Arden Shakespeare Editions. New York: Routledge. (Highly annotated with historic and variant information, good for advanced study or teacher reference)

Shakespeare Online (ND). Online Shakespeare Glossary. Retrieved August 1, 2006 from <http://www.onlineshakespeare.com/glossaryal.htm>



Hyper Footnote

The prefix “hyper” refers to both the type of text and the more general state of being extremely active. For this activity students must choose 8-10 lines of the text and add 8-10 hyperlinks or footnotes. These should include possible stage directions, definitions, interpretations of meanings, literary devices, and (for advanced students) textual variants. The goal is to provide a deep understanding of the text. This can be done with hypertext or you can expand on it with a wiki. You can do the hypertext with a variety of html editing programs (Netscape Composer, Dreamweaver, FrontPage) or Microsoft Word. You can also use the commenting or footnoting features of Word for different effects. Here’s an example of the content of an initial hyper-footnoted passage.

Chris Shamburg

Christopher Shamburg teaches in the Graduate Program in Educational Technology at New Jersey City University and has his doctorate in Instructional Media and Technology from Teachers College Columbia University and a BA and MA in English Literature from Rutgers University.

Dr. Shamburg teaches a variety of courses related to teaching with technology and new media in education. Before teaching in the graduate program he taught high school English at the Hudson County School of Technology in Jersey City, NJ for ten years. As a classroom teacher he earned several awards for his teaching, including Teacher of the Year, a Governor's Teacher Recognition Award, a Geraldine R. Dodge Award for Teacher of Humanities, and two fellowships from the National Endowment for the Humanities.

Dr. Shamburg has worked as a consultant for numerous organizations including the New York City Board of Education, the Institute for Learning Technologies at Columbia University, and the Folger Shakespeare Library, where he develops and leads workshops for the Folger's national *Shakespeare Set Free* teacher development program.

He is the author of numerous articles on educational technology and has given over 200 workshops and presentations to teachers. He is a coauthor of *Teachers as Technology Leaders (ISTE, 2006)* and the author of the upcoming *Technology in the High School English Class (ISTE, 2007)*.

You can contact him at cshamburg@gmail.com or visit his Web site <http://web.njcu.edu/sites/faculty/cshamburg/>

Current Workshops (Half Day or Full Day Hands-on Workshops)

Shakespeare for Everyone—For teachers in grades 3-12 focusing on engaging ways to teach Shakespeare.

Teachers learn how to approach scenes, poems, plays, and Shakespeare's language in meaningful and interesting ways--from working with scenes for short lessons and units to putting on full festivals. No previous background in Shakespeare is required.

Teaching with Digital Media—For teachers in grades K-12 focusing on integrating digital images, digital video, digital storytelling, podcasting, and audio editing technologies.

Teachers learn technologies, pedagogical methods, and the legal and ethical considerations for working with digital media. No software purchases or background in digital media are required.