

Shakespeare & Media

Presented by Mike LoMonico

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This workshop will demonstrate a series of exciting new approaches and online resources for teaching Shakespeare, including Hypertext, Audacity, Voice Thread, Wordle, Pixton, Voxopop, PhotoStory3 and MovieMaker/iMovie that will challenge students to create authentic web-based assignments such as voice and video discussion threads, podcasts, YouTube Videos, and illuminated texts.

www.LoMonico.com/Shakespeare-and-Media.htm

<http://shakespeare-and-media.wikispaces.com/>

<http://www.slideshare.net/> search for Mike LoMonico

Agenda:

- 9:15 Welcome and Introductions
- 9:30 Introduction to Shakespeare 2.0
- 9:45 Hypertext Sonnet
- 10:00 Wordle
- 10:15 Voxopop and VoiceThread
- 10:30 Creating a Podcast
- 11:00 Creating a PhotoStory
- 11:15 Active Video
- 11:45 Q&A

Sir Andrew Aguecheek:

Pray God, he keep his oath!

Viola:

I do assure you, 'tis against my will.

[They draw]

[Enter ANTONIO]

Antonio:

Put up your sword.

If this young gentleman have done offence,
I take the fault on me:

If you offend him, I for him defy you.

Gregory. Do you quarrel, sir?

Abraham. Quarrel sir! no, sir.

Sampson. If you do, sir, I am for you: I serve as good a man as you.

Abraham. No better.

Sampson. Well, sir.

Gregory. Say 'better:' here comes one of my master's kinsmen.

Sampson. Yes, better, sir.

Abraham. You lie.

Sampson. Draw, if you be men. Gregory, remember thy swashing blow.

[They fight]

[Enter BENVOLIO]

Benvolio. Part, fools!

Put up your swords; you know not what you do.

[Beats down their swords]

[Enter TYBALT]

Tybalt. What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.

Benvolio. I do but keep the peace: put up thy sword,

Or manage it to part these men with me.

Tybalt. What, drawn, and talk of peace! I hate the word,

As I hate hell, all Montagues, and thee: Have at thee, coward!

[They fight]

[Enter, several of both houses, who join the fray; then enter

Citizens, with clubs]

First Citizen. Clubs, bills, and partisans! strike! beat them down!

Down with the Capulets! down with the Montagues!

[Enter CAPULET in his gown, and LADY CAPULET]

Capulet. What noise is this? Give me my long sword, ho!

Lady Capulet. A crutch, a crutch! why call you for a sword?

Capulet. My sword, I say! Old Montague is come,

And flourishes his blade in spite of me.

[Enter MONTAGUE and LADY MONTAGUE]

Montague. Thou villain Capulet,—Hold me not, let me go.

Lady Montague. Thou shalt not stir a foot to seek a foe.

Shakespearean Compliments

By Jerry Maguire, Center Grove (IN) High School

Mix and match the three columns below to create the perfect *bon mot* for your beloved:

airy
amorous
balmy
bespiced
beteeming
blazoning
bonny
brisky
budding
candied
celestial
chafeless
choicely
courtly
dainty
daisied
damasked
enchanted
engilded
fettled
honeysuckle
jovial
leavened
lusty
mannerly
marbled
meek
nonpareil
orbed
palmy
posied
replenished
sightly
silken
sovereign
sphery
sterling
sturdy
taffeta
tenderful
virginal
virtuous
worthy

all-hallown
alms-deed
brother-love
burly-boned
cheek-roses
crow-flowered
choice-drawn
deed-achieving
eagle-sighted
ear-kissing
ear-bussing
even-preached
eye-beaming
face-royal
fairy-gold
fertile-fresh
full-acorned
gallant-springing
heaven-hued
honey-bagged
leaping-time
love-springing
life-rendering
marble-constant
May-morn
nimble-pinioned
nose-herb
parti-coloured
proud-pied
right-drawn
silver-shedding
smoothy-pated
softly-sprighted
sweet-seasoned
tender-smelling
thrice-crowned
tiger-footed
top-gallant
truest-mannered
weeping-ripe
well-breathed
well-favoured
young-eyed

aglet-baby
argosy
bawcock
bodykins
bona-roba
bully rook
chuck
coach-fellow
crystal-button
cuckoo-bud
dewberry
eglantine
esquire
flax-wench
fondling
gamester
handy-dandy
heartling
homager
juvenal
kicksy-wicksy
kid-fox
lambkin
lodestar
madonna
minstrel
nicety
nymph
pew-fellow
pittikins
prizer
primrose
rarity
ringlet
shoulder-clapper
sweet-meat
thunder-maker
time-pleaser
turtle-dove
wafer-cake
whiffler
wit-snapper
velvet-guard



FINDING THE VOICES IN A SOLILOQUY

There are a number of ways to split up a soliloquy in order to discover and identify the conflicting feelings and ideas a character may have. This method is used by Chris Renino of Scarsdale High School in Scarsdale, NY, who developed it from techniques used by Tony Hill, formerly Education Director of the Royal Shakespeare Company, and Michael Tolaydo. (In *Shakespeare Set Free*, Renino applies a more detailed version of the method to the “If it were done when ‘tis done” soliloquy in *Macbeth*, on which it works equally well.)

1. Ask students to stand in a circle in an open space. Distribute copies of this passage, the first 22 lines of Juliet’s soliloquy at the beginning of Act 4, scene 3.
2. Ask one student to begin reading aloud from the beginning of the passage until she encounters a full stop—a period, semicolon, question mark or exclamation point. After the full stop, the next student reads until the *next* full stop, and so on around the circle.
3. After the group has gone through the soliloquy once, ask two students to come into the center of the circle and, facing one another, alternate reading until a full stop.

Example:

Student 1: Farewell.
Student 2: God knows when we shall meet again.
Student 1: I have a faint cold fear thrills through my veins
That almost freezes up the heat of life.
Student 2: I’ll call them back again to comfort me.

. . . and so on.

4. Pause to discuss the meaning of the lines and the conflicting emotions Juliet feels here. What will almost certainly happen to her if she does *not* take it? What could happen if she does? What reasons has she to trust the Friar? To mistrust him?
5. Next, divide the entire class into two choruses, facing each other. Each chorus reads to a full stop, as before. Before they begin, tell students to speak louder and louder as they read, so that by the end of the reading they are shouting at each other.
6. Select one student to play Juliet. (Have her practice the passage while the rest of the class works on the above activities.) Instruct the class to mill around the room in random patterns and have “Juliet” try to make eye contact with them. She can even touch them and attempt to speak to them. However, they are to turn away each time she approaches them.
7. Discuss what discoveries students made in the course of this activity.



FINDING THE VOICES IN A SOLILOQUY

Juliet speaks. The nurse has just left the room and she is alone, about to take the potion the Friar has given her which, he has told her, will put her into a deathlike sleep for 42 hours.

Farewell. --- God knows when we shall meet again.
I have a faint cold fear thrills through my veins
That almost freezes up the heat of life.
I'll call them back again to comfort me. ---
Nurse! --- What should she do here?
My dismal scene I needs must act alone.
Come, vial.
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no, this shall forbid it. Lie thou there.
What if it be a poison which the Friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonored
Because he married me before to Romeo?
I fear it is. And yet methinks it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?

Romeo and Juliet, 4.3.15-36

Video Expert Group Handout

Director	Expert Group	Observations & Comments
	<p>Screenwriter: Closely follow the original text and note omissions, additions, pauses, stressed words, and rearrangements.</p>	
	<p>Cinematographer: Note & describe camera movement and angles, lighting, etc. While it is not your official job, consider editing as well.</p>	
	<p>Sound Editor Listen for all music, background sounds, sound f/x, etc. Turn away from the screen to do this.</p>	
	<p>Set & Costume Designer Note & describe sets, costumes, props, etc, paying particular attention to colors and symbols.</p>	
	<p>Actor Note & describe specific aspects of the performance, especially accents, subtext, and emphasis of certain words or lines</p>	