

# **Teacher's Notes**

**FOR THE SECTION ON THE USE OF MULTIMEDIA IN  
TEACHING LITERATURE  
SECTION TWO**

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## **Shakespeare Pedagogy Two**

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### **Discussion**

Students do feel interested watching movies (my students did). They became motivated from the beginning and interest is sustained. The film can prove to be a suitable choice in introducing Shakespeare. As observed, the students need not go into a full study of the text at this stage to appreciate the play at this level. Students can talk in general terms after watching the play. The knowledge from the movie experience of the play does provide enough knowledge of themes and plot structure in general terms. This captures the students' interest.

Teachers, may also choose to stop the play at designated intervals (perhaps according to scenes or Acts.) by asking students to predict the next event. This can help to stimulate students thinking powers. There need not be right or wrong answers since the sole objective of the lesson is to simply raise the level of interest and enthusiasm. This simply means teachers get to win half the battle so to speak, in directing students interest and enthusiasm towards the play.

These activities can also become a basis for stimulating and motivating class oral work as Carter (1986:112) has observed. Predictions actually invite students to get involved in the play. Working in groups or individually the subsequent lessons will help to refute or justify their predictions in line with the development of the plot as the writer had conceived. The students may even provide alternative outcomes that may even be better, but only for the sake of discussion.

Once the teacher has won their confidence and enthusiasm the tackling of the text becomes an intriguingly challenging enterprise for the students. Because, as they go into a deeper analysis of the text interpretation, all that they had discussed earlier becomes clearer and more convincing. Their new understanding will help to reinforce their previously held opinions by giving credence, or challenge them in the light of new evidences and discoveries. They will begin to take an active role in their learning process. Thus the teacher now can embark on the task of handling Shakespearean text with greater understanding and enthusiasm.

The activities described under this approach may be carried out in different lessons rather than in one sitting. Viewing of the play could, preferably, be in one specially allotted lesson or planned and staggered in meaningful stages. The students can take home work to be done individually or in groups. The subsequent lesson in class will concentrate on the

follow-up activities outlined in the teaching file. I personally believe in this approach, since I used it myself in my teaching of Shakespeare at form four and form five levels. If students get to work on the play in form four a revision exercise of a similar manner can be done in form five as preparation for their form five SPM examination. This way they get to cross check with their previous notes done in form four and their revision would add further to their experience of studying Twelfth Night.

FOR TEACHERS WHO CANNOT GET HOLD OF A MOVIE VERSION OF THE PLAY, THEY CAN READ THE PLAY IN NARRATIVE FORM AVAILABLE FROM 'LAMB TALES FROM SHAKESPEARE'.

PLEASE SEE APPENDIX      **G**





Shakespeare Pedagogy Two

**Unit Topic : Video feature presentation of  
‘Twelfth Night’ by Trevor  
Nunn.**

**Objective : To expose students to the  
characters and their culture and  
plot structure of the play.**

**Materials : Video recording of the play**

## **THE USE OF MULTIMEDIA IN THE TEACHING OF ENGLISH LITERATURE**

"I don't want to analyse authors. I want to enjoy them. I want the boys in class to enjoy their books because of what's in them... Youth, I believe, should not analyse its enjoyments. It should live. Criticism is the province of age, not youth. They'll get to that soon enough. Let them build up a friendship with the written word first." (Newdick, 1936:632)

### **Theory and research.**

Literature teaching, unlike language teaching, is less prone to the pendulum swing of fashions and trends dictated by new discoveries and theories in language acquisition and linguistics. Nevertheless, the excitement of audio-lingual methods in teaching language for communications purposes has affected the teaching of English literature by bringing change and innovation to this field as well. Thus the teachers of English literature are now looking at the changing concepts in the theories and principles of learning with more emphasis on presentation and classroom materials using multimedia.

The instructional technology course for intending teachers provided in some local universities at the diploma and graduate levels today is highly practical in nature, in that it helps the teachers to relate theories and

principles of teaching and learning to practice particularly with reference to multimedia (Goh Soo Tian.1982). On the one hand, she observed, it directs them to plan and design instruction materials in a systematic manner and create innovative-teaching approaches that will help students to learn better. On the other hand, it also teaches the required skills to teachers for handling such multimedia-equipment. Thus the methods proposed under this section , plan to utilise teachers knowledge in using the multimedia namely the TV, the VCR and the P.A. system.

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#### **MULTIMEDIA BASED INTRODUCTORY LESSON TO SHAKESPEARE'S *Twelfth Night***

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##### **Lesson description**

The lesson can be conducted within one special 3 1/2 hour session to allow the class to see the whole play in the movie version, in one sitting. For this purpose the teacher should make prior arrangement to allot this special time for viewing the play. The teacher is free to use any part of the play in stages of different lessons. The students' attention should be drawn to the stages in a typical Shakespearean play namely exposition complication and the stages of climax and anti-climax. The class should then be told that they would be shown a dramatised film version of the play, *Twelfth Night*.

## **The details of the movie version**

### **THE CAST**

**Olivia**

**Helena Bonham Carter**

**Sir Andrew Aguecheek**

**Richard E. Grant**

**Malvolio**

**Nigel Hawthorne**

**Feste**

**Ben Kingsley**

**Sir Toby Belch**

**Mel Smith**

**Maria**

**Imelda Staunton**

**Orsino**

**Toby Stephens**

**Viola**

**Imogen Stubbs**

**Sebastian**

**Stephen Mackintosh**

**Antonio**

**Nicholas Farrell**

## **THE FILMMAKERS**

### **Director**

**Trevor Nunn**

### **Producers**

**Stephen Evans and David Parfitt**

### **Executive Producer**

**Greg Smith**

### **Based on the play by**

**William Shakespeare**

### **Screenplay by**

**Trevor Nunn**

### **Director of Photography**

**Clive Tickner**

### **Production Designer**

**Sophie Becher**

### **Editor**

**Peter Boyle**

### **Costume Designer**

**John Bright**

### **Make-up Designer**

**Christine Beveridge**

### **Music by**

**Shaun Davey**

This exercise is aimed at helping students who encounter Shakespeare for the first time. Since, in my experience many students find it difficult to grapple with the vocabulary and therefore the meaning of the whole play, therefore, it would be advantageous I feel, that they get to see the play before they encounter the written text.

This approach also enables the students to participate in many of the activities that can be tackled at the stage prior to the handling of the text. This also builds the confidence of the students to appreciate the play at the level of 'new comer'. The teacher also gets to display the important issues that the students will encounter when they go deeper into Shakespearean text analysis during the introductory lesson. In other words the teacher 'lays bare his agenda for the Shakespeare component programme. The activities outlined are fun and full of participatory learning experiences that prepare the students well in advance of the chore of heavy reading. These activities are designed to spur the student's interest to dwell deeper into appreciating Shakespearean language which they will eventually see as something challenging rather than something intimidating. The activities are calculated to take them to that stage- slowly but surely.

*"I don't want to analyse authors. I want to enjoy them. I want the boys in class to enjoy their books because of what's in them..."*

Just as Newdick says above, at this point of the Shakespearean programme, we want students to enjoy the film, just like any other film

they would go to see in our cinemas of today. Criticism and analysing the play is not demanded at this stage of the introduction.

In this lesson the students are not given the text of the play to read or study. They see the dramatised version of Shakespeare's *Twelfth Night*. As the play progresses they will need to draw upon their experience and knowledge of the elements of drama.

### **Specific Objectives**

By watching the play on video the students get to broaden their sensitivities to the values, traditions, attitudes, life-style and culture of other people in another country in a different time.



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## **TASKS**

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Teachers can incorporate and assign anyone of the tasks or all of the tasks below as deemed appropriate according to the level of the class and the teacher's requirement.

# **TASK 1**

## **Discussion about values.**

Students get to see the drama and appreciate the value of love, relationships, trust and universality of human nature.

# **TASK 2**

**Questions based on what they see in the film version of the play.**

Discussion can center on the question of what is the the plot-main plot , and the subplot. Questions can be asked about the aspect of characterisation, setting, knowledge (knowledge about self), atmosphere, theme, conflict and structure of the whole play.

e.g

1. What do you think of Orsino?
2. What reasons can you find for calling this play a comedy?
3. To what extent do you agree that Malvolio is wrong in harbouring his ambition above his station?

Students need only provide one or two sentence answers at this stage.

THEY CAN WRITE OR SPEAK THE ANSWERS. TEACHERS CAN VENTURE TO BUILD SIMILAR QUESTIONS. DURING

SUCH SESSIONS THE MAIN FEATURE OF THE PLOT CAN BE HIGHLIGHTED FOR FURTHER QUESTIONING LATER.

## **TASK 3**

### **Writing skills.**

While watching the video, students can take down notes, summarise, discuss, and predict outcomes by writing them as class assignments.

Predictions have a way of heightening the attentiveness of the class.

Students can be asked to respond to this task by going into groups to determine the probable outcome.

In summing up the advantages of watching a multimedia presentation of the play before reading it are as follows.

- It gives them the whole picture first.
- It also provides a clue to the nature of the play so that while reading it later they could put meanings in the proper context.
- They also get to see the many unwritten clues and expressions that one can miss while reading it.
- Therefore, the whole experience of reading the play becomes more meaningful to students reading and working on the play much later.

**In line with the advent of the multimedia approach, teaching the play using these methods not only provide innovative approaches to tackling the falling interests in Shakespeare but also allow the students to enjoy the play more meaningfully.**

**The following activities are designed to exploit the students' interest and go beyond the level of observation to cultivate their critical judgment with regard to characters and themes.**

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## Activity One.

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### **Recall : People and Places**

When students have completed watching the movie, they can talk in broad terms about who is who in the play. We thus help students recall the characters in the play and point to the *dramatis personae* page of their text book. (The book, I used was the Oxford School Shakespeare, 'Twelfth Night' edited by Roma Gill. The book also provides a scene by scene commentary, and provides many illustrations when giving meanings to words in context. There are other good editions as well for the teacher to choose from).

### **Place of scenes**

The students could also be briefed as to where the actions actually take place according to the act and scene divisions of the play. The accompanying notes on the subject help to draw the attention of the students to this aspect of the play. They can also be given out as handouts.

The students now become familiar with the places and people so to speak. They get familiarised with names of the characters and the scenes. Later, these would be easily identified by the students as familiar material and therefore less daunting to tackle psychologically. ( I have seen students fearing away just because everything from the place to characters sound so strange and so distant that they cannot relate at all to the play.)

## **TWELFTH NIGHT (handout)**

### **DRAMATIS PERSONAE**

ORSINO

Duke of Illyria. (Duke Orsino)

SEBASTIAN

Brother to Viola

ANTONIO

A sea captain, a friend to Sebastian

A sea Captain, friend to Viola (Captain)

VALENTINE

CURIO

Gentlemen attending on the Duke

SIR TOBY BELCH

Uncle to Olivia

SIR ANDREW AGUECHEEK

MALVOLIO

Steward to Olivia

FABIAN

FESTE a clown (Clown)

Servants to Olivia

OLIVIA

VIOLA

MARIA

Olivia's woman

Lords, Priests, Sailors, Officers, Musicians, and other Attendants.

SCENE A CITY IN Illyria, and the sea-coast near it.

## **PLACE OF SCENES (handout)**

### **ACT I**

SCENE I      DUKE ORSINO'S PALACE

SCENE II      THE SEA COAST

SCENE III      OLIVIA'S HOUSE

SCENE IV      DUKE ORSINO'S PALACE

SCENE V      OLIVIA'S HOUSE

### **ACT II**

SCENE I      THE SEA COAST

SCENE II      A STREET

SCENE III      OLIVIA'S HOUSE

SCENE IV      DUKE ORSINO'S PALACE

SCENE V      OLIVIA'S GARDEN

### **ACT III**

SCENE I      OLIVIA'S GARDEN

SCENE II      OLIVIA'S HOUSE

SCENE III      A STREET

SCENE IV      OLIVIA'S GARDEN

### **ACT IV**

SCENE I      BEFORE OLIVIA'S HOUSE

SCENE II      OLIVIA'S HOUSE

SCENE III      OLIVIA'S GARDEN

### **ACT V**

SCENE I      BEFORE OLIVIA'S HOUSE



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## Activity Two

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### **Introduction to the themes of Music and love**

#### **And class discussion**

*Twelfth Night* speaks to us about the lighter side of our emotions, gently prodding us to admit our senseless pride, put aside our petty jealousies and above all it asks us to celebrate our loves.

Earlier in the play we read the Duke's famous line, "If music be the food of love, play on!" He says he wants more of that music so that an "excess" of it may kill his "appetite" for love. Nevertheless, we can suspect that he really loves to hear it more because it reminds him of Olivia. He being a romantic lover yearns for more music to keep himself occupied in the mood for love.

### **Class Discussion**

#### **1. The theme of Music**

Describe the kind of music you enjoy. Classify the kind of music you prefer according to its genre. What kind of feeling does it evoke in you. What is the most prominent musical instrument in the music of your choice. These are some of the kinds of questions teachers can field to

encourage students to talk about one of the most important aspect in the play- the aspect of music. Later in the course of the discussion, the teacher can quote form other sources that point towards Shakespeare's views on music. "Music can soothe the savage soul"

Teachers can turn this activity into a writing activity or a homework kind of assignment for pupils to record the period music of Shakespeare's time to be played in class. They can venture to research on the kinds of musical instruments (the tabor for example) used during the time of the Elizabethan period. *(see accompanying slides)*

## **2. The theme of Love**

What kinds of love are presented in Twelfth Night? Students can talk on the characters and the kind of love each display. Is ORSINO really a romantic and sentimental lover.

## **GROUP DISCUSSION : (COMPARE AND CONTRAST)**

Use the points below to start a discussion.

**Orsino** -the romantically and sentimental lover

**Olivia** -She is the passionate lover who falls in love at first sight. Her love is so strong that her dignity, pride or modesty cannot subdue it.

**Viola** - the selfless true lover- loyal and steadfast

**Sebastian** -passive lover

**Sir Toby and Maria.** Their love is -based on companionship and compatibility.

**Malvolio** - imaginary love

The theme of most Shakespearean comedies can be seen as the redeeming power of love. We see false love in action- a man playing being in love with a woman. A woman (Olivia ) living in a world of her own. As the list grows we get to see an analysis of love in the play. In the play it is also easy to see at least three different kinds of friendship: that between the two Knights: that between the Duke and "Cesario": and that between Antonio and Sebastian.

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## Activity three

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### Writing

The play as a comedy ends with a triple marriage, as Orsino marries Viola, Olivia marries Sebastian, and Sir Toby marries Maria. After having discussed on the kinds of love presented in the play students can now write about how each of this marriage would fair. Students use their own opinion to write on why they think each marriage will flourish or flounder.

This activity can be done in class or home. As students write they can draw ideas from the incidences in the movie that support their contention. Teachers may design worksheets as follows for this activity. One to talk about Orsino with Viola the other Olivia with Sebastian and the other Sir Toby and Maria.

<p><i>Teachers can produce worksheets like the example that follows.</i></p>
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**Orsino with Viola**

**Would their marriage flourish or flounder?**

**Give your opinion**

**For more examples see Appendix E**

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## Activity Four

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### Group Discussion

#### Talking about disguise

Disguising one's gender is a common theme in Shakespearean plays. As the students get more and more comfortable with such discussion, the teacher can provide further examples like Rosalind in "As You Like it" and Portia in "The Merchant of Venice". The teacher can draw attention to the fact that the female characters in Shakespearean days were actually all men or boys. On stage therefore, it was easy for Viola to change into the character of Cesario.

Students then can venture to talk how disguise helped Viola to learn about the true feelings of Orsino. As Cesario, Viola learns much about Orsino that he might not otherwise reveal. Think of the scene where Orsino confides to him his despair in failing to win Olivia's love. Viola dressed in men's clothes was able to learn about the true nature of Orsino which, of course contributed to her falling in love with him.

For better level classes, teachers could venture to discuss about other forms of disguise. The empty airs of Malvolio's, Auguchek pretending

to be smart which only helps to reveal how stupid he is. Even Olivia pretends to mourn for her brother but actually hiding herself away from her cruel turn of fortunes.

*FOR DISCUSSION PLEASE SEE  
TEACHERS' NOTES*