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“You Taught Me Language:”
Using Shakespeare to Teach English to Speakers of Other Languages

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A thesis submitted to the Department of English at Bowling Green State University in partial fulfillment of the requirements for the degree of

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Introduction:

“You taught me language; and my profit on’t/ Is, I know how to curse” (Shakespeare *The Tempest* 1.2). Caliban, who says this line in *The Tempest*, is using his language skills to curse his teacher, Prospero, a man who forces his English-speaking way of life onto Caliban. Prospero represents a colonizer here, considering Caliban’s ways too wild and barbaric until he speaks a more civilized tongue. This moment in *The Tempest* reflects an important consideration in English language classrooms: how can the language of colonizers be taught without debasing non-English speaking cultures? Also important is the question, can Shakespeare respectfully and effectively teach concepts of value to English language learners, or ELLs? When utilized appropriately, Shakespeare’s works can teach skills beyond cursing and imperialism: students can discover mechanisms of the English language in action, learn about rhetorical and literary devices, and thoughtfully engage with his plays’ central ideas, all at a level appropriate to their English proficiency. While Early Modern English is a significant linguistic obstacle to even native English speakers (NES), it can be successfully incorporated in classrooms that teach English to speakers of other languages (ESOL).

These reasons strongly suggest that Shakespeare does indeed deserve a place in the education of ELLs. However, he should be taught for the right reasons: he does not represent the pinnacle of civilization, nor are his plays the only correct expressions of humanity. Those who claim Shakespeare universally speaks to human nature, or those who say his use of language is supreme, are canonizing him for the wrong reasons. Shakespeare can still hold an important place in the classroom when taught responsibly, but his works should be valued for what they teach instead of whose experiences they speak to. The importance of usefulness over universalism is made clear when Shakespeare is taught to the diverse audience of ESOL

classrooms; the works of Shakespeare can very clearly illustrate cultural similarities and differences alongside English language skills. By acknowledging Shakespeare's presence in other cultures and their translations, ESOL educators can help non-native English speakers (NNES) enjoy their lessons on both the English language and its culture. These texts still deserve a place in the ESOL classroom, and there are specific ways of approaching these lessons to make them even more effective in cultivating intentional learning.

Part I: Cross-cultural connections

An important teaching consideration is the diverse backgrounds that students, especially English language learners, come from. Students who are from different cultures will often hold distinctive ideas about art, unable to completely shake the lens of their cultural bias, and as such they will react to texts in various ways. The works of Shakespeare, like many pieces of text, have been reprised in cultures across the world. According to the British Council, about half of schoolchildren study Shakespeare in their classrooms; therefore, it is likely that non-English speakers have had some prior experience with the Bard (Willan 1). If ELLs first encounter Shakespeare in their native languages, they will have formed different conclusions about his works than English speakers reading only the Early Modern English versions. These cultural considerations are important when deciding whether or not Shakespeare, with all his problematic universalism and ties to colonialism, is appropriate subject matter for ELLs. As such, this section will examine how Arabic and Jordanian, Japanese, German, French, and South African cultures interacted with Shakespearean texts. These cultures were selected to demonstrate how this author is reprised in a diverse range. Arabic and Jordanian readers, as well as Japanese readers, have markedly different experiences than Western European readers and thus represent diverse

perspectives on these very British plays; South African readers have experienced the brunt of English imperialism, including a forcible introduction to Shakespeare, and can show how that experience affected their view of these texts; and German and French cultures represent non-violent, more natural incorporations of Shakespeare that came about through cultural exchanges. This varied sampling will provide evidence of why students' backgrounds should inform classroom choices.

Arab and Jordanian Culture

As said before, cultural context is important because it can determine how students engage with misrepresentations and stereotypes. For example, Shakespeare's portrayal of a Jewish character, Shylock, is often widely debated; some readers feel as though Shakespeare was harboring anti-Semitism, while others read sympathy in Shylock's plight and think he is the true victim of the play. Ultimately, as James Shapiro notes, "the play sits on a razor's edge," teetering back and forth on Shylock's status ("Theater" 2:26). This is significant when considering student audiences comprised of those strongly impacted by anti-Semitism: for example, Palestinian and Jordanian audiences. Shakespeare was first brought to these audiences through influences from numerous countries: not only Britain but also France, Italy, America, the Soviet Union, and other Eastern European cultures (Alhawamdeh 319-20). Most interestingly, they heard of Shylock's character through not only English imperialism but also cultural exchanges, which allowed them a diverse perspective through these multitudinous introductions. Despite these varied sources, Shylock's character has still drawn controversy, and his interpretation often relies on the reader or watcher's origins. Israeli readers are more likely to see Shylock as a victim of Antonio and the city of Venice, finding sympathy in his character; Palestinians and Arabs see him as a "bloody

usurer,” the true villain of the play simply desiring to cause Antonio pain (Alhawamdeh 320). This stereotype is so entrenched in the cultural view that Arab Jordanian poet Arār alludes to Shylock the villain in his own works (Alhawamdeh 323). While this is only one specific example, it strongly parallels the real-life conflicts seen in this culture. Individual interpretations of Shylock’s character can reveal a person’s opinions on these conflicts, as evinced by the split interpretations of Palestinians versus Jordanians. When these students carry this opinion to the classroom, they may not realize the implications of this character on their fellow classmates.

This information should guide TESOL educators, especially those of Arab, Jordanian, Palestinian, and Israeli students. If a teacher were to approach *The Merchant of Venice* with students of mixed backgrounds, then knowing that some may see Jewish characters as villains and some as victims will certainly impact class discussions. Since educators are responsible for creating inclusive classroom cultures, they should be prepared to facilitate respectful discussions, or if they do not think these discussions are appropriate, they should carefully select less controversial topics. If a Palestinian student bases their knowledge of Shylock on their experience with Arār’s poetry, they may offend the Israeli student who has a different opinion. If a classroom is made of a homogenous background, perhaps a lesson in changing perspectives could make for a productive conversation. Unfortunately, these students may not yet have the vocabulary and language skills to discuss these differences. ESOL educators who choose to study this play should therefore be prepared for any potential fallouts. While this play does provide strong examples of impassioned speeches, it is not the only work that does so, and may not be an appropriate choice for beginner- or intermediate-level students who are not prepared to discuss harmful representations of stereotypes.

Japanese Culture

Knowledge of cultural backgrounds can do more than merely inform controversial discussions. It can also demonstrate striking differences between languages and cultures, which gives educators a good idea of which areas students may struggle with the most. Starting with a significant translation barrier in the early 1900's, Shakespeare's induction into Japanese culture faced several difficulties (Powell 48). Stress-based Early Modern English poetry does not mesh well with tonal languages like Japanese. Translator Yushi Odashima ultimately overcame this issue in 1980 by changing Shakespeare from poetry to prose; while critics argued that the language of the plays suffered under these linguistic choices, audiences were generally pleased with the entertaining and easily understood language (Senda 19-20). However, more than just language was preventing audience comprehension and appreciation. The significant cultural differences forced some elements of the plot to be altered as well; for example, Hamlet's refusal to kill his uncle Claudius while he was praying would not make sense to the non-Christian Japanese audience, so directors and translators often decided to edit these scenes (Powell 51). The main message of several plays was still made clear, however, as several Shakespearean productions of *Hamlet* and *Julius Caesar* are with credited stirring political energies against fascism and corrupt leadership (Powell 51).

Japanese students who are aware of this theater history may come to Shakespeare expecting explosive language, clear central messages against the abuse of power, or a theatrical focus over a literary one. They may have only experienced the edited translations that fit their cultural expectations, but they may not know which scenes have been altered or why. TESOL teachers of Japanese students may have to provide a lengthier introduction to Shakespeare, talking about how productions often emphasize messages that are not always as clear in textual

readings. Teachers should also be ready to explain the plot points, perhaps providing handouts on Western religious references or other confusing allusions. These texts could be a great discussion point for comparative cultural studies. Benign cultural differences like the portrayal of religion are often not controversial or harmful, like Shylock's character, so even beginner students could learn from discussions about these changes. Advanced students willing to take on a world-wide issue can study these plays from their own historical perspective, drawing parallels between the settings of the riots and the subtext of the plays. These students can also use audio lessons to learn the stress-patterns of English poetry. Repetition of iambic pentameter will train their ears to these stress patterns, and Shakespeare's monologues offer long, uninterrupted examples of poetic meter and rhyme scheme.

German Culture

There exists a much more permeable cultural barrier between English-speaking culture and German culture; this was perhaps facilitated by the Western European nations participating in a massive cultural exchange. This trading included England introducing the Bard to Germany in the nineteenth century (Weiss 87). As a result, Germany enthusiastically enfolded Shakespeare in German culture, even going so far as to naturalize him and declare him the third classic German poet (Weiss 87). His works were lauded by nineteenth century German literary giants; Weiss includes quotes of Gervinus applauding his "wisdom and knowledge" as "a teacher of undoubted authority" on human nature (Weiss 90), as well as Goethe's claims that he was "perfectly familiar with human nature" (Weiss 93). German readers were drawn to what they thought of as Shakespeare's universalism; they strongly connected to his works, feeling that he wrote accurately about what it was to be human (Weiss 90).

Because of this embrace, German ELLs will likely have experienced Shakespeare before their ESL classrooms. They may have been exposed to ideas of his universalism much like in American school systems. These students are familiar with the plots of his plays, and unlike the Japanese students, understand the Western European cultural allusions with little to no help. Knowing this about the students' prior knowledge, the ESOL teacher can choose to focus on the language of Shakespeare rather than the content. They can structure lessons around Shakespeare's grammar, or his word choice, or his neologisms, instead of planning to spend a lot of time explaining plots. German students may not have experienced the cultural shock of colonialist Englishmen forcibly introducing Shakespeare to their culture, which means that they may be indoctrinated into the myth of Shakespeare's universalism. They come at his works with a Western European perspective, and will not feel excluded from his references by their knowledge base. Therefore, they may need introduced into the discussion of how problematic this universal approach can be, which lends excellently to a lesson on cultural comparisons. Advanced students may take on this discussion, but if needed, lower-level students can instead focus solely on the mechanisms of English represented in the plays until ready to participate in that conversation.

French Culture

Much like German ELLs, French students will probably have experienced translations of Shakespeare in their native culture. As chronicled by Nicole Fayard for Shakespeare Birthplace Trust, these plays were introduced to French society in 1731 by Voltaire's translation of *Julius Caesar*. However, the distinguished French aristocracy saw themselves as much too rational for Shakespeare's bawdy jokes, violence, or references to the supernatural, so Voltaire's works were

heavily edited to conform to these popular opinions. These readers even took issue with his meter, choosing alexandrine verse over the original iambic pentameter. Over time, other French writers attempted their own translations in order to better represent the original versions; Pierre-Antoine de la Place included writings on the importance of cultural differences in his 1748 translation, leading to Victor Hugo's completely uncensored 1865 prose copy. Once French readers were exposed to the texts, French theaters took up the mantle and began staging with specific intentions. A 1933 production of *Coriolanus* is cited as the reason for anti-fascism riots; much like Japanese reprises of Shakespeare, the translations were often politically charged and used to push a specific message onto audiences (Fayard).

French ELLs share elements of German and Japanese students' experiences: like Germans, they already understand stress-based poetry, but like Japanese students, they have experience with politicized Shakespeare. They, too, might understand how translations change texts between languages: they have experienced the direct influences of the translator's message taking precedent over the author's message. French students are therefore primed for discussions about these different cultural values, whether historical or present-day. They can look at differences in poetry as well, comparing Shakespeare's original iambic pentameter to alexandrine verse and talking about the differences of the two languages' rhythms. These students are also already familiar with plots, like German students, and can be allowed more time to study Shakespeare's linguistic contributions. Also, like German students, French students may not be sensitive to some aspects of colonialism Shakespeare represents. Like the other cultures mentioned above, beginner and intermediate students can be guided through the linguistic aspects of Shakespeare while the advanced students can more closely read his works for controversial topics.

South African Culture

Unlike their French and German counterparts, South Africans were forcibly introduced to Shakespeare's works due to British influences. The first recorded performances of Shakespearean plays occurred at the Kafir Institute, a school for South Africans run by English colonizers (Willan 2). These performances were cited as a success for the "civilizing mission" undertaken by the British; if these "savage" students could memorize and passionately recite famous lines, then surely there was hope for them in the English-speaking world, much like Prospero's forcible education of Caliban in *The Tempest* (Willan 4). However, South African students were able to reclaim and reappropriate Shakespeare to better reflect their own cultures. He was reprised in both English and Setswana, therefore reaching wider audiences than just the English-educated Kafir students (Willan 9). His name was translated to William Tsikinyana-Chaka, literally William Shake the Sword, and this moniker signaled his being embraced by multiple South African tribes (Willan 10). His presence was significant enough to last until the era of Apartheid political prisoners, as evinced by the 'Robben Island Bible,' a completed works of Shakespeare annotated by the prisoners including Nelson Mandela (Willan 2).

The intertwining of South African and English cultures is an example of why ELLs' cultural backgrounds are important. South African ELLs have potentially experienced Shakespeare through two routes: the lasting impacts of colonialism and Apartheid, or the Setswana translations and their attempted reclamations. Lessons on Shakespeare can then emphasize these different points, choosing to highlight either the relevancy to South African students or begin discussions of cultural comparisons and colonialism. These works have the capacity to both celebrate new purposes and critique historical practices; South African students have knowledge of both possibilities. Depending on their background knowledge, students of

any level can focus on how Shakespeare is represented in different cultures. The prevalence of colonialism in South African past means that most students are already familiar with the concept through personal experience, and therefore can be introduced to this discussion fairly early on in their English language education. Pragmatically, because of other lasting English influences, these learners will not need introductions into the cultural nuances of Shakespeare's religion, monarchies, or main themes. Instead, they can experiment with the language and focus on learning the rhyme schemes, meters, and morphemes.

Conclusion

Ultimately, the choice whether or not to include Shakespeare in an ESOL classroom depends on a lot of factors, only one of which is the cultural makeup of a classroom. However, when a teacher's decision is informed by research on how cultures perceive Shakespeare, they can design more effective lesson plans. The considerations of stereotypes, imperialistic influences, and historical uses of the texts can determine how to shape classroom conversations. Are students ready to enter into controversies, or do they need more familiarity with the works and culture first? Educators can determine how to best prepare their students to view Shakespeare through multiple critical lenses by building on their prior knowledge. When a classroom is created with the intention of utilizing past knowledge instead of tearing it down to replace with "correct" English-speaking interpretations, it can better serve both the students and the teachers.

Part II: Translations

As previously mentioned, some students have had their first experience with Shakespeare's works through translations in their primary languages. Therefore, when focusing on building up the background knowledge to scaffold English language learning, translations offer a tempting assist. While this is an excellent way of familiarizing students with the basic plots, translations are not always an equivalent representation of the original work. The issue of translation is truly an issue of balance: keeping the spirit of the original text alive, while also creating space for new ideas and linguistic twists.

The work of translating itself is difficult. This task is summed up by a popular Italian phrase: "traduttore, traditore" or "translator, traitor" (Cole). There is no consistent way to stay true to the original text; somehow, the translator will always betray the author. Often times, these betrayals are menial. As Gregory Doran suggests, there are options of "translation for poetry, pace, or meaning" (Cole). Because of how languages use sounds, meaning, tone, and all other minutiae differently, often one aspect will be sacrificed for another. Poetry is frequently removed in favor of prose translations, but this begs a significant question: what is the most important aspect of Shakespeare's works (Paul)? It can be argued that different cultures emphasize what is most important to them, but they are viewing the works through the translator's eyes. This person acts as a gatekeeper; what portions of the original they can translate end up in the target language, but they must decide what can be included and what is lost to the language barrier. There are times when the choice is made for them: as director Michael Dobson of the Shakespeare Institute notes, iambic pentameter is impossible in some languages, which makes poetry the natural choice to eliminate (Cole). Korean translators often surmount this issue by writing strictly in prose (Paul). In other instances, plot devices that work with one audience do

not work with another. The tragic double suicide at the end of *Romeo and Juliet* is heartbreaking in England, but is viewed as an honorable choice in Japanese culture (Cole). While this does not always necessitate a plot change, it does alter how the audience perceives the final work. A translator must evaluate: considering both the cultural shift and the language change, are there still enough traces of the original work in the final product? Often, the final element to receive the axe is humor. In Japanese, there is no such thing as a double entendre, which makes the witty one-liners of side characters near impossible to translate (Paul). Chinese translators will also eliminate verbal and slapstick humor because it is nontransferable (Cole). When Shakespeare has lost his iambic pentameter, his puns, and his allusions, it may feel as though there is nothing of his original work left. However, these changes can reveal layers of deeper meanings otherwise not present in English language versions.

When comparing a translated work with its parent, alterations are often viewed in a negative light. There are, however, benefits to seeing pieces retold in a new tongue. As Joe Dowling, director of the Guthrie theater, sums up: “In English, *Hamlet* is a series of well-known quotations. In Chinese, it is a new play” (Cole). There is created so much room for new cultural nods, presented to audiences and readers as a new, refreshed performance or text; the loss of original rhythms creates this space to invite new cultural rhythms in (Paul). Translations can bridge the gap between the faraway culture of the author and the culture of his readers. They can also add in additional layers to the intricacies of the plots. Languages, like Japanese, that use more specific pronouns than English will change their pronoun usage based on the speaker’s gender, rank, use of formality, and relationship to the listener. When Shakespeare’s characters change their gender, like Viola pretending to be Cesario to pine after Duke Orsino in *Twelfth Night*, audiences can watch Viola/Cesario struggle with pronoun usage and find humor in the

situation. The needles of unrequited love can sting even more when Duke Orsino uses friendly, impersonal pronouns to address his young “page.” Opening up Shakespeare’s works to languages with more pronouns than English allows deeper layers of the texts to surface (Paul). Without expanding these works to languages beyond English, these wordplays would never be possible. But more than just a play’s language can benefit from translation; according to Dowling, “Whatever country he’s [Shakespeare’s] presented in can see a mirror of their own society within his work (Paul). What once was a staple of the English literary cannon, stiffly read for centuries, is now a modern revival of “hugely flexible texts” (Cole). Instead of trudging through Early Modern English or a temporal equivalent in a second language, translators can update the text to reach a wider audience. This colloquializing makes texts more accessible (Cole). When larger audiences can enjoy the works, their lease on public imagination is renewed, and their position as prominent works of literature is more justifiable.

However, his reaching a wide audience does not mean that Shakespeare is universal. This instead suggests that Shakespeare’s plays can be altered to better represent the culture they are performed in. When speakers of other languages are introduced to Shakespeare by these translations in their native languages, they are experiencing him through texts designed to be accessible to them. These translations fit their cultural allusions and their prior knowledge better than the English versions would. The loss of humor or poetic meter in English does not matter to them; if given a good translation, they receive a better, more comprehensible introduction to Shakespeare than English-speaking schoolchildren might. Translations do the hard work of bridging the gap between a centuries-dead Englishmen and the modern culture of NNES. As long as they are not presented as accurate one-to-one representations of the Early Modern English texts, translations can be an excellent way to introduce ESOL students to Shakespeare.

Once these students become familiar with the main ideas of the texts, they will have built a comfortable knowledge base. From there, they can expand to comparative cultural studies, paying attention to where the English versions differ from their native language's translation. They can also build up enough confidence to tackle the linguistic challenge of archaic English; when one knows generally what a passage is saying, it is easier to suss out the meanings of individual words. These considerations make L1 translations of Shakespeare a great scaffolding tool for ESOL classrooms. Though they do not equate to the English texts, they open up multiple routes for discussions and basic comprehension. Even the changes necessitated by cultural barriers do not prevent audiences from enjoying his works; rather, when texts outlast the lifespan of their original author, they can be adapted to more accurately reflect the global environment they exist in.

Part III: What can be learnt?

Of course, a reason to include Shakespeare in an ESOL classroom curriculum is because of the myriad concepts his works demonstrate. As mentioned above, plays can teach unfamiliar ideas about poetic devices, and English cultural allusions to students of multiple backgrounds. These plays can also speak on controversial topics and grammatical structures.

Shakespeare's plays are no strangers to controversy and are often scrutinized to determine what their true message is. When this close reading is done in a classroom setting, it provides an educational opportunity for students to address real-world issues. The prior example of *The Merchant of Venice*'s presence in Arab and Jordanian culture applies here as well, but this is not the only instance where Shakespeare can be used to discuss stigmatized topics. In Japan, among other places, disability is a difficult conversation topic for students to engage with

(Hobgood 48). When Shakespeare is presented as a new, perhaps unfamiliar vehicle for having these uncomfortable conversations, students are freed from the emotional constraints of discussing topics too close to home (Hobgood 48). By looking at depictions of disability through the long-distant past, students may feel more comfortable critiquing current ideas. After all, they are passing judgement on a fictional character who lived in a temporally- and physically-distant culture, instead of modern day issues at home. For example, one of the most well-known examples of disability representation is the titular character in *Richard III*, whose hunchback deformity causes other characters to mock him. Richard is treated differently because of his congenital defect, which possibly contributes to his being the history play's villain. Students can use this instance of disability representation to discuss how Richard's disability colors his interactions with others. They can critique the play's suggestion that disability is a window into a deformed soul and debate how much his hunchback contributed to his villainy. While discussing this idea, students can freely express their thoughts, because they are engaging with Elizabethan culture instead of their own.

In addition to providing a comfortable distance, Shakespeare's plays can teach emotional vocabulary; his works are full of extended metaphors and stirring monologues that demonstrate complicated emotions. (White "We"). By connecting the themes of the monologues to a time when they felt a similar emotion, students can improve their ability to express how they feel using comprehensible English phrases. For example, in *Othello*, a character introduces the phrase "wear my heart upon my sleeve" to demonstrate the vulnerability of openly showing emotion (Shakespeare *Othello* 1.1). Over time, English speakers have adopted this phrase in daily conversation, but it may not make sense to ELLs. By teaching them the context of the original line, as well as pointing out the poor protection a sleeve offers to something so precious as a

heart, educators can connect the scariness of vulnerability to this Shakespearean turn of phrase. At the very least, students can delight in the origin of the phrase and develop an appreciation for how English idioms express complicated ideas, even drawing on their own experiences to relate to these expressions.

Another key feature of Shakespeare's writing is the use of rhetorical devices. When characters are in conversation with another character to persuade someone of something, or achieve a particular goal, they rely on certain tricks to force their plan into fruition. Lady Macbeth famously goads her husband, Macbeth, into killing a king. She uses a combination of sweet-talking and insults to convince him of an action he was hesitant to execute. While some argue that students can repurpose these persuasive tricks in everyday life, the more practical application of these rhetorical devices lies in literary analysis (White "We"). Students are not likely going to be using English to urge their spouses to commit regicide; instead, they can use these rhetorical devices to better understand characters and their motivations. Lady Macbeth's words work on her husband because of their close marital bond, as well as his insecurities about proving his masculinity. Because she picks at these fears, she is able to convince her husband to do what she wants. Here students can discover Macbeth's desire to prove himself manly, as well as what Macbeth's world expects of gender performances. Iago of *Othello* carefully misconstrues Othello's wife's missing handkerchief as proof of her infidelity, which reveals the depths of Othello's love for her, as well as the deep sting of her supposed betrayal. Through this, readers can learn about Othello's priorities and how Iago brings about his mental breakdown. By using detailed character analysis, learners can understand the impact of rhetorical devices on conversations, and they can understand a lot about each individual character. This can help students connect to themselves as well; when has someone pushed on their own insecurities to

force them to do something? What are their own experiences with flattery and persuasive speeches? By determining what characters, and perhaps they themselves, are susceptible to, ELLs can use Shakespeare's examples of rhetorical devices to bolster their conversational skills.

Besides the use of rhetoric, Shakespeare is also famed for his use of language, which suggests ESOL classrooms can benefit from closely reading his grammatical mechanics. His language invention often relied on creative uses of prefixes and suffixes, which provides a valuable lesson on using morphemes to determine word meanings. For example, a line in *Macbeth* features the pair "provokes, and unprovokes" (Garner 156). "Unprovokes" is not a word ELLs will know, since it is not a Shakespearean neologism that took hold in everyday language use; as such, it may not be found in dictionaries or vocabulary lists. However, the word "provokes" is probably familiar to students, and the prefix "un-" is a derivational morpheme that negates the meaning of the root word. Therefore, even though this word is unfamiliar to ELLs, they can combine this knowledge to create a definition of "unprovokes" as something similar to "calms" or "dissipates anger." Also convenient for this learning opportunity, the neologism and its parent word are right next to each other in the line. Shakespeare, when coining these new words, had to make sure they were still comprehensible to his audiences. Therefore, his lines are set up to make the meanings of these newly-invented words clear to audiences. These clues left behind for English speakers can help English language learners piece together the meaning just as effectively, which makes Shakespeare a particularly appropriate choice for lessons on parsing unfamiliar words. Shakespeare did this with suffixes as well, changing the part of speech of some English words. He played around with "-ship" to indicate a state of being, like the word "courtship," and "-er" or "-ess" to demonstrate agency, like "torturer" and "offendress" (Garner 156). These suffixes add additional denotations to known words, and can demonstrate to students

how English words mark parts of speech. The three suffixes listed previously suggest the use of a noun, and the “-er” and “-ess” suffixes in particular denote the noun as a human actor. While the gendering is outdated, the main concept still holds true and can teach students about the workings English language.

In addition to morphemes, Shakespearean texts can teach big-picture mechanisms as well, such as phrase formation and syntax. Because playscripts are written as dialogue, they offer a middle ground between formalized, edited written discourse and entirely spontaneous, unedited spoken word. Of course, being a published work written in poetry, Shakespeare’s plays do not fully represent how English speakers truly converse in daily life, especially not modern day speakers. However, since the plays are almost entirely made up of dialogue, they still feature some verbal idiosyncrasies to make the characters more realistic. One demonstration can be found in *Macbeth* Act 1 Scene 7, where Macbeth speaks of “it” four different times without providing a clear antecedent to this pronoun. Using context clues from the play, the reader can determine that Macbeth is speaking about regicide, but unlike the standard rules imposed on written English, this pronoun’s referent is never made explicitly clear (Hope 14). English speakers may mimic this pattern in everyday conversation. They may say pronouns with no antecedents, assuming the listener can recognize what they are speaking about from context clues. English language learners who must practice listening should at least be aware of the different conventions of speaking versus writing, and teachers can use passages from Shakespeare to point out potentially confusing choices English speakers may make.

Shakespeare continues inadvertently reflecting qualities of oral communication in *Othello*. Iago, a man who thrives on creating chaos and confusion, gives a speech full of sentence fragments and indefinite verb forms in Act 2 Scene 3. Iago says, “Friends all, but now, even

now/ In Quarter... and then, but now... Swords out, and tilting one at others breastes/ In opposition bloody” (Shakespeare 2.3). His speech excludes the initial verb to match what the “friends” did, nor does it have the subject and antecedent of whose “swords out” and who was “tilting.” The non-finite verbs do not give clear indications of tense or aspect, which suggests ambiguity and confusion in this speech overall, as does the conflicting time markers “and then, but now” (Hope 120). Iago’s syntax is a slave to his purpose, but also provides a delightful example of how emotion or intention changes speech. Iago is intending to sound confused to his listeners, and his ambiguity achieves that purpose, but his true intention is to introduce confusion and withhold information from listeners. This nongrammatical structure, while inappropriate for writing, is common in speech and can even reveal emotional subtext. By learning how to interpret “incorrect” structures, students can become more comfortable gathering information from spoken English. Once they see the hidden meaning behind Iago’s fragments, they may even gain an appreciation for how grammar carries significance as well.

Shakespeare’s plays are loaded with potential lessons on the English language. Aside from the valuable content of his plots, his diction and syntax reflect linguistic quirks that English still carries today. Without being made aware of these quirks, ELLs may learn speech mannerisms that native speakers do not use. This may not affect their comprehensibility, but it does impact how their speech is perceived by their listener. If a student wishes to speak like a NES, giving them examples to study will improve their perceived fluency. Shakespeare is an unexpected source of these examples, but since his writing demonstrates differing conventions between speech and writing, students can still look to him for practice. With a teacher to guide them through this information, students can improve their speaking and listening skills through these texts.

Part IV: Effective teaching tools

Despite how much knowledge is packed in these works, it often feels hidden or inaccessible, especially without the guidance of a teacher. Even NES have struggled through Shakespeare in school, feeling overwhelmed and daunted by his antiquated language; if this is the case, how can NNES be expected to face sixteenth and seventeenth century plays and survive the encounter, let alone appreciate it? There are actually several ways to bring these texts closer to students, preventing this fearful introduction and allowing them to learn effectively.

The first step to utilizing Shakespeare in any classroom, most of all an ESOL classroom, is diffusing any tension students feel surrounding the topic. Learning another language can be a truly stressful experience; students often feel pressure to be fluent in multiple contexts immediately, and they often struggle to learn “academic content, academic English, and the culture of schools” all at once (Schall-Leckrone 32). They must comprehend new information, the formal language of their assignments and textbooks, and the daily communications that take place between and among students and teachers all at once. This triple threat often places students in a consistent dearth, where they feel the effect of lacking language skills immensely. Even if the ELLs are adults not in a formal school setting, they are still struggling to adapt to all facets of English speaking culture at once. No matter which stage of life or learning these students are in, teachers can help them shift their perspective to view language as “something to discover” instead of feeling trapped in that “constant deficit” (Porter 47-8). A way to accomplish this is by pointing out that, in learning a second language, they are in a great position to explore linguistic nuances. They are already constantly thinking about how a language works in an effort to understand it, and an ESOL classroom can teach students to apply that thinking to a Shakespearean text.

Once their students feel more prepared, teachers can push them towards two main goals: accessibility and enjoyment (Porter 45). Accessibility means relying on extralingual supports to bring the text closer to the student's zone of proximal development (Porter 47). Vygotsky defines this zone as the difference between the student's current proficiency level and what they cannot yet accomplish with the help of classroom guidance (Mihai 30). If students partake in an activity centered in their zone with proximal development, their skills are being challenged and they can grow with appropriate guidance and scaffolding; this help can come from peers through classroom collaborations, and from teachers through lessons and assignments (Mihai 30-1). One way to accomplish an appropriate level of difficulty is by using modernized retellings instead of only using Early Modern English versions. These modern language resources serve to scaffold the lessons and push the learner into that target zone: beginner learners can use these translations to practice vocabulary words or grammatical structures, intermediate students can work with less simplified language to learn basic plot information, and advanced students can use the modern versions to hearken back to the original Early Modern English. Depending on how challenging the modernized versions are, these translations can provide scaffolding for multiple levels of proficiency. An unsung benefit of these versions is that they are often shorter, which presents a less daunting challenge to readers unfamiliar with English. They also help relieve what ESOL teacher Christina Porter terms "plot tension," which occurs when students get so caught up in learning plot that they struggle to balance learning the language at the same time (Porter 45). An additional resource for finding modern English versions is No Fear Shakespeare, a free website which provides scene-by-scene overviews as well as line-by-line contemporary rewrites, as shown in Figure 1 below. The direct comparison between both versions can decode the mysteries of Early Modern English, which makes the texts more accessible. There is also a young adult

series known as *OMGShakespeare* used by Allison Hobgood in her Japanese classroom (Hobgood 50-1). This series shares the stories of *A Midsummer Night's Dream*, *Macbeth*, *Romeo and Juliet*, and *Hamlet* by combining visual depictions and simplified language geared towards young-adults. As seen in Figure 2, the plots of the plays are presented through text conversations rife with emojis to convey each scene's main ideas. These books also contain a glossary of text-speech acronyms used by the characters, which makes them an extremely useful resource for simplified, comprehensible language input.

No Fear Act 1 Scene 1 Page 1	
Page 1	
ORIGINAL TEXT	MODERN TEXT
<i>Thunder and lightning. Enter three WITCHES</i>	<i>Thunder and lightning. Three WITCHES enter</i>
FIRST WITCH	FIRST WITCH
When shall we three meet again? In thunder, lightning, or in rain?	When should the three of us meet again? Will it be in thunder, lightning, or rain?
SECOND WITCH	SECOND WITCH
When the hurly-burly's done, When the battle's lost and won.	We'll meet when the noise of the battle is over, when one side has won and the other side has lost.
THIRD WITCH	THIRD WITCH
5 That will be ere the set of sun.	That will happen before sunset.
FIRST WITCH	FIRST WITCH
Where the place?	Where should we meet?
SECOND WITCH	SECOND WITCH
Upon the heath.	Let's do it in the open field.

Figure 1. Screenshot of No Fear Shakespeare's line-by-line translation of *Macbeth* ("No").

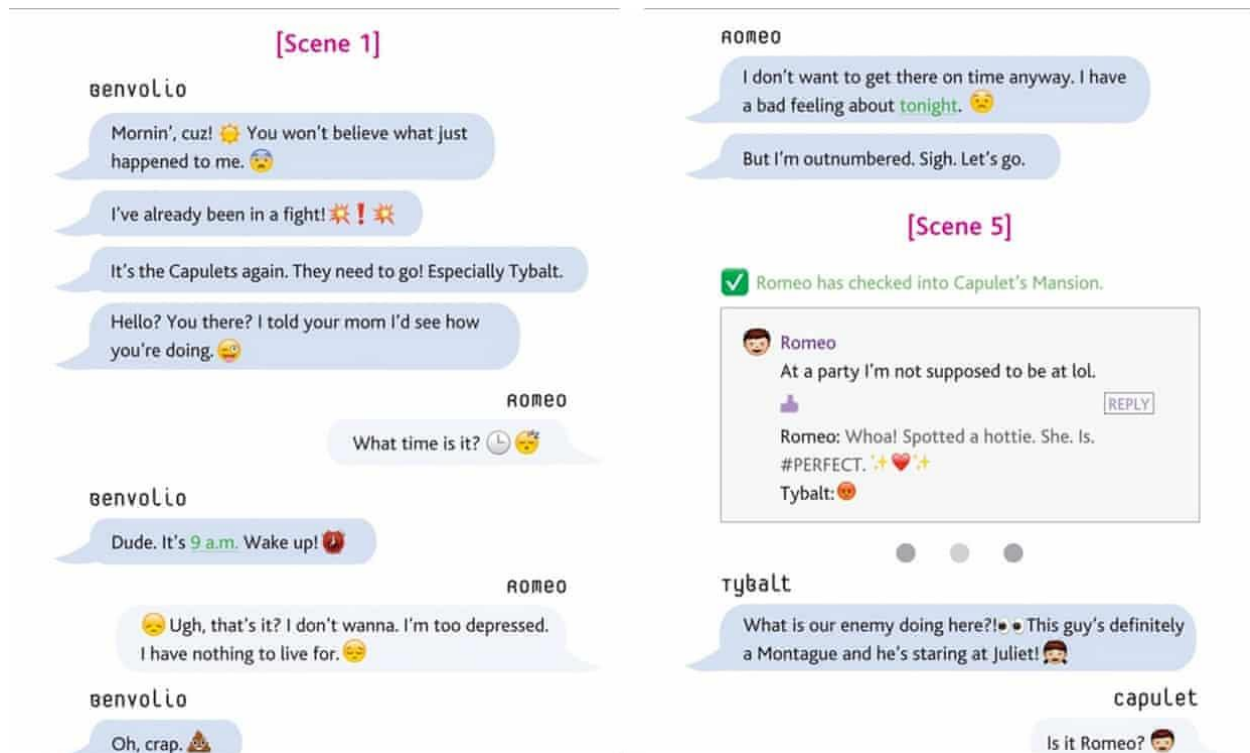


Figure 2. Image from *YOLO Juliet*, part of *OMGShakespeare* series (Flood).

Sometimes words are simply not enough, and learners need to rely on extralingual supports. These can mean incorporating visuals like posters and videos, which lower students' affective filters by placing less stress on the perfection of their language skills and instead emphasizing comprehension (Mihai 20). A study conducted on Turkish ELLs revealed that when their teacher used graphic novels to teach *Romeo and Juliet*, the students reported “[increased] cultural awareness, motivation, and educational accomplishments in the end,” which ultimately left them with “a more positive attitude towards the [English] language and its culture” (Kızıltan, Ayar 280). Cartoons often carry positive associations for learners due to their aesthetically pleasing nature and simplified language use. Even when an unfamiliar vocabulary word is featured in a cartoon, the pictures provide additional context. Students can gather a lot more information from the use of pictures than just relying on second language, or L2, comprehension. When learning is made easier, the students can relax and find enjoyment in the lesson, which

leads to their more favorable outlook on English and its authentic materials. Since one of the two main goals is enjoyment, visuals accentuate the entertainment potential of Shakespearean works, which keeps students engaged and their curiosity piqued. Therefore, the use of visuals is vital for students of all levels, to encourage them through the learning process. In addition to cartoons, there are animated summaries from SparkNotes or fake newspaper headlines from BBC's 60 Second Shakespeare (White "How"). These provide excellent snapshots of a play's main ideas and themes, which sets students upon solid foundations for discussions. Once they have understood the main ideas of the plays, they can almost work backwards to determine how the use of English language demonstrates those ideas. This can improve students' reading and writing skills as they are interacting with written discourse.

To work with listening and speaking skills, there are some oral activities well adapted to Shakespeare. A ESOL educator, Genevieve White, reports that her students love her speaking activity involving Shakespeare's famous insults. Students take turns pronouncing his tongue-twisting insults, which gamifies the dialogue (White "How"). When a "fun" activity like that is presented to a class, they are able to practice pronunciation and speech production with fewer inhibitions; as they get comfortable, the class becomes excited about participation, which in turn excites them into practicing the formerly tedious or intimidating skill of pronunciation. Students can also get involved through hot-seat debates or role-playing characters. By placing themselves in a character's shoes during a debate or role-play, they are unintentionally performing literary analysis: they must determine a character's motivations, true feelings, and inner thoughts by closely reading the text (in any form, Early Modern or contemporary). They are combining the receptive language skill of reading and listening to others' responses with the productive skill of speaking; activities like this really improve multiple areas of English proficiency.

The common thread among these classroom tools is the purposeful emphasis on enjoyment. When things are more accessible to students, they are more likely to enjoy them. And when teachers intentionally design low-stress, but high-community-focus activities, students feel less pressured to perform academically and can instead focus on improving their abilities. Since the ultimate goal is encouraging language appreciation, for both first language, L1, and L2, classroom activities should reflect that priority. Shakespeare does provide a plethora of learning opportunities for ELLs, but he also provides an insight into English speaking culture. The ESOL classroom can gently induct students into this culture, allowing them to feel included no matter their skill level. As educator Christina Porter puts it, the best possible outcome is “empowering discoveries for students about their native and their second language” (Porter 48). Using Shakespeare as a scaffold to these discoveries can tie students’ L1 to English, which makes learning a more positive experience for all involved.

Conclusion:

At first glance, Shakespeare seems a strange choice for an ESOL classroom. There is the matter of his history – he comes from an old, monolingual culture not known for its general acceptance or inclusivity. His plays contain problematic ideals about stereotypes and British imperialism, which ELL’s native cultures may have suffered under. His antiquated language use can give pause to native English speakers, which means ELLs will also struggle. Despite these hurdles, English teachers actually have a lot of ways to remedy these shortcomings. After using cultural backgrounds to determine appropriate classroom subject matter, educators can use visuals, fun activities, modernized language translations, and numerous online supports to meet students wherever their skill levels are. Through these texts, students can be exposed to rich

English syntax, diction, neologisms, context clues, and standard linguistic markers. Here the distinction is drawn between the ESOL classroom and Prospero's forcible education of Caliban: there is no recolonization taking place, nor cultural replacements. Instead, Shakespeare is used to provide insight into English language culture, but his works do so by providing points of connection to L1. "You taught me language," students may say to their teachers, but their "profit on it" exceeds cursing and instead lands on intercultural appreciation and the joys of intentional learning.

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Appendix A: Thesis Proposal

Research Question:

Shakespeare's works are often called universal, and many modern readers still consider him relevant to today. If a work is truly so far-reaching, then it should connect to international audiences and perhaps even transcend language barriers. To determine Shakespeare's place in a worldwide context, I want to look at how nonnative English speakers (NNES) interact with his works, both in English and in their own languages, to determine if Shakespeare be taught in classrooms that teach English to speakers of other languages (ESOL), thereby making him truly universal.

Initial Response:

I think that Shakespeare should be incorporated into ESOL classrooms. He may not be universal in the sense that every reader, regardless of their cultural and linguistic background, can instantly grasp his meaning; but I do believe that with the proper guidance, NNES will understand and enjoy the Bard. Shakespeare writes about human emotions that exist across different cultures, which audiences can connect to regardless of their backgrounds. Students learning English will build vocabulary around these emotions, and can investigate the relationships between these famous English stories and similar well-known stories from their own cultures.

In addition to Shakespeare's emotional content, his inventive use of the English language will also give students an insight into how English still works today: he makes up words modern speakers still say, and he unintentionally demonstrates how to apply grammatical suffixes to change the function of words in sentences. He also introduces a key feature of English not present in all other languages: puns. For example, in Japanese, double entendres do not exist.

Shakespeare relies on quite a few of these to add humor to his story, and everyday English speakers will sometimes insert their own puns and wordplays into casual conversation. Letting a Japanese speaker see this concept in action will help them better understand future jokes, therefore improving their comprehension of their target language and hopefully building their speaking confidence as well. Shakespeare's poetry and verses are also excellent examples of iambic pentameter, which can be used to introduce students to stressed/unstressed syllables. Since not all languages are rhythm-based, hearing long passages spoken with an emphasis on this rhythm may help train the ears of NNES and help them understand the difference between their native tonal languages and English's rhythmic patterns. Learning this feature of English will improve their pronunciation, which helps them be more understandable when speaking English.

Lastly, reading Shakespeare's works will establish cultural connections to English that NNES can build upon. Shakespeare is also widely taught in English-speaking schools, often to middle- and high-schoolers who struggle reading the archaic language. Since very many American former students can recall muddling their way through *Romeo and Juliet*, many of them may drop references to the play. NNES will share the experience of feeling the initial struggle, but once they are taught the plays, they have a new arsenal of references they can understand. Reading and watching adaptations will give them an extra jolt of understanding, which is more enjoyable, if not absolutely necessary. Conquering these difficult texts will also boost their confidence in their reading comprehension as well, hopefully encouraging them to watch a Shakespeare performance or read more difficult texts in the future. Even though the Bard's works may seem daunting to nonnative speakers, his imprint on English-speaking cultures is significant enough to include him in TESOL education. Lessons would improve on students' skills while also including them in this culture.

Appendix B: Annotated Bibliography and Initial Response Revisited

Research Question revisited: Why and how should Shakespeare be incorporated in a TESOL classroom?

Alhawamdeh, Hussein A., and Ismail Suliman Almazaidah. “Shakespeare in the Arab Jordanian Consciousness: Shylock in the Poetry of ‘Arār (Mustafa Wahbi Al-Tal).” *Arab Studies Quarterly*, vol. 40, no. 4, 2018, pp. 319–335. *JSTOR*, www.jstor.org/stable/10.13169/arabstudquar.40.4.0319. Accessed 19 Jan. 2021.

This source looks at a culturally significant poet, Arar, and his allusions to Shakespeare’s *The Merchant of Venice*. Arabian culture has already absorbed some of Shakespeare’s influence through “performances, texts, and criticisms;” specifically, the character of Shylock was first introduced as a translation in 1922. Shylock is typically interpreted as two ways: the Jewish victim of the story (Israelis), or the bloody Zionist (Palestinians/Arabs). Some critics call this appropriation of Shylock, but note that appropriation means the original work has global impacts. This source is important to my argument because it demonstrates how the portrayal of stereotypes and cultural contexts can really interfere with the goal of English language education; potentially controversial topics should be avoided. This also demonstrates how other cultures are already aware of some of Shakespeare’s stories.

Cole, Brendan. “Lost in Translation: A Rose by Any Other Name?” *BBC Culture*, BBC, 12 Aug. 2015, www.bbc.com/culture/article/20150812-lost-in-translation-a-rose-by-any-other-name.

This BBC article compiles the experiences of multiple Shakespeare directors and experts

with translated versions of the Bard's works. It highlights the difficulties – determining which aspect of the text is most important, dealing with cultural differences, rewrites – and the benefits – reaching a new audience, freshening the text, making new connections. This source is useful because not only does it direct me to recorded versions of translated Shakespeare plays, but it also summarizes the pro- and anti-translation arguments. It gives real-life examples of how directors and translators handled problems, as well as how well international audiences reacted to these endeavors. It strengthens my argument that the essence of the stories, if translated properly, allow Shakespeare to supersede the barriers of language.

Dryhurst, Paul. “Approaching Shakespeare with Poetics in the Classroom.” *Use of English*, vol. 71, no. 3, Summer 2020, pp. 25–36. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=ehh&AN=144607210&site=ehost-live&scope=site.

This article is written by a high-school-equivalent teacher in England. His argument is that Shakespearean lessons should be informed by a study of poetics. He focuses on defining the structural principle behind the passage: a closing couplet determines the end of the scene and can summarize what happened while revealing a new direction of action; or a pointing passage (also called an *energeia*) serves to point something out and make the listener feel like an eyewitness. This article may be useful, but since it was written under the assumption that students are native English speakers, it may be too advanced for a TESOL classroom. I also wish the author had explained in more detail his use of poetics. Simply looking at closing couplets or pointing passages will not be enough to teach NNES; they need more detailed direction about the poetics of the English language before engaging with entire texts.

Fayard, Nicole. "Shakespeare and Translations into French." Shakespeare Birthplace Trust, Shakespeare Birthplace Trust, 14 July 2018, www.shakespeare.org.uk/explore-shakespeare/blogs/shakespeare-and-translations-french/.

This article traces the history of Shakespearean translations into French, starting with the initial 1731 Voltaire translation heavily edited to please elite French cultural values, the gradual acceptance of Shakespeare's lewdness, the struggle with rhyme and meter, and eventual true translations and stagings. The translations were often pushed through with a second agenda; for example, the 1933 performance of *Coriolanus* prompted riots against corrupt political leaders and fascism, and was rewritten in 1950 with an emphasis on its Marxist qualities. The usefulness of this source lies in its explicit demonstration of how translations impact the general public; they often deviate from original works to conform to cultural values or push a different message. This is a good caution against relying on only translations without understanding the context of the translations. It also furthers the point that there is no 100% true, one-to-one translation, especially for poetry. Rhyme and meter are often sacrificed for meaning, or vice versa.

Garner, Bryan A. "Shakespeare's Latinate Neologisms." Shakespeare Studies (0582-9399), vol. 15, Jan. 1982, p. 149. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=8954297&site=ehost-live&scope=site.

This article confronts the argument of whether or not Shakespeare actually made new words (neologisms). This argument is not very relevant to my thesis; however, they are helpful

portions of this text that illustrate the language skills Shakespeare can teach. Besides the list of neologisms, Shakespeare often uses prefixes and suffixes to change meanings. The invention of the -in negative prefix is even attributed to Shakespeare. His writings demonstrate how to parse out the meanings of unknown words by taking into account standard prefixes and suffixes that determine part of speech. Looking for base words is a key skill in the English language.

Hobgood, Allison P. “Shakespeare in Japan: Disability and a Pedagogy of Disorientation.”

Teaching Social Justice Through Shakespeare: Why Renaissance Literature Matters Now, edited by Hillary Eklund and Wendy Beth Hyman, Edinburgh University Press, Edinburgh, 2019, pp. 46–54. JSTOR, www.jstor.org/stable/10.3366/j.ctvrs912p.8. Accessed 19 Jan. 2021.

This article is published by an English-speaking teacher who is educating primarily Japanese-speaking students in Japan. The language barrier that she faces is the exact problem I am trying to research – while her subject is disability studies and mine is TESOL, I think her solutions are really important considerations. She writes that Japanese students don’t feel the same cultural presence of Shakespeare that English students do, so they feel freer as they interact with his works. They come to Shakespeare without expectations, which allows them to truly form their own opinions. The author also relies on simplified adaptations (*OMGShakespeare* or movies) to explain the plot. The language is less important to this educator, and she thinks her lessons on the content of the play is a success. This article points out an interesting technique and records its results in crossing the language barrier, which is helpful for the final section of my thesis.

Hope, Jonathan. Shakespeare's Grammar. The Arden Shakespeare, 2003. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=e000xna&AN=961580&site=ehost-live&scope=site

This eBook gives detailed examples of Shakespeare uses grammar in his plays. The first section breaks down the noun phrase. It demonstrates how often times, the antecedent of a pronoun comes after the initial pronoun use, just like native English speakers in casual conversation. It details how English usually gives expected or previously known information first in a clause, using smaller phrasing, before giving the newer information with longer modifying phrases. The pre-head, head, and post-head sections of the noun phrase are separated by what parts of speech can go in each. The eBook also discusses verb phrases, but I think that section is too advanced to use for anyone but the highest level of ELLs. The noun phrase section would be most useful in creating grammar lesson plans because it already highlights sections from Shakespeare's plays that demonstrate the discussed concepts.

Kızıltan, Nalan, and Zülal Ayar. "The Impact of English Classics on Increasing Learners' Motivation and Cultural Awareness: A Case in Turkish EFL Classes." *Journal of Language & Linguistics Studies*, vol. 16, no. 1, Jan. 2020, pp. 280–289. EBSCOhost, doi:10.17263/jlls.712818.

This study strengthens the argument made by Allison Hobgood in her source above; using simplified versions of Shakespeare is really beneficial to EFL (English as a foreign language) classes. There is verified, reproducible, statistical data that supports the claim that visual aids are beneficial, specifically for an EFL classroom, and the data is collected using a cartoon of *Romeo and Juliet*. This study question and conclusion is vastly useful for my thesis

argument; EFL students are positively interacting with Shakespeare and giving their feedback. This shows that not only is Shakespeare a worthwhile lesson subject for an ESOL course, but that EFL students are left with an overall positive experience learning English language and culture.

Lawrence, Jason. “Give Me the Ocular Proof”: Shakespeare’s Italian Language-Learning Habits.” *Who the Devil Taught Thee So Much Italian?: Italian Language Learning and Literary Imitation in Early Modern England*, Manchester University Press, 2005, pp. 118–176. *JSTOR*, www.jstor.org/stable/j.ctt155jdpj.7. Accessed 19 Jan. 2021.

This article seeks to explore any and all connections between Shakespeare’s works and the works of an Italian/English translator known as John or Giovanni Florio. Florio published a famous Italian-English dictionary in Shakespeare’s lifetime and served as a language tutor. If there are enough connections between Florio and Shakespeare’s writings, the author argues, then one can conclude that Shakespeare might have had knowledge of the Italian language. I was initially drawn to this article because I had hoped it would draw more connections between Italian and English culture that would help teach Italian-speaking EFL students. Unfortunately, Shakespeare’s knowledge of Italian is debated, and therefore not a strong enough fact to support any arguments I have for teaching Shakespeare to Italian EFL students. While interesting, this source is ultimately not relevant to my argument.

Ormsby, Robert. “Intercultural Performance and The Stratford Festival as Global Tourist Place: Leon Rubin’s *A Midsummer Night’s Dream* and *Twelfth Night*.”
Shakespeare and Canada: Remembrance of Ourselves, edited by Irena R. Makaryk

and Kathryn Prince, University of Ottawa Press, 2017, pp. 27–48. JSTOR, www.jstor.org/stable/j.ctt1n2tv7r.6. Accessed 19 Jan. 2021.

This article is not as relevant to my thesis argument as first thought. It focuses on how performances of Shakespeare in Canada’s Stratford Festival incorporate elements from different cultures in set designs. When Shakespeare did not specify an exact location but maybe hinted at a forest or a jungle, some directors would include specific thematic pieces to suggest the forest or jungle were Latin American in origin, for example. While acknowledging different cultures is important on stage, this information does not pertain to my argument of how speakers of other languages can learn Shakespeare effectively.

Paul, Richard. “Shakespeare in Translation.” *Folger Shakespeare Library*, edited by Scott, Garland; Paster, Gail Kern; and Ferington, Ester. 16 July 2014, <https://www.folger.edu/shakespeare-unlimited/shakespeare-in-translation>

This podcast shares the opinions of multiple directors, translators, and scholars who have dealt with Shakespeare in foreign languages. These different experts acknowledge their struggle to contain what they refer to as the essence of Shakespeare – most often they are referring to poetics aspects of his language, though they also discuss the significance of his puns and double entendres. Asian languages present the most difficulties, since these languages are not rhythm-based in the same sense that English is. However, these experts also explain how translation leaves room for the L2 culture to resurface through Shakespeare’s works. I think this really relates to my argument for Shakespeare’s universality as well as the language skills his works teach through comparison to L2s.

Porter, Christina. “Words, Words, Words: Reading Shakespeare with English Language Learners.” *The English Journal*, vol. 99, no. 1, 2009, pp. 44–49. JSTOR, www.jstor.org/stable/40503325. Accessed 19 Jan. 2021.

Yessssss!!!!!! This source so completely and fully supports my argument that ELLs (English language learners) can derive so much confidence and enjoyment from learning Shakespeare. Christina Porter describes her preferred methods of teaching Shakespeare, and she combines a lot of aspects of TESOL methods I’m familiar with (Total Physical Response by having students act things out, Desuggestopedia/Silent Way by strongly prioritizing their emotional state and allowing them only to read aloud when ready) to make what sounds like a really effective conglomeration. She offers her suggestions for lesson plans and explains the rationale behind them, also including some anecdotes from her classroom. This also confirms some of my initial suspicions about the language and cultural skills that Shakespeare can teach.

Powell, Brian. “One Man’s *Hamlet* in 1911: the Bungei Kyokai Production in the Imperial Theater.” *Shakespeare and the Japanese Stage*, edited by Takashi Sasayama, J. R. Mulryne, and Margaret Shewring. Cambridge University Press, 1997.

This essay takes a closer look at the first introduction of *Hamlet* to Japanese stages. This script was difficult, especially for students to perform, because it was such a European play. The play is set at the Danish court and contains Christian elements. The poetic language of Shakespeare was difficult to translate into Japanese so that audiences understood but the translator felt that he retained some poetic license. Some productions were politically charged and caused students to riot against fascism. Translations struggled culturally (for example, Hamlet refraining to kill Claudius while he was praying did not make sense to the non-Christian

majority of Japanese audiences). Despite these obstacles, this *Hamlet* was widely influential and may still impact modern day ELLs from Japan, which is important to consider when introducing them to the Anglican versions of Shakespeare.

Raponi, Goffredo, translator. *Macbeth*. By William Shakespeare, Liber Liber, 2014.

This is a more poetic-leaning translation of Shakespeare's *Macbeth* into Italian. It is useful through comparison to Verdi's Italian *Macbeth* opera, as well as through comparison to the original English *Macbeth*. I can use this version to illustrate how translation changes a text, which may or may not impact its usefulness as a resource to ELL students. As a first opinion, I think this is truer to the original Shakespeare than Verdi. The translator notes that "Il metro è l'endecasillabo sciolto, alternato da settenari" (the meter is approximately eleven syllables alternating with seven), which suggests that the translator considered the rhythmic aspect of Shakespeare an important consideration to the final product.

Schall-Leckrone, Laura. "Coursework to Classroom: Learning to Scaffold Instruction for Bilingual Learners." *Teacher Education Quarterly*, vol. 45, no. 1, 2018, pp. 31–56. *JSTOR*, www.jstor.org/stable/90018182. Accessed 19 Jan. 2021.

This observational study looks at how teachers of mainstream, English-speaking classes in English-speaking schools use resources ("scaffolding") to help their NNES students. The main argument is that since ELLs struggle to learn not only English, but also academic English and classroom culture, these students require additional support to successfully learn in mainstream English-speaking classes. One of the teachers who was being observed used a lot of vocabulary scaffolding to introduce *Julius Caesar* to her mainly Spanish-speaking ELLs. To implement

linguistically responsive training, she began by discussing ambition and asking for personal and celebrity examples, therefore making sure her students had the vocabulary to discuss the benefits and drawbacks of ambition. The article also advised using visuals (“extralingual supports”) to overcome language barriers. I like how there was evidence that Shakespeare could be taught to ELLs, but the most useful information from this source was already suggested in previous sources.

Senda, Akihiko “The Rebirth of Shakespeare in Japan: from the 1960’s to the 1990’s.

Translated by Ryuta Minami. *Shakespeare and the Japanese Stage*, edited by Takashi Sasayama, J. R. Mulryne, and Margaret Shewring. Cambridge University Press, 1997.

This specific essay looks at the revival of Shakespeare in Japanese theater in the 1960’s and 1990’s. Shakespeare’s works were translated into Japanese, and while the translation was bashed for its lack of literary qualities, theater audiences greatly enjoyed the plays. This information suggests that Japanese ELLs may have been exposed to Shakespeare before, since he was so popular in the early twentieth century. Since his plays were often combined with traditional Japanese theater elements, the students may be unfamiliar with the original English theater elements. A comparative lesson might be useful here, but the teacher should be aware that any cultural differences can be sources of confusion.

Tsuneari, Fukuda. “Shakespeare in Japanese.” *Shakespeare in Japan*, edited by Tetsuo

Kishi and Graham Bradshaw, Continuum, 2005.

This essay helpfully talks about the struggles of translating from a stress-based language

(English) into a tonal language (Japanese). Japanese poetry relies on syllable counts only, because a rising or falling tone will change the meaning of the word. English poetry evolved from relying on number of stresses, to number of syllables, to fixed numbers of both, which is what Shakespeare uses. Translators do not want to translate poetry into prose because they feel it loses an essential part of its meaning, so they struggle with how to reconcile the poetic traditions of two different cultures. Shakespeare is often given traditional 5-7-5-7-7 syllable lines of tanka poetry. Japanese is also an SOV language, which is a problem if the object of a sentence is a dramatic surprise and should come at the end of the sentence. Fukuda solved this issue by ignoring traditional Japanese word order and mimicked some English SVO sentences. Extended metaphors are also difficult to translate.

Verdi, Giuseppe. *Macbeth*. Opera Folio,

<http://www.operafolio.com/libretto.asp?n=Macbeth&translation=UK>

This is the script (words only, no musical score) of Verdi's opera, *Macbeth*. It is in Italian but is noticeably different from the other *Macbeth* Italian source I am citing. It changes the original story to fit an operatic format, shortening speeches, but is still rhythmically emphasized because it is put to music. The differences between English and the two Italian versions is an example that will illustrate my point that translations can change a work.

Weiss, Wolfgang. "The Debate about Shakespeare's Character, Morals, and Religion in Nineteenth-Century Germany." *Critical Survey*, vol. 21, no. 3, 2009, pp. 87–102.

JSTOR, www.jstor.org/stable/41556330. Accessed 19 Jan. 2021.

This article explains how early nineteenth century Germany eagerly adopted Shakespeare

as a German, making him their third classic poet and completing a national triumvirate with Goethe and Schiller. While I do not find the main argument of this source useful, which is how German critics have since analyzed Shakespeare's moral and religious standings through his plays and sonnets, I am interested in how the German culture adopted Shakespeare. Some famous nineteenth century German literary critics remarked on why they find him so alluring to Germans, which support the idea of his universalism. They think that, as an average Joe, Shakespeare perfectly understands human nature; yet his wisdom and knowledge of man help him write about important life events and feelings. Keeping this in mind, German ELLs will likely need less of an introduction to Shakespeare than other ELLs.

White, Genevieve. "How to Make Shakespeare Easy for English Language Learners."

British Council, British Council, 22 Apr. 2015, www.britishcouncil.org/voices-magazine/how-make-shakespeare-easy-english-language-learners.

This is the second of Genevieve White's two articles on the same topic, written in response to a lot of comments she got on her first publication. She reiterates her argument that Shakespeare is both appropriate for and beneficial to ELLs. Her recommendations include using visuals like movie trailers to introduce vocabulary, combining the archaic language with an abridged or modernized version of the text, and reading aloud quick-fire dialogues or insults. These techniques should make the topics more interesting to students, which should make learning fun and easier. Her suggestions are most useful in the section of my thesis where I compile the best ways to incorporate Shakespeare in a TESOL classroom. It repeats some techniques supported by other sources, but also adds in new suggestions, like the insults exercise.

White, Genevieve. “We Shouldn’t Teach Shakespeare to Learners of English: False.”

British Council, British Council, 6 March 2014,

<https://www.britishcouncil.org/voices-magazine/we-shouldnt-teach-shakespeare-to-english-learners-false>.

This is chronologically the first of Genevieve White’s articles arguing that Shakespeare has a place in the TESOL classroom. She counters several common arguments: the Bard not relevant? Help students see their personal connections to the emotions his plays portray. Too tough to understand? Start with shorter passages, modernized versions, and use plenty of visuals and resources from teaching websites. Too boring? Make it interactive using role plays, hot seat games, and discussions. Too violent or inappropriate? Read the classroom and make decisions based on the students, but do not be afraid of some exciting works. This fills a gap in information for the fifth section of my table of contents, which is the anti-Shakespeare argument and how to respond to it. While I think White’s argument could be stronger in some sections, she provides a helpful framework to begin writing that section.

Willan, Brian. “Implanting the Better Instincts of Civilisation’? Black South Africans and Shakespeare in Victorian Grahamstown.” *Journal of African Cultural Studies*, vol. 26, no. 1, 2014, pp. 1–14. *JSTOR*, www.jstor.org/stable/24758453. Accessed 19 Jan. 2021.

This article deals with the introduction of Shakespeare to black South Africans, starting with the Victorian “civilizing mission” to “better the life of savages” and ending with the presence of Shakespeare in modern South Africa. Initial reactions to the first African performances of Shakespeare were rather repulsive: these were seen as proof that the mission

trips were succeeding, and Anglicized Africans were rising out of their savage lives. In a more positive turn of events, Shakespearean performances were put on in Setswana, an African language. A chief renamed William Shakespeare to “William Tsikiyana-Chaka” (William Shake the Sword), and it seems that Africans were able to reclaim the Bard and alter his works to better express their own culture. Eventually, political prisoners including Nelson Mandela marked their favorite passages in a complete works volume, creating the Robben Island Bible. This helped me to see the darker cultural undertones of introducing an old white guy to NNEs, especially if their native culture has suffered under any kind of colonialism and imperialism. It shows me I need to consider what and how to discuss Shakespeare’s universalism with a TESOL classroom.

Initial Response Revisited:

I still believe Shakespeare has a place in an ESOL classroom because his works showcase multiple facets of English language and English-speaking culture. Shakespeare has had an international presence for centuries: he has been adopted by Germany, reimaged by Japanese theater, sanitized by the French, and imposed upon South Africans by their colonizers. Each country has responded in their own way. Germany declared Shakespeare to be their third national poet and proclaimed that he best represents what it means to be human. They worshipped him as an intelligent observer of the human condition. The Japanese struggled through multiple translations; Japanese is a tonal language and English has syllabic emphasis, which makes it difficult to translate perfectly equivalent poetry. Despite the linguistic hurdles, the twentieth century saw a huge revival of Shakespearean productions put on with traditional Japanese stage elements. These productions were politically charged enough to cause anti-fascism riots. In contrast, the French translations began by heavily editing the final products.

Nineteenth century French nobles saw themselves as too intelligent for Shakespeare's bawdy jokes or calls to the supernatural, so these elements were often removed in earlier translations, then slowly added back in over the course of the next couple hundred years. South Africans were first introduced to Shakespeare by their British colonizers through performances put on at Kafir Institute in the 1870's, but he was eventually reclaimed as "William Tsikinyana-Chaka" by a Setswana-speaking tribe. The reason this information is important is because when teaching works commonly embraced as universal, the teacher needs to be aware of which perspectives that universality is accidentally erasing. German and French ELLs, for example, might relate more to the English versions of Shakespeare because their own cultures have incorporated him with fewer changes. However, Japanese and South African ELLs may have experiences with Shakespearean performances that better reflect their own cultural values, or they connect colonialism with Shakespeare. Knowing these previous experiences and biases can help a teacher decide whether or not Shakespeare is appropriate, as well as informing their decisions on how to handle his works.

The next pillar of my argument demonstrates that Shakespeare is a valuable choice in ESOL classrooms because of the language skills his texts can inductively or deductively teach. Shakespeare created a lot of neologisms by utilizing prefix and suffix rules; he changed parts of speech of pre-existing words, which is an excellent demonstration of how English words denote their functions in a sentence. He also writes in iambic pentameter, which gives an authentic source for students to practice listening to the rhythms of English stresses. The topics of Shakespeare's plays also provide excellent discussion points: there is the problem of Shylock as portrayed to Jewish audiences or the racism of Othello for advanced students. For classrooms unequipped for problematic topics, the teacher can use soliloquies and other speeches to

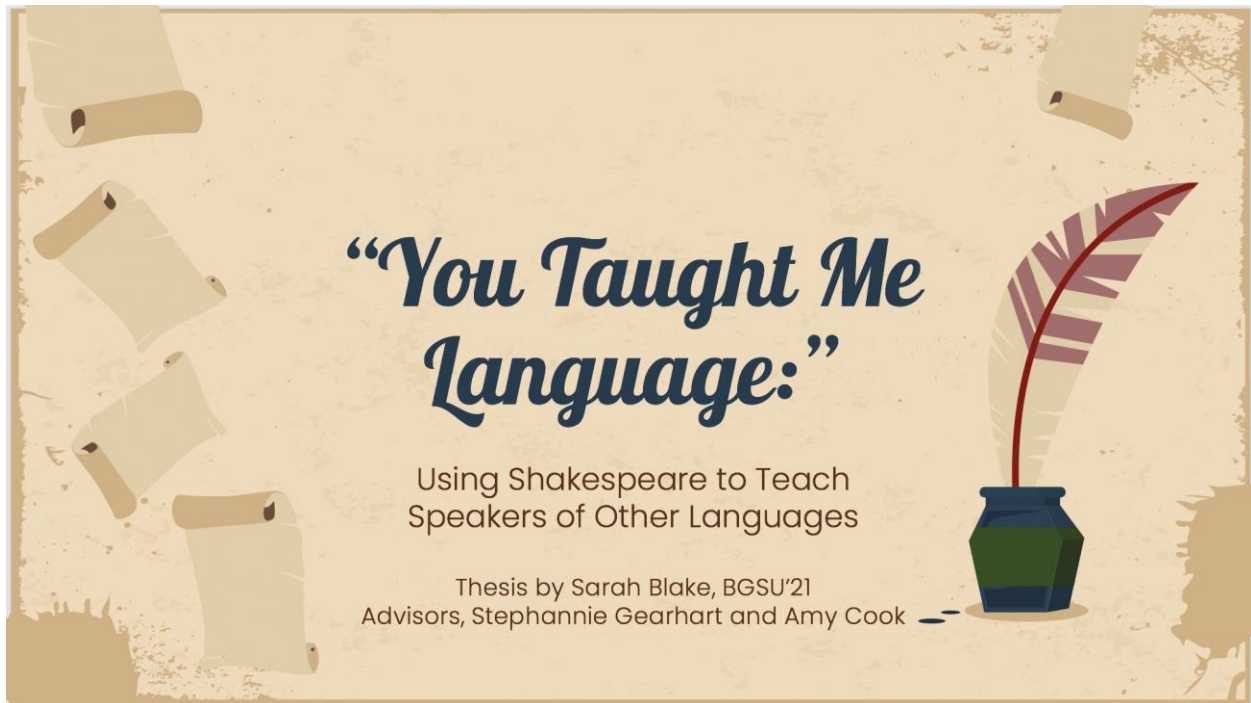
introduce dramatic expressions of emotion, and talk about how students may relate to certain characters. Students can learn about rhetorical devices from impassioned speeches, then reflect on how they express emotions.

Finally, the best techniques that teach Shakespeare to ESOL classrooms rely on the same materials: visuals, abridged texts, discussions, role play, and modernized versions. Using any or all of these tools simplifies the archaic language and makes the learning more fun, which lowers the students' affective filter and allows them to more effectively absorb information. There are both anecdotes and studies to support the use of these tools. With the support of the sources listed above, I have strengthened my original argument that Shakespeare is an appropriate subject of study. While I have shied away from arguing his universality, I do have more data to prove his usefulness as an insight to English-speaking culture.

Appendix C: Presentation of Thesis Script


Tools required: Presentation slides (pictured below each paragraph), video will be recorded

Introduction (Title slide): Welcome everyone to my thesis presentation. My name is Sarah Blake, I am a fourth year student here at BGSU, and my project explores the question “Why Shakespeare?” through the focus of teaching English as a second language.



Slide 1 (Research Question): I know that Shakespeare in the classroom is a touchy topic: His language is outdated, and some of his plays are problematic, which has led many to question why he should be studied. Even more daunting is the prospect of teaching him to those learning English as a second language: why should teachers force students to engage with difficult texts? What can they gain from this experience?

Research Question

- Why Shakespeare?
 - Why Shakespeare in a TESOL context?
 - What can students learn?
- 

Slide 2 (What I've Found): It turns out that Shakespeare can be an excellent resource for teaching English to language learners. He can be used for three main things: examples and application of grammar skills, use of rhetorical devices, and discussion topics. One of the things Shakespeare is known for is making up new words. He does this by playing with prefixes and suffixes to change parts of speech or negate a meaning. For example, the “un” or “in” means “not,” which can help students figure out an unfamiliar word. In *Macbeth*, there is a line that says, “it provokes, and unprovokes.” The direct parallel from the unfamiliar “unprovokes” to the familiar verb “provokes” gives a really good clue to the meaning of this strange word and students can guess that “unprovokes” means “calms” or “undoes provocation.”

For rhetorical devices and literary analysis, he writes in iambic pentameter, which can teach students that English is a stress-based language and help them gain an ear for its patterns.

Students whose first language is a tonal language, like Chinese, are unfamiliar with the concept of stressed syllables and will need to hear many examples of speech to attune to its patterns. He

also includes metaphors, rhyme schemes in his sonnets, and persuasive speeches, which can be given as examples to students.

Lastly, we must acknowledge that Shakespeare's England contained misogynistic, anti-Semitic, and racist ideas, which lead to his plays containing harmful lines about certain characters. Three plays in particular – *Othello*, *The Taming of the Shrew*, and *The Merchant of Venice* – have misrepresented specific identities. For beginner students, they may not have the language skills to properly discuss the problems of these plays, so they do not necessarily need to read these in the classroom. However, for more advanced students, this can turn into a learning opportunity, and they can take a participatory approach and have a more productive, respectful conversation about why this is wrong and how cultures have or haven't changed with respect to these topics.

What I've Found

 <p>English Language Mechanics</p> <ul style="list-style-type: none"> • Part of speech • Prefixes and suffixes 	 <p>Rhetorical Devices</p> <ul style="list-style-type: none"> • Iambic pentameter • Literary devices 	 <p>Discussion Topics</p> <ul style="list-style-type: none"> • Problem plays • Advanced students
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Slide 3 (How to Teach It): We all know Early Modern English can be indecipherable at times, so the best way to break down that language barrier is to use lots and lots of visuals. There are cartoons, front-page mock-ups of newspapers, and movie trailers that are short, accessible, and

take the difficulty down a notch. Incorporating summaries, abridged speeches or scenes, and modern-English translations is also a great idea for scaffolding. We can use all these resources to meet the student where they're at in terms of proficiency, and instead of forcing them into the "original Shakespeare" with his Early Modern English, we can help them build their language skills until they are more comfortable working with the original versions. There are also some fun activities to get students more motivated about the subject: having them choose a character and role-play as that character in a debate, reading scenes aloud, or practicing quick-fire insults can all draw students into Shakespearean texts and teach them to enjoy it.



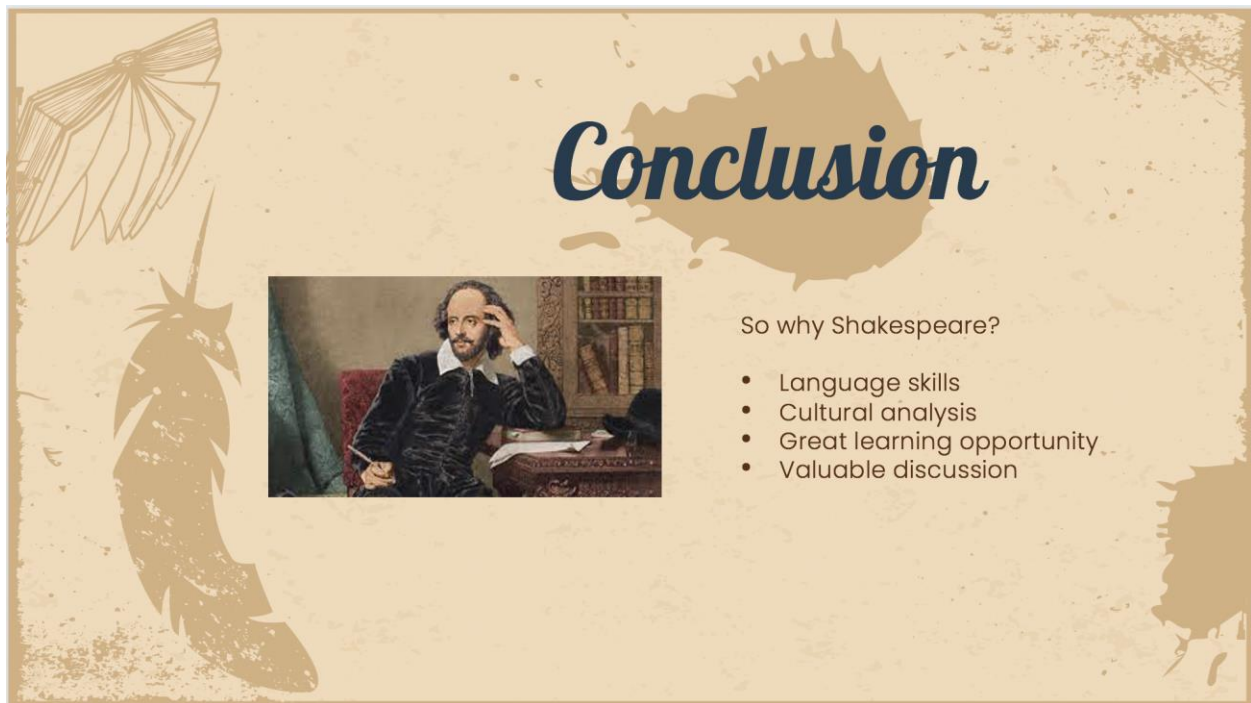
Slide 4 (Interesting Findings): Something interesting that I've found is that Shakespeare has actually been present in different cultures for centuries. In my paper, I spend some time exploring his presence in Arab/Jordanian, Japanese, South African, German, and French cultures. Germany reclaimed Shakespeare as one of their own national poets; French translations "cleaned

up” his plays to make them more appealing to aristocracy; South Africans originally were forced to memorize Shakespeare by British imperialists, but were able to translate and perform him of their own accord; Japanese theater staged prose translations that were wildly popular with politically-charged audiences; and Middle Eastern cultures were torn between whether or not the Jewish Shylock was a villain in *The Merchant of Venice*. Because of the many ways Shakespeare has intersected with languages and cultures around the world, multiple interpretations exist. Instead of trying to replace that background knowledge with “the English perspective” on Shakespeare, students can be invited to discuss that prior knowledge to help their classmates and their teacher come to a richer understanding of his global presence.



Slide 4 (Conclusion): Ultimately, my answer to “Why Shakespeare?” is because of the numerous things he teaches to English language students. He demonstrates English language and literary techniques; his works confront controversial topics and can be used to start conversations; and he shows us how different cultures have interacted with the same texts. English language learners benefit from studying Shakespeare not because he universally speaks the same message to every

reader, but because of the differences in interpretation. When Shakespeare is wielded appropriately, he can be classroom's most effective tool in cultivating cultural appreciation and international discourse; therefore, since English language learners have such a unique insight into international issues, they should most certainly be a part of these conversations. Shakespeare will make their language and critical thinking skills grow, and that is why he is such a useful resource in the context of English language education.



Conclusion

So why Shakespeare?

- Language skills
- Cultural analysis
- Great learning opportunity
- Valuable discussion

The slide features a central image of a portrait of William Shakespeare, a quill pen, and a feather on a textured, parchment-like background.

Slide 5 (Thanks for Watching): This was just a brief summary of my research, but thank you everyone for listening to my presentation! Please reach out to me if you have questions, and feel free to check out the other projects my classmates have worked so hard on! For your enjoyment, I've included a picture of me in third grade dressed as Shakespeare. Clearly I have not yet outgrown this passion for Shakespeare, but I appreciated the opportunity to continue exploring this author and his impact in my thesis!

Thanks for watching!

Contact: sbblake@bgsu.edu



Pictured: The author in third grade, dressed as Shakespeare