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**YEARBOOK**

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FACULTY OF PHILOLOGY



**ГОДИШЕН ЗБОРНИК  
ФИЛОЛОШКИ ФАКУЛТЕТ  
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## ИГРИТЕ, АУДИО И ВИДЕО МАТЕРИЈАЛОТ ВО НАСТАВАТА

Елена Тупаревска\*

**Апстракт:** Овој труд ги презентира активностите создадени од авторот на трудот за предметот Англиска книжевност на Универзитетот „Гоце Делчев“. Активностите се состојат од игри, аудио и видео материјал и се креирани со цел да ја надополнат наставната програма која ја опфаќа англиската книжевност од 16 до 18 век. Активности на различни теми како Шекспировиот вокабулар, Шекспировиот театар и сонетот се креирани за да мотивираат, да создадат предизвици, да ја стимулираат имагинацијата, да ги подобрат критичките способности и да презентираат нов материјал на интересен и корисен начин.

**Клучни зборови:** *песни со дополнување, Шекспировиот вокабулар, квиз, Шекспировиот театар, игра со римување, сонет.*

## GAMES, AUDIO AND VIDEO MATERIAL IN THE CLASSROOM

Elena Tuparevska\*

**Abstract:** This paper presents activities created by the author of the paper for an undergraduate English literature course at Goce Delcev University. The activities incorporate games, audio and video material designed to complement the course curriculum which covered 16<sup>th</sup> to 18<sup>th</sup> century English literature. Activities on topics such as Shakespeare's vocabulary, Elizabethan theatre and the sonnet have been created to motivate, challenge, stimulate imagination, improve critical thinking, and present new material in an interesting and meaningful way.

**Key words:** *Songs with blanks; Shakespeare's vocabulary; quiz; Shakespeare's theatre; rhyming game; sonnet.*

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### **Introduction**

There is a lot of disagreement whether integration of technology and games in class is beneficial to students or not. However, one can make a strong case in favour of the use of technology and games. Recent studies show that the integration of technology into English literature courses has positive effects as it improves students' team-building skills and critical thinking skills. It is also believed that lecturing makes the students passive and destroys their ability to think critically, and that for this reason lecturing needs to be cut down to a minimum. Audio and video material and games on the other hand motivate learners and arouse their interest in the task at hand. Entertainment in the form of movies, songs, video clips, documentaries, stories and games produces enjoyment, which in its turn creates motivation.

The first activity is a gap-filling activity. The students are given handouts with the incomplete lyrics of several songs, they listen to the songs and fill in the blanks. The activity is used as a warm-up activity in a class that deals with the topic of Shakespeare's vocabulary. Hence, I have selected ten songs whose lyrics contain words and phrases which were originally coined by William Shakespeare.

In class, warm-up activities are used to raise motivation and curiosity, and to set the mood, while songs are used as an effective technique for presenting new vocabulary. In this activity the students encounter Shakespeare's vocabulary in context - in actual pop and rock songs. Seeing the language in authentic context makes the learning more meaningful, and without it, language students are not likely to make progress. Furthermore, by filling in songs with blanks, the students improve their listening comprehension, as well as their reading and guessing skills. Making students guess is a good way to stimulate their imagination, something which is neglected in the school system.

The second activity is a quiz. The topic of the class is the theatre in the Elizabethan era. The quiz is used as a follow-up activity after the students finish watching a movie which provides information on that particular subject. The quiz consists of 27 questions, students are divided into groups of 3 or 4, each correct answer scores one point, and the group with the highest score is the winner.

The third activity is a rhyming game. It is used in class as a revision of the sonnet, as a way to acquaint students with poetry in a fun way, and a way to help students distinguish between the English and Italian sonnet form. Both the second and the third activity are game-like activities. These kinds of activities provide enjoyable tension and they challenge the students. Furthermore, the introduction of rules such as a time limit makes any goal-oriented task more interesting. The third activity also improves students' guessing skills, thus kindling their imagination.



### **A gap-filling activity and Shakespeare's language**

Shakespeare's linguistic creativity has helped expand the lexicon of the English language. Shakespeare operated with 21 000 words which is very impressive considering the fact that an average English speaking person operates with a vocabulary of 2000 words. His inventions have been preserved as modern English idioms although some of the original meanings have long been lost. Shakespeare introduced words such as lonely (*Coriolanus*, IV.i.), alligator (*Romeo and Juliet*, V.i.), bloodstained (*Titus Andronicus*, II.iii.), hobnob (*Twelfth Night*, III.iv.), watchdog (*The Tempest*, I.ii.), pander (*Hamlet*, III.iv.) and mountaineer (*Cymbeline*, IV.ii.), as well as expressions such as 'there's the rub' (*Hamlet*, III.i.), 'the green-eyed monster' (*Othello*, III.iii.), 'the be-all and end-all' (*Macbeth*, I.vii.), 'thin air' (*The Tempest*, IV.i.), 'in one's mind's eye' (probably *Hamlet*, I.ii.), 'empty vessels make most noise' (*Henry V*, IV.iv.), 'it's (all) Greek to me' (*Julius Caesar*, I.ii.), 'wear one's heart on one's sleeve' (probably *Othello*, I.i.), 'lily-livered' (probably *Macbeth*, V.iii.), 'there is method in his madness' (a reference to a Shakespearian quotation from *Hamlet*, II.ii.), 'the milk of human kindness' (*Macbeth*, I.v.), 'be hoist with one's own petard' (*Hamlet*, III.iv.), 'someone's salad days' (*Antony and Cleopatra*, I.v.), 'the seamy side (of life)' (Shakespearian metaphor from *Othello*, IV.ii), 'good riddance' (*Troilus and Cressida*, II.i.), 'wild goose chase' (*Romeo and Juliet*, II.iv.).

The word 'star-crossed' can be found in the song *Spaceman* by *The Killers* (see Fig. 1) from their 2008 album *Day and Age* and it is one of many examples of how words coined by Shakespeare have become an integral part of the English language. The word 'star-crossed' was first used in the opening prologue of *Romeo and Juliet*:

*“Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life”*

Shakespeare's contemporaries were extremely superstitious. They believed in witches and supernatural beings such as fairies, goblins and ghosts, and they paid great heed to the predictions of clairvoyants, wizards and astrologers. Even Queen Elizabeth who was erudite (she spent 3 hours each day reading history books), intellectual, fluent in 6 languages, a patron of musicians, painters and playwrights, was very superstitious. Not only did she have her horoscope cast, but she asked the astrologer and wizard Dr John Dee to consult the stars and set her coronation date; she consulted Dee about toothaches, interpretation of dreams and comets, she





believed him when in 1577 he predicted the founding of an incomparable British Empire and she sent explorers to establish colonies in the New World, on one occasion she moved her whole court from Whitehall to Richmond because Dee warned her not to remain there, and she even passed the Statute of Recusancy in 1581 which made it illegal for anyone to cast the Queen's horoscope or prophesy how long she would live or who her successor would be. So, when Shakespeare calls the lovers star-crossed in the beginning of the play, he reveals they are doomed from the start and thus sets the scene for the upcoming tragedy.

Apart from believing that astrology determined a person's life, people in Shakespeare's age also believed in fate. A lot of sources claim that the phrase 'come what may' was first used by Shakespeare in his tragedy *Macbeth* (I.iii.), in the verse "come what come may, time and the hour runs through the roughest day". However, it can also be found in *Twelfth Night*, a comedy written a few years before *Macbeth*, when Antonio says "but, come what may, I do adore thee so, that danger shall seem sport, and I will go." The phrase can be found in the song *Come What May* in Baz Luhrmann's musical *Moulin Rouge*.

One of the gap-filling activities is provided below in Figure 1, together with the complete lyrics next to it. Other songs that can be used to revise Shakespeare's vocabulary are *The Gal that Got Away* by Frank Sinatra, *Thin Air* by Pearl Jam, *Long Way Down* by Travis, *Busted* by Matchbox Twenty, *For a Moment* by Jesus Jones, *I Could Be the One* by Donna Lewis, *The Be All and End All* by Bic Runga, *Fun Fun Fun* by the Beach Boys.

### **A quiz on Shakespeare's theatre**

In 1576 the first theatre house, *The Theatre*, was built by James Burbage. Before the building of *The Theatre* plays were performed in inn yards, noblemen's houses, or the Queen's palace, and the stage was usually a platform of boards resting on barrels. However, theatre changed afterwards. The stage was surrounded by audience on three sides, and the cheapest seats were the groundlings who sat on the ground. There was a roof over the stage, but there was no artificial light and plays were performed only in daylight. There was no stage curtain - a scene ended when all actors left the stage. The costumes were rich and elaborate, but there were very few props. There were only male actors and the female parts were acted by boys. There was some attempt at realistic presentation, but little attempt at historical accuracy. The exact location was not important, if it was, Shakespeare mentioned it in the dialogue. For example, in the beginning of *Romeo and Juliet* he reveals that the action takes place in Verona with the line: "in fair Verona where we lay our scene." Companies of actors were established at the end of the sixteenth century, usually under the patronage of some powerful person. Acting was a disreputable and insecure profession - theatres were often closed due to the plague - actors suffered censorship and Puritan persecution - and the patron provided protection.



The Master of the Revels, Mr. Tilney, was in charge of selecting, organizing and supervising the entertainment for the Queen. All plays for public playing were subject to censorship, licensing and the payment of fees to the Master of the Revels. That way, the monarchy controlled and profited from the theatre.

The romantic comedy *Shakespeare in Love* provides most of these information on Shakespeare's theatre. For example, when Viola plays Juliet, a red handkerchief rolls out as she stabs herself with Romeo's dagger, thus making her seem that she is bleeding and making an attempt at realistic presentation. The quiz on Shakespeare's theatre has been designed to be played after watching the movie so that the teacher can elicit the information from the students.

### Quiz

1. Were women allowed to become actors?
2. Who performed the female parts?
3. Was acting a respectable career?
4. Why were the theatres closed in 1593?
5. Was there a stage curtain?
6. Were there a lot of props?
7. Were the costumes elaborate or simple?
8. Were the plays performed in daylight or at night?
9. Which were the cheapest seats and where were they located?
10. Was there a roof at the theatre house?
11. On how many sides was the stage surrounded by audience?
12. Was there an attempt at realistic presentation?
13. When Juliet stabbed herself did she bleed?
14. Give the names of two theatres in Shakespeare's time.
15. Who commissioned *Twelfth Night*?
16. Name two of Shakespeare's contemporaries.
17. Who wrote the line "Was this the face that launch'd a thousand ships, And burnt the topless towers of Ilium?"
18. How did Marlowe die?
19. Was Shakespeare also an actor?
20. Was Shakespeare married?
21. What was the name of his wife?
22. Who was the owner of *The Rose* theater?
23. What was the name of the company of actors Burbage belonged to?
24. Who was Edward Alleyn Ned?
25. What was the name of the Master of the Revels?
26. What was the Master of the Revels' job?
27. Is the verse: "Shall I compare thee to a summer's day" the beginning of a sonnet or a play?



### **A poetry game and the sonnet**

In 14<sup>th</sup> century Italy the sonnet was the predominant poetic form. Dante, Petrarch, and Cavalcanti wrote the most famous Italian sonnets in which the lovers were anguished and forlorn, and their loved ones cold and aloof. However, it took a couple of centuries for the sonnet to reach England. In the many years that the English poet Sir Thomas Wyatt spent abroad working as a diplomat for the court of Henry VIII, he came across this poetic form and later introduced it in England. Yet, it was his close friend Henry Howard Earl of Surrey who introduced the English form of the sonnet: three quatrains and a couplet written in iambic pentameter. Most of Wyatt and Surrey's sonnets are translations of Petrarch's sonnets, but later-day poets such as Shakespeare, Donne and Milton rejected the prevailing theme of unrequited love and turned to everyday life for inspiration in their sonnets.

A variation of *Versability: The Poetry Game* can be used in class to help students grasp the English and Italian sonnet forms. It can be played using the actual book *Versability: The Poetry Game* or any anthology of English poetry such as *The Norton Anthology of English Literature*. The students are divided into groups and are given a list of archaic words such as thou, thy, thine, morrow, morn, morrow, didst, ere, hence, etc. to make their verses sound more authentic. The teacher acts as a reader – the reader first gives a short introduction to the poet and his opus and then dictates all the lines of the first stanza of the sonnet except for the last line. The reader also provides the students with the sonnet form and rhyming scheme. For example, the reader reads the following Shakespearian sonnet with ABAB rhyming scheme:

*“I love to hear her speak, yet well I know,  
That music hath a far more pleasing sound:  
I grant I never saw a goddess go”*

The students have to complete the verse on a piece of paper, write down their names, fold the paper and give it to the reader, while the reader keeps time. Once the time is up, the reader reads all the lines together with the original one, in this case “My mistress when she walks treads on the ground,” and the students need to vote on which line they think is the genuine one, but they can't vote for their own lines. Students score one point each time someone votes for the line they composed, and they score one point if they guess the genuine line. Then the reader goes on to dictate the rest of the stanzas.

This poetry game does not have to be used to teach only the sonnet form, it can also be used for other types of poems and rhyming patterns.



### Conclusion

Both games and audio-video material can be incorporated in an English literature course to increase motivation, improve critical thinking, present new vocabulary in a meaningful way, stimulate imagination and challenge the student.

However, technology and games should always be used in a manner that enhances the learning experience. They should not be regarded as a way to pass an hour when we have nothing prepared for that class. The video and audio material needs to be carefully selected and appropriate to the curriculum, and it should be used with follow-up activities which help students analyze and make sense of what they saw and heard, and which make them understand this is more than just entertainment.

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Figure 1 – The Lyrics to the song *Spaceman*

Табела 1 – Зборови на песната Спејсмен

<p>It started with a low _____,            Next _____ I knew they ripped me from my bed;            And then they took my _____ type,            they left a strange _____ in my head.            You know that I was hoping,            That I could leave this _____ world behind;            But when they cut me open,            I guess I changed my mind.            And you know I might            Have just flown too far from the _____ this time,            'cause they calling me by my _____!            And the zipping white _____ beams            disregarding bombs and satellites!            That was the _____ point;            That was one lonely night!            The _____ maker says, "It ain't so bad"            The dream maker's gonna make you _____            The spaceman says, "Everybody _____ down!            Its all in your mind!"            Well now I'm back at home and-            I'm looking _____ to this life I live;            You know it's gonna _____ me,            So hesitation to this life I give.            You think you might cross over,            You caught between the devil and the _____ blue sea;            You better look it over,            Before you make that _____!            And you know I'm fine, but I hear those voices at night            sometimes... they _____ my claim,            and the public don't _____ on my transmission            'cause it wasn't televised...            My global position systems are vocally addressed;            They say the Nile _____ run from east to west.</p>	<p>It started with a low light,            Next thing I knew they ripped me from my bed;            And then they took my blood type,            they left a strange impression in my head.            You know that I was hoping,            That I could leave this star-crossed world behind;            But when they cut me open,            I guess I changed my mind.            And you know I might            Have just flown too far from the floor this time,            'cause they calling me by my name!            And the zipping white light beams            disregarding bombs and satellites!            That was the turning point;            That was one lonely night!            The star maker says, "It ain't so bad"            The dream maker's gonna make you mad            The spaceman says, "Everybody look down!            Its all in your mind!"            Well now I'm back at home and-            I'm looking forward to this life I live;            You know it's gonna haunt me,            So hesitation to this life I give.            You think you might cross over,            You caught between the devil and the deep blue sea;            You better look it over,            Before you make that leap!            And you know I'm fine, but I hear those voices at            night sometimes... they justify my claim,            and the public don't dwell on my transmission            'cause it wasn't televised...            My global position systems are vocally addressed;            They say the Nile used to run from east to west.</p>
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