

Singing Shakespeare-An Introduction

"Singing Shakespeare" is a project that brings music and the master of words together as a tool for teaching Shakespeare's work to high school students. The idea that drives this project was inspired by the boredom of high school students in English classes as they study Shakespeare's plays. William Shakespeare may be difficult to read at first, but he is far from dull. He writes about passion, scandal, war, love, bastards, idiots, witches, kings, beauty, rivals, jealousy, power, and so much more. The themes that he weaves throughout his plays are woven into the very fabric of human nature that we wear everyday. When students see that the words they are reading on the pages of these plays can speak directly into their own lives, they begin to be more receptive.

I first noticed this trend when my younger brother was given a project to do in his junior English class. He excitedly told me as he was furiously typing on the computer that he had to make a CD of songs that described the characters in *Hamlet*. He had to present the CD to the class and explain why he felt each song was appropriate for the characters in the play. He was flipping through the pages, looked up at me, and said, "Isn't this cool?" A light went off in my head. My brother, who is not a "school person", was excited about Shakespeare because the teacher helped the play penetrate through the walls of the classroom right into his life.

Helping the plays of Shakespeare become accessible to my students is one of my goals as a teacher. I want my students to be able to pick up one of his plays and understand that his words talk about some of the same things they encounter everyday. I know that music is one form of entertainment this day and age that high school students love. New technology makes music more accessible than it has ever been, and high school students usually relate to or enjoy some type of music. I am a lover of music as well, so I decided to take something that we are all passionate about and use it in my classroom. I have developed three songs that were inspired by different speeches and songs within Shakespeare's plays and communicate what Shakespeare is saying in "layman's" terms. I hope to use these songs as a way of reaching out to my students as we begin to study Shakespeare.

The three songs come from three different plays. There is a love song written from the perspective of Romeo, there is one that is inspired by a song in *Much Ado About Nothing* that communicates exactly what Beatrice thinks about men, and a song that communicates the ideas Henry V communicates in his St. Crispian's Day speech. These are all accompanied with lesson plans that take the themes and ideas of these speeches and songs to a level that will be relative and applicable to the students. Enjoy getting to know Shakespeare in a new way!

Lesson Title: Singing Shakespeare- "Blessed Night" and *Romeo and Juliet*

Created By: Miss Bannister

Grade Level: 11th or 12th

Subject Area: English Literature

Short Description of Lesson:

This lesson will help the students dive into the text of Shakespeare. This should be incorporated into a study of Shakespeare's *Romeo and Juliet*. The lesson will start with the teacher reading an essay by Kenneth Branaugh to the students to catch their attention, but the focus shall be upon the speech that Romeo makes when he first sees Juliet. There will be a brief summary of the plot given by the teacher. Students will read along as the teacher reads the speech outloud. They will watch Baz Luhrman's version of this speech in his film *William Shakespeare's Romeo and Juliet*. There will be a brief discussion about this speech, followed by my song, "Blessed Night" song. Students will participate in the class discussion about the nature of Romeo's affection for Juliet. Is it love or lust? Are there still family feuds like this? This discussion will serve as the closing activity, and will be followed up with a journal entry that will discuss the role of love within this play, and how love can affect a man or woman during Shakespeare's time and today.

Time Allotted for the Lesson:

This lesson should take one 90 minute class period.

Instructional Objective(s):

Students will have a better understanding of the significance of this song.

Students will understand Shakespeare's language with more ease.

Students will complete the journal entry.

Tennessee State Learning Accomplishments to be Addressed and Assessed:

1.01 Write to process knowledge, to clarify thinking, to synthesize and evaluate information , to improve study skills, to gain confidence, and to promote lifelong communication .

2.03 Utilize a variety of interactive reading strategies appropriate to text.

2.10 Read to interpret ideas, recognize relationships, and make judgments.

Classroom Layout:

Desks will be arranged in a semi-circle to facilitate in the class discussion.

TV will be in the front right corner of the room, visible to all.

Materials and Resources:

1. Handouts: The Art of Wooing, Note Cards with Shakespearean pick up lines.

2. Guitar/or CD of the Shakespeare song and of "You are Everything" by Diana Ross and Marvin Gaye.

3. Baz Luhrman's movie *William Shakespeare's Romeo and Juliet*

4. Students need their journals and pens for activity and journal

5. Notecards with the Shakespearean Pick up Lines

6. White and Red Paper for the Valentines day cards.

Student's Present Level of Performance and Knowledge:

Student should be reading through *Romeo and Juliet*.

Students should be familiar with and ready to participate in class discussion.

Students should know how to write a journal entry.

Set:

As students walk into the classroom, have the Marvin Gaye and Dianna Ross song playing. Tell them

Singing Shakespeare

Blessed Night

She hangs upon the cheek of night
My heart's Northern star
A dark room, well she's the candle light
Illuminating life

Chorus:

But on the dawn's horizon, there's a storm arisin'
Rolling through my veins right into my soul
Like a freight train comin', She's the fire that's burnin'
Oh my God, what can I do?
Oh my God, what can You do for a love that's consuming you?

A white dove in a sky full of crows
My lady flies
There's beauty I have never known
Until her smile

Chorus

Forswear it sight, I never saw true beauty until this night, this blessed night.
This blessed night. This blessed night.

Singing Shakespeare

The Text

Romeo:

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows
The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.

1.5.44-53, The Riverside Shakespeare

Singing Shakespeare

A Word from Kenneth Branagh

Marvin Gaye and Diana Ross introduced me properly to Shakespeare, strange but true. It was during an early English Literature class. Our reluctant group of novice Shakespeareans were all prepared for a turgid beginning to our high school literature studies. As a mixture of nervous dread and dull groans spread around the room, Mr. Grue, our teacher, brought out an ancient record player, which he placed on his desk. There was a little excitement. Perhaps he was going to play us a recording of *Romeo and Juliet* and at least save us the toe-curling embarrassment of reading this incomprehensible stuff aloud.

"Listen to this," he announced in a voice that commanded attention.

Imagine our surprise when out of this Edisonian contraption came the familiar strains of the chart hit "You Are Everything." Strains is the right word, as the number began with a low orgasmic growling the rang from the seriously Mr. Gaye and a soaringly moist response from Miss Ross's much affected soprano. Mr. Grue stopped the record and faced the bemused class. Where did Shakespeare come in?

"Now what was that all about?" Perplexed faces all around.

"Sex, you twerps!"

Suppressed giggles all round. Yes, it was.

"Now open *Romeo and Juliet* and let's find out where Shakespeare used it."

The noises of pages turning by excited singers was deafening. I don't think I've ever looked back. Thank you, Mr. Grue.

Many years later, I often thought of Marvin and Diana's help, as I attempted to encourage people to become interested in this often-frightening literary ogre. It's not possible to trick people with stunts, but it is useful to sometimes jolt our preconceptions with the reminder (particularly potent for adolescents) that there is great sexual energy and innuendo in *Romeo and Juliet* and that indeed Shakespeare is rife with sexual puns. The point is that Shakespeare's preoccupations remain our preoccupations. We still have family feuds, we still remain fascinated by politics and power (and royal families), we still murder and steal, we still fall in and out of love, and we still go to war.

This article can be found at:

http://www.pbs.org/wgbh/masterpiece/archive/programs/henryv/tg_brannagh.html

Well, Sir, at present, and I hope always shall be so, to do you service.

Save you Sir, you are most fortunately met.

Lady, The pleasures of this sweet morning attend you.

On her Face.

You are the Beauty without parallel; in your Face all the Graces, and in your Minde all the Verrues are met: he that looks upon your milde Aspect, were it the most savage creature, would derive a new Nature from your Beauty.

On her Eyes and Lips.

That Eye was Juno's, those Lips were once the Queen of Love's, that Virgin Blush was Diana's: Thus, Madam, you have a Donative from every Deity.

On her Beauty.

Apollo hath given you his orient Brightness; Venus her curious Shape; Jupiter his high and stately Forehead; the God of Eloquence his flowing Speech: and all the Female Deities have show'd their Bounties and Beauties on your Face.

On her Hair.

Her Hair is like the Beams that adorn Apollo's head.

Her Locks

Soft as new spun silk, curling with such a natural wantonness, as if they strove to delight the Fancy of her that wears them.

Her Forehead.

Made a stately prospect, and show'd like a fair Castle commanding some goodly Country.

Her

Her Face

So full of majesty, that Aurora blushes to see a countenance brighter than her own. Her Face is full of Sun-shine.

Her Looks

Have more entertainment than all the vain pomp which the Perfians ever taught the world.

Her Eyes

Dart Lightning through the Air. The Stars borrow new light from your more radiant Eyes. They are able to grace the Heavens and beautifie the Sky in the clearest night. They are Natures richest Diamonds set in foils of polish'd Ivory.

Her Smiles

Are so graceful and so full of comfort, that with them she is able to revive a dying Lover.

Her Cheeks

Shew like lawn spread upon Roses. Nature painted the colour thereof in the most glorious Tulips. They are slips of Paradise, not to be gather'd but wondred at.

Her Breath

So sweet, that the Arabian Odours seem to borrow their excellency from thence. It expires more sweet Odours than if su'd from the palm-trees in Paradise.

Her Lips

Are like the full ripe Cherry, which when they open, discover a treasury greater than that of the Indian Ivory.

Her Chin

Shews like a piece of pure and polish'd Crystal, which the God of Love delights to uphold with his soft hand.

C 3

Her

"O, Wilt thou leave me so unsatisfied?": The Art of Wooing in "Romeo and Juliet"

Each year when I start my "Romeo and Juliet" unit with my 8th graders, I prepare myself for the shock and disbelief my students exhibit when they discover "Romeo and Juliet" are teenagers.

"She's thirteen! That's wrong!" exclaims one incredulous boy.

"How could she get married when she's thirteen? That's unbelievable," replies a girl as she twirls her belly button ring.

"Well, I guess it's hard to believe that anyone who is thirteen could fall in love..." I say. And sure enough, each year, there are a few students who challenge me on this.

"That's not true. I've been in love," a heartsick girl says.

This begins a month-long discussion on whether young teenagers can know what love means and whether the love they feel is real, or just a form of lust. There are always a variety of interpretations of the relationship between Romeo and Juliet, and within my own classes I enjoy watching the dynamics between the girls and boys as they try to figure out what is real and what is fantasy. It's an exciting moment when they connect their own new experiences with relationships to the play and start to question their own decisions and motivations.

I find that my students have trouble believing that so long ago, in Elizabethan England, kids experienced the same feelings of frustration and elation with love that they do today.

"That was soooo long ago" they exclaim.

I start off with today's world - I ask them how people fall in love, what does love mean, and how can you tell the difference between love and lust? We discuss ways people express love to each other and how we woo each other. Then I ask them to brainstorm ways that Elizabethan people might have wooed each other.

"How should I know?" one kid always asks.

Which leads me perfectly into introducing "The Mysteries of Love and Eloquence; or the Arts of Wooing and Complementing." This is a book that suggested ways for young Elizabethans to woo each other. Published in London in 1658, this text offers some fascinating Elizabethan pick-up lines.

I hand out copies of pages 20-22 from the book, and we look over the first few compliments together. (See handout 1.) The pages show lines that wooers can use to compliment and describe the beautiful body parts of the beloved. On the overhead, I model how I read and interpret the lines. Make sure to explain to students that in the text the Elizabethans used a letter that looks like an "F" for our letter "S" (which always leads to some laughs when students look at certain words...you'll see what I mean...). It helps to point out any unusual spellings of words (although students usually figure out most of the words on their own fairly quickly). I have students look through the compliments with a partner and translate at least five of them into their own language; then I have students share them together as a class. We discuss why someone would say such things to another person, and what we would say or do today to convey the same ideas.

An Address of Courtship to his Mistress.

Lady, My vital breath runs coldly through my veins, I am sick for your Love, dearest *Lady*; neither is there any thing, but your own heart, can heal me: believe me also, fairest of Women,

Women, there is nothing beneath the Moon, but your frown, can grieve me.

Sir, Me thinks this is a strange fit.

Lady, Count not my love my light, because 'tis sudden; for By *Cupid's* Bow, I swear, I never knew true Love till now.

Sir, I intreat you not to wrong your self, and me; your love is violent, and soon will have a period; for that is the most perfect love, which loves for ever.

Such love is mine, believe me, divinest Beauty, for although men use to lie, yet do I speak truth; and therefore, *Madam*, give me sentence either of life, or of a speedy death; can you affect so mean a person?

Truly *Sir*, I should deny my thoughts, to give you an absolute denial, yet must I not turn disloyal to former Promises; and therefore let this suffice, I cannot wrong my friend.

Then here my love must end, and in your presence thus for love I die.

Nay, hold *Sir*, these are soul killing passions. I had rather wrong my friend, then that you should wrong your self.

Love me, dear Soul, or else my death is but delay'd; my Vow is fixt in Heaven, and no fear shall move me: for my life is a death, that tortures me, unless you love me.

Give me then but a little respite, and I will resolve you.

Alas, *Madam*, my heart denies it; my blood is violent, now or else never love me. Love me, and both Art and Nature at large shall strive to be profuse in ravishing thy sense. I will entice Dalliance from thee with my smiles, and I will steal away thy heart with my chaste kisses.

Well, *Sir*, I am yours then from all the world; your wit and your person have entranc'd my soul.

I kiss thee, Dearest, for that breath; and know that thou hast now joyn'd thy self to one whose life rests onely in thy sight.

Lesson Title: Singing Shakespeare- "Hard to Be a Woman in Love" and *Much Ado About Nothing*

Created By: Miss Bannister

Grade Level: 11th or 12th

Subject Area: English Literature

Short Description of Lesson:

This lesson will help the students dive into the text of Shakespeare. This should be incorporated into a study of Shakespeare's *Much Ado About Nothing*. The focus shall be upon the song that Balthasar, a singer in the play, sings in the garden scene. There will be a brief summary of the plot given by the teacher. Students will read along as the teachers reads the song outloud. They will watch Kenneth Branagh 's version of this song in his film *Much Ado About Nothing*. There will be a breif discussion about this song, followed by my song, "It's Hard to be a Woman in Love" song. Students will participate in the class discussion about the differences between men and women today and in Shakespeare's time. This will serve as the closing activity, and will be followed up with a journal entry that will discuss the roles of women and men in society during Shakespeare's time and today.

Time Allotted for the Lesson:

This lesson should take one 90 minute class period.

Instructional Objective(s):

Students will have a better understanding of the significance of this song.

Students will understand Shakepeare's language with more ease.

Students will complete the journal entry.

Tennessee State Learning Accomplishments to be Addressed and Assessed:

1.01 Write to process knowledge, to clarify thinking, to synthesize and evaluate information , to improve study skills, to gain confidence, and to promote lifelong communication .

2.03 Utilize a variety of interactive reading strategies appropriate to text.

2.10 Read to interpret ideas, recognize relationships, and make judgments.

Classroom Layout:

Desks will be arranged in a semi-circle to facilitate in the class discussion.

TV will be in the front right corner of the room, visible to all.

Materials and Resources:

1. Handouts: Themes, Summary, and Character Analysis and Gender Roles Handout

2. Guitar/or CD of the Shakespeare song and of "Respect", "I'm Gonna Be an Engineer", and "Don't Think Twice, It's All Right"

3. Kenneth Branagh 's movie *Much Ado About Nothing*

4. Students need their journals and pens for activity and journal

5. <http://www.allshakespeare.com/muchado/36288-> for all resources used on handouts

6. <http://www.satexas.com/~smootsg/genderroles.html> for all resources used on handouts

Student's Present Level of Performance and Knowledge:

Student should be reading through *Much Ado About Nothing*.

Students should be familiar with and ready to participate in class discussion.

Students should know how to write a journal entry.

Set:

Begin the class by asking the students what the difference between boys and girls is. Let them discuss it for awhile to get them interested. *Much Ado About Nothing* is about this topic, gender roles and relationships. There is love, lies, sex, scandle, romance, and comedy all in this play! We will examine one of the main themes within the play today, gender roles in Shakespeare's day.

Singing Shakespeare

Hard to Be a Woman in Love

First they love you, and then they don't
They'll stand by you, and then they won't
And they'll say that your face looks like an angel
Then they'll treat you as if you were a stranger
Oh it's hard to be a woman in love
Yeah it's hard to be a woman in love

Oh they'll tell you that they'll always stand beside you
When all they really want to do is try you
And they'll say that they will always be faithful
But they only mean until they meet some other girl
Oh it's hard to be a woman in love, Yeah it's hard to be a woman in love

Chorus:

Don't you cry, let him fly
Because he probably never really landed
And move on with your life and thank the good Lord you're not stranded
With a man who cannot make up his mind
Oh the faithful men are hard to find
Oh it's hard to be a woman in love, Yeah it's hard to be a woman in love

They'll say that they love to hear your words
When really everything you say to them seems absurd
And they'll say your voice sounds just like the seraphim
Then they'll hate you for wanting to talk to them
Oh it's hard to be a woman in love, Yeah it's hard to be a woman in love

Chorus:

Bridge:

Ladies, let them go
Oh and be ye blithe and bonny
Converting all your sounds of woe into hey hey hey
Nonny nonny, Oh it's hard to be a woman in love
Yeah it's hard to be a woman in love

Have you ever had your dreams completely shattered?
Have you walked away from him feeling battered?

Singing Shakespeare

The Text

BALTHASAR

Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never:
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nonny.
Sing no more ditties, sing no moe,
Of dumps so dull and heavy;
The fraud of men was ever so,
Since summer first was leafy:
Then sigh not so, & c.

2.3.62-74, *The Riverside Shakespeare*

Singing Shakespeare

Summary, Themes, & Character Analysis

Summary:

Although there has been some speculation that *Much Ado about Nothing* may be a heavily revised version of a play that Shakespeare wrote earlier in his career (a "lost" work that is often referred to as *Love's Labour Won*), *Much Ado* was probably written by Shakespeare in 1598 or shortly thereafter. This would make *Much Ado* one of Shakespeare's later comedies. Unlike his earliest comedic works, the humor of *Much Ado about Nothing* does not depend upon funny situations. While it shares some standard devices with those earlier plays (misperceptions, disguises, false reports), the comedy of *Much Ado* derives from the characters themselves and the manners of the highly-mannered society in which they live.

And while the main plot of *Much Ado* revolves around obstacles to the union of two young lovers (Claudio and Hero), the plays sub-plot, the "merry war" of the sexes between Beatrice and Benedick, is much more interesting and entertaining by comparison. Indeed, the play was staged for a long period of time under the title of *Beatrice and Benedick*. Especially when set alongside the conventional, even two-dimensional lovers of the main plot, Beatrice and Benedick display a carefully matched intelligence, humor, and humanity that is unmatched among the couples who people Shakespeare's comedies.

Themes:

Given the evident centrality of the relationship between Beatrice and Benedick to the narrative line of *Much Ado*, one of the salient themes of the play necessarily revolves around gender, gender roles, and the differences between men and women. Through Beatrice and Benedick, this theme is enacted in playfully antagonistic terms. At the very start of the play, Leonato says to a messenger bringing word that Benedick will soon arrive in Messina's court: "You must not, sir, mistake my niece. There is a kind of merry war betwixt Signior Benedick and her".

- gender roles
- the nature of love
- the nature of war
- family relationships
- the differences between men and women
- false accusations
- trust

Character Analysis

Beatrice:

Singing Shakespeare

Notes on Gender Roles

Playing the Wo/Man's Part : Gender Roles in Shakespeare

It is a peculiar feature of Shakespeare's plays that they both participate in and reflect the ideas of gender roles in Western society. To the extent that they reflect existing notions about the 'proper' roles of men and women, they can be said to be a product of their society. However, since they have been studied, performed, and taught (if intermittently) for five hundred years, they may be seen as formative of contemporary notions about the relationships between males, females, and power.

Any analysis of gender roles in English Renaissance drama is faced with several difficulties, choices a critic must make. Are we to consider the text as a solitary entity, or do we consider its place in the body of work attributed to a particular author, or group of authors, or time period? If we are examining aspects of the texts that hold social implications, shall we consider the implications in an historical context or do we look at the way those texts weave into the fabric of today's society? If analyzing a dramatic text, shall we consider the possible stagings of the text, and if so, are historical practices more relevant than our contemporary stage conventions? Any and all of these considerations will inform a critical commentary on 'Gender Roles in Shakespeare.'

It is necessary to consider historical aspects of a text whose creation is so far removed in time from our own era. To do otherwise is to discard the significance of Elizabethan wordplay--to do so in the extreme would mean to discard the significance of many word, part of Elizabethan English but currently considered archaic. Representations of gender in Renaissance drama are tied to their original presentation: "bearing the traces of their history in a theatrical enterprise which completely excluded women, (these texts) construct gender from a relentlessly androcentric perspective" (Helms 196). It is the ways in which these texts reflect or distort the gender expectations of society, either Elizabethan or contemporary, that are so important, no less so than are the denotations of archaic words.

Elizabethan society had (and contemporary society has) a loosely determined set of normal behaviors that are not infrequently linked to gender. Despite diffusion of these gender expectations in both time periods (see Dollimore, Traub), there are definite behaviors that either lie within the constructs of gender or exceed/transgress patterns accepted as conventional. Through the mechanisms

lovers. Resolution takes the form (as in *MND*) of a usurpation of the existing order. The young lovers succeed in their rebellion, and as part of the resolution, participate in the creation of a new harmony.

When the challenge to the dominant order is a shrewish woman, such a resolution would seem difficult. In most instances, shrewish or frowrd women are punished. Adriana (in *Err.*) is publicly humiliated, her shrewishness exposed. Paulina (in *A Winter's Tale*) is punished through the loss of her husband. If the existing order (and the new order to exist at the end of the play) cannot abide a shrew, and a shrew is the central character in the play, either order must yield or the shrew must change her ways. Petruchio cannot be satisfied in marriage unless he breaks his wife's will. Whether this is done at the end of *The Taming of the Shrew* is a matter best examined in another light, but the comedic resolution occurs when Katherine yields to Petruchio, "obedient to his honest will" (V.ii.158). This ostensibly resolves the tension established early in the play when she allegedly transgressed her role in society as dictated by her gender. As a woman she is not to be assertive, opinionated, "forward, peevish, sullen, (or) sour" (V.ii.157). This behavior is known to the audience more by attribution than demonstration; Kate on stage is primarily shrewish in that she is not subservient. She doesn't display a vivid transgression of expected female behavior until after Petruchio begins to heap abuse upon her. If the resolution of the comedic tension depends on her reversal, the comic energy in the middle three acts of the play is not driven by her alleged shrewishness, but by Petruchio's outrageously exaggerated masculinity.

It is this extra performative aspect of female characters who are played by boys and dress up as boys that gives the comedies in which they exist an extra layer of depth. There is tension between Beatrice and Benedick, but it is a conventional, recognizable tension -- or at least it is to a twentieth-century audience. Their bantering relationship lacks both the disturbing dominance/submission overtones of *The Taming of the Shrew* and the high stakes of the cross-gender tensions created between Cesario and Olivia, and as such their relationship is ultimately less interesting. Beatrice and Benedick may be a fun couple, but it is the sub(?)plot revolving around Hero and Claudio creates the real tension whose resolution provides comedic resolution in *Much Ado*.

Not only are male disguises for female characters exploited for ironic humor and for the curiously remultiplied sexual tensions they make possible, they bring to the fore all the conventional expectations of masculine performance implied by Elizabethan society. Male disguise for a male character--for such is the overdetermined performance of masculinity displayed by Petruchio--similarly highlights those aspects of behavior that are taken for granted as 'male' when exaggeration does not make them obvious; and funny.

“Don’t Think Twice, It’s All Right”- Bob Dylan

It ain't no use to sit and wonder why, babe
It don't matter, anyhow
An' it ain't no use to sit and wonder why, babe
If you don't know by now
When your rooster crows at the break of dawn
Look out your window and I'll be gone
You're the reason I'm trav'lin' on
Don't think twice, it's all right

It ain't no use in turnin' on your light, babe
That light I never knowed
An' it ain't no use in turnin' on your light, babe
I'm on the dark side of the road
Still I wish there was somethin' you would do or say
To try and make me change my mind and stay
We never did too much talkin' anyway
So don't think twice, it's all right

It ain't no use in callin' out my name, gal
Like you never did before
It ain't no use in callin' out my name, gal
I can't hear you any more
I'm a-thinkin' and a-wond'rin' all the way down the road
I once loved a woman, a child I'm told
I give her my heart but she wanted my soul
But don't think twice, it's all right

I'm walkin' down that long, lonesome road, babe
Where I'm bound, I can't tell
But goodbye's too good a word, gal
So I'll just say fare thee well
I ain't sayin' you treated me unkind
You could have done better but I don't mind
You just kinda wasted my precious time
But don't think twice, it's all right

I'm Gonna Be an Engineer

When I was a little girl I wished I was a boy
I tagged along behind the gang and wore my corduroys.
Everybody said I only did it to annoy
But I was gonna be an engineer

Mamma said, "Why can't you be a lady?
Your duty is to make me the mother of a pearl
Wait until you're older, dear
And maybe you'll be glad that you're a girl.

Dainty as a Dresden statue, gentle as a Jersey cow,

Smooth as silk, gives cream and milk

Learn to coo, learn to moo

That's what you do to be a lady, now.

When I went to school I learned to write and how to read
History, geography and home economy
And typing is a skill that every girl is sure to need
To while away the extra time until the time to breed
And then they had the nerve to ask, what would I like to be?
I says, "I'm gonna be an engineer!"

"No, you only need to learn to be a lady
The duty isn't yours, for to try to run the world
An engineer could never have a baby
Remember, dear, that you're a girl"

She's smart --- for a woman.

I wonder how she got that way?

You get no choice, you get no voice

Just stay mum, pretend you're dumb.

That's how you come to be a lady, today.

To love and obey, without any pay,

You get a cook and a nurse for better or worse

You don't need a purse when a lady is sold.

Oh, but now the times are harder and me Jimmy's got the sack;
I went down to Vicker's, they were glad o have me back.
But I'm a third-class citizen, my wages tell me that
But I'm a first-class engineer!

The boss he says "We pay you as a lady,
You only got the job because I can't afford a man,
With you I keep the profits high as may be,
You're just a cheaper pair of hands."

You got one fault, you're a woman;

You're not worth the equal pay.

A bitch or a tart, you're nothing but heart,

Shallow and vain, you've got no brain,

<Go down the drain like a lady, today.>

Well, I listened to my mother and I joined a typing pool
Listened to my lover and I put him through his school
If I listen to the boss, I'm just a bloody fool
And an underpaid engineer

I been a sucker ever since I was a baby
As a daughter, as a mother, as a lover, as a dear
But I'll fight them as a woman, not a lady
I'll fight them as an engineer!

Lesson Title: Singing Shakespeare- "Saint Crispian's Day" and *Henry V*

Created By: Miss Bannister

Grade Level: 11th or 12th

Subject Area: English Literature

Short Description of Lesson:

This lesson will help the students dive into the text of Shakespeare. This should be incorporated into a study of Shakespeare's *Henry V*. The focus shall be upon the speech that Henry V gives to his soldiers at the Battle of Agincourt. There will be a brief lecture on this battle and this powerful speech. Students will read along as the teacher reads the speech out loud. They will watch Kenneth Branagh's version of this speech in his film *Henry V*. There will be a brief discussion about this speech, followed by the "St. Crispian's Day" song. Students will participate in the class activity that compares St. Crispian's Day speech with another speech given by Henry V. After this activity, the students will read/listen to a speech given by President Bush about the war on Iraq. There will be a closing discussion that will compare and contrast the President's speech to the speeches in Shakespeare's play. Students will write in their journals for ten minutes at the end of class, comparing war and speeches in Shakespeare's plays to war and speeches about war today.

Time Allotted for the Lesson:

This lesson should take use one 90 minute class period.

Instructional Objective(s):

Students will have a better understanding of the significance of this speech.

Students will understand Shakespeare's language with more ease.

Students will complete the activity from the activity sheet.

Students will listen to speech by President Bush and compare and contrast his speech to the speeches in *Henry V* in their journals.

Tennessee State Learning Accomplishments to be Addressed and Assessed:

1.01 Write to process knowledge, to clarify thinking, to synthesize and evaluate information , to improve study skills, to gain confidence, and to promote lifelong communication .

2.03 Utilize a variety of interactive reading strategies appropriate to text.

2.10 Read to interpret ideas, recognize relationships, and make judgments.

Classroom Layout:

Desks will be arranged in a semi-circle to facilitate in the class discussion.

TV will be in the front right corner of the room, visible to all.

Computer will be brought to front of class for them to view the speech from President Bush.

Materials and Resources:

1. Handout of the St. Crispian's Day Speech

2. Notes for teacher on *Henry V*

3. Activity Sheet with journal entries and activities

4. Guitar/or CD of the song

5. Kenneth Branagh 's movie *Henry V* and Stephen Spielberg's *Band of Brothers*.

6. Students need their journals and pens for activity and journal

7. <http://www.pbs.org/wgbh/masterpiece/archive/programs/henryv> has been used extensively for research, and many of the activity ideas come from this exceptional website!

8. <http://www.cbsnews.com/stories/2003/03/19/iraq/main544714.shtml> - this is the link to President Bush's speech

9. Computer/Lap top with internet connection and Real One Player

9. Copy of the speech by President Bush

Evaluation:

- Students will be expected to participate in class discussion (at least one comment). This will be a part of their daily grade in the class.
- Students will get a complete or not-complete grade on their journal entry and class activity.
- The teacher will assess what the students are learning through class discussion and by reading the journal entries they write.

Singing Shakespeare

St. Crispian's Day

It's a cold and foggy morning, on October twenty-five
It's the holiday feast of St. Crispian, it's the first day of the rest of their lives
For when your eyes open up in the morning to see the light of another day
Though you've fought on a field of sorrow, there is honor in a victory

Chorus:

From this day on to the end of the world
Oh we shall be remembered
As the few and happy brothers who
Shed their blood for England's honor.

Oh and those who do not stand here in this way,
Well they will hold their manhood's cheap
When they hear the people on Crispin's Day
Sing our names all throughout the streets
And many years from now
Your heart and your soul will stand proud
And you will strip your sleeve s and say,
"These are the wounds I had on Crispin's Day!"

Chorus

Bridge:

We'll fight five thousand men with one thousand men on our side. We'll fight five thousand men, and we'll be heroes for the rest of time.

Chorus

Refrain: And every year they will remember the bravest of men
Who fought for England on October twenty-five

Saint Crispian's Day Speech

KING. What's he that wishes so?

My cousin Westmoreland? No, my fair cousin;
If we are mark'd to die, we are enow
To do our country loss; and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.

By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;
It yearns me not if men my garments wear;
Such outward things dwell not in my desires.
But if it be a sin to covet honour,
I am the most offending soul alive.

No, faith, my coz, wish not a man from England.
God's peace! I would not lose so great an honour
As one man more methinks would share from me
For the best hope I have. O, do not wish one more!
Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart; his passport shall be made,
And crowns for convoy put into his purse;
We would not die in that man's company
That fears his fellowship to die with us.
This day is call'd the feast of Crispian.

He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is nam'd,
And rouse him at the name of Crispian.

He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,
And say 'To-morrow is Saint Crispian.'

Then will he strip his sleeve and show his scars,
And say 'These wounds I had on Crispian's day.'
Old men forget; yet all shall be forgot,
But he'll remember, with advantages,
What feats he did that day. Then shall our names,
Familiar in his mouth as household words-
Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester-
Be in their flowing cups freshly rememb'ed.

This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered-

We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition;
And gentlemen in England now-a-bed
Shall think themselves accurs'd they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispian's day.

Singing Shakespeare

Notes on *Henry V*

- Henry V is a rogue, a wild young man who got into trouble.
- Suddenly thrust into the throne of England when his father, Henry IV, dies.
- He is faced with the moral dilemma time and time again. Is war justified? Can he now punish men he used to steal, gamble, and drink with?
- He realizes that he has a grave responsibility as the commander in chief of his scraggly army, but is filled with great courage and bravery that is contagious.
- This speech is much like the Braveheart Speech that Mel Gibson gives before the last battle in that movie.
- The men are about to enter the Battle of Agincourt, and have just been notified that the French outnumber their men five to one. The Englishmen who are wary from the travel, lacking supplies, and strength, are frightened at this statistic and wish for one thousand more English men. Henry V hears this and responds with this speech. He is well known as being able to motivate his men, and have them rise to great feats. This song is a rewrite of his speech that he gives them. One of the most famous speeches in Shakespeare's history plays.
- St. Crispian's Day is October 25, and it marks a common English holiday celebrating two shoe-makers who were martyred for Christianity, but Henry V says that it will after this day, be a celebration of England's great victory over France!
- Read the speech. Explain it. It's a huge deal that Henry V calls these men, the rogues and paupers, his brothers. He claims that war brings honor and equality that surpasses social status and class. He knows how to motivate his men, and they win the battle of Agincourt!

Singing Shakespeare

A Word from Kenneth Branagh

Marvin Gaye and Diana Ross introduced me properly to Shakespeare, strange but true. It was during an early English Literature class. Our reluctant group of novice Shakespeareans were all prepared for a turgid beginning to our high school literature studies. As a mixture of nervous dread and dull groans spread around the room, Mr. Grue, our teacher, brought out an ancient record player, which he placed on his desk. There was a little excitement. Perhaps he was going to play us a recording of *Romeo and Juliet* and at least save us the toe-curling embarrassment of reading this incomprehensible stuff aloud.

"Listen to this," he announced in a voice that commanded attention.

Imagine our surprise when out of this Edisonian contraption came the familiar strains of the chart hit "You Are Everything." Strains is the right word, as the number began with a low orgasmic growling the rang from the seriously Mr. Gaye and a soaringly moist response from Miss Ross's much affected soprano. Mr. Grue stopped the record and faced the bemused class. Where did Shakespeare come in?

"Now what was that all about?" Perplexed faces all around.

"Sex, you twerps!"

Suppressed giggles all round. Yes, it was.

"Now open *Romeo and Juliet* and let's find out where Shakespeare used it."

The noises of pages turning by excited singers was deafening. I don't think I've ever looked back. Thank you, Mr. Grue.

Many years later, I often thought of Marvin and Diana's help, as I attempted to encourage people to become interested in this often-frightening literary ogre. It's not possible to trick people with stunts, but it is useful to sometimes jolt our preconceptions with the reminder (particularly potent for adolescents) that there is great sexual energy and innuendo in *Romeo and Juliet* and that indeed Shakespeare is rife with sexual puns. The point is that Shakespeare's preoccupations remain our preoccupations. We still have family feuds, we still remain fascinated by politics and power (and royal families), we still murder and steal, we still fall in and out of love, and we still go to war.

A play that deals with many of these issues but particularly the latter is *Henry V*. As a drama student, it had always interested me. I learned speeches from it for auditions. Early in my career, I had the chance to play the title role for the Royal Shakespeare Company. The more I worked on it over the years, the more it seemed to me a perfect play with which to convince the larger audience (as I had been convinced through Marvin and Diana) that Shakespeare could be exciting, understandable, and full of meaning for me and for many of us living in the latter end of the 20th century.

It was not an original thought. People who felt the same way were and are performing Shakespeare in theatres all over the world. But the very best live theatre is seen by only a tiny minority of people. The stage still carries a sense of elitism: it's expensive. In the school I attended, the students neither went to the theatre themselves nor were in an institution that could afford to take them. Yet this potential audience -- the majority audience, the audience bored or irritated by Shakespeare, the ones who couldn't depend on the invention of a teacher like Mr. Grue -- it seemed to me, they deserved access to this man who I and many others felt spoke so dramatically and inspiringly about our shared human condition. And access not to theatrical voices and stuffy acting, but to Shakespeare through a medium most of them would have grown up in -- the movies. Critics have often been divided about *Henry V*. A modern view is that it is jingoistic-pro-war. In fact, in 1938 a major London production was booed off the stage, because, coming as it did at the height of the Allies' attempt to pacify Hitler over

President Bush's War Address

WASHINGTON, March 19, 2003

My fellow citizens, at this hour American and coalition forces are in the early stages of military operations to disarm Iraq, to free its people and to defend the world from grave danger.

On my orders, coalition forces have begun striking selected targets of military importance to undermine Saddam Hussein's ability to wage war. These are opening stages of what will be a broad and concerted campaign.

More than 35 countries are giving crucial support, from the use of naval and air bases, to help with intelligence and logistics, to the deployment of combat units. Every nation in this coalition has chosen to bear the duty and share the honor of serving in our common defense.

To all of the men and women of the United States armed forces now in the Middle East, the peace of a troubled world and the hopes of an oppressed people now depend on you.

That trust is well placed.

The enemies you confront will come to know your skill and bravery. The people you liberate will witness the honorable and decent spirit of the American military.

In this conflict, America faces an enemy who has no regard for conventions of war or rules of morality. Saddam Hussein has placed Iraqi troops and equipment in civilian areas, attempting to use innocent men, women and children as shields for his own military — a final atrocity against his people.

I want Americans and all the world to know that coalition forces will make every effort to spare innocent civilians from harm. A campaign on the harsh terrain of a nation as large as California could be longer and more difficult than some predict. And helping Iraqis achieve a united, stable and free country will require our sustained commitment.

We come to Iraq with respect for its citizens, for their great civilization and for the religious faiths they practice. We have no ambition in Iraq, except to remove a threat and restore control of that country to its own people.

I know that the families of our military are praying that all those who serve will return safely and soon.

Millions of Americans are praying with you for the safety of your loved ones and for the protection of the innocent.

For your sacrifice, you have the gratitude and respect of the American people and you can know that our forces will be coming home as soon as their work is done.