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ENGAGING SHAKESPEAREAN PEDAGOGY, A NEW BRAND OF SHAKESPEARE OR A NEW BRAND OF ENGLISH FOR SPECIFIC PURPOSES (ESP)?

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Abstract: This article posits that an important aspect of English language teaching and cultural studies is to raise learner awareness of how changes in oral and written genres correspond to cultural developments and give rise to new forms of intertextuality. It then explains how this evolution of communicative styles and interlinked genres can be observed in two BBC film versions of Shakespeare's sixteenth century play script: namely, *The Taming of the Shrew*. My paper questions why Shakespeare's play has been appropriated as capital entertainment by the British Broadcasting Company (BBC). Moreover, it considers what this form of adaptation implies about the cultural remit of both Shakespeare and the BBC as iconic institutions; since each of them is concerned with mirroring their target audiences' artistic, social, legal and commercial concerns. Similar to the way Shakespeare tailored the cultural allusions in *The Taming of the Shrew* to the preoccupations of his sixteenth century audiences, this paper explains how the BBC has interacted with the *Taming of The Shrew* to comply with the aesthetic, political and commercial demands of large, contemporary TV audiences.

I discuss key features of current adaptations of Shakespeare, such as the BBC 1979 and BBC 2005 films of *The Taming of the Shrew* play script. These works provide pedagogical opportunities for exploring how a merger between high and low culture is achieved, with Shakespeare at the centre of this process. In this regard, the paper refers to textual and film extracts of *The Taming of the Shrew*. It includes some classroom activities for learners to compare these genres, and to relate them to the socio-historical context in which they are produced. Students are thus encouraged to engage with Shakespeare in a variety of integrated activities and media. As a result, they can see how language, social customs, legal practices, and value systems are not fixed cultural commodities, but subject to ongoing reinvention or interpretation.

KEY WORDS: *Cultural Studies, Appropriation, Shakespeare, genres, pedagogy, BBC film adaptations, iconic institutions, The Taming of the Shrew, audiences, intertextuality*

Introduction

English language teaching should address how oral and written genres represent cultural developments; for instance, how Shakespeare's play scripts have evolved into alternative forms of entertainment, commercial, and educational appropriations. As Lanier (2002) and Taylor (1999) assert, these appropriations reveal more about the values of the adapters and their social context than Shakespeare. In fact, if we consider all the different uses to which *Hamlet*, alone *has* been put, we are reminded how the relationship between art and society is unstable (Charnes, 2006). The individual artist can never control how a culture consumes his work. According to Egan (2004), Shakespeare as a global commodity survives by being frequently adapted to changing ideologies and economic trends. Likewise, education or English language teaching is a dynamic process that can never be removed from the economic, political and social context in which it is embedded.

This article considers how an EAP or ESP tutor can integrate some of the topics from Law, Economics, History, Media Studies, in a syllabus that appropriates Shakespeare as an iconic cultural resource. Such a syllabus contrasts the 1623 play script of *The Taming of the Shrew* with a modern film version. It aims to show how aspects of high and low culture converge in the way Shakespeare is communicated and understood by many different channels of communication, and with many different types of audiences today.

In this paper, I refer to extracts from the 1623 Folio version of *The Taming of the Shrew*, Jonathan Miller's (BBC, 1992) film and David Richards's TV comedy (BBC, 2005) as illustrative teaching resources for matching Shakespeare's communication techniques with interdisciplinary EAP students' communicative concerns. I do this on the grounds that Shakespeare can be seen as English for Specific Purposes Playwright! His dramatic texts draw on subjects such as Business and Law (See Jordan and Cunningham, 2007). Moreover, his drama is a mirror of human behaviour in public and private worlds. This authentic material can thus be used to develop students' language, cultural awareness, cognitive, and communication skills.

Holderness (2002) claims that TV is the most widespread and powerful channel of communication. What the BBC did with *The Taming of the Shrew* (2005) can be seen as a critical adaptation of the play to the changing literacy practices and cultural agenda of Britain.¹ Therefore, it is worth questioning the BBC's cultural relationship with Shakespeare, in terms of the political and educational developments which led to the BBC's 2005

¹ See http://www.bbc.co.uk/drama/shakespeare/taming_of_the_shrew/yourreviews.shtml, as accessed on 16 March 2012

adaptation of *The Shrew* being so different to Jonathan Miller's conservative 1982 film of it. Miller's film is a very standard production set in the C16, whereas Richards's one is a radical transposition of the play into the 21st century. By comparing some scenes from both the 1982 and 2005 movies and by contrasting extracts from the 1623 version of *The Taming of the Shrew* with scenes in Sally Wainwright's (2005) screenplay, students can consider how Shakespeare's play continues to be linguistically and thematically subversive.

The focus of this paper is how Shakespeare can be shredded and embedded in the overall design of an ESP or EAP syllabus for students majoring in Economics, Law, Media or Cultural Studies. The following learning outcomes refer to what could be achieved by using resources based on *The Taming of the Shrew*.

- Students would understand that *The Taming of the Shrew* was made for modification, in Shakespeare's time and in ours. A play embodies the cultural concerns of playwright, director and audience; it is never an independent entity, but always performative text, where its language and ideas are open to various interpretations.²
- Students would be able to recognise examples of intertextuality in a film and different texts.
- They would appreciate how as Hatchuel (2004) points out, meta-narrative devices can be used to frame stories and events in contemporary news programmes and documentaries, similar to the meta-theatrical elements that Shakespeare included in his play scripts.
- They would be able to distinguish between a literal and a literary reading of a Shakespearean extract and to understand the comic effects of Shakespeare's use of puns.
- They would be able to compare stock characters from *The Taming of the Shrew* with stereotypes in the BBC 2005 film (Dir. David Richards), and the current use of stereotypes in other media and marketing contexts.
- They would be able to discuss Richards's (2005) attempt to make Shakespeare's *The Taming of the Shrew* culturally relevant to contemporary UK TV viewers, by modifying the setting, language, and plot of the play.
- They would be able to produce an extended piece of evaluative writing in English, e.g. a review of the BBC 2005 *Shakespeare-Retold: 'The Taming of the Shrew'*.

² This is particularly relevant to *The Taming of the Shrew*; ever since the 1590s it has been modified and versions of *The Taming of A Shrew* (1594) and the 1623 Folio's, *The Taming of The Shrew* have been edited for intertextual productions. See Scafer, E. (Ed) *Shakespeare in Production: 'The Taming of the Shrew'* Cambridge: CUP.

While this paper presents the rationale for choosing and using eclectic sources on *The Taming of the Shrew*, most of its teaching ideas and task examples can be transposed to other core Shakespeare plays in the Romanian educational system, such as *As You Like It*, and *Hamlet*. Most importantly, the choice of Shakespearean play must meet students' cognitive and emotional requirements.³ *The Taming of the Shrew* is very controversial in its treatment of sexual politics and romantic relationships. But conflict is a great catalyst for fostering critical thinking skills and student interaction in the foreign language classroom. David Richards's (2005) movie is upbeat, lively, sexy and provocative; it contains songs that many young people know and like. The leading roles are played by attractive celebrity actors and a lot of its humour is non verbal. Its screenplay writer, Sally Wainwright, has really exploited opportunities to exaggerate the original text's comic elements. For example, instead of relying on the servants' reported account of Katherina and Petruchio's wedding, she has written an outrageously funny wedding scene. Even the play's more problematic issues, e.g. assault, sexual harassment and domestic abuse can be discussed in relation to other genres and historical periods with an open-minded, mature group of adults, where the dynamics of the class are positive and already firmly established.

The following 19 topics in the play can engage students emotionally and imaginatively. Moreover, some of them overlap with other plays: *Romeo and Juliet*, *Othello*, *As You Like It*, *Hamlet*. I have asterisked items where there is an overlap between issues Wainwright deals with in her screenplay and ideas in the 1623 Folio version of *The Taming of the Shrew*.

- 1 Marriage as a contract*
- 2 The battle of the sexes*
- 3 Problems between parents and children
- 4 The use and abuse of authority*
- 5 Sibling jealousy *
- 6 Relationship problems and rivals in love*
- 7 Economic rights versus human rights*
- 8 The distinctions between stereotypes, celebrities and characters
- 9 The difference between being famous and infamous
- 10 Loss of identity
- 11 The making and breaking of reputations

³ I have used *The Taming of the Shrew*, Oliver H.J. (Ed) 1984 for my own reference, but recommend selecting the student extracts from William S. , *The Taming of The Shrew-The Annotated Shakespeare*, Burton, R. (Ed) 2005 New Haven: Yale University Press, because the vocabulary glossaries on each page of this edition are very helpful for L2 learners.

- 12 Reversing gender roles
- 13 Men and women's attitudes to fashion*
- 14 Disguises and deceit*
- 15 The cruelty of jokes*
- 16 Anti social aspects of anger – anger as a form of protest*
- 17 Self presentation skills *
- 18 Polite and rude ways of expressing feelings*
- 19 Language as an experience of power or disempowerment*

Carter and Long (1991) outline three models for teaching Literature: namely, 'The Language Model', 'The Personal Growth Model' and 'The Cultural Model'. Some of the tasks below use *The Taming of the Shrew* extracts in a language centred way. For example, the objective is to draw students' attention to the craft of Shakespeare's English by considering how his use of puns, antithesis, irony and imagery turns ordinary speech and ordinary language into art. (For a more extensive analysis of Shakespeare's linguistic ingenuity, see Gibson, 1998). Some of the tasks accommodate 'The Personal Growth Model', by encouraging students to respond emotionally to dramatic situations and to contrast ideas and relationships in the play with examples drawn from their own lives and individual experiences. Adapting 'The Cultural Model' means creating tasks where students (not necessarily those majoring in Literature) can question their assumptions about what 'literature' is: for example, a timeless artefact or anything that can be read or performed! I have used the *Shrew* extracts, the lyrics in the songs from Richards's 2005 movie, advertisements, and newspaper and magazine articles, to show how Shakespeare is at the interface of high and low culture.

By participating in a continuum of classroom tasks (approx 12 hours of tuition), EAP students could engage with *The Taming of the Shrew* as a narrative and as controversial drama. They could see how some of the genre conventions of a 1623 Shakespearean comedy were transposed to Richards's (2005) TV comedy; through analysing examples of intertextuality in Wainwright's (2005) screenplay; they could appreciate how Shakespeare has been adapted to meet the demands of a different cultural era and a different type of audience. To conclude, both the play and the film are used to develop students' language and communication skills, rather than teaching *The Taming of the Shrew* from contemporary perspectives in literary criticism, such as New Historicism, Cultural Materialism or Deconstructionism (Stern, 2003). Nonetheless, the pedagogical tasks based on the

Shakespearean extracts are to some extent informed by insights from these three schools of criticism. (For a further explanations of these critical approaches, see Peck and Coyle, 1995). Indeed, the Cultural Materialists' emphasis on the appropriation and use of Shakespeare in all aspects of media and commercial life is very relevant to the way in which the Shakespearean material can be integrated into the overall design of a university EAP or ESP module.

The relationship between methodology and materials – mirror images

My methodology is informed by the principles of Communicative Language Teaching (CLT), as well as my analysis of the play and how Sally Wainwright (2005) appropriated its comic elements. According to Widdowson (1978), Littlewood (1981), Brumfit and Johnson (1979), CLT means acknowledging that in real life language behaviour is unpredictable and that effective communication requires negotiation of meaning between listener and speaker, between reader and text. Crystal (2004) and Prodomou (2000) concur that fluent conversational skills entail improvisation and creative response. All the world is indeed a stage and drama and dramatic techniques can be very effective for helping learners become more confident about taking risks with English, and more aware of the fact that effective language use is an adaptation to a particular relationship between speakers and the cultural demands of the social situation. CLT involves teaching language as discourse and emphasising that there is no correspondence between form and function in English. For example, a grammatical structure, the imperative is not always an order, 'Kiss me Kate' could be a command or an invitation; this is why dramatic extracts are so useful for exemplifying how grammar adopts meaning within the context of discourse and how language needs to be understood as behaviour in any given social context.

In this regard, my methodology can be seen as a mirror image of the Shakespearean material. Shakespeare embodies ordinary discursal functions, such as apologies, excuses, invitations, compliments, rhetorical questions in *The Taming of the Shrew's* dialogues and soliloquies. So when using extracts from it (or indeed any other Shakespearean play) as a resource for teaching English language and cultural studies, we can start with the concept of language in action: language is a common code governing social behaviour. We can then find examples in the play where Shakespeare turns these linguistic conventions upside down. Like many of Shakespeare's plays, *The Taming of the Shrew* is a self referential mirror of reality in terms of its range of contradictions and overall structure. For example, in real life,

speakers would not achieve the eloquence of Katherina and Petruchio in a heated argument (2.1.181-201 and (2.1.220-238). It is much more likely that they would be saying to themselves, 'I wish I had thought of that or said that', at least ten minutes after the argument! Nor would real life characters express themselves spontaneously using the imagery and irony exemplified in Katherina's soliloquy. (5.2.136-179). On the contrary, performances of Katherina's soliloquy show how spontaneity is being enacted. Shakespeare has given us different interpretive possibilities for the words he ascribes to her. This example shows how his dramatic technique can turn poetry into an ordinary social event within the illusory world of his play.

Rather than providing students of English with examples of politically correct language, with samples of non ironic, unambiguous texts, I argue that it can be more interesting for advanced level English language learners to consider how language can communicate the opposite of what we intend, often because of a lexical mistake, or a misunderstanding of the relationship between the addresser and the addressee. Advocates of CLT (Brumfit and Johnson, 1979) argue that student errors in the language classroom are often much more interesting and educationally useful than models of correct language; since errors can illustrate how unpredictable and unstable English really is. By focusing on the linguistic and social errors in the extracts from *The Shrew*, students can see what not to do, how not to be polite, how not to be clear, how not to be submissive! In other words, they can begin to engage critically with Shakespearean drama as an experience of subversive language and behaviour, while still learning English vocabulary and improving their skills of reading, writing, listening and speaking. They can also see how Shakespeare exploited linguistic errors as a form of literary deviance to achieve comic effects (Kermode, 2000).

Additionally, through working with the excerpts, they could explore how our use of language can affirm or change our identities. This is a particularly pertinent point for L2 learners, who often find they become a different personality when expressing themselves in English; they can experience conflicts between adapting to the demands of the foreign language and culture and retaining a positive self image. The opportunities to get it wrong, to say or write what they did not really mean to say or write, are so much more manifold than when they communicate in their native language. In plays like *The Taming of the Shrew*, and

Hamlet, Shakespeare shows how characters can reinvent themselves through language and how acting is a social survival strategy.

Adapting the BBC Shakespeare RE--told 'The Taming of the Shrew' to an EAP teaching context

The aims of these sample tasks can be categorised under Language, Cultural Studies, and Communication skills. The teaching methods are influenced by:

- The distinction between literary and non literary communication
- The distinctions between literary studies and Communicative Language Teaching (CLT)

Firstly, an EAP tutor might aim to develop L2 students' knowledge and use of the English language by exposing them to a variety of Englishes: registers, literary and non literary texts, academic and journalistic readings that corresponded to some topics in their main subjects: Law, Business Studies, and Economics. Students can examine stylistic features of written genres, such as contracts, legal cases, extracts from Shakespeare's, *The Taming of the Shrew*, the lyrics and screenplay extracts from David Richards's (2005) film. With regard to the latter, the class can be encouraged to see how the technique of having lyrics echo changing moods in the film, is a similar device to the way Shakespeare used songs in some of his comedies (e.g. *Much Ado About Nothing*) to add another layer of meaning or dramatic irony to the text.

Students can also examine C16 lexical items in the Shakespearean extracts to see how some words, e.g. 'stale' 'mates' 'arms', 'cobbler', develop different connotations over time and how knowledge of these earlier word meanings is essential to appreciating the puns and verbal irony of large parts of Shakespeare's dialogues and soliloquies, in all his plays. Palfrey (2005) provides an additional range of examples drawn from a wider range of Shakespeare's plays. They can contrast some of his expressions with the use of contemporary slang and examples of figurative language in everyday speech. In doing so, they begin to understand how so many idioms and clichés have their origins in Shakespeare's work. Furthermore, the students analyse language as discourse, focusing on contemporary linguistic trends, for example the impact of political correctness on public documents, e.g. *The National Union of Journalist Guidelines*, and how The 2005 BBC Re-told version of *The Shrew* revels in being so politically incorrect; the latter would suggest a deliberate attempt by screenplay writer, Sally Wainwright, to capture the original anarchic spirit of the play.

Wainwright's screenplay of *The Taming of the Shrew* (or any other cinematic adaptation of a Shakespeare play) is also a useful resource for assessing the merits of reformulating Shakespeare's language and reducing his interwoven plots to a simplified storyline. Information about literacy practices in Elizabethan England and the role of the theatre can be selected from Gurr (2004), so that students consider the effects of modifying Elizabethan language and theatrical elements to comply with the conventions of a modern romantic TV comedy. They could then question how the entertainment remit of the BBC is powered by the same kind of economic priorities that kept Shakespeare experimenting with language and genres, in order to satisfy public taste and stay ahead of his theatrical and business competitors (See Danson, 2000).

Lastly, the students analyse examples of intertextuality in popular magazines, tabloids and broadsheets, where Shakespearean quotations are extracted for headings, or as allusions in journalistic articles. They discuss the effects of reading the quotations literally and consider how meaning could become distorted; for example lines from Shakespeare's *Shrew* become very racist or sexist when removed from their original context and thus shredded of their irony. Or as Smith (2007) observes, separate words can lose their irony by being read rather than spoken. English pronunciation has a grammatical and an ironic purpose and this is why it is so important to experience Shakespearean language in action.

Nonetheless, a useful language task for noting the critical impact of reading lines or extracts outside of their original context is to invite the students to write a deliberately libellous article for a tabloid or popular magazine on one famous person: Margaret Thatcher, Rupert Murdoch, Wayne Rooney, and Barak Obama. They are asked to insert a heading and quotations or single words, such as evaluative adjectives, experiment with word forms, create their own collocations and oxymorons, and play with some syntactic patterns ,e.g. 'the shaming of the few', 'the taming of the true', and include some accurate and inaccurate facts about the famous living character. This task highlights the differences between literary and non literary communication; Literature has no legal or social obligation to tell the truth. Conversely, journalistic texts generally subscribe to the concept of language as a conventional and commonly understood social communication code. They do not set out to lie, or to overturn reality as Shakespeare does, because as examples of 'real life texts' they wish to avoid the political and economic costs of libel!

Apart from distinguishing between libel, slander, sexism, racism and politically incorrect use of language, this creative intertextual writing task enables learners to emulate some of the lexical creativity that Shakespeare employed in playing with words forms,

collocations and puns, and which we see in so many marketing contexts today. Secondly, the activity highlights the challenge Wainwright (2005) or other contemporary writers and translators face in modifying C16 vocabulary, i.e. reformulating Elizabethan legal concepts in words like ‘chattel’, to comply with modern TV dialogues. It would not make sense for a 2005 screenplay to refer to Katherina as ‘chattel’, although it is still her wealth that Petruchio wants.

Wainwright (2005) has to think about the authenticity of her cultural allusions: it would not be credible for her ‘Kate’ to have a dowry now that she has been transposed to the role of a white middle-class, female politician. But it does make sense that she has assets, that she needs a husband to further her political career; it is also reasonable within the feminist storyline of Wainwright’s screenplay to introduce the idea of a pre-nuptial contract initiated by Bianca, as a way of protecting herself against any economic loss should the marriage to Lucentio fail.

By noting specific examples of C16 vocabulary in the extracts, students could see how the meanings of words change in accordance with English cultural and historical changes. They also have to think about the link between language and gender, why certain insults would generally be used to describe a female rather than a male. Wainwright has modified the genders of Shakespeare’s characters, for example the widower Baptista has been replaced by the widow Mrs Minola. She has also interpreted the reference to Petruchio’s female garb in the 1623 text, as a literal example of transvestite tendencies that she has fully exploited for comic effect. Interestingly, neither Shakespeare nor Wainwright have ascribed any female linguistic characteristics to Petruchio’s discourse. His two soliloquies draw on images from the male world of hunting, betting, fighting, travelling, commanding servants and troops (2.1.167-180), (4.1.175-199). However, in Shakespeare’s play, Katherina echoes the male language of her husband by using imperatives to command an on-stage audience to listen to her. Moreover, she employs much of the imagery that we associate with Petruchio’s speeches, even though she is not in earshot of his two earlier soliloquies. Has she become his language ‘puppet’⁴ in her final speech (5.2.136-179), despite being his linguistic and intellectual equal in all the earlier scenes of passionate discord between them? Or perhaps to go back to the original C16 performance context of the play, where Shapiro (1993) notes, the whole cast would have been men; the actor playing Katherina becomes a gender puppet in the interest of convincing the audience that this is literary communication. Language can mean

⁴ See Katherina’s riposte to Petruchio: ‘Belike you mean to make a puppet of me?’ (4.3.104)

whatever you want it to mean within the world of the play and the genders of Petruchio and Katherina only exist as linguistic artefacts.

As Newman (1991) expounds so lucidly, the 1623 version of the play gives readers and directors so much scope to infer meanings. Conversely, the 2005 BBC TV adaptation provides a literal, visual rendition of the physicality, and imagery of Shakespeare's language. While retaining a relatively farcical plot, David Richards has introduced an element of naturalism in the use of a celebrity cast, the costumes, settings and contemporary, colloquial English. Images from the play have been translated into literal examples of objects and settings. For example, Lucentio's infatuation with Bianca and the power of her looks over rival suitors is transposed to making her a super model, a ubiquitous billboard and media honey pot. The physicality of Shakespeare's language is turned into physical violence between Katherina and Petruchio. As a result, implications in Shakespeare's text are presented as facts within the screenplay artifice. By contrast, the text of the 1623 play does not confirm what kind of physical force Petruchio uses to tame Katherina. It is open to interpretation by readers, performers and theatre directors.

Some of the extracts from Shakespeare's *The Taming of the Shrew* can be adapted by EAP tutors to develop their students' critical reading strategies, such as making inferences, making analogies, distinguishing between literary and literal interpretations of a text, evaluating arguments in texts and how they can be applied to situations outside the text. For example, with reference to Petruchio's behaviour in extracts (3.2.189-236), and (4.1.175-199) and by applying arguments from *Regina Respondent v. R. Appellant* [1991] 3 W.L.R. 767 (the English case precedent in England and Wales which criminalised rape in marriage for the first time), students can prosecute or defend Petruchio's treatment of his wife. They then watch both of these Shakespearean extracts in Jonathan Miller's 1982 adaptation of the play, since Miller's film uses Elizabethan language and costumes, and the content of these two extracts from Miller's film is identical to the 1623 text. The subtitles in Miller's film are very useful in this respect. Later, when the class look again at the wedding departure and honeymoon scenes from David Richards's film, they discuss how radically different the BBC 2005 interpretation of Petruchio's character and marital rights is to Miller's much more conservative and less controversial 1982 film. Apart from integrating listening, reading and speaking skills, this type of activity is a means of assessing the cultural and historical distance that determines the different values in texts produced 400 years ago, and in BBC films produced 23 years apart.

The task reveals to students how Shakespeare's play and English Law can be interpreted in the light of the cultural influences on audiences and citizens at the time they were first created. These activities draw attention to the genre conventions of contemporary and historical texts, fictional and non-fictional works; the tasks enable the students to contrast the different lexical fields, registers and organisational features of texts: to consider how plays and legal cases represent society's concerns within a particular historical and cultural context. It is important for the class (especially if it constitutes some Law students) not to feel that the legal material is being trivialised by being applied to a theme or characters in the play. However, English Common Law is built on argument and analogy. Students can thus apply principles from the 1991 House of Lords case and details from the Shakespearean extracts, to judge Petruchio as a tyrant or simply a man exercising his conjugal rights. In sum, this classroom work highlights the wider application of Shakespeare to an interdisciplinary educational setting. Given the range of lexical fields and occupations that characters in his plays inhabit, it seems very natural to do this, instead of confining the study of Shakespeare to the remit of the English Literature Department. Interdisciplinary, cross-cultural experiences are a touchstone of the educational principles underpinning the Renaissance context in which Shakespeare worked. His drama thus provides the creative raw material for linking concepts and language from a range of academic subjects.

Moreover, comparing different genres raises the students' awareness of some of the pitfalls of reading *The Taming of the Shrew* in earnest. The play is a comedy manipulating the fictional elements of language and theatre to stimulate the audience's emotional response to its anarchic treatment of social conventions and human relations. Petruchio, the wife tamer, is a theatrical construct not a character. The drama plays out issues to celebrate the way comedy can overturn prejudices and social conventions while pretending to subscribe to them. Shakespeare is undermining three things: the use and abuse of language for polemical purposes, secondly, the constraints that language imposes on emotions, and thirdly the anomaly of individuals having to rely on public language and speeches as a means of self-expression. Indeed, the subversion of language and action is a core feature of his drama at large.

Principles for designing classroom tasks on *The Taming of the Shrew* or other Shakespearean plays

The course designer should first deconstruct the play by selecting extracts particularly relevant to the broader aims of the particular EAP or ESP syllabus, and which also embody the essence of a particular Shakespearean play script. My starting point with *The Taming of*

the Shrew is to analyse different kinds of contradictions in the complete play and then to select extracts from it which exemplify these types of contradictions. This approach could of course be applied to other Shakespearean plays. I do not sequence the student extracts according to the order in which they appear in Shakespeare's play, but use them in accordance with progressive tasks that would enable students to access the language, communication strategies and ideas in both David Richards's 2005 film and Shakespeare's C17 play script. In brackets I have indicated the extracts from *The Taming of the Shrew* that match each question. In some cases the extracts illustrate more than one type of contradiction.

Contradictory messages

1. **Does the extract offer some good examples of Shakespeare's comic style, as exemplified in puns, repetition, irony, arguments, deliberate misunderstandings?** (2.1.181-201), (2.1.220-238), (4.3.186-192)

Contradictory audiences

2. **How does the extract exemplify recurrent features of the play e.g. some of its metatheatrical elements?** (2.1.168-180),(4.1.175-199), (5.2.136-179), (induction 1.26-35)

Contradictory feelings and gender roles

3. **Why is the extract important in representing the relationship between its main protagonists: Petruchio and Kate?** (2.1.181-201), (4.3.101-104), (4.1.175-199), (5.2.136-179)

Contradictory cultural and social contexts

4. **Why is the extract of cultural interest today?** (3.2.189-236) and (5.2.136-179)

Contradictory methods of reformulating the language and conflicts in Shakespeare's play

5. **How is the extract alluded to in David Richards's 2005 film?** (2.1.181-201), (2.1.220-238), (3.2.189-236), (4.3.101-104), (4.3.186-192), (5.2.136-179)
6. **If the extract is not alluded to in David Richards's film, what might be the reason for this?** (2.1.167-180), (4.1.175-19), (induction 1.26-35)

The links between materials, methodology and methods of assessment

The EAP or ESP's syllabus aims determine the choice of extracts, the extracts determine the tasks. The tasks should unravel the language and ideas in the extracts. The latter are selected in accordance with knowledge about the students and the type of learning activities that would engage them. They can not merely be enjoyable, interactive tasks; they have to be embedded in an organic overview of how the play complements the module's syllabus and methods of assessment. The methodology should establish a very natural link between developing evaluative oral and writing skills, in the work that leads to the students producing assessments based on the Shakespearean resources, for example a review. The tasks should also accommodate visual, auditory and kinaesthetic learning styles and be sufficiently varied to match the important element of variety in communicative techniques that Shakespeare employs in his drama.

I do not recommend imposing the tutor's analysis of the play on the students, but to some extent that is what tutors inadvertently do by only teaching extracts from it. The teacher and director of a play share the same responsibility of making something happen in the way they interpret a play, an audience, a learning situation. All selection and course design is evaluative. Later, we value the course in terms of the learning process and the quality of the student assessments, because teaching and learning are mirror images. For instance, I first analyse Shakespeare's *The Taming of the Shrew* then use that analysis to compare how Wainwright adapted elements of the original play in her 2005 screenplay. I then consider the pedagogical potential of Wainwright's screenplay in relation to my initial analysis of the play and the English language, cultural and communication requirements of a target group of EAP or ESP students. By doing different kinds of activities on the extracts, they learn how to make a comparative analysis between Shakespeare's play and Wainwright's screenplay, and to apply what they learn from the tasks to their own evaluation of the film as an adaptation of the C17 *The Taming of the Shrew* play script. They review their own reviews, as well as evaluating how the use of Shakespearean resources complies with their EAP syllabus's core aims.

Conclusion

In this paper, I have referred to extracts that embody some of *The Taming of the Shrew's* most salient features and which represent some of the finest writing in it. However, by only working with excerpts, students can not engage with the play's overall ironic patterning, its fluency in integrating themes of deception and disempowerment with methods of characterisation, and inter-connected plots. Nevertheless, that is not necessarily a negative point when tutors are buying in to using Shakespeare as a source to broaden students' academic knowledge, and to develop their inter-cultural competence and communication skills.

Just as Shakespeare never intended his plays to be taught, Wainwright's screenplay can be enjoyed without any knowledge of Shakespeare's work, or it can be experienced at a more critical level if students become aware of its intertextuality. This paper has concentrated on showing how the experience of Shakespeare, i.e. watching the BBC 2005 film, can be enriched if it becomes the pedagogical starting point for exploring some of the interpretive choices underlying the re-making of language, characters, plots, conflicts and cultural issues within the genre of a modern TV comedy. Regarding the sample learning context and tasks that I have discussed above, L2 students need not study a whole Shakespearean play. Instead, carefully sequenced activities enable them to engage with some aspects of the Shakespeare's drama as language, performance and literature. This teaching approach thereby acknowledges Shakespeare's dual role as an educational catalyst and as a unique cultural muse in stimulating much of the creative intertextual enterprise in today's global entertainment and commercial contexts.

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