Pedagogical Pragmatism and Student Research in the Early Modern Period

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Not surprisingly, many undergraduates do not realize there is a difference between Anglo-Saxon and early modern English. I once overheard a student say that she refused to take Shakespeare because she didn't understand "that old English stuff." Her comment made me unhappy, not because she was misinformed and perhaps uninterested, but more because it reflected the trend of many American English departments' decision to offer and require fewer courses before the nineteenth century because of lack of student interest. Even when they are available, many students enroll as a last resort and just hope to pass because they believe they cannot understand the language. I teach both Renaissance Literature and two Shakespeare courses and do not have enrollment issues because my department produces a large number of teachers, and one of the state requirements is a drama course.

Since Shakespeare is often what they identify as the area in which they are least prepared to teach, my courses are always full. However, the students are often worried about their ability to handle the material, and they identify that they are taking the course for reasons other than interest. Thus, one of my basic goals when teaching the early modern period is to help students recognize that people who existed in other times and other places are worth working to know about, even if they speak, look, and act very differently than we do. I want them to know and have the pleasure of a whole new alternate reality, which is waiting out there for them, just four hundred years old; but there is a growing gap between the Renaissance and now, and with every year that passes, Shakespeare becomes more foreign to students. Nevertheless, my experience suggests that students will invest heavily in early modern studies when the course includes more than dates, symbolism, themes, and rhyme schemes, as important as those things may be.

One way I have engaged students in the early modern period is by assigning work outside the parameters of analyzing literature

or writing position papers. For example, in a semester-long, weekly assignment, students choose an early modern persona and write about an event or life experience from their persona's perspective. This assignment forces them into source materials, teaches them about how much basic electronic information is available, and does not require a "right" answer or response. As long as they meet the basic requirement, they can write in any format or genre they wish, whether journal entry, letter, or basic report form. The assignment also begins the preparation for the long research project designed to interest students in their research, to allow them a great deal of latitude regarding writing style, and to let them take advantage of personal preferences and individual skills and interests. The following essay describes this assignment's genesis, details the classroom preparation required, gives examples of student work, and, finally, clarifies what I believe it accomplishes.

I had been teaching for some time when I first published on Shakespeare and pedagogy. My first essay analyzed how my feminist approach to teaching Shakespeare affected syllabus formation, assignments, and class environment.[1] However, I had not yet developed new assignments designed to move beyond the stereotypical reading journals, five-page essays, and the longer research assignment. As time went on, I became increasingly frustrated with the poor results of the paper that usually concludes most semesters. My students and I were all bored with the same tired topics that grow from Shakespeare courses taught from a feminist, cultural, materialist orientation. I read an endless stream of writing on, for example, strong female characters, the patriarchal nature of early modern England, marriage, and wife abuse.[2] Students continued to use inappropriate, useless, or ancient sources—anything that "might" meet requirements—instead of looking for information from which they could actually learn, even after I began to require a lengthy research proposal.

This proposal included a detailed project description, a research plan, a list of class members working on similar projects, and an extensive annotated bibliography. However, I still imagined an entirely different kind of research project that would still require upper-division writing and research skills, but would also potentially provide more satisfying experiences for students and encourage them to become interested in older literature. The assignment I finally developed asks students to choose any Shakespeare play(s), character(s), issue(s), or combination of the above and develop a rhetorical strategy based on a current communication genre that must preserve early modern cultural logic, but which would also

help twenty-first-century audiences/readers to understand Shakespeare. In other words, Juliet can't decide to give up men altogether, go to college, and have a junior year lesbian experience, followed by a successful career in business.

The assignment reads as follows:

> People sometimes have trouble reading and understanding Shakespeare, partly because we can only find meaning in a text that makes sense to our own context, or place in time and space. For example, our culture is not as interested in or competent at textual literacy as it once was, but we have gained other forms of literacy, such as visual and technological literacies. All literacies are historically specific and have conventions and forms, or what can be called discursive formats, that they use to create dialogue or script. One way to communicate a time period or literacy from the past is to translate it into one that is more current and thus more familiar. This is just another way of saying, if you want to communicate with someone, you have to speak their language.

Before students can begin this project, they need a basic understanding of New Historicist and postmodern conceptions of time, history, narrative, and meaning.[3] I strongly emphasize the New Historicist perspective that although we cannot recapture or reproduce what it meant to live in Shakespeare's world, we can become informed readers through the use of cultural artifacts such as literature, domestic conduct texts, speeches made by monarchs, travel literature, popular news pamphlets, and descriptions of food, fashion, and medicine—all of which help us to make that connection, to create meaning and articulate it. Students are also asked to consider the perspective that literature might be historically and culturally determined, a concept they learn through Laura Bohannon's "Shakespeare in the Bush."[4] This essay challenges notions of Shakespeare as omniscient genius whose work expresses universal values based on a likewise universal human nature. In the essay, the Tiv do not produce the expected interpretation of *Hamlet* that Bohannon is leading them to, which builds students' confidence in their own readings that do not necessarily reproduce standard critical perspectives. At the very least, I encourage them to juxtapose traditional interpretations to the actual text that they are reading.

We read Charles Panati's history of plumbing and human waste disposal, which ranges from hot and cold running water in ancient Egypt to chamber pots in early modern England, which were dumped out the windows; we also learn that Queen Elizabeth

refused to use the "newly invented" toilet because it smelled! This essay, although entertaining, helps students to consider, through a concrete example with evidence, the possibility that history may not be a record of steady progress.[5]

We also practice reading Shakespeare in class, and with the help of a basic text like Tobi Widdicomb's *Simply Shakespeare*,[6] students learn that ignoring punctuation makes it almost impossible to understand Shakespeare's basic syntax and meaning. We watch film adaptations because they are performances specifically designed to get audiences to the theater, to sell tickets, just as were Shakespeare's plays.[7] We read Linda Fitz's "'What Says the Married Woman?' Marriage Theory and Feminism in the English Renaissance"[8] and Lynda Boose's "Scolding Brides and Bridling Scolds: Taming the Woman's Unruly Member,"[9] both of which prepare students to read primary texts in collections such as the *Bedford Companion to Shakespeare*, those by Kate Aughterson, or from microfilm copies I have put into a course packet.[10]

As you can see, it takes a good bit of preparation before students can begin the research project; however, I still introduce it very early in the semester as an integral piece of the process of learning Shakespeare, rather than just an assignment tacked on at the end. Students are often confused at first, if not downright panicked or angry, because many of them have mastered a formula for pumping out ten-page research papers. In an effort to manage their anxiety, they frequently try to fall back on interpreting the assignment as one based on an interpretation of Shakespeare as the master of universal human nature. However, we return to New Historicism's basic principles, and when I remind them that such a project is a guaranteed "F," they give up rather quickly.

My biggest challenge is getting them to take that first leap of faith into the unknown, which I encourage by emphasizing the assignment's almost complete freedom of combination and choice, and lack of constraints. One student, in her concluding reflection, justified her focus on Friar Lawrence thus: "I chose not to write about Romeo and Juliet . . . because I'm tired of hearing about them. I thought it would be interesting to look at an alternative important character from the play" (Miki Aberle). Students are encouraged to listen to the constant echoing between Shakespeare's plots, themes, characters, and lines that they hear when listening closely. As they consider how to productively recombine and re-present what most interests them in the period, they are allowed to let the texts interact with each other in almost infinite ways. I show them how Shakespeare can be read as unconstrained and

diverse combinations, rather than discreet packets of dialogue and character.[11]

Students can work in any genre: from script writing, to episodes of daytime TV, legal cases, newspapers, journals, music, art, electronic or digital projects—almost anything they can think of—and often, there are early modern analogs for these genres. I seldom have to say "no" to a student's idea because the research proposals, which must include current criticism, cultural background reading, and primary sources to support the project's rationale, will reveal whether an idea is feasible. All students begin by describing their ideas, and the entire class is invited to make suggestions and comments and ask questions; everyone takes notes that record each person's name and ideas so that they can locate each other as their work progresses or perhaps changes.

Students form research teams based on similar interests, topics, ideas, or formats, which makes them each others' immediate resource, whether they are having a problem or just need to locate a checked out library book. We discuss efficiency: if three people are using similar sources, they are encouraged to meet at the library, divide the list, and collate their findings. Students have a hard time believing this is not cheating, so I explain that many people use a collaborative process when they write in professional non-academic arenas. I remind them that if they do a careful, complete proposal, a large portion of their research will be done.[12] While the proposal is no guarantee of an effective project, it considerably raises the probability of one; if it contains useless sources, vague descriptions and an unclear research agenda, the student will suffer the natural consequences of such choices.

The entire project seems to help students understand research's actual function. One student wrote, "I was much more picky about my research because I had specific ideas in my mind for my project, and in a paper, I never would have really cared.[13] Another student wrote, "I found myself reading parts of sources that I found I couldn't use because they were interesting. If you were really trying, not just doing things to get a grade, you felt disappointed with your project because it could not reflect even a portion of the things you had learned in doing the research for it." In a perfect pedagogical world, everyone would be likewise invested in their course work and eager to learn, but this is not always the case. Although I do not propose to entertain students or include only texts or assignments that "interest" them, I do depend on literature's dual ability to "teach *and* delight," because this formula gets people to invest energy, curiosity, and even enthusiasm into their work.

They enjoy the process, which results in both more learning and retention.

At this point, I want to provide some examples of how students worked both creatively and productively with this assignment.[14] John Thompson had a great sense of humor and irony, but cared about little besides cool, retro-pop culture, and becoming an author. Thus, he had neither time nor interest in another mundane, boring assignment; but he did have to pass the class, so he decided to rewrite *Hamlet* as a *Star Wars* installment. Once you think about it a little, the match is almost perfect. John felt restricted by the ten-page or 3000-word project length, and finally turned in late, as you might predict, a forty-page script.[15]

Shannon Berg took an opposite tack: because she was going to teach, she wanted to learn how to do something she was not good at, which would help her to develop an awareness of and practice at implementing multiple modes of learning; however, she seemed embarrassed to tell me about her project based on Judy Chicago's *Dinner Party*, in part because she could not draw. So many possibilities immediately began to run through my head and out my mouth that I probably intimidated her with my enthusiasm. We discussed how she could cut out pictures, use familiar advertisements and clip art, as well as design abstract, original symbols to represent characters and their relationships. Later, she came to office hours in a panic, with a handful of paper plates and page upon page of research and reading notes. She believed that the project was not working as she had planned: every time she arranged who she had thought were the important characters, other characters would intrude and demand attention, forcing her to rethink the plays, the characters, and their relationships. Thus, she thought her project had failed; but I told her that if our visit had been an oral exam, she would have passed with flying colors.

My classes regularly include many technological wizards and web masters, students who are hypertextual, hot-linked, and skilled through a variety of electronic projects.[16] Christine Robertson, whose project was published in our university's honors journal, created a web board populated by Juliet, Desdemona, Rosalind, Celia, and other young female characters. During her presentation, she told us that, one day when she was working on the web site, her roommate came in and asked what she was doing. "Talking to myself," she replied, and then thought, "Well, talking to myself if I were ten different women." Zach Chase, who worked for the university newspaper, produced an electronic newspaper called *The Andronican*, filled with reports on the Roman empire and their

military campaigns; the births, deaths, and marriages of important citizens; advertising appropriate to the Roman world, and the like.

Students have created magazines, pamphlets, and handbooks. Carolyn Rhoades' project, *The Seventeenth Century*, based on the teen magazine *Seventeen*, included cover stories on young Shakespeare female characters, advice columns, horoscopes, and reader quizzes. Kevin Poduska wrote a webzine based on *The Merchant of Venice*, which included trial updates, a money smart quiz, and an early modern point/counterpoint debate on the trial's outcome. Erica Weber created an on-line marriage-counseling site based on Shakespearean marital portraits, followed by her analysis and application of the situations to the relationship problems of imaginary twenty-first-century readers who had written in for advice.

Colleen Tierney, headed for law school, gave a strong performance as the defense attorney for Leontes in *The Winter's Tale* class trial; thus, I anticipated her using a legal format. But her women's literature class was reading *A Midwife's Tale*, which she decided to use as the basis of her Shakespeare project. She, along with Carolyn and Christine, presented their work last September at our department's annual Undergraduate English Studies Symposium. Julie Richards wanted to do a *Book of Shadows*, focusing on Shakespearean witches, but preliminary research revealed that although Shakespearean witches are few, most of Shakespeare's work was written during James I's reign, making a witchcraft project more than pertinent. She originally planned a series of spells and commentary on them, but decided to expand the book into a collection of legends of famous early modern "witches," spells, herbal medicinal recipes, and depictions of items stereotypically associated with early modern witches, such as familiars, brooms, and cauldrons. Julie established her project's connection to the twentieth century through reference to the current revival of Wiccan tradition and magic. She was happy with her progress, but had one small problem: her boyfriend, a science or computer major, kept horning in, volunteering to burn the edges of her book's pages, age them with a brown stain and candle wax—which is what I would call a happy problem for everyone.

Sometimes the learning that takes place is purely serendipitous, as in one student's trial project for *The Winter's Tale*. The defense was questioning Polixenes about his children and wife. The student was embarrassed because he could not remember his wife's name. No one in class could, at which point I was able to bring up criticism regarding Shakespeare's plays' lack of mothers. During one

student's talk-show project designed to reconcile the families of Romeo and Juliet, suddenly Rosaline (portrayed by a male volunteer in a flowered frock and work boots), jumped out of the audience, ran onto stage, and accused her cousin Juliet of stealing her man. Before this project, the class had not even realized the characters were related. Rachel Buck, inspired by a popular counter-culture comic book called *Johnny the Homicidal Maniac* by Jhonen Vasquez, wrote and hand-illustrated *Hamlet the (Reluctant) Homicidal Maniac.* She justified her borrowing in terms of Shakespeare "whom [*sic*] often used works from other authors as a starting point for his own plays." She also explained that she had replaced the traveling players in *Hamlet* with a punk rock band because early modern "actors were seen as vagabonds and all-around no good which is very much how we look at rock bands today."

Lindsay Shoemaker created a product proposal for a series of Shakespearean action figures for girls, called the "Dead Wives' Club." Her pitch to an imaginary company included a poster with three-dimensional elements that illustrated the first four action figures; she also wrote a booklet that would be sold along with each action figure so that parents (who, no doubt, had been English majors in college) could teach their children about Shakespeare's plays through the action figures, their story lines, and the accessories that accompanied each figure.

There was, that same semester, an unspoken competition between two very "type A" students. Andrea Kaplan created a very professional-looking magazine based on *As You Like It*, while Michelle Moore designed a costume catalog based on the principle that the material culture of costuming was an entry into the individual characters, the plays, and the larger early modern context. Mindy Monahann did the first collage I have ever received. Each page was an elaborately planned and executed design based on a pair of characters. Their dissimilarities were portrayed on the pages' margins, but the nearer you moved to the middle of each page, the more similarities you would see.

Several students combined Shakespeare with their interest in and knowledge of current music. Nick Brocker chose *As You Like It*, then spent countless hours going through electronic song archives to find exactly the right lyrics and music to explore and portray the various emotions and experiences of the characters. The project included music from the *Beatles* to *Pearl Jam* to *Radiohead.* During the presentation, he quietly played the soundtrack while he described his project and explained how the characters were portrayed by the songs he matched with them. Ande Lindsey

created a diverse CD that portrayed Shakespeare's female characters.[17] She wrote a nine-page guide to the CD, which included song lyrics, followed by the rationale for her choices. John Conner and Kevin Borgia co-produced a CD of original tracks and their rewrites, sung by a friend of theirs, devoted to the strange and complex sexual politics of Shakespeare's plays. They used David Bowie, Queen, Elton John, Boy George, and others. Now and then, I still listen to these CDs. I wish I could mention all the wonderful projects I have had the pleasure of reading since I began using this research project. It never ceases to amaze me what students can do when they become interested in a subject.

The final due date for these projects used to be at semester's end. While reading them, I would stop by colleagues' open doors to show them what inventive, entertaining, and thoughtful work students could produce under the right conditions; I sent e-mails to friends with students' website addresses; and I carried the projects home for my partner and our granddaughter to read. But I began to realize that the students never got to see each other's work. The solution was obvious—in-class presentations, which take time (usually the last two weeks of class), but the payoff is worth it. One student said in the final course reflection, "I also learned so much from other people sharing their projects in class in terms of that time period, its connection to our own, and additional Shakespeare plays." I try very hard to enforce strict time limits, so when Jenna Self, who was doing a *Dateline* transcript of Claudius' trial for Hamlet's father's murder, realized she had used up her alloted time, she said, "There is more, but I am out of time." Amazingly, someone looked at the clock and pointed out that we had actually finished a little early and asked to hear the rest of the transcript. How many times do students want to stay in class any longer than they have to? It certainly does not happen in my classes on a regular basis.

I have begun to realize through the course of succeeding semesters the specific and very different ways these projects benefit both the students and me, and what we seem to be learning together. The students come to understand that their own cultural experiences have direct intellectual and analytical applications: their knowledge of various media genres and formats makes possible their rhetorical analysis and representation of Shakespeare and early modern England. They also learn a great deal about the period (i.e., why it is more appropriate to set *Othello* in the White House than in a high school, as was done in the movie *O*). They become aware of distinct links between early modern culture and ours: for

example, in a newspaper or magazine project, horoscopes are culturally consonant because astrology was central to early modern psychology or study of the personality, as well as to people's daily lives.[18] They discover that Queen Elizabeth had her own official astrologer, John Dee, just as Nancy Reagan did, and they learn that modern day psychoanalysis has parallels in humoral theory. One student excitedly reported that her research on fashion and beauty techniques revealed that Queen Elizabeth was the first Englishwoman to wear a wristwatch. Students learn that financial news comes from Venice and stock reports from the Rialto. Their publications include advertisements for New World products such as tobacco and chocolate.

If students choose to write on a topic or issue as their focus rather than a single play, they have to learn basic facts about a number of plays in order to effectively combine the narratives or characters. Students who create successful projects learn how to tap, investigate, evaluate, and utilize many different informational formats, such as the library, the internet, the print resources of their own popular culture and the early modern period, as well as secondary scholarly sources. They have to make language choices: should their characters speak twenty-first-century English or the students' best rendition of four-hundred-year-old "modern" English? This assignment is particularly congenial to the use of technology, which encourages students to utilize their skills or develop new ones. Clearly, people with advanced skills are more likely to create websites, web boards, on-line newspapers, webzines, or hypertexts, but sometimes a student's idea for an electronic project is so compelling that he or she is willing to learn the skills needed to carry it out it, either at campus computer labs or, more often, from friends or classmates.

Because this research assignment is fluid by nature, I am constantly modifying it, trying to make the experience as useful as possible. I am currently considering, with input from students, putting the class into collaborative research groups, each charged with creating a semester-long project. Each group would create a project design, collaboratively work on the research, combine their knowledges and skills, write self- and other assessments, and hopefully produce more complex and complete work than they could do alone. As one student commented, "I'm not a big fan of group work, but I noticed how many projects were similar to mine, and I think it would have [been] a good idea to get together with the others and make one really great project. Maybe put a technology nerd with a technology dummie! (like me)."

I would like to work with colleagues such as Hilary Justice, who shared her student's project: Constanze Mozart's leather journal enclosed in a box covered in lavender silk and tied with a ribbon, containing family portraits that the student found on the internet and reformatted as miniatures; fire- and smoke-damaged love letters from Mozart to Constanze; and finally, an ink bottle, nibbed pen, sealing wax, and embosser. I would also like to collaborate with Jim Kalmbach's hypertext course, which would help our class to gain technological skills by working with Jim's students. I could learn how to put each semester's work on-line, which would be possible if students electronically submitted their projects.[19] Because Illinois State produces many teachers, students might be able to use this archive to prepare for student-teaching, writing lesson plans, or creating teaching portfolios.

In conclusion, I know that this assignment will continue to change because it is never a neat and tidy process (as it might appear to be in this essay): problems arise, we run out of time, and some people still manage to make Cs and Ds. It has also taken me awhile not to feel guilty for not assigning a traditional final paper. I worry that the project might be more fun than scholarly (God forbid): what if the students think I am a push-over? Then I remember that to sustain a discursive form that combines multiple time periods, often many characters and at least several plays, and to carry it out for at least 3000 words is probably a more complex task than writing a paper.[20] If a student tries to complete the assignment with some simplistic pretense, it is immediately apparent to me, but more important, to the entire class during presentations. If there is one thing most of us hate, it is looking bad in front of our peers.

I also remember that this project allows students to build on their own interests and knowledges to create bridges that demonstrate the relevance of studying truly unfamiliar literature and culture; in addition, they get to build on their own interests and knowledges as they create self-generated links, not erasure, between themselves and the past. We have all consistently learned a great deal about both worlds. We have learned how to take art that becomes more alien, difficult, and unfamiliar every year, and negotiate the text, the language, and the genre, not only for ourselves, but for a broader audience as well.[21]

Notes

1. Joan Kelly, *Women, History, and Theory: The Essays of Joan Kelly* (Chicago: University of Chicago Press, 1984). My approach included the ideas of Joan Kelly, such as perceiving the reader as ally and declaring a vantage point rather

than claiming to have the only perspective. The course's focus was on the relationship between the public world of church and state and the private domestic sphere. I also emphasize a non-competitive environment through collaborative pedagogy. The third week of class, students choose groups from four to five people, and while I openly acknowledge the awkwardness of the whole process, I promise them that by the mid-term exam, they will so heavily depend on each other that they will forgive me. Their first assignment is to introduce themselves to each other in writing, which they e-mail to me as well, so we can create address book entries and mailboxes for file storage. I encourage regular e-mail because it strengthens our relationship as a learning community; I use these group addresses to send announcements and reminders, as well as direct answers to individual questions that seem likely to apply to the larger class.

2. Another problem results from Shakespeare's cultural and thus curricular dominance: there are numberless papers to beg, buy, or downright plagiarize, and I have never believed that finding irrefutable evidence of plagiarism is the equivalent of breaking the code of an international drug cartel worth millions of dollars. Frankly, I have many better things to do with my time.

3. I use Catherine Belsey, "Literature, History, Politics," in *New Historicism and Renaissance Drama,* ed. Richard Wilson and Richard Dutton (New York: Longman, 1992), 33-44; "Reading the Past," introduction to *The Subject of Tragedy: Identity and Difference in Renaissance Drama* (New York: Routledge, 1985); Jean Howard, "The New Historicism in Renaissance Studies," in *New Historicism and Renaissance Drama,* ed. Richard Wilson and Richard Dutton (New York Longman, 1992).

4. Laura Bohannon, "Shakespeare in the Bush," in *The Informed Reader: Contemporary Issues in the Disciplines,* ed. Charles N. Bazerman (Boston: Houghton Mifflin, 1989), 43-55.

5. Charles Panati, *Panati's Extraordinary Origins of Everyday* Things (New York: Harper and Row, 1987).

6. Toby Widdicombe, *Simply Shakekspeare* (New York: Longman, 2002).

7. The *Taming of the Shrew, Othello, Hamlet 2000, Romeo and Juliet,* and *Titus* are especially useful for demonstrating how popular culture can become an intertextual vehicle between past and present. However, this takes a great deal more time than we usually have in a semester.

8. Linda Fitz, "'What Says the Married Woman?' Marriage Theory and Feminism in the English Renaissance," *Mosaic* 13 (1980): 1-22.

9. Lynda E. Boose, "Scolding Brides and Bridling Scolds: Taming the Woman's Unruly Member," *Shakespeare Quarterly* 42, no. 2 (Summer 1991): 179-213.

10. My thanks to Irene Taylor, a departmental staff member, who is scanning all my materials into PDF files that will be placed on my public folder so that students will have access to course material, as well as to a large body of primary sources.

11. Some students even seem to experience this freedom in regard to their own identities, or at least those they reveal in class. Each semester, I am amazed by a student who has said little all semester, who proceeds to turn in a well thought out, well executed, and strong project that depends on either a persona the student has not revealed in class or on skills I was completely unaware they had.

12. The proposal includes the following: a developed description of the project; why the student chose this topic or text (interest); what the student already knows and does not know about the subject; specifically how he or she will locate the necessary information; how the project is connected to the larger early modern English context; which other members of the class share this area of research. It also requires an annotated bibliography that includes three non-fiction general background sources on the topic that provide historical and sociological context, published no earlier than 1980; four critical articles published no earlier than 1990; and any newspaper or popular magazine articles that are helpful.

13. Unfortunately, I am unable to provide some students' names because some of these comments were written in the anonymous course evaluation that I give each semester.

14. My students sign statements that document whether or not they give me permission to use their work in an academic setting.

15. The minimum is described as a "ten-page or 3000-word limit" because of the difference in project genres.

16. One of my students, Aimee Bullinger, is currently creating a website for me that will archive all of the student early modern projects, my course materials, an extensive bibliography, and a list of early modern links.

17.

"Not a Pretty Girl" by Ani Difranco	Kate
"Daddy" by Jewel	Kate
"No Man's Woman" by Sinead O'Connor	Ophelia
"Harder to Breathe" by Maroon 5	Desdemona
"Porcelain" by Better Than Ezra	Bianca
"Everything I Do" by Bryan Adams	Juliet
"I Won't Back Down" by Tom Petty	Hermia
"Out Loud" by Dispatch	Miranda
"Daylight" by Eden's Crush	Viola
"I'm Still Here" by the Goo Goo Dolls	Rosalind
"Never Let You Down" by the Verve Pipe	Portia

18. In one project, we read that Juliet will fall in love with a handsome stranger; Orlando is told that he may not know his own strength; and Macbeth is warned to not take advice from strangers.

19. This is not always feasible because of the three-dimensional nature of some projects. However, thanks to a monetary award I recently received from the College of Arts and Science, I now have a digital camera, which I first used last semester to record such projects, and then upload them onto my computer.

20. One student reported, "Unlike the average research paper, this project demanded higher levels of connection-making, creativity, more intense research, and ultimately more work than I have put in on any assignment of comparable length. However, it was proportionally rewarding in terms of what I learned and how much I enjoyed it."

21. Currently Jeff Pietruszynski, one of my advisees, is writing his dissertation on how he has made the study of early modern literature appealing to undergraduates by helping them to locate and work with the points of similarity and difference between that world and theirs. He also has found that such an approach has a distinct application to the liberatory pedagogy that informs his classroom practices, especially in his effort to develop the critical thinking skills in his students that are necessary to sustain a democratic society.