The Bard of Avon: Pedagogical Ramifications in Teaching Shakespeare as a Living Experience

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Abstract

This is a heuristic and holistic pedagogy of Shakespeare. It is primarily intended to be a comprehensive and learner-friendly approach to challenges, constraints and prospects of handling the playwright in Lesotho educational institutions and elsewhere in Africa. As a kind of 'stop teaching, let students learn' approach, the method partly sets out to assist learners to discover, explore and learn things for themselves in a broad way. To realize this, the research adumbrates and explicates the problems that beset the study of the Bard and provides a fully ramified and all-embracing pedagogical perspective of coming to terms with students' reception of his plays, enhancement of his appeal and the way he can be 'tamed' or re-invented or renewed to suit our contemporary needs as a living experience. This method impinges on critical issues of relevance, universality, contemporaneity and timelessness in the context of sociologically, ideologically and economically contentious considerations like development, culturalism, political correctness and other vogue-driven burning issues of the day. In this connection, the study partly attempts to answer the nagging question whether Shakespeare, literature and indeed all the humanistic studies should continue to be offered in a technological age which puts undue accent on market-oriented disciplines? In other words, it partially tries to

liberal arts are headed, still in the realm of Lesotho and other African countries.

Introduction

Shakespeare was not only one of the greatest poets and story tellers, but he was also one of the greatest of playwrights. He understood so well the demands of the theatre that time has not aged or weakened his plays and they still leap into life on any stage. Something of this can be explained by the fact that he was a genius, but part of the explanation lies also in the fact that he was a practical man of the theatre, spending the whole of his adult working life as an actor and producer on the London Stage (Chute, 1960:12). Be that as it may, two technical and contextual issues need to be stated in this introductory section of the article.

First, although as amply foregrounded above, Shakespeare was an author of both poetry and drama (poet – playwright – director), it is as a writer of poetic drama that he is mostly considered in this discussion. Hence, the writers of the article have taken the liberty to refer to Shakespeare as also the Bard of Avon, since Shakespeare was a distinguished poet of Stratford–upon–Avon, a town about 136 kilometres northwest of London (Wilson and Goldfarb, 2005). The two name references, Shakespeare and the Bard of Avon are, therefore, used synonymously.

Second, this article is an extended version of a paper written for the National University of Lesotho in-house graduation journal, *The Light in the Night* (Shava, 2001). The paper was simply a brief guide on the teaching of the Bard in Lesotho high schools, primarily intended to give graduation attendants a partial window on the academic life in the Department of English at the University. Subsequently, however, the paper turned out to be useful to

students pursuing studies on Shakespeare. The same area of research is being re-visited in a heuristic and holisitic approach – considered over a long period of time and possessing systemic and incremental material and instructional methods (Oyeyinka, 2004). This approach enables us to expand and enlarge broadly and comprehensively on pressing pedagogical issues such as the challenges and constraints attendant upon offering Shakespeare, effective discovery methods and approaches of handling his dramaturgy, the relevance, universality and timelessness of the Bard and whether he merits continued instruction in Lesotho high schools and tertiary institutions.

Teaching Shakespeare: Challenges and Constraints

Gibson (1998) encapsulates the common difficulties peculiar to the teaching of Shakespearean plays as follows: "Other teachers will feel nervous, not sure about how to begin, uncertain about how students will respond. They see the difficulties of the play far more clearly than its accessibility." Similarly, Cook (1983) believes that, many people find Shakespeare unapproachable. Indeed, in the context of Lesotho, these difficulties are passim from high school to tertiary institutions and they tend to ramify themselves more specifically under the following areas of pedagogical concern:

Remoteness and Distantness of Shakespeare

Cook (1983) observes that many people consider Shakespeare too heavyweight, or too historical without relevance to modern life. In keeping with this observation, the teaching of Shakespeare is currently at cross-roads in Lesotho high schools. The appeal of the Bard and indeed of English Literature as a subject seems to be dwindling, with

some high schools desisting from offering the author's writings. From a post-colonial perspective, it is easily tempting to view Shakespeare as a writer whose works have come out of season, fossilized and irrelevant to the African experience. After all, as an Elizabethan, Shakespeare's dramaturgy mainly reflects the ideology of his time. We are alluding here to the common beliefs, norms, values and assumptions of the Elizabethan period which, at face value, may appear remote and inapplicable to our contemporary African world. Because of this apparent inapplicability and, in the case of a good number of high schools in Lesotho, because of the relentless belief that, as an author offered at Cambridge Overseas School Certificate (COSC) level, Shakespeare is exceedingly difficult and not easy to pass, there has been a common urge among students, teachers and administrators to jettison the study of his works in preference for African writers. Undoubtedly, these African writers studied Shakespeare's writing to hone their own writing styles.

Shakespeare's Language

As mentioned above, Shakespeare wrote during the Elizabethan era in the 16th century for an English-speaking readership (though, as Chute (1960) argues, Shakespeare was a man of the theatre, he did not write his plays to be printed. He wrote them as theatre scripts for the use of his fellow actors, and he expected them to last only so long as his fellow actors wished to show them on the stage). For Basotho students, reading Shakespeare's plays at the beginning of the 21st century, the language sounds archaic (most lines written in iambic pentameter, without rhyme), stilted and impenetrable. His pervasive use of metaphors, similes, anaphora, pun, allusions, historical material,

persuasive devices and other dramatic forms appears intricate and disarming. This not only precludes learners from sufficiently comprehending what goes on in the plays, but also detracts from their enjoyment of reading and ends in desertion from class, listlessness, restlessness, frustration and hatred for the author.

Lack of Reading Culture

This problem is prompted by lack of funds to purchase reading material, resulting in lack of motivation in literary studies. In most high schools, particularly in rural areas, there are no computers, dictionaries, encyclopedias and even set books on Shakespeare. Ordered prescribed texts take inordinately long before they arrive, forcing students to scramble for the very few books available or to be expelled from class because they do not have books. There are neither libraries nor supplementary books to read at home. Such a situation is clearly inimical to the successful handling of assignments, to the cultivation of a reading culture and to the acquisition of knowledge in general.

Absence of Teaching Equipment and Facilities

Most high schools (and sometimes even the National University of Lesotho) do not have videos, films, internet, historical costumes and appropriate theatre infrastructure specifically earmarked to facilitate the practical teaching of Shakespeare and other theatre studies. The National University of Lesotho, for instance, continues to make use of the Netherlands Hall which is technically ill-equipped for such specialized studies. For the normal teaching of Shakespeare in the classroom, most high schools do not have the requisite critical material that makes the reading of the author more accessible, easier and more edifying.

Negative Images of Shakespeare

Because students and teachers alike believe that Shakespeare is difficult, there is a glaring negative attitude towards the playwright. As indicated above, there is a preference for African writers whose works are considered more accessible and more germane to Sesotho culture. As one press has posed: "Why should Shakespeare be recommended as a national set-work year in and year out, when we have internationally renowned works from African writers like Chinua Achebe and Wole Soyinka?" (*Mail and Guardian*, 2007). There is also a clamour for putting more premium on market-oriented disciplines like Science, Mathematics, Accounting, Business Studies, Commerce and others. These subjects are deemed to contribute more to the material development of Lesotho rather than the study of Shakespeare. Lately, the government education financing agency (Manpower) has become reluctant to fund projects on Shakespeare on a similar basis.

In a recent review of a book entitled, *South Africa, Shakespeare and Post-Colonial Culture*, in the *Mail and Guardian*, Macfarlane (2007) paints a gloomy picture of the future of the Bard of Avon and of literature and the entire humanities saying: "Natasha Distiller's book might well exemplify some of the key difficulties Shakespeare, literature and the humanities in general face (specifically in post-apartheid South Africa but, in our case, also in Lesotho and other African counties); Where are they headed, in short?"

Despite these challenges, constraints and difficulties, one of the central theses of this article is that Shakespeare must continue to be offered, not only in the Lesotho education system, but on the entire African continent. In spite of his patent remoteness, inapplicability, difficulty and perceived irrelevance to our modern world, perhaps the best way to

emphasize Shakespeare's importance and relevance to our changing world is to see him in his, recognizing that the two worlds, though very different, are at the same time a unity (Kettle, 1964). In the past, in the present and in the future, Shakespeare's dramaturgy grapples with the basic question: "What is the meaning of human life?" (Schwartz, 1977). In attempting to answer this question, Shakespeare provides a broad, diverse and penetrating exploration of the human condition which pedagogically raises critical life issues such as relevance, topicality, universality, timelessness, edification, comprehensiveness, educational value and, of course, entertainment. It is undeniable that these issues and many others have a strong bearing upon the challenges and achievements experienced in post-independence Africa and in other parts of the world today, thereby casting Shakespeare as both an Elizabethan and a contemporary whose works merit continual attention in a changing world (Kettle, 1964).

Having said this, what remains is to come up with the pedagogical methodologies and approaches which guarantee the teaching of Shakespeare in an effective, meaningful, relevant and captivating way; a way which enables learners to discover, internalize and appreciate the playwright.

Effective Teaching of Shakespeare as a Living Experience
The introduction to the article clearly proclaims that, although Shakespeare has distinguished himself as a poet (Bard), it is in his role as a playwright that his work is explored in this discussion. Drama itself is a potent tool for educational instruction. According to Samson-akpan (2007), the word "drama" is derived from the Greek word "drame" which means "to do", not to see or read. Samson-akpan goes

on to say that the vivification and effectiveness created by drama in teaching is reminiscent of a Chinese proverb that states:

> I hear, I forget;
> I see, I remember;
> I do, **I understand**.
> (*Emphasis ours*).

In other words, what learners do or participate in is clearer or better understood than what they hear or read. It is partly against this methodological backdrop of "doing" and "understanding" that we want to explore the process of teaching Shakespeare effectively. This process has the following significant pedagogical implications:

a.   making the teaching of Shakespeare learner-centred. Here, the Shakespeare teacher's task is to enable students to develop a genuine sense of ownership of his plays. That entails active expression: helping students to ask their own questions, to create and justify their own meanings rather than having to accept only the questions and interpretations of others. Each student bringing his or her own culture to every lesson (Gibson, 1998);

b.   a kind of teaching that cultivates the acquisition of knowledge and that promotes learning. The word 'learning' here is used in a psychological context whereby a discernable and qualitative change occurs in the learning ability of the leaner;

c.   a brand of teaching that inculcates independent thinking and understanding, self-discovery of knowledge, critical judgment of real life situations and decision-making as opposed to the effects of rote learning;

d. a way of teaching that facilitates correlation of disciplines and transfer of training to functional situations. This implication constitutes the crux of the entire discussion. It deals with matters of application, begging the central question, "How can instructors make the teaching of Shakespeare usable, realizable, functional, productive, operative and concrete in present day high school and tertiary education?"

e. last but not least, a manner of teaching that fosters relevance. The word "relevance" also goes to the heart of the topic under discussion and refers to a kind of teaching that stimulates interaction between what the learner already knows and what he or she is currently acquiring. More important, the word 'relevance' alludes to the acquisition of knowledge that easily interacts with the learner's world and this world could be described in historical, economic, social, political, religious and lately, technological terms.

Hints, Approaches and Methods of Teaching Shakespeare

As stated earlier, Shakespeare may be our contemporary in terms of the applicability of some of his ideas but he lived and wrote his plays a long time ago, during the Elizabethan period. For students to understand and appreciate his works, they should get the feel of that Elizabethan world. The instructor can enable his students to experience this by giving a detailed background to Shakespeare's works. This backdrop could include issues such as the politics, the history, the social life, the economic considerations and the cultural and religious beliefs of Elizabethan England. The instructor could lay greater emphasis on concepts such as social stratification, the divine right of kings, need for material accumulation (Shakespeare wrote for financial

reward and he subsequently became a country gentleman who owned land and a big house in Stratford-upon-Avon), beliefs in witchcraft and magic and other ideas. As these concepts are taught, through the lecture method, group work and discussion, the instructor should draw parallels between what happened in Elizabethan England and what happens in the students' respective societies. The comparisons and contrasts drawn from the parallels would prepare learners for a thorough understanding of related issues in Shakespeare's various plays.

In addressing Shakespeare's diverse dramatic nomenclatures, Chute (1960) laconically and comparatively says:

> William Shakespeare was the most remarkable storyteller that the world has ever known. Homer told of adventure and men at war, Sophocles and Tolstoy told of tragedies and of people in trouble. Terence and Mark Twain told comic stories, Dickens told melodramatic ones, Plutarch told histories and Hans Christian Andersen told fairy tales. But, Shakespeare told every kind of story – comedy, tragedy, history, melodrama, adventure, love stories and fairy tales – and each of them so well that they have become immortal.

Shakespeare has written thirty-seven plays and, according to Cook (1983), they fall into several quite clearly defined periods as indicated in appendix (i), suggesting a progression of maturity and a developing philosophy of life.

These dramatic nomenclatures of tragedy, comedy and others are usually new concepts to learners at high school level. In imparting their meanings, the instructor has to grapple with their theories referring to Classical and Shakespearean criticism. This section can be quite abstract

and the instructor should attempt to simplify the study by referring to aspects of drama and real life situations that learners are familiar with. The instructor must transcend simplistic definitions such as "a tragedy is a story with a sad ending" or "a comedy is a story with a happy ending." Fairly sufficient details on the nature and functions of tragedy and comedy should be given. Accessible reference to key terms such as tragic hero, tragic flaw, hubris, tragic suffering, catharsis, pity, fear, romance, heroine, comic relief, buffoon, burlesque, farce and others should be made. These details should be applied to the analysis of prescribed plays when students are ready for the discussion of the text.

In his book, *Teaching Literature in Africa,* Ngara (1986) gives an invaluable approach to the teaching of a Shakespearean play and it is as follows:

a.   Showing a film or listening to a recorded version of the play. That would be followed by brief group discussions of the film or recorded version of the play, guided by the instructor's questions;

b.   the instructor would then read the first one Act of the prescribed play in class explaining and explicating sections of the text at suitable intervals. The students would then be encouraged to read right through the play on their own in preparation for a major discussion of the text;

c.   after reading the whole play, the instructor would give a detailed plot of the play so that the students have a full and comprehensive picture of what really goes on in the text.

The next stage deals with the criticism, analysis and digestion of the play. The instructor mainly explores aspects such as form and content. These may be broken down into style, themes and thematic development, character and

characterization, setting, dialogue, meaning, tone, atmosphere, mood and other elements of drama. This is the section that brings out the perennial, universal, topical and functional nature of Shakespeare's play and it must be treated with great care. The instructor normally achieves this effective teaching by drawing parallels, comparing and contrasting situations and giving details to issues outside the experience and scope of the students. Students should be given copious notes written in the exercise books and in the text itself – to enlarge on the notes in the text.

Additional Tips of Effective Teaching of Shakespeare

a.   Identify key passages in the prescribed play and comment upon them in terms of the following sub-headings:

   i.   what action and information precedes and succeeds the passage;

   ii.   the relationship of the passage to the action or plot of the play;

   iii.   how the passage is related to the central themes of the play;

   iv.   what the passage reveals about character;

   v.   interesting and effective use of language in the passage. Identify stylistic devices such as metaphors, imagery, simile, anaphora, alliteration, assonance, pathetic fallacy, suspense, mistaken identity, reversal of fortune, dramatic significance and others.

The above exercise tests the learners' knowledge of the texts and helps them handle context questions in their homework or in the examination. The exercise itself should be done orally and in written form. Written work, on both context

questions and essays, should be given frequently and marked rapidly;

a.   mnemotechnical devices and other memory-aiding techniques should be widely employed in order to prepare students for context questions. Mnemonics is the art of memory and it can be partly created by resorting to the use of acronyms, periodization and grouping of plays (e.g. the four great tragedies);

b.   provide sources for the play. For instance, refer to Holinshed's *History of Scotland* as a source for *Macbeth*, Plutarch's *The Lives of Noble Romans* as a source for *Julius Caesar* and Ovid as a source for *A Midsummer Night's Dream*. This provision of sources illustrates where Shakespeare has been original and where he has borrowed in the writing of the play. The provision also gives an increased understanding of the ideas and the circumstances that prompted the writing of the play;

c.   give additional information on why the play was ever written. For example, *The Dream* - was written to celebrate a royal wedding and *Macbeth* was written partly to entertain a visitor at King James' court and partly to affirm a prophecy that King James' ancestor, Banquo, would produce a line of kings who would rule over a triple monarchy of England, Scotland and Ireland;

d.   explain in detail religious and cosmological beliefs and assumptions such as the Chain of Being and its replica on earth, the appearance of comets and stars as a prelude to the experience of calamity (as those appearing before the assassination of Julius Caesar);

e.   explain the meaning of mythological allusions and apply their significance to the total effect of the play. For instance, narrate the story of Pyramus and This be

in *The Dream* and demonstrate how the story advances theme meaning in the play. Also impress upon the students that Shakespeare uses the technique of a "play within a play" or sub/subsidiary plot to amplify or underscore the ideas at the centre of the play. A typical example of a 'play within a play' is "The Murder of Gonzago" in *Hamlet*;

f. successful classroom Shakespeare is a co-operative, shared activity. Such a teaching method encourages students to work in pairs or in groups of appropriate size sharing responsibility. A practice of this nature reflects Shakespeare's own working conditions as he and his colleagues at the Globe rehearsed together to produce a performance (Gibson, 1998);

g. encourage students to act out parts or the whole play in order to foster memory and to concretize understanding. Pedagogically, this form of acting is referred to as Readers' Theatre or play-reading (Samson-akpan, 2007). It involves the interpretative reading aloud of lines by a group of 'actors' for the purpose of better understanding of the text by both the 'reading-actors' and the 'audience'. Its other objectives are to vary and balance teaching methods, to stimulate post activity or reading-production discussion and withal, to generate interest, enthusiasm, curiosity and desire to know and understand. Clearly, Readers' Theatre bridges the gap between theory and practice;

h. among other plays, Shakespeare's plays, especially prescribed ones, must be produced with learners constituting the bulk of the cast. For instance, for the 2008 Lesotho high school academic year, learners could produce prescribed plays like *Macbeth, Twelfth Night* and any other tragedies, histories and comedies to

consolidate and concretize the comprehension of
Shakespeare. This should apply to high schools, and
more so, to the National University of Lesotho.

Future Prospects of Shakespeare

In deliberating the problems, challenges and constraints of
offering Shakespeare, we have observed that interesting
objections are levelled against him. First, that in this
technological 21st century, what is the future of the
playwright, literature and indeed of all the humanities?
Second, that because of the characteristic difficulty of
handling his studies, most Basotho learners fail to pass
Shakespeare at COSC level and hence, most high schools
seem to be phasing him out. Third, and most important, that
there are pervasive negative images of Shakespeare in terms
of what is perceived to be his dispensable contribution to
material development and to direct appreciation of African
culture.

The denigration of humanistic studies in the name of
technological advancement is actually not new. In the mid-
19th century, for instance, a discipline-centric debate erupted
between Huxley and Arnold on the relative merits and
demerits of science and humanistic studies respectively. In a
manner similar to the way the liberal arts are being
castigated and relegated today, Huxley and other scientists
disparaged them for their belletristic content which,
according to them, contributed little to human progress and
development. Arnold and his fellow humanists, however,
spoke and wrote in favour of humanistic studies for their
inherent promotion of culture, perfection, sweetness and
light and what Arnold referred to as 'getting to know, on all
the matter which most concern us, the best that has been
thought and said in this world'. According to humanists, an

over-emphasis on science and technology obscures, not only the humanistic studies, but also the human spirit (George, 1971).

Retracing the footsteps of humanists and proponents of a holistic notion of development, it is a fervent belief of the authors of this article that the future of Shakespeare is firmly anchored in Lesotho and the rest of Africa. This belief rests on his undisputed perennial relevance, his universality, and his timelessness. Shakespeare lived during the period of the great flowering of modern humanism, the Renaissance. The nature and value of his work is inseparable from the myriad human developments – social, artistic, political, religious and scientific – of this time and our changing world (Kettle, 1964). The issue, therefore, is not to jettison Shakespeare in favour of a skewed form of development, but to adapt his multi-faceted value and relevance to our different times. As Evans (1982) rightly argues, we must subject, Shakespeare to a constant process of 'renewal' so that his plays (and, of course, poems) do not atrophy, but speak to us culturally and otherwise in our own time – the principle of making the plays 'speak to the 21st century'.

It seems to us quite clear that the suggestion to subject Shakespeare to a constant process of 'renewal' is primarily predicated on what he writes about (content) and the manner he writes (form). These two pillars of literary craftsmanship are so adroitly handled by Shakespeare that his work is rendered, not easily dispensable, but as mentioned earlier, perennially relevant, universal and timeless. Creative writers, generally, of the play, the novel and poetic genres, have been described as seers, commentators of their societies, teachers, psychologists, philosophers, prophets and political analysts, among others, of their ages. Shakespeare was all these in one person,

drawing on subjects/lessons of the past to write for his time and people, and for all time. As Badawi (1981) says, Shakespeare's universality is expressed in terms of his time and place. His heroes are not Roman, or Greek or Italian or African, but essentially human beings. Mahao (2002) is also of the opinion that Shakespeare's dramaturgy is relevant, universal and timeless because he explores issues which do not change such as: love, power, honour, friendship, loyalty and many others.

To that extent, the gains to all and sundry in studying Shakespeare are numerous and may be enumerated as follows: to study, understand and combat intrigue in life; to know/recognize treachery and ward it off (*Julius Caesar, Hamlet, Macbeth*); to be aware of who to place absolute trust in (*Macbeth, King Lear, Othello*); to strive for and maintain a balanced and non-destructive emotional life-style (*Romeo and Juliet, Othello, Hamlet*); to avoid the mistake to stereotype other people (*The Merchant of Venice*); to be careful not to be taken in by the confusion of mistaken identity (*Twelfth Night, A Midsummer Night's Dream, As You Like It, The Merchant of Venice*); to be wary of political colleagues/turn coats/power mongers (*Julius Caesar, Macbeth*); to be careful of and fend off/contain the excesses of a domineering spouse *(Macbeth);* not to misunderstand and be blind to/mishandle the docile nature of a spouse (*Othello, Julius Caesar*); not to be consumed by a feud and be irrevocably blinded by it (*Hamlet, Romeo and Juliet, Julius Caesar, The Winter's Tale*); and to be conscious of the destructive tendencies of jealousy, racism and ego-centrism (*Othello, The Merchant of Venice*). All these gains are usually explored and examined in a manner which is dispassionate and non-tendentious. Shakespeare's plays are remarkable in their objectivity – his own personality does not obtrude. Even from such a vast

output, it is difficult to discern beneath the plays his own persona (Cook, 1983).

Much as Shakespeare is being eschewed in some Lesotho high schools for his perceived difficulty, those schools and tertiary institutions which have continued to offer him cannot help viewing him favourably with specific respect to how the Bard ironically enhances and edifies the study of English in general. Gibson (1998) asserts that to study Shakespeare is to acquire all kinds of knowledge. It might be increased vocabulary, or an understanding of the Elizabethan and Jacobean stage, or of Shakespeare's life and times. Gibson (1998) goes on to say that, Shakespeare's language is both a model and a resource for students. In its blend of formality and flexibility, it offers unlimited opportunities for students' own linguistic growth. The language actually provides students with rich models for study, imitation and expressive personal re-creation.

Whatever the critics of Shakespeare say, as long as his appeal and utility continue to be reinvented to suit our changing world, his future prospects remain promising. As Zeleza (1999) has rightly pointed out, books (which, of course, a writer like Shakespeare is well known for) are indispensable for development. They are not a luxury in so far as the development process is underpinned by human thought, visions, planning and organization, all of which require material and intellectual resources. The culture of reading which, as we have observed, is lacking in most Lesotho educational institutions, is central to our contemporary world, to the information age in which we live. Perhaps the overall impact of Shakespeare's relevance, universality and timelessness is fully encapsulated by Evans (1978) when he says:

The impact of Shakespeare is universal – on young and old, native and foreigner, specialist and layman, professional and amateur. He is read at some time by the whining school boy, the examination-plagued student, the people of the theatre, the man in his study and the man by his fire. His words and phrases have rooted themselves inextricably in the language, his themes and attitudes become a sounding-board for the political man, the thoughtful man and the man of action – even the after-dinner speaker-of succeeding centuries.

At the time of writing, a sizable number of Lesotho high schools continue to offer Shakespeare. At the National University of Lesotho, the Department of English offers an omnibus compulsory course on the playwright. Recently, the same Department has introduced a course entitled, "Practical Shakespeare" which has spearheaded practical performances of Shakespeare's plays. This ramification of courses, not only articulates theory with practice in the teaching of Shakespeare, but guarantees that the Bard of Avon is here in Lesotho to stay. It is our belief that the same situation also obtains in other African countries.

Conclusion

Shakespearean studies cover a broad spectrum of academic interrogation. While this article does not purport to deal with everything on the teaching of the Bard's dramaturgy, it specifically mounts a heuristic and holistic approach to the study. Drawing on the authors' lengthy and fruitful experience in the teaching of Shakespeare at the National University of Lesotho and other institutions of higher learning, the approach poses problems peculiar to the study, suggests effective, learner-friendly ways and means of handling his plays, attempts to resolve the difficulties and constraints of reading Shakespeare and inculcates a culture

of internalization, comprehension and appreciation of his plays.Despite its admission that there are hurdles to be cleared in the teaching of Shakespeare, the article clearly indicates that there are also perennial benefits in reinventing and renewing him for posterity. These benefits, which seem to outweigh the hurdles, are especially predicated on Shakespeare's eternal relevance, his universality, his timelessness and his other cognate attributes at any given time and place. But, as discussed earlier, to be able to see these literary attributes in their proper perspective, one has first to see the problems of Shakespeare's heroes and heroines in their true nature and proportions. In order to perceive what in his works belongs to all time, one must first detect what belongs to Shakespeare's time (Badawi, 1981:5). The article concludes that, because of the above merits and attributes, Shakespeare deserves continued instruction in Lesotho educational institutions and in other educational centres on the African continent.

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Appendix (i)

Date	Comedies	Histories	Tragedies
1591-2		*Henry VI Part I*	
1592-3	*The Comedy of Errors*	*Richard III*	
1593-4	*The Taming of*		
			Titus Andronicus
	The Shrew		
1594-5	*The Two Gentlemen of Verona*		
	Love's Labour's Lost		*Romeo and Juliet*
1596-7	*A Midsummer Night's Dream*	*Richard II*	
1596-7	*The Merchant of*	*King John*	
1597-8	*Venice*	*Henry IV Part I*	
		Henry IV Part 2	
1598-9	*Much ado About Nothing*	*Henry V*	
1599-1600	*As You Like It*		
			Julius Caesar
	Twelfth Night		
1600-1	*Merry Wives of Windsor*		*Hamlet*
1601-2			*Troilus and Cressida*

1602-3	*All's Well That Ends Well*	
1604-5	*Measure for Measure*	*Othello*
1605-6		*King Lear Macbeth Antony and Cleopatra*
1607-8	*Coriolanus*	
1608-9	*Pericles*	
		Timon of Athens
1609-10	*Cymbeline*	
1610-11	*The Winter's Tale*	
1611-12	*The Tempest*	
1612-13	*Henry VIII*	

Adapted from Badawi, *Background to Shakespeare*, (1981).

1.   **Title Page**

The first page of the manuscript should contain the following: title, author's name and the current institutional affiliation: address, telephone, fax and E-mail address.   All these must be on a separate sheet; not as part of text.

2.   **Abstract**

The abstract precedes the main text and describes what is dealt with in the text. Abstract highlights purpose, methodology and results of the research. Abstract should be 100-200 words typed on a separate A4 sheet. A list of four keywords used in the paper to be shown after the abstract.

3.   **Text**

Manuscripts should be typed on one-side of A4 paper and double-spaced with a wide left margin. The text of the articles should normally be between a minimum of 6 000 (25 pages double-spaced) and a maximum of 10 000 words (35 pages double-spaced), excluding the abstract and reference list.

The text is divided into sections and sub-sections by headings. The main divisions are always centred, in bold upper and lower cases and numbered consecutively beginning with the Arabic numeral 1 (0ne). The second division should be numbered starting with the main division number (1.1) to be italicized and centred.

4.　Quotations

Short quotations should appear within the text with double quotation marks. Longer quotations (40+ words/four lines or more) should be indented on both sides, single-spaced and a line skipped before and after the quotation.

5.　Endnotes

Endnotes may be used. However, they should be explanatory rather than bibliographic references. Endnotes should be kept to the minimum.

6.　Appendices

Certain parts of the material to be presented in a paper, for example details of statistical methods, are more convenient at the end of the paper marked by capital letters for example Appendix A, Appendix B. Appendices should always be placed before the reference section.

7.　Reference in text

Citations of sources should be made within the body of the text, following the author-date system (Harvard style). When the author's name already appears in the text, the date of cited work should appear in parentheses, e.g. Mahanetsa (1971).

When the author's name does not appear in the text, the author and date of source should appear in parentheses, e.g. (Metcalfe, 2007).

When a specific page number or page numbers are to be cited, the page number(s) should follow the date, after a colon, e.g. (Metcalfe, 2007: 16).

Use "*et al*" for more than two authors; the complete list of names must be given in references cited.

When there is more than one work by the same author from the same year, use small-case letters with the date, e.g. (Metcalfe, 2007a; Metcalfe, 2007b).

Original publication date should precede later publication dates after a semi-colon, e.g. (Metcalfe, 2005; 2007).

A series of references should be separated by semi-colons within the parentheses, e.g. (Metcalfe, 2005; Mokuku, 2006; Jones, 2002).

References to unpublished works can be shown in the following 4 ways:
a)   a complete work which is not in the process of publication may be
        referred to as unpublished;
b)   a work that is almost complete, but not yet finalized for publication is in preparation;
c)   a paper submitted to a journal is submitted/in review;
d)   a paper accepted for publication is forthcoming. There should be a full list of references with full citations at the end of the article.

8.   References Section

A full list of references with full citations should appear at the end of the article. The list of authors should be alphabetically arranged. The following examples are given to help authors follow the guide on this specific item.

Reference to a book:

Khalanyane, T. (1999) *Publishing in Indigenous Languages.* Morija: Morija Printing Works.

Reference to an article in a book:

Matlosa, K. (1993) "South Africa's Regional Economic Strategy 1970-1990". In M. Sejanamane (Ed.) *From Destabilization to Regional Cooperation in Southern Africa?* Roma: ISAS, pp. 5-33.

Reference to an article in a journal:

Basset, T.J. (1988) "The Development of Cotton in North Ivory Coast". *Journal of African History*, 2(1), pp. 3-39.

Reference to an article in an on-line journal:

Baiocchi, G. (2002) "Pariahs of the wonderful city: Crime representation, and the imagined geography of citizenship in Rio de Janeiro, 1977–1982". *Disclosure: A Journal of Social Theory*, 11, http://www.people.umass.edu/baiocchi/papers_files/ Baiocchid11.pdf. Retrieved 5th January 2007.

Reference to an on-line report:

May, J., Roberts, B., Moqasa, G. & Woodland, I. (2002) *Poverty and Inequality in Lesotho*, CDS Working Paper No. 36, http://www.nu.ac.za/csds/Publications/wp36.pdf. Retrieved 2nd February 2007.

Note: If there is more than one author, the first time all the authors should be listed and then *et al.* in subsequent occurrence(s).

9.   Tables

Tables should provide additional material and not a summary of what has already been mentioned in the text. They should also be self-explanatory.

10.   Figures, image integrity and standards

Charts, graphs, illustrations, maps and photos should be on a separate sheet(s), with the approximate location indicated in the text. Maps and illustrations need to be clear and in black. Photographs, preferably in grey scale, should be clear originals or scanned copies. All digitized images submitted with the final manuscript must be of high quality and have resolutions of at least 300 d.p.i. for colour, 600 d.p.i. for greyscale and 1,200 d.p.i. for line art. Author's should provide source(s) of data from which charts or graphs have been drawn.

11.   Abbreviations and Acronyms

Abbreviations may be convenient for naming instruments, projects or mathematical models, a phrase or a reference. Even when they are fairly well-accepted,

it is necessary to define them when they appear for the first time in the text then abbreviation in brackets.

12.   It is the responsibility of manuscript authors to obtain permission for all copyrighted materials prior to submission of manuscripts for publication consideration.

Note: Submissions should be both in electronic format and hardcopy.