

The Merchant of Venice Unit Plan Guide

School schedules vary by state, public vs. private, district, and even by schools within each district. Because of this fact, this unit plan on William Shakespeare's *The Merchant of Venice* will not be broken up into days or weeks. Instead, this main page will serve as a guide to take you through all of the materials that are a part of the unit. Presented herein is a general outline of the lessons, worksheets, oral histories, and projects of the unit along with the recommended order in which to teach them. As you teach these materials, feel free to change the order of materials to best serve your students.

Some materials will be marked with **[AP]* to denote that these are specifically geared for AP, dual credit, or otherwise advanced students that are college-bound. However, this is just a guideline and it is up to teacher discretion what materials are appropriate for their students.

This unit covers not only *The Merchant of Venice*, but also brief introductions into Jewish history and the presence of modern Jewish business owners in Kentucky life. This will be coupled with giving students an opportunity for a strong introduction into Shakespeare, poetry, and performance, while also allowing them to engage with historical and contemporary issues of identity and stereotypes.

For some teachers, this may seem an ambitious number of topics for a single unit, others may find it just right, and maybe the crazy few will see the need for more. Be as ambitious or conservative as you want, so long as you give your

students the opportunity to walk away a bit brighter, a bit more prepared, and a bit more in love with learning.

Overview of Course and Final Projects—

Syllabus: 4-6

How to Cite Shakespeare: 7-9

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Introduction to Shakespeare—

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Shakespeare Overview PowerPoint: Found on Omeka

*This is a retooling of a PowerPoint anonymously generated and available at
classrooms.tacoma.k12.wa.us*

Scanning Shakespeare: 14-16

A Brief Introduction to Jewish History and Jewish Kentucky—

Judaism in Shakespeare's England PowerPoint: Found on Omeka

Oral History and Jewish Kentucky PowerPoint: Found on Omeka

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Edit this syllabus to include your class' information, as well as editing it to include any information specific to your take on the unit such as assignments you will use and your school's grading system. For now, a complete list of assignments is given along with a generic grading scale. Also, edit any text to better fit your classroom.

William Shakespeare

Course Overview: Welcome to a new English unit! In our last month, we will be looking at William Shakespeare's play *The Merchant of Venice*. It is a problematic play; a play that is frequently debated and that defies traditional categorization. Often, *The Merchant of Venice* is described as anti-Semitic (prejudice against the Jewish people) because of Shylock, the Jewish moneylender at the center of the play. He is one of Shakespeare's most nebulous creations and is why this play continues to hold power.

Identity has become paramount in the zeitgeist (look it up!) of our times and, regardless of your opinion on identity and identity politics, it's undoubtedly a main feature of our current cultural conversation. We all carry identities and labels. Sometimes, we give them to ourselves or given them by others. So, in order that we may all engage with the charged subject of identity (regardless of your opinion or mine!) we will be exploring the issues of labeling and identity present in William Shakespeare. Specifically, we will be looking at *The Merchant of Venice* where identity and labels play a large role. because much of the drama and conflict flows from Shylock's identification as a Jew

There will be quite a few question we will be asking: is Shylock a villain or a victim? Somewhere in between? Is this play a comedy or tragedy? Both? Does it matter? What do we make of the main characters' (Antonio, Bassanio, Portia, etc.) attitudes towards Shylock? Are they sympathetic comic heroes or cruel bearers of tragedy? Of course, there are many more themes and issues brought up by the play, and hopefully you all will drive our discussions in whatever directions fascinate you most.

We will also be learning how to read, stage, and interpret Shakespeare. He's not as scary as he seems!

Plagiarism: This is an English class and—as a result—there will be a fair amount of writing. Any submitted writing that is determined to be plagiarism will be given an automatic zero. Plagiarism constitutes a writer taking another writer's work and stealing it or not citing it. Don't do it!

Grade Breakdown:

A: ≥90% B: 80%-89% C: 70%-79% D: 60%-69% F: ≤59%

There will be two large sections of graded work in this course: participation and assignments. Included in this syllabus will be a grade tracker.

Participation:

Participation in this course is very simple: pay attention and be respectful to others when they speak. This will be much more of a discussion-based course than a lecture-based one, so always be attentive to your peers. **Behaviors to avoid:** speaking over of others or egregiously interrupting. Being disruptive during reading. Spending class time on phone or doing other activities unrelated to the course. If you avoid these behaviors, you're well on your way to an excellent participation grade.

To get a truly illustrious grade in this category, always be prepared to read when called on and contribute to discussion routinely. Participation is worth 50 points.

Assignments:

Assignments in this class will be both done in-class and done for homework. In order to simplify it for you all, a list of all assignments in this class will be listed here:

2 Worksheets (35 points total): You will have two worksheets during this unit. These assignments will be needed during class for discussion, presentation, and group work.

Shakespeare Comic Project (50): For this project, you will be in teams of 2 to 3 people. You will be given a passage of roughly 100 lines and be tasked with cutting down the lines and telling them in the form of a comic page.

Big Shakespeare Essay (100 points): You will have a three-page paper analyzing *The Merchant of Venice* and another Shakespeare play of your choosing. A list will be provided of eligible plays in this syllabus. The idea of the paper will be to see the various ways that Shakespeare deals with identity and how that affects the characters of his plays.

List of Eligible Shakespeare Plays: This is a list of plays that you can read alongside *The Merchant of Venice* for your essay. In all of the plays, consider while you read the theme of identity and how characters view themselves and others based on identity, or how a character's identity influences their actions. (This list may expand and is allows open to suggestions).

As You Like It
King Lear
Macbeth
A Midsummer Night's Dreams
Othello
Romeo and Juliet
Titus Andronicus

Twelfth Night
The Winter's Tale

Grade Tracker:

Assignment Name	Possible Points	Your Points
Worksheet #1	15	
Worksheet #2	20	
Shakespeare Comic	50	
Shakespeare Essay	100	
Participation	50	
Total	235	

CITING SHAKESPEARE'S LINES:

Much like the Bible, in-text citations of Shakespeare come with their own special format. The format is: capital Roman numeral for act, lowercase Roman numeral for scene, and Arabic numeral for line numbers. Periods separate all three numbers.

For example: "In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man" (II.ii.122-3).

IF THE QUOTE IS VERSE:

Putting quotes of poetry in your essay is slightly different. At every line break, you place a forward slash (*/*).

For example: "I pray you tarry: pause a day or two / Before you hazard, for in choosing wrong / I lose your company" (III.ii.1-3)

IF THE VERSE IS FOUR LINES OR LONGER:

If you are quoting an extending passage of verse (four lines or longer), you use block quote formatting.

For example:

No, that were pity,
I would entreat you rather to put on
Your boldest suit of mirth, for we have friends
That propose merriment. But fare you well,
I have some business (II.ii.185-90).

(Notice that the original spacing is kept for a line of verse that begins part-way through the line).

SWITCHING BETWEEN PLAYS

When we worked with Oscar Wilde, we rarely used multiple works so in-text citation remained page-number only. However, in this essay,

you will often be switching between two different plays. As a result, sometimes you may need to cite the play in your citation.

For example: Portia's actions in this scene are similar to the moment when Philip the Bastard says, "Bell, book, and candle shall not drive me back, / When gold and silver beck me to come on" (*King John* III.iii.13-4).

OR: Portia's actions in this scene are similar to the moment in *King John* when Philip the Bastard says, "Bell, book, and candle shall not drive me back, / When gold and silver beck me to come on" (III.iii.13-4).

ABBREVIATING TITLES

If you have already mentioned a play title in an in-text citation (*King John* III.iii.14-4) you may abbreviate any future mentions of the title in an in-text citation. So, if you have already cited *The Comedy of Errors* previously, you may abbreviate it.

For example: Antonio's pleading in this scene is not unlike Aegeon pleading, "Proceed, Solinus, to procure my fall / And by the doom of death end woes and all" (*Err.* I.i.1-2).

Accepted Abbreviations:

The MLA accepted abbreviations for *The Merchant of Venice* and all supplemental plays are as follows:

- *The Merchant of Venice: MV*
- *As You Like It: AYL*
- *The Comedy of Errors: Err.*
- *King Lear: Lr.*
- *Macbeth: Mac.*
- *A Midsummer's Night Dream: MND*
- *Othello: Oth.*
- *Romeo and Juliet: Rom.*
- *Titus Andronicus: Tit.*

- *The Winter's Tale: WT*

Shakespeare Final Essay

Everyone was assigned a secondary play to read in accompaniment to *The Merchant of Venice*. In this essay, you will be tasked with writing about both *The Merchant of Venice* and your second play (this is, however, not a compare-and-contrast essay).

Throughout *The Merchant of Venice*, we have looked at the ways identity controls how people act and are acted upon. You will consider the same issue in the play you read on your own.

Identity as we think of it today often refers to race, religion, and gender/sexuality. Obviously, *The Merchant of Venice* deals with religion and those of you reading *Othello* or *As You Like It* will see the issues of race and gender. However, there are other issues of identity: occupation, nationality, social status, family, and group belonging. These issues crop up in *Macbeth*, *A Midsummer's Night Dream*, *Romeo and Juliet*, *King Lear*, *The Winter's Tale*, and *Titus Andronicus*. Of course, all of these plays cross-pollinate these issues and none focus on only one.

Often, identity comes in the form of labels (Shylock is labeled a 'Jew.' Dorian Gray is labeled 'beautiful'). These labels—like those two examples—are usually correct, but can become corrosive or corrupting. As Oscar Wilde wrote, "From a label there is no escape."

In this essay, your job is to analyze how Shakespeare depicts identity—both in labeling oneself and labeling others. Consider the following questions, but you are in no way bound solely by them. Are identities and labels corrupting, empowering, both, or neither? How does Shakespeare depict the tragic aspects of identity? How about the comedic elements of identity and labeling? What does Shakespeare's depiction of identity reveal about this universal human practice?

REQUIREMENTS:

- Roughly 900 words

- Works Cited Page
- Double spaced, Times New Roman
- MLA Formatting

Insult Activity:

Print out this sheet and cut each insult out. Students will be circled up into groups of 4-8 (depending on class size) and will randomly select an insult. Students (without sharing their insults beforehand) will take turns reading them. On the first round, they will turn to the person on their left and say the line with anger. The student receiving the insult will respond with “‘Tis true?” in a sad, defeated voice. In the second round, the students will read the insults with concern and care. The students receiving the insult will respond with, “I thank thee,” in a thankful tone.

The goal of this activity is to demonstrate how tone of voice can dictate the meaning of spoken words and that the way something is read has a lot of room for interpretation.

Thou art a foot-licker

-The Tempest

Thou art a mountain of mad flesh

-The Comedy of Errors

Methink'st thou art a general offense
and every man should beat thee

-All's Well That Ends Well

Thou beetle-headed, flap-ear'd knave

-The Taming of the Shrew

Thou art a lump of foul deformity

-Richard III

Thou art light of brain

-Othello

Villain, I have done thy mother

-Titus Andronicus

I am sick when I do look on thee

- A Midsummer Night's Dream

Scan Shakespeare's sonnet for iambic pentameter. Mark all syllables for stressed and unstressed syllables based on the notation we went over with in class.

Sonnet CXXXVIII

When my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutored youth,
Unlearnèd in the world's false subtleties.
Thus vainly thinking that she thinks me young,
Although she knows my days are past the best,
Simply I credit her false-speaking tongue:
On both sides thus is simple truth suppressed.
But wherefore says she not she is unjust?
And wherefore say not I that I am old?
Oh, love's best habit is in seeming trust,
And age in love loves not to have years told.

Therefore I lie with her and she with me,
And in our faults by lies we flattered be.

Often, Shakespeare breaks iambic pentameter. It would be boring if he always adhered to rhythm and often breakdown of rhythm helps tell us something about the present nature of the speaker.

King Lear (V.iii.302-8)

Lear. And my poor fool is hang'd! No, no, no life!

 Why should a dog, a horse, a rat, have life,

 And thou no breath at all? Thou'lt come no more,

 Never, never, never, never, never!

 Pray you, undo this button: thank you, sir.

 Do you see this? Look on her, look, her lips,

 Look there, look there!

Macbeth (IV.i.10-9)

All. Double, double toil and trouble;

 Fire burn, and cauldron bubble.

Second Witch. Fillet of a fenny snake,

 In the cauldron boil and bake;

 Eye of newt and toe of frog,

 Wool of bat and tongue of dog,

 Adder's fork and blind-worm's sting,

 Lizard's leg and owlet's wing,

 For a charm of powerful trouble,

 Like a hell-broth boil and bubble.

The Winter's Tale (II.i.165-82): Read this passage for caesuras and tone.

Antigonus.

If it prove

She's otherwise, I'll keep my stables

I lodge my wife; I'll go in couples with her;

Than when I feel and see her no further trust her;

For every inch of woman in the world,

Ay, every dram of woman's flesh, is false,

If she be.

...

It is for you we speak, not for ourselves:

You are abus'd and by some putter-on

That will be damn'd for't; would I knew the villain,

I would land-damn him. Be she honour-flaw'd,

I have three daughters; the eldest is eleven

The second and the third, nine and some five;

If this prove true, they'll pay for't: by mine honour,

I'll geld 'em all: fourteen they shall not see,

To bring false generations

Name _____

On this worksheet, you will scan Shylock's aside from Act 1, Scene 3. This is the first scene of the play to feature Shylock, and this aside is his first time speaking verse. There is a lot going on in this speech. Consider the way Shakespeare organizes Shylock's reasons for hating Antonio and what those reasons are. Consider how they show the conflicting features of *The Merchant of Venice*. This aside begins to show the play's internal war between depicting Shylock as a Jewish caricature and as a tragic humanist figure. Like we did in class, be on the lookout for irregularities in the *ti-TUM* pattern. Mark all syllables and caesuras.

Shylock. [aside] How like a fawning publican he looks!

I hate him for he is a Christian:

But more for that in low simplicity

He lends out money gratis, and brings down

The rate of usance here with us in Venice.

If I can catch him once upon the hip,

I will feed fat the ancient grudge I bear him.

He hates our sacred nation, and he rails,

Even there where merchants most do congregate,

On me, my bargains, and my well-won thrift,

Which he calls interest. Cursed be my tribe,

If I forgive him!

(I.iii.36-47)

Oral History: Interview with Jeff Kaplan

Sometimes, the best way to address a stereotype is to look directly at it instead of trying to deny it. Since we covered the stereotype of Jews as moneylenders and greedy businessmen, it is useful to look at a Jewish businessman to dispel those myths. It's not that Jewish people are not businessmen or financially successful; it's that almost none of them actually fit into the myths the people have bought into for centuries.

This is an interview with Jeff Kaplan, owner of the Parkette in Lexington, Kentucky. He is a successful Jewish businessman and there are two things to consider in this interview: the way he dispels the stereotypes about Jews by nominally fitting the criteria of the stereotypes and also how oral history (interviews) help us learn about people and history.

Two segments to listen to:

- Advice to future entrepreneurs:

https://kentuckyoralhistory.org/oh/render.php?cachefile=2017oh174_jk045_ohm.xml#segment3848

- Jewish faith and business in Lexington:

https://kentuckyoralhistory.org/oh/render.php?cachefile=2017oh174_jk045_ohm.xml#segment4489

In both of these segments, pay attention to how Kaplan comes across as distinctly normal. He is neither a saint or villain. This is the nature of most Jewish business owners. So, how can fear and superstition make people so discriminatory towards persons like Kaplan?

Also, with being an oral history, consider how this approach to effects how we understand stories. These are a rare form of firsthand documents that are not text (such as transcribed interviews or legal documents).

Max Shapira Oral History Assignment

For this assignment, you will listen to these two sections in the Louie B. Nunn Center's interview with Max Shapira, the current operator of Heaven Hill Distilleries in Kentucky. Not only is he a member of *Whiskey Magazine's* Hall of Fame, but he represents an antithesis to Shylock. In certain ways, Shapira fits into the same broad categories that Shylock does. He is a successful Jewish man who attained success in finance and business. However, in those similarities we can see the differences between the stereotypes of Jews and actual Jewish people.

After listening to these sections, you will write a paragraph contrasting Shapira—a real human being—with Shylock. Pick a selection from *The Merchant of Venice* that depicts Shylock using stereotypes and analyze how those stereotypes are incorrect using Shapira as your example.

Consider issues such as family and business in your response.

Beginning of Old Heaven Hill Springs Distillery:

https://kentuckyoralhistory.org/oh/render.php?cachefile=2016oh154_jk026_ohm.xml#segment358

Finding a Spouse / Involvement in Jewish Community:

https://kentuckyoralhistory.org/oh/render.php?cachefile=2016oh154_jk026_ohm.xml#segment1798

Romeo and Juliet (II.ii.33-49)

Juliet. O Romeo, Romeo! Wherefore art thou Romeo?

Deny thy father and refuse thy name.

Or, if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.

...

'Tis but thy name that is my enemy.

Thou art thyself, though not a Montague.

What's Montague? It is nor hand, nor foot,

Nor arm, nor face, nor any other part

Belonging to a man. O, be some other name!

What's in a name? That which we call a rose

By any other word would smell as sweet.

So Romeo would, were he not Romeo called,

Retain that dear perfection which he owes

Without that title. Romeo, doff thy name,

And for that name, which is no part of thee

Take all myself.

A Midsummer Night's Dream (V.i.150-76)

Wall (played by **Snout**).

In this same interlude it doth befall
That I, one Snout by name, present a wall.
And such a wall, as I would have you think,
That had in it a crannied hole, or chink,
Through which the lovers, Pyramus and Thisbe,
Did whisper often very secretly.
This loam, this roughcast, and this stone doth show
That I am that same wall. The truth is so.
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

...

Pyramus (played by Bottom).

O grim-looking night! O night with hue so black!
O night, which ever art when day is not!
O night, O night! Alack, alack, alack,
I fear my Thisbe's promise is forgot
And thou, O Wall, O sweet, O lovely Wall
That stand'st between her father's ground and mine
Thou Wall, O Wall, O sweet and lovely Wall,
Show me thy chink to blink through with mine eyne!

Wall holds up fingers as a chink.

Thanks, courteous Wall. Jove shield thee well for this!
But what see I? No Thisbe do I see.
O wicked Wall through whom I see no bliss!
Cursed be thy stones for thus deceiving me!

Here is the most famous speech from *The Merchant of Venice*. This is the “Hath not a Jew eyes?” speech from Act 3 Scene 1. Despite being the most famous moment of the play, and contains its most famous lines (other than “All that glitters is not gold” (II.vii.65)), this speech is in prose and not verse. This is uncommon compared to many of Shakespeare’s famous speeches, especially those that get to the heart of a play. Consider why it’s in prose and compare it to Shylock’s verse speech much earlier in the play.

Shylock. To bait fish withal! if it will feed nothing else, it will feed my revenge. He hath disgraced me and hind’red me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies—and what’s his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? if we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me I will execute, and it shall go hard but I will better the instruction (III.i.44-60)

Shylock. Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug,
For suff'rance is the badge of all our tribe.
You call me a misbeliever, cut-throat dog,
And spit upon my Jewish gabardine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to then, you come to me, and you say,
'Shylock, we would have moneys': you say so;
You that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold. Moneys is your suit.
What should I say to you? Should I not say
'Hath a dog money? is it possible
A cur can lend three thousand ducats?' Or
Shall I bend low, and in a bondman's key,
With bated breath, and whisp'ring humbleness,
Say this:
'Fair sir, you spit on me on Wednesday last—
You spurned me such a day; another time
You called me a dog; and for these courtesies
I'll lend you thus much moneys'? (I.iii.104-26)

Here is another moments of revenge from *Titus Andronicus*, *Othello*, and *Macbeth*. Compare the style of revenge and the composure of Titus to the emotional Skylock in the revenge of “Hath not a Jew eyes?” Also, pair this scene up with the *Reduced Shakespeare Company’s* version of *Titus Andronicus as a cooking show*: <https://www.youtube.com/watch?v=rhiv70hBZ08>

Titus. This one hand yet is left to cut your throats,
 Whilst that Lavinia 'tween her stumps doth hold
 The basin that receives your guilty blood.
 You know your mother means to feast with me,
 And calls herself Revenge, and thinks me mad:
 Hark, villains! I will grind your bones to dust
 And with your blood and it I'll make a paste,
 And of the paste a coffin I will rear
 And make two pasties of your shameful heads,
 And bid that strumpet, your unhallow'd dam,
 Like to the earth swallow her own increase.
 This is the feast that I have bid her to,
 And this the banquet she shall surfeit on;
 For worse than Philomel you used my daughter,
 And worse than Progne I will be revenged:
 And now prepare your throats. Lavinia, come,

He cuts their throats

 Receive the blood: and when that they are dead,
 Let me go grind their bones to powder small
 And with this hateful liquor temper it;
 And in that paste let their vile heads be baked (V.ii.185-205)

For these two clips, you will show corresponding film clips of these scenes. The yellow highlights denote lines that are cut, blue highlights are additions, and green highlights represent a speaker change. The goal here is to not only demonstrate revenge, but also to get students geared up for cutting out dialogue and coming up with their own adaptation in the comic book assignment.

Othello (Orson Welles; 1951): <https://www.youtube.com/watch?v=A5nfj6DfwCs&t=142s>



Othello. It is the cause, it is the cause, my soul.
Let me not name it to you, you chaste stars,
It is the cause. Yet I'll not shed her blood,
Nor scar that whiter skin of hers than snow
And smooth as monumental alabaster.
Yet she must die, else she'll betray more men. [One minute caesura]
Put out the light, and then put out the light.
If I quench thee, thou flaming minister,

I can again thy former light restore
Should I repent me. But once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy **[form a]** light relume. **When I have plucked thy rose**
I cannot give it vital growth again,
It needs must wither. I'll smell thee on the tree.
Oh, balmy breath, that dost almost persuade
Justice to break her sword! (kissing her) One more, one more.
Be thus when thou art dead and I will kill thee
And love thee after. (kissing her) One more, and that's the last.
So sweet was ne'er so fatal. I must weep,
But they are cruel tears. This sorrow's heavenly,
It strikes where it doth love. She wakes. (*Othello* V.ii.1-24)

Macbeth (Justin Kurzel; 2015): (1:18:00)

Ross. Your castle is surprised, your wife and babes
Savagely slaughtered. **To relate the manner**
Were on the quarry of these murdered deer
To add the death of you.

Malcolm.

Merciful heaven!—

What, man, ne'er pull your hat upon your brows.

Shakespeare Comic Book Project! (50 points)

Everyone will be placed in teams of 2-3 people. You will be tasked with taking an assigned passage from *The Merchant of Venice* and turning it into a comic.

Obviously, you cannot keep every line from the play in your comic: you'll have to cut out lines. Your job will be to retain as much information from the cut lines as possible through the visuals (foreground, background, character designs). While you will cut lines, every word used in your comic will be from the text (so no summarizing!). There is no minimum or maximum on the number of panels so be creative with sizes and orientation! But you will have a lot of space, so you will need more than a few. You won't be graded on the quality of the drawings. Instead, you will be graded on effort, completion, and (most importantly) content.

While no rough draft or anything is required, I would recommend using pencil and going over it in marker, so that you don't make permanent mistakes.

- III.ii.171-270
- III.v.1-80
- IV.i.104-202
- IV.i.243-342

Look at this spread from *Manga Shakespeare: The Merchant of Venice*.

Accompanying it is the corresponding scene from the play with highlights indicating the cut lines. This illustration is by Faye Young.



Bassanio.

When I told you
 My state was nothing, I should then have told you
 That I was worse than nothing; for indeed
 I have engaged myself to a dear friend,
 Engaged my friend to his mere enemy
 To feed my means. Here is a letter, lady,
 The paper as the body of my friend,
 And every word in it a gaping wound
 Issuing life blood.—But is it true, Salerio?
 Hath all his ventures failed? What, not one hit?
 From Tripolis, from Mexico and England,
 From Lisbon, Barbary, and India,
 And not one vessel 'scape the dreadful touch
 Of merchant-marring rocks?

Salerio.

Not one, my lord.
 Besides, it should appear that if he had
 The present money to discharge the Jew,
 He would not take it. Never did I know
 A creature that did bear the shape of man

So keen and greedy to confound a man.
He plies the Duke at morning and at night,
And doth impeach the freedom of the state
If they deny him justice. Twenty merchants,
The Duke himself, and the magnificoes
Of greatest port have all persuaded with him,
But none can drive him from the envious plea
Of forfeiture, of justice, and his bond.
When I was with him, I have heard him swear
To Tubal and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him.

Jessica.

Oral History Project

In this class, we have briefly looked at oral histories from Jeff Kaplan and Max Shapira. So, now that you have experienced brief snippets of oral histories, you will try your hand at making your own. Obviously, yours will not be nearly as long as the oral histories that are housed at the Louie B. Nunn Center. The targeted time for you all will be roughly ten minutes. This project will be divided into three parts.

For this project, you need to find an adult willing to be interviewed. They can be a family member, a family friend, or a neighbor.

Part 1: Create your questions

Consider what you know about the person you are interviewing and formulate a short series of questions. You won't need many for a short interview, but it will be best if you come up with around fifteen questions so that you will have follow-up questions at-the-ready.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____

12. _____

13. _____

14. _____

15. _____

Part 2: Conduct the Interview

For this part, you will need to find an appropriate amount of time (at least half-an-hour) to sit down with your interviewee. You can use whatever method of recording is easiest for you: phone, laptop, or digital recorder. If, for whatever reason, don't have a convenient device to record with, please come talk to me so arrangements can be made.

When you're sitting down with your interviewee, pay close attention so that you know what questions to ask during the course of the interview!

Part 3: Reflection and Presentation

For part three, you will write a brief reflection and present your oral history to the class.

The reflection will be one page and you will talk about what you learned from conducting the interview and what you think you could do to improve your interview.

For the presentation, you will also tell the class what you learned while composing your oral history and will share 1 to 2 minutes of the interview with your classmates.