Writers for the column should consider how the strategies they discuss are relevant to those teaching struggling readers and emergent English learners, as well as those teaching students with advanced literacy skills. We are especially seeking classroom narratives that push against equating a Shakespeare play with a summary of plot and characters or with watching the film version. We invite stories that illustrate the value of attending to language, movement, staging, and expression and that cast studying a Shakespeare text as an opportunity for students to explore identity and perform their understanding in innovative and multimodal ways. To complement these stories, we welcome classroom and student videos, podcasts, and other Shakespeare-inspired creations as posts to our “Teaching Shakespeare” group on NCTE Connects.

Questions to consider might include, When you teach Shakespeare plays, which scenes work best “on your feet”?: What film clips pop for discussion?: or How do you guide your students to use images, dictionary definitions, and period sources to complicate a reading of “Moor” for Othello, or the Prince of Morocco in The Merchant of Venice, or Aaron in Titus? Inquiries, submissions, or suggestions for future columns should be directed to Laura B. Turchi at lturchi@uh.edu or Ann C. Christensen at achrist@uh.edu. Submissions of 1,000–1,200 words should be sent as attachments.

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**Poem for the Boy Who Hates Poems**

You will catch the next pass and carry it to victory, fans chanting your name, erecting banners to your glory.

You will marry that beautiful girl whose hand you’ve been holding. She’ll worship you for your strength, your wisdom, as well as your earning capacity.

As you age, your children, wholesome and eager, will care for you. Some of this is a lie. We don’t know which part. We do know only what poems know: that your fingers will close around the leather, that the shouts of the fans will reach as far as your last decade, that you will weep in the end zone or in midfield, that there are many kinds of tears, all salty and delicious.

—Karen Maceira

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A native of New Orleans, Karen Maceira holds an MFA from Penn State, where she studied with poets Bruce Weigl and Robin Becker. Her poems have appeared in numerous journals including The Lindenwood Review, Blackbird, The Beloit Poetry Journal, Louisiana Literature, The New Orleans Review, and The Christian Science Monitor. She has published reviews in The Harvard Review and essays in the Hollins Critic and the Journal of College Writing. Karen has been a member of NCTE since 2000 and currently teaches English at Pearl River High School in Pearl River, Louisiana. Contact her at kmaceira@bellsouth.net.

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Teaching Shakespeare

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Shakespeare’s plays, staples of the secondary English curriculum, are both “difficult” and rich in opportunity. This column asks about and offers ways in to Shakespeare’s works beyond starting with act 1, scene 1. It also serves as a forum for teachers to share instructional activities, innovative lessons, and useful tools they have developed to help students enter a Shakespearean text and dig deep. How do you assist students with Elizabethan English verse, promote their interest in complicated characters, or relate their worlds to the social worlds depicted in the plays?