

Education Support Pack

Shakespeare – *Twelfth Night*

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Contents

Introduction	5
<i>This Pack</i>	7
<i>What is Kar2ouche?</i>	10
<i>Activities Using Kar2ouche</i>	12
<i>If You Haven't Used Kar2ouche Before – A Starter</i>	15
Section 1 Introducing the Play	19
<i>Overview</i>	21
Teacher Notes: Activity 1 Barebones Twelfth Night	23
Student Notes: Activity 1 Barebones Twelfth Night	27
Teacher Notes: Activity 2 Class Production	29
Student Notes: Activity 2 Class Production	34
Teacher Notes: Activity 3 What Happens When?	37
Student Notes: Activity 3 What Happens When?	40
Teacher Notes: Activity 4 Finishing Off	43
Student Notes: Activity 4 Finishing Off	47
<i>Introducing the Play Student Sheet 4.1 Evaluation</i>	49
Teacher Notes: Activity 5 Take Ten	51
Student Notes: Activity 5 Take Ten	54
<i>Introducing the Play Student Sheet 5.1 Ten Key Quotations</i>	56
Section 2 Closer Reading	57
<i>Overview</i>	59
Teacher Notes: Activity 6 Act 1 Scene 1 Is it Love?	61
Student Notes: Activity 6 Act 1 Scene 1 Is it Love?	65
Teacher Notes: Activity 7 Act 1 Scene 3 What Are They Like?	67
Student Notes: Activity 7 Act 1 Scene 3 What Are They Like?	72
<i>Closer Reading Student Sheet 7.1 Likeable Rogues or Irresponsible Parasites?</i>	74
Teacher Notes: Activity 8 Act 2 Scene 4 Obsession	77
Student Notes: Activity 8 Act 2 Scene 4 Obsession	80
Teacher Notes: Activity 9 Act 3 Scene 1 It's Him Again	83
Student Notes: Activity 9 Act 3 Scene 1 It's Him Again	87
<i>Closer Reading Student Sheet 9.1 Emotional Turmoil</i>	89
Teacher Notes: Activity 10 Act 3 Scene 4 Fashion Victim	91
Student Notes: Activity 10 Act 3 Scene 4 Fashion Victim	94
<i>Closer Reading Student Sheet 10.1 I Think ...</i>	96
Teacher Notes: Activity 11 Act 5 Scene 1 '...husband stay'	97
Student Notes: Activity 11 Act 5 Scene 1 '...husband stay'	101

Section 3 Extending Study	103
Overview	105
Teacher Notes: Activity 12 <i>Thee and Thou</i>	107
Student Notes: Activity 12 <i>Thee and Thou</i>	110
Teacher Notes: Activity 13 <i>Themes</i>	113
Student Notes: Activity 13 <i>Themes</i>	116
Teacher Notes: Activity 14 <i>A Developing Romance</i>	119
Student Notes: Activity 14 <i>A Developing Romance</i>	122
Extending Study Student Sheet 14.1 <i>Essay Scaffold</i>	123
Teacher Notes: Activity 15 <i>Characters</i>	125
Student Notes: Activity 15 <i>Characters</i>	128
Extending Study Student Sheet 15.1 <i>Character Map</i>	129
Teacher Notes: Activity 16 <i>Just Imagine</i>	131
Student Notes: Activity 16 <i>Just Imagine</i>	134
Appendix	137
Kar2ouche and Special Needs	139

Introduction

This Pack

So why use Kar2ouche? The relevance and excitement of Shakespeare lies in its infinite capacity for adaptation. The play is, after all, a script to be interpreted by the Director, worked on by actors and finally performed. Students can use Kar2ouche to engage directly with this process to explore levels of meaning and to think independently about the numerous possibilities available in staging a performance. By visualising scenes students find the language more accessible, deepen their understanding of character and theme, and gain a greater insight into the play's structure.

One of the benefits of using Kar2ouche is its versatility. It allows you as a teacher to use it in the ways you consider most appropriate with your classes. The variations are almost limitless. Although costumes and setting are pretty fixed in each Content Library, you will be able to use other Content Libraries to provide other historical settings or create modern versions. However, students should be encouraged to avoid getting too hung up on the costume and setting, by being reminded that language is the key to appreciating the breadth of Shakespeare's appeal. The Elizabethan theatre was relatively limited in terms of setting, costume, lighting and special effects but Shakespeare overcame this through the sheer physicality and evocative power of his language.

The following lesson outlines are for those occasions when you want some hints on getting started with Kar2ouche. These are just suggestions, providing examples of some of the ways Kar2ouche can be used to enhance your students' learning through visualisation, debate, speculation and exploration. They are not full-blown units of work; rather, they provide a range of stimuli to be adapted for your own creative lesson planning. The *Teacher Notes* provide the overview, whereas the *Student Notes*, reproduced from the activity screen in Kar2ouche, give the step-by-step instructions. However, these activities work better if you mediate by challenging students' perceptions and asking them to justify their ideas. The activities are divided into three parts.

- 1 Introducing the play** – ideas showing how Kar2ouche can be used to establish storylines and context.
- 2 Closer reading** – suggestions for using Kar2ouche to develop understanding of plot, character, themes, images, relationships, the author's craft etc.

- 3 Extending study** – prompts for extension activities – more challenging tasks, ideas for the student who finishes early and things to do at home/out of the lesson.

As you get used to using Kar2ouche you will undoubtedly come up with your own ideas. That is the intention, Kar2ouche is an open-ended learning and teaching tool and using the software it is easy to create your own presentations, partially completed storyboards and tasks using the assets available.

Most of the prepared activities are suitable for **pair and group work** because by working together students dynamically re-interpret, analyse and create meaning from the text. Acting is a cooperative exercise and in an environment of virtual role-play students should be given the opportunity to discuss and share points of view. In justifying their opinions and debating certain interpretations they will increase the depth of their understanding. By viewing the work other groups produce they will also realise that there is not one definitive way to present a Shakespeare play and, even within the limitations of the software, begin to recognise the play's infinite richness.

Although these activities will deliver a number of the objectives outlined in the National Curriculum, National Literacy Strategy Framework for Teaching English, GCSE and A Level Syllabuses, because they are not complete lesson plans or targeted at a particular year group, the objectives outlined are just suggestions. It is therefore important that you check these and that you are explicit in your requirements of students.

Presentations

Many of the activities culminate in a presentation of some sort. Ideally this will involve a networked data projector and possibly an interactive whiteboard. Alternatively you could use a data projector linked to a standalone computer and disks on which to record the students' work. Other methods of sharing work might include:

- a network management system allowing all students to see the same presentation on their individual computer screens
- saved files in a shared area where students can gain access at their own speed
- students moving around the room to view presentations at the machines on which the work was produced.

You may therefore need to discuss with your ICT coordinator what methods are available to you and your class.

Getting in Touch

We would welcome feedback on the materials we are providing and if you have additional suggestions it would be great to share them with other teachers. You can get in touch with us by:

- visiting our Web page **www.kar2ouche.com**
- e-mailing **esp@kar2ouche.com**
- writing to – Education Support Packs, Immersive Education, The Old Malthouse, Paradise Street, Oxford OX1 1LD.

Additional Ideas

Further ideas for teaching Shakespeare in an active way:

Adams, R and Gould, G (1977) *Into Shakespeare*, Ward Lock Educational

Gibson, R (1998) *Teaching Shakespeare*, Cambridge University Press

Gibson, R Ed (1993) *Twelfth Night*, Cambridge University Press

Gibson, R (1997) *Shakespeare's Language*, Cambridge University Press

O'Brien, V (1984) *Teaching Shakespeare*, Edward Arnold

O'Connor, J Ed (1999) *Twelfth Night*, New Longman Shakespeare

Peck, J and Coyle, M (1985) *How to Study a Shakespeare Play*, MacMillan Education

Pennington, Michael (2000) *Twelfth Night: A User's Guide*, Nick Hern Books

Reynolds, P (1991) *Practical Approaches to Teaching Shakespeare*, Oxford University Press

What is Kar2ouche?



Kar2ouche is a multimedia authoring tool, used in a series of Content Libraries focused on enhancing learning in a number of different subjects. In each instance the application's functions and interface are the same; it is just the backgrounds, characters, props and texts that change. Consequently, once students have learned to use Kar2ouche they are able to use it across a range of subjects.

Kar2ouche appeals to a range of learning styles: visual, aural and kinaesthetic. Engaging students of all abilities, Kar2ouche not only helps them develop skills relevant to particular subject areas, it also facilitates the development of more generic thinking skills. Thus students are encouraged to know how and why as well as what.

Information – processing skills	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> • read for meaning • identify key images, text and ideas • sort the relevant from the irrelevant and extract what is essential • organise and where necessary prioritise ideas • sequence events • develop cultural awareness.
Reasoning skills	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> • justify decisions using evidence • make informed choices • work out subtexts • consider alternative perspectives, interpretations, ambiguity and allusion • extract meaning beyond the literal.
Enquiry skills	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> • work collaboratively to question text • observe events and predict subsequent action • consider consequences • explore how ideas, values and emotions are portrayed • analyse the relationship between characters.

<i>Creative thinking skills</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• offer individual interpretations of texts or situations• create original multimedia texts• add imagined scenes and events• respond imaginatively to texts and situations.
<i>Evaluation skills</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• consider how meanings are changed when texts are adapted to different media• review, modify and evaluate work produced• reflect critically on written text, their own work and the work of peers• compare and contrast their work with the work of others.
<i>Communication</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• engage in collaborative working and dialogue• listen, understand and respond critically to others• articulate ideas in groups of different sizes• use visual aids and images to enhance communication.

Activities Using Kar2ouche

You and your students can use Kar2ouche in a range of contexts and in a number of ways. Roughly, Kar2ouche can be used to create:

- storyboards
- animations
- publications.

Storyboards

These are particularly useful in encouraging students to show their understanding and ability to extract key information. By producing storyboards, students often show their ability to summarise and synthesise key information. Students can be asked to create:

- a summary of a particular event or piece of text in a specified number of frames
- witness reconstructions – step by step – as if for the police
- a summary with speech bubbles or caption containing important quotations
- a storyboard with their own commentary or summary in their own words
- alternative beginnings
- alternative endings
- before and after shots
- additional episodes
- alternative interpretations of a key moment where the text is ambiguous
- outlines of structure
- explorations of subtext through the use of thought bubbles
- illustrations of the difference between what people say and what they may think with reference to evidence
- presentations for class
- illustrations of alternative points of view/debate
- imagined meetings between characters
- photographs/freeze frames for a particular moment
- a proposal for a new film/advert/documentary etc to be presented to a board of executives.

In all of these students can add sound, their own digital images, special effects and recordings of their own voices.



If time is limited, you can complete partial storyboards for your students to complete in the lesson. Partially completed storyboards may comprise, for example:

- the first and last frame – students make the frames for the central section
- storyboards that contain blank thought bubbles, blank speech bubbles and/or blank text boxes
- storyboards with questions in text boxes or caption windows
- storyboards with text in the caption window – students create the pictures
- storyboards with odd frames missing
- sequencing activities
- a quiz – ‘who says what?’, ‘what happens next?’ etc.

Students can also create their own incomplete storyboards for other students to complete.

Animations



Students who have access to Kar2ouche out of class time, enjoy creating animations. As with storyboards, animations enable students to demonstrate their understanding and ability to extract key information. Most of the activities listed below *can also be created as still storyboards*. Students may be told that they have been commissioned to create a:

- news programme
- documentary
- TV chat show/interview
- film trailer
- advertisement
- musical score
- fashion show to show fashions of time.

Publications



As a plenary, students can either present their storyboards to the class using a data projector or on screen. Alternatively, they can use the print facility to create publications in Kar2ouche. The sorts of publications students create, could include:

- a newspaper front page – using Kar2ouche to compose the pictures (students may choose to create broadsheets and tabloids to compare the differences)
- storybooks – picture above, story below (concentrating on structure/settings etc)
- cartoon strips (or film strips)
- graphic novels
- estate agents' details
- diary entries (with photos/pictures)
- letters (with pictures)
- photo albums
- magazine spreads
- advertising posters
- 'wanted' posters
- guides
- catalogues
- book and magazine covers.

In all of these activities students may be asked to consider audience and purpose. You can stipulate this audience.

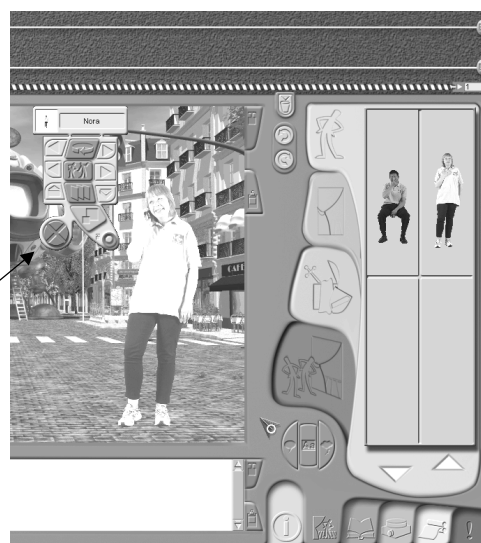
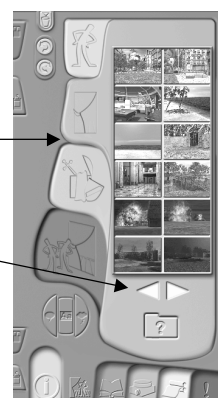
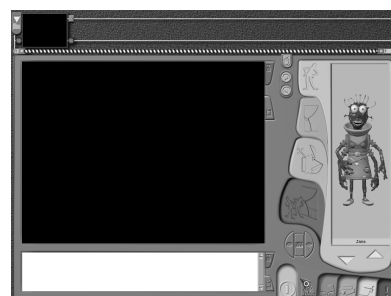
The possibilities are almost endless. As you get used to the software and use it within your area of expertise, other activities will suggest themselves.

If You Haven't Used Kar2ouche Before – A Starter

If students have not used Kar2ouche before, they should refer to the Quick Start Guide or complete the apprentice activities in *Composer*. However, a quick way of showing them the main functions is to demonstrate creating a title sheet. This introduces selecting backgrounds, adding and posing characters, introducing text boxes, as well as adding text and sound. They can pick up the other skills as they go.

To create a title slide

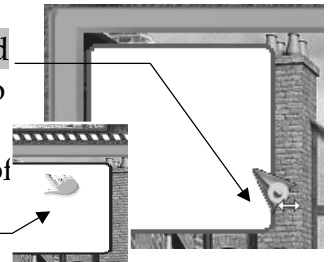
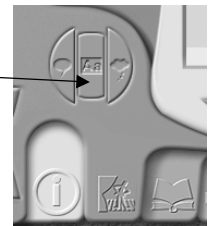
- 1 Ask students to open Kar2ouche – the first screen they see is the composition screen.
- 2 Next ask them to select a background by clicking on the blue background tag. They should click again to see six backgrounds and yet again to see twelve. (Do not click again otherwise they return to a single view.) They can scroll through the backgrounds using the green arrows at the bottom. Once they have browsed the backgrounds they should select one they like by left clicking on it. It will appear in the composition window.
- 3 Having selected a background, students should choose a character to add to the frame. They do this by clicking on the green character tab (click once more to see four characters, click again to see sixteen) and scrolling through using the green arrows at the bottom. They select the character by left clicking (holding down) and dragging it into the frame. Now for the fun. This character can be resized, posed and rotated by right clicking on it in the frame. This brings up the manipulator tool.



- To rotate the character students click on the left and right facing arrow heads at either side of the top icon.
- To repose the characters they click on the arrow heads either side of the central, characters icon.
- To resize the character students should left click on the blue squares at the bottom of the manipulator tool then drag the mouse towards them to make it bigger or backwards to make the character smaller.
- The bottom icon allows the layering of characters and/or props.
- The character can be moved around by left clicking and dragging.



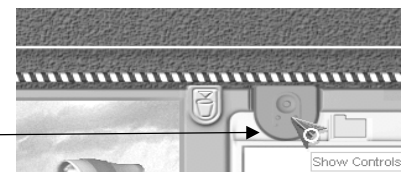
- 4 Next ask students to add a text box. They can do this by left clicking on the **text box icon**. The text box will appear in the top left hand portion of the screen. Students can then write in their name, form and the title of the storyboard they are about to complete. If they need to make the box bigger they do this by passing the cursor over the right or bottom borders until a **double arrowhead** appears. They should then click and drag to size. To move the box to elsewhere on the screen students should hover over the top of the box until the **hand** appears, left click to grab it and then drag to position.



- 5 Finally, students could be asked to add some sound, either in the form of a sound effect or a recording of their own voice. In either case they should begin by clicking on the **text audio tab** at the bottom of the screen.



Next they should click on the **show controls icon** at the top of this text audio frame. This will bring up the audio control panel.



To add a sound effect they should click on the orange folder, then select one of the sound effects offered by clicking on it and then on open. If they want to preview these sound



effects they should click on the effect and then on play. To record their own voices students press on the red microphone icon and speak into their microphones. To stop the recording they should press the square red button. They will be prompted to give their soundfile a name. They type this into the box and then click on save. The sound is attached to their frame.

Students will now know how to use the main functions of Kar2ouche. Encourage them to play in order to learn what other things it can do. For instance how to attach a soundfile to a frame ...

Section I Introducing the Play

Overview

Any one of these brief activities can be used to help students get a sense of the story of *Twelfth Night* and provide the context for any further in-depth work on particular scenes, characters, themes, use of language etc. It will give them a broad understanding of what happens and introduce them to ideas about staging as well as Shakespeare's language.

The activities are not prescriptive; rather they provide suggestions that can be adapted to suit individual needs. However, within the activities there are also some ideas about how the activities can be tailored for those who need additional support and for those who work more confidently. Students will probably only need to complete one of the activities in this section to get a sense of the shape of the play.

At the end of a study of key scenes, you might like to return to these activities and select one, possibly for students to complete in their own time, which would help them to see the play as a whole again rather than as disjointed episodes. In addition, having worked through the closer reading activities and gained additional insights and understanding, students may want to return to their earlier storyboards to amend them.

There are innumerable ways to interpret and retell *Twelfth Night*. The story has been represented in many ways both on stage and in film from a farcical, light-hearted, comic crowd-pleaser to something with potentially much more menace. Today you will find retellings by Charles and Mary Lamb, Leon Garfield, Marcia Williams and numerous other authors. Students can, therefore, be given a range of these 'retellings' to compare and maybe even rank in order of preference.

Prerequisites

It would be useful if students had watched a film and/or read an abridged version of the play before beginning these activities. Whether students are asked to watch one of the excellent film versions of the play, will depend to some extent on your own view of the balance between the pros and cons of seeing a play as a pre-reading activity. Certainly, with Shakespeare, there are added benefits, in that a screen version can diminish the effects of unfamiliar language patterns on the young reader, which can sometimes be worsened by stilted sight-reading in class, but there is perhaps a greater danger with a work capable of such a variety of



Click here to go to
activity screen

interpretations, that it will be fixed in the student's mind in just one of its potential incarnations. Perhaps they should compare selected scenes from a number of productions.

If you decide on a film introduction, we would recommend either the animated tale (circa 30 minutes) or the powerful Branagh-directed version that was broadcast on Thames TV in 1989. This is a gorgeous and *very* funny production with a superb cast and a really dark sting in the tail. The Nunn version may be a little monochrome for Key Stage 3 students. However it would make a good post-reading activity allowing more able students to discuss the interpretation. At this stage students can investigate the impact of translating a play from one medium to another and the importance of setting and period. Alternatively you could use the reorganised storyboard in Activity 3 *What Happens When?* to structure your own brief retelling of the story.

Likewise it would be useful if the students knew how to use Kar2ouche before starting work on the play. You could begin with *If You Haven't Used Kar2ouche Before – A Starter* described on page 15. If you have more time students could work through the *Apprentice* activities provided with Kar2ouche Composer. Alternatively show them the basics and encourage them to refer to the QuickStart Guide. They can access this from the activity screen.

Other ideas

As well as the detailed activities described in the following pages, here are some other ideas for establishing the narrative.

- Tell the story in ten telegrams and create a frame for each one.
- Write the story as a mini-saga using Kar2ouche to provide a single illustration – with one memorable quotation.
- *Twelfth Night* in music – chart the changes in emotional tempo and reflect this by recording clips of music to accompany a storyboard.
- Take 3 – tell the story in three frames – beginning, middle and end.
- Pairs of students take one thread of the story to present and then choose the best representations of the other threads to add to their storyboard. In this way they get the complete story.
- Character maps – students chart the progress of each main character – selecting three quotations for each; then rearrange the frames to put them in chronological order. In pairs they decide which bits of the story are missing. They add a commentary in the caption windows to smooth out gaps.

See also *Activities Using Kar2ouche* in the introductory section on page 12.

Teacher Notes

Activity I Barebones *Twelfth Night*

Key Stage/Year	Key Stage 3-4/ Years 9-11
Group Organisation	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.
Suggested Timing	1-2 hours

Overview of Task

Students choose the two most important moments from each act in the play to create a summary of the narrative. They incorporate key quotations and create memorable visuals to accompany their notes. Pairs can then compare their work with others to compare interpretations. If time is limited you may want to divide the work so that pairs work on different acts and amalgamate the best at the end.

Objectives

All students will: produce a summary of at least one act of the play, which they can add to other students' summaries of different acts.

Most students will: create their own ten-frame summary of *Twelfth Night*, select appropriate quotations and show understanding of the plot.

Some students will: write a summary for a particular audience, for example, younger children, or from the perspective of one of the characters in the play.

Curriculum References

National Curriculum English**EN1 Speaking and listening**

- 1d use visual aids and images to enhance communication
- 1e vary word choices, including technical vocabulary, and sentence structure for different audiences
- 3b take different views into account and modify their own views in the light of what others say
- 3c sift, summarise and use the most important points

EN2 Reading

- 1b analyse and discuss alternative interpretations, ambiguity and allusion
- 1e consider how meanings are changed when texts are adapted to different media
- 1f to read and appreciate the scope and richness of complete novels, plays and poems

EN3 Writing

- 1g consider what the reader needs to know and include relevant details
- 1h present information clearly, using appropriate layout, illustrations and organisation

**National
Literacy Strategy
Year 9****Reading**

- 10 Interpretations of text

Writing

- 4 Presentational devices; 12 Effective presentation of information

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have:

- at least one completed summary storyboard from which to revise
- a possible second storyboard for a different audience.

Resources

Kar2ouche *Twelfth Night* Content Library

- **Barebones** storyboard

Activities

Introduction

The introductory section can be seen as preparation and can be completed in the classroom prior to using computers.

- 1 Explain how Shakespeare's plays are divided into five acts and that the purpose of this activity is to provide students with an overview of the story. The storyboards they complete can act as an aide memoir at a later stage. If you have time discuss what they already know about the story or, if they have seen it, what they remember. Make a few notes on the board.
- 2 Put students in to pairs and either allocate different acts to different pairs, or tell them they are creating a summary for the whole play – all five acts. Students should skim and scan the text to identify the two key moments in each act, that is the two moments that are most important in terms of moving the story forward. Ask them to make notes and select appropriate quotations.

Development



- 3 Having created a list of key moments and quotations, students open the Kar2ouche **Barebones** storyboard and locate the quotations in the text audio palette. They drag each one into a blank caption window and make some notes in the caption window on what is happening and the significance of the chosen quotation.
- 4 Once the notes are complete students begin to create the visuals. These will help them to see the 'text' as drama, but also they'll help them to remember the main points of the story. They should think about who is involved, where the scene takes place, how the characters are posed and placed to demonstrate action and their relationships with others. More able students should be encouraged to add thought bubbles to illustrate dramatic irony, possible motivation and thoughts on the relationships between characters.

Plenary

- 5 When they have completed their summaries, students should share what they have created with another pair and compare what they have identified as key moments. Having justified their choices, they can make any changes they think are necessary to their storyboards and print them out. These can be added to their notes for revision purposes.
- 6 You may want to ask them to print a second copy for class display.

**Extension/
Homework**

- 7 More able students may create a summary for a particular audience and purpose. For instance, you may ask them to create a summary storybook for a primary group or a comic version for teenagers using the blank template in the printing screen. Alternatively they may be asked to present their work as if for a theatre programme.
- 8 Students could be requested to add their own modern English commentary explaining the choices they have made.

Student Notes**Activity I Barebones *Twelfth Night*****Objectives**

This activity will help you to understand the storyline of *Twelfth Night* and set any scenes that you study into context. It will also help you revise if you are being examined on the text.

Outcomes

By the end of this activity you will have:

- at least one completed summary storyboard from which to revise
- a possible second storyboard for a different audience.

Resources

Kar2ouche *Twelfth Night* Content Library

Activities**Introduction**

- 1 Working with a partner, or with the class as a whole, discuss what you already know about the story of *Twelfth Night*.
 - Who are the main characters?
 - What do they do and in what order?
 - How does the play start?
 - How does it finish?
 - What are the main points of action in between?Make a few notes.
- 2 Your teacher will tell you whether you are going to work on summarising a single act of the play or the whole story. Once you know, skim and scan the text to identify the two key moments in your allocated act (or in each of the five acts). That is, the two moments that are most important in terms of moving the story forward. Make notes summarising what happens at these points.
- 3 Select an appropriate quotation for each moment you have described.

Development

- 4 Having created your list of key moments and quotations, open the Kar2ouche **Barebones** storyboard and locate your quotations in the text audio palette. You can do this by identifying the key word in your quotation and typing it into the search box at the top right of the text audio palette.



to see the **Barebones** storyboard.

Student Notes

- 5 Drag each quotation into a blank caption window and make some notes below to explain what is happening and, in particular, an explanation of why you think your chosen quotation is significant. That is to say, what does it show about narrative, character, theme or language?
- 6 Once your notes are complete, begin to build the pictures to show what is going on. These will help you to see the 'text' as drama, as well as remember the main points of the story. For each quotation, think about who is involved, where the scene takes place, how the characters are posed and placed to demonstrate action and their relationships with others.
- 7 If you can, add thought bubbles in frames where characters are likely to be thinking one thing but saying another. You can also add thought bubbles to show possible motivation and your character's thoughts on their relationships with others.

Plenary

- 8 When you have finished, share what you have created with another pair. Discuss the similarities and differences between what you have both selected as key moments in each act. Discuss the possible reasons for different ideas.
- 9 Go back to your computer and, based on your discussion, make necessary changes to your storyboard.
- 10 Go to the printing screen, select a template and 'fill' with your storyboard. Print it out. These printouts can be added to your notes for revision purposes. Your teacher may ask you to print a second copy for a class display.

Extension/Homework

- 11 You created the summary for your own use, but how would it change if you had a different audience and purpose. Try this. For instance, you could create
 - a summary storybook for a primary group – that tells the main story very simply
 - a comic version for a teenage audience
 - a summary that provides guidance but doesn't give too much away, for a theatre programme.For the storybook you could still use the templates or copy the images into a word processing or desktop publishing programme. The comic and theatre programme can be created using the blank template in the printing screen.
- 12 If you have time, add a modern English commentary explaining the choices you have made in producing the story for your particular audience.

Teacher Notes

Activity 2 Class Production

Key Stage/Year	Key Stage 3-5/Years 7-12
Group Organisation	Preferably pairs, but individuals, particularly more able students, could work alone at the start then work with others to review what they have produced.
Suggested Timing	2 hours

Overview of Task

Pairs of students are allocated a single scene and asked to capture the main action in a maximum of three frames.

Objectives

All students will: create up to three frames capturing the action at the beginning, in the middle and at the end of an allocated scene.

Most students will: create up to three frames summarising the main action, illustrating key character traits and introducing dominant themes for an allocated scene.

Some students will: create up to three frames for the most important and/or complex scenes in the play as allocated, showing sophisticated understanding of the text and good dramatic visualisation.

Curriculum References

National Curriculum English

EN1 Speaking and listening

- 1d use visual aids and images to enhance communication
- 3b take different views into account and modify their own views in the light of what others say
- 3c sift, summarise and use the most important points

EN2 Reading

- 1b analyse and discuss alternative interpretations, ambiguity and allusion
- 1e consider how meanings are changed when texts are adapted to different media
- 1f read and appreciate the scope and richness of complete novels, plays and poems

EN3 Writing

- 1g consider what the reader needs to know and include relevant details
- 1h present information clearly, using appropriate layout, illustrations and organisation

National Literacy Strategy Year 7**Reading**

- 1 Locate information; 2 Extract information; 4 Note making; 7 Identify main ideas

Writing

- 3 Exploratory process; 5 Story structure; 11 Present information

Speaking and Listening

- 1 Clarify through talk; 3 Shape a presentation; 5 Put a point of view; 12 Exploratory talk; 13 Collaboration; 14 Modify views

National Literacy Strategy Year 8**Reading**

- 9 Influence of technology; 13 Interpret a text

Writing

- 5 Narrative commentary; 10 Effective information

Speaking and Listening

- 11 Building on others

National Literacy Strategy Year 9**Reading**

- 10 Interpretations of text

Writing

- 4 Presentational devices; 12 Effective presentation of information

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

GCE A1/A2 Criteria

AO4 Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.

Outcomes

By the end of this activity students will have:

- access to a detailed summary of the play as compiled by the whole class
- produced a summary for one particular scene.

Resources

Kar2ouche *Twelfth Night* Content Library

- **Scene Summary** storyboard

Copies of theatre reviews from a variety of local and national newspapers

Activities

Introduction

Although the preparatory steps of this activity are written to be carried out in Kar2ouche, (it is easier for less confident students to hear the script being read, rather than read it themselves) if computers are not readily available, steps 1-3 can be completed on paper in the classroom. The notes produced can then be taken to the computer room for completion of the activity.



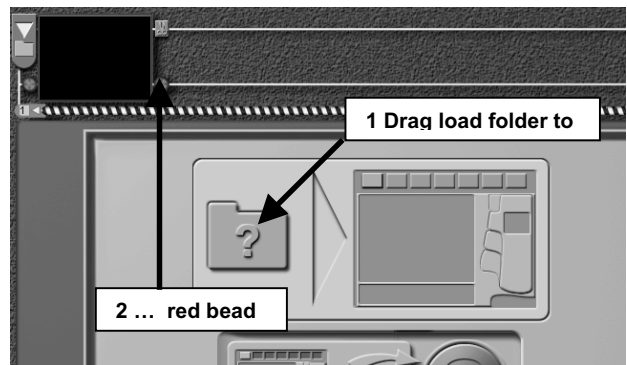
- 1 Explain that as a class students are going to create a collaborative interpretation of *Twelfth Night*. Allocate single scenes to pairs or individuals according to the importance or difficulty of the scene, and your students' individual abilities. If you are using Kar2ouche they should open the **Scene Summary** storyboard. However, if the activity is taking place in the classroom they should draw a table two columns by three rows. The two columns should be headed: *Summary Sentence* and *Quotation*. This information can be added to the storyboard later.
- 2 Ask students to read through or listen to their scene at least twice and then, without reference to the text, write three sentences summarising what happens in the scene. To do this they should consider: who is involved, how they behave and how others react to them; where and when the action takes place; what is happening and why; how themes are illustrated. These sentences should be written in the caption windows beneath the blank composition windows.
- 3 Finally ask them to identify one brief quotation to accompany each sentence they have written. These can be dragged from the text audio palette into the caption window beneath the relevant summary sentence.

Development

- 4 Having identified the key moments and extracts of text, students can create the visuals. Ask them to think carefully about the staging. Explain that how characters are placed can tell the audience about individual character's feelings as well as their relationship with others.
- 5 They should attach the soundfile for each of their chosen quotations to the appropriate frames.
- 6 If time allows, students should add thought bubbles, particularly where they can illustrate moments of dramatic irony.

Plenary

- 7 Students should save their storyboards in the **My Storyboards** folder. Ensure that they are clearly labelled with act and scene numbers. You can now append these storyboards to create a single 'class production'. To do this open Act 1 Scene 1. Go to the utilities screen and drag the Load folder to the red bead at the end of the first storyboard. This will open the **My Storyboards** folder. If you now open the second scene storyboard it will appear after the first. Keep doing this until all scenes are loaded in order. You could get a willing student to do this for you!
- 8 Show the complete production to the class. There will be some 'continuity' problems based mainly on different location choices. Ask students to keep a list of these. As they watch they could also note:
 - points that surprised them
 - things they think worked well
 - things with which they disagree.
- 9 Use their notes as stimuli for a class discussion on the quality of the 'joint' production.



**Extension/
Homework**

- 10 Students could open the compiled class storyboard and 'Save as' their own in their own area of the network. They can then work on making any improvements they consider necessary to create a production that works as an integrated whole and that reflects their interpretation of character, theme etc.
- 11 Students can be asked to write a 'theatre review' of the production using the notes they compiled during the plenary.

Student Notes

Activity 2 Class Production

Objectives

This activity will help you to understand the storyline of *Twelfth Night* and set any scenes that you study into context. If you are being examined on the text, it will also help you revise.

Outcomes

By the end of this activity you will have:

- access to a detailed summary of the play as compiled by the whole class
- produced a summary for one particular scene.

Resources

Kar2ouche *Twelfth Night* Content Library

Copies of theatre reviews from a variety of local and national newspapers

Activities

Introduction

- 1 You are going to create a whole class interpretation of *Twelfth Night*. Your teacher will tell you the scene for which you'll be responsible. Open the **Scene Summary** storyboard.



to see the storyboard.

- 2 Read through or listen to your scene at least twice. As you read, think about:
 - who is involved
 - how they behave and how others react to them
 - where and when the action takes place
 - what is happening and why
 - how themes are illustrated.
- 3 Without reference to the text, write three sentences summarising what happens in the scene. These sentences should be written in the caption windows beneath the blank composition windows.
- 4 Finally identify one brief quotation to accompany each sentence you have written. Drag these from the text audio palette into the caption window beneath the relevant summary sentence.

Development

- 5 Having identified the key moments and extracts of text you can now create the visuals. Think carefully about the staging. How characters are positioned can tell the audience about their individual feelings as well as their relationship with others.
- 6 Attach the soundfile for each of your quotations to the appropriate frames.

Student Notes

- 7 If time allows, add thought bubbles, particularly where you can show that characters are likely to be thinking something very different from what they are saying.

Plenary

- 8 Save your storyboards in the **My Storyboards** folder. Ensure that they are clearly labelled with the act and scene number.
- 9 Your teacher will put these storyboards together so that you can watch the complete class production. There may be some 'continuity' problems so keep a list of these. As you watch them make a note of:
- points that surprised you
 - things you think worked well
 - things with which you disagree.
- 10 Using these notes you will be asked to discuss the quality of the 'joint' production.

Extension/Homework

- 11 Open the class storyboard and 'Save as' with a new name in your own area of the network. Work on making any improvements you consider necessary to create a production that works as an integrated whole. Make sure that the modified storyboard reflects your interpretation of character, theme etc.
- 12 Referring to your notes, write a theatre review of the class production concentrating on what worked well and some of the major areas of weakness. If you get chance, refer to some examples of theatre reviews in local and national newspapers.

Teacher Notes

Activity 3 What Happens When?

Key Stage/Year	Key Stage 3-4/ Years 7-11
Group Organisation	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.
Suggested Timing	1 hour

Overview of Task

Students open an out of sequence summary of the play and using their knowledge, and possibly the search function, arrange the frames in the correct order for printing. Those who are able could add additional frames to fill any perceived gaps.

Objectives

All students will: create a storyboard that gets the *main* frames in the correct order, then after checking get *all* of the frames correctly sequenced.

Most students will: get all of the frames in the correct order.

Some students will: add additional frames and/or improve the ones that exist.

Curriculum References

National Curriculum English

EN1 Speaking and listening

3c sift, summarise and use the most important points

EN2 Reading

1e consider how meanings are changed when texts are adapted to different media

1f read and appreciate the scope and richness of complete novels, plays and poems

National Literacy Strategy Year 7

Reading

1 Locate information; 4 Note making; 7 Identify main ideas

Speaking and Listening

- 3 Shape a presentation; 12 Exploratory talk; 13 Collaboration;
14 Modify views

**National
Literacy Strategy
Year 8****Reading**

- 9 Influence of technology

Speaking and Listening

- 11 Building on others

**National
Literacy Strategy
Year 9****Reading**

- 10 Interpretations of text

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint

Outcomes

By the end of this activity students will have:

- sequenced a simple summary of the play from which to revise
- added additional frames as necessary.

Resources

Kar2ouche *Twelfth Night* Content Library

- **Out of Sequence** storyboard

Activities**Introduction**

- 1 Ask students to recap what they remember of the story of *Twelfth Night*. You might want to use prompt questions such as, 'How does the play start?' or 'When do we first meet Viola and what has happened to her?' to work your way through the main events. Once their memories have been jogged, they are ready to begin the sequencing activity.

Development

- 2 Students open the **Out of Sequence** storyboard and watch it through a couple of times making rough notes regarding the order they think the frames should go in to tell the story in the same chronology as the play. Where they are unsure they can take a key word from the quotation and, using the search facility at the top of the text audio palette, find where it appears in the text. The order should be 10, 3, 7, 5, 1, 4, 2, 6, 9, 8.

- 3 When they are confident that they have the frames in the right order they can drag them into a print template and print for future reference.

Plenary

- 4 Students should check that they have got frames correctly placed. Those who have made mistakes can put them right and reprint.
- 5 Discuss how far members of the class agree with the summary. Would they have included different or additional key moments? If so, what and why?

**Extension/
Homework**

- 6 Rather than print out the pre-made frames, students can rearrange the thumbnails on the storyboard itself. To do this they need to 'Save as' in their own area and rename the storyboard. Now they can grab the thumbnail and move it to where in the sequence they think it should belong. This duplicates the original frame so once they have relocated it, they need to return to the original and delete it. They carry on until all the frames are in the correct order. At this point they can improve the existing frames in terms of staging, choice of quotation or summary. They can also add additional frames where they think important events have been omitted.

Student Notes

Activity 3 What Happens When?

Objectives

This activity will help you to understand the storyline of *Twelfth Night* and set any scenes that you study into context. It will also help you revise if you are being examined on the text.

Outcomes

By the end of this activity you will have:

- sequenced a simple summary of the play from which to revise
- added additional frames as necessary.

Resources

Kar2ouche *Twelfth Night* Content Library

Activities

Introduction

- 1 Discuss with a partner what you remember of the story of *Twelfth Night*. Make a few notes. To jog your memory, here are some questions.
 - How does the play start?
 - When do we first meet Viola and what has happened to her?
 - Who is Orsino and how would you describe his mood at the beginning? Why does he feel this way?
 - What do you know about Olivia? What happens to her?
 - What do you learn about Olivia's household?
 - Which character do you like best and why?
 - Which character do you least like and why?
 - Who is the funniest? What makes you think this?
 - What do you remember about Fabian, Antonio and Sebastian?
 - How does the play end? Do you think it's happy? Why?

Development

- 2 Open the **Out of Sequence** storyboard and watch it through a couple of times making rough notes regarding the order you think the frames should go in. They should be in the same order as they appear in the play.



to see the **Out of Sequence** storyboard.

- 3 Where you are unsure, take a key word from the quotation and, using the search facility at the top of the text audio palette, find where it appears in the text.
- 4 When you are confident that you know which order the frames should go in, click on the printing screen button and drag the frames, in the right order, into a print template. Print for future reference.

Student Notes**Plenary**

- 5 Check with another pair that you have got frames correctly placed. Where there is some disagreement double-check using the search facility. If you have made a mistake put it right and reprint.
- 6 Now work with a different partner to discuss how far you agree with the summary. Would you have included different or additional key moments? If so, what and why?

Extension/Homework

- 7 Rather than print out the pre-made frames, you can rearrange the thumbnails on the storyboard itself. To do this 'Save as' a new name in your own area of the network. Now grab the first thumbnail and move it to where in the sequence you think it should belong. This duplicates the original frame so once you have relocated it, return to the original and delete it. Carry on until all the frames are in the correct order. At this point improve the existing frames in terms of staging, choice of quotation and/or summary. Add additional frames where you think important events have been omitted. You can also add soundfiles as appropriate.

Teacher Notes

Activity 4 Finishing Off

Key Stage/Year	Key Stage 3/ Years 7-9 (possibly up to KS5 with reference to critical interpretations)
Group Organisation	This activity is best suited to students working in pairs or groups of three, as they will gain from having to discuss their ideas with others.
Suggested Timing	1 hour

Overview of Task

Students are told that they work for a TV production company and have to complete the work of a team that has been preparing a proposal for a 30-minute animated *Twelfth Night*. The partially prepared storyboard comprises some quotations, some modern English summaries and a selection of images – students decide on a particular interpretation and fill the gaps.

Objectives

All students will: complete the storyboard as instructed showing understanding of the main events in the play.

Most students will: complete the storyboard adding comments about staging, characterisation and some themes.

Some students will: complete and add to the storyboard adding comments about dramatic interpretation.

Curriculum References

National Curriculum English**EN1 Speaking and listening**

- 1a structure their talk clearly, using markers so that their listeners can follow the line of thought
- 1d use visual aids and images to enhance communication
- 2f ask questions and give relevant and helpful comments
- 3b take different views into account and modify their own views in the light of what others say
- 3c sift, summarise and use the most important points

EN2 Reading

- 1b analyse and discuss alternative interpretations, ambiguity and allusion
- 1e consider how meanings are changed when texts are adapted to different media
- 1f read and appreciate the scope and richness of complete novels, plays and poems
- 1h reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text

EN3 Writing

- 1g consider what the reader needs to know and include relevant details
- 1h present information clearly, using appropriate layout, illustrations and organisation

**National
Literacy Strategy
Year 7****Reading**

- 1 Locate information; 2 Extract information; 4 Note making; 7 Identify main ideas

Writing

- 3 Exploratory process; 5 Story structure; 11 Present information

Speaking and Listening

- 1 Clarify through talk; 3 Shape a presentation; 5 Put a point of view; 10 Report main points; 12 Exploratory talk; 13 Collaboration; 14 Modify views

**National
Literacy Strategy
Year 8****Reading**

- 9 Influence of technology; 8 Transposition; 13 Interpret a text

Writing

- 5 Narrative commentary; 10 Effective information

Speaking and Listening

- 3 Formal presentation; 11 Building on others

**National
Literacy Strategy
Year 9****Reading**

- 3 Note-making at speed; 10 Interpretations of text

Writing

- 4 Presentational devices; 7 Infotainment; 12 Effective presentation of information

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have a:

- storyboard summary of *Twelfth Night* demonstrating a particular interpretation
- completed evaluation of at least one other group's storyboard.

Resources

Kar2ouche *Twelfth Night* Content Library

- **Partial *Twelfth Night* storyboard**

Introducing the Play Student Sheet 4.1 *Evaluation*

Activities

Introduction

- 1 Explain to students that they are part of a team that has been asked to put together a proposal for a new 30-minute adaptation of *Twelfth Night*. They aren't starting from scratch because another team began the work, but then couldn't finish it. They will present their ideas to the class through a storyboard that outlines their intentions. From this storyboard the TV company will decide whether or not to hire the team to make the animation.

Development



- 2 Students should open the **Partial *Twelfth Night* storyboard** and survey what they have been given. In particular they should focus on what bits of the story have been omitted; which bits aren't, in their opinion, needed; which bits they like and whether they agree with the interpretation. One of the pair or group of three should make notes.
- 3 The pair or group now plans what needs to be done in order to create a decent summary that will provide a valid and consistent interpretation. A different person should make notes.

- 4 Together they complete their storyboard thinking carefully about the dominant interpretation: comic farce; slightly menacing with a sense of inevitable decay; a romantic love story; a post-Christmas light entertainment; a story about innocence and vulnerability, or some other.
- 5 Students practise presenting their ideas to the board. Each member of the group should talk for part of the presentation.

Plenary

- 6 Three or four pairs/small groups present to each other and between them decide which should be shown to the whole class. They should use the notes they made on Student Sheet 4.1 *Evaluation* to help them make their choice.
- 7 The best are shown to the whole class. A secret ballot could be held to decide which is the best of the best.

**Extension/
Homework**

- 8 Students can be asked to write a report of the final proceedings – the notes the Board would have made about the relative merits of each proposal with an explanation of the final winner.
- 9 If there is time, or if students have access to Kar2ouche *Twelfth Night* outside lessons, they could create an animation of one scene in the style of their proposal or the winning proposal.

Student Notes

Activity 4 Finishing Off

Objectives

This activity will help you to understand the storyline of *Twelfth Night* and explore a number of possible interpretations of Shakespeare's text. It will also help you revise if you are being examined on the play.

Outcomes

By the end of this activity you will have:

- a storyboard summary of *Twelfth Night* demonstrating a particular interpretation
- a completed evaluation of at least one other group's storyboard.

Resources

Kar2ouche *Twelfth Night* Content Library

Introducing the Play Student Sheet 4.1 *Evaluation*

Activities

Introduction

- 1 You are part of a team that has been asked to put together a proposal for a new 30-minute TV adaptation of *Twelfth Night*. You aren't starting from scratch because another team began the work, but couldn't finish it. When you have worked on the storyboard you will use it to present your ideas to other members of your class. The best ones will be shown to the whole class. The class will act as the board of the TV company and decide which is the very best proposal.

Development

- 2 Begin by opening the **Partial *Twelfth Night*** storyboard and survey what has already been created. In particular think about:
 - what bits of the story have been omitted
 - which bits aren't, in your opinion, needed (be prepared to say why)
 - which bits you like and why
 - whether you agree with the interpretation and why.

One of your group of three should make notes summarising your responses.



to see the **Partial *Twelfth Night*** storyboard.

- 3 Plan what you need to do in order to create a decent summary that will provide a valid and consistent interpretation. A different person should make notes.
- 4 Complete your storyboard thinking carefully about the dominant interpretation. Is it for instance:
 - a comic farce?

Student Notes

- slightly menacing with a sense of inevitable decay?
 - a romantic love story?
 - a post-Christmas light entertainment?
 - a story about innocence and vulnerability?
 - about something else?
- 5 Practise presenting your ideas. Ensure that each member of your group has to talk for at least part of the presentation. Don't just read your notes. Make your presentation lively, spontaneous and entertaining. Look at your audience, keep your description relatively formal as if at a job interview – remember you're trying to impress the TV board with your knowledge and professionalism.

Plenary

- 6 Present to one or two other groups. Make notes about your responses on Student Sheet 4.1 *Evaluation*. This will help you make your final choice.
- 7 Decide between you which of the presentations, yours or one of the other group's, is best and should be shown to the whole class.
- 8 Watch the best and be prepared to vote, secretly, for the one you like best. You need to be prepared to say what is good about it.

Extension/Homework

- 9 Write the formal report of the final proceedings. That is, the report the Board would have made about the relative merits of each of the finalists with an explanation of the reasons for awarding the contract to the group that received most votes.
- 10 If you have time, take one scene from the play, your teacher may decide which, and create an animation that demonstrates some of the features outlined in your proposal.

Introducing the Play Student Sheet 4.1**Evaluation****This storyboard
was created by****I like it because:****1****2****3****The most thought-provoking moment was when:****I think this group's interpretation is:****The one thing I would change is:****Because:****Name****Date**

Teacher Notes

Activity 5 Take Ten

Key Stage/Year	Key Stage 3/ Year 7-8
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Group Organisation	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.
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Suggested Timing	1-2 hours
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Overview of Task

Students are provided with ten key quotations to explain and illustrate as a means of summarising the story. This is most suitable for younger students and/or those who would find the previous summary activities too tough. More able students should be asked to locate their own quotations.

Objectives

All students will: create a ten-frame storyboard summarising the story of *Twelfth Night* and including a commentary on the provided quotations.

Most students will: create a ten-frame storyboard and accompany each frame with a commentary explaining the stage in the story indicated by the quotation.

Some students will: select the ten quotations that they think best summarise the play and add a modern English commentary.

Curriculum References

National Curriculum English**EN1 Speaking and listening**

3c sift, summarise and use the most important points

EN2 Reading

1e consider how meanings are changed when texts are adapted to different media

1f read and appreciate the scope and richness of complete novels, plays and poems

National Literacy Strategy Year 7

Reading

- 1 Locate information; 4 Note making; 7 Identify main ideas

Speaking and Listening

- 3 Shape a presentation; 12 Exploratory talk; 13 Collaboration;
14 Modify views

National Literacy Strategy Year 8

Reading

- 9 Influence of technology

Speaking and Listening

- 11 Building on others

Outcomes

By the end of this activity students will have:

- a ten-frame summary of *Twelfth Night*.

Resources

Kar2ouche *Twelfth Night* Content Library

- **Ten Frames** storyboard

Introducing the Play Student Sheet 5.1 *Ten Key Quotations*

Activities

Introduction



- 1 Distribute Student Sheet 5.1 *Ten Key Quotations* and discuss with students what they mean and where they occur in the story. Ask more able students to select their own ten quotations.

Development



- 2 Students should open the **Ten Frames** storyboard and create a frame for each quotation. The first frame has been provided as a model. They then locate the quotation in the text, drag and drop it into the caption window and record their own audio.
- 3 Next they should create the visual to accompany the quotation. They need to:
 - select a suitable background which fits both the atmosphere and physical setting
 - drag in the relevant characters – size, pose and position them appropriately
 - include appropriate props
 - add speech and thought bubbles as necessary.

Plenary

- 4 Students should compare how they have visualised the ten quotations and discuss possible reasons for the similarities and differences.

**Extension/
Homework**

- 5 Students can turn the storyboard into a single comic page that provides an entertaining and memorable summary of the story for a revision guide.

Student Notes

Activity 5 Take Ten

Objectives

This activity will help you to understand the storyline of *Twelfth Night* and explore a number of possible interpretations of Shakespeare's text. If you are being examined on the play, it will also help you revise.

Outcomes

By the end of this activity you will have:

- produced a ten-frame storyboard summary of *Twelfth Night*
- created a revision guide version of the story in the form of a comic page.

Resources

Kar2ouche *Twelfth Night* Content Library

Introducing the Play Student Sheet 5.1 *Ten Key Quotations*

Activities

Introduction

- 1 Read through Sheet 5.1 *Ten Key Quotations* and chat about what you think each one means, where it comes in the story and what it adds to your understanding of narrative, character, theme and Shakespeare's language. Alternatively you may be asked to select your own quotations. If this is the case you need to choose them according to what they add to your understanding of narrative, character, theme and Shakespeare's language!

Development

- 2 Open the **Ten Frame** storyboard and create a frame for each quotation. The first frame has been created to help you get going. Locate the quotation in the text by using the search facility. This is at the top of the text audio palette.



to open the storyboard.

- 3 Drag the quotation into the caption window and then record yourself reading the speech with as much appropriate feeling as possible.
- 4 Next create a 'still photograph' to illustrate what is happening when the quotation is being spoken. To do this, you need to:
 - select a background to show where the action takes place and which creates an appropriate atmosphere
 - drag in the relevant characters – size, pose and position them appropriately to convey something of their mood and relationship with others present
 - include appropriate props – these may be referred to in the text, add atmosphere or be used in a symbolic way, for instance, a falling leaf may suggest the onset of winter and that things will not always be happy

Student Notes

- add speech bubbles – these could contain the quotation, or your interpretation of the quotation in modern English
- add thought bubbles to demonstrate possible motivation, thoughts, attitudes, relationships etc.

Plenary

- 5 Work with another student or pair of students to discuss the similarities and differences between the ways in which you have visualised, and therefore interpreted the quotations.

Extension/Homework

- 6 Turn your storyboard into a single comic page for a revision guide. Make it both an entertaining and memorable summary of the story.

Introducing the Play Student Sheet 5.1

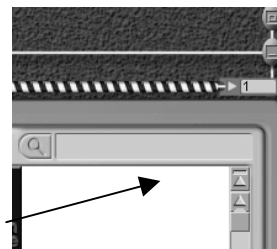
Ten Key Quotations

Find the context, where in the play these quotations occur. Briefly summarise what is happening when they are spoken. Explain:

- how they are significant in terms of the story
- what they tell you about character
- their thematic importance.

The first frame has been created for you.

Search Box:
type key word here.



- 1 'I prithee .../Conceal me what I am, ...
I'll serve this Duke.' [Act 1 Scene 2 lines 53-56 *Viola*]
- 2 'Faith, I'll home tomorrow, Sir Toby. Your niece will not be seen, or if she be, it's four to one she'll none of me; the Count himself, here hard by, woos her.' [Act 1 Scene 3 lines 100-102 *Sir Andrew Aguecheek*]
- 3 'Methinks I feel this youth's perfections,
With an invisible and subtle stealth,
To creep in at mine eyes. Well, let it be!' [Act 1 Scene 5 lines 285-287 *Olivia*]
- 4 'Mistress Mary, if you prized my lady's favour at anything more than contempt, you would not give means for this uncivil rule. She shall know of it, by this hand!' [Act 2 Scene 3 lines 117-120 *Malvolio*]
- 5 'My life upon't, young though thou art, thine eye
Hath stayed upon some favour that it loves.
Hath it not, boy?' [Act 2 Scene 4 lines 23-25 *Orsino*]
- 6 '... for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late ...' [Act 2 Scene 5 lines 158-160 *Malvolio*]
- 7 '...This youth that you see here
I snatched one half out of the jaws of death;
Relieved him with such sanctity of love;
And to his image, which methought did promise
Most venerable worth, did I devotion.' [Act 3 Scene 4 lines 350-354 *Antonio*]
- 8 'I'll follow this good man, and go with you;
And having sworn truth, ever will be true.' [Act 4 Scene 3 lines 32-33 *Sebastian*]
- 9 'I shall have share in this most happy wrack.
(To *Viola*) Boy, thou hast said to me a thousand times
Thou never shouldst love woman like to me.' [Act 5 Scene 1 lines 263-265 *Orsino*]
- 10 'I'll be revenged on the whole pack of you!' [Act 5 Scene 1 line 375 *Malvolio*]

These quotations come from The New Penguin Shakespeare. If you are using a different edition you may notice slight differences in spelling, punctuation, wording and/or line references. Why do you think this may be so?

Section 2 Closer Reading

Overview

The following single activities suggest some of the ways in which Kar2ouche can be used to enhance understanding of chosen extracts from *Twelfth Night*. It is envisaged that these will be integrated with more familiar classroom approaches and maybe some more active drama exercises to support close reading of specific scenes in the text. By completing a range of these activities students will be able to develop their knowledge, understanding and enjoyment of the play.

You will know what your students need to accomplish through their study of the play:

- an introduction to the language – making subsequent more formal study easier
- preparation for an examination either on the play as a whole or a number of specified scenes
- a coursework essay or oral presentation ...

With understanding of this goal and your knowledge of the students, you will be able to put together the appropriate unit of work. Some of the following activities will fit into such a programme and help you to vary the teaching approach. Kar2ouche will help engage your students' interest and stimulate independent, innovative and individual thinking about the play.

Other Ideas

As well as the scenes covered in detail here, other suggestions include:

- exploring Act 1 Scene 2 adding a conversation between the Captain and Viola discussing the reasons for her disguise
- Act 1 Scene 2 – how without many stage directions does Shakespeare give actors and designers clues about what is needed? – finding the evidence and building the scene
- Act 2 Scene 3 – present this scene in different ways – different pairs finding Malvolio ridiculous, pitiful, hateful, responsible – choosing whether to play it for laughs or seriously
- staging Act Scene 5 to bring out the comedy – hiding, characters' interjections, slapstick
- create a tableau to present Act 4 Scene 1 from Sebastian's point of view

- Act 4 Scene 2 – stage Malvolio’s madness in different ways to elicit different levels of audience sympathy
- stage the final song – set it to own music.

Because Kar2ouche is an open-ended learning and teaching tool you can use the assets to create your own activities. This will be particularly useful if you wish to study a scene or an aspect of the play not covered here. If you do develop your own lesson plans and storyboards, and wish to share them with others, please send them to esp@kar2ouche.com.

Teacher Notes

Activity 6 Act I Scene I Is it Love?

Key Stage/Year Key Stage 3-4/Years 9-10

Group Organisation This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.

Suggested Timing 1-2 hours

Overview of Task

During this activity students will be encouraged to see that Shakespeare's plays are subject to directorial and audience interpretation and begin to explore the way in which love can be represented in the play.

Objectives

All students will: say whether they believe Orsino to be in love at the start of the play, and make some initial judgements about the characters of both the Duke and Olivia.

Most students will: explore different ways in which the start of the play could be staged and how the decisions made influence the audience's reaction to the characters.

Some students will: assess which interpretations of the opening scene are most sustainable and accord best with their overall view of the play, and in particular the theme of love.

Curriculum References

National Curriculum English

EN1 Speaking and listening

- 1d use visual aids and images to enhance communication
- 2b identify the major elements of what is being said both explicitly and implicitly
- 2f ask questions and give relevant and helpful comments
- 3b take different views into account and modify their own views in the light of what others say
- 3c sift, summarise and use the most important points
- 4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings

EN2 Reading

- 1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings
- 1b analyse and discuss alternative interpretations, ambiguity and allusion
- 1c consider how ideas, values and emotions are explored and portrayed
- 1h reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text

EN3 Writing

- 1l reflect on the nature and significance of the subject matter
- 1m form their own view, taking into account a range of evidence and opinions

**National
Literacy Strategy
Year 9****Reading**

- 10 Interpretations of text; Analyse scenes;

Writing

- 16 Balanced analysis; Cite textual evidence

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have:

- created at least two storyboards presenting alternative interpretations of the opening scene
- one or two letters between Orsino and Olivia in a style that is suitable to their characters as they are revealed in the opening scene.

Resources

Kar2ouche *Twelfth Night* Content Library

- **No Pleasing Him** storyboard
- **Romance is in the Air** storyboard

Activities

Introduction

- 1 Begin the activity by asking students to think about what they think 'love' means and how it is represented in stories, poetry and popular songs. Extend this and ask them to think about the differences between love and infatuation and how the difference between the two might be shown in a play. That is to say, ask students how they think a lover should behave compared to someone who is infatuated.
- 2 Students should read or listen to Act 1 Scene 1 of *Twelfth Night* to remind themselves what happens (Orsino talks of his love for Olivia and she sends a message to say that she cannot love as she is in mourning for her brother). Based on this read through, ask them whether they think Orsino is in love or merely infatuated. You might ask them to vote at this point.

Development

- 3 Explain that they are now going to look closely at different ways of staging the opening scene, and that the sort of choices they make here would affect the sorts of decisions directors have to make throughout the play. There is a good section on this in Michael Pennington's book *Twelfth Night: A User's Guide* in which he describes the sort of reasoning that informed his staging of the play. For instance, is Orsino tetchy at the beginning issuing unrealistic and changeable orders, or is he dreamy 'the romantic hero, languishing' as he listens to his musicians. In the first instance the comic potential is greater as the musicians don't know quite how to respond, but the later is more wistful and the choice a director makes depends on their interpretation of character and the tone they wish to establish from the start.
- 4 Students open the **No Pleasing Him** storyboard and create a comic scene – stressing everything in the language and action that suggests excess or that Orsino's feelings should not be taken completely seriously. They write a commentary justifying this interpretation (emphasis on his own feelings; hyperbole; images to describe love – violent and to do with appetite and desire).
- 5 Having completed this they open the **Romance is in the Air** storyboard and present a much more wistful version of the same scene, this time concentrating on the more romantic elements. Again they add notes justifying this interpretation (strong passions; musical and natural imagery; unwilling to be critical of Olivia).



Plenary

- 6 Discuss with students which, if either, interpretation they found easiest to stage and justify.
- 7 At this point they could be asked about their initial reaction to Orsino as a character they have met and of Olivia of whom they have heard. Once they have done this, ask if they are entirely happy with either of their versions of the scene, what they would change if they could and why.
- 8 If time permits, they should begin a new storyboard giving their interpretation of the way the lines should be delivered and the scene staged.

Extension/Home work

- 9 Students can be asked to write a letter from Olivia explaining why she cannot accept his declarations of love and/or his reply. Those who are able should write in a style that is appropriate – hyperbole, classical allusions, blank verse, appropriate imagery ...
- 10 Explain that romantic love, or infatuation, is only one form of love explored in the play. Ask students to keep a log of all the different sorts of love they encounter as they read on. Those who can, should note which characters are involved, select a quotation that summarises their importance and write a brief comment on what Shakespeare seems to be saying about the type of love.

Student Notes**Activity 6 Act I Scene I Is it Love?****Objectives**

By completing this activity you will discover that there are a number of ways in which a director can introduce the themes, characters and story of *Twelfth Night*. Using the text as evidence you will justify which interpretation you think works best and say why.

Outcomes

By the end of this activity you will have:

- created at least two storyboards presenting alternative interpretations of the opening scene
- written one or two letters between Orsino and Olivia in a style that is suitable for the characters revealed in the opening scene.

Resources

Kar2ouche *Twelfth Night* Content Library

Activities**Introduction**

- 1 What is 'love'? This is a difficult question and one that writers have been struggling with for as long as anyone can remember. Discuss with a partner how love is described in any stories, poems or popular songs that you can recall. What sorts of things happen to people in love? How do they feel? What sorts of images does the writer use to describe feelings; for instance, people are referred to as lovesick, the moon is often seen as a romantic image and so forth.
- 2 Do the examples you remember represent love as you see it? What do you think are the differences between love and infatuation? With your partner, write a definition of each.
- 3 If you were writing a play, how would you show the difference between love and infatuation? How do you think someone truly in love would behave and how would someone who is infatuated behave? What sort of language would you use and what images (metaphors, similes, personification etc)?
- 4 Click on the text audio tab to read or listen to Act 1 Scene 1 of *Twelfth Night*. Remind yourself what happens at the beginning of the play. Write a summary in two sentences. Based on this opening scene, do you think Orsino is in love or merely infatuated? What do others in your class think?

Development

- 5 Open the **No Pleasing Him** storyboard. Go back through the scene and select five quotations suggesting that Orsino's declaration of love is excessive and that his feelings should not be taken completely seriously. Put one quotation in each of the five caption windows below the blank frames and write a sentence explaining why this quotation is important in establishing your interpretation of Orsino's feelings. Think about the language he uses as well as what he says, and also his possible actions.

Student Notes



to open the storyboard.

- 6 Create a visual image for each of the selected quotations to show what should be happening on stage as each speech is being delivered. Think about what the choice of setting, props and placing of characters indicates about relationships, themes and the overall mood you wish to convey.
- 7 If you have access to microphones, you can record your own voices to make sure the speeches are emphasised in just the way you want. Don't forget that music and sound effects can also be used to help create the right atmosphere for your interpretation.
- 8 Open the **Romance is in the Air** storyboard and create a much more wistful version of the same scene. This time look for five pieces of evidence you could use to suggest a more romantic interpretation. Again create the stage scenes and add notes justifying your ideas. It may be that you choose some of the same quotations you chose before, but can interpret them in different ways. If this is the case, you'll want to record your voice to show the different emphasis.



to open the storyboard.

Plenary

- 9 Which of the interpretations did you find easiest to stage and why?
- 10 How well does Orsino know Olivia? Is the language he uses to describe his feelings for her rational? What images does he use? How long does it take him to mention Olivia's name in the scene? Is he in love with her, or with the idea of love? Is he passionate or are his feelings excessive – can you really tell? How would you describe your initial reaction to Orsino?
- 11 Although you haven't met Olivia, you have heard about her. From what has been said, is she a reasonable person? Do you think she is as perfect as Orsino seems to believe? How does he describe her? Are there any similarities in the way that they behave or in their characters? What do you think she is like?
- 12 Are you completely happy with either of the versions of the scene you have created? Which is closest to the way you'd like to see the play staged? What would you change if you could and why?
- 13 If time permits, open a new storyboard and create the interpretation you would most like to see staged. What do you think Shakespeare is saying about 'romantic' love in this play?

Extension/Homework

- 14 Write a letter from Olivia explaining why she cannot accept Orsino's declarations of love and/or his reply. Try to write in a style that is appropriate to the character and in keeping with Shakespeare's use of language.
- 15 Romantic love, or infatuation, is only one form of love explored in the play. Keep a list of all the different sorts of love you encounter as you read on. Make a note of what Shakespeare seems to be saying about the nature of love as well.

Teacher Notes

Activity 7 Act I Scene 3 What Are They Like?

Key Stage/Year	Key Stage 3-4/ Years 8-11
Group Organisation	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.
Suggested Timing	2 hours

Overview of Task

In this activity students will explore the way in which Maria, Sir Toby Belch and Sir Andrew Aguecheek are introduced, the language they use, the reliability of what they say and the mood that can be created on stage. They will then describe their initial impressions in the form of video interviews in which the characters give their account of what happens in this scene.

Objectives

All students will: produce a list of adjectives describing each of the characters; find quotations to support their views and use these to answer questions in role for at least one of the characters.

Most students will: recognise that there are various ways of interpreting the characters, select a range of varied adjectives that could be used to describe them and cite evidence that suggests something of the possible ambiguity.

Some students will: create interviews for the three characters that integrate quotation seamlessly and show appreciation of the different facets of character.

Curriculum References

National Curriculum English

EN1 Speaking and listening

- 1d use visual aids and images to enhance communication
- 2b identify the major elements of what is being said both explicitly and implicitly
- 2f ask questions and give relevant and helpful comments
- 3b take different views into account and modify their own views in the light of what others say

- 3c sift, summarise and use the most important points
- 4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings

EN2 Reading

- 1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings
- 1b analyse and discuss alternative interpretations, ambiguity and allusion
- 1c consider how ideas, values and emotions are explored and portrayed
- 1h reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text

EN3 Writing

- 1l reflect on the nature and significance of the subject matter
- 1m form their own view, taking into account a range of evidence and opinions

National Literacy Year 8

Reading

- 7 Implied and explicit meanings; 10 Development of key ideas; 16 Cultural context

Writing

- 2 Anticipate reader reaction; 3 Writing to reflect; 7 Establish the tone

Speaking and listening

- 5 Questions to clarify or refine; 10 Hypothesis and speculation; 11 Building on others; 16 collaborative presentation

National Literacy Year 9

Reading

- 10 Interpretations of text; Analyse scenes;

Writing

- 16 Balanced analysis; Cite textual evidence

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have:

- created storyboards of three video diaries: Sir Toby Belch; Sir Andrew Aguecheek and Maria, capturing something of their character in the scripting and performance
- produced a list of adjectives describing the three characters with a paragraph summarising their initial reactions.

Resources

Kar2ouche *Twelfth Night* Content Library

- **Act 1 Scene 3** storyboard
- **Interview with Maria** storyboard
- **Interview with Sir Toby** storyboard
- **Interview with Sir Andrew** storyboard

Closer Reading Student Sheet 7.1 *Likeable Rogues or Irresponsible Parasites?*

Activities

Introduction



- 1 Begin by explaining that this is the third scene in which the audience is introduced to a new set of characters in a new environment. Recap what happened in the first two and the prevailing atmosphere in both scenes.
- 2 Ask students to open the **Act 1 Scene 3** storyboard. This contains an audio summary of the scene and a series of questions to prompt thinking. Students should listen to the audio, read the prompt questions and create storyboard images to capture something of the atmosphere of the scene and the relationships between the characters.

Development



- 3 Having thought about the characters and how they are revealed through the staging, students should work through: Closer Reading Student Sheet 7.1 *Likeable Rogues or Irresponsible Parasites?* This asks them to select five adjectives and five quotations to describe each of the three characters introduced in this scene.
- 4 Pairs of students should compare their thoughts and justify their choices.
- 5 Building on what they have discovered about the characters so far, students open one of the interview storyboards and, in role, answer questions posed by the interviewer.

The questions (and instructions) that students will encounter in the storyboards

Maria

Interviewer: Your easy way of talking suggests that you feel very much at ease in Sir Toby's company. Is this true and how would you describe your relationship?

Interviewer: How far was Sir Toby serious in his description of Sir Andrew before the gentleman arrived?

Interviewer: How far do you agree with your mistress's criticism of Sir Toby's behaviour?

Interviewer: What do you think of Sir Andrew?

Interviewer: How would you describe Sir Toby's relationship with Sir Andrew?

Sir Toby

Interviewer: How do you feel about your niece, Olivia, and why?

Interviewer: Maria as a servant is very familiar with you Sir Toby. How do you feel about this?

Interviewer: Why did you tell Maria that Sir Andrew is courageous, clever and so forth, when you obviously didn't mean it? Had she already met him?

Interviewer: What do you think of Sir Andrew and why?

Interviewer: How would you describe your attitude to life?

Sir Andrew

Interviewer: You are in Ilyria to woo the Lady Olivia. Do you think you have a chance and why?

Interviewer: What do you think of Maria?

Interviewer: How would you describe your friendship with Sir Toby?

Interviewer: You've learned that the Duke Orsino also wants to marry Olivia. Is he more likely to succeed than you? Why?

Interviewer: How would you describe yourself? What sort of person are you?

- 6 If time allows students should complete the storyboard interviews for all of the characters.

Plenary

- 7 Discuss how far students like the characters and how they think an audience should react and why. For instance, although Sir Toby may be seen as amoral, he is generally played sympathetically – a figure with comic potential, much like Falstaff. For all his faults, audiences tend to like him. Sir Andrew on the other hand may be ineffectual, but it is possible to pity him. Explore the contrast between the emotions and mood portrayed in this scene and the elevated feelings expressed in

Scenes 1 and 2. If students haven't already noticed the move from blank verse to prose point this out now. Ask why contrasts like this work.

**Extension/
Homework**

- 8 Students could experiment with different ways of portraying the characters. For instance, if Sir Toby has been seen as rather irresponsible but fun, he could be presented as more selfish and dangerous.

- 9 Although students have not yet met Olivia, they have heard about her from:

- Orsino who idealises her
- Maria who expresses her displeasure at Sir Toby's behaviour.

Students should therefore have formed an impression. With this in mind, they can be asked to create a video diary in which Olivia describes her attitude to the members of her household (Maria and Sir Toby) and their visitor (Sir Andrew).

Student Notes**Activity 7 Act 1 Scene 3 What Are They Like?****Objectives**

In this activity you will produce a list of adjectives describing each of the characters, discuss what you think of them and compare interpretations. You will also find quotations to support your views and use these to answer questions in role for at least one, if not all, of the characters.

Outcomes

By the end of this activity you will have:

- a storyboard summary of Act 1 Scene 3
- 1-3 storyboard interviews looking at the characters of Maria, Sir Toby and/or Sir Andrew Aguecheek.

Resources

Kar2ouche *Twelfth Night* Content Library

Closer Reading Student Sheet 7.1 *Likeable Rogues or Irresponsible Parasites?*

Activities**Introduction**

- 1 In the third scene of Act 1 the audience is introduced to a new set of characters in a new environment. Talk with a partner about what happened in the first two scenes. How would you describe the atmosphere in the scenes introducing Orsino and Viola?
- 2 Open the **Act 1 Scene 3** storyboard. This contains an audio summary of the scene and a series of questions to prompt your thinking. Listen to the audio and read the prompt questions. Create storyboard images to capture something of the atmosphere of the scene as you imagine it and the relationships between the characters involved.



to open the storyboard.

Choose:

- appropriate backgrounds
- relevant characters
- props that help create atmosphere or have metaphorical significance
- sound effects.

Stage the scene by:

- deciding whether you see it set on stage or screen (that is, can you see all of the action or can you make use of big close ups and partial shots?)
- placing characters in positions that show something of their relationships with others
- posing characters to show your understanding of the action.

Student Notes

Development

- 3 Having thought about the characters and how they are revealed through the staging of Act 1 Scene 3, work through: Closer Reading Student Sheet 7.1 *Likeable Rogues or Irresponsible Parasites?* This asks you to select five adjectives and five quotations to describe each of the three characters introduced in the scene.
- 4 Compare your thoughts with another pair. Be prepared to justify the choices you've made.
- 5 Building on what you have discovered about the characters so far, open one of the interview storyboards and, in role, answer the questions posed by the interviewer.



to open the **Interview with Maria** storyboard.



to open the **Interview with Sir Toby** storyboard.



to open the **Interview with Sir Andrew** storyboard.

- 6 If time allows complete the storyboard interviews for all of the characters.

Plenary

- 7 How far do you like each of the characters? Is it possible to like someone whose behaviour is suspect? How do you think Shakespeare wanted his audience to react? Why do you think this?

Extension/Homework

- 8 Experiment with different ways of portraying the characters. For instance, if you see Sir Toby as rather irresponsible but fun, try presenting him as selfish and potentially dangerous. If Maria is seen as lively and teasing, make her a sharp-tongued scold. Try presenting Sir Andrew as ridiculous or as someone deserving pity.
- 9 Although you have not yet met Olivia, you have heard about her from Orsino who views her in an ideal light and from Maria who says her mistress is displeased with Sir Toby's behaviour. What impressions have you formed of her? With this in mind, open a new storyboard and create a video diary in which Olivia describes her attitude to the members of her household (Maria and Sir Toby) and their visitor (Sir Andrew).



to open a new storyboard.

Closer Reading Student Sheet 7.1**Likeable Rogues or Irresponsible Parasites?**

We are first introduced to Maria, Sir Toby Belch and Sir Andrew Aguecheek in Act 1 Scene 3. Look at the lists of adjectives below and underline the five that best describe Maria; put a circle round the five that best describe Sir Toby and a box around the five that best describe Sir Andrew. Most could apply, so you need to think very carefully about your first impressions – and be prepared to find a quotation to support your view. It is fine to use the same adjective for more than one character. It's also okay to add your own adjectives.

warm	drunken sot	shrewd
naïve	self-deluding	bewildered
unsympathetic	inexperienced	articulate
genial	profligate	parasitic
shrewd	earthy	frank
generous	clever	cruel
witty	honest	scolding
inadequate	selfish	bawdy
practical	realistic	critical
mischievous	flirty	slow-witted
unconfident	shy	ineffectual
cold	calculating	mercenary
cheerful	mercenary	funny
bullying	coarse	silly
foolish	malleable	ridiculous
pitiful	pathetic	roguish
sarcastic	generous	irresponsible
ironic	self-indulgent	humorous
patient	excessive	scheming

Turn over and complete the table to back up your choices with evidence.

Name of character:		
Adjective	Quotation	What this shows.
1		
2		
3		
4		
5		

Copy three times – Maria; Sir Toby Belch and Sir Andrew Aguecheek

Teacher Notes

Activity 8 Act 2 Scene 4 Obsession

Key Stage/Year Key Stage 3-4/Years 8-11

Group Organisation This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.

Suggested Timing 1 hour

Overview of Task

Students explore the dramatic irony at play in this scene where in a 'man-to-man' chat Orsino discusses love with the woman disguised as a man who loves him. They show their understanding of the dramatic irony through the addition of thought bubbles.

Objectives

All students will: recognise the difficult position in which Viola finds herself: pretending to be a man she has fallen in love with her master who confides his love for another.

Most students will: demonstrate their understanding of the dramatic irony in this scene through the addition of thought bubbles containing Viola's and Orsino's potential thoughts.

Some students will: add Feste's commentary on Orsino's behaviour and attitude to love, as well as his relationship with Cesario.

Curriculum References

National Curriculum English

EN1 Speaking and listening

- 2b identify the major elements of what is being said both explicitly and implicitly
- 2f ask questions and give relevant and helpful comments
- 3b take different views into account and modify their own views in the light of what others say

EN2 Reading

- 1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings
- 1b analyse and discuss alternative interpretations, ambiguity and allusion

- 1c consider how ideas, values and emotions are explored and portrayed
- 1h reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text

EN3 Writing

- 1l reflect on the nature and significance of the subject matter
- 1m form their own view, taking into account a range of evidence and opinions

National Literacy Year 8

Reading

- 7 Implied and explicit meanings; 10 Development of key ideas; 16 Cultural context

Writing

- 2 Anticipate reader reaction; 3 Writing to reflect; 7 Establish the tone

Speaking and listening

- 5 Questions to clarify or refine; 10 Hypothesis and speculation; 11 Building on others; 16 collaborative presentation

National Literacy Year 9

Reading

- 10 Interpretations of text; Analyse scenes;

Writing

- 16 Balanced analysis; Cite textual evidence

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have:

- a storyboard depicting the dramatic irony in Act 2 Scene 4
- a second storyboard containing Feste's potentially cynical commentary.

Resources

Kar2ouche *Twelfth Night* Content Library

- **If Only He Knew** storyboard

Activities

Introduction

- 1 Explain that this is a pivotal scene in the development of the relationship between Viola and Orsino. In fact Orsino does not appear again until the final scene. Discuss how Viola might feel as Orsino describes his love for Olivia. If they have forgotten, remind students of Act 1 Scene 4 when Viola said, 'I'll do my best/ To woo your lady. [Aside] Yet, a barful strife!/Whoe'er I woo, myself would be his wife.'
- 2 Students should listen to the scene and/or read it making a note of what Orsino says about a man's and a woman's capacity for love. How far do they think he is justified? Why? Ask them what they think about Feste's comment, 'Now the melancholy god protect thee, and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal.'

Development



- 3 Students open the **If Only He Knew** storyboard and listen to the summarised scene. The characters are placed in the background but not positioned or posed. Students begin by positioning the characters.
- 4 They now complete the blank thought bubbles, showing how Viola and/or Orsino are feeling or what they are thinking at key moments in the scene.
- 5 Students should create the final frame to show how the two characters feel after their moment of intimacy. It may be worth mentioning that there have been productions where Orsino and Viola have got physically very close at this point, leaving Orsino very troubled and unsure of his feelings and/or the identity of his page.

Plenary

- 6 Choose a couple of very different versions of the thought tracking and share these with the class. Those watching should be encouraged to comment constructively and ask the authors questions.

Extension/ Homework

- 7 Students could be asked to reopen their storyboard and to save it as Version 2. To this they could add the figure of Feste commenting on what he sees developing between Orsino and Viola. Again, in some productions Feste is depicted as knowing something of Viola's secret; if necessary, this could be assumed here too.

Student Notes**Activity 8 Act 2 Scene 4 Obsession****Objectives**

In this activity you will explore the difficult position in which Viola finds herself as, pretending to be a man, she has fallen in love with her master. You will demonstrate your understanding of the dramatic irony by adding thought bubbles containing Viola's and Orsino's potential thoughts.

Outcomes

By the end of this activity you will have:

- a storyboard depicting the dramatic irony in Act 2 Scene 4
- a second storyboard containing Feste's potentially cynical commentary.

Resources

Kar2ouche *Twelfth Night* Content Library

Activities**Introduction**

- 1 This scene is very important in the development of the relationship between Viola and Orsino. In fact Orsino does not appear again until the final scene. Remember that in Act 1 Scene 4 Viola said:
... I'll do my best
To woo your lady. [*Aside*] Yet, a barful strife!
Whoe'er I woo, myself would be his wife.
So, how does she feel as he describes his unfailing love for Olivia?
- 2 Read and/or listen to the scene and note what Orsino says about a man and woman's capacity for love. How far is he justified? Why? What does Feste mean when he says, 'Now the melancholy god protect thee, and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal.'? What does he seem to be saying about Orsino's loyalty?

Development

- 3 Open the **If Only He Knew** storyboard and listen to the summarised scene. The characters have been placed in a background but not positioned or posed. Start by positioning the characters appropriately.



to open the storyboard.

- 4 Complete the blank thought bubbles, showing how Viola and/or Orsino are feeling or what they are thinking at key moments in the scene.
- 5 Create a final frame to show how the two characters feel after their moment of intimacy.

Student Notes**Plenary**

- 6 Your teacher will select a couple of very different examples of the thought tracking work and share these with the class. As you watch offer constructive comments and make a list of questions to ask the authors.

Extension/Homework

- 7 Reopen your storyboard and 'Save as' Version 2. Now add the figure of Feste along with his commentary on what he sees developing between Orsino and Viola. It is worth noting that in some productions Feste is depicted as knowing something of Viola's secret. If you think this would help assume that Feste knows Viola is in disguise.

Teacher Notes

Activity 9 Act 3 Scene 1 It's Him Again

Key Stage/Year	Key Stage 3-4/ Years 8-10
Group Organisation	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However, students may work through this activity on their own.
Suggested Timing	1-2 hours

Overview of Task

In this activity students explore Olivia's feelings on seeing Cesario again. They create a storyboard showing her agitation and mark up imagery in the text that suggests her discomfort.

Objectives

All students will: understand and portray Olivia's potential embarrassment on seeing Cesario again.

Most students will: explore how the imagery in the scene contributes to the audience's appreciation of Olivia's discomfort.

Some students will: analyse what the language shows of Olivia's emotions in the scene from defensive anxiety and discomposure to a lyrical and honest expression of her love.

Curriculum References

National Curriculum English

EN1 Speaking and listening

- 2b identify the major elements of what is being said both explicitly and implicitly
- 2f ask questions and give relevant and helpful comments
- 3b take different views into account and modify their own views in the light of what others say

EN2 Reading

- 1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings
- 1b analyse and discuss alternative interpretations, ambiguity and allusion

- 1c consider how ideas, values and emotions are explored and portrayed
- 1g understand how language is used in imaginative, original and diverse ways
- 1h reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text
- 1j how techniques, structure, forms and styles vary

EN3 Writing

- 1l reflect on the nature and significance of the subject matter
- 1m form their own view, taking into account a range of evidence and opinions

National Literacy Year 8

Reading

- 7 Implied and explicit meanings; 10 Development of key ideas; 14 Literary conventions; 16 Cultural context

Writing

- 3 Writing to reflect; 16 Balanced analysis; 17 Integrate evidence

Speaking and listening

- 5 Questions to clarify or refine; 10 Hypothesis and speculation; 11 Building on others; 16 Collaborative presentation

National Literacy Year 9

Reading

- 10 Interpretations of text; 12 Rhetorical devices; 14 Analyse scenes;

Writing

- 16 Balanced analysis; Cite textual evidence

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have a storyboard that:

- charts Olivia's changing emotions as she meets Cesario again
- explores significant features of the language in the scene.

Resources

Kar2ouche *Twelfth Night* Content Library

Kar2ouche *Composer* Content Library

- **It Must Be Love** storyboard

Closer Reading Student Sheet 9.1 *Emotional Turmoil*

Activities

Introduction

- 1 Talk with the class about what happened last time Cesario and Viola met. Discuss how the two might be feeling, and why, before the second meeting.

Development

- 2 In pairs students should read the section of the scene in which Olivia and Viola meet (lines 81-161, the end of the scene in *The New Penguin Shakespeare*) and list the images Olivia uses in attempting to describe her feelings for Cesario.
- 3 Next they should read the lines concentrating on the structure of the language used – simple and direct; convoluted; mono or polysyllabic; blank verse or prose; rhyme. They collect examples of notable structure and say what they think Shakespeare is trying to achieve.
- 4 Informed by their lists and noted thoughts, students use Kar2ouche to storyboard this part of the scene using the staging to bring out the feelings of the two characters. If students have access to microphones they should record themselves speaking the lines and add sound effects/music to create background ambience.

Plenary



- 5 Pairs should swap machines with another pair and complete an evaluation of their peers' storyboard. They can use Closer Reading Student Sheet 9.1 *Emotional Turmoil* to record their thoughts and summarise the main points displayed in the storyboard.

Extension/ Homework

- 6 Students can be asked to write a modern script of a meeting between two people who are embarrassed to admit that they like each other. They should try to vary the language structure, much as Shakespeare does in Act 3 Scene 1, to suggest their emotional state. They could create a storyboard using *Twelfth Night*, or the modern characters in *Kar2ouche Composer*. However, if they use *Composer* they will not be able to refer to the *Twelfth Night* activity screen for instructions.

- 7 If students have looked at Act 2 Scene 4 as well as this one, they could be asked to write a comparison between the way in which Olivia talks about her love for Cesario, and Viola alludes to her love for Orsino. Alternatively, they could compare Orsino's declaration of his love for Olivia, with Olivia's for Cesario.

Student Notes**Activity 9 Act 3 Scene 1 It's Him Again****Objectives**

In this activity you will create a storyboard showing Olivia's feelings on seeing Cesario again. In particular, you will focus on how the language used emphasises Olivia's and Viola's emotions.

Outcomes

By the end of this activity you will have a storyboard that:

- charts Olivia's changing emotions as she meets Cesario again
- explores significant features of the language in the scene.

Resources

Kar2ouche *Twelfth Night* Content Library

Kar2ouche *Composer* Content Library

Activities**Introduction**

- 1 Talk with a partner about what happened last time Cesario and Viola met. Discuss how the two might be feeling, and why, before the second meeting that takes place in Act 3 Scene 1.

Development

- 2 In pairs take one character each and read the section of the scene in which Olivia and Viola meet (lines 81-161, the end of the scene in *The New Penguin Shakespeare*). List the images Olivia uses in attempting to describe her feelings for Cesario.
- 3 Read the lines again, but this time concentrate on the structure of the language used by both Olivia and Viola. Look for examples of:
 - simple and direct conversation in which the speaker is very clear in what they say
 - convoluted speeches where the speaker seems to avoid getting to the point
 - sentences comprising words of mainly one syllable (monosyllabic)
 - sentences in which polysyllabic words predominate and so sound eloquent and grand
 - blank verse
 - prose
 - rhyme.

Make a list of the examples you find and, more importantly, say what you think Shakespeare is trying to achieve by using language in this way.

Student Notes

- 4 Open a new Kar2ouche storyboard and create 5-10 frames for this section of the scene. Use the staging to bring out the feelings of the two characters. If you have access to microphones record the key lines and add sound effects/music to create atmosphere. If you do not have microphones add speech bubbles and drag the key quotations into these. Make sure that your quotations represent at least some of the different images and types of language used. Add a commentary on the selected quotation – a description of what it shows – in the caption window.

Plenary

- 5 Swap machines with another pair and complete an evaluation of their storyboard. You can use Closer Reading Student Sheet 9.1 *Emotional Turmoil* to record your thoughts and summarise the main points displayed in the storyboard.

Extension/Homework

- 6 Write a modern script of a meeting between two people who are embarrassed to admit that they like each other. Vary the structure of the language you use, much as Shakespeare does in Act 3 Scene 1, to suggest your characters emotional state. For example you might include some or all of the following in your script:
- simple and direct conversation in which the speaker is very clear in what they say
 - convoluted speeches where the speaker seems to avoid getting to the point
 - sentences comprising words of mainly one syllable (monosyllabic)
 - sentences in which polysyllabic words predominate and so sound eloquent and grand
 - blank verse
 - prose
 - rhyme.



to open a new storyboard in *Twelfth Night*.



to open the **It Must Be Love** storyboard to use modern characters to create your scene.

- 7 If you have studied Act 2 Scene 4 as well as this one, write either a comparison of:
- Olivia's talk about her love for Cesario, and Viola's allusion to her love for Orsino
- OR
- Orsino's description of his love for Olivia, and Olivia's declaration of love for Cesario.

Closer Reading Student Sheet 9.1**Emotional Turmoil**

Swap computers with another pair and watch their storyboard of the meeting between Viola and Olivia in Act 3 Scene 1. Complete the following evaluation.

Names of the students whose storyboard you are evaluating:	
1 Do you agree with the images they have found to describe the way that Olivia feels about her love for Cesario? Yes/No. If not, why not?	
2a How do the images they have created show Olivia's emotional state?	
2b How would you describe her emotional state?	
3 How far do you agree with the pair's choice of quotation? For instance, do they demonstrate the variety of language structure used by Shakespeare in this section of the play?	
4 Have they added a commentary in the caption window explaining their choice of quotation?	Yes/No.
5 What do you particularly like about this storyboard – what works well?	
6 What one thing would you change to make it better?	
Signed	

Teacher Notes

Activity 10 Act 3 Scene 4 Fashion Victim

Key Stage/Year Key Stages 3-4/Years 8-10

Group Organisation This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.

Suggested Timing 1 hour

Overview of Task

Students open a storyboard in which Malvolio makes his ridiculous entrance in yellow stockings cross-gartered. They are asked to match the thoughts in the caption windows with the characters who are most likely to be thinking them.

Objectives

All students will: recognise that most characters bear a grudge against Malvolio.

Most students will: identify who is likely to be thinking what when Malvolio enters ridiculously dressed.

Some students will: hypothesise about what Malvolio might be thinking at this point in the action.

Curriculum References

National Curriculum English

EN1 Speaking and listening

2f ask questions and give relevant and helpful comments

EN2 Reading

- 1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings
- 1b analyse and discuss alternative interpretations, ambiguity and allusion
- 1c consider how ideas, values and emotions are explored and portrayed

EN3 Writing

1m form their own view, taking into account a range of evidence and opinions

**National
Literacy Year 8****Reading**

7 Implied and explicit meanings; 10 Development of key ideas

Writing

2 Anticipate reader reaction; 3 Writing to reflect; 7 Establish the tone

Speaking and listening

5 Questions to clarify or refine; 10 Hypothesis and speculation; 11 Building on others

**National
Literacy Year 9****Reading**

10 Interpretations of text; 14 Analyse scenes

Writing

16 Balanced analysis; 17 Cite textual evidence

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have:

- identified the major grudges against Malvolio
- created a storyboard that offers Malvolio's perspective on the scene.

Resources

Kar2ouche *Twelfth Night* Content Library

- **He Deserves It** storyboard
- **Look At Me** storyboard

Closer Reading Student Sheet 10.1 *I Think ...*

Activities

Introduction

- 1 Recap with students what they know about Malvolio from their study so far – what has he done and what do other characters think about him?

Development

- 2 Ask students to open the **He Deserves It** storyboard. As they play the storyboard they are asked to identify who is likely to be thinking the thought printed in the caption window. If they get it right, they'll see and hear a quotation supporting their surmise. If they get it wrong, they'll be invited to try again. Some of the characters in the storyboard aren't present when Malvolio makes his first entrance in the yellow stockings, but they are likely to have views on his behaviour so have been included.

Plenary

- 3 Students should make notes summarising what they learnt by completing the multi-threaded storyboard. If they need help organising their ideas, they could complete Closer Reading Student Sheet 10.1 *I Think ...*

Extension/ Homework

- 4 If there is time, students can open the **Look At Me** storyboard. This provides a summary of the scene. This time students are asked to add thought bubbles containing what Malvolio might be thinking at key points during the scene. Those who are able should add a commentary in the caption windows giving their reactions to him – for instance, do they feel sorry for him, or think he gets what he deserves? They should explain their reasoning, preferably with reference to the text.
- 5 If students are studying the play for GCSE they could begin to gather ideas and evidence for an essay and/or oral presentation on the character of Malvolio; for instance, 'Does Malvolio deserve the audience's pity or should we despise him?' Able students might want to show that both interpretations are possible and research how different directors and actors have tackled Malvolio's character.

Student Notes**Activity 10 Act 3 Scene 4 Fashion Victim****Objectives**

Working through this activity you will begin to recognise that most characters bear a grudge against Malvolio for a variety of reasons. You will also use your knowledge of his character to hypothesise about what Malvolio might be thinking at this point in the action.

Outcomes

By the end of this activity you will have:

- identified the major grudges against Malvolio
- created a storyboard that offers Malvolio's perspective on the scene.

Resources

Kar2ouche *Twelfth Night* Content Library

- **He Deserves It** storyboard
- **Look At Me** storyboard

Closer Reading Student Sheet 10.1 *I Think ...*

Activities**Introduction**

- 1 What do you already know about Malvolio? What has he done? What do other characters think about him? What do you think about him? Is the character in Kar2ouche how you imagine him and why?

Development

- 2 Open the **He Deserves It** storyboard. Hit the play button. You will be asked to identify who is likely to be thinking the thought that appears on screen. If you get it right, you'll see and hear a quotation supporting your selection. If you get it wrong, you'll be invited to try again until you get it right. Not all of the characters included in the storyboard appear with Malvolio in this scene, but all are likely to have an opinion about him. Remember what a character thinks is likely to show something of their character as well as Malvolio's.



to open the **He Deserves It** storyboard.

Plenary

- 3 Make notes summarising what you have learnt by completing the multi-threaded storyboard. If you need help organising your ideas, ask your teacher for a copy of: Closer Reading Student Sheet 10.1 *I Think ...* This will provide you with a table to complete.

Student Notes**Extension/Homework**

- 4 If there is time, open the **Look At Me** storyboard. This provides you with a summary of the scene. This time you need to add thought bubbles containing what Malvolio might be thinking at key points during the scene. If you can, add a commentary in the caption windows giving your reactions to him – for instance, do you feel sorry for him, or think he gets what he deserves? Explain your views. Where possible, support your ideas with quotations.



click here to open the **Look At Me** storyboard.

Closer Reading Student Sheet 10.1**I Think ...**

Complete the table below saying what each character might think of Malvolio. Give evidence for this. Remember what a character thinks displays something of their character as well as Malvolio's.

Character	Thinks Malvolio ...	Quotation (Act, Scene & Line ...)
Olivia		
Maria		
Sir Toby		
Fabian		

A number of characters don't appear with Malvolio in this scene, but are likely to have an opinion about him based on earlier encounters. These include:

Character	Thinks Malvolio ...	Quotation (Act, Scene & Line ...)
Viola		
Feste		
Sir Andrew		

Teacher Notes

Activity 11 Act 5 Scene 1 ‘...husband stay’

Key Stage/Year Key Stage 3/Years 7-9

Group Organisation This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.

Suggested Timing 1 hour

Overview of Task

In this relatively simple activity students are asked to create a freeze frame for the moment when, in Act 5 Scene 1, Olivia says, ‘Cesario, husband, stay’. If time allows they can add thought bubbles for each of the characters present at this moment of revelation.

Objectives

All students will: create a freeze frame creating a pictorial representation of the main characters’ reactions to Olivia’s, ‘Cesario, husband, stay’.

Most students will: add thought bubbles summarising the main characters’ reactions.

Some students will: add thought bubbles reporting all the characters’ reactions in a style suitable to the character and incorporating quotations as appropriate.

Curriculum References

National Curriculum English

EN1 Speaking and listening

- 2b identify the major elements of what is being said both explicitly and implicitly
- 2f ask questions and give relevant and helpful comments
- 3b take different views into account and modify their own views in the light of what others say

EN2 Reading

- 1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings
- 1b analyse and discuss alternative interpretations, ambiguity and allusion
- 1c consider how ideas, values and emotions are explored and portrayed

EN3 Writing

- 1l reflect on the nature and significance of the subject matter
- 1m form their own view, taking into account a range of evidence and opinions

**National
Literacy Year 7****Reading**

- 6 Active reading; 8 Infer and deduce; 10 Media audiences; 11 Print, sound and image

Writing

- 3 Exploratory writing; 11 Present information

Speaking and listening

- 1 Clarify through talk; 5 Put a point of view; 7 Pertinent questions; 12 Exploratory talk; 14 Modify views

**National
Literacy Year 8****Reading**

- 7 Implied and explicit meanings; 10 Development of key ideas

Writing

- 3 Writing to reflect; 17 Integrate evidence

Speaking and listening

- 5 Questions to clarify or refine; 10 Hypothesis and speculation; 11 Building on others; 16 Collaborative presentation

**National
Literacy Year 9****Reading**

- 10 Interpretations of text; 14 Analyse scenes;

Writing

- 16 Cite textual evidence

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have:

- a visual summary of a key moment in the play
- versions for TV and/or the stage.

Resources

Kar2ouche *Twelfth Night* Content Library

- **Shock** storyboard

Activities

Introduction

- 1 Discuss with students all the loose ends that need to be tied up in this single scene act. Michael Pennington in *Twelfth Night: A Users Guide* establishes the scene:
Orsino in Olivia's territory, the key to the Malvolio plot in the hands of the Fool, Viola with a man she loves about to confront a woman who loves her – and Sebastian just out of sight ...
most of the questions now are not a matter of If, but How
Pennington, Michael (2000) *Twelfth Night: A User's Guide*, Nick Hern Books
- 2 Explore the atmosphere at the start of the scene – and discuss where the climax occurs, probably when Olivia says 'Cesario, husband, stay'.

Development



- 3 Ask students to open the **Shock** storyboard. The first frame contains all the characters present at the moment when Olivia refers to Cesario as husband. Students should select a relevant background and pose the characters around Olivia as they consider appropriate.
- 4 In each subsequent frame they will find Olivia, a single character plus an empty thought bubble. The bubble needs to be completed, the character posed and a background added. Those students who are able should complete the thought bubble in a style appropriate to the character and, if possible, they should weave a quotation into what they write.

Plenary

- 5 Students can print their storyboards and display. Try to draw attention to the most powerful images from a range of students' work.

**Extension/
Homework**

- 6 Having created frames for printing, students can be asked to consider how the drama could be presented in different media. For instance they can take the opening frame and present it as if on screen and then again for the stage (the edges of the composition window can equate to the sides and stage of a proscenium arch). Students should discuss the reasons for the differences in the images they create (shots, locations etc).

Student Notes**Activity 11 Act 5 Scene 1 ‘...husband stay’****Objectives**

In this activity you will create a freeze frame for the moment when, in Act 5 Scene 1, Olivia says, ‘Cesario, husband, stay’. You can then add thought bubbles for each of the characters present at this moment of revelation.

Outcomes

By the end of this activity you will have:

- a visual summary of a key moment in the play
- versions for TV and/or the stage.

Resources

Kar2ouche *Twelfth Night* Content Library

- **Shock** storyboard

Activities**Introduction**

- 1 There are lots of loose ends to be tied up in this final scene. Make a list of all the main characters and against their names say what bits of the story still need to be sorted out.
- 2 How would you describe the atmosphere at the start of this scene? Where is the climax – that is, the most exciting moment?

Development

- 3 Open the **Shock** storyboard. The first frame contains all the characters present at the moment when Olivia refers to Cesario as ‘husband’. Select a relevant background and place the characters around Olivia in appropriate poses to show their emotional reaction.



to open the storyboard.

- 4 In each of the next frames you will find Olivia, a single character and an empty thought bubble. Add what you suppose the character is thinking to the thought bubble. If you can, look at how the character speaks in the rest of the play and try to copy this style. You’ll find some prompt questions to help you in the caption windows. Pose the character to reflect their feelings and add a background.

Plenary

- 5 When you are happy with your storyboard, you may want to discuss what you have produced with others, print it out and give it to your teacher for display. Look at everyone’s work and decide which images you think are the most powerful and why.

Student Notes**Extension/Homework**

- 6 Think about how the most dramatic moments could be presented in different media. How, for instance, does what you see on TV and at the cinema differ from what you would see in a traditional theatre with a proscenium arch stage? Create two frames showing the differences between the two and write a commentary explaining your decisions in the caption windows.

Section 3 Extending Study

Overview

These brief activities comprise a mixture of approaches. Some can be used to supplement classroom activities either for students who finish ahead of time or for those who wish to extend work outside the classroom. Some are therefore additional and, in some instances, ‘fun’ tasks for those who enjoy using Kar2ouche; others provide opportunities for more challenging tasks or opportunities to look at the play more widely.

Prerequisites

It would be useful if students had watched a film and/or read an abridged version of the play before beginning these activities. Likewise, they should have completed some of the activities described in *Introducing the Play* and *Closer Reading*. If this is the case, students will already know how to use Kar2ouche. If not, an introduction only takes 20-30 minutes and this can be built into your plans.

Other Ideas

As well as the detailed suggestions described in this section, you might like to use Kar2ouche *Twelfth Night* with students to:

- stage student-written plays
- write illustrated children’s stories
- create an illustrated guide to *Twelfth Night* – student notes
- produce a chat show
- create highly illustrated ‘Hello’ style magazine articles
- imagine an alternative ending
- make a photograph album for a particular character showing their perspective on events in the play (add diary entries)
- produce an animated film trailer for a new version of the film
- create a news programme and newspaper front page for major events in the play (shipwreck; duke neglecting duties; tragedy in Olivia’s life; drunken brawls in streets of Illyria; arrest of Antonio; weddings etc)
- use the Content Library to create adverts (printed and TV) for a dating agency, a holiday in the country, a TV mini-drama or a new brand of chocolates (they can be given budgets, deadlines and different roles in the production process).

Teacher Notes

Activity 12 Thee and Thou

Key Stage/Year Key Stage 3/Year 9

Group Organisation This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.

Suggested Timing 1 hour

Overview of Task

This is a quick activity that allows students to investigate the different uses of thee, thou and you in Shakespeare.

Objectives

All students will: recognise that there is a difference in intention when characters use thee/thou instead of you in the text.

Most students will: understand how thee, thou and you are used.

Some students will: explore the varying levels of irony possible in the use of thee and thou in the play.

Curriculum References

National Curriculum English**EN1 Speaking and listening**

- 2b identify the major elements of what is being said both explicitly and implicitly
- 2f ask questions and give relevant and helpful comments
- 3b take different views into account and modify their own views in the light of what others say

EN2 Reading

- 1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings
- 1c consider how ideas, values and emotions are explored and portrayed
- 1h reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text

EN3 Writing

11 reflect on the nature and significance of the subject matter

**National
Literacy Year 9****Reading**

10 Interpretations of text; Analyse scenes;

Writing

17 Cite textual evidence

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have:

- a storyboard that demonstrates the different uses of thee and thou in a Shakespeare text.

Resources

Kar2ouche *Twelfth Night* Content Library

Activities**Introduction**

- 1 Ask students if they know what thee and thou mean. In order to explore when they are used rather than 'you', students should open Kar2ouche and go to the search box in the text audio palette. They should look for thee/thou and you in turn and try to work out the difference in the way the words are used. If they study French they can be given a clue in terms of the way *tu* and *vous* are used.
- 2 Discuss what they have discovered. 'Thee' and 'thou' denoting the superiority of the speaker (can be a rude form of condescension) or intimacy between those in conversation; 'you' to show respect in formal situations and for people you do not know well.

Development

- 3 Still in Kar2ouche, ask students to find examples of the different ways thee, thou and you are used:
 - insulting
 - intimate
 - formal or distant
 - superior to an inferior
 - inferior to a superior.

If you are studying particular scenes, students could begin their search with these.
- 4 Taking each separately they should create a frame illustrating, through the choice and positioning of characters, how each can be used. This could be for a visual glossary in a Shakespeare handbook.
- 5 Where necessary students can add an explanation in the caption window, in particular drawing out any ironic uses of the terms.

Plenary

- 6 The best frames for each type of use should be printed out and displayed for class reference.
- 7 Students can print out all of their examples to add to their notes for revision purposes.

**Extension/
Homework**

- 8 Students can follow up this work by looking at what the examples they have chosen show about the relationships between the characters involved.
- 9 They can write a script using the terms (thee, thou and you) to show their understanding of the various ways in which they can be used.

Student Notes

Activity 12 Thee and Thou

Objectives

You will investigate specific uses of the words 'thee', 'thou' and 'you' in Shakespeare and gain some understanding of what this reveals about the relationships between some of the major characters.

Outcomes

By the end of this activity you will have:

- created a storyboard demonstrating the different uses of thee, thou and you.

Resources

Kar2ouche *Twelfth Night* Content Library

Activities

Introduction

- 1 Have you noticed the way that Shakespeare uses 'thee' and 'thou' in his plays? What do you know about the use of these words? Do we still use them? What do they mean?
- 2 Open Kar2ouche and go to the search box in the text audio palette. In turn type in thee/thou and you and try to work out the difference in the way the words are used. Who says the word, to whom and in what context? How do the two people involved relate? Make some notes to capture your thinking.
- 3 Discuss what you have discovered with others and/or your teacher.

Development

- 4 Still in Kar2ouche find some good examples of the different ways thee, thou and you are used to:
 - insult someone
 - show intimacy
 - suggest that the situation or relationship is a formal and distant one
 - show a superior speaking to someone who is socially inferior
 - illustrate that the speaker is socially inferior to the listener.
- 5 Taking each separately, create a frame illustrating how each is used. Choose appropriate characters and pose them to illustrate as accurately as possible the relationship between them.
- 6 If you have time add a commentary explaining what the frame shows. Type this in the caption window.
- 7 Try to find an example of when the speaker is being ironic.

Student Notes**Plenary**

- 8 Decide which of your frames provides the clearest explanation of one of the uses and print this out for class display.
- 9 Print out your storyboard and stick it in your notes for future reference and revision.

Extension/Homework

- 10 Look at what the examples you have chosen show about the relationships between the characters involved. Try to find other examples of language use that reinforces this view. Write a paragraph on each relationship. Use quotations to support your ideas.
- 11 Write a script using the terms (thee, thou and you) to show your understanding of the various ways in which these words can be used. Don't forget that the effects can be quite comic.

Teacher Notes

Activity 13 Themes

Key Stage/Year	Key Stage 3/Years 7-9
Group Organisation	Students may work through this activity on their own, but will need access to a partner at various stages to discuss ideas and compare work.
Suggested Timing	1 hour

Overview of Task

Students will explore what themes are and list those that they consider important in *Twelfth Night*. They then choose one or two of these and use them in the creation of a new cover for the text of the play.

Objectives

All students will: list themes in *Twelfth Night* and design a new cover for the text of the play.

Most students will: design a new cover for the text illustrating the interplay of some of the major themes.

Some students will: design a new cover for the play and write an advertising blurb describing some of the major themes.

Curriculum References

National Curriculum English

EN1 Speaking and listening

- 2f ask questions and give relevant and helpful comments
- 3b take different views into account and modify their own views in the light of what others say

EN2 Reading

- 1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings
- 1c consider how ideas, values and emotions are explored and portrayed
- 1h reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text

EN3 Writing

11 reflect on the nature and significance of the subject matter

**National
Literacy Year 7****Reading**

2 Extract information; 3 Compare presentation; 4 Note-making;
11 Print, sound and image; 20 Literary heritage

Writing

2 Planning formats; 17 Informal advice

Speaking and Listening

1 Clarify through talk; 5 Put a point of view; 10 Report main points

**National
Literacy Year 8****Reading**

4 Versatile reading; 5 Trace developments; 8 Transposition

Writing

3 Writing to reflect

Speaking and listening

5 Questions to clarify or refine; 11 Building on others

**National
Literacy Year 9****Reading**

3 Note-making at speed; 9 Compare writers from different times

Writing

17 Cite textual evidence

Speaking and listening

5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have:

- created at least one book cover illustrating one or more of the major themes in *Twelfth Night*
- written an advertising blurb that includes reference to the themes.

Resources

Kar2ouche *Twelfth Night* Content Library

Selection of Shakespeare texts (with different style covers)

Activities

Introduction

- 1 Discuss with students what a theme is, or ask them to find out from a dictionary or the Web. For instance it could be described as a subject or idea that is introduced more than once during the play and is therefore developed or expanded. Discuss the sorts of themes that appear in the sorts of books they read and films they watch.
- 2 List the themes in *Twelfth Night*. The list might include: love; appearance versus reality or disguise; madness; folly; revenge; loss or grief; responsibility; friendship; jealousy, social hierarchy, inconstancy, law.
- 3 Explore how many of the themes they have listed endure in modern fiction and films; and how far they think that this might contribute to Shakespeare's continuing appeal. If there is time they could discuss what other factors make him an important writer.

Development

- 4 Students should prioritise their list of themes according to the ones they think are most important.
- 5 Using the blank template in Kar2ouche students should use the printing facility to design a new cover reflecting the most important themes. Alternatively allocate a couple of themes to each person. To design the cover, students will need to construct and place a number of images and words on the blank template. If they haven't already discovered it they can be shown how to change the shape of the frames for printing as well as how to change the font size, style and colour. Students who need design help should discuss a range of existing Shakespeare text covers, especially any for *Twelfth Night*, with a partner.
- 6 Those who are able and/or have time, should construct the back cover with a blurb that refers to the themes and that is written in a style that will encourage people to buy the text or watch the play.

Plenary

- 7 Create a class display. Covers could be grouped according to the themes illustrated.

Extension/ Homework

- 8 Students could be asked to create a different cover focusing on different themes or for a specific audience.

Student Notes

Activity 13 Themes

Objectives

In this activity you will define the word 'theme' and list the most important themes in *Twelfth Night*. You will then design a book cover for the text of the play that illustrates some of these and explains them in a brief paragraph on the back cover.

Outcomes

By the end of this activity you will have:

- designed a new front cover containing visual references to the play's major themes
- produced a back cover that includes a paragraph about the play that would encourage someone to buy the book or go to a performance.

Resources

Kar2ouche *Twelfth Night* Content Library

Copies of Shakespeare's plays with different style covers

Activities

Introduction

- 1 What is a theme? If you don't know look the word up in a dictionary or see if the term is defined in the notes section of your copy of *Twelfth Night*. To check your understanding of a theme, discuss with a partner the sorts of themes that appear in the sorts of books you read and films you watch.
- 2 List the themes Shakespeare develops in *Twelfth Night*.
- 3 How many of the themes on your list are the same as the ones you discussed when checking out that you know what a theme is? Might this be one of the reasons that Shakespeare is still so popular? Why else do people still enjoy watching his plays?

Development

- 4 Prioritise your list of themes according to the ones you think are most important and developed most fully in the play.
- 5 Using Kar2ouche create some frames to illustrate the most important themes. Add some pithy comments about the themes in the caption windows.
- 6 Now design a new cover for the play that uses some of these theme images. You will need to place a number of your images and words on the blank template. If you haven't already discovered it, go to the printing screen and check out how to change the shape of the frames for printing. You can also change the font size, style and colour of the text by highlighting it and right clicking. If you need design help, discuss a range of existing Shakespeare text covers, especially any for *Twelfth Night*, with a partner.

Student Notes

- 7 If you can, construct the back cover with a blurb that refers to the themes. Write your text in a way that will encourage people to buy the text or watch the play. This can be typed directly into a text box on the printing screen or created in a caption window first.

Plenary

- 8 Create a class display. You could group your covers according to the themes illustrated.

Extension/Homework

- 9 Create a different cover focusing on different themes or for a specific audience.

Teacher Notes

Activity 14 A Developing Romance

Key Stage/Year	Key Stage 3-4/Years 9-11
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Group Organisation	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.
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Suggested Timing	1-3 hours
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Overview of Task

Students will identify the quotations that illustrate the developing relationship between Orsino and Viola and create a storyboard that shows the key moments. The storyboard can then be used as the plan for an essay on this relationship.

Objectives

All students will: locate quotations that show something about Orsino and Viola's developing relationship.

Most students will: create a storyboard charting the progress of this relationship.

Some students will: use the storyboard to write an essay on the development of the relationship.

Curriculum References

National Curriculum English**EN1 Speaking and listening**

- 1d use visual aids and images to enhance communication
- 2b identify the major elements of what is being said both explicitly and implicitly
- 2f ask questions and give relevant and helpful comments
- 3b take different views into account and modify their own views in the light of what others say
- 3c sift, summarise and use the most important points
- 4a use a variety of dramatic techniques to explore ideas, issues, texts and meanings

EN2 Reading

- 1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings
- 1b analyse and discuss alternative interpretations, ambiguity and allusion
- 1c consider how ideas, values and emotions are explored and portrayed
- 1h reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text

EN3 Writing

- 1l reflect on the nature and significance of the subject matter
- 1m form their own view, taking into account a range of evidence and opinions
- 1n organise their ideas and information, distinguishing between analysis and comment

**National
Literacy Strategy
Year 9****Reading**

- 10 Interpretations of text; Analyse scenes;

Writing

- 16 Balanced analysis; Cite textual evidence

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have:

- charted the development in the relationship between Viola and Orsino
- planned an essay
- written an essay explaining the development of the relationship.

Resources

Kar2ouche *Twelfth Night* Content Library

- **Love Me Do** storyboard

Extending Study Student Sheet 14.1 *Essay Scaffold*

Activities

Introduction

- 1 Discuss informally the relationship between Viola and Orsino – along the lines of what she sees in him, why he's so blind to Cesario's love, whether they think the two will survive etc.

Development



- 2 Students open the **Love Me Do** storyboard in which they are presented with ten frames that relate to the stages in Viola's relationship with Orsino.

What students will see in the storyboard

Frame 1 Orsino is languishing, love sick. Students are required to find a quotation to describe the nature of his love for Olivia and asked to say whether this bodes well for a relationship with someone else.

Frame 2 Viola is shown saying, 'I have heard my father name him./He was a bachelor then.' They are asked to make notes on the significance of this comment and to add the Captain's thoughts.

Frame 3 The composition window is blank. Students are asked to create the scene where Valentine says that Cesario is in the Duke's favour. They also add the characters' thoughts.

Frame 4 Viola is shown saying 'Whoe'er I woo, myself would be his wife.' They add her thought bubble.

Frame 5 Students are referred to Act 1 Scene 5 to help them answer the question – what does Viola see in the lovesick Orsino?

Frame 6 Students are asked to identify some of the complicating factors in this relationship.

Frame 7 Students are asked to interpret how Act 2 Scene 4 should be staged when Viola, as Cesario, alludes to her love for Orsino.

Frames 8, 9 and 10 Students are asked to use the final three frames to summarise the roller-coaster of Orsino's emotional reaction to Viola in Act 5 Scene 1. They are given a long list of emotions that could apply and are asked to select what they think are the best three.

Plenary



- 3 Students compare their storyboards and use them to plan an answer to the essay title: In the final scene Orsino says to Viola, 'Give me thy hand'. Are we adequately prepared in the rest of the play for this offer of marriage? Students who need help can refer to Extending Study Student Sheet 14.1 *Essay Scaffold*.

Extension/ Homework

- 4 Students use the planning to write the essay for homework.

Student Notes

Activity 14 A Developing Romance

Objectives

Creating a storyboard in this activity will allow you to locate quotations that chart the development of Orsino and Viola's relationship. You will use this storyboard to plan and write an essay on the development of the relationship.

Outcomes

By the end of this activity you will have:

- charted the development in the relationship between Viola and Orsino
- planned an essay
- written an essay explaining the development of the relationship.

Resources

Kar2ouche *Twelfth Night* Content Library

- **Love Me Do** storyboard

Extending Study Student Sheet 14.1 *Essay Scaffold*

Activities

Introduction

- 1 What do you think about the relationship that develops between Viola and Orsino? What do you think she sees in him? Do you think he should have noticed Cesario's affection earlier? Is Viola's love for Orsino stronger than his love for her, or not? Do you think the relationship between the two will survive? Discuss your thoughts about the two with a partner. Try to give reasons for your opinions.

Development

- 2 Open the **Love Me Do** storyboard where you will find ten frames that relate to the various stages in Viola's relationship with Orsino. Complete the storyboard by following the instructions in the caption windows.



to see the storyboard.

Plenary

- 3 Compare your storyboard with someone else's. Use what you have created to plan an answer to the essay title:

In the final scene Orsino says to Viola, 'Give me thy hand'. Are we adequately prepared in the rest of the play for this offer of marriage?

If you need some help with this ask your teacher for Extending Study Student Sheet 14.1 *Essay Scaffold*.

Extension/Homework

- 4 Use the scaffold to write the essay.

Extending Study Student Sheet 14.1**Essay Scaffold**

In the final scene Orsino says, 'Give me thy hand' to Viola. Are we adequately prepared in the rest of the play for this offer of marriage?

Introduction	What is your immediate reaction to this question? And why?		
Paragraph	Idea	Supporting Quotation	Comment – How does the quotation apply to the question?
1 Act 1 Scene 1	How does the play begin? Would you expect this man to fall in love with someone else?		
2 Act 1 Scene 2	What does Viola say when she first hears Orsino's name and how might this be significant?		
3 Act 1 Scene 4	How do Cesario (Viola) and Orsino get along? What does Viola/Cesario admit in a brief soliloquy at the end of the scene? What does she see in him?		

Paragraph	Idea	Supporting Quotation	Comment – How does the quotation apply to the question?
4	<p>What factors make the relationship seem unlikely? How is Viola dressed?</p> <p>What does Olivia think of Cesario?</p> <p>Who does Orsino believe he loves?</p>		
5 Act 1 Scene 4	How do matters resolve themselves in the final scene?		
Conclusion	Give your reaction to the question: Are we adequately prepared in the first four acts of the play for Orsino's proposal to Viola in the final scene? Say briefly why.		

Teacher Notes

Activity 15 Characters

Key Stage/Year	Key Stage 3-4/Years 8-11
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Group Organisation	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.
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Suggested Timing	2 hours
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Overview of Task

Students identify the main 5-6 characters in the play then choose the 1-3 most important and/or dramatic moments for each. They create a storyboard frame for each moment (some may double up where characters share a dramatic exchange). The frames are then put in chronological order and students decide whether the resulting storyboard gives an adequate sense of the story and character development. They fill any gaps with their own narrative.

Objectives

All students will: identify the main characters and recognise their importance in the development of the plot.

Most students will: produce a range of individual character analyses.

Some students will: show how characters develop and contribute to the dramatic impact of the play.

Curriculum References

National Curriculum English

EN1 Speaking and listening

- 2f ask questions and give relevant and helpful comments
- 3b take different views into account and modify their own views in the light of what others say

EN2 Reading

- 1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings

- 1c consider how ideas, values and emotions are explored and portrayed
- 1h reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text

EN3 Writing

- 1l reflect on the nature and significance of the subject matter

National Literacy Year 8

Reading

- 4 Versatile reading; 5 Trace developments; 8 Transposition

Writing

- 3 Writing to reflect

Speaking and listening

- 5 Questions to clarify or refine; 11 Building on others

National Literacy Year 9

Reading

- 3 Note-making at speed; 9 Compare writers from different times

Writing

- 17 Cite textual evidence

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have:

- a storyboard that charts the development of the major characters.

Resources

Kar2ouche *Twelfth Night* Content Library

Extending Study Student Sheet 15.1 *Character Map*

Activities

Introduction

- 1 Explain that this activity asks students to identify the main characters in the play in order to chart their development according to the intensity of the emotional reactions. They should begin by ranking all the characters in the play from the most to the least important.

Development



- 2 Taking their top five characters, students should complete Extending Study Student Sheet 15.1 *Character Map* recording:
 - the three most dramatic moments for their top three characters
 - the two most dramatic moments for the other two characters.
- 3 Having decided on the key dramatic moments for each of the main characters, students should create storyboard frames for each. They should try to bring out the relationships between the characters and something of the atmosphere. Where characters share dramatic moments, only one frame is needed. Frames should include audio, speech/thought bubbles and if appropriate sound effects. Remind students that choice of background, colour and lighting can be effective in creating dramatic impact.
- 4 Place the key moments in chronological order according to where they appear in the play.

Plenary

- 5 Students discuss whether the frames they have created provide a good summary of the main action and give a sense of the way the characters develop. If not they should add a commentary in the caption windows filling the gaps.

Extension/ Homework

- 6 Students can increase the number of key moments for the main characters and/or increase the number of characters. Alternatively they can produce a similar storyboard for the main storylines: one for the Orsino-Olivia-Viola story; another for the Sir Toby Belch crew and one for the separated twins.

Student Notes

Activity 15 Characters

Objectives

You will identify the main characters and analyse how they develop and contribute to the dramatic impact of the play.

Outcomes

By the end of this activity you will have:

- a storyboard that charts the development of the major characters.

Resources

Kar2ouche *Twelfth Night* Content Library

Extending Study Student Sheet 15.1 *Character Map*

Activities

Introduction

- 1 Make a list of the main characters in the play in order of their importance. Think about the part they play in the story, but also their dramatic impact on the audience.

Development

- 2 Taking your top five characters, fill in Extending Study Student Sheet 15.1 *Character Map*. On this sheet make a note of the:
 - three most dramatic moments for your top three characters
 - two most dramatic moments for the other two characters.
- 3 Having decided on the key dramatic moments for each of the main characters, create a storyboard frame for each. Choose backgrounds and place characters to bring out the relationships between them, something of the atmosphere and dramatic impact. Where characters share dramatic moments, you only need one frame. Frames should include audio, speech/thought bubbles and if appropriate sound effects. Add a text box to give the act, scene and line reference.
- 4 Place your frames in order according to where they appear in the play.

Plenary

- 5 Discuss with a partner how far the frames you have created:
 - provide a good summary of the main action
 - give a sense of the way the characters develop.If not, add commentaries in the caption windows to fill any gaps.

Extension/Homework

- 6 Increase the number of key moments for your main characters
- 7 Increase the number of characters you provide key moments for.
- 8 Produce separate character storyboards for each of the main storylines: one for the Orsino-Olivia-Viola story; another for the Sir Toby Belch group and one for the separated twins.

Extending Study Student Sheet 15.1**Character Map**

Characters in order of importance	Dramatic moment	Dramatic moment	Dramatic moment	Comment		
Example: Sir Toby	Persuading the reluctant Sir Andrew Aguecheek to stay (Act 1 Scene 3)	Criticised by Malvolio for his drunken behaviour (Act 2 Scene 3) agrees with plan for revenge	Sir Toby stage manages the fight between Viola and Sir Andrew (Act 3 Scene 4)	Sir Toby is an amoral and irresponsible rogue who enjoys causing trouble ... etc		

Teacher Notes

Activity 16 Just Imagine

Key Stage/Year	Key Stage 3/Years 7-9
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Group Organisation	This works well with pairs or small groups of students discussing the ‘what if?’ scenarios.
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Suggested Timing	1 hour
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Overview of Task

In this activity students are asked to script and storyboard scenes that are alluded to in the play, but that don’t exist.

Objectives

All students will: script and storyboard an additional scene.

Most students will: use evidence in the text to script and storyboard credible scenes and consistent character behaviour.

Some students will: create credible scenes and characters who speak in a manner that demonstrates their understanding of the way Shakespeare uses language.

Curriculum References

National Curriculum English

EN1 Speaking and listening

- 2b identify the major elements of what is being said both explicitly and implicitly
- 2f ask questions and give relevant and helpful comments
- 3b take different views into account and modify their own views in the light of what others say

EN2 Reading

- 1a extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings
- 1c consider how ideas, values and emotions are explored and portrayed
- 1h reflect on the writer’s presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text

EN3 Writing

- 1a draw on their experience of good fiction, of different poetic forms and of reading, watching and performing in plays
- 1c exploit choice of language and structure to achieve particular effects and appeal to the reader
- 1l reflect on the nature and significance of the subject matter

**National
Literacy Year 7****Reading**

- 4 Note-making; 8 Infer and deduce; 12 Character, setting and mood

Writing

- 5 Story structure; 6 Characterisation; 8 Visual and sound effects

Speaking and listening

- 1 Clarify through talk; 17 Extend spoken repertoire

**National
Literacy Year 8****Reading**

- 14 Literary conventions; 15 Historical context

Writing

- 2 Anticipate reader reaction; 6 Figurative language

Speaking and listening**National
Literacy Year 9****Reading**

- 10 Interpretations of text; Analyse scenes;

Writing

- 17 Cite textual evidence

Speaking and listening

- 5 Compare points of view; 9 Considered viewpoint; 13 Compare interpretations

Outcomes

By the end of this activity students will have:

- written a script
- created a storyboard for an imagined scene.

Resources

Kar2ouche *Twelfth Night* Content Library

Activities

Introduction

- 1 Ask students to skim and scan each scene in the play and list references to business off-stage. Alternatively they could read brief scene summaries and create a similar list. Using this list as a starting point students should compile a list of possible ‘missing’ scenes; for example, Orsino discovering his love for Olivia; Viola’s first meeting with Orsino; Malvolio’s first meeting with Viola by the gate to Olivia’s house; Aguecheek alone resolving to leave and so forth.
- 2 Record students’ suggestions for ‘good’ additional scenes on the board.
- 3 As a class create a list of criteria for what will be needed to create a scene that will fit with the original play. They may include items such as, language suitable to the character, plot consistency, use of imagery etc.

Development

- 4 In pairs students choose a scene and script it. They may need to be reminded how to set out the scene. Those who can, should attempt to imitate the style of the characters included in their scene.
- 5 Students create the storyboard to accompany their script, then record their own voices, add sound and special effects.
- 6 If time allows, they should swap with another pair and using the criteria created at the beginning of the lesson suggest improvements. Students can then amend their storyboards in line with the peer evaluation before sharing more widely.

Plenary

- 7 Put groups of students, circa four pairs, together to decide which scene they like best and why.
- 8 The best from each of the small groups can be shown to the whole class.

Extension/ Homework

- 9 Ask students to predict what happens next. They should predict what will have happened to all of the couples ten years on. They can show their ideas by storyboarding a reunion of the main characters. Able students should be asked to show the couples talking about what happened to them, as well as a third party view from someone like Feste and/or Malvolio.

Student Notes

Activity 16 Just Imagine

Objectives

In this activity you will script and storyboard an additional scene using evidence in the text to make sure that the characters are consistent and the action is believable. Wherever possible you should copy the characters' styles of speech.

Outcomes

By the end of this activity you will have:

- a script of an additional scene
- a storyboard of this scene.

Resources

Kar2ouche *Twelfth Night* Content Library

Activities

Introduction

- 1 Have a look through your copy of the play or a modern summary of the story and make a list of references to the sorts of things you imagine going on off-stage between scenes and also what is happening elsewhere when the audience is focused on one moment in the action.
- 2 Using your list as a starting point, create a list of possible 'missing' scenes summarising what might happen in each.
- 3 Share these suggestions for 'good' additional scenes with your class.
- 4 Now produce some guidelines for writing a good 'Shakespeare' scene. These could be the points by which such a scene could be judged. Think about: how you can make the characters 'fit' in terms of what has already been written; how the scenes are structured; the storyline; themes and how they are developed; the imagery Shakespeare uses.

Development

- 5 In pairs, choose a scene and script it. Check your play scripts to see how you should set this out. If you word process it and save as a .txt file you will be able to import it into the Kar2ouche text audio palette. You will however have to record your own sound. Make sure your characters speak in the way they have elsewhere in the play (prose, blank verse, rhyme ... imagery, humour, favourite vocabulary). Try to imitate the style.
- 6 Create the storyboard to accompany your script. If you haven't done it yet record your own voices speaking the lines. Add sound and special effects.
- 7 If time allows, swap with another pair and using the criteria you created at the beginning of the activity suggest improvements.
- 8 Amend your storyboards using other students' suggestions.

Student Notes**Plenary**

- 9 In small groups decide which of the new scenes you like best and why.
- 10 The best from each of the small groups can be shown to the whole class.

Extension/Homework

- 11 Predict what happens next. What do you think will have happened to all of the couples ten years after the end of the play. Show your ideas by creating a storyboard of the main characters meeting at a reunion party. Show the couples talking about what has happened to them. If you can, include a commentary from someone who didn't marry at the end, for example Feste and/or Malvolio.

Appendix

Kar2ouche and Special Needs

It may be a truism to say that all children have special educational needs, but it does mean that teachers are always considering ways of differentiating the lessons that they teach in order to meet the requirements of individual pupils. A totally flexible learning and teaching tool, Kar2ouche is easily adapted to these needs so that the teacher and/or learning support assistant can create lessons that appeal to the full ability range from the least to the most able.

However, looking at the more widely used definition of special needs as referring to those pupils who experience some kind of sensory or learning difficulty, on average 20% of pupils in comprehensive schools fall into this category. A number of studies have shown that computers can enhance the learning experience of these children.

‘From 1988-90 the Palm Project explored the effects of computers on pupils’ autonomy in learning. The project found that not only were more autonomous but also more motivated.’

Glendon Ben Franklin in Leask, M Ed. (2001) *Issues in Teaching Using ICT*, Routledge.

In particular, multimedia products, such as Kar2ouche, appeal to a wide range of learning styles and have the advantage of being able to reinforce learning in a multi-sensory way through the use of visual and auditory stimuli. The fact that Kar2ouche enables pupils to create storyboards, animations and publications, plus manipulate and interpret text, also appeals to those with a preference for a kinaesthetic approach to learning.

Special needs children are often prevented from functioning effectively in lessons because much of the work required is based on reading and writing, skills that are often underdeveloped. In Kar2ouche all of the text is provided with a soundfile so that pupils can access information even if their reading skills are impaired. Listening to increasingly complex texts extends a pupil’s vocabulary whilst also increasing his or her attention span. By following the text as they listen, pupils begin to recognise words and are provided with a real context for their learning.

In addition Kar2ouche enables children to record their own voices, thus providing an alternative to writing. This provides immediate gratification and the ability to communicate with their peers in a way that increases their confidence. ‘Nothing motivates children with special needs more than success, especially when their peer group

can see that success is demonstrated on an equal basis without allowances being made.’ (Angela McGlashon in Gamble, N and Easingwood, N (2000) *ICT and Literacy*, Continuum.) Once confidence has been built, the speech and thought bubbles offer the opportunity for pupils to write in small bite-size chunks. This can be increased gradually by requiring pupils to produce a paragraph in the caption window and subsequently maybe to use the writing frames and scaffolds provided in the education support packs that accompany the software.

The soundfiles and recording facility can therefore be seen to enable the learner to develop greater independence and this encourages them to continue with tasks that may once have been beyond them. Using Kar2ouche makes a range of curriculum areas far more accessible to non-readers and also to children whose first language is not English. These children often find reading the language far more difficult than speaking it.

As well as children with learning difficulties, Kar2ouche enhances the learning of children with behavioural problems, such as attention deficiency syndrome. In trials, these pupils found the multi-sensory and creative approach motivating, non-threatening and rewarding. It has been shown in a range of research that, pupils who experience difficulties interacting socially often find using computers less intimidating or confusing. However, ideal for pair or small group work, Kar2ouche can be used by the teacher to encourage collaborative learning thereby supporting these pupils as they begin to develop the ability to express themselves in a social situation. Having rehearsed ideas in a small group they are then more confident when required to present their ideas to the class or an adult.

For pupils with visual impairment, the teacher can go into the password-protected area to increase the size of the font. The sound files also help these children. Likewise the brief sound-clips support dyslexic children many of whom find processing large amounts of information in a single unit difficult. They can also control the pace of the reading and repeat it as necessary thus allowing them to consolidate learning. For those whose hearing is impaired the combination of text and exciting visual material is motivating and by being able to attach pre-recorded soundfiles, pupils are provided with an effective means to communicate with their hearing peers. The record and playback facility also allows children with less severe hearing problems to rehearse their enunciation in a safe environment before sharing with others.

Every effort has been made to make Kar2ouche a fully flexible learning and teaching tool, to enable children of all abilities to have fun whilst engaging in activities that challenge them appropriately as they develop skills, knowledge and understanding in a range of curriculum subjects. To this end we are continuing to listen to teachers, support research projects and use findings to develop additional features that will help to move learning forward.

