

Education Support Pack

Hamlet

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Production Credits

Below is a list of the Actors involved in the Production of the sound track for Hamlet:

<i>Hamlet</i>	Paul Hilton
<i>Claudius, Ghost</i>	John Woodvine
<i>Gertrude</i>	Penny Downie
<i>Laertes</i>	Chiwetel Ejiofor
<i>Ophelia</i>	Zoe Waites
<i>Horatio</i>	Robert Bowman
<i>Player Queen</i>	Ishia Bennison
<i>Polonius, Gravedigger</i>	Norman Rodway
<i>Guildenstern, Cornelius, Barnado, Captain, Priest</i>	Richard Hope
<i>Player King</i>	T.P. McKenna
<i>Rosencrantz, 2nd Gravedigger, Osrick, Francisco, Reynaldo</i>	David Schneider
<i>Voltemand, Marcellus, Fortinbas, Ambassador</i>	Alisdair Simpson
Sound recording Directed by	Mark Rosenblatt
Sound recorded by	Martin Atkinson of MARS

The Kar2ouche Production Team

Marie-Claire Barnes	Ben Hanke	John McDonnell	Brian Unwin
Simon Beaumont	Stephen Hawkins	Carol McIntosh	Ross Walker
Rebecca Benbow	Ashley Helm	Tim Price-Walker	Martin Weatherill
James Broad	Sarah Hickman	Michael Reading	David Welch
Donna Burton-Wilcock	Steven Howell	Dianne Rees	Chris Wild
Alex Cane	Claire James	Damien Rochford	Joan Williams
Vicky Carroll	Ashfaq Kahn	Stephanie Rogers	Jeff Woyda
Ian Downend	Zoe Klinger	Boris Samson	Steve Young
Andy Fishburne	Andy Krouwel	Ray Shaw	
John Griffiths	Chris Lloyd	Jamie Sheldon	
David Hailey	Belinda MacLachlan	Lloyd Sutton	

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Education Support Packs

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.

<p>Information – processing skills</p>	<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.
<p>Reasoning skills</p>	<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.
<p>Enquiry skills</p>	<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.

Creative thinking skills	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.
Evaluation skills	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.
Communication	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 captions 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.

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 students. 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 students who experience some kind of sensory or learning difficulty, on average 20% of students 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 students’ autonomy in learning. The project found that students 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 students 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 students can access information even if their reading skills are impaired. Listening to increasingly complex texts extends a student’s vocabulary whilst also increasing his or her attention span. By following the text as they listen, students 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 students to write

in small bite-size chunks. This can be increased gradually by requiring students to produce a paragraph in the caption window and subsequently maybe 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 students found the multi-sensory and creative approach motivating, non-threatening and rewarding. It has been shown in a range of research that, students 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 students 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 students 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, students 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.

This Pack

So why use Kar2ouche®? for teaching Shakespeare? 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 suggestions are for those occasions when you want some hints on getting started or due to pressure of time a complete unit of work for a particular year group. The **Education Support Pack**, written by experienced teachers, provides both of these. Those who take out K2 membership will receive supplements to these materials as part of the termly mailings.

Introduction

Included in this Content Library are three embedded activities. These activities make use of the new activity screen in Kar2ouche. The activity screen contains step-by-step instructions to guide students through a number of tasks, and includes links to audiofiles and storyboards used during the lesson. This eliminates the need to have more than one application open on screen at one time.

Included here are the teacher notes for each activity, along with a copy of the step-by-step instructions that the students will see in the activity screen.

The activities included are:

Activity 1 The Play's the Thing

Activity 2 Frailty, thy Name is Woman

Activity 3 What Happens in *Hamlet*?

Getting Started

These are brief lesson suggestions, providing examples of just some of the ways Kar2ouche can be used to enhance your students' learning through visualisation, debate, speculation and exploration. These are not full-blown lesson plans or units of work; rather, they provide a range of stimuli to be adapted for your own creative lesson planning. This section has been 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.

Most of these 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.

Unit of Work

In this Education Support Pack we provide one full *Unit of Work* for use with a particular Key Stage. This covers approximately 20 lessons. Recognising that it is not always possible to work with computers, these lesson plans include more traditional classroom activities as well as work with Kar2ouche. You will also find writing frames and worksheets outlined in this section. The format of the plans is *based* on the QCA examples in the National Literacy Strategy and makes reference to the objectives to be covered.

Storyboards

When you have loaded the Kar2ouche software onto your system, you will find a range of storyboards for use in the classroom. You will find these in the folder **My Storyboards** (found at the following location – C:\Program Files\Immersive Education\Kar2ouche\My Storyboards).

We include:

- an animation of Act 1 Scene 1 so that you can see the potential of the animation facility – a very easy process with the ability to copy frames and make slight adjustments (**My Storyboards/Act 1 Scene 1**)
- a single frame for the start of each scene and act incorporating an appropriate background and all the characters needed to start the scene – a sort of quick-start frame (**My Storyboards/Acts & Scenes**)
- a summary of the play: 10-20 still frames with commentary that will help you to explain the story briefly to your classes – Prerequisites (**My Storyboards/Brief Summary**)
- a range of storyboard frames that when reordered summarise the story – Introducing the Play: Activity 8 (**My Storyboard/Out of Sequence Storyboard**)
- a range of storyboard frames to illustrate students' summaries of the play – Introducing the Play: Activity 9 (**My Storyboard/Pictures for Summary**)
- a slightly more avant-garde use of Kar2ouche to produce Act 1 Scene 1 of Macbeth – again this is just an example of how props and special effects can be used to demonstrate an interpretation of the text – Extending Study: Activity 3. This is stored as a QuickTime movie. To open this:
 - 1 If Kar2ouche is open, CLOSE it first.
 - 2 Open 'My computer' (or go to Windows Explorer).
 - 3 Navigate to the drive on which Kar2ouche is loaded (this will usually be C:\Program Files\Immersive Education\Kar2ouche).
 - 4 Open both 'My Storyboards' and the title on which you are working.
 - 5 Double click on Sample AvantGarde.mov.

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:

- e-mailing esp@kar2ouche.com
- writing to – Education Support Packs, Immersive Education, The Old Malthouse, 19a Paradise Street, Oxford OX1 1LD.

Additional Ideas

Further ideas for teaching Shakespeare in an active way can be found in the following texts.

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

Dover Wilson, J (1992) *What Happens in Hamlet*, Cambridge University Press

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

Andrews, R Ed (1994) *Hamlet*, Cambridge University Press

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

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

Pennington, M (1997) *Hamlet, A User's Guide*, Nick Hern Books

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

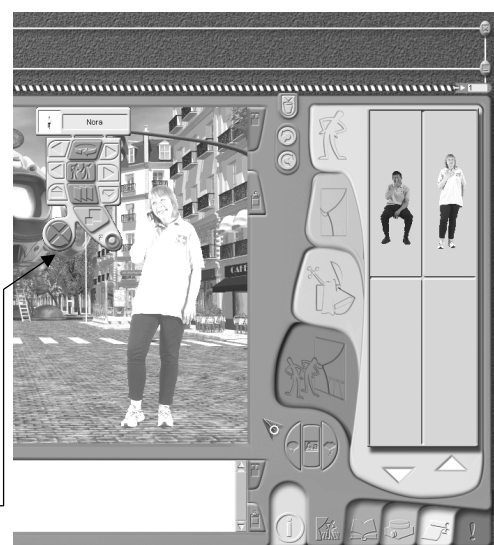
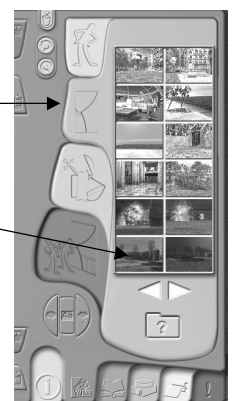
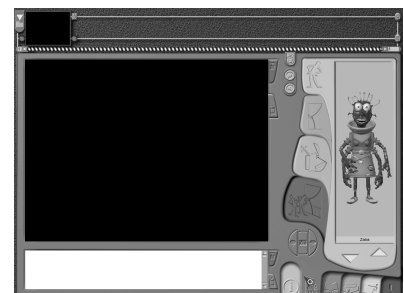
Stoppard, T (1978) *The Fifteen Minute Hamlet*, Samuel French

If You Haven't Used Kar2ouche Before – A Starter

If pupils 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

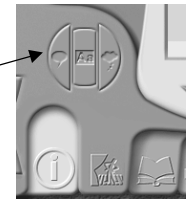
- 1 Ask pupils to open Kar2ouche – the first screen they see is the composition screen.
- 2 Next ask them to select a background by clicking on the **blue background tag**. They should click again to see six backgrounds and yet again to see twelve. (Do not click again otherwise they return to a single 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, pupils 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**.



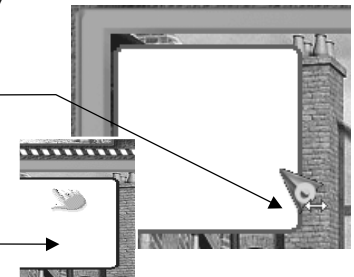
- To rotate the character pupils click on the left and right facing arrow heads at either side of the top icon.
- To repose the characters they click on the arrow heads either side of the central, characters icon.
- To resize the character pupils should left click on the blue squares at the bottom of 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 pupils 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. Pupils can then write in their name, form and the title of the storyboard they are about to complete. If they



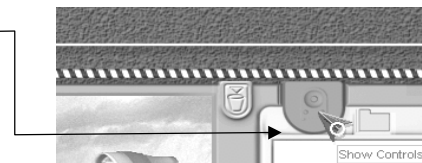
need to make the box bigger they do this by passing the cursor over the right or bottom borders until a **double arrowhead** appears. They should then click and drag to size. To move the box to elsewhere on the screen pupils should hover over the top of the box until the **hand** appears, left click to grab it and then drag to position.



- 5 Finally, pupils 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 pupils 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.

Pupils 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 ...

Embedded Activities

Teacher Notes

Activity I The Play's the Thing

Key Stage/Year	Key Stage 5/Year 12-13
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	2-3 one-hour lessons

Overview of Task

This activity is designed to encourage close reading of Act 3 Scene 2. With the aid of study questions, the students create their own ten-frame storyboard version of this scene. After discussing their work with other students, the research they have carried out can then form the basis for an essay on this scene and its relationship to the play as a whole.

Objectives

All students will: re-read Act 3 Scene 2, think about the questions posed, and focus on the main events of this scene.

Most students will: gain a clear understanding of this scene, and examine key themes and aspects of Shakespeare's language and characterisation.

Some students will: acquire a detailed understanding of the action of Act 3 Scene 2 and the way in which characters and themes are presented here.

Curriculum References

Assessment Objectives	AO1 Communicates clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate coherent written expression.
	AO2i Respond with knowledge and understanding to literary texts of different types and periods.
	AO5i Show understanding of the contexts in which literary texts are written and understood.

Outcomes

By the end of this activity students will have:

- a storyboard of Act 3 Scene 2.

Resources

Kar2ouche *Hamlet* Content Library

- **Act 3 Scene 2** storyboard
- Sheet 1.1 *Study Questions Act 3 Scene 2* (optional)
- Sheet 1.2 *Writing Frame* (optional – to support weaker students for homework essay)

Activities

Introduction



- 1 The students read and/or listen to Act 3 Scene 2.

Development



- 2 Then the students open **Act 3 Scene 2** storyboard. This consists of ten blank frames plus labelled opening and closing frames.
- 3 Using the questions in the activity screen/on a printed sheet, the students fill in the blank frames in the storyboard. In composing each frame, the students should be encouraged to consider not only the plot but also any themes and patterns of imagery that are important in this scene. They should also give attention to characterisation and how they wish to depict the relationships between the characters.
- 4 When they have completed their storyboards, they then drag and drop their completed frames into a template in the printing screen, and print their storyboards.

Plenary

- 5 In groups (or as a class, depending on numbers) the students compare the storyboards they have created. They should examine the differences between these storyboards and justify the choices they have made with close reference to the text.

Extension/ Homework

- 6 The storyboard, and the research the students have done in order to create it, could form the basis of an essay on this scene. A simple writing frame is provided to support weaker students in this task.

TITLE: Consider the significance of Act 3 Scene 2 to the play as a whole.

Student Notes

The Play's the Thing

Objectives

This activity will help you to gain a clear understanding of the events of Act 3 Scene 2 – the scene in which the court watches 'The Mousetrap'. You will examine key themes and the ways in which the characters (and the relationships between them) are presented.

Outcomes

By working through this activity you will:

- create a ten-frame storyboard of Act 3 Scene 2.

Resources


To complete the activity you will need:

- Kar2ouche *Hamlet* Content Library
- Act 3 Scene 2 storyboard.

Activities


Introduction

- 1 First read the text/listen to the audio of Act 3 Scene 2.

[click here](#)  to listen to the audio.

Development

- 2 Now open the **Act 3 Scene 2** storyboard. This consists of ten blank frames plus labelled opening and closing frames.

[click here](#)  to open this storyboard.

- 3 Using the prompts and questions below to help you with this, fill in the blank frames in the storyboard. The study question have been divided into five sections, but it is up to you to decide how many frames you allocate to each of these sections.

Lines 1-55: 'Well go make you ready.'

In this section of the scene, Hamlet gives advice to the players before their performance. There are many references to acting in this play. For example, in Act 1 Scene 2 Hamlet speaks of the outward signs of mourning as 'actions that a man might play' (line 84) and in Act 5 Scene 2 he describes his rapid reaction to the threat of execution in terms of a 'prologue' and a 'play' (lines 30-31).

- Why is it so important to Hamlet that the players do not overact their parts, but 'hold the mirror up to nature'?

Student Notes

Lines 56-101: 'Get you a place.'

Hamlet explains his scheme to Horatio and asks for his help.

- Why does Hamlet admire and trust Horatio?
- How do we know that Hamlet has already confided in Horatio? (See lines 86-7)
- What does Hamlet want Horatio to do during the players' performance?
- When Hamlet hears the court is about to arrive he says, 'I must be idle.' What does he mean?

Lines 102-163: 'As woman's love.'

The court enters and Hamlet converses with the King, Queen and Ophelia before the performance.

- How does Hamlet's conversation with Ophelia here contrast with their last one?
- How much time has passed since Hamlet first saw the Ghost?
- What evidence is there at the end of this section that Hamlet is judging all women by his mother's behaviour?

Lines 164-279: 'Lights, lights, lights!'

The play begins with a prologue, which gives a brief summary of the situation as it stands at the beginning of 'The Mousetrap'.

- Claudius does not react to this part of the performance. What reasons could there be for this?
- Do you think Hamlet suspects that his mother may have had some involvement in his father's death? (See lines 189-90 and 194-5)
- Do you think Claudius hears Hamlet's speech at lines 270-3, or is he simply reacting to what he sees on the stage? Think carefully about how you could represent this moment.

Lines: 280-end

With Claudius' reaction Hamlet believes that he now has evidence to confirm the Ghost's allegations.

- How would you describe Hamlet's behaviour after the king has rushed out?
 - How does Hamlet treat Rosencrantz and Guildenstern when they return?
 - Look carefully at Hamlet's closing soliloquy. What does the reference to Nero indicate? What did the Ghost say in Act 1 Scene 5 about how Hamlet should treat his mother?
- 4 Drag and drop your completed frames into a template in the printing screen, and print your storyboard.

Plenary

- 5 Present your storyboard to the group and explain the choices you made in creating your frames, and the aspects of the scene you intended to highlight in your version. Listen to other members of the group as they present their storyboards. Are there any amendments you would like to make to your storyboard in the light of this discussion?

Extension/Homework

- 5 Use the work you have done on this scene to help you to answer the following essay question:

TITLE: Consider the significance of Act 3 Scene 2 to the play as a whole.

Sheet 1.1 for The Play's the Thing

Study Questions – Act 3 Scene 2

1 Lines 1-55: 'Well go make you ready.'

In this section of the scene, Hamlet gives advice to the players before their performance. There are many references to acting in this play. For example, in Act 1 Scene 2 Hamlet speaks of the outward signs of mourning as 'actions that a man might play' (line 84) and in Act 5 Scene 2 he describes his rapid reaction to the threat of execution in terms of a 'prologue' and a 'play' (lines 30-31).

- Why is it so important to Hamlet that the players do not overact their parts, but 'hold the mirror up to nature'?

2 Lines 56-101: 'Get you a place.'

Hamlet explains his scheme to Horatio and asks for his help.

- Why does Hamlet admire and trust Horatio?
- How do we know that Hamlet has already confided in Horatio? (See lines 86-7)
- What does Hamlet want Horatio to do during the players' performance?
- When Hamlet hears the court is about to arrive he says, 'I must be idle.' What does he mean?

3 Lines 102-163: 'As woman's love.'

The court enters and Hamlet converses with the King, Queen and Ophelia before the performance.

- How does Hamlet's conversation with Ophelia here contrast with their last one?
- How much time has passed since Hamlet first saw the Ghost?
- What evidence is there at the end of this section that Hamlet is judging all women by his mother's behaviour?

4 Lines 164-279: 'Lights, lights, lights!'

The play begins with a prologue, which gives a brief summary of the situation as it stands at the beginning of 'The Mousetrap'.

- Claudius does not react to this part of the performance. What reasons could there be for this?
- Do you think Hamlet suspects that his mother may have had some involvement in his father's death? (See lines 189-90 and 194-5)
- Do you think Claudius hears Hamlet's speech at lines 270-3, or is he simply reacting to what he sees on the stage? Think carefully about how you could represent this moment.

5 Lines 280-end

With Claudius' reaction Hamlet believes that he now has evidence to confirm the Ghost's allegations.

- How would you describe Hamlet's behaviour after the king has rushed out?
- How does Hamlet treat Rosencrantz and Guildenstern when they return?
- Look carefully at Hamlet's closing soliloquy. What does the reference to Nero indicate? What did the Ghost say in Act 1 Scene 5 about how Hamlet should treat his mother?

Sheet 1.2 for The Play's the Thing

Writing Frame

TITLE: Consider the significance of Act 3 Scene 2 to the play as a whole.

Use the grid below to plan your essay. Remember to back up the points you make with evidence from the text.

Paragraph	Main points for development	Evidence from text
1 Introduction	<p><i>Briefly</i> explain what happens in this scene. Think about:</p> <ul style="list-style-type: none"> • how it moves the plot forward - what has happened before this scene and what will follow from it? • what characters/themes/relationships are developed • the dramatic effect this scene would have on an audience – then and now. 	<p>If you use any quotations at all in your opening paragraph, keep them VERY short.</p>
2	<p>Explore in detail (supported by quotations) how this scene adds to or changes our view of specific characters and relationships.</p> <p>Make clear any links with what we have learned about a character or relationship in past appearances. You can also indicate any future developments that are prepared for here.</p>	<p>Remember to introduce your quotations and explain what they show.</p> <p>Idea – quotation – analysis</p>
3	<p>Next look at how any themes are further developed or introduced in this scene.</p>	<p>Remember to introduce your quotations and explain what they show.</p> <p>Idea – quotation – analysis</p>
4	<p>Finally consider the language of this scene. For example you could examine key words and images, or look at Shakespeare's use of blank verse and prose.</p>	<p>Remember to introduce your quotations and explain what they show.</p> <p>Idea – quotation – analysis</p>
5 Conclusion	<p>Sum up your arguments by making clear what you feel to be the main functions of this scene, and the key aspects of the play that are developed here.</p>	<p>Keep any quotations very brief in your closing paragraph.</p>

Teacher Notes

Activity 2 Frailty, thy Name is Woman

Key Stage/Year	Key Stage 5/Year 12-13
Group Organisation	This activity is best suited to students working in pairs or small groups, as they will gain from having to discuss their ideas. However students may work through this activity on their own.
Suggested Timing	2-3 one-hour lessons

Overview of Task

This activity focuses on Gertrude's character and how this is revealed and developed during the course of the play. Students open a storyboard, which dramatises 18 significant quotations that are relevant to Gertrude's character. In the caption window of each frame there are comments and questions for the students to think about and/or discuss. The students are asked to make brief notes recording their response to the questions in each frame; these notes can then form the basis of a coursework essay on Gertrude's character. Alternatively, the students could compose their own storyboards and caption window questions about Ophelia, and tackle a comparative essay on the two women characters once this work has been completed.

Objectives

All students will: examine portions of the text that give insights into the character of Gertrude.

Most students will: explore Gertrude's character and its development in some detail and will see how quotations from the text can be used to support their views.

Some students will: gain a clear and detailed understanding of Gertrude's character and will examine how views about her have changed over time. They will explore different interpretations of her character and come to well-supported conclusions.

Curriculum References

Assessment Objectives	<p>AO1 Communicates clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate coherent written expression.</p> <p>AO2i Respond with knowledge and understanding to literary texts of different types and periods.</p>
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AO4 Articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers. (Essay option)

AO5i Show understanding of the contexts in which literary texts are written and understood.

Outcomes

By the end of this activity students will have:

- a set of notes recording their responses to the questions in the caption windows of the **Gertrude** storyboard.
- a storyboard on the character of Ophelia (optional).

Resources

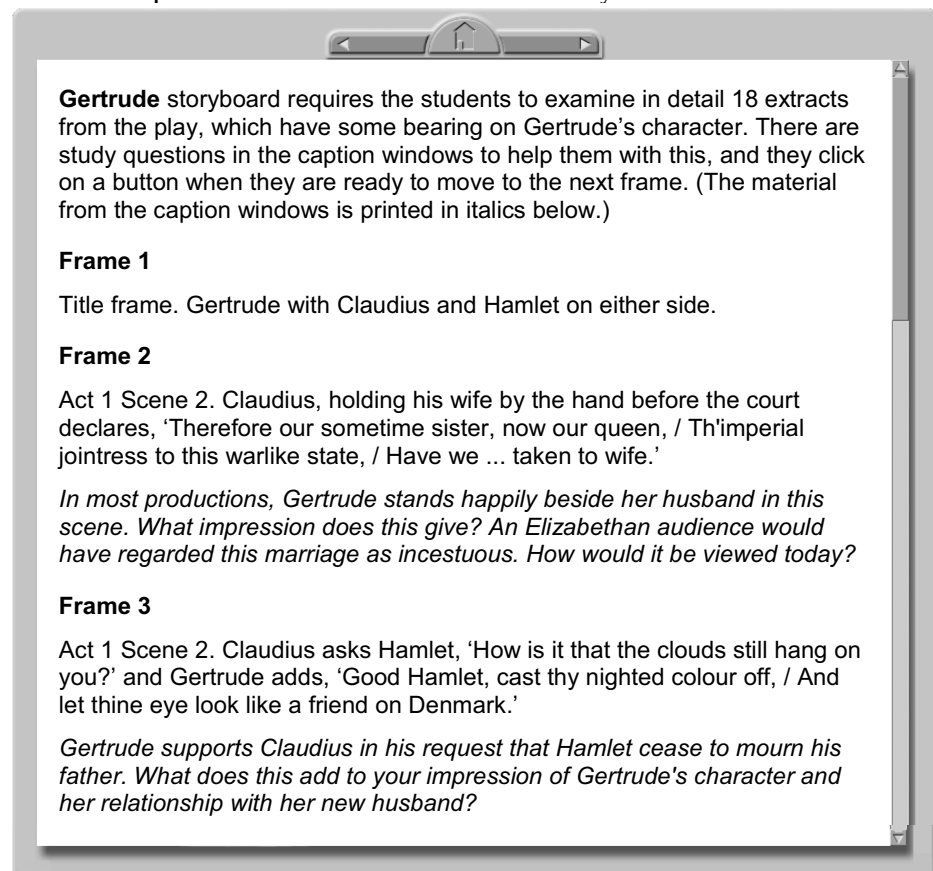
Kar2ouche *Hamlet* Content Library

- **Gertrude** storyboard

Activities

Introduction

- 1 Students open the interactive **Gertrude** storyboard.



Gertrude storyboard requires the students to examine in detail 18 extracts from the play, which have some bearing on Gertrude's character. There are study questions in the caption windows to help them with this, and they click on a button when they are ready to move to the next frame. (The material from the caption windows is printed in italics below.)

Frame 1
Title frame. Gertrude with Claudius and Hamlet on either side.

Frame 2
Act 1 Scene 2. Claudius, holding his wife by the hand before the court declares, 'Therefore our sometime sister, now our queen, / Th'imperial jointress to this warlike state, / Have we ... taken to wife.'
In most productions, Gertrude stands happily beside her husband in this scene. What impression does this give? An Elizabethan audience would have regarded this marriage as incestuous. How would it be viewed today?

Frame 3
Act 1 Scene 2. Claudius asks Hamlet, 'How is it that the clouds still hang on you?' and Gertrude adds, 'Good Hamlet, cast thy nighted colour off, / And let thine eye look like a friend on Denmark.'
Gertrude supports Claudius in his request that Hamlet cease to mourn his father. What does this add to your impression of Gertrude's character and her relationship with her new husband?

Frame 4

Act 1 Scene 2. Gertrude asks Hamlet, 'Let not thy mother lose her prayers, Hamlet. I pray thee stay with us. Go not to Wittenberg.' Hamlet replies, 'I shall in all my best obey you, madam.'

Gertrude neatly turns Claudius' refusal to allow Hamlet to return to Wittenberg into a loving request. Is she simply supporting her husband here, or does she feel a conflict of loyalties?

Note Hamlet's use of 'you' rather than 'thee' in his reply, and look at Claudius' response. How do you think Gertrude would react here?

Frame 5

Act 1 Scene 2. Hamlet, alone, says, 'Why, she would hang on him / As if increase of appetite had grown / By what it fed on. And yet within a month - / Let me not think on't. Frailty, thy name is woman.'

What do we learn about Gertrude's relationship with Hamlet's father here?

Frame 6

He continues, 'O God, a beast that wants discourse of reason / Would have mourned longer - married with my uncle, / My father's brother, but no more like my father / Than I to Hercules.'

In this speech Hamlet expresses his disgust both at the speed with which his mother remarried, and her choice of partner - his father's brother, the inferior Claudius.

Hamlet here compares his mother to 'a beast that wants discourse of reason'. Is this fair?

Frame 7

Act 1 Scene 5. Hamlet on the walls of Elsinore castle with the Ghost. The Ghost says, 'That incestuous beast won to his shameful lust the will of my most seeming-virtuous Queen. / O Hamlet, what a falling-off was there ...'

Do you think that Gertrude had been unfaithful while her husband was still alive?

Frame 8

As above. The Ghost says, 'Leave her to heaven and to those thorns that in her bosom lodge to prick and sting her.' Hamlet says, 'O most pernicious woman!'

The Ghost orders Hamlet not to take any revenge on Gertrude.

Does this imply that she is innocent of involvement in the murder, or simply that no son should be asked to take revenge on his own mother?

Frame 9

Act 2 Scene 2. Gertrude and Claudius together. Polonius is leaving the room to fetch the ambassadors. Claudius says, 'He hath found the head and source of all your son's distemper.' Gertrude replies, 'I doubt it is no other but the main, / His father's death and our o'erhasty marriage.'

What does Gertrude reveal in this brief private moment with Claudius?

Frame 10

Act 3 Scene 1. Gertrude and Claudius. Polonius and Ophelia are conversing some distance away. Claudius says, 'Sweet Gertrude leave us ...' and Gertrude replies, 'I shall obey you.'

Up to this point in the play Claudius and Gertrude have acted together. At the end of this scene (and in Gertrude's absence) Claudius will take the decision to send Hamlet to England.

How do you think Gertrude feels about her husband spying on her son? What impression of Gertrude do we get from her obedient response to her husband here?

Frame 11

The closet scene. Hamlet and Gertrude with Polonius lying dead beneath the curtain. Hamlet says, 'Almost as bad, good mother, / As kill a king and marry with his brother.' Gertrude replies, 'As kill a king?'

The closet scene is very important to the development of Gertrude's character. Although a 'closet' is not necessarily a bedroom, this scene is often staged in a room containing a bed. Why do you think this is, and what effect does it have?

How will Gertrude say her lines here? Do you think she knew about the murder?

Frame 12

Same scene. Hamlet says, 'Proclaim no shame / When the compulsive ardour gives the charge, / Since frost itself as actively doth burn, / And reason panders will.' Gertrude replies, 'Thou turn'st mine eyes into my very soul, / And there I see such black and grainèd spots / As will not leave their tinct.'

You will have to decide whether Gertrude is filled with genuine remorse here, or whether she is saying what she knows her armed and dangerous son wants to hear.

Has Hamlet convinced her that he is sane, her husband is a murderer and her marriage is wrong? You will need to look carefully at this scene in order to come to a decision, and you may need to modify your views when you see how Gertrude behaves in the rest of the play.

Frame 13

Same scene. Hamlet says, 'Nay, but to live / In the rank sweat of an enseamèd bed, / Stewed in corruption, honeying and making love / Over the nasty sty -' Gertrude replies, 'O, speak to me no more. / These words like daggers enter in mine ears. / No more, sweet Hamlet.'

Gertrude pleads with Hamlet to 'speak no more' several times in this scene. Is this because he has convinced her of her guilt, or because she appalled at the explicitness of her son's language?

Gertrude has seemed devoted to Claudius up to this point, but she apparently turns against him very quickly. Where else in the play have you been told of a speedy change in her affections?

Frame 14

Same scene. Gertrude says, 'What shall I do?' Hamlet replies, 'Go not to my uncle's bed. Assume a virtue if you have it not.'

How do you think Gertrude feels about Hamlet's words here?

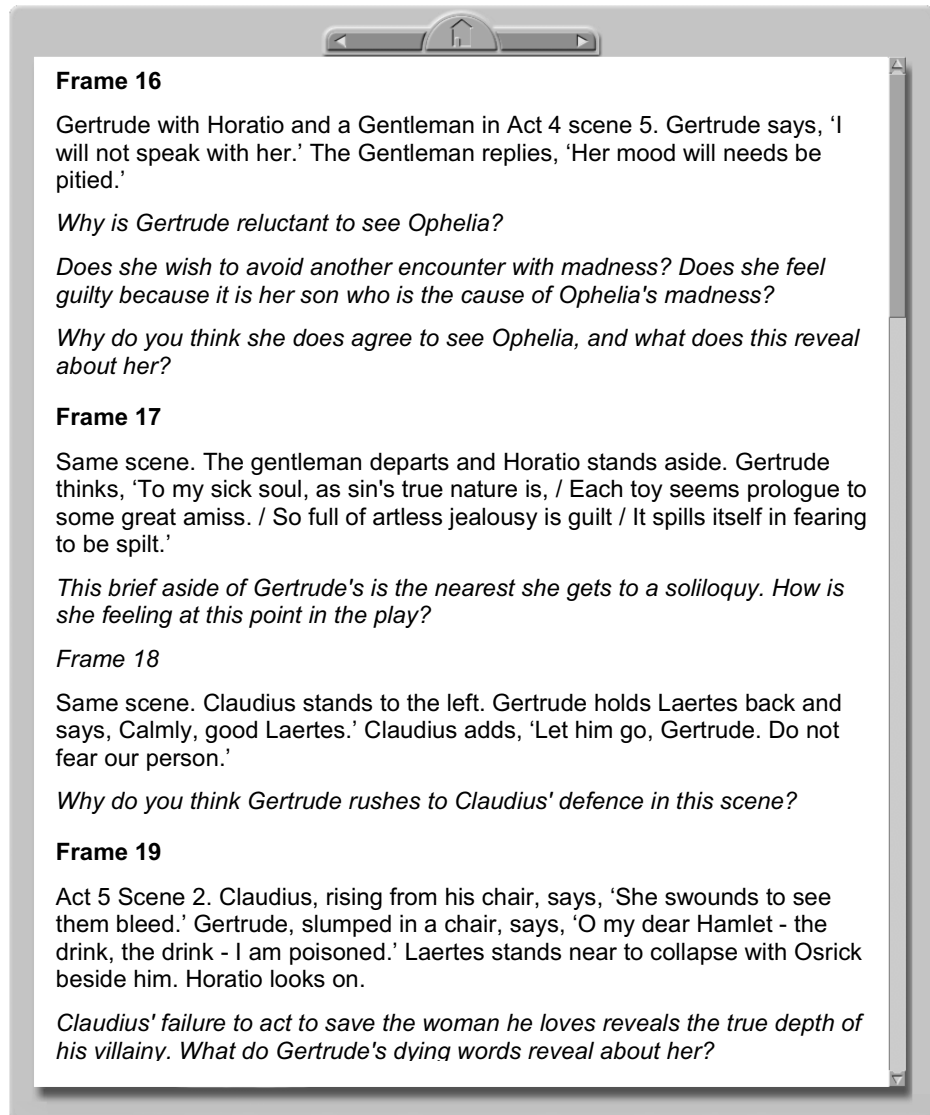
Do you think Gertrude will follow Hamlet's advice?

Frame 15

Act 4 Scene 1. Gertrude and Claudius in her closet. Rosencrantz and Guildenstern departing. Claudius says, 'What, Gertrude? / How does Hamlet?' Gertrude replies, 'Mad as the sea and wind when both contend / Which is the mightier.'

Gertrude promised Hamlet in the previous scene that she would not reveal to Claudius that he was only pretending to be mad.

Is she keeping her promise here, or did she not believe her son? Note that she does not tell Claudius of Hamlet's allegations of murder. What possible reasons could there be for this?



Frame 16

Gertrude with Horatio and a Gentleman in Act 4 scene 5. Gertrude says, 'I will not speak with her.' The Gentleman replies, 'Her mood will needs be pitied.'

Why is Gertrude reluctant to see Ophelia?

Does she wish to avoid another encounter with madness? Does she feel guilty because it is her son who is the cause of Ophelia's madness?

Why do you think she does agree to see Ophelia, and what does this reveal about her?

Frame 17

Same scene. The gentleman departs and Horatio stands aside. Gertrude thinks, 'To my sick soul, as sin's true nature is, / Each toy seems prologue to some great amiss. / So full of artless jealousy is guilt / It spills itself in fearing to be spilt.'

This brief aside of Gertrude's is the nearest she gets to a soliloquy. How is she feeling at this point in the play?

Frame 18

Same scene. Claudius stands to the left. Gertrude holds Laertes back and says, 'Calmly, good Laertes.' Claudius adds, 'Let him go, Gertrude. Do not fear our person.'

Why do you think Gertrude rushes to Claudius' defence in this scene?

Frame 19

Act 5 Scene 2. Claudius, rising from his chair, says, 'She swounds to see them bleed.' Gertrude, slumped in a chair, says, 'O my dear Hamlet - the drink, the drink - I am poisoned.' Laertes stands near to collapse with Osrick beside him. Horatio looks on.

Claudius' failure to act to save the woman he loves reveals the true depth of his villainy. What do Gertrude's dying words reveal about her?

- Development** 2 Students work through each frame in turn, recording their responses to each set of questions in the caption windows as they go.
- Plenary** 3 As a class or in groups (depending on numbers) the students discuss the opinions they have formed about Gertrude's character as a result of their work on the storyboard. They should be reminded to pin their ideas firmly to quotations from the text.
- Extension/
Homework** 4 The students could be given the option to create their own storyboard and caption questions about Ophelia.
- 5 The notes that the students have taken while working through the **Gertrude** storyboard could form the basis of an essay on this character. Three titles are given below, the first of which requires the students to undertake additional research so as to cover Assessment Objective AO4. The second and third titles could be adapted to include Ophelia if the students have undertaken the option to create their own storyboards about this character.

EITHER: Examine Shakespeare's presentation of Gertrude. How does your interpretation differ from that of at least one other critic?

OR:

Examine Shakespeare's presentation of Gertrude. How do you think a modern audience would respond to his treatment of this character?

OR:

'Frailty, thy name is woman.' How appropriate do you find Hamlet's exclamation when you consider the role of Gertrude in the play?

Student Notes

Frailty, thy Name is Woman

Objectives

This activity focuses on the character of Gertrude and her role in the play. You will work through a series of study questions embedded in a storyboard and record your answers in note form. These notes will form the basis of an essay on Gertrude. You may extend this work by creating your own storyboard and caption window questions on the character of Ophelia, and then writing a comparative essay about both characters.

Outcomes

By working through this activity you will:

- make notes on the study question in the caption window
- create a storyboard on the character of Ophelia (optional).

Resources

To complete the activity you will need:

- Kar2ouche *Hamlet* Content Library
- **Gertrude** storyboard

Activities

Introduction

- 1 Open the **Gertrude** storyboard and click on the area indicated when you are ready to begin.

click here  to open the storyboard.

Development

- 2 Think about/discuss the questions in the caption window and briefly record your ideas in note form on a sheet of paper. When you are ready to move on to the next frame, click on the 'NEXT' button.
- 3 Work through the rest of the storyboard making notes in response to the questions in each of the caption windows.

Plenary

- 4 Your teacher will organise you into groups (or get you together as a class) so that you can discuss the opinions you have formed about Gertrude's character as a result of your work on the storyboard. You must back up your ideas with reference to quotations from the text.

Student Notes**Extension/Homework**

- 5 Your teacher may suggest that you create your own storyboard and caption window questions about Ophelia.
- 6 You can use the notes that you have taken while working through the **Gertrude** storyboard to help you to tackle one of the following essay questions. If you choose the first title, you will need to carry out some research in your library or on the Internet before you can start planning and writing your essay. The second and third titles can be adapted to include Ophelia if you have followed the extension opportunity above.

EITHER: Examine Shakespeare's presentation of Gertrude. How does your interpretation differ from that of at least one other critic?

OR:

Examine Shakespeare's presentation of Gertrude. How do you think a modern audience would respond to his treatment of this character?

OR:

'Frailty, thy name is woman.' How appropriate do you find Hamlet's exclamation when you consider the role of Gertrude in the play?

Teacher Notes

Activity 3 What Happens in *Hamlet*?

Key Stage/Year	Key Stage 5/Year 12-13
Group Organisation	This activity is best suited to students working in pairs or small groups, as they will gain from having to discuss their ideas with each other. However students may work through this activity on their own.
Suggested Timing	2-3 one-hour lessons

Overview of Task

The students have to decide which three quotations best summarise each act of the play. They then produce a storyboard frame for each of these quotations, and write a commentary in the caption window to link their frames together. If the students work in groups, they will also have to consider alternative interpretations and use quotations to support their views. This is intended as a revision activity.

Objectives

All students will: be reminded of the main events of the play and find quotations to summarise these events.

Most students will: identify relevant quotations, gain a clear overview of the action of the play, and think about how their chosen extracts could be staged.

Some students will: gain a clear and detailed understanding of the plot of *Hamlet*, find and use apt quotations, and write accurate and succinct commentaries for their storyboards.

Curriculum References

Assessment Objectives AO1 Communicates clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate coherent written expression.

AO2i Respond with knowledge and understanding to literary texts of different types and periods.

Outcomes

By the end of this activity students will have:

- a storyboard summary of *Hamlet*.

Resources

Kar2ouche *Hamlet* Content Library

- **Summary** storyboard

Activities

Introduction

- 1 The students open the **Summary** storyboard. This gives the students a title frame and fifteen blank frames separated by frames labelled with the act number.

Development

- 2 For Act 1, the students identify three quotations, which they feel best summarise the action and compose three storyboard frames to illustrate these quotations. They should be encouraged to think carefully about the atmosphere they wish to create in their frames and can attach soundfiles to them if they wish.
- 3 The students should then write a commentary to accompany the frames for this act using the caption window in the composition screen. In their commentary, they should place each frame in context, explaining *briefly* what has led to this point in the play and any consequences that will follow from it. You can, if you wish, specify an audience and purpose for these commentaries.
- 4 The students repeat these steps for each of the remaining four acts.
- 5 They then drag and drop their completed frames into a template in the printing screen, and print their storyboards.

Plenary

- 6 In groups (or as a class, depending on numbers) the students compare the storyboards they have created. The differences between these versions should generate useful discussion as the students justify the choices they have made – with close reference to the text – in composing their storyboards.

Extension/ Homework

- 7 Students could write an evaluation of their storyboard summaries incorporating the comments generated during the plenary. If the students have access to Kar2ouche out of class time, they could amend their storyboards and submit both copies, and their written evaluation, for assessment.

Student Notes

What Happens in *Hamlet*?

Objectives

This activity will help you to revise *Hamlet* by reminding you of key events and quotations from the play. You will think about how atmosphere, key themes, character and relationships can be conveyed, and compare your interpretation with other students' work.

Outcomes

By working through this activity you will:

- create a storyboard showing the main events of each act of the play and write a supporting commentary for this.

Resources

To complete the activity you will need:

- Kar2ouche *Hamlet* Content Library
- **Summary** storyboard.

Activities

Introduction

- 1 Open the **Summary** storyboard. This gives you a title frame and 15 blank frames separated by frames labelled with the act number.

click  here to open the storyboard

Development

- 2 Next, identify three quotations from Act 1, which you feel best summarise what happens in this act.
- 3 Compose three frames (in the blanks between the frames labelled 'Act 1' and 'Act 2') to illustrate these quotations. Think carefully about the atmosphere you want to create in these frames and how you can convey themes, characters and relationships. You may attach sound files to your frames if you wish.
- 4 When you have completed all the frames for this act, write a supporting commentary for each frame in the caption window. You should try to put each frame in context, explaining what has happened leading up to this point, and any important consequences that will follow from it. You may also highlight any other aspects (such as use of language, key themes, characterisation or relationships) that you feel to be important.
- 5 Now repeat these three steps for each of the remaining four acts of the play.
- 6 Drag and drop your completed frames into a template in the printing screen, and print your storyboard.

Student Notes**Plenary**

- 7 Your teacher will organise you into groups so that you can compare the storyboards you have created. In your discussion you should try to justify the choices you made when composing your frames and commentary, with close reference to the text. If there is time, you may wish to amend your storyboard in the light of this discussion.

Extension/Homework

- 8 Write an evaluation of your storyboard. You should explain choices you made when composing your frames and writing your commentary, and indicate how you would amend your work in the light of the plenary discussion.

Getting Started – Introducing the Play

Overview

These brief activities can be used to help pupils get a sense of the story 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 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. Pupils will probably only need to complete one of the following activities 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 pupils to complete in their own time, which would help them to see the play as a whole rather than as disjointed episodes. In addition, having worked through the closer reading activities and gained additional insights and understanding, pupils may want to return to their earlier storyboards to amend them.

There are innumerable ways to interpret and re-tell *Hamlet*, Shakespeare's play is after all a retelling and creative adaptation of an earlier story. This appeared in the twelfth century epic *Historiae Danicae* by Saxo Grammaticus, which was first published in English in 1514; though Shakespeare may not have read this account, evidence suggests that he would have been exposed to the Hamlet story through Francois de Belleforest's version of it in his *Histoires Tragiques* (published over the period 1559 to 1582). Many people believe this version of the story to be the primary source of Shakespeare's play, although some commentators are convinced that there was an earlier play on the same subject that scholars refer to as the *Ur-Hamlet*. Today you will find re-tellings by Charles and Mary Lamb, Leon Garfield and numerous other authors. Pupils can, therefore, be given a range of these 're-tellings' to compare and maybe even rank in order of preference.

Learning Objectives

Although these activities will deliver a number of the objectives outlined in the National Curriculum, National Literacy Strategy (NLS) Framework for Teaching English, GCSE and 'A' level Syllabuses, because they are not complete lesson plans or targeted at a particular year group, it is difficult to say specifically which learning objectives should be met. In fact most of the activities can be tailored to suit KS2 right through to KS5. However, because the lesson suggestions in this section have similar aims, that is, to give a general overview of the play, the National Curriculum, NLS, GCSE and A Level objectives most relevant to the study are listed on the following pages. It is therefore important that you refer to these in customising the activities and are explicit in your requirements of pupils.

In the subsequent full unit of work, the objectives covered and the teaching needed are made more explicit.

NLS Framework for Teaching English and ‘Getting Started: Introducing the Play’

The following objectives can be built into the activities for introducing the play, relatively easily. This does not preclude the teaching of other objectives that can be built into more detailed planning, rather these are the objectives that relate most closely to the teaching of Shakespeare, particularly when using Kar2ouche to explore, interpret and understand the text.

Year 7

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
<i>Much of this will be up to the individual teacher. However, where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.</i>		1 Locate information 2 Extract information 4 Note making 6 Active reading 7 Identify main ideas 8 Infer and deduce 10 Media audiences 11 Print, sound and image <i>Understanding the author’s craft is covered more specifically in the ‘Closer Reading’ section, as is the study of literary texts.</i>	1 Drafting process 2 Planning formats 3 Exploratory process 5 Story structure 7 Narrative devices 10 Organise texts appropriately 11 Present information	<i>Much of the work outlined in this section presupposes pair and group work in preparing summaries; and then in some instances, more formal whole group presentations.</i> 1 Clarify through talk 2 Recount 3 Shape a presentation 5 Put a point of view 6 Recall main points 10 Report main points 12 Exploratory talk 13 Collaboration 14 Modify views 16 Collaborate on scripts
14 Word meaning in context 16 Unfamiliar words 21 Subject vocabulary	Paragraphing and cohesion 8-12 <i>generally relate to written tasks set</i> 13 Stylistic conventions of non-fiction 18 Sentences in older text			

Year 8

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
<i>Much of this will be up to the individual teacher. However, where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.</i>		3 Notemaking formats 4 Versatile reading 8 Transposition 9 Influence of technology 13 Interpret a text 14 Literary conventions	1 Effective planning 2 Anticipate reader reaction 3 Writing to reflect 5 Narrative commentary 8 Experiment with conventions 10 Effective information	<i>Much of the work outlined in this section presupposes pair and group work in preparing summaries; and then in some instances, more formal whole group presentations.</i> 2 Develop recount 3 Formal presentation 7 Listen for a specific purpose 10 Hypothesis and speculation 11 Building on others
3 Lexical patterns 5 Key terms 7 word families, unfamiliar words, words in context	6 Grouping sentences 13 Change over time			

Year 9

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
<i>Much of this will be up to the individual teacher. However, where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical.</i>		3 Note-making at speed 10 Interpretations of text	2 Exploratory writing 4 Presentational devices 7 Infotainment 12 Effective presentation of information	<i>Much of the work outlined in this section presupposes pair and group work in preparing summaries; and then in some instances, more formal whole group presentations.</i> 2 Standard English 5 Compare points of view 9 Considered viewpoint 10 Group organisation 13 Compare interpretations
2 High frequency words	4 Integrate speech, reference and quotation 5 Shape paragraphs rapidly 8 Sustained Standard English			

National Curriculum Learning Objectives

En1 Speaking and listening – Knowledge, skills and understanding

Speaking	<p>1 To speak fluently and appropriately in different contexts, adapting their talk for a range of purposes and audiences, including the more formal, pupils should be taught to:</p> <ul style="list-style-type: none"> a) structure their talk clearly, using markers so that their listeners can follow the line of thought d) use visual aids and images to enhance communication e) vary word choices, including technical vocabulary, and sentence structure for different audiences.
Listening	<p>2 To listen, understand and respond critically to others, pupils should be taught to:</p> <ul style="list-style-type: none"> a) concentrate on and recall the main features of a talk, reading, radio or television programme f) ask questions and give relevant and helpful comments.
Group discussion and interaction	<p>3 To participate effectively as members of different groups, pupils should be taught to:</p> <ul style="list-style-type: none"> b) take different views into account and modify their own views in the light of what others say c) sift, summarise and use the most important points e) help the group to complete its tasks by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ.
Drama	<p>4 To participate in a range of drama activities and to evaluate their own and others' contributions, pupils should be taught to:</p> <ul style="list-style-type: none"> b) use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] d) evaluate critically performances of dramas that they have watched or in which they have taken part.

En2 Reading – Knowledge, skills and understanding

Understanding texts	<p>1 To develop understanding and appreciation of texts, pupils should be taught:</p> <p>Reading for meaning</p> <ul style="list-style-type: none"> b) to analyse and discuss alternative interpretations, ambiguity and allusion c) how ideas, values and emotions are explored and portrayed e) to consider how meanings are changed when texts are adapted to different media f) to read and appreciate the scope and richness of complete novels, plays and poems. <p>Understanding the author's craft</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> g) how language is used in imaginative, original and diverse ways h) to 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.
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English literary heritage	2 Pupils should be taught: <ul style="list-style-type: none"> a) how and why texts have been influential and significant b) the characteristics of texts that are considered to be of high quality c) the appeal and importance of these texts over time.
Media and moving image texts	5 Pupils should be taught: <ul style="list-style-type: none"> a) how meaning is conveyed in texts that include print, images and sometimes sounds c) how the nature and purpose of media products influence content and meaning d) how audiences and readers choose and respond to media.

En3 Writing – Knowledge, skills and understanding

Composition	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing. Pupils should be taught to: <p>Writing to inform, explain, describe</p> <ul style="list-style-type: none"> e) form sentences and paragraphs that express connections between information and ideas precisely f) use formal and impersonal language and concise expression g) consider what the reader needs to know and include relevant details h) present material clearly, using appropriate layout, illustrations and organisation. <p>Writing to analyse, review, comment</p> <ul style="list-style-type: none"> l) reflect on the nature and significance of the subject matter o) take account of how well the reader knows the topic.
Planning and drafting	2 To improve and sustain their writing, pupils should be taught to: <ul style="list-style-type: none"> a) plan, draft, redraft and proof-read their work on paper and on screen b) judge the extent to which any or all of these processes are needed in specific pieces of writing c) analyse critically their own and others' writing.
Language structure	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. They should be taught: <ul style="list-style-type: none"> c) paragraph structure and how to form different types of paragraph d) the structure of whole texts, including cohesion, openings and conclusions in different types of writing.

GCSE Learning Objectives

Shakespeare based on AQA/NEAB– Assessment Grid

English	Literature
<p>Speaking and Listening - Objective 3.1</p> <ul style="list-style-type: none"> • Communicate clearly • Structuring and organising talk • Participate in discussion • Judge the nature and purpose of contributions. <p>Reading – Objective 3.2</p> <ul style="list-style-type: none"> • Read with insight and engagement • Make appropriate reference to texts • Develop and sustain interpretations of texts • Select material appropriate to purpose • Understand and evaluate: <ul style="list-style-type: none"> – ways language changes/varies. <p>Writing – Objective 3.3</p> <ul style="list-style-type: none"> • Communicate clearly • Adapt writing for purpose and audience • Organise ideas into: <ul style="list-style-type: none"> – sentences – paragraphs – whole texts. 	<p>Objective 3.1</p> <ul style="list-style-type: none"> • Respond to texts: <ul style="list-style-type: none"> – critically – sensitively • Select suitable ways to convey response • Use textual evidence. <p>Objective 3.2</p> <ul style="list-style-type: none"> • Consider different approaches to texts and alternative interpretations. <p>Objective 3.3</p> <ul style="list-style-type: none"> • Select and evaluate relevant material. <p>Objective 3.4</p> <ul style="list-style-type: none"> • Understanding of literary tradition.

GCE Level Learning Objectives

Depending on the examination board Shakespeare may be assessed through coursework or examination, but the focus is mainly on: dramatic techniques and effects.

AS Level

A01	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
A02i	Respond with knowledge and understanding to literary texts of different types and periods.
A04	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.

A Level

A01	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
A02i	Respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts.
A04	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.

Pre-requisites

It would be useful if pupils had watched a film and/or read an abridged version of the play before beginning these activities. In watching the play for the first time, depending on the age of the pupils, I would recommend either the animated tale (circa 30 minutes) or Zeffirelli's 1991 production which tells the story in a dramatic and engaging way. For a clear and accessible but fuller treatment of the text, the BBC Shakespeare production is an excellent version.

If you have time to address the question of theoretical readings of the play and their impact on cinematic interpretations, then three films worth considering are:

- Olivier's (an Oedipal reading based on Freud's psychoanalysis)
- Kozintsev's (a Soviet communist rendering of the political dynamics of the play)
- Branagh's (this full text version focuses mainly on the political and domestic issues of the play).

I'd leave the Michael Almereyda modern dress adaptation until the pupils are more familiar with the text and plot; this version may be a catalyst for fruitful discussions of the contemporary relevance of the play and the inherent difficulties and decisions that one must confront in producing a 'modern' reading of the play. At this stage they 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 summary storyboard on the CD-ROM to structure your own brief re-telling of the story.

Likewise it would be useful if the pupils knew how to use Kar2ouche. An introduction only takes 20-30 minutes and this should be built into the plan.

Activity 1**KS 3 & 4****Barebones Hamlet (1 or 2 lessons)****Overview**

There are five acts in *Hamlet*, but they are of uneven length. Ask pupils to:

- choose the two or three moments that move the action forward most in each act
- identify a key quotation for each moment
- create a storyboard for each.

If the pupils already know the play relatively well they can be asked to create all 10 to 15 frames in pairs (working in pairs is not only a valuable opportunity for students to practise their oracy skills, but also makes best use of limited resources). They should skim and scan text for important quotations.

If they don't know the play particularly well pairs could be allocated an act to read, or listen to the audio files, and then select the most important moments. In this instance they will only need to select two or three quotations and construct two or three frames. Those who are really struggling can be given two key quotations to explore and visualise.

Pupils could also be asked to write the summary for a particular audience – for instance, younger children, or one of the characters in the play. Alternatively, you could set the pupils the task of telling the story in ten brief telegrams (with a prize for the fewest words – discuss composition mainly of nouns and verbs).

Starter

To be left to the discretion of the teacher according to year group and current priorities, but maybe something on nouns and verbs to help inform telegram writing.

Introduction

Describe format of Shakespeare's plays into acts and reason for activity – to give overview of play and to act as aide-memoir at a later stage.

Development

From each act pupils choose the two or three dramatic moments that they think are important in re-telling the story. For each selected moment they should:

- 1 re-read the extract closely and choose a quotation that best summarises the action (alternatively they can be given quotations)
- 2 decide where the action takes place and who is involved
- 3 use Kar2ouche to:
 - select a suitable background
 - add a commentary box giving the act, scene and line reference

- drag in characters and pose them appropriately (they should be thinking about gesture and how by placing them they can explore their relationships with each other)
- include necessary props (these may be referred to in the text, or used to add to their interpretations in a symbolic way)
- add text/audio files and if helpful sound effects and/or music – they can also be asked to add their own typed commentary to the text box
- insert speech.

Those who are able to identify more closely with character and motivation at this early point in a study of the play can be asked to add thought bubbles.

Plenary

If time, show storyboards to class – this is particularly good if different groups have been working on different Acts – thus providing a composite class production. Alternatively choose a couple that have presented the play in different ways and discuss nature and reason for differences.

Homework (optional)

Write up the story using storyboard frames as illustrations, for a particular audience – present as storybook or graphic novel, using the print function. Pupils should be asked to attempt to use a range of narrative devices as well as pictures to involve their readers. However, they should also keep in mind the need to keep it simple – and that this can be achieved by giving the story a clear structural framework.

Activity 2**KS 3 & 4****Summary Storyboard (2 lessons)****Overview**

Introducing the broad pattern of the play – allowing pupils to see how events and characters work together before looking at and interpreting the detail. Again pupils can work on the whole activity or the task can be divided between groups. They should work on creating a four section re-telling of the play.

- 1 Introduction – meeting the characters and exploring the possible areas of conflict (1 storyboard frame).
- 2 Identifying the action that triggers the play’s complication - there may be more than one (1 or 2 storyboard frames).
- 3 Main scenes in the increasing sense of chaos reaching a climax (3 or 4 storyboard frames).
- 4 The resolution – how order is restored (1 storyboard frame).

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Introduction

Explain how most of Shakespeare’s plays follow a similar pattern. At the beginning you are introduced to the main characters and a potentially difficult situation. There is then some event or action that results in a complication or conflict – the interesting bit upon which most of the play centres. This event leads to a series of problems and complications that reach a climax and then finally the whole thing is resolved in some way and order is restored. The pupils’ task is to represent the stages in the play through creating a storyboard. Each frame should be linked by a commentary.

Development

Pupils should be asked to complete the following tasks.

- 1 Design a frame that introduces the main characters and shows the potential for trouble. Using their own words they should write a brief paragraph explaining what the frame shows.
- 2 Decide which action leads to most of the trouble in the play and devise a frame to show this. Again, using their own words, they should write a brief paragraph explaining why they think this is the key action that leads to the ensuing tragedy.
- 3 Summarise the main action of the play in three or four frames – thinking about where things go wrong and why.
- 4 Create a final frame to show how order is restored and how it has been achieved.

As well as setting and character, pupils should use text, props, sound and special effects (like colour) to illustrate their ideas. Those who are getting on well with the task should be asked to identify and add key quotations. These can be added as sound files or pupils may prefer to record their own voices.

Plenary

If there is time, pupils should show their storyboards or parts of them to the class – a couple of groups could share their introductions; a couple of others the complication; some more the developing disorder and climax; and finally, the resolution. Alternatively choose a couple that have presented the play in different ways and discuss the nature and reasons for the differences.

Homework (optional)

Present the story as a chart: exposition, complication, growing disorder, climax, resolution. Again, this could include pictures from the storyboard frames.

Activity 3**KS 4 & 5****Romeo and Juliet in Music (2 lessons)****Overview**

Groups of three or four are asked to bring in CDs of songs or music that represent the emotional journey of the play. The music can be contemporary or classical and the activity could be carried out in conjunction with the music department. They create collages within the storyboard frames to represent the main action/feelings for each Act and add a soundtrack. Each frame can include words such as love, hate, confusion, as well as pictures. They should be allowed up to three frames for each Act depending on the emotional variations identified. Pupils should be discouraged from creating straightforward representations of a moment in the action – what is needed for this exercise is a more abstract approach.

As an alternative, pupils could be given Morricone's score for Zeffirelli's film, Shostakovich's score for Kosintsev's film or Walton's score for Olivier's film and asked to create frames that represent the various tracks. Or, again, different groups could work on different acts.

It is also possible that stronger students will consider the relationship between the music written for these cinematic versions of the play and the theoretical reading that informs them (Kosintsev's is political, Olivier's psychoanalytic); in this context Tchaikovsky's romantic rendering of the play in his *opus 67* may also be a useful resource. Students could explore the very different tones of the play suggested by the scores and produce their frames accordingly.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Introduction

Explore what pupils already know about *Hamlet* – hopefully this should elicit an understanding that it is an emotional and dramatic play. They could be asked how emotional impact is enhanced in films – lighting, soundtrack, setting, etc. Discuss how this works, then draw focus to the music.

Development

Pupils work through each act of the play noting down the main emotions felt by the actors and audience – they could present these ideas in a table like the one overleaf. If they are not sure whether an emotion is significant or not, they should put it in brackets.

Act and Scene	Characters emotions	Audience emotions	Music & Comments
Act I scene I	Suspense/tension Fear Rage Depression (Madness) Frustration	Apprehension Pity Concern/amusement	Tracks by Prodigy, Orbital or Death In Vegas (unease) Marilyn Manson or Limp Bizkit

Ask pupils to:

- 1 create up to three storyboard frames for each Act - these can be collages of characters, props and effects – along with single words and *brief* quotations
- 2 decide on appropriate music to reflect the mood(s) in the frames – they should make a note of this in their tables
- 3 (NEXT LESSON) complete storyboards and add the clips from their selected music to create a soundtrack reflecting the emotional journey of the play.

Plenary

Pupils present their musical journeys to the class. Put on a continuous loop, these make a great resource for a school open evening.

Homework

Between the two lessons - record music clips to add to storyboard.

Activity 4**KS 2 & 3****Take 3 (1 lesson)****Overview**

Pairs summarise the play in three sentences, then create three storyboard frames. At the simplest level they can be asked to think about the beginning, middle and end.

Alternatively, you may want pupils to create the play as a min-saga with a descriptive title and just 50 words of text.

Starter

To be left to the discretion of the teacher according to year group and current priorities – but structure: paragraphing and cohesion may be a usefully related focus. Alternatively, focus on different sentence structures, ie each of the three sentences could begin differently.

Introduction

Talk about summary and the skill of being able to explain things concisely. Define a mini-saga if pupils are going to be asked to write one – or set this as a warm-up activity. Haiku can also be used as warm up activities to emphasise the need for brevity.

Development

Pupils are told to write the story of *Hamlet* in three sentences. They should think about this in terms of:

- 1 Sentence 1 – what happens at the beginning?
- 2 Sentence 2 – what happens in the middle?
- 3 Sentence 3 – what happens at the end?

They should then create a storyboard frame for each sentence. They should type the sentence in the text box and record themselves reading it. Those who are able should include quotations in speech bubbles in the frame.

Plenary

Present to small groups, or if time, the whole class.

Homework

Write three headlines as if for a broadsheet and three for a tabloid newspaper – giving a sense of what happens in *each* of the three frames and showing understanding of the differences between the tabloid and broadsheet approach.

Activity 5**KS 4****Points of View (2 lessons)**

- Overview** Pupils are asked to tell the story from the point of view of one of the characters. You might want to allocate different characters to each working group of pupils. They can then compare their version of events at the end.
- Starter** To be left to the discretion of the teacher, according to year group and current priorities.
- Introduction** Many of the characters in the play only witness some of the action. Their understanding of what ensues is therefore partial. Pupils should consider how the play looks to some of these more minor characters.
- Development** Distribute the following list of characters to pupils (probably working in pairs).

Voltemand	Francisco	Guildenstern
Cornelius	Priest	Osrick
Marcellus	First Player	Clown
Barnardo	Rosencrantz	Horatio

It may be appropriate to discuss certain characters as pairs, e.g. Rosencrantz and Guildenstern. They should then be asked to do the following.

- 1 Research this character – by asking what he or she is like. What do they do, what do they say about themselves, what do others say about them? The answers to these questions will help pupils decide how the character would describe events in the play. For instance, the Priest and Horatio would describe the fight at Ophelia's funeral very differently. You could ask pupils to do this as a warm-up activity.
- 2 Decide, from their character's point of view, on the five key moments in the story.
- 3 Present these five moments as five storyboard frames. Put the character's commentary in the text box. If other characters are present they may like to add in their thought bubbles – this is particularly useful if the character does not agree with what the focus character is saying.

Plenary

Pupils should discuss with someone who has represented another character's story – where their accounts are similar and where they differ. They can begin to explore why this is the case. They should also identify gaps in the story and make a note of these.

Homework

Write the character's diary entries to accompany the five frames.

Activity 6**KS 3, 4 & 5****Horatio's Epilogue (2-3 lessons)****Overview**

At the end of the play Horatio delivers a summary of the story, Act 5 Scene 2 lines 366-380 in the New Penguin edition. Pupils should create an animated storyboard to illustrate this speech. They can decide whether or not to include the character of Horatio. They are asked to focus on key phrases: what they mean and how they can be represented visually. You may want to give them some key phrases if they struggle with identifying their own. For instance:

- carnal acts
- bloody acts
- unnatural acts
- accidental judgements
- casual slaughters
- deaths put on by cunning and forced cause
- purposes mistook/ Fallen on th'inventors' heads.

Starter

To be left to the discretion of the teacher according to year group and current priorities. Looking at oxymoron or irony in light of the discussion of the epilogue might form the basis for this activity.

Introduction

Pupils should read Horatio's speech carefully (or listen to it on the audio file) and discuss what 'epilogue' means. 'A' level pupils can be asked to comment in detail on the dramatic impact of summarising the play in this fashion and whether they agree with Horatio's analysis.

Development

In groups, pupils should:

- read the epilogue again, this time aloud, stressing what they think are the most important words
- make a note of these
- discuss the meaning of the phrases they have chosen and how they could be represented visually.

The epilogue could almost be seen as a modern film trailer – giving the reader/audience a taste of what is to come. Those pupils who are able should be asked to create their own film trailers to accompany the epilogue. The events don't need to be in exact chronological order – film trailers tend to be relatively disjointed. The epilogue, like a film trailer, is a little obscure or enigmatic: pupils can be asked why this might be and then try to capture some of the hints about what happened in their trailers. They should think about shots and angles as well as content.

If they want to create the trailer as an animation rather than a still storyboard, the recorded speech lasts about 39 seconds. They will therefore need about 55 frames – that is to say, each frame needs to be between 0.6 and 0.9 seconds in length.

Homework

Research a possible soundtrack to add behind Horatio's speech voice track.

Activity 7**KS 3 & 4****Ten quotations (1 or 2 lessons)**

Overview Pupils are given, or (if confident) choose, ten key quotations from the play. They create a storyboard frame for each and record their own linking commentary to provide a summary of the play. If time is short, or some pupils require more time, the work can be divided between groups and put together in a class presentation at the end.

An alternative but longer activity would involve identifying 5 quotations for each Act – then completing a similar activity.

Starter To be left to the discretion of the teacher according to year group and current priorities – possibly something on imagery

Introduction Explain need for summary to give overview and provide aide-memoir to main points in plot. Describe task to create storyboard frames for the ten quotations that best summarise the main action. Confident pupils can be asked to select their own quotations, whereas those who might struggle could be given the ones listed below. Confident students may wish to use more frames in summary, because of the length of the play and the complexity of the plot; an upper limit of 15 frames might be desirable and appropriate.

Development Pupils should attach the sound files of the quotation to the appropriate frame, but translate into modern English in either the caption window or speech bubbles. In addition, pupils should provide a linking commentary to make sense of the story. This can be recorded and/or typed.

Act I Scene I

1 HORATIO

Let us impart what we have seen tonight
Unto young Hamlet. For, upon my life,
This spirit, dumb to us, will speak to him.

Act I Scene 5

2 GHOST

The serpent that did sting thy father's life
Now wears his crown.

Act 2 Scene I

3 POLONIUS

Come, go with me. I will go seek the King.
This is the very ecstasy of love,

Act 2 Scene 2

4 HAMLET

The play's the thing
Wherein I'll catch the conscience of the king.

Act 3 Scene 1

5 KING

Love? His affections do not that way tend;
Nor what he spake, though it lacked form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood,

Act 3 Scene 3

6 HAMLET

Now might I do it pat, now 'a is a-praying.

Act 3 Scene 4

7 QUEEN

O Hamlet, thou hast cleft my heart in twain.

Act 4 Scene 1

8 KING

It had been so with us, had we been there.
His liberty is full of threats to all,

Act 4 Scene 3

9 KING

Do it, England.
For like the hectic in my blood he rages
And thou must cure me.

Act 4 Scene 5

10 QUEEN

One woe doth tread upon another's heel,
So fast they follow. Your sister's drowned, Laertes.

Act 5 Scene 1

11 LAERTES

Now pile your dust upon the quick and dead
Till of this flat a mountain you have made

Act 5 Scene 2

12 QUEEN

The Queen carouses to thy fortune, Hamlet.

Act 5 Scene 2

13 HAMLET

If thou didst ever hold me in thy heart,
Absent thee from felicity awhile,
And in this harsh world draw thy breath in pain,
To tell my story.

Plenary

Put the frames on cycle and leave running on PCs. Students should move round and watch different versions, making a note of questions and observations that they can then ask the 'directors'.

Activity 8**KS 2 & 3****Sequencing (1 lesson)**

- Overview** Create 10-15 storyboard frames including speech bubbles that you can give to the pupils. Alternatively, use the ones on the accompanying CD. Make sure that these are out of order on the storyboard. Pupils then put them into the correct order on a printed sheet to create the graphic novel version of *Hamlet*. Pupils should add text to the text box to make sure that the story is clear.
- Starter** To be left to the discretion of the teacher, according to year group and current priorities. Could be speech punctuation – words in bubbles become part of a speech punctuation exercise.
- Introduction** Explain that you have created a storyboard but the frames have ended up in the wrong order. It is the pupils' job to put them in the right order and to create a comic book version of the play – maybe for a younger reader.
- Development** Pupils should:
- 1 watch the presentation in the wrong order; then in pairs, decide what order the frames need to go in to tell the story
 - 2 add a caption to each frame in the caption window to make sure that the story is told clearly for a young reader
 - 3 put the frames in the right order by moving them down onto the print sheet and then deleting them on the storyboard (to make printing and adding text more flexible pictures can be copied into Publisher)
 - 4 turn the quotations in the speech bubbles into simple modern English
 - 5 print out as the comic version for a young reader.
- Plenary** Groups should read each other's comic version and comment. To keep the comments positive you could create a comment sheet or use the one on the CD.

Comment Sheet

The storyboard I like best was made by:

I liked it because:

1

2

3

The thing it made me think about most in the play was:

The one thing I would change is:

Because:

Name

Date

Activity 9**KS 2 & 3****Summary (1 lesson)****Overview**

Create a cloze summary as a Word document or use the one on the CD and save as a template in a shared area. Ask pupils to delete the incorrect words and add either ready-made Kar2ouche frames to illustrate each Act or create their own.

Alternatively, if there are five groups they can be allocated one Act each and share what they produce; that is to say, the completed summary and a single frame for that Act. This works more easily if the computers are networked so they can save their storyboards and Word documents in a shared area.

Older, more able pupils might like to create a cloze exercise or summary for a younger group.

Starter

To be left to the discretion of the teacher, according to year group and current priorities.

Introduction

The illustrated summary pupils create in this activity will help them to remember the story of the play.

Development

Pupils can be asked to:

- 1 read the summary of *Hamlet*, and delete the incorrect words or phrases
- 2 create five Kar2ouche storyboard frames – one to illustrate the most dramatic moment described in each Act
- 3 copy each illustration into the cloze Word document to illustrate the text.

Plenary

Pupils can change the font of the summary, add drop capitals, alter the size of the pictures, etc then mount the printed document for display. They can also make notes of any questions they would like to ask a selected character or range of characters based on their reading of the summary. In groups, they should prioritise these. You, or you and a panel of colleagues, could then answer in role.

Hamlet: A Summary

Act 1

Horatio, a friend of Hamlet's, is shown a ghost by two sentries on guard duty. The ghost looks like Hamlet's brother/father, the recently deceased/exiled King. Horatio thinks that this is an ill omen/a trick and resolves to tell Hamlet.

Claudius, the dead King's brother, has married Gertrude the dead King's widow/sister. He tells the court of a threat from Fortinbras, but reassures them that he has sent ambassadors/an army to deal with the problem. Claudius gives permission for Laertes, (son of Polonius) to leave Denmark to go and study/travel. Gertrude and the King upbraid Hamlet for what they consider to be excessive drunkenness/mourning. Horatio arrives to tell Hamlet about the ghost. Hamlet decides to keep watch that night.

Laertes bids farewell to his sister Ophelia/Desdemona and warns her to avoid being flattered by Hamlet's attention. When Polonius, her father, has said his farewells to Laertes, he too warns her against responding to Hamlet's affection.

Hamlet sees and speaks with the ghost he believes to be his father. The ghost is suffering in purgatory/Hell and will only be released when his death is forgotten/avenged. He says that Claudius murdered him as he slept in the garden/sat on his throne. Hamlet must seek revenge. Although the ghost is sad that Gertrude married so quickly, Hamlet is not to harm his mother/sister.

Act 2

Polonius sends a man to spy on his son. Ophelia/Desdemona says that she has obeyed/ignored her father and rebuffed/not rebuffed Hamlet who seems to be acting lovingly/madly. The King and Queen are so concerned about Hamlet that they have sent for his two childhood/college friends Rosencrantz and Guildenstern to see if they can discover what is upsetting him so much/persuade him to go travelling with them. Polonius tells them that it is caused by unrequited love for his daughter. Hamlet is rude/charming and talks in a polite way/an apparently crazed manner to the two gentlemen.

The diplomatic mission to Norway and Fortinbras, seems to have succeeded/failed.

Hearing that play actors/musicians are about to arrive, Hamlet plans to set a trap to prove the King's guilt.

Act 3

Polonius/Rosencrantz hides with Claudius, while Ophelia is set to meet with Hamlet and, in refusing his love/flowers, show the source of his madness. Hamlet swears he loves/does not love her. Ophelia is upset by his increasing madness/flattery. Claudius decides to send Hamlet to Denmark/England in the care of Horatio/Rosencrantz and Guildenstern. Hamlet thinks about suicide, but wonders whether death is worse than life/painful.

Hamlet tells Horatio of his plan to stage a play/compose a song that mimics the King's guilt. They can watch his reaction and assess whether or not the ghost told the truth. As the player stabs/puts poison into the ear of the sleeping king, Claudius gets up and leaves. This is enough to prove he's bored/his guilt.

Hamlet: A Summary continued

Hamlet is invited to visit Gertrude. On his way he sees Claudius praying/sleeping, but cannot kill him. Polonius/Laertes is hidden in Gertrude's room to hear what they say. Hamlet reprimands and frightens his mother who calls for help/Polonius. Hidden behind a tapestry, Polonius comes to her rescue/also calls for aid. Hamlet draws his sword and kills the hidden character. He may have thought it was the King/ghost. The ghost enters, but Gertrude cannot see it, so when Hamlet speaks to thin air, she thinks it confirms his madness. The ghost tells Hamlet he is too slow in killing Claudius/must kill Gertrude.

Act 4

Gertrude tells Claudius about Polonius's death and arrangements for Hamlet's departure for England/Denmark are hastened. Claudius gives Horatio/Rosencrantz and Guildenstern letters arranging for Hamlet to be killed/introduced to the King. Before leaving, Hamlet meets some of Fortinbras' troops who are on their way to fight in Poland/England. Their determination makes Hamlet angry at his own inability to join the army/inaction and lack of resolve.

Rejected by Hamlet, who has also killed her brother/father, Ophelia goes mad with grief. Returned to court, Laertes is angered by the treatment of his family. Horatio receives a letter saying that Hamlet has returned. Claudius plans with Laertes/Gertrude how they can kill/exile Hamlet. They plan a fencing match in which Laertes sword will have been dipped in poison and, as a safety measure, Hamlet will also be offered a drink containing poison/ a pearl to choke him.

Gertrude arrives with the news that Ophelia is drowned/hanged.

Act 5

At Ophelia's funeral, Laertes and Hamlet cry/fight over the grave. Horatio is told to arrest/look after Hamlet. Plans are made for his funeral/the duel.

Bets are laid on the outcome of the fight between Laertes/Claudius and Laertes/Hamlet. Celebrating Hamlet's/Claudius's early victory, Gertrude drinks from the choking/poisoned drink, before Claudius can stop her. Laertes wounds Hamlet with the poisoned sword, but in the confusion they swap swords and Hamlet wounds Laertes/Claudius. Gertrude tells Hamlet she has been poisoned/choked and dies. Laertes falls to the ground and admits that they are both fatally wounded. Claudius is to blame. Hamlet stabs Claudius with the poisoned sword and then makes him admit his guilt/drain the poisoned cup. Claudius dies. Laertes and Hamlet forgive/hit each other. Before Hamlet dies he tells Horatio to escape/tell the world the full story.

Fortinbras returning from war in Poland/Denmark arrives in time to be made witness/king. He says he will listen to Horatio's story of events.

Activity 10

KS 3, 4 & 5

Character Map (2 lessons)

Overview

Pupils identify the main 5-6 characters in the play, then choose the 1-3 most dramatic moments for these individuals. They create a storyboard for each moment (some may double up, that is to say, a dramatic moment for one character may also be dramatic for another in the same scene/shot). The frames are then put in order and pupils decide whether the resulting storyboard gives a good summary of the play's main action. Where there are gaps they can fill them out with narrative.

Starter

To be left to the discretion of the teacher, according to year group and current priorities.

Introduction

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

Development

Pupils should take their top five characters and then draw a table to record the following information:

- the three most dramatic moments for their top three characters
- the two most dramatic moments for the other two characters.

Pupils need to give act, scene, line reference and brief summary for each dramatic moment.

Characters in order of importance	Dramatic moment	Dramatic moment	Dramatic moment	Comments
<i>Eg Claudius</i>	Act 3 Scene 2 c line 278 <i>The Mousetrap</i>	Act 4 Scene 5 c line 122 <i>Laertes storms in</i>	Act 5 Scene 2 c line 284 <i>Gertrude drinks the poison</i>	<i>Claudius lies and plots to tie him up in knots</i>
1				
2				
3				
4				
5				

Having decided on the key dramatic moments for each of the main characters, the pupils create frames illustrating the scene and trying to bring out the relationships between characters and something of the atmosphere. Some of the dramatic moments may be shared by characters. If this is the case they just need to create one frame for the two characters' shared dramatic moment. They should include audio, text/speech bubbles and if appropriate sound effects.

Finally the characters' key moments need to be placed in chronological order according to where they appear in the play. Pupils who work at a slightly slower pace might like to concentrate on Hamlet only.

Plenary

Pupils should discuss whether the frames they have thus created provide a good summary of the main action or not. If not, they should add a commentary – either recorded or written – to explain the links between the frames. If written this could be completed for homework.

Activity 11**KS 3 & 4****Virtual Class Production (2 lessons)**

Overview Each pupil is given one scene of the play to prepare as a storyboard (longer/more difficult scenes can be split between a number of pupils). The resulting storyboards are shown sequentially as a whole class production. More confident pupils can be allocated the key scenes.

Starter To be left to the discretion of the teacher, according to year group and current priorities.

Introduction Explain that this activity will result in a class production of *Hamlet* and that each member of the class will be responsible for one scene and must therefore work hard in order to play their part in creating a successful summary.

Development Pupils should read their scene carefully and decide:

- who is involved, what they are like (look at what they say and do) and what their relationship is with the other characters
- where the action takes place and at what time of day
- what is happening and why.

In particular the pupils should think about how the scene starts, how characters enter and leave the stage, how characters interact and how what is happening could best be summarised in 3–5 storyboard frames.

They should then select 3–5 quotations that best represent the key moments or critical incidents and create frames/still pictures. Audio text, music and sound effects can be added as appropriate.

Plenary Pupils watch the composite version commenting on and evaluating the overall effect.

Activity 12**KS 5****Production from a Theoretical Perspective (2-3 lessons)**

Overview Pairs are asked to *research* a particular critical viewpoint, then present a 10–15 slide summary of *Hamlet* from this particular perspective.

Introduction Introduce the idea that there is a growing body of literary criticism that is written and analyses texts from a particular perspective/viewpoint. Select a range of the concepts that underpin such perspectives, eg Marxist, feminist, psychoanalytical, structuralist, poetic aesthetic, historicist/new historicist, Brechtian, liberal humanist, etc and ask pupils to research these ideas, either in pairs, or individually. You may wish to provide a reading list based on what is available in your school library.

Development Pupils present a brief introduction to their researched topic.

Discuss how some modern directors choose to present plays from a particular critical viewpoint in which one idea/concept dominates the production or at least becomes a main point of focus. For instance, a Marxist interpretation of *The Merchant of Venice* might set it in the City of London's financial community where financial aspiration causes misery. This dominant concept influences every aspect of the production, from the setting, to which lines are omitted and how the play is cast. It may be relevant at this point to discuss certain film versions that have been made from a theoretical stance, eg Olivier's Oedipal interpretation.

Having listened to all the presentations, pairs of pupils can be told that as directors, they have been invited to submit a proposal for the staging of a new interpretation of *Hamlet*. This proposal will be presented to the theatre's board in 10–15 storyboard frames (plus some explanatory text). Through staging, editing of lines and possible additions, the pupils should make clear the ideology they have adopted for their planned production. Pupils can use digital photos to provide their own backgrounds.

Plenary Pupils watch the different versions commenting on what is gained and lost by adopting such an approach.

Activity 13**KS 3 & 4****Revenge In Hamlet (2 or 3 lessons)**

Overview Pupils are asked to produce one or two frames portraying each murder that occurs on stage in the play thereby creating a summary of the action of the play.

Introduction Discuss the fact that *Hamlet* contains many of the conventions of revenge tragedy. Some of the deaths in the play are the spur for revenge, others are the enactment of that revenge; but the question of whether true revenge is achieved or not, remains. Discuss which characters seek revenge in the play and for what reasons. Students should work in pairs to research the conventions of revenge tragedy. A starting point might be a discussion of films that students have seen which portray characters who seek and carry out revenge and what the students own feelings about the subject are.

Development An initial prompt for the discussion about the nature of the ‘revenger’ character could be this quote from Ford’s *’Tis Pity She’s a Whore*:

Revenge is all the ambition I aspire;
To that I’ll climb or fall: my blood’s on fire

Students need to decide who seeks revenge in *Hamlet*, their motives and to what extent they accomplish their revenge. They should produce a frame for each murder in the play and an additional frame that portrays their motive for revenge. There will necessarily be some discussion about where certain scenes belong, eg does the murder of Polonius constitute an abortive attempt at revenge by Hamlet, or is it the reason for Laertes’ revenge (more confident students will want to show this from both perspectives)? More confident students may wish to create an animation of the murder referring to several scenes; in which case, they can show the prompt for revenge as a kind of flashback scene. Pupils may well have seen films like *Once Upon A Time In the West*, where the revenger remembers what provoked his retribution in the moment of enacting it - and this may have been referred to in the introductory discussion of revenge.

Pupils should include appropriate text/audio to illustrate the motivations of the characters; thought bubbles can be used to suggest their inner conflict. Pupils should be encouraged to make full use of visual and sound effects and positioning of characters to illustrate their views. They should also provide a linking summary in the caption window.

Plenary Depending on time available, as many students’ readings as possible should be shown; a class discussion about which interpretations students enjoyed/agreed with the most could follow.

Homework

Either, students could use their frames and linking commentaries to produce a more formal set of notes concerning the issue of revenge in *Hamlet*, or their work could form the basis of an essay.

Getting Started – Closer Reading

Overview

The following single activities suggest ways in which Kar2ouche can be used to enhance understanding of chosen extracts from *Hamlet*. 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, pupils 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 single specified scene; a coursework essay ... With understanding of this goal and your knowledge of the pupils, you will 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 pupils' interest and stimulate independent, innovative and individual thinking about the play.

In *Introducing the Play* a range of objectives from the NLS Framework for Teaching English, National Curriculum, GCSE and 'A' Level syllabuses were suggested, as appropriate, at the start of the section. In this section, which moves into a close reading of individual parts of the text, we do the same. The targeted objectives are very general. Much of the NLS word level work can be tackled as a starter activity. Sentence level and writing work will be built into some lessons, but is also the focus of a number of homework tasks. Where there are key objectives to be taught in a particular lesson these are highlighted at the beginning of the activity.

NLS Framework for Teaching English and 'Getting Started: Closer Reading'

The following objectives can be built into the activities for closer reading, relatively easily. This does not preclude the teaching of other objectives that can be built into more detailed planning, rather these are the objectives that relate most closely to the teaching of Shakespeare, particularly when using Kar2ouche to explore, interpret and understand the text.

Year 7

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However, where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.		1 Locate information 2 Extract information 4 Note making 6 Active reading 8 Infer and deduce 11 Print, sound and image 18 Response to a play	1 Drafting process 3 Exploratory process 10 Organise texts appropriately 11 Present information 12 Develop logic 14 Evocative description	Much of the work outlined in this section presupposes pair and group work in preparing summaries; and then in some instances, more formal whole group presentations. Preparation 1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 14 Modify views Presentation 10 Report main points Plenary 19 Evaluate presentations
14 Word meaning in context 16 Unfamiliar words 21 Subject vocabulary	8 Starting paragraphs 9 Main point of paragraph 11 Paragraph structure 12 Sentence variety 13b Recount 14 Subject conventions			

Year 8

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However, where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.		3 Notemaking formats 4 Versatile reading 7 Bias and objectivity 8 Transposition	1 Effective planning 2 Anticipate reader reaction 3 Writing to reflect 5 Narrative commentary	Much of the work outlined in this section presupposes pair and group work in preparing summaries; and then in some instances, more formal whole group presentations.
3 Lexical patterns 5 Key terms 7 word families, unfamiliar words, words in context 14 Language change	6 Grouping sentences 7 Cohesion and coherence 9 Adapting text types 13 Change over time	9 Influence of technology 13 Interpret a text 14 Literary conventions	8 Experiment with conventions 10 Effective information 16 Balanced analysis 17 Integrate evidence	Preparation 10 Hypothesis and speculation 11 Building on others 15 Work in role Presentation 3 Formal presentation 4 Commentary Plenary 16 Collaborative presentation

Year 9

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However, where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical.		3 Notemaking at speed 5 Evaluate own critical writing 8 Readers and texts	2 Exploratory writing 4 Presentational devices 7 Infotainment	Much of the work outlined in this section presupposes pair and group work in preparing summaries; and then in some instances, more formal whole group presentations.
2 High frequency words 7 Layers of meaning	1 Complex sentences 2 Punctuation for clarity and effect 4 Integrate speech, reference and quotation 5 Shape paragraphs rapidly 6 Paragraph organisation 8 Sustained Standard English 11 Trends over time	10 Interpretations of text 18 Prose text	11 Descriptive detail 12 Effective presentation of information 16 Balanced analysis 17 Cite textual evidence	2 Standard English 5 Compare points of view 9 Considered viewpoint 10 Group organisation 13 Compare interpretations 14 Convey character and atmosphere

National Curriculum Learning Objectives

En1 Speaking and listening – Knowledge, skills and understanding

Speaking	<p>1. To speak fluently and appropriately in different contexts, adapting their talk for a range of purposes and audiences, including the more formal, pupils should be taught to:</p> <ul style="list-style-type: none"> a) structure their talk clearly, using markers so that their listeners can follow the line of thought b) use illustrations, evidence and anecdote to enrich and explain their ideas c) use gesture, tone, pace and rhetorical devices for emphasis d) use visual aids and images to enhance communication e) vary word choices, including technical vocabulary, and sentence structure for different audiences f) use spoken standard English fluently in different contexts g) evaluate the effectiveness of their speech and consider how to adapt it to a range of situations.
Listening	<p>2. To listen, understand and respond critically to others, pupils should be taught to:</p> <ul style="list-style-type: none"> a) concentrate on and recall the main features of a talk, reading, radio or television programme b) identify the major elements of what is being said both explicitly and implicitly f) ask questions and give relevant and helpful comments.
Group discussion and interaction	<p>3. To participate effectively as members of different groups, pupils should be taught to:</p> <ul style="list-style-type: none"> b) take different views into account and modify their own views in the light of what others say c) sift, summarise and use the most important points e) help the group to complete its tasks by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ.
Drama	<p>4. To participate in a range of drama activities and to evaluate their own and others' contributions, pupils should be taught to:</p> <ul style="list-style-type: none"> b) use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace] c) appreciate how the structure and organisation of scenes and plays contribute to dramatic effect d) evaluate critically performances of dramas that they have watched or in which they have taken part.
Language variation	<p>6. Pupils should be taught about how language varies, including:</p> <ul style="list-style-type: none"> f) the development of English, including changes over time, borrowings from other languages, origins of words, and the impact of electronic communication on written language.

En2 Reading – Knowledge, skills and understanding

<p>Understanding texts</p>	<p>1. To develop understanding and appreciation of texts, pupils should be taught:</p> <p>Reading for meaning</p> <ul style="list-style-type: none"> a) to extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings b) to analyse and discuss alternative interpretations, ambiguity and allusion c) how ideas, values and emotions are explored and portrayed d) to identify the perspectives offered on individuals, community and society e) to consider how meanings are changed when texts are adapted to different media f) to read and appreciate the scope and richness of complete novels, plays and poems. <p>Understanding the author's craft</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> g) how language is used in imaginative, original and diverse ways h) to 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 i) to distinguish between the attitudes and assumptions of characters and those of the author j) how techniques, structure, forms and styles vary.
<p>English literary heritage</p>	<p>2. Pupils should be taught:</p> <ul style="list-style-type: none"> a) how and why texts have been influential and significant b) the characteristics of texts that are considered to be of high quality c) the appeal and importance of these texts over time.
<p>Media and moving image texts</p>	<p>5. Pupils should be taught:</p> <ul style="list-style-type: none"> a) how meaning is conveyed in texts that include print, images and sometimes sounds c) how the nature and purpose of media products influence content and meaning d) how audiences and readers choose and respond to media.

En3 Writing – Knowledge, skills and understanding

<p>Composition</p>	<p>1. Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing. Pupils should be taught to:</p> <p>Writing to imagine, explore, entertain</p> <ul style="list-style-type: none"> a) draw on their experience of good fiction, of different poetic forms and of reading, watching and performing in plays b) use imaginative vocabulary and varied linguistic and literary techniques c) exploit choice of language and structure to achieve particular effects and appeal to the reader d) use a range of techniques and different ways of organising and structuring material to convey ideas, themes and characters. <p>Writing to inform, explain, describe</p> <ul style="list-style-type: none"> e) form sentences and paragraphs that express connections between information and ideas precisely [for example, cause and effect, comparison] f) use formal and impersonal language and concise expression g) consider what the reader needs to know and include relevant details h) present material clearly, using appropriate layout, illustrations and organisation. <p>Writing to persuade, argue, advise</p> <ul style="list-style-type: none"> i) develop logical arguments and cite evidence j) use persuasive techniques and rhetorical devices. <p>Writing to analyse, review, comment</p> <ul style="list-style-type: none"> l) reflect on the nature and significance of the subject matter m) form their own view, taking into account a range of evidence and opinions n) organise their ideas and information, distinguishing between analysis and comment o) take account of how well the reader knows the topic.
<p>Planning and drafting</p>	<p>2. To improve and sustain their writing, pupils should be taught to:</p> <ul style="list-style-type: none"> a) plan, draft, redraft and proofread their work on paper and on screen b) judge the extent to which any or all of these processes are needed in specific pieces of writing c) analyse critically their own and others' writing.
<p>Language structure</p>	<p>7. Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. They should be taught:</p> <ul style="list-style-type: none"> c) paragraph structure and how to form different types of paragraph d) the structure of whole texts, including cohesion, openings and conclusions in different types of writing [for example, through the use of verb tenses, reference chains].

GCSE Learning Objectives

Shakespeare based on AQA/NEAB– Assessment Grid

English	Literature
<p>Speaking and Listening - Objective 3.1</p> <ul style="list-style-type: none"> • Communicate clearly • Structuring and organising talk • Adapting talk to different occasions • Participate in discussion • Judge the nature and purpose of contributions. <p>Reading – Objective 3.2</p> <ul style="list-style-type: none"> • Read with insight and engagement • Make appropriate reference to texts • Develop and sustain interpretations of texts • Select material appropriate to purpose • Understand and evaluate: <ul style="list-style-type: none"> – linguistic devices – structural devices – ways language changes/varies. <p>Writing – Objective 3.3</p> <ul style="list-style-type: none"> • Communicate clearly • Adapt writing for purpose and audience • Organise ideas into: <ul style="list-style-type: none"> – sentences – paragraphs – whole texts. 	<p>Objective 3.1</p> <ul style="list-style-type: none"> • Respond to texts: <ul style="list-style-type: none"> – critically – sensitively – in detail • Select suitable ways to convey response • Use textual evidence. <p>Objective 3.2</p> <ul style="list-style-type: none"> • Explore how language structure and forms contribute to textual meanings • Consider different approaches to texts and alternative interpretations. <p>Objective 3.3</p> <ul style="list-style-type: none"> • Select and evaluate relevant material. <p>Objective 3.4</p> <ul style="list-style-type: none"> • Understanding of literary tradition • Appreciation of social/historical influences.

GCE Learning Objectives

Depending on examination board, Shakespeare may be assessed through coursework or examination, but the focus is mainly on dramatic techniques and effects.

AS Level

A01	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
A02i	Respond with knowledge and understanding to literary texts of different types and periods.
A03	Show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.
A04	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.
A05i	Show understanding of the contexts in which literary texts are written and understood.

A Level

A01	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
A02ii	Respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts.
A03	Show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.
A04	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.
A05i	Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.

Pre-requisites

It would be useful if the pupils had completed some of the activities in *Introducing the Play*, or at least had a good sense of the plot and some knowledge of the characters. It would also help if they knew how to use Kar2ouche. An introduction only takes 20-30 minutes and can be built into planning.

Activity 1**KS 3, 4 & 5****Act 1 Scene 1 – ‘This bodes some strange eruption to our state’
(1 or 2 lessons)****Overview**

Groups of pupils work on sections of Act 1 Scene 1 to produce a version of the scene that shows how Shakespeare:

- immediately arrests the interest of his audience
- introduces characters and themes
- establishes the seeds of the tragedy and direction of the ensuing drama.

Starter

To be left to the discretion of the teacher according to year group and current priorities, but something on Word Level Objective 14 language change would seem appropriate.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 7 Identify main ideas 12 Character, setting and mood 18 Response to a play	Homework task 10 Organise texts appropriately 11 Present information	1 Clarify through talk 12 Exploratory talk 13 Collaboration 15 Explore in role
8			7 Implied and explicit meanings 10 Development of key ideas 13 Interpret a text	Homework task 10 Effective information 17 Integrate evidence	10 Hypothesis and speculation 15 Work in role 16 Collaborative presentation
9			8 Readers and texts 10 Interpretations of text 14 Analyse scenes	Homework task 12 Effective presentation of information 17 Cite textual evidence	9 Considered viewpoint 14 Convey character and atmosphere

Key National Curriculum Objectives

ENI Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a,b,d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	<p>Reading for meaning</p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning</p> <p>Understanding the author's craft</p> <p>Pupils should be taught about language h, j</p>
English literary heritage	2 Pupils should be taught about important texts from the past c
Media and moving image texts	5 Pupils should be taught about the media used a, b

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing c, g, h, i
Planning and drafting	2 To improve and sustain their writing a

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

A Level A01

Introduction

Explain how many of Shakespeare's plays begin with a dramatic and sometimes spectacular opening scene – for example, the supernatural in *Macbeth*, a storm at sea in *The Tempest*, a street brawl in *Romeo and Juliet*, a threat of death in *A Midsummer Night's Dream*, and men returning from war to disturb the tranquillity in *Much Ado About Nothing*. This grabs the audience's attention and evokes a powerful atmosphere. The opening scene is therefore vital in preparing the audience for what is to follow. Pairs of pupils will prepare part of this opening scene to present to the class.

Development

The scene can be divided, as follows, with pupils responsible for manipulating and determining the speech and actions of one or two characters - as in a role-play. The direction of additional minor characters can be decided collaboratively. Allocate the sections according to ability – longer sections will require pupils to edit the text to a manageable length. They need therefore to be able to determine the key points in the extract.

- a Lines 0-39 Barnardo (1) Horatio (1) Marcellus and Francisco (1) – group of three

- b Lines 40-64 Marcellus (1) Barnardo (1) Horatio plus the ghost (1) – group of three
- c Lines 65- 107 Marcellus (1) Horatio (2) – group of three. *Horatio's story is long and complicated, so best left to stronger pupils or split between a pair*
- d Lines 108-125 Horatio (1) and Barnardo plus Marcellus (1) – pair
- e Lines 126-147 Ghost (1) Horatio (1) Barnardo and Marcellus (1) – group of three
- f Lines 148-end Horatio (1) Marcellus and Barnardo (1) - pair

In a class of 30 you would need two groups working on each section – thus producing two versions of the scene.

Each pair should work on either a series of still storyboard frames or a brief animation. Their choices should be informed by their responses to the questions on Sheet 1. An A level group could focus more attention on how language is used to create atmosphere and how this scene is important in terms of events that follow.

Plenary

Groups share storyboard/animation in order and offer a commentary based on their responses to the questions.

Homework (optional)

Write a diary entry for Horatio, Barnardo or Marcellus, recounting what they have seen this night. Writing should include some quotations from the play. If time, pupils can work in groups to proof and then re-draft next lesson. Pictures from Kar2ouche can be used to illustrate the diary entries. This involves copying chosen pictures into a Word or Publisher document. A Level Students could be asked to write a critical commentary on the scene, focusing on dramatic impact and language.

Sheet 1 – Staging Act 1 Scene 1

Photocopy and distribute question sheets to pupils.

In making your storyboard/animation you need to think about:

- Which quotations you will use – text and audio files
- Where the action takes place
- Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- What props you need
- Special effects.

In particular, you need to think about your responses to the following questions. *You may need to read it more than once. Don't worry, actors do too!*

Lines 0-39 Barnardo and Francisco Horatio and Marcellus

- Why does Barnardo, the newcomer, challenge Francisco? (according to military custom Francisco should challenge Barnardo.) What is the mood?
- How do you account for the fact that Barnardo asks if Horatio is there after the stage direction shows he has entered? (How could you use effects to make visibility poor?)
- How does Marcellus' speech (lines 23-28) portray Horatio? How is his attitude different to the soldiers' ?
- What adjective would you use to describe Horatio and what to describe the soldiers; how can you show this through the way you position them on stage?
- Why do you think Shakespeare began with two soldiers?

In making your storyboard/animation you need to think about:

- Which quotations you will use – text and audio files
- Where the action takes place
- Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- What props you need
- Special effects.

In particular, you need to think about your responses to the following questions. *You may need to read it more than once. Don't worry, actors do too!*

Lines 40-64 Marcellus, Barnardo, Horatio and Ghost

- How should the ghost enter, slowly or suddenly? Is there a change in the quality of the light? How might you show this using special effects? Is the use of music or sound effects appropriate? Is it visible at all?
- Why does Marcellus ask Horatio to speak to it? (There may be more than one reason.)
- What tone of voice and attitude does Horatio adopt when talking to the ghost? What are the others doing?
- How does the ghost leave? Does the quality of light change after the ghost has left?
- Has Horatio's attitude towards the ghost changed?

Sheet 1 – Staging Act 1 Scene 1 continued

Photocopy and distribute question sheets to pupils.

<p>In making your storyboard/animation you need to think about:</p> <ul style="list-style-type: none"> • Which quotations you will use – text and audio files • Where the action takes place • Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ... • What props you need • Special effects. <p>In particular you need to think about your responses to the following questions. <i>You may need to read it more than once. Don't worry, actors do too!</i></p>	<p>Lines 65-107 Marcellus and Horatio</p> <ul style="list-style-type: none"> • Kenneth Branagh's film version shows preparations for war as well as a re-creation of the dead king's battle with old Fortinbras, and young Fortinbras' preparations, to illustrate the conversation between Marcellus and Horatio; how would you portray the actions that he describes? • Horatio begins his story with a sentence sixteen lines long. What does this suggest to you about his character? How would you direct an actor to speak those lines (think about accent, pace and sense units)? • Why might Fortinbras think that this is a good time to attack Denmark? What does the name Fortinbras mean?
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<p>In making your storyboard/animation you need to think about:</p> <ul style="list-style-type: none"> • Which quotations you will use – text and audio files • Where the action takes place • Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ... • What props you need • Special effects. <p>In particular, you need to think about your responses to the following questions. <i>You may need to read it more than once. Don't worry, actors do too!</i></p>	<p>Lines 108-125 Horatio and Barnardo plus Marcellus</p> <ul style="list-style-type: none"> • Horatio describes the appearance of the ghost as a "mote ... to trouble the mind's eye" (something to worry the imagination) and suggests it is an omen, by referring to the portents that were precursors to the disaster that befell Julius Caesar. Shakespeare had just written <i>Julius Caesar</i>. Why do you think Shakespeare refers back to his recent play? What might he be suggesting to the audience? • How could you bring Horatio's description to life? There are some fairly horrific images in his mind's eye. • Is Horatio superstitious? At first he was sceptical about the authenticity of the ghost, but now seems to believe in omens and spectres. Experiment with ways that Horatio speaks these lines; is he serious, joking to cheer his companions up, or just confused?
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Sheet 1 – Staging Act 1 Scene 1 continued

Photocopy and distribute question sheets to pupils.

In making your storyboard/animation you need to think about:

- Which quotations you will use – text and audio files
- Where the action takes place
- Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- What props you need
- Special effects.

In particular, you need to think about your responses to the following questions. *You may need to read it more than once. Don't worry, actors do too!*

Lines 126-147 Ghost, Horatio, Marcellus and Barnardo

- Between the ghost's entrance and exit there are only two stage directions, how does the ghost behave while Horatio is questioning it?
- When he is questioning the ghost Horatio refers to three popular superstitions that might account for the ghost's presence. What other reasons might have prompted the ghost to rise from the grave and to whom might it wish to speak?
- How would you position Horatio and the other characters? Do they stay together, or does Horatio chase after the ghost?

In making your storyboard/animation you need to think about:

- Which quotations you will use – text and audio files
- Where the action takes place
- Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- What props you need
- Special effects.

In particular, you need to think about your responses to the following questions. *You may need to read it more than once. Don't worry, actors do too!*

Lines 148-end Horatio, Marcellus and Barnardo

- The ghost leaves upon hearing the cock crow. How will you indicate the change of mood in your staging?
- Marcellus is a soldier, but he doesn't speak like a no-nonsense military man. Experiment with ways of speaking his lines. He has far more to say than Barnardo throughout the scene. What kind of man is he?
- Is Horatio still sceptical? Why does he say "in part" in line 166?
- Why do you think so much mention is made of the cock crowing and the break of dawn? Think about how the play would have been staged in Shakespeare's time and what his audience's reaction would have been to these events?

Sheet 1 – Staging Act 1 Scene 1 continued

Photocopy and distribute question sheets to pupils.

<p>When you have seen all the presentations, answer these questions.</p> <ol style="list-style-type: none"> 1 Which bits of which presentations worked well and why? 2 Which bits, if any, would you have changed and why? 3 What is the play going to be about – that is to say, what themes do you think Shakespeare was exploring? 4 What do you think of Horatio and why? 5 Where does the danger lie? Why? 	<p>Homework</p> <p>Write a diary entry describing the events that have taken place in this scene.</p> <ol style="list-style-type: none"> 1 Decide which character you wish to write an entry for: <ul style="list-style-type: none"> • Horatio • Marcellus • Barnardo. <p>Think about what impact this choice will have on the way you write the article and what you say.</p> <ol style="list-style-type: none"> 2 Decide whether you will: <ul style="list-style-type: none"> • write an account that accepts the ghost is literally what it appears to be • write from a more doubtful perspective. <p>Think about what events are important to which characters.</p> <p>Don't forget to use pictures (these can be copied into Word/Publisher from Kar2ouche) and logical organisation through linked paragraphs.</p>
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<p>When you have seen all the presentations, answer these questions.</p> <ol style="list-style-type: none"> 1 Which bits of which presentations worked well and why? 2 Which bits, if any, would you have changed and why? 3 What is the play going to be about – that is to say, what themes do you think Shakespeare was exploring? 4 What do you think of Horatio and why? 5 Where does the danger lie? Why? 	<p>Homework</p> <p>Write a diary entry describing the events that have taken place in this scene.</p> <ol style="list-style-type: none"> 1 Decide which character you wish to write an entry for: <ul style="list-style-type: none"> • Horatio • Marcellus • Barnardo. <p>Think about what impact this choice will have on the way you write the article and what you say.</p> <ol style="list-style-type: none"> 2 Decide whether you will: <ul style="list-style-type: none"> • write an account that accepts the ghost is literally what it appears to be • write from a more doubtful perspective. <p>Think about what events are important to which characters.</p> <p>Don't forget to use pictures (these can be copied into Word/Publisher from Kar2ouche) and logical organisation through linked paragraphs.</p>
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Activity 2**KS 3 & 4****Act I Scene 2 – The Royal Audience (1 or 2 lessons)****Overview**

Television companies have royal correspondents to cover court events for the news and there are also royal specials whenever there is a wedding or tour abroad – here the pupils are asked to imagine that the royal correspondent has to produce a five-minute segment for the main news or one of these special broadcasts, based around six still frames. They should focus on interviews with key characters who may have an interesting angle on events and some ‘gossip’.

Starter

To be left to the discretion of the teacher, according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		2 Extract information 4 Note-making 6 Active reading 8 Infer and deduce 12 Character, setting and mood 18 Response to a play	6 Characterisation 11 Present information	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts
8			3 Note-making formats 4 Versatile reading 8 Transposition 14 Literary conventions	6 Figurative language	2 Develop recount 4 Commentary 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			3 Note-making at speed 8 Readers and texts 15 Major writers	5 Narrative techniques	3 Interview techniques 10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

ENI Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a,b,d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	<p>Reading for meaning</p> <p>I To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning b, e</p> <p>Understanding the author's craft</p> <p>Pupils should be taught about language j</p>
Media and moving image texts	5 Pupils should be taught about the media used a, c, d

EN3 Writing – Knowledge, skills and understanding	
Composition	I Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing b, c, d, g, h

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Discuss the type of event staged in Act 1 Scene 2 and whether they still happen – the first speech of a new leader, dealing with controversial issues. It is important that pupils reflect on the fact that Claudius performs two functions in Denmark, both figurehead and political leader (like the Prime Minister and the Queen rolled into one). Pupils listen to audio tracks and try to imagine the scene. Talk also about broadcasters and journalists who follow the royal family and politics. As characters speak, they should make a list of those 'who just have to be interviewed' because they might have something interesting to say. Pupils should include some of their words in the presentation. They should try to convey something of the atmosphere in their frames.

Development

Pupils should listen to the scene and then in groups of four re-read it. They should then discuss how this could form the basis of a five-minute report in the main news: *Live from the Royal Palace*. The form of the programme can be summarised as six frames with a script and key quotations in speech bubbles. They need to think about the sorts of things that might interest a member of the audience of royal news stories (sensationalism, gossip, behind-the-scenes ...):

- 1 the death of old Hamlet and Claudius' accession
- 2 Claudius and Gertrude's marriage
- 3 the threat of Fortinbras
- 4 Laertes' request
- 5 the announcement of Hamlet as heir
- 6 Hamlet's mood.

As a group, decide what to include; shots (maximum drama and intensity), script, sound track and possible sound effects or music.

Tell them that they have been instructed by the programme's producer that the frames created will also form the basis of a double-page spread in one of the national newspapers (students decide whether it will be magazine, tabloid or broadsheet), so they need to be exciting and varied.

Plenary

Pupils should put their presentations on cycle so they can go round and view what others have produced. They can give marks out of 10 for:

- convincing capturing of mood
- good use of supporting quotation
- dramatic shots (revealing character) – variety of mood
- interesting use of effects
- good summary of main action.

Discuss whether the atmosphere is generally optimistic or pessimistic.

Homework

Copy six frames onto print page. Add brief supporting commentary for homework. Each frame should have **no more than 50 words** attached to explain its significance. Pupils should organise 50 words into brief dramatic paragraphs, using some figurative language to capture mood. *Follow up activity to write Hamlet and Laertes' diary entries – compare descriptions of same event.*

Activity 3**KS 3, 4 & 5****Act I Scene 3 – The Father’s Son? (1 or 2 lessons)****Overview**

Pupils are asked to compare Laertes’ and Polonius’ advice to Ophelia and explore their attitudes to love; does the advice that her brother and her father give her say more about their preoccupations than any real dangers that Ophelia might encounter? Is their advice evidence of a rather loving family group, or is it of a more controlling and oppressive nature? If there is time, they can also compare the concerns expressed by Laertes and Polonius with Hamlet’s own attitude to love (he too is inclined to focus on the sexual aspects). Finally they can be asked to assess the extent to which Ophelia submits meekly to this lecturing.

Starter

To be left to the discretion of the teacher, according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher’s discretion		2 Extract information 4 Notemaking 6 Active reading 8 Infer and deduce 12 Character, setting and mood 18 Response to a play		1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts
8			3 Notemaking formats 4 Versatile reading 5 Trace developments		2 Develop recount 4 Commentary 10 Hypothesis and speculation 11 Building on others
9			3 Note-making at speed 8 Readers and texts 15 Major writers		10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

ENI Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a,b,d
Listening	2 To listen, understand and respond critically to others a, b, f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d
Language Variation	6 Pupils should be taught about how language varies f

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	<p>Reading for meaning</p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c</p> <p>Understanding the author's craft</p> <p>Pupils should be taught about language g, h, j</p>
English literary heritage	2 Pupils should be taught about important texts from the past c

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Key A/AS and A level Objectives AO1, AO3

Introduction

Explore the differences between the ways in which young men and women were treated in the time when this play is set and when Shakespeare was writing. Consider the sort of impact this might have on their behaviour and understanding of the world in which they live. Think about levels of freedom, the people with whom they are in contact – friends, family, servants, education, etc. How might their experiences be similar – social status, literature ...?

Development

Listen to the scene, either using the audio files, or on CD. Pupils should listen through to get the gist of the story, then listen again (with pauses – this is where audio allows pupils to work at their own pace), making a note of the ways in which Laertes and Polonius are similar and different: what they talk about, how they speak (imagery), the rhythm of their speech, attitude to/ideas about love should also be noted.

Pupils can either list the differences and similarities they have noted, or combine them with the following suggestions.

Laertes	Polonius
Equates love with sex	A good father
Cynical	Caring
Hypocritical	Concerned about appearances
Realist	Realist
Concerned	Dismissive
Condescending	Patronising
Verbose	Insensitive
Pompous	Domineering
Loving brother	Nosy
Has Ophelia's confidence/trust	Close to Ophelia

They should then prioritise the phrases/lists they have, from 1, *strongly agree* with the statement, to 10 *least/don't agree* with the statement. Next, they find quotations to support the top five – they may need to amend their lists at this point if they can't find supporting evidence.

When they have five quotations they can begin to work on their storyboards: 5-10 still frames summarising the scene, bringing out what they feel to be the similarities and differences between the father and son.

For those who can cope with a second task, they can be asked to read through the text focusing on quotations that suggest that Ophelia is not quite so innocent as her father and brother assume. They can decide whether this should influence Ophelia's reaction to the advice she receives and if she responds differently to Laertes and Polonius.

Plenary

Groups should be asked to describe their storyboards in three or four sentences.

- 1 Laertes is ... because ...
- 2 Polonius is ... because ...
- 3 (Ophelia is ... because ...)
- 4 The overall atmosphere of the scene is mainly ... because ...

They then show their 5-10 frames.

Activity 4**KS 4 & 5****Act 2 Denmark's a Prison**

Overview Exploring theme of spying as presented in Act 2. Different groups or pairs take different scenes/characters to illustrate the various characters' reasons for spying. Pupils share their findings and use Kar2ouche to storyboard a television panel discussion where the characters are asked about how they view surveillance. Pupils can speculate on why the characters hold these views.

Starter To be left to the discretion of the teacher according to year group and current priorities.

Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a,b,d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	<p>Reading for meaning</p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning</p> <p>Understanding the author's craft</p> <p>Pupils should be taught about language h, j</p>
English literary heritage	2 Pupils should be taught about important texts from the past c
Media and moving image texts	5 Pupils should be taught about the media used a, b

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing c, g, h, i
Planning and drafting	2 To improve and sustain their writing a

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Key A/S and A level Objectives AO1, AO3

Introduction

Different characters are involved in spying during this Act; each act of spying has a different justification. Pupils need to research who the spies are, their reasons for doing it, who authorised it and why. Pupils should consider what kind of atmosphere this creates at court and what it tells us about the characters involved. Pupils should support their opinions with evidence from the text. Those who are able should consider how the characters' language reflects their attitude. (Shakespeare's views? Possible to tell?)

Development

Group pupils in threes or fours and allocate the following characters/sections of Act 2. Those who would benefit from reinforcement should be given Act 2 scene 1 to review.

Pupils should consider:

- what justification is given for the spying
- how it is spoken – speculate on tone of voice but also look at imagery
- is anyone aware that they are being observed and how do they feel about it
- how those asked to spy feel about their task
- the kind of place you imagine Elsinore to be.

Groups of three or four:

- a Act 2 Scene 1 up to line 75
- b Act 2 Scene 1 lines 76 to end
- c Act 2 Scene 2 King and Queen
- d Act 2 Scene 2 Rosencrantz and Guildenstern
- e Act 2 Scene 2 Polonius
- f Act 2 Scenes 2 Hamlet.

Pupils share findings supported with quotations. Groups then create a chat show. One pupil in the group should be the Interviewer – introducing the programme and asking questions of main characters. Others in the group choose characters to represent diverse feelings about spying. This show can be presented as a Kar2ouche storyboard.

Plenary

Discuss why Shakespeare focuses on this theme in Act 2? What is the dramatic impact?

Activity 5**KS 3 & 4****Act 3 Scene 4 A Counsellor Most Grave****Overview**

Thought tracking can be used in this activity to help pupils explore the elements of dramatic irony evident in this scene. Pupils should be encouraged to present the scene as five still photographs with key quotations logged in the caption window. The dramatic irony should be shown through the use of thought bubbles.

Starter

To be left to the discretion of the teacher, according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 8 Infer and deduce 12 Character, setting and mood 14 Language choices		1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts
8			7 Implied and explicit meanings 13 Interpret a text		2 Develop recount 4 Commentary 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			12 Rhetorical devices 14 Analyse scenes		3 Interview techniques 10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

ENI Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a,b,d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	<p>Reading for meaning</p> <p>I To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b</p> <p>Understanding the author's craft</p> <p>Pupils should be taught about language h, j</p>
English literary heritage	2 Pupils should be taught about important texts from the past c
Media and moving image texts	5 Pupils should be taught about the media used a, b

EN3 Writing – Knowledge, skills and understanding	
Composition	I Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing f, g, h

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Explain dramatic irony – audience knowing something that some, if not all, of the characters don't know – thus creating comedy or suspense/tension (they should explore the impact). Pupils will show where dramatic irony is important in this scene by attaching thought bubbles to characters who are aware of key facts that others don't know.

Development

Pupils can be asked to divide scene into five in order to compose their still pictures. Alternatively they can be asked to identify one key shot for each of the following sections.

- 1 **Lines 0-18** (Polonius hides behind the arras)
- 2 **Lines 19-32** (Polonius slain)
- 3 **Lines 33-103** (The counterfeit presentment of two brothers)
- 4 **Lines 104-150** (The ghost)
- 5 **Lines 151 - end**

Each shot should capture a moment in the action and include both speech and thoughts. Remind pupils that the thought bubbles and possibly text boxes should, where possible, illustrate the dramatic irony.

Plenary

Discuss who is to blame for what happens, if anyone (Polonius, Claudius, Gertrude, Hamlet)... and what is likely to happen next and why. What is the impact of removing both Polonius and Hamlet at this point in the play? Talk about this scene as a turning point; how does the tone change? Do the characters change?

Homework

Design Wanted poster for Hamlet; would the language be more circumspect because of Hamlet's station in society? Use picture from Kar2ouche copied into a Word or Publisher document (or with a younger group copy attached Sheet 2).

Sheet 2 – Wanted Poster

WANTED FOR MURDER



Prince Hamlet

Today the King declared that Prince Hamlet should be sent to England (*explain crime*)

*If he is found in the city ‘bring him before’ the King.
If you see him please escort him directly to the palace*

Activity 6**KS 3, 4 & 5****Act 3 Hamlet: Thoughts and Actions (2 or 3 lessons)****Overview**

Using storyboard frames to explore the nature of Hamlet's relationships with the other people at court in Act 3, pupils will create one or two frames per scene for each relationship that is shown. They should use quotations and thought bubbles to portray Hamlet's attitudes to other characters. If possible, students should also try to portray the thoughts and responses of those to whom Hamlet speaks.

Starter

To be left to the discretion of the teacher, according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 8 Infer and deduce 12 Character, setting and mood 14 Language choices	14 Evocative description	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration
8			7 Implied and explicit meanings 13 Interpret a text	7 Establish the tone	2 Develop recount 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			12 Rhetorical devices 14 Analyse scenes	11 Descriptive detail	10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

ENI Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a,b,d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	<p>Reading for meaning</p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, d</p> <p>Understanding the author's craft</p> <p>Pupils should be taught about language h, j</p>
English literary heritage	2 Pupils should be taught about important texts from the past c

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing b, e, h, l, m
Planning and drafting	2 To improve and sustain their writing b

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Key A/AS and A level objectives A01 and A03

Introduction

Hamlet appears in each of the scenes in Act 4 and has dealings with most of the main characters in the play. By this stage many characters are involved in trying to discover information from others by cunning. In this atmosphere of surveillance and revelation it is hard for Hamlet to know whom to trust or how he should proceed. Explore his relationships with the other characters as they unfold during the course of this act. Students may like to role-play giving ambiguous or evasive responses to questions, as Hamlet does, in order to get into his frame of mind.

Development

Pupils are asked to fill in the table like the one below first (Sheet 3), in order to build up their notes on the relationships and to develop a bank of quotations.

Scene	Hamlet speaks to or about: list below	Quotation	What Hamlet intends

Once they have completed the table, students should then work in pairs or threes to create one or two frames that describe the relationship between Hamlet and each character in each scene. They should ensure that each frame includes quotations from the text, use of thought bubbles to show characters' reactions to what Hamlet says and what he is thinking. Because of the number of frames involved, groups should either focus on one major character, eg Claudius or a pair of lesser characters (to be determined by the teacher). Alternatively, the act could be divided up and groups given different sections and characters to work on:

- 1 Scene 1 – Ophelia and Polonius **2 or 3**
- 2 Scene 2 – The Players **2 or 3**
- 3 Scene 2 – Horatio **2**
- 4 Scene 2 – Claudius **2**
- 5 Scene 2 – Polonius **2**
- 6 Scene 2 – Gertrude **2**
- 7 Scene 2 – Ophelia **2**
- 8 Scene 2 – Rosencrantz and Guildenstern **2 or 3**
- 9 Scenes 3 & 4 – Claudius **2 or 3**
- 10 Scenes 3 & 4 – Ghost **2**
- 11 Scene 4 – Gertrude **3**

Plenary

Students should be allowed to look at their colleagues' frames in order to build up a composite picture of the relationships. Of course, all the students have notes and quotes about the whole act, even though they have only created frames for a specific section. Students can then discuss to what extent they agree or disagree with their colleagues.

Homework

Having established Hamlet's attitudes to the various characters students must then write Hamlet's character sketch of each. Using quotations from the text only (apart from linking words or phrases) students should try to write at least three sentences about each character using Shakespeare's words. Students should try to trace any pattern of images or themes that Hamlet refers to regularly with regard to a particular character e.g. Hamlet is always referring to Claudius and Gertrude's relationship in terms of their bed.

Follow-up

This may be an appropriate point to discuss theoretical perspectives in general and in particular the Oedipal interpretation that is often applied to Act 3 Scene 4. Students can debate whether they find this to be a plausible interpretation and experiment with different ways of storyboarding the closet scene.

Activity 7**KS 3, 4 & 5****Act 4 Claudius: king, husband and father (3 or 4 lessons)****Overview**

In this activity pupils focus on the character of the King and the crises he is faced with, creating atmosphere by using sound effects, their own voices and the special effects. They also explore the way Shakespeare used the rhythm of speeches to convey a character's state of mind and atmosphere.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 8 Infer and deduce 12 Character, setting and mood 14 Language choices		1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration
8			7 Implied and explicit meanings 13 Interpret a text		2 Develop recount 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			12 Rhetorical devices 14 Analyse scenes		10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

ENI Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, b ,c, d
Listening	2 To listen, understand and respond critically to others f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	<p>Reading for meaning</p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, d</p> <p>Understanding the author's craft</p> <p>Pupils should be taught about language g, h, j</p>
English literary heritage	2 Pupils should be taught about important texts from the past c
Media and moving image texts	5 Pupils should be taught about the media used a, b

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing a, b, c
Planning and drafting	2 To improve and sustain their writing b

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Key A/IS and A level Objectives AO1, AO3

Introduction

Act 4 begins and ends with Claudius lying to Gertrude; he also lies to Hamlet. He is not just a liar though. An Elizabethan might have described him unfavourably as a politician. He displays many qualities that befit a King though, and even says:

There's such divinity doth hedge a king
That treason can but peep to what it would,
Act, little of his will.

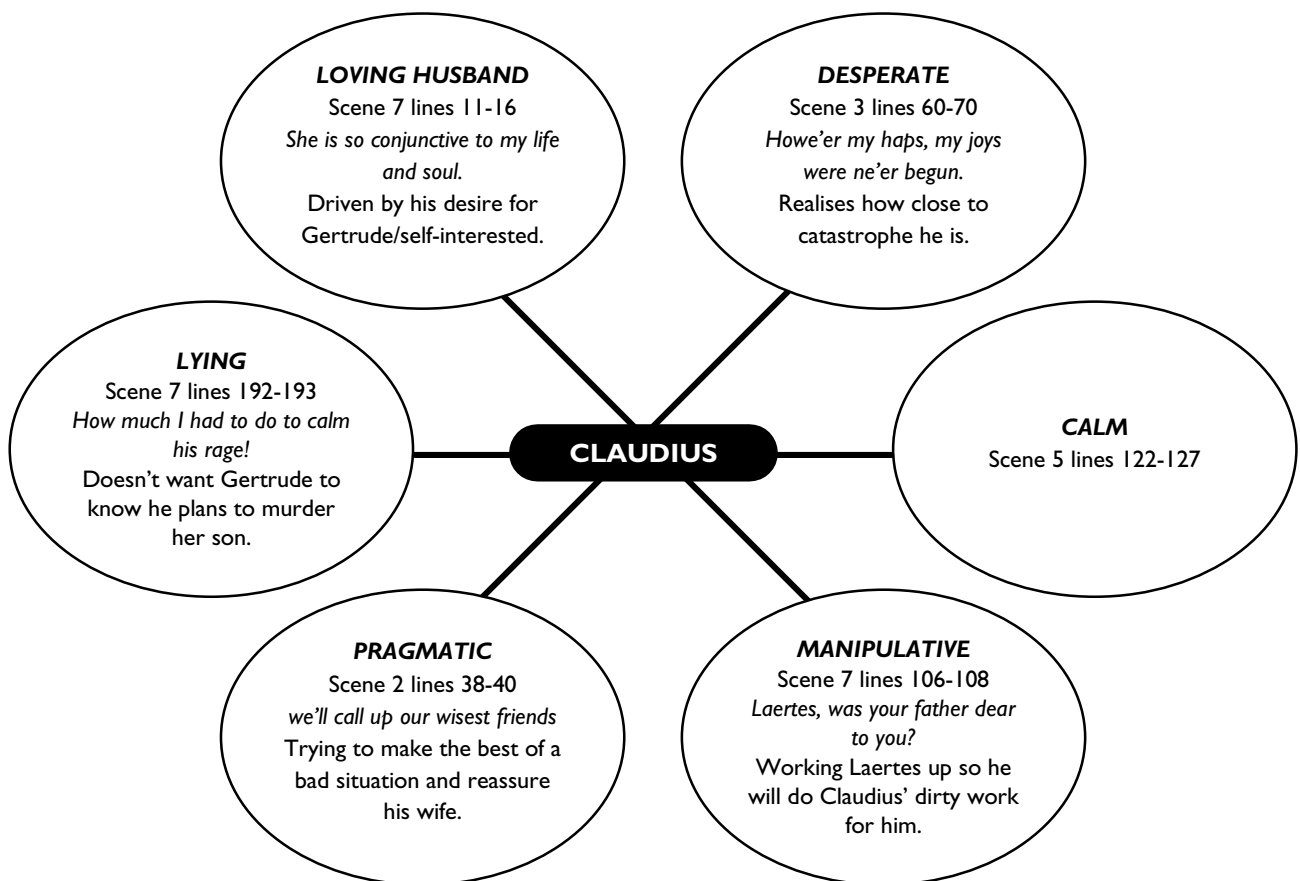
The audience is aware of the irony implicit in this statement. Students should explore how complex a character Claudius is and how he deals with his problems.

Development

Pupils should begin by creating a spider diagram plotting the various aspects of Claudius' character represented in the act, suggesting reasons for his actions and providing quotes and references.

There are more aspects of his character than shown in this sample diagram and students should be encouraged to identify as many as possible.

Students should then create frames to represent Claudius' complex character as revealed through the Act. Create one or two frames showing him in his different modes. Obviously there is a lot going on beneath the surface with Claudius and students should attempt to reveal his inner turmoil by adding sound effects and/or music to suggest his state of mind; they might consider overlaying the ghost's words as an audio track to suggest Claudius' sense of guilt. They should also contrast what he says with what he intends by using thought bubbles.



Plenary

Pupils share and discuss their assessments of Claudius.

Homework

Write an obituary for Claudius expressing the student's assessment of this king, based on a close reading of his actions in this act.

Activity 8**KS 3 & 4****Act 5 Scene 2 Critical Incidents****Overview**

In this activity pupils are divided into groups and asked to explore the emotional impact of key lines in the final quite lengthy scene. Their work is then combined to create a summary of the scene.

Starter

To be left to the discretion of the teacher according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 8 Infer and deduce 12 Character, setting and mood	Homework task 10 Organise texts appropriately 11 Present information	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration
8			7 Implied and explicit meanings 13 Interpret a text	Homework task 10 Effective information 17 Integrate evidence	2 Develop recount 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			14 Analyse scenes	Homework task 12 Effective presentation of information 17 Cite textual evidence	10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

ENI Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, d
Listening	2 To listen, understand and respond critically to others a, f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	<p>Reading for meaning</p> <p>I To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning b, c</p> <p>Understanding the author's craft</p> <p>Pupils should be taught about language h, j</p>
English literary heritage	2 Pupils should be taught about important texts from the past c
Media and moving image texts	5 Pupils should be taught about the media used a

EN3 Writing – Knowledge, skills and understanding	
Composition	I Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing g, o

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Discuss the fact that this scene is important in providing the resolution – it is the scene in which many characters discover ‘a truth’. It is therefore immensely dramatic (and cathartic – explore this concept, as appropriate). By asking pupils to follow a character through part or the whole of a scene, pupils will explore how the conflict is finally resolved and the tragedy worked out.

Development

Divide pupils into the following groups (one pupil per character except with longer sections – not all will speak); the students who characterise “the state” of Denmark who attend the bout could be encouraged to improvise some reactions to events, perhaps even experimenting with comments written in Shakespearian English. (Tougher sections are marked with an asterisk and may be allocated to those best able to cope with the length and complexity of the extract.)

- 1 lines 1- 79* Hamlet, Horatio, Rosencrantz and Guildenstern 3
- 2 lines 80 – 218* Hamlet, Horatio and Osric 4
- 3 lines 219- 252 Hamlet and Laertes 2
- 4 lines 253-297 Hamlet, King, Laertes 3
- 5 lines 298-321 Hamlet, Queen, King, Laertes, 4
- 6 lines 253- 299 Osric and Horatio (an easier section) 2
- 7 lines 332 – 352 Hamlet and Horatio 2
- 8 lines 353- 380 Horatio, Fortinbras and Ambassador 3
- 9 lines 381-end Horatio and Fortinbras 2

10 lines 220-320* The state 2

11 lines 321- end* The state 2

*These pairs may feel that there is more than one vital moment.

Groups decide on the key moment in their section – the critical incident. Next, each pupil takes on the role of their allocated character and in their group discusses how their character is likely to be behaving at that precise moment. They should decide:

- what the character is like generally – in terms of attitude and previous behaviour (recount significance of character)
- what is happening at the key moment
- why their character is behaving in the way (s)he is – what are they thinking, what do they want?
- how their character enters/leaves the scene, as appropriate
- how they are positioned in relation to other characters and what this suggests about the relationships
- how the posture can show reactions (who is looking at whom?)
- what their character is thinking and feeling – recorded in thought bubbles (and what questions would they like to ask).

Plenary

Pupils watch the entire scene summarised as eleven critical incidents – they make a note of questions they want to ask characters at the end. To give time for reflection – the tableaux can be printed out and displayed – students write their questions on Post-it notes and attach these to the appropriate frames. Groups discuss the questions attached to their frame and then individual characters try to answer the questions in role.

Homework

As on-the-spot reporters who want to hit ‘Stop Press’ as it’s too late for a full story, pupils write a telegram/e-mail to be sent back to their news-desks. This should be presented in as few words as possible either as a series of telegrams (look at convention) or bullet list in an e-mail (both should incorporate **brief** quotations).

Activity 9**KS 4 & 5****Act 5 Ending**

Overview Pupils are asked to consider different ways of presenting the end of the play.

Starter To be left to the discretion of the teacher, according to year group and current priorities.

Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

A/IS and A level objectives A01 and A03

Introduction Discuss the origins of tragedy. The word comes from the Greek *tragoidia* which means ‘goat play’. One explanation of the meaning of this is that at the end of such a play a character takes the blame or responsibility for others’ misdeeds and is a scapegoat (this is reminiscent of the ancient Jewish tradition of the priest transferring all the sins of the community symbolically to a goat that would then be driven into the wilderness).

Aristotelian tragedy requires a process which ends in *catharsis*.

Shakespearian tragedy is usually ‘political’ ie what happens to the principal characters affects the whole of society; there is usually some sort of resolution at the end.

Ask the students to decide how far the ending of tragedy fits these conventions. Is the ending likely to bring peace and stability to Denmark, or will nothing change under Fortinbras?

Development Using Kar2ouche, pupils can either:

- present two alternative endings suggesting contrasting interpretations and possibly ending the play before the final line - they should say which ending they prefer and why
- create a ‘what happens next?’ scene to be set after Fortinbras has been elected king - this should involve some thought about Fortinbras’ last two speeches (from line 380), for instance in one production the final line is given as an instruction to have Horatio shot – ie what happens to the various characters and why ... how could this influence the future of Denmark and the restoration of peace?

Those who are able should try to emulate Shakespeare's language by analysing a character's previous speeches and looking at the use of rhythm and imagery.

Plenary

Discuss the ending of the play. Is it satisfying – does it feel complete? Is the mood appropriate and how is the audience left feeling? Could the play be cut to end with Hamlet's final line "the rest is silence" and how would that affect the resolution of the play?

Activity 10**KS 3 & 4****Tabloid Hamlet (1 or 2 lessons)**

Overview Students produce a newspaper report on the final scene of *Hamlet* in the style of the tabloid newspapers.

Starter To be left to the discretion of the teacher, according to year group and current priorities.

Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 8 Infer and deduce 12 Character, setting and mood	Homework task 10 Organise texts appropriately 11 Present information	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration
8			7 Implied and explicit meanings 13 Interpret a text	Homework task 10 Effective information 17 Integrate evidence	2 Develop recount 10 Hypothesis and speculation 11 Building on others 15 Work in role
9			14 Analyse scenes	Homework task 12 Effective presentation of information 17 Cite textual evidence	10 Group organisation 13 Compare interpretations

Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
Speaking	1 To speak fluently and appropriately a, d
Listening	2 To listen, understand and respond critically to others a, f
Group discussion and interaction	3 To participate effectively as members of different groups b, c, e
Drama	4 To participate in a range of drama activities c, d

EN2 Reading – Knowledge, skills and understanding	
Understanding texts	<p>Reading for meaning</p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning b, c</p> <p>Understanding the author's craft</p> <p>Pupils should be taught about language h, j</p>
English literary heritage	2 Pupils should be taught about important texts from the past c
Media and moving image texts	5 Pupils should be taught about the media used a

EN3 Writing – Knowledge, skills and understanding	
Composition	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing g, o

Key GCSE Objectives

English	Literature
Speaking and Listening – Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

Introduction

Discuss the way that tabloids cover events like the death of Princess Diana, using pictures with captions beneath explaining what happened and who the characters are. These reports are always full of opinions and innuendo about the people involved, as well as hypotheses about the causes. Students should work in pairs or small groups to research their story.

Development

Students should produce a frame depicting the scene that greets Fortinbras when he arrives at the end of *Hamlet*. They can use the caption window to write a brief summary of who the characters are and how they died. They should also produce frames showing some of the characters who were witnesses to the deaths and quotations from these characters about what happened (younger or less confident students should write in their own words what they think these characters would say to the press, whilst older or more able students may be encouraged to use quotations and even mimic the style of tabloid reporting as well). As a minimum, students should create four or five frames in order to cover the story. An upper limit of ten frames should be applied, since economy is an important factor in journalism. They should also be encouraged to make their coverage as sensational as possible.

Plenary

As many students as possible should have the opportunity to show their work and this may be best accomplished by allowing them to circulate around the room looking at each other's work.

Homework

Students use the print function to create a newspaper double page spread feature, rather like the plethora of special inserts that appeared after Diana's death.

Getting Started – Extending Study

Overview

These brief activities 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.

Because these are additional to the activities outlined in *Closer Reading* the objectives from the National Literacy Strategy Framework for Teaching English, National Curriculum or A level syllabuses are not outlined in any detail unless specific to the particular task. It is important that you are explicit in your requirements of pupils.

Pre-requisites

It would be useful if pupils 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, pupils will already know how to use Kar2ouche. If not, an introduction only takes 20-30 minutes and could be built into your plans.

Activity 1**KS 3****Produce a Programme (or Poster) for the Play****Overview**

Pupils should be asked to work individually or in groups on Kar2ouche to create a programme to accompany the storyboard version of the play they create in class.

Tasks

- 1 Read and compare a range of theatre programmes and make a list of the types of content, for example:
 - brief summary of story
 - stage history
 - cast list and biography of actors
 - commentary on directorial decisions
 - explanation about placing of interval(s).
- 2 Analyse front and back covers of existing programmes and then use Kar2ouche to design the cover and back page. They can copy and import this into Publisher or Word to make design easier.
- 3 If working in groups, divide writing tasks between them – use Kar2ouche images to accompany writing.

Those who would struggle with the explanatory text could be asked to produce a poster advertising their production – this should include some text explaining the decisions they made, but need not be so developed.

Outcomes

Illustrated programmes for display, including commentaries on decisions made in creating storyboards.

Activity 2**KS 3 (&4)****Produce a Graphic Novel**

Overview Pupils should be asked to work individually or in groups to produce a summary of the play for young children.

- Tasks**
- 1 Read a range of shortened/simplified versions of *Hamlet* and explore the intended audience(s).
 - 2 Decide on the features that would appeal to a 5-8 year old audience.
 - 3 Explore what should be included and what omitted for this age range.
 - 4 Write text appropriate for 5-8 year old pupils.
 - 5 Create images that help illustrate the text and make understanding easier for a young audience – pupils might want to label characters and add speech bubbles to reinforce main points.
 - 6 Read text and record, add sound effects as necessary.
 - 7 Print in graphic novel form and display.
 - 8 Present to young children and ask which they prefer and why.

Outcomes Presentation, graphic novel and ideas about the impact of different media on an audience.

Activity 3**KS 3, 4 & 5****Casting the Play****Overview**

Pupils should watch excerpts from a few different productions of *Hamlet*, if possible. Referring to their existing notes, they should try to write a list of five to ten adjectives to describe one of the main characters in *Hamlet* (they should think about the physical attributes the actor would require, age, appearance, range of emotions to be played).

Task

Students produce an advert/audition piece showing the qualities required by the actor who is to be successful. They should produce 3 to 5 frames capturing different sides of the character as seen at particular moments in the play, providing a representative quote for each. It's a bit like a script for a screen test.

Students can choose to do this for one character only or do several; indeed, they can return to the task any time they have completed other class work and make their way through the entire cast, if time and enthusiasm permit.

Outcomes

Skilled use of Kar2ouche and a more detailed character analysis.

Activity 4**KS 3,4 & 5****Create an Illustrated Glossary of Shakespeare's Language****Overview**

Groups of pupils work on defining and illustrating (quotation and storyboard frame) examples of Shakespeare's language.

Tasks

- 1 Distribute the following list of terminology to describe Shakespeare's use of language:
 - Personification
 - Oxymoron
 - Antithesis
 - Alliteration
 - Repetition
 - Rhyming Couplet
 - Iambic pentameter/blank verse
 - End-stopped lines
 - Repetition
 - Lists
 - Hyperbole
 - Malapropism
 - Sonnet
 - Dramatic irony
 - Puns
 - Monosyllables
 - Prose
 - Invented words
 - Metaphor
 - Simile.
- 2 Pupils write a definition of the term they have been allocated in the caption window, and find a good example from the text.
- 3 They create a storyboard frame or frames to illustrate the example.
- 4 Finally they write a commentary on the effect achieved by the use of the example – for example, the use of oxymoron may show the character's confusion; end-stopped lines may increase the dramatic tension and/or suggest hesitancy, etc.

Outcomes

A class produced, illustrated glossary of key terminology – with focus on language and how it is used to heighten atmosphere, illustrate character and mood.

Activity 5**KS 3 & 4****The Public and Private Faces of Claudius and Gertrude****Overview**

Discuss with pupils the fact that the King and Queen are only seen to have one private moment together in the whole play, yet Hamlet is always referring to their private relationship. It is also a large part of the reason, at least if we are to believe Claudius' words, for the murder of Old Hamlet. Ask them to suggest why this might be and its significance in the play: what would Shakespeare have lost in dramatic impact or ambiguity if their domestic relationship had been portrayed?

Do the other characters at court seem as disgusted with the relationship as Hamlet does?

Tasks

- 1 Pupils should list all the characters with whom Claudius (or Gertrude) comes into significant contact.
- 2 For each, they should create a frame in which the character introduces Claudius (or Gertrude) and explains who she is in relation to him/her and what he is like. For example:

‘I am Polonius; this is my king, Claudius: he is an honourable and sensible man, who trusts me and values my advice. Because of that I am important, but I’m angry that my daughter has been giving Hamlet private time – she is not of his station and will get herself into trouble.’

The relationship between the characters should be reflected in the way they are positioned/placed and their postures.
- 3 Ideas should be supported by quotation(s) that justify the decisions made. For example (Act 2 Scene 2 lines 103-05):

Hath there been such a time - I’d fain know that -
That I have positively said ’tis so,
When it proved otherwise?
- 4 Pupils can extend this activity by exploring any ambiguity (for example Polonius seems to accept Claudius as King without question, to the extent that he is prepared to spy for him; is Hamlet the only person at court who finds Claudius suspicious?). Pupils can also add what Claudius (or Gertrude) thinks of the character describing them.

Outcomes

Exploration of the attitudes of characters’ relationships to each other – use of quotation.

Activity 6**KS 4 & 5****Points of View****Overview**

Explore a single incident as experienced by different characters. Look at the attitude Hamlet adopts towards the deaths of Rosencrantz and Guildenstern. In Tom Stoppard's play *Rosencrantz and Guildenstern are Dead* their deaths are portrayed as tragic, although the play is essentially a comedy. Do you agree with this interpretation or with Hamlet's view that, "Their defeat does by their own insinuation grow."? In this activity students explore a darker side to Hamlet's nature.

Tasks

- 1 Pupils should re-read Act 5 Scene 2 up to line 80, paying particular attention to lines 0-60.
- 2 They should improvise scenes where Rosencrantz and Guildenstern arrive in England with the letter sealing their own death. Pupils should list what feelings and realisations would be running through their minds upon hearing the contents of the letter. Did the pair, as Hamlet says, "make love to this employment," or were they merely used by those more cunning?
- 3 Finally, they should discuss where if anywhere their sympathies lie and why. They should think about how they as audience are in a privileged position – having witnessed the instructions given to the pair in Act 2 Scene 2, Act 3 Scene 1 and Act 4 Scene 3. Neither Hamlet nor Rosencrantz and Guildenstern possess as complete a view of events as the audience.

Outcomes

Consideration of dramatic irony – how the audience knows more than most if not all of the characters on stage.

Activity 7**KS 3 & 4****Interrogating Horatio****Overview**

Pupils work in small groups – one representing Horatio, the others his interrogators. Interrogators create three questions to elicit information about Horatio’s role in the tragedy.

Tasks

- 1 Pupils should re-read and reconsider the role of Horatio in the play.
- 2 They should then make a list of points that suggest he is in part to blame for the tragedy and then against each point decide on any mitigating circumstances.
- 3 List the characters who would like to question Horatio most and select up to three – one could be Hamlet, posthumously. They should consider how angry/involved they should be. In addition, the pupil role-playing Horatio should consider whether he might accept some portion of the blame and whom else he might implicate in the guilt.
- 4 Create a scene in which Horatio is interrogated by these characters. Where will you situate the interrogation to create most dramatic impact? Include thought bubbles – to give some indication of the various characters’ motives.

Outcomes

Consideration of complex causes of tragedy – not simply the actions of one person.

Activity 8**KS 5****Aristotle and Hamlet****Overview**

Students consider whether *Hamlet* conforms to the conventions for tragedy as set down by Aristotle? They try to portray the tragedy in five to six frames, following the Aristotelian conventions.

Tasks

- 1 Pupils should read a glossary of Aristotelian terms in order to prepare the following.
 - Peripeteia – an unexpected reversal of fortune, the fall of an important person from happiness and prosperity to misery and catastrophe.
 - Hubris – pride (an example of the sort of character flaw which results in the tragic protagonist's suffering).
 - Tragic irony – the audience is aware of the protagonist's fate before he/she is and watches its inevitable progress.
 - Protagonist – the principal character in the tragedy/the hero(ine).
 - Antagonist – the character(s) with whom the protagonist is in direct conflict.
 - Hamartia – an error of judgement (which might be the source of their misfortune).
 - Anagnorisis – the process of recognition in the protagonist of what causes their suffering.
 - Catharsis – the purging and purifying of such painful emotions as pity and fear.
- 2 They should discuss how far these conventions fit the play and what scenes or moments in the play best fit these descriptions.
- 3 Produce five or six frames depicting the play in these terms.
- 4 The tableaux can then be printed for display.

Outcomes

Class acquire knowledge of technical terms relating to Aristotelian tragedy and consider how Shakespeare developed them for his own purposes.

Activity 9**KS 3 & 4****Thee/Thou and You****Overview**

Pupils work in pairs to explore how and when Shakespeare's characters use thee/thou and you.

Tasks

- 1 Pupils should find examples of characters using thee, thou and you and try to work out when and why the different terms are used. (Those who study French could be given the clue of vous and tu.)
- 2 They should then create a storyboard frame showing how the words can be used to demonstrate status and another one to show how it can also be used to denote an informal/intimate relationship. Understanding should be demonstrated by use of quotations from the play and a commentary.
- 3 If time, improvise, using Kar2ouche, a conversation showing both uses.

Outcomes

Consideration of how language is used and how it has changed over time.

Activity 10**KS 4 & 5****The Poetry of Hamlet.**

Overview Pupils explore different ways of presenting Shakespeare’s language.

Tasks

- 1 Pupils should re-read Hamlet’s speech in Act 2 Scene 2 lines 295 – 309, “ I have of late ... delights not me ...”.
- 2 Ask students to work in small groups; speak the lines and then discuss whether they could be regarded equally as poetry as well as prose?
- 3 Students work in small groups, pairs, or individually to create a version of the lines as poetry.
- 4 Students create no more than five frames to accompany their poetic version of the speech.

Pupils should think about the poetic nature of Hamlet’s language in relation to his character.

Outcomes

Exploration of a character through the language they use.

Activity 11**KS 5****Hamlet the Director.****Overview**

When Hamlet talks to the Player in Act 3 Scene 2 he demonstrates knowledge and some passion about the art of acting. Pupils create a director's storyboard for any short scene or extract from a scene in the play, using Hamlet's language to direct one or two of the major characters in that scene.

Tasks

- 1 Pupils re-read Hamlet's thoughts on acting in Act 3 Scene 2 lines 1 – 53 and discuss what Hamlet's preferred style of acting would be. They should also note some apt quotes that express these opinions.
- 2 Take a short scene or extract from the play and create a director's storyboard. It should show the key emotive moments the actor would have to deal with; and include quotations from Hamlet's speech, given as stage directions. Students may either show an actor performing to the directions in their frames, or an actor in need of direction.
- 4 Pupils record an audio track to accompany the images. Again the actor's should either be getting it completely right or completely wrong in line with the director's comments.

Outcomes

Consideration of the acting styles prevalent in Shakespeare's time and what his own thoughts on good acting may have been.

Activity 12**KS 3 & 4****Complex Characters****Overview**

One of the strengths of Shakespeare's writing is his creation of multi-dimensional, complex main characters; who have the ability to both develop as the play proceeds, and occasionally, surprise the audience. Pupils will investigate the development and facets of the main characters.

Tasks

- 1 Pupils list all of the characters and then decide whether they are two-dimensional or rounded.
- 2 The ones they decide are two-dimensional should be described in one or two adjectives with a quotation to support this view.
- 3 Those that are more fully rounded should be described in a series of ten phrases – each accompanied by a quotation.
- 4 Pupils create a storyboard for each identified aspect, showing a moment in the play when they reveal this particular characteristic. The frame should be captioned, the quotation included in a speech bubble and thought bubbles attached, as appropriate.

Outcomes

Character analysis, possibly in preparation for an essay.

Activity 13**KS 3 & 4****“ Oh woe is me t’have seen what I have seen.”****Overview**

Pupils look back at the play to see if they can work out what and who was responsible for the deaths of Polonius, Ophelia, Laertes, Gertrude, Claudius and Hamlet. Pupils should engage dramatically with these characters and, in role, say why they think they died.

Tasks

- 1 Pupils list all the characters who die in the play.
- 2 They then give free play to their imagination and think about a scene in which the ghosts of these characters return to accuse those they think are responsible, or simply explain why they died. Pupils could decide which character they think is most likely to be haunted by the past.
- 3 Create the procession – use the transparency tool to create ghosts and add sound effects to create an appropriately eerie atmosphere.

Outcomes

Thinking about reasons for the tragedy – could be preparation for GCSE essay looking at who and what is responsible for the tragedy.

Activity 14**KS 3 & 4****Advertising Campaign**

Overview Pupils use Kar2ouche to produce a 30 second advert for a commodity. This is a fun activity for those who want to master the animation potential of the software. If this is to form part of schoolwork – a media or oral assessment, you might want to award a prize for the most inventive use of backgrounds, characters.

- Tasks**
- 1 Pupils decide what sort of product could be advertised using characters from *Hamlet*. This could be something as unexpected as migraine tablets; or more predictable, such as, a tour of Denmark.
 - 2 They then write a script and rough outline of the story to be told. They should time their narration and remember that for animation the frames should be around 0.5-8 seconds each.
 - 3 Having planned what is needed, pupils can produce the animation using the copy frame facility and inserting their own soundtrack(s).

Outcomes Ability to use more advanced features of Kar2ouche.

Unit: Coursework

Duration – about half a term / 6-18 lessons

About this Unit

This unit leads to a piece of coursework for English Literature A/S Module 3. Pupils will be required to complete an essay for assessment.

Sources – with thanks to:

Andrews, R Ed (1994) *Hamlet*, Cambridge University Press

Gibson, R (1997) *Teaching Shakespeare*, Cambridge University Press

Gibson, R (2001) *Shakespearean and Jacobean Tragedy*, Cambridge University Press

Prior Learning

In order to complete this unit successfully, pupils should be able to draw on their experience of:

- working in groups
- presenting to others
- using Kar2ouche
- making notes
- planning strategies
- close and thoughtful reading
- knowledge of tragedy (Aristotle and Sophocles)
- other works by Shakespeare.

Expectations

All pupils will show familiarity with the play as a whole. They will be able to communicate clearly their knowledge and understanding of the text, using appropriate terminology and accurate, coherent written expression. They will articulate independent opinions and judgements informed by different interpretations of the text by other readers. They will show understanding of the contexts in which literary texts are written and understood.

They must do this in order to satisfy assessment objectives **A01 A02i A04 and A05i**.

Most pupils will be able to address, in their response, interpretations of character; management of plot and action; issues of dramatic genre; dramatic conventions; performance in terms of actors' / directors' interpretations as well as acting and staging; cultural and historical contexts; audience response, both in Shakespeare's and our own time.

Some pupils will respond cogently to texts, giving sustained evidence of enthusiastic personal response and insight through a range of interpretations supported by concise textual analysis. Their responses

will demonstrate originality of analysis and interpretation when evaluating the effects of character and action, as well as dramatic devices and structures. They will be able to explore the play's moral, philosophical and/or social significance along with its appeal to an audience. They will also show originality and flair in interpreting and analysing layers of meaning in language, ideas and themes.

Stages

- 1 Context getting to grips with the:
 - origins of the genre
 - plot
 - different critical interpretations
 - historical context
 - language
 - task to be completed.
- 2 Close reading of key scenes in preparation for essay and/or oral presentation.
- 3 Writing essay for assessment.

Resources

Copy of *Hamlet*

Kar2ouche with *Hamlet* Content Library

At **least** two different versions of the play on video (recommended videos being the BBC Shakespeare version and Zeffirelli's)

If possible, a trip to the theatre to see the play performed.

Stage 1 Lesson 1**KS 5****What is Revenge Tragedy?**

Resources Access to whiteboard and pens; research worksheet; access to reference books and computers.

Introduction Students will already be aware of the origins of tragedy through study of Aristotle's views on the nature of tragedy and some exposure to Sophocles.

- 1 In pairs or small groups ask students to research Senecan tragedy. They should concentrate on the following key words;
 - violence, or the style known as *grand guignol*
 - the supernatural
 - revenge
 - hyperbolic language
 - structure
 - the play within a play.
- 2 They are asked to share this knowledge with the class – with pupils taking it in turns to capture ideas under each of the headings listed above on whiteboard.
- 3 Teacher summarises what group knows already.

- Development**
- 1 Explain nature of their ultimate task – this will be a piece of coursework that shows their ability to:
 - communicate clearly their knowledge, understanding and insight into the text, using appropriate terminology in an accurate and coherent written response
 - articulate independent opinions and judgements informed by different interpretations of literary texts by other readers
 - use textual evidence (quotations)
 - explore how language, structure and forms contribute to textual meanings
 - show understanding of the contexts in which literary texts are written and understood
 - think about the stagecraft and appeal to an audience.
 - 2 The focus of the next few weeks' work will be looking at:
 - the conventions and limitations of the revenge tragedy genre
 - how Shakespeare adapted his sources
 - how Shakespeare subverts the conventions of the genre
 - symmetry of action and character, or layering in the structure of the play
 - contemporary influences on Shakespeare's writing
 - critical interpretations of the play
 - conflict and tension in language, character and action.

Plenary

Discuss research findings and what expectations of the play this arouses in students?

Homework

Carry out research into the works of Thomas Kydd and Christopher Marlowe. Students should compile a brief biography, list major works and offer a short summary of the style and content of their work.

Unit 1 Sheet 1

Revenge Tragedy

Violence (grand guignol)	
Supernatural	
Revenge	
Hyperbolic language	
Structure	
Play within a play	

Stage 1 Lessons 2 & 3**KS 5****Interpreting the Opening Scene**

- Resources** Videos of BBC Shakespeare and Zeffirelli's version of the play. (A useful aid here is the *Shakespeare Cinema Study* video, which contains clips from several scenes of several productions of the play. This is available from Film Education.)
- Introduction** Explain that it is important to understand the fact that *Hamlet* is a piece of drama; and, as such, is open to different interpretations. Some explanation must also be offered concerning the limitations of a stage production in Shakespeare's time and how this affects his use of language to set the scene for the audience. As they watch the different versions of Act 1 Scene 1 they should complete the worksheet. This will focus their attention on the various approaches possible.
- Development** Watch the clips/ versions of the scene, pausing at key points to confirm that pupils are keeping up with the task of completing the worksheet. Students then devise their own version of the first scene using Kar2ouche. They can, either present it in the form of a storyboard, or the more ambitious can attempt a fully animated version.
- Plenary** Discuss the technical manipulation that film or cinema can achieve that would not have been available to Shakespeare. Consider how Shakespeare creates mood and dynamics through his use of language. Recap on the conventions of Revenge Tragedy and consider how the opening scene conforms to those requirements.
- Homework** Print off frames of the opening scene and annotate underneath or in the margins: students should highlight aspects of their version which Shakespeare could not have achieved on the stage and explain why they have chosen to produce the scene as they have, quoting lines from the text which prompted their decisions. In short, they have to justify their preferences.

Unit 1 Sheet 2

Cinematic and Dramatic Techniques

You can complete the same exercise for other versions including Kosintsev, Richardson, Olivier and Branagh.

	BBC version	Zeffirelli
Initial images		
Textual cutting		
Use of effects to reinforce language		
Use of music		
The nature of the ghost		
Mood/ tone		

Stage 1 Lessons 4, 5 & 6**KS 5****The Plot of *Hamlet*****Resources**

A video of the play; television and video; summary worksheet.

Introduction

At this point students need to be more fully acquainted with the essential structure of the play. This is Shakespeare's longest play and it could take three or four lessons to watch a complete version of the play. You may want to be selective about which scenes you show to the students at this stage (although students need to have read the whole text by the time they come to write their coursework). For the purposes of the coursework essay, students will be focused on the three sons and their fathers in this play, with particular emphasis on the ways in which they conform to and subvert the stereotypes of their generic roles; this may influence your decision about which scenes you do not watch, if any.

It is also important that students engage with the text actively whilst they are watching.

The title towards which the pupils are working is:

The play *Hamlet* is essentially a complex revenge tragedy in which Shakespeare explores the nature of and justifications for revenge through the device of contrasting several avenging sons and their actions; its continued popularity depends on the sustained relevance of these issues. To what extent do you agree or disagree with this view of the play?

Development

Students watch the video and fill out their summary sheets as they go along. The teacher needs to pause and recap regularly in order to ensure all students note the important points.

Plenary

Students discuss whether they think *Hamlet* really is a true Revenge Tragedy.

Homework

Students read the introduction to the edition of the play they are using, particularly the sections on sources; though it is less vital that they read about how the editor composed the text for the edition they are using (as long as they are aware that the play has come down to us in several versions, rather than as one definitive text).

Unit 1 Sheet 3 page ____ of ____
Hamlet Summary

Scene	Location	Characters	Action	Key Quotations
Act ____ scene ____				
Act ____ scene ____				
Act ____ scene ____				
Act ____ scene ____				

Stage 1 Lessons 7 and 8 (to include presentations)**KS 5****To Revenge or Not to Revenge?****Resources**

Copies of *Hamlet*; OHP and OHT sheets or access to PowerPoint/Kar2ouche.

Introduction

In order to set the play in its cultural, historical and literary context and to look also at one of the reasons for the deaths, pupils will investigate the impetus to enact revenge in the play. Discuss briefly the literary tradition of the revenger when Shakespeare was writing, the religious and political ramifications of Hamlet taking revenge (in the context of Elizabethan and Jacobean society) and also the period/place in which the play is set.

Development

Split the students into three groups. Each group takes responsibility for researching one issue in order to prepare a presentation to the group as a whole. The three areas for investigation are;

- Hamlet's reasons for taking revenge on Claudius and opportunities to do so
 - objections and delays in acting
 - characters with parallel reasons and opportunities to exact revenge on Hamlet.
- 1 Pupils collect together the quotations and record on paper or as PowerPoint slides.

For example

Quotation (Act 3 Scene 3 lines 76-81)	Objection to acting
<p>Hamlet A villain kills my father, and for that I, his sole son, do this same villain do send To heaven. Why, this is hire and salary, not revenge. 'A took my father grossly, full of bread, With all his crimes broad blown, as flush as May;</p>	<p>Hamlet does not want to kill Claudius when he is at his prayers because he will be in a state of grace, unlike Hamlet's father.</p>

- 2 Students should then note what Hamlet or Laertes (young Fortinbras) actually do at each point, again collecting quotes.
- 3 Finally, pupils should write a couple of lines saying what, if anything, they think these situations tell us about the characters.
- 4 Each point could be illustrated by a Kar2ouche storyboard frame using: background, characters and quotation in a speech bubble, and commentary in caption window beneath the picture.

Plenary

The two groups working on Hamlet could get together to produce a composite presentation. Those working on paper now transfer final ideas to OHT sheets. PowerPoint pupils combine findings. Groups share findings with class with everyone taking notes – reminder: essay at end is about the parallel cases of sons impelled to avenge their fathers’ murders and how they embrace their roles.

Stage 1 Lessons 9 & 10

KS 5

Antithesis

Resources Copies of *Hamlet*; pens and paper; Kar2ouche.

Introduction Shakespeare's language is especially rich and varied. The structure, imagery and choice of language helps to emphasise key themes, create atmosphere, add to understanding of character. *Hamlet* is no exception. In particular the play revolves around the conflicts of duty and conscience, sin and salvation, religion and philosophy, emotion and reason, the political and the domestic, and this is frequently expressed in antithesis – the opposition of words or phrases against each other; this is essential to the way Hamlet thinks and tries to resolve his dilemmas. It can also be a kind of double talk used to disguise the unpalatable. Explore with pupils why antithesis is a particularly appropriate feature of language in this play.

Development Students should work in small groups to complete the following.

- 1 Look at Claudius' speech in Act 2 Scene 2 (lines 1 – 18) and Hamlet's soliloquy in Act 3 Scene 1 (lines 56 – 89).
- 2 Note the different purposes of the use of antithesis by the two characters.
- 3 Find other examples of these two types of antithesis in the play (where it is used to explore a question, or as a political stance adopted to appease). Record quotations on paper.
- 4 Students should consider whether there are other functions for this kind of conflict of ideas; for instance, when Hamlet contrasts his father and his uncle in the closet scene.
- 5 Students should then explain why antithesis is a particularly apt linguistic device in the context of this play, in the following manner:
 - create a frame for each kind of use of antithesis that occurs in the play depicting the characters involved and quoting the example
 - use thought bubbles to indicate the conflict in the character's mind or the inconsistency between word and deed/intent
 - write a brief summary in the text box commenting on the significance of the use favoured by the character in the frame, in terms of understanding that character.

Plenary Share the examples of antithesis pupils have collated. Explain need to be alert to prominent features of language when watching and reading Shakespeare – and that the choices he made are not accidental but there for a purpose. Give examples of other features to watch for: doubling language, puns, hyperbole, metaphors, similes, anti-climax, malapropisms, etc (Examples of these could form the 'starters' to

subsequent lessons, or pupils could create a glossary for homework.) In particular, draw students' attention to doubling, puns and hyperbole.

Homework

Pupils could choose one of the first three features of language in the list and investigate its use and thematic importance in the play; they should write a summary of their views, including quotations; and be prepared to present, or at least discuss their findings, in the next lesson.

Stage 2 Lessons 11 & 12

KS 5

Gertrude and Ophelia – Pawns in Patriarchal Politics

Resources Copies of *Hamlet*; PCs and Kar2ouche – *Hamlet* Content Library.

Introduction Elizabethan and then Jacobean society were controlled by men; women had limited personal autonomy and were largely subordinate to men, viewed as possessions, sexual objects and even as an inferior species. Although Elizabeth 1 reigned for over forty years, her security on the throne was under threat for most of that time and there was always the question of her lack of a husband and heir overshadowing and destabilising it. However, strong female characters appear in many of Shakespeare's tragedies and in the revenge tragedies of the period; usually their attempts to take control of their own lives failed as they were trapped inevitably and killed ultimately, by the patriarchal authority of family and state. The object here is for students to assess how far the female characters in *Hamlet* conform to these stereotypes and to what extent they resist or submit weakly to male dominance.

Development Divide pupils into groups of four, and these groups into two further streams A and B. 'A's will work on Gertrude's relationships with Hamlet and Claudius; 'B's will work on Ophelia's relationships with Hamlet, Polonius and Laertes.

A Gertrude and Hamlet/Claudius	B Ophelia and Hamlet/Polonius/Laertes
<p>Pupils should be guided to look closely at: Act 1 Scene 2, Act 2 Scene 2, Act 3 Scene 4 & Act 5 Scene 2</p> <ul style="list-style-type: none"> In pairs, they should read the exchanges between the two characters and discuss the characters' relationships. Pairs should explore how relationship changes and why. Next, identify five key quotations that say something about the relationship (nature of change) and create five storyboard frames: one for each quotation. <p>Use <i>Unit 1 Sheet 4</i> questions to prompt discussion.</p>	<p>Pupils should be guided to look closely at: Act 1 Scene 3, Act 3 Scene 1, Act 3 Scene 2 and Act 5 Scene 1</p> <ul style="list-style-type: none"> In pairs, they should read the exchanges between the characters and discuss their relationships. Pairs should explore how relationships change and why. Next, identify five key quotations that say something about the relationship (nature of change) and create five storyboard frames: one for each quotation. <p>Use <i>Unit 1 Sheet 4</i> questions to prompt discussion.</p>

Homework Pupils should write a diary or summary for the female character that they researched; using quotations and close reference to the text to explore how they feel about their treatment at the hands of the male characters, their efforts to assert some autonomy and their personal motives.

Plenary
(Possibly an
extra lesson)

Students share their conclusions in a class discussion and could perhaps create a display for the classroom from their pooled research. They should consider to what extent these female characters were innocent victims and how far they contributed to their own downfall.

Unit 1 Sheet 4

Political pawns

Use these questions to help you plan your storyboards

Group A Gertrude and Hamlet/Claudius

Act 1 Scene 3

- 1 What are your initial impressions of Gertrude – why?
- 2 What do Gertrude's questions reveal about her relationships with Hamlet and Claudius?
- 3 Compare Gertrude's relationship with Hamlet and Claudius. Which is the more intimate – how do you know this? (Look at the language they use.)
- 4 Look at the way Gertrude is spoken to by Hamlet and Claudius. What does this reveal about their relationships?

Act 2 Scene 2

- 1 Gertrude has a lot more to say in this scene. How does your impression of her change and to what extent is it confirmed?
- 2 How is the way that Gertrude talks to Rosencrantz and Guildenstern different to the way Claudius does? What does this reveal about her relationship with Hamlet and her position at court?
- 3 How do you think Gertrude delivers the lines:
I doubt it is no other but the main,
His father's death and our o'er hasty marriage.
- 4 How do you feel about the fact that Gertrude does not object to Polonius' plan to use his daughter as a spy? What does this tell us about Gertrude?

Act 3 Scene 4

- 1 To what extent does Gertrude accept and repent of her actions in the light of what Hamlet says to her?
- 2 This scene is often cited as key in any Oedipal interpretation of the play. To what extent do you feel the text supports this view?
- 3 How does this scene develop your understanding of the close relationship between Hamlet and his mother?
- 4 To what extent is Hamlet justified in suspecting his mother of adultery and complicity in his father's murder?

Act 5 Scene 1

- 1 Some productions suggest that Gertrude knows that the wine is poisoned before she drinks it. Do you find any evidence to support this view?
- 2 When Laertes dies he reveals that Claudius is to blame. Gertrude merely states that she has been poisoned. Does she know who is responsible? Why doesn't she say more?
- 3 What is your impression of her character at the end of the play?

Unit 1 Sheet 4 continued

Political pawns

Use these questions to help you plan your storyboards

Group B Ophelia and Hamlet/Polonius/Laertes

Act 1 Scene 3

- 1 Ophelia responds in very different ways to the advice offered to her by her father and brother, although it seems to be similar in tone and content. What does this tell you about Ophelia and her familial relationships?
- 2 Both Laertes and Polonius know about Ophelia's relationship with Hamlet; does it appear that she has confided in either of them? What does this reveal about the relationships?
- 3 What does the advice that her brother and father offer, reveal about the society that Ophelia lives in; and, by implication, Shakespeare's?
- 4 What is your initial impression of Ophelia?

Act 3 Scene 1

- 1 How does your impression of Ophelia change in this scene?
- 2 What is revealed about her relationship with Hamlet?
- 3 How do you think she feels during this scene? How do you feel about her treatment in this scene?
- 4 To what extent does Ophelia and the audience take Hamlet's words to be an angry assault against Ophelia and all women? How far could his words be taken as cynical but compassionate advice? Does his tone change and when/how? Does he know he is watched?
- 5 Does Ophelia believe that Hamlet is mad?

Act 3 Scene 2

- 1 How has Ophelia's relationship with Hamlet changed in this scene? What are her feelings towards Hamlet now?
- 2 Does Ophelia submit meekly to Hamlet's abuse and coarse puns?
- 3 Why does Hamlet choose to sit with her and then abuse her?
- 4 Could Ophelia have done anything to alleviate her discomfort?
- 5 To what extent do you feel she is acting of her own free will?
- 6 Why does no one come to her defence?

Act 5 Scene 1

- 1 Laertes and Hamlet both use a great deal of hyperbole and bombast to portray their feelings for Ophelia. To what extent are they being genuine?
- 2 To what extent do you sympathise with Ophelia's plight?
- 3 How has your initial impression of Ophelia changed?

Unit 1 Sheet 4 continued

Political pawns

Homework – Gertrude and Ophelia

- 1 Write a series of diary entries (one for each scene researched), or a summary of the involvement of the female character for which your group was responsible.
- 2 You should explore their feelings about their treatment by their loved ones and what they are required to do.
- 3 Use quotations from the text to support your ideas.
- 4 Consider whether either female character might have tried to act differently and how feasible this would have been, given the society in which they lived?

Be ready to discuss with the class:

- how far you think Gertrude and Ophelia are helpless victims
- what opportunities exist for them to act differently and thereby lead events in a different direction.

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Stage 2 Lessons 13 & 14**KS 5****Madness and Melancholy (Antic Disposition vs Logical Soliloquy)**

- Resources** Copies of *Hamlet*; paper and pens; OHP and OHT sheets.
- Introduction** By exploring the soliloquies and contrasting them with moments when Hamlet appears to be, or is perceived to be, mad; students should gain a clearer understanding of the way Hamlet struggles to fulfil his duty to revenge. They should also be able to perceive a progression in his concerns and understanding of himself. Students will study a soliloquy, investigating the theme Hamlet pursues, his apparent state of mind and the correlation between these factors and Hamlet's awareness of his true situation.
- Development** Split the students into groups of four. Each group has to research one of Hamlet's soliloquies. They should trace the theme of his argument and assess the logic and reason of his thoughts. This should be considered in the light of what stage in the play the soliloquy comes and what Hamlet suspects, or knows, about the events surrounding his father's death. It is vital that students support their interpretations with appropriate quotations. Students should prepare a presentation for the rest of the class; they may choose to present using an OHP, or by providing photocopied notes for their peers, to accompany their presentation.
- Now students should consider the moments in the play where Hamlet may be perceived as mad. They should look for evidence to support or refute this interpretation of his actions. Again, supporting their judgements with quotations, they should decide whether he could be considered mad at any moment. It may be useful to discuss modern psychiatric definitions of madness (people are rarely referred to as simply mad by professionals in this field) that might be applicable to Hamlet, eg manic depression, schizophrenia, nervous breakdown, or psychotic.
- Useful scenes for this investigation are; Act 2 Scene 2 (lines 171 – 310), Act 3 Scene 1 (lines 90 – 189), Act 3 Scene 2 (lines 100 – 390), Act 3 Scene 4, Act 4 Scene 3 and Act 5 Scene 1 (lines 238 – 288).
- Plenary** Groups should share their ideas and discuss whether they believe Hamlet is always in possession of his senses and merely putting on "an antic disposition", or whether he really loses his grip on reality at any point. They could compare his madness to that exhibited by Ophelia.
- Homework** To write up the notes taken during the class investigation and subsequent discussions.

Stage 2 Lesson 15**KS 5****Critical Interpretations**

Resources Television and video; Olivier's film of the play; critical approach sheets; Kar2ouche.

Introduction Students will watch a couple of brief clips from the film to illustrate the Freudian interpretation of the play, as Olivier interprets it. Give a brief overview of the main critical approaches. Students then decide which they prefer and produce a 5 – 10 frame summary of the play. They should work in pairs or groups of three.

Development Show the students the opening tracking shot at the beginning of Olivier's film that includes the memorably vulva-like bed canopy in the royal chamber and then the closet scene. Point out the way that there is a clear Oedipal interpretation and psychoanalytic approach to the play in evidence. Hand out the perspectives sheets. Briefly explain what these different perspectives are and then ask students to volunteer which interpretations seem plausible and why.

Once they have chosen an approach they agree with, they should choose key moments in the play that they feel support their approach and create frames to portray them. They should produce a series of frames that tell the story and demonstrate their take on the play. It is vital that students use quotations and thought bubbles to support their reading of the play.

Plenary Students playback their storyboards on continuous cycle and go around looking at all the others' work. They could then finish off with a class discussion and vote to decide with which view they most agree.

Unit 1 Sheet 5

Perspective	Summary	Evidence	Quotation
Traditional criticism	The work has aesthetic value; there is a meaning universal to all readers; character based.		
Feminist	Plays are about the restricted freedom of women and their struggle to assert themselves.		
Psychoanalytic	Actions are the manifestation of repressed memories, desires and anxieties.		
Structuralism	Identify a major feature of the play around which it is structured.		
Deconstruction	Meanings are inexhaustible so text is read for opacities, contradictions and paradoxes.		
New Historicism	The play is a reflection of the culture and society that spawned it.		
Cultural Materialism	The play cannot be understood, except in terms of cultural and economic contingencies.		

Stage 2 Lessons 16 & 17**KS 5****“For by the image of my cause, I see the portraiture of his.”**

Resource Copies of *Hamlet*; pens and paper; sheets.

Introduction Both Hamlet and Laertes suffer the loss of their fathers and are impelled to revenge. Both also share a close relationship with Ophelia. Both use strong imagery of decay and disease when talking to Ophelia about sex. Are their causes really similar? There are two other sons who must avenge their fathers' deaths in the play, Fortinbras and Pyrrhus (a character from the play within the play). Thus Shakespeare has devised a multi-layered contemplation about the nature of revenge, the moral and religious issues involved, the type of character required to exact it and the consequences of taking it. This is played out within the conventions of a revenge tragedy and yet *Hamlet* has outlived most other revenge tragedies and is still one of Shakespeare's most popular plays. Why is that? The next few lessons are intended to address those questions, building on the work already completed, and leading up to the writing of a coursework essay on these themes.

Development Students work in pairs to complete the Sheet 6. The four questions they must address are listed below.

- 1 To what extent does *Hamlet* follow the format of a revenge tragedy?
- 2 How do Hamlet and Laertes' causes and actions differ?
- 3 What light do the other avenging sons cast on the actions of Hamlet and Laertes?
- 4 In Shakespeare's time revenge was both against the law and an irreligious act. How does Shakespeare resolve these problems in the play?

Unit 1 Sheet 6

Stage in tragedy	Scene(s)	Divergence from format
Exposition: appearance of ghost and provision of motive for revenge.		
Anticipation: detailed planning of revenge		
Confrontation: between avenger and their intended victim		
Delay: hesitation in performing revenge		
Resolution: completion of revenge		

Unit 1 Sheet 6 continued

	Hamlet	Laertes	Fortinbras	Pyrrhus
Father's character				
Moral/religious/legal justification				
Support for their cause				
Acting on impulse or with malice of forethought				
Audience sympathies				

Plenary

Students discuss their findings and add to their notes. Students discuss reasons why *Hamlet* retains its popularity with modern audiences despite the distance in time and culture between Shakespeare's era and our own. The information students collect in these sessions should form the basis of their planning for the coursework essay.

Stage 2 Lesson 18**KS 5****Planning the Essay**

Resources Notes; copies of *Hamlet*; whiteboard and markers; pens and paper.

Introduction In this lesson the essay to be completed will be set and students will have the opportunity to draft a plan and discuss it with their peers and the teacher.

Development Students take 20 – 25 minutes to write a rough draft in answer to the essay question. They should attend to key themes, dramatic structures, critical interpretations, characters, list quotation references and their conclusions about the play.

Essay title

The play *Hamlet* is essentially a complex revenge tragedy in which Shakespeare explores the nature of and justifications for revenge through the device of contrasting several avenging sons and their actions; its continued popularity depends on the sustained relevance of these issues. To what extent do you agree or disagree with this view of the play?

Plenary Students share their ideas through a class discussion chaired by the teacher. Teacher notes on the board persuasive ideas and suggests scenes or quotations which students have missed that may be of significance.

Homework Students complete the first draft of their essay. In subsequent lesson they read each other's drafts and discuss improvements.