 2B or not 2B

Background

Shakespeare’s plays are full of intrigue, exciting battles and ‘burns’ aplenty, and yet our students struggle to connect with his twisting plots and engaging characters because of a language barrier spanning over 500 years. This unit aims to connect the two worlds in a drama classroom through the use of texts that are commonly used in the 21st century. Students will enter Shakespeare’s world through his own language, the power of performance, graphic novels, social media and film.

Whilst this unit of work has been written for a Stage 5 Drama class, it also includes many English outcomes, and could be used to support the teaching of Drama in English. Students will undertake the essential content and work towards course outcomes through a close reading of, listening to or viewing at least two drama works. Across the Stage, the selection of texts must give students the experience of a Shakespearean drama.

“There is nothing either good or bad, but thinking makes it so.” Hamlet.

All supporting resources can be downloaded and printed from the accompanying [2b or not 2b resource booklet.](https://schoolsequella.det.nsw.edu.au/file/b2173505-e35b-4fab-94a7-78f4a0f017c7/1/2b%20or%20not%202b%20Resource%20Booklet.docx)

Let’s reignite a fire for all that is good in Shakespeare!

Unit outline

Module one - Who was Shakespeare … and why do we care?

Module two - The King of the burn!

Module three - You have to watch Shakespeare … not read it!

Module four - Show me … don’t bore me!

Module five - Shakespeare would have been dope!

Module six - Brevity is the soul of wit

**Module seven -** 60 second Shakespeare

Module eight -The bard … the best?

Please note that the recommended reading list is a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher or book title.

Cross curriculum content and key competencies

| Cross Curriculum Content | Key Competencies |
| --- | --- |
| Information & Communication TechnologiesDifference & DiversityGender | LiteracyCollect, analyse and organise informationCommunicating ideas and informationWorking with others and in teams |

Outcomes covered

Objective – Making (Drama)

| Outcomes | Indicators/Content |
| --- | --- |
| 5.1.1 - manipulates the elements of drama to create belief, clarity and tension in character, role, situation and action | To - explore roles/characters and relationships through improvisation techniques within fictional situations and dramatic actionTo - develop and use language appropriate to a role/characterAbout - using improvisation to approach role/character within fictional situations and dramatic actionAbout - exploring roles/characters using realistic, surreal and abstract narratives |
| 5.1.2 - contributes, selects, develops and structures ideas in improvisation and playbuilding | To - create narrative structures to convey dramatic meaning To - use elements of drama to manage the action in playbuildingAbout - the process of using an active, collaborative process to create group or self-devised worksAbout - the development of various plot structures in playbuilding (simple, complex, compound, linear, non-linear) |

Performing (Drama)

| Outcomes | Indicators/Content |
| --- | --- |
| 5.2.1 - applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning | To - use body language and physicalisation to help an audience to read performance To - use techniques to create a character/role About - aspects of body language and physicalisation such as posture, gesture and facial expressionAbout - different techniques to approach the creation of a character/role, eg observation, animal characteristics, physicality and status |
| 5.2.3 - employs a variety of dramatic forms, performance styles, dramatic techniques, theatrical conventions andtechnologies to create dramatic meaning | To - explore and enact dramatic forms in their own rightTo - use dramatic forms and performance styles in playbuilding performancesAbout - the specific conventions associated with various dramatic forms About - ways to adopt or adapt features of dramatic forms in playbuilding |

Appreciating (Drama)

| Outcomes | Indicators/Content |
| --- | --- |
| 5.3.1 - responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions | To - recognise and discuss the techniques, conventions and technologies of various dramatic forms and performance styles To - describe and respond to the conventions, dramatic techniques and technologies used in different performancesAbout - conventions, techniques and technologies applicable to various forms and stylesAbout - recording their ideas in a drama workbook or in other forms such as oral/aural, visual representation, discursive, written or word-processed forms |
| 5.3.2 - analyses the contemporary and historical contexts of drama | To - inquire into the nature of various contemporary and historical dramatic forms and performance stylesTo - investigate, discuss and debate the representation of gender-based, racial and cultural stereotypes in various dramatic forms or performance stylesAbout - various ways to read and appreciate drama and theatre performancesAbout - ways to reflect on their ideas, such as in a drama workbook, essay, dramatic presentation, debate, speech, monologue, discussion, multimedia presentation, video or through other appropriate forms |

[Drama 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/drama-7-10-syllabus) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

A (English)

| Outcomes | Indicators/Content |
| --- | --- |
| EN5-1A – responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure | \* appreciate, explain and respond to the aesthetic qualities and the power of language in an increasingly sophisticated range of texts\* present an argument about a literary text based on initial impressions and subsequent analysis of the whole text |

B (English)

| Outcomes | Indicators/Content |
| --- | --- |
| EN5-4B – effectively transfers knowledge, skills and understanding of language concepts into new and different contexts. | \* analyse texts from familiar and unfamiliar contexts, and discuss and evaluate their content and the appeal of an individual author’s literary style\* locate, select, synthesise and creatively use information, ideas and arguments from texts to compose new texts |

C (English)

| Outcomes | Indicators/Content |
| --- | --- |
| EN5-6C – investigates the relationships between and among texts | \* investigate, hypothesise and explain the ways a concept may be reinterpreted over time through different texts and media\* research and explore the texts of specific composers, considering themes, language techniques and similarities and differences in their works |

D (English)

| Outcomes | Indicators/Content |
| --- | --- |
| EN5-7D – understands and evaluates the diverse ways texts can represent personal and public worlds. | \* explore and reflect on their own values in relation to the values expressed and explored in texts\* evaluate the social, moral and ethical positions represented in texts |

E (English)

| Outcomes | Indicators/Content |
| --- | --- |
| EN5-9E - purposefully reflects on, assesses and adapts their individual and collaborative skills with increasing independence and effectiveness | \* articulate and discuss the pleasures and difficulties, successes and challenges experienced in investigation, problem-solving and independent and collaborative work, and establish improved practices\* understand the learning purposes, specific requirements and targeted outcomes of tasks |

[English K-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/english-year-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2012.

Module one

Who was Shakespeare & why do we care?

This module is intended to be a gentle introduction to Shakespeare, in order to combat student fears, particularly about the difficulty of the language. This element also allows students to share what they already know about Shakespeare and delve into the debate about his relevance to 21st century education.

| Outcome | Content |
| --- | --- |
| 5.1.2 | the process of using an active, collaborative process to create group or self-devised works |
| 5.2.1 | use body language and physicalisation to help an audience to read performance |
| 5.3.1 | recognise and discuss the techniques, conventions and technologies of various dramatic forms and performance styles |
|  | recording their ideas in a drama logbook or in other forms such as oral/aural, visual representation, discursive, written or word-processed forms |
| 5.3.2 | inquire into the nature of various contemporary and historical dramatic forms and performance styles |
| EN5-1A | appreciate, explain and respond to the aesthetic qualities and the power of language in an increasingly sophisticated range of texts |
| EN5-4B | analyse texts from familiar and unfamiliar contexts, and discuss and evaluate their content and the appeal of an individual author’s literary style |
| EN5-9E | articulate and discuss the pleasures and difficulties, successes and challenges experienced in investigation, problem-solving and independent and collaborative work, and establish improved practices |

| Drama Objective | Suggested Activities | Assessment | Resources |
| --- | --- | --- | --- |
| Performing | Before introducing the topic, give one Quote Card (in resources) to each student, as they walk in the room. Each student must read their line and think about what it means. How can they give the quote more meaning by using their body, face or voice creatively? Students choose a partner and create a scene with just their two cards. They then perform their scene for the class. | Observation | Quote Cards |
| Appreciating | Discuss – Who do you think wrote these lines? How do we know? What is it about this language that stands out in the 21st century? Recognise that language changes with time, and some of Shakespeare’s words have been replaced with new ones. Students work in small groups to complete the ‘What Was That?’ language worksheet. | Worksheet | What Was That? worksheet |
| Making | In their small groups, students work collaboratively to create a short scene in which characters greet each other, using at least five of the Shakespearean words that were on their language sheets. | Observation | - |
| Appreciating | In small groups or pairs, student discuss the following questions: Have you ever seen a Shakespearean play (in a theatre or on film)? Have you ever read a full play by Shakespeare? If so, what have you seen or read? | - | - |
| Appreciating | In their logbooks, students glue in a portrait of Shakespeare and surround it with words or phrases that they associate with him. They are to use only one colour pen/pencil for this. | Brainstorm in Logbook | Portrait of Shakespeare |
| Appreciating | Discuss – does Shakespeare have any lessons to teach us today? Could the themes and ideas still be helpful? Watch the [TED talk by John Bolton](https://www.ted.com/talks/john_bolton_the_power_of_imagination_lessons_from_shakespeare) with students noting in their logbooks, regarding the themes or messages in each of Shakespeare’s plays mentioned: Henry V, Othello, The Tempest, Hamlet. Discuss afterwards, which of those messages would be most relevant to today’s world. What was the most important message that John Bolton talked about? | Notes in Journal, observation | TED talk by John Bolton |

Connections to English

At this point, students could be introduced to Hamlet or Romeo and Juliet through a close reading or viewing. Discuss whether the messages in that play also have relevance to life in the 21st century.

Module two

The king of the burn!

This module allows students to further explore the intricacies of Shakespeare’s language, whilst also analysing how he used language to mould his characters. Students will be less threatened by the language as they enjoy the humorous insults.

| Outcome | Content |
| --- | --- |
| 5.1.1 | develop and use language appropriate to a role/character |
| 5.2.1 | aspects of body language and physicalisation such as posture, gesture and facial expression |
| 5.2.3 | the specific conventions associated with various dramatic forms |
| 5.3.1 | recognise and discuss the techniques, conventions and technologies of various dramatic forms and performance styles |
| EN5-1A | appreciate, explain and respond to the aesthetic qualities and the power of language in an increasingly sophisticated range of texts |
| EN5-6C | research and explore the texts of specific composers, considering themes, language techniques and similarities and differences in their works |

| Drama Objective | Suggested Activities | Assessment | Resources |
| --- | --- | --- | --- |
| Appreciating | As soon as students come into the room, have them complete this sentence in their drama logbooks – “Shakespeare’s language is ….” Have students read their sentences to the class. Discuss the thoughts that the students had around Shakespeare’s language. What made it difficult? What did they enjoy about it and what didn’t they? | Observation of discussion | Drama Logbook |
| Appreciating | Point out that Shakespeare’s influence on modern English is immense. Watch the video about [Shakespeare’s Influence on Modern English](https://www.youtube.com/watch?v=BrRnOHHth2E). https://www.youtube.com/watch?v=BrRnOHHth2E Discuss words and phrases that students were surprised to learn were from Shakespeare. | Observation of discussion | Shakespeare’s Influence on Modern English video |
| Appreciating | Explain that some of Shakespeare’s most celebrated phrases were his insults. He was the king of the burn, all without swearing! Watch the [TedEd talk about Shakespeare’s insults](https://ed.ted.com/lessons/insults-by-shakespeare#watch) https://ed.ted.com/lessons/insults-by-shakespeare#watch and discuss how his use of insults helped to create meaning in his plays. | - | Insults by Shakespeare video |
| Making | In pairs, or individually, students visit one of the many Shakespearean Insult Generators online and write down at least 10 quality Shakespearean insults in their drama logbooks. | Drama Journals | ComputersDrama Logbooks |
| Appreciating | Students are introduced to Act 1 Scene 1 from Romeo and Juliet, reading the section involving Samson, Gregory and Abram. This is a great example of innuendo and insult from Shakespeare. Read through as a class. Discuss what the meaning of the scene is and some key vocabulary. | Observation of discussion | Copies of Act 1 Scene 1 from Romeo and Juliet. |
| Performing | In small groups, students rehearse and perform their interpretation of the text, focusing on delivering their lines with confidence and appropriate body language. | Performance | - |

Connections to English

At this point, students could also analyse some of the heated interactions between characters in The Taming of The Shrew. Discussion could centre around the way that Shakespeare broke with stereotypical female dialogue in this play.

At this stage, decide whether you are going to split your class into three (or more) groups, each working on a different play, or work as one class on a play.

Module three

You have to watch Shakespeare … not read it!

This module emphasises the importance of watching live performances of Shakespeare, rather than just reading the words on a page. It focuses on the difference between a novel and a play. This module also focuses on characterisation and the issue of gender in Shakespeare’s plays.

| Outcome | Content |
| --- | --- |
| 5.1.1 | explore roles/characters and relationships through improvisation techniques within fictional situations and dramatic action |
|  | using improvisation to approach role/character within fictional situations and dramatic action |
| 5.2.1 | aspects of body language and physicalisation such as posture, gesture and facial expression |
| 5.3.1 | recording their ideas in a drama logbook or in other forms such as oral/aural, visual representation, discursive, written or word-processed forms |
| 5.3.2 | various ways to read and appreciate drama and theatre performances |
|  | investigate, discuss and debate the representation of gender-based, racial and cultural stereotypes in various dramatic forms or performance styles |
| EN5-1A | present an argument about a literary text based on initial impressions and subsequent analysis of the whole text |
| EN5-4B | locate, select, synthesise and creatively use information, ideas and arguments from texts to compose new texts |
| EN5-7D | explore and reflect on their own values in relation to the values expressed and explored in texts |
|  | evaluate the social, moral and ethical positions represented in texts |

| Drama Objective | Suggested Activities | Assessment | Resources |
| --- | --- | --- | --- |
| Appreciating | As a class, create a Venn diagram, highlighting the differences between a novel and a play.Explain to students that Shakespeare was not an author, he was a playwright. For centuries, students have been studying the works of Shakespeare, usually in a written form. Students work in pairs to research and prepare a For and Against case as to whether Shakespeare should be studied by reading his plays or watching them. | For and Against worksheets | For and Against worksheetAccess to the internet |
| Appreciating | Watch a performance of your chosen play. You might be able to attend a live performance near you as an excursion. You could watch a film version of an original play (some examples are listed in resources). You could watch a performance of your chosen play, recorded live at the Globe Theatre in London on [Globe Player](http://www.globeplayer.tv/) www.globeplayer.tv/  | - | Shakespeare on Film IdeasGlobe Player |
| Appreciating | Students choose one character to focus on as they watch the performance. They are to note the motives of their character, what moves or inspires them, their relationship with other characters, and what they are scared of. Students may make notes or brainstorm in their drama logbooks during or after watching the performance. If using this module as part of an English class, students can use this activity to develop their understanding of character and Shakespeare’s use of language to develop his characters. | Drama Logbooks | - |
| Making | After watching the performance, students take part in an ‘interview’ improvisation, either in small groups or as a whole class. Each student has a turn being the ‘interviewee’, pretending to be their chosen character from the play. The ‘interviewer’ asks the character questions about their motivations, their fears and their relationships with other characters. The interviewer also asks them how they think they would adapt to living in the 21st century, as a modern man or woman? | Observation of performance | - |
| Appreciating | Read through the fact sheet No Women Allowed, as a class. Students write at least three dot points in their drama logbooks, explaining why females were not allowed on stage during Shakespeare’s time. | Logbooks | No Women Allowed Fact Sheet |
| Appreciating | Class discussion about how the male and female characters were portrayed in the play, and how it is different to attitudes today. Would they like to have been a woman or man in Shakespeare time? Why or why not? | Observation of discussion | - |
| Performing | Staying in their chosen ‘character’, students are asked to respond to a situation, just with a facial expression or stance, reflective of how they believe their character would act. No voices, freeze frame posture. General class discussion or pairs discussions about why they believe the character would react in that way and their favourite thing about the character that they chose. | Observation of performancesPhotographs of freeze frames | Situation Cards |

Connections to English

At this point, if students have been exposed to a number of different plays by Shakespeare, discuss all of the female characters that they have encountered and the similarities and differences between them.

Module four

Show me … don’t bore me!

This module looks at different interpretations of Shakespeare’s plays, using graphic novels and/or comic books. The students will hone their visual literacy skills and will begin to interpret Shakespeare’s works in new formats.

| Outcome | Content |
| --- | --- |
| 5.2.1 | create narrative structures to convey dramatic meaning |
|  | use elements of drama to manage the action in playbuilding |
|  | the process of using an active, collaborative process to create group or self-devised works |
| 5.2.3 | use dramatic forms and performance styles in playbuilding performances |
| 5.3.1 | recording their ideas in a drama workbook or in other forms such as oral/aural, visual representation, discursive, written or word processed forms |
| 5.3.2 | various ways to read and appreciate drama and theatre performances |
| EN5-4B | analyse texts from familiar and unfamiliar contexts, and discuss and evaluate their content and the appeal of an individual author’s literary style |
| EN5-6C | investigate, hypothesise and explain the ways a concept may be reinterpreted over time through different texts and media |

| Drama Objective | Suggested Activities  | Assessment | Resources |
| --- | --- | --- | --- |
| Appreciating | Brainstorm what students remember about the basic plot line of the play that your class (or the small groups) are looking at. Demonstrate how to create a basic storyboard or plot line. | - | - |
| Appreciating | Explain that today, Shakespeare’s works have been reproduced in any number of formats, so that they are accessible to everybody. People have written picture books, comic books and graphic novels for most of Shakespeare’s texts. Short discussion about the difference between a comic book and a graphic novel. [Watch the clip](https://www.youtube.com/watch?v=eHcOvoBM0VY) https://www.youtube.com/watch?v=eHcOvoBM0VY Why read Shakespeare in one of these forms? Small group discussions. | - | Graphic Novels –v- Comic Books video |
| Appreciating | Each group is given a selection of graphic novels and/or comic books (depending on how many you have access to) retelling the play/s that the groups are studying. Allow the students time to look and discuss these new resources. Look at resources for examples of this genre. | - | Examples of graphic novels about Shakespeare’s playsExamples of comic books about Shakespeare’s plays. |
| Making | Given large pieces of butcher’s or A3 paper, students work in groups to start creating a storyboard or plot line, explaining the play that they are studying, using the graphic texts as their sources. | Observation of group work skills | Large paper and textas |
| Making | The groups then workshop a series of tableaux to reflect the sections of their storyboards. A photograph is taken of each tableaux, which is printed and displayed alongside the storyboard. | Tableaux photographs | Digital Cameras and a printer |
| Appreciating | Each student transfers the information on their group paper into their drama logbooks, once completed. | Storyboard in logbooks | Drama Logbooks |
| Making | Each group chooses one of their favourite scenes from the play. They create a short scene, depicting the same action/plot line, but told in a modern context. All students are to be part of the performance. Students should use the same character names that Shakespeare used, and include at least one Shakespearean term/word, whilst keeping the scene in a modern context. | Observation of group work skills | - |
| Performing | Each group rehearses and performs their scene for the class. | Analysis of performances | - |

Connections to English

After the class has completed a reading of the play and have analysed aspects of the language to understand the universality of his plays, teachers could use this module to look at the transformative nature of Shakespeare’s work and how it is still relevant today.

Module five

Shakespeare in our time

This module asks students to consider how Shakespeare’s works would stand the test of time, when adapted to a modern era. They will discuss how society has changed, and use their higher order thinking skills to create their own adaptations, as well as analyse the film adaptations of others.

| Outcome | Content |
| --- | --- |
| 5.1.1 | develop and use language appropriate to a role/character |
|  | exploring roles/characters using realistic, surreal and abstract narratives |
| 5.2.1 | different techniques to approach the creation of a character/role, eg observation, animal characteristics, physicality and status |
| 5.2.3 | explore and enact dramatic forms in their own right |
| 5.3.1 | describe and respond to the conventions, dramatic techniques and technologies used in different performances |
|  | Conventions, techniques and technologies applicable to various forms and styles |
| 5.3.2 | inquire into the nature of various contemporary and historical dramatic forms and performance styles |
|  | Investigate, discuss and debate the representation of gender-based, racial and cultural stereotypes in various dramatic forms or performance styles |
| EN5-4B | locate, select, synthesise and creatively use information, ideas and arguments from texts to compose new texts |
| EN5-6C | investigate, hypothesise and explain the ways a concept may be reinterpreted over time through different texts and media |
| EN5-9E | understand the learning purposes, specific requirements and targeted outcomes of tasks |

| Drama Objective | Suggested Activities | Assessment | Resources |
| --- | --- | --- | --- |
| Appreciating | Review the previous lesson where each group had taken a scene from their Shakespearean play and adapted some parts of it to a modern context. Discuss whether Shakespeare’s plays are adaptable to modern times. Discuss each of the plays that are being studied. | Observation | - |
| Performing | Choose a key scene from the play/s that you are studying. Read through the scene, with students taking the part of the different characters. Discuss what happened and the characters involved. | Observation | Key scenes already selected and copied |
| Appreciating | Discuss what would be needed to adapt this scene to modern times. What would you need to change about the setting? What about the characters? Are there any issues with the way that gender, race or culture is portrayed in Shakespeare’s version of the play? What would need to change to make it more appropriate for modern times? | - | - |
| Making | In their groups, students use the scene/s that they read through previously and adapt it for the modern day. They have to change the setting and the names and swap the gender of the characters. The students need to use modern language in their adaptation. Be sure to discuss the specific requirements of the task and the higher order skills involved in adaptation. Groups work together to playbuild their scene, ensuring they address requirements, and present it to the class. | Observation of group work | - |
| Performing | Each group presents their scene to the class, with the audience commenting afterwards on the way that the performers achieved the key requirements. | Performances | - |
| Appreciating | Watch a modern film adaptation of the plays that you are studying (if possible), or some key scenes from the adaptation. Examples of films are included in resources. Students create a Venn diagram in their drama journals highlighting what stayed the same in the adaptation from the play and what was changed. | Venn diagrams | Examples of Film Adaptations of Shakespeare’s playsDrama Logbooks |

Connections to English

This module would benefit teachers exploring adaptation in their Stage 5 classes.

Module six

Brevity is the soul of wit

This module allows students to use their higher order thinking skills, by applying their knowledge to new situations and formats. Students will have to adapt Shakespeare’s works to new forms of English, such as text and emojis, and reflect on whether Shakespeare’s works have stood the test of time. Students also learn about the soliloquy in Shakespeare’s time.

| Outcome | Content |
| --- | --- |
| 5.1.1 | develop and use language appropriate to a role/character |
| 5.2.1 | use techniques to create a character/role |
| 5.2.3 | the specific conventions associated with various dramatic forms |
| 5.3.1 | Conventions, techniques and technologies applicable to various forms and styles |
| EN5-1A | appreciate, explain and respond to the aesthetic qualities and the power of language in an increasingly sophisticated range of texts |
| EN5-6C | investigate, hypothesise and explain the ways a concept may be reinterpreted over time through different texts and media |

| Drama Objective | Suggested Activities | Assessment | Resources |
| --- | --- | --- | --- |
| Appreciating | Review previous lesson, where students adapted Shakespeare to modern contexts. Discuss some of the key changes that had to be made to the language in the adaptations. How has language changed since Shakespeare’s times? Turn the conversation to the fact that people tend to use more brevity when they talk now, especially when using social media. | - | - |
| Appreciating | Introduce the concept of a soliloquy. Read through the fact sheet in the resources as a class. Identify the key features of a soliloquy. What modern forms of communication are like a soliloquy? What do they have in common? What is different? Steer the conversation towards social media posts, especially Twitter. | - | Soliloquy Fact Sheet |
| Appreciating | Discuss the key features of a ‘tweet’. Focus on the brevity (140 characters) and shorthand used, including hashtags. Is it easier or harder to get across an idea in a shorter text? | Discussion | - |
| Appreciating | Each group is given a different soliloquy from the chosen play/s. As a group, they are to read it and analyse it for meaning. What is the character essentially trying to say? | - | Copied Soliloquys |
| Performing | Each member of the group is to read and perform the soliloquy (or a section of it) for their own group. | Observation of performances | - |
| Making | Each student then uses the given soliloquy and writes a ‘tweet’ which conveys the same emotions and ideas, using only 140 characters in their drama logbooks. These are then written on the twitter proforma in resources and put up around the classroom. | Tweets | Twitter Proforma |
| Appreciating | Explain that some authors have gone even further, and re-written some of Shakespeare’s plays, using modern text language and emojis. Each group is given a copy of one of the OMG Shakespeare books (see resources). Each group reads through the book, noting how the authors have changed the play to fit with a modern context. | - | OMG Shakespeare books |
| Performing | In their groups, students use the OMG Shakespeare text as a script, rehearsing and performing for the class a section of the text. Their focus should be on their characterisation, using gesture, voice and facial expression. | Performances | - |
| Making | In pairs, students playbuild and film an interaction between two characters via text message, from their chosen play, sometime after the play has finished. | Filmed scenes | Recording devices |

Connections to English

This module would allow teachers to explore the idea of writing very short stories. Have students write a persuasive text, about a current issue, using exactly 100 words. Discuss the need for using powerful singular words and eliminating unnecessary information.

Module seven

60 second Shakespeare

This module asks students to demonstrate their understanding of a text by creating their own, shortened version. Students will also work closely in groups and present a performance to the class, highlighting all that they have learnt over the course of the unit.

| Outcome | Content |
| --- | --- |
| 5.1.2 | the process of using an active, collaborative process to create group or self-devised works |
|  | the development of various plot structures in playbuilding (simple, complex, compound, linear, non-linear) |
|  | create narrative structures to convey dramatic meaning |
| 5.2.3 | ways to adopt or adapt features of dramatic forms in playbuilding |
|  | use dramatic forms and performance styles in playbuilding performances |
| 5.3.2 | ways to reflect on their ideas, such as in a drama workbook, essay, dramatic presentation, debate, speech, monologue, discussion, multimedia presentation, video or through other appropriate forms |
| EN5-4B | locate, select, synthesise and creatively use information, ideas and arguments from texts to compose new texts |

| Drama Objective | Suggested Activities | Assessment | Resources |
| --- | --- | --- | --- |
| Appreciating | Explain that in this module, each group will be retelling the essence of their entire play, in its original form, in only 60 seconds. Discuss, do they think it can be done? Show the example from [the BBC Hamlet](https://www.youtube.com/watch?v=74Jr7IhWJTs) told in only 60 seconds https://www.youtube.com/watch?v=74Jr7IhWJTs | - | 60 Second Hamlet video |
| Making | Explain the task requirements. Each group is to retell the play/s that they have been focusing on throughout this unit. They are to cover the main plot elements. They are to include all of the main characters. Every group member must take part. They are to use modern language, but should include at least one quote directly from the play. Discuss any other parameters students might wish to add. | - | - |
| AppreciatingMaking | Groups work together to create and rehearse their 60 second play. They should keep notes about their progress in their drama logbooks. | Observation and Logbooks | - |
| Performing | You may decide to film each group’s performance or they may perform them in front of the class or other classes. | Performances | - |

Connections to English

This module would be a useful way for students to demonstrate their comprehension of the play.

Module eight

The bard … the best?

This module is the culmination of the unit, where students reflect on how their understanding of Shakespeare has changed. Students also think critically about whether Shakespeare would enjoy living in the 21st century, projecting themselves into his position.

| Outcome | Content |
| --- | --- |
| 5.1.1 | exploring roles/characters using realistic, surreal and abstract narratives |
| 5.2.1 | the process of using an active, collaborative process to create group or self-devised works |
| 5.3.1 | recording their ideas in a drama workbook or in other forms such as oral/aural, visual representation, discursive, written or word processed forms |
| 5.3.2 | ways to reflect on their ideas, such as in a drama workbook, essay, dramatic presentation, debate, speech, monologue, discussion, multimedia presentation, video or through other appropriate forms |
| EN5-4B | analyse texts from familiar and unfamiliar contexts, and discuss and evaluate their content and the appeal of an individual author’s literary style |
| EN5-9E | articulate and discuss the pleasures and difficulties, successes and challenges experienced in investigation, problem-solving and independent and collaborative work, and establish improved practices |

| Drama Objective | Suggested Activities | Assessment | Resources |
| --- | --- | --- | --- |
| - | Reflect on the unit of work. What parts did the students most enjoy? What didn’t they enjoy? | - | - |
| Making | Propose a scenario, in which time travel is possible and Shakespeare has travelled to our current year, with some of his most famous characters. Students work in pairs to write questions that they would like to ask them about their impressions of the 21st century. | Observation | Drama Logbooks |
| Making | As a class, choose a few students at a time to come to the ‘stage’ and pretend to be either Shakespeare, or one of his most famous characters, after they have time-travelled and are now living in modern times. The other students take turns to ask their questions, reflecting on how they have adjusted to the 21st century. | Interview and Question Performance | - |
| Appreciating | In their logbooks, students turn back to the page with Shakespeare’s portrait, where they first recorded their thoughts about Shakespeare at the start of the unit. They now add other thoughts about him and his work, this time in a different coloured pen or pencil. Discuss how their thoughts may have changed over the course of the unit about The Bard. | Changes in the brainstorm | Drama Logbooks |
|  | As you dismiss the students at the end of class, give each one a traditional Shakespearean compliment, as provided on the Shakespearean compliments sheet in resources. | - | Shakespearean compliments |

Connections to English

An extension activity could involve students conducting research and presenting a two minute speech on the topic:

* Did Shakespeare really write his plays?