

AS YOU LIKE IT

– THE BIG QUESTION

A Key Stage 3 and 4 PSHE and Citizenship
Resource



© Shakespeare Schools Foundation 2019

All rights reserved. Copyright of this curriculum resource rests with Shakespeare Schools Foundation. Any hiring, lending, redistribution, modification or copying (other than copying for the exclusive use of the school or institution which has purchased the resource) is strictly prohibited

Curriculum Links

This KS3/KS4 Citizenship, English and Personal Wellbeing teaching sequence provides a scheme of work to help pupils learn about forming and talking through their opinions. It uses Shakespeare's plays to explore a range of topics including:

- *Personal growth and maturity*
- *Responsibility at different stages of life*
- *The importance of the rule of law*
- *Young people and mental health*
- *The power of political rhetoric*
- *Forgiveness and retribution*
- *Religious and other forms of extremism*
- *Cyberbullying and the pressures of social media*
- *The importance of diversity and of respecting difference*

From the National Curriculum – Citizenship

Purpose of study

A high-quality citizenship education helps to provide pupils with knowledge, skills and understanding to prepare them to play a full and active part in society. In particular, citizenship education should foster pupils' keen awareness and understanding of democracy, government and how laws are made and upheld. Teaching should equip pupils with the skills and knowledge to explore political and social issues critically, to weigh evidence, debate and make reasoned arguments. It should also prepare pupils to take their place in society as responsible citizens, manage their money well and make sound financial decisions.

Aims

The national curriculum for citizenship aims to ensure that all pupils:

- Acquire a sound knowledge and understanding of how the United Kingdom is governed, its political system and how citizens participate actively in its democratic systems of government.

- Develop a sound knowledge and understanding of the role of law and the justice system in our society and how laws are shaped and enforced.
- Develop an interest in, and commitment to, participation in volunteering as well as other forms of responsible activity, that they will take with them into adulthood.
- Are equipped with the skills to think critically and debate political questions, to enable them to manage their money on a day-to-day basis, and plan for future financial needs.

Subject content

Key stage 3

Teaching should develop pupils' understanding of democracy, government and the rights and responsibilities of citizens. Pupils should use and apply their knowledge and understanding while developing skills to research and interrogate evidence, debate and evaluate viewpoints, present reasoned arguments and take informed action.

Pupils should be taught about:

- The development of the political system of democratic government in the United Kingdom, including the roles of citizens, Parliament and the monarch.
- The operation of Parliament, including voting and elections, and the role of political parties.
- The functions and uses of money, including the importance and practice of budgeting, and managing risk.

Key stage 4

Pupils should be taught about:

- Parliamentary democracy and the key elements of the constitution of the United Kingdom, including the power of government, the role of citizens and Parliament in holding those in power to account, and the different roles of the executive, legislature and judiciary and a free press.
- The different electoral systems used in and beyond the United Kingdom and actions citizens can take in democratic and electoral processes to influence decisions locally, nationally and beyond.
- Other systems and forms of government, both democratic and non-democratic, beyond the United Kingdom.
- Local, regional and international governance and the United Kingdom's relations with the rest of Europe, the Commonwealth, the United Nations and the wider world.

- Human rights and international law.
- The legal system in the UK, different sources of law and how the law helps society deal with complex problems
- Diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding.
- The different ways in which a citizen can contribute to the improvement of their community, to include the opportunity to participate actively in community volunteering, as well as other forms of responsible activity
- Income and expenditure, credit and debt, insurance, savings and pensions, financial products and services, and how public money is raised and spent.

The Personal Wellbeing Programme of Study – non statutory

The range and content includes:

Key Stage 3

- Examples of diverse values encountered in society and the clarification of personal values.
- The knowledge and skills needed for setting realistic targets and personal goals.
- Physical and emotional change and puberty.
- Sexual activity, human reproduction, contraception, pregnancy, and sexually transmitted infections and HIV and how high-risk behaviours affect the health and wellbeing of individuals, families and communities.
- Facts and laws about drug, alcohol and tobacco use and misuse, and the personal and social consequences of misuse for themselves and others.
- How a balanced diet and making choices for being healthy contribute to personal wellbeing, and the importance of balance between work, leisure and exercise.
- Ways of recognising and reducing risk, minimising harm and getting help in emergency and risky situations.
- A knowledge of basic first aid.
- The features of positive and stable relationships, how to deal with a breakdown in a relationship and the effects of loss and bereavement.
- Different types of relationships, including those within families and between older and young people, boys and girls, and people of the same sex, including civil partnerships.
- The nature and importance of marriage and of stable relationships for family life and bringing up children.
- The roles and responsibilities of parents, carers and children in families.

- m. The similarities, differences and diversity among people of different race, culture, ability, disability, gender, age and sexual orientation and the impact of prejudice, bullying, discrimination and racism on individuals and communities.

Key Stage 4

- a. The effect of diverse and conflicting values on individuals, families and communities and ways of responding to them.
- b. How the media portrays young people, body image and health issues.
- c. The characteristics of emotional and mental health, and the causes, symptoms and treatments of some mental and emotional health disorders.
- d. The benefits and risks of health and lifestyle choices, including choices relating to sexual activity and substance use and misuse, and the short and long-term consequences for the health and mental and emotional wellbeing of individuals, families and communities.
- e. where and how to obtain health information, how to recognise and follow health and safety procedures, ways of reducing risk and minimising harm in risky situations, how to find sources of emergency help and how to use basic and emergency first aid.
- f. Characteristics of positive relationships, and awareness of exploitation in relationships and of statutory and voluntary organisations that support relationships in crisis.
- g. The roles and responsibilities of parents, carers, children and other family members.
- h. Parenting skills and qualities and their central importance to family life.
- i. The impact of separation, divorce and bereavement on families and the need to adapt to changing circumstances.
- j. The diversity of ethnic and cultural groups, the power of prejudice, bullying, discrimination and racism, and the need to take the initiative in challenging this and other offensive behaviours and in giving support to victims of abuse.

The Big Question – As You Like It

<p>Learning Objective</p> <p>Pupils use a range of balanced and persuasive argument techniques across a range of activities to formulate a viewpoint and argument related to the Big Question for this lesson.</p> <p>Pupils analyse the themes of gender in <i>As You Like It</i> and compare attitudes in Shakespeare’s era to today, including ideas for shaping how people consider gender in the future.</p> <p>Success Criteria (including differentiation)</p> <p>All can express an initial opinion on the ‘Big Question’ and justify their viewpoint.</p> <p>Most can develop their opinion over the course of the lesson sequence by listening and responding to others.</p> <p>Some can articulate a clear balanced argument on the ‘Big Question’, using sophisticated argument techniques.</p>	<p>Big Question: To what extent is identity defined by gender?</p> <p>Vocabulary: gender, subverts, inequality, diverse,</p>	
	<p><i>To begin: Discover the events of As You Like It using the SSF 10 Events and the instructions for exploring the story in the Appendix.</i></p> <p>Lesson Plan</p> <ul style="list-style-type: none"> • Pupils compare Shakespeare’s portrayal of Rosalind at court with Ganymede in the forest of Arden. • Pupils research the role of women at the time Shakespeare was writing and reflect on the historical context of this play, including Shakespeare’s reasons for writing such a role. • Pupils complete a role on the wall for Rosalind, looking at where the character matches and/or subverts sixteenth century notions of gender and womanhood. • Pupils consider where notions of gender inequality are still prevalent today. • Pupils brainstorm what they can do to build a more gender equal society in future. • Written task: Pupils imagine they are a teenager living in 2084 and write a diary entry demonstrating how gender will be perceived in the future. <p>See Teaching and Learning Activities for full details</p>	<p>Resources</p> <ul style="list-style-type: none"> • As You Like It – 10 events • Instructions for exploring the story in the Appendix • Two text extracts – Rosalind at court (Scenes 2 and 3) and Ganymede in Arden (Scene 11). <p>National Curriculum Links</p> <ul style="list-style-type: none"> • Examples of diverse values encountered in society and the clarification of personal values. • The impact of prejudice, bullying, discrimination and racism on individuals and communities. • The need to take the initiative in challenging this and other offensive behaviours and in giving support to victims of abuse. • Pupils explore the precious liberties enjoyed by the citizens of the United Kingdom. • Human rights and international law. • Physical and emotional change. • The characteristics of positive relationships.

As You Like It – The Big Question

Teaching and Learning Activities

Starter activity – Exploring Rosalind as a woman and as a man

- Hand out **two text extracts** – one showing the young woman Rosalind at her uncle's court at the beginning of the play, the other showing her in disguise as the boy Ganymede, talking to Orlando (and 'pretending' to be his love Rosalind) – make sure your pupils are clear on this point!
- Quickly stage the scenes using ghosting and improvisation techniques.
 - Ghosting is where another person acts as a 'ghost' for the actor and feeds the lines to them in bite size chunks, thus freeing the actor from the script. The ghost can move and follows the actor wherever they move. They should speak clearly but without interpretation, leaving the actor to find a way to deliver the line.
- Use thought tapping to check in on what characters are there to do, whether they're achieving it, what they feel about other characters and whether they're able to express it, and who has the power in the scene.

Teaching and Learning Activity One – Rosalind as a Late 16th Century Woman

- Lead pupils in a discussion about the difference in Rosalind's speech and actions at these two moments in the play. Some ideas to guide you are:
 - Do her objectives drive the scene, or is it other people?
 - When she speaks is she directing the conversation or responding to other people's lines/actions?
 - Look out for words that indicate status relationships (E.g. is she beseeching or commanding?)
 - How much does she speak and for how long?
 - How much power does she have in the scene?
- Discuss what factors cause the differences between the two. You will likely get a range of answers, e.g. in the later extract she has escaped the dangers of the court and her uncle and is in love with Orlando – these are all valid, however for the sake of this we are going to focus on her status and the expectations put on her as a woman (in a patriarchal court), versus her 'playing' a man.
- Ask pupils to research the role of women at the time Shakespeare was writing at the end of the 16th Century. Give them four headings:
 - Women could... (E.g. be educated, own property in some very limited cases, rule the country).
 - Women could not... (E.g. attend university, enter the professions, own property most of the time).
 - Women were expected to... (E.g. marry, bear children, defer to male husbands and relatives).
 - Women were perceived by men as... (E.g. the weaker sex, pure, a temptation, the origin of sin).

- Students should consider that Elizabeth I was still on the throne when this play was written and that this may have influenced Shakespeare's decision to create such a strong and interesting female protagonist.
- It may be useful to note that we may take this for granted now with both a female monarch and prime minister but because of the Divine Right of Kings, Elizabeth was considered as being 'chosen by God' and this makes this situation more complex. It has been recorded that Queen Elizabeth I referred to herself as having male characteristics at key leadership moments, such as the arrival of the Armada.

Teaching and Learning Activity Two – Role on the Wall

- Demonstrate the role on the wall to the group. Draw a big gingerbread person on the board and ask them in groups to think of adjectives describing Rosalind's character (throughout the play).
 - E.g. brave, affectionate, funny, bossy, intelligent, self-doubting, passionate.
- They should draw their own gingerbread person in each group and write these words on the inside.
- On the outside they should write how she is expected to behave as a woman – demands, restrictions, assumptions.
- Ask groups to briefly present their gingerbread Rosalind.
- Discuss as a whole group where the qualities on the inside match the qualities on the outside.
- Discuss where the qualities are very different or even in opposition.
- Reflect on how Shakespeare is depicting gender – not as fixed and separate, but as fluid. Remind pupils that, because women weren't allowed to act onstage at the time, a male actor would have performed Rosalind. Therefore the scene with Orlando would have been a man playing a woman playing a man playing a woman! What might the effect of this been on an audience? Shakespeare includes a lot of cross-dressing in his comedies, why might he have done this?
 - E.g. an opportunity for a male actor to play a 'male' character, even if it is via a 'female' character.
- It is also worth considering the freedom that the Forest of Arden presents to Rosalind as it's a place where those unwelcome in the city have set up a court and established their own world. This is often presented in productions as a freer, relaxed and open environment, so it is no wonder that Rosalind feels comfortable presenting herself in a gender fluid way. Can the students think of any modern day equivalents for these types of places?
 - E.g. Holidays, music festivals, university

Dig deeper: Ask pupils to research figures in history who have hidden or changed their gender to help themselves succeed. E.g. George Eliot, Joan of Arc, Charlotte Brontë, Elisa Bernerström, Kathrine Switzer, J.K. Rowling. (Interestingly history shows us far fewer men pretending to be women, presumably because that rarely would have helped anyone succeed.)

Teaching and Learning Activity Three – How this affects us today

- It's easy to look back at Shakespearean society and see how restrictive their ideas on gender were. Ask your pupils to consider whether any of these ideas are still held today. Ask them to find out what laws govern gender equality in the UK.
- Overall, in this country, we are moving towards greater equality and a more fluid idea of gender. Nonetheless, there is a huge amount of unconscious bias about male and female roles. Where do pupils notice or experience that? You might like to offer any or all the following provocations:
 - Think about the movies you loved as a child. What were the roles played by men and women?
 - News story about how female hurricanes kill more people than male hurricanes, because people don't take them seriously <https://edition.cnn.com/2016/09/01/health/female-hurricanes-deadlier-than-male-hurricanes-trnd/index.html>
 - Compare adverts from a magazine aimed at men with one aimed at women. What are the desirable traits being sold to different markets? See also this article in Forbes magazine about how the media portrays men and women <https://www.forbes.com/sites/brucelee/2018/03/13/how-media-portrayal-affects-women-and-what-geena-davis-is-doing-about-it/#5a161a1f2962>
 - Watch this short video highlighting the unconscious bias of adults selecting toys for toddlers: <https://www.bbc.co.uk/news/av/magazine-40936719/gender-specific-toys-do-you-stereotype-children>. Ask pupils what toys they remember playing with as a child.
- Signpost organisations working for gender equality/fluidity (see 'Further Reading' below).
- Ask pupils to brainstorm what they can do to help build a society where these restrictions don't exist in future.

Written Outcome

- A UNESCO report from 2009 stated that, on the current rate of progress, it would take another 75 years to achieve gender equality in the media. Ask pupils to write a diary entry as a teenager in 2084. How is gender perceived and how does that affect their lives? They might like to consider:
 - Their hobbies and school subjects.
 - The opportunities open to them.
 - The expectations put on them.
 - Their emotional responses.
 - How they view society of the early 21st century.
 - Whether their gender is fixed or fluid.

Useful follow up

- An article in the New Statesman considers what 'makes' a man or a woman, including accounts from people who have transitioned about how people's attitudes to them changed with their sex. <https://www.newstatesman.com/politics/feminism/2013/09/battle-over-gender-what-makes-you-man-or-woman-anyway>
- A Call to Men is internationally recognised for training and educating men and boys to embrace and promote a healthy, respectful manhood. See especially the concept of 'The man box' – the qualities men and boys are 'supposed' to exhibit: <http://www.acalltomen.org>
- This Girl Can and Girls Out Loud are two of many campaigns to empower young women. <http://www.thisgirlcan.co.uk>
<http://girlsoutloud.org.uk>
- Unicef has developed a 'Gender Action plan' to level the playing field between men and women <https://www.unicef.org/gender-equality>

Appendix 1

AS YOU LIKE IT

THE BIG QUESTION

Resources Pack



© Shakespeare Schools Foundation 2019

All rights reserved. Copyright of this curriculum resource rests with Shakespeare Schools Foundation. Any hiring, lending, redistribution, modification or copying (other than copying for the exclusive use of the school or institution which has purchased the resource) is strictly prohibited

Scene 2

Duke Frederick's Court

Enter ROSALIND and CELIA.

CELIA I pray thee Rosalind, sweet my coz,¹ be merry.

ROSALIND Dear Celia, I show more mirth than I am mistress of, unless you could teach me how to forget a banished father.

Enter TOUCHSTONE the clown.

CELIA How now, wit; whither wander you?

TOUCHSTONE Mistress, you must come away to your father.

CELIA Were you made the messenger?

TOUCHSTONE No, by mine honour, but I was bid to come for you.

CELIA Here comes Monsieur le Beau.

Enter LE BEAU.

LE BEAU Here is the place appointed for the wrestling, and they are ready to perform it.

CELIA Yonder sure they are coming. Let us now stay and see it.

Trumpets. Enter DUKE FREDERICK, LORDS, ORLANDO, CHARLES and ATTENDANTS.

DUKE FREDERICK Since the youth will not be entreated, his own peril on his forwardness.²

ROSALIND Is yonder the man?

LE BEAU Even he, madam.

CELIA Alas, he is too young. **[To ORLANDO]** Young gentleman, we pray you, for your own sake, to embrace your own safety and give over this attempt.

¹ Cousin.

² Since Orlando insists on taking on the much larger wrestler, on his head be it.

ORLANDO I beseech you, punish me not with your hard thoughts; wherein I confess me much guilty, to deny so fair and excellent ladies any thing. But let your fair eyes and gentle wishes go with me to my trial.

ROSALIND The little strength I have, I would it were with you.

CHARLES and ORLANDO wrestle.

CELIA I would I were invisible, to catch the strong fellow by the leg.

ORLANDO throws CHARLES.

DUKE FREDERICK No more, no more!
[kneeling next to CHARLES] How dost thou Charles?

LE BEAU **[also kneeling]** He cannot speak, my lord.

DUKE FREDERICK Bear him away.

ATTENDANTS carry CHARLES off.

What is thy name, young man?

ORLANDO Orlando, my liege, the youngest son of Sir Rowland de Boys.

DUKE FREDERICK I would thou hadst been son to some man else.
I did find him still my enemy.
But fare thee well, thou art a gallant youth.
I would thou hadst told me of another father.

Exit DUKE FREDERICK, LE BEAU, TOUCHSTONE, LORDS and ATTENDANTS.

ORLANDO I am more proud to be Sir Rowland's son.³

ROSALIND My father loved Sir Rowland as his soul.

CELIA Gentle cousin, let us go thank him and encourage him.
[To ORLANDO] Sir, you have well deserved.

³ As a result of the Duke's disapproval.

ROSALIND **[giving him a chain from her neck]** Gentleman,
Wear this for me. **[pause – Orlando does not speak]**
Shall we go, coz?

CELIA Ay. Fare you well, fair gentleman.

ROSALIND and CELIA make to go.

ORLANDO **[aside]** Can I not say “I thank you”?⁴

ROSALIND **[turning back]** Did you call, sir?

ORLANDO tries to speak but remains silent.

ROSALIND Sir you have wrestled well and overthrown
More than your enemies.
Fare you well.

Exeunt ROSALIND and CELIA.

⁴ He has been tongue-tied since the women approached him.

Scene 3

Celia's Chamber

CELIA and ROSALIND.

CELIA Is it possible on such a sudden you should fall into so strong a liking with old Sir Rowland's youngest son?

ROSALIND The Duke, my father, loved his father dearly.

CELIA Doth it therefore ensue that you should love his son dearly? By this kind of chase I should hate him, for my father hated his father dearly; yet I hate not Orlando.

Enter DUKE FREDERICK with LORDS.

DUKE FREDERICK **[To ROSALIND]** Mistress, dispatch you with your safest haste,
And get you from our court.

ROSALIND Me, uncle?

DUKE FREDERICK You, cousin.
Within these ten days if that thou beest found
So near our public court as twenty miles,
Thou diest for it.

ROSALIND I do beseech your grace
Let me the knowledge of my fault bear with me.

DUKE FREDERICK Thou art thy father's daughter – there's enough.

ROSALIND Treason is not inherited, my lord.

CELIA If she be a traitor, why, so am I.

DUKE FREDERICK Thou art a fool.
[Aside to Celia] Thou wilt show more bright and seem
more virtuous
When she is gone. She is banished.

CELIA Pronounce that sentence then on me, my liege.
I cannot live out of her company.

DUKE FREDERICK You are a fool.

Exeunt DUKE FREDERICK and LORDS.

CELIA O my poor Rosalind, whither wilt thou go?
Wilt thou change fathers? I will give thee mine.
Let my father seek another heir.
Say what thou canst, I'll go along with thee.

ROSALIND Why, whither shall we go?

CELIA To seek my uncle in the forest of Arden.

ROSALIND Alas, what danger will it be to us;
Beauty provoketh thieves sooner than gold.

CELIA I'll put myself in poor and mean attire,
And with a kind of umber smirch on my face.⁵

ROSALIND Were it not better,
Because I am more than common tall,
That I did suit me all points like a man?

CELIA What shall I call thee when thou art a man?

ROSALIND Call me Ganymede⁶. But what will you be called?

CELIA Something that hath a reference to my state.
No longer Celia, but Aliena.⁷ Let's away,
To liberty, and not to banishment.

Exeunt ROSALIND and CELIA.

⁵ Brown earth. The girls' aristocratically pale complexions would too easily distinguish them among country folk.

⁶ A term for a youth who was the object of a male homosexual's passion.

⁷ Sense of 'stranger', or isolation, from 'alien'.

Extract from Scene 11 – The Forest

- ROSALIND **[coming forward]** I pray you, what is't o'clock?
- ORLANDO You should ask me what time o'day. There is no clock in the forest. **[considering GANYMEDE]**
Where dwell you, pretty youth?
Your accent is something finer than you could purchase in so removed a dwelling.
- ROSALIND Indeed, an old religious uncle of mine taught me to speak, that was in his youth an inland man. One that knew courtship too well, for there he fell in love⁸. I have heard him read many lectures against it, and I thank God I am not a woman, to be touched with so many giddy offences as he hath taxed their whole sex withal.
- ORLANDO I prithee, recount the evils that he laid to the charge of women.
- ROSALIND No, I will not cast away my physic but on those that are sick. There is a man haunts the forest that abuses our young plants with carving 'Rosalind' on their barks. I would give him some good counsel.
- ORLANDO I am he that is so love-shaked. I pray you, tell me your remedy.
- ROSALIND Love is merely a madness. Yet I profess curing it by counsel.
- ORLANDO Did you ever cure any so?
- ROSALIND Yes, one; and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me. At which time would I grieve, be effeminate, changeable, longing and liking, proud, shallow, that I drave my suitor from his mad humour of love, and thus I cured him. I would cure you if you would but call me Rosalind and come every day to my cot⁹ and woo me.
- ORLANDO Now, by the faith of my love, I will, good youth.

⁸ Rosalind steers the conversation to the subject of love and courtship.

⁹ Cottage.

ROSALIND

Nay, you must call me Rosalind...

Exeunt.

As You Like It

10 Events

1. Orlando has challenged Charles, the famous wrestler, to a fight. Rosalind, daughter of the exiled Duke Senior, comes to watch the fight with her cousin Celia and she and Orlando fall in love.
2. Duke Frederick banishes Rosalind and she and Celia decide to run away to the forest of Arden. They disguise themselves; Rosalind as a man called Ganymede and Celia as a country girl called Aliena and take the court fool, Touchstone, with them.
3. Meanwhile Adam, the old family servant, warns Orlando that his brother Oliver is out to kill him. He tells Orlando to escape and promises to go with him.
4. Rosalind, Celia and Touchstone arrive in the forest. They meet two locals; Silvius and Corin, and buy a home from them.
5. Orlando and Adam are hungry and lost and come across Duke Senior and his followers in the forest. They eat together.
6. Back at court, Duke Frederick discovers that Rosalind and Celia have fled and orders Oliver to find them.
7. Orlando has been writing love poems about Rosalind and hanging them on trees. Rosalind, Celia and Touchstone find them. Touchstone falls in love with a local girl, Audrey. Silvius is in love with Phoebe who rejects him. Phoebe falls in love with Rosalind/Ganymede who in turn rejects her and insults her.
8. Rosalind, in her disguise as a man, offers to cure Orlando of his love through a series of games where she will 'pretend' to be his love.
9. Oliver saves Orlando from a lion and the brothers are reconciled. He brings a napkin covered in blood as a token of his love to Rosalind who faints. Celia falls in love with Oliver.
10. Ganymede tells Orlando she will bring Rosalind to marry him. At the ceremony she reveals her true identity and is reunited with her father. All the lovers are to be married and news arrives that Duke Frederick has renounced his claim to power and become a monk. Duke Senior is returned to authority.

Exploring the story

Before you start this lesson and delve into the Big Question in the play, you might want to familiarise yourself with the story first.

- There are lots of different approaches you could take, including using the 10 point summary.
- If you and/or your students don't know the play, then the following process is a great way to introduce them to the story and some of the main characters.
- As with any lesson, do adapt this to suit the needs of your students.
- This is a great way to get the story on its feet quickly and help your students to understand the story arc.

Firstly, divide your students into groups and give them copies of the 10 point summary to explore the story order.

- Cut up and remove the numbers from the 10 point summary.
- Give each group a few minutes to rearrange them into the correct order.
 - You could print a large copy of the 10 point summary so that each one is on an A3 page and when you go through the order with the whole class you can stick them up in the correct order around the room.
 - Ensure that you correct misconceptions as you go through the points and ask your students to justify and clarify the decisions they made.
 - This will support with comprehension work across English as there are some key indicators of the story structure (E.g Romeo and Juliet can only get married once they have met, Macbeth can only become King once he has killed the King).

Once the correct order has been established, give each group two consecutive story points and ask them to create freeze frames to show this moment. Provide them with two rules

1. Everyone must be involved.
 2. Someone/some people must read out the story point.
- Give them a strict time limit to create the freeze frame, before moving onto their second one.
 - Ask them to consider what else they could be if there are only a small amount of named characters in the scene - could they create the architecture or double up on characters?
 - After the time limit is up, give them a further two minutes to consider how they would adjust their positions so that the rest of the class can see the whole image – ask them to consider their audience.
 - With the rest of the class watching, move from one group to another, seeing each freeze frame in order and hearing the story point. Then jump into the image to ‘Thought tap’ some (or all ideally) of the characters.
 - It is really encouraging for students if they get to share their ideas, whether they are Juliet or Juliet’s wardrobe, Macbeth or one of his soldiers.
 - Ask them open questions about who they are, what they are doing and how they feel about it. Facilitate this in a light-hearted way to avoid the students feeling under pressure.
 - If they struggle with an answer, throw the question out to the rest of the group and the audience.
 - This is a great opportunity to get some interpretations of characters’ thoughts and actions but do use it to clarify facts about the story and the characters too.
 - It is also a great time to show that you don’t have all of the answers either and that you will all find out more as you delve further into the play and rehearsals.
 - You could do this ‘Thought Tapping’ as a ‘Roving Reporter’, using a prop as a microphone to interview the characters as if live in that moment.

Once you have done this for each of the 10 images, bring the class back together for a plenary.

This is a good time to recap on what they have learnt about the characters and/or the story and you could do this in a number of ways. E.g.

1. **Tell the story in a circle.** Everyone sits in a circle and adds a bit more information on the previous person's ideas. This means that those that have a good grasp will be able to share their knowledge and those who are still working towards it, will be able to add whatever they can – such as a character name or a setting for the play.
2. **Provide them with Plenary cards.** Use the following examples and ask them to share their response with someone else.
 - Something they have learnt today; a new word or phrase that they have used today; something that they would like to know more about; something that they are looking forward to in the play; a question that they now have about the play.
3. **Learnt and enjoyed.** Simply ask for them to tell a partner something that they have learnt and something that they have enjoyed in this lesson.