

SHAKESPEARE'S THEATRE

A Primary History Curriculum Resource



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How to use this scheme of work

Our schemes of work are made **by teachers, for teachers** and are designed to be **exciting, immersive, thorough** and **easy to use**. They are matched to the requirements of the Curriculum for Excellence. Send feedback to stuart@shakespeareschools.org
This scheme consists of:

- A scheme overview
- Individual single page lesson plans with details of teaching input, Learning Objectives, Success Criteria, National Curriculum links and required resources. This is the essential overview of each lesson and forms the basis of your teaching
- Teaching and learning activities to accompany each lesson plan. These provide further details of lesson activities
- Resources to accompany each lesson plan. Each lesson is fully resourced, to save you as much time as possible
- A scheme PowerPoint, including child friendly learning objectives

The following symbols are used periodically in this planning:



Dig Deeper! Suggestions for how you might develop an idea further, beyond the scope of the lesson



Ideas that may need to be adapted for your learners or areas of extra teacher preparation prior to the lesson (e.g. internet sites to be accessed before the lesson)

Orange font A resource needed from the scheme's resource pack, where you will find all resources arranged in lesson plan order

Jade font A hyperlink, either to an area of our website or to an external link. External links are selected and reviewed on their individual educational merits at the time our schemes are published, but we are not responsible for their content as we do not produce, maintain or update them, and have no authority to change them. Some external links may offer commercial products and/or services. The inclusion of a hyperlink should not be understood to be an endorsement by Shakespeare Schools Foundation of that website, the site's owners or their products and services

Scheme overview

Lesson Sequence	Summary of lesson activities	Key Learning Objectives	Key Assessment Opportunities
1. Comparing images of old and modern London – A timeline	- Children create a piece of art in response to a stimulus - Children identify similarities and differences between two depictions of a historical setting - Creative writing based on a historical novel stimulus - Timeline creation	- To describe features of a historical setting including social, cultural and technological aspects - To identify similarities and differences in the same setting over a period of time	8 panel topic illustration sheet - Similarities/Differences grid - Timeline - Descriptive writing
2. Introducing Shakespearean theatre – Becoming an actor apprentice	- Children use cue scripts to practise being a Shakespearean actor - Children use role cards and drama to recreate the life of an apprentice actor - Children create a non-chronological report or an advertisement for a child actor	To describe, analyse and empathise with the life and experiences of adults and children in past societies	- Drama observations - Non-chronological reports - Advertisements
3. Investigating portraiture – Thinking about archaic and modern promotional images	- Children analyse two portraits of Elizabeth I - Children analyse a portrait of a Shakespearean actor. How does this compare with the portrait of Elizabeth?	- To construct an understanding of the past and figures from historical settings using primary sources - To understand that history is interpretive, depending on the perspective of different figures - To analyse portraiture and deduce information from the analysis - To make links about portraiture across time periods	- Class discussion - Portrait analysis sheets
4. Child actors – Treatment of children across time periods – The UN Convention on the Rights of the Child	- Children create a fact file on actor Nathan Field - Children create a 'Wanted' poster for Nathaniel Giles - Children research the rights given to children under the UN Convention on the Rights of a Child and compare this to the rights (if any) of children in Shakespeare's time	- To explain the role of children in historical entertainment - To describe and analyse the dangers facing children in Shakespeare's time - To make links across time periods, thinking about the relative protection available to children now and in Shakespeare's time	- Mind map about the life of Nathan Field - A written interrogation of the Nathan Field portrait - A Nathaniel Giles 'Wanted' poster

Scheme overview

Lesson Sequence	Summary of lesson activities	Key Learning Objectives	Key Assessment Opportunities
5 Threats to Shakespeare's theatre – The Plague and the Puritans	- Children investigate the question, "Who goes to the theatre?" - Children research the Plague - Children find out why Puritans objected to Shakespeare's theatre, focussing on Countess Elizabeth Russell	- To identify, describe and explain threats to the cultural life of a historical setting - To understand that history is interpretive, depending on the perspective of different figures	- Plague research - Report on the threats to the theatre - Letter to Countess Elizabeth
6 The Globe Theatre – Past and present	- Children use historical fiction to investigate the Globe Theatre in Shakespeare's time - Children investigate and write about the destruction of the Globe by fire - Children find out about Sam Wanamaker's new Globe Theatre	- To describe social and cultural diversity in Britain - To explain and evaluate significant historical events	- Writing in role as Groundlings - A newspaper report on the destruction of the Globe - I SPY sheets
7 The indoor playhouse – Early filmed Shakespeare	- Children use pictorial evidence and a fictionalised account to find out about the indoor playhouse - Children investigate early special effects and analyse early filmed Shakespeare productions	- To identify examples of historical theatrical entertainment and special effects - To examine change and continuity in theatrical entertainment and special effects - To analyse different entertainment experiences available to a historical audience	- I SPY sheets - Freeze framing activity - Silent movie effect comparison sheets
8 Shakespeare's Royal Patrons – Shakespeare's Legacy	- Children categorise plays as comedy, history or tragedy - Children learn about Shakespeare and Elizabeth - Children learn about Shakespeare and James I - Children write a letter to Shakespeare about his continuing legacy	- To describe theatrical genres and categorise historically significant literature within genres - To identify historically significant people and events within and across historical situations	- Author letters - Book reviews - Research on Elizabeth I - A flyer for James I - A 'thank you' letter to Shakespeare

Scheme overview

Curriculum for Excellence – Social Studies Outcomes (second level) for this scheme of work

People, past events and societies

- I can use primary and secondary sources selectively to research events in the past. [SOC 2-01a \(all lessons\)](#)
- I can compare and contrast a society in the past with my own and contribute to a discussion of the similarities and differences. [SOC 2-04a \(all lessons\)](#)
- I can discuss why people and events from a particular time in the past were important, placing them within a historical sequence. [SOC 2-06a \(all lessons\)](#)

People in society, economy and business

- I can gather and use information about forms of discrimination against people in societies and consider the impact this has on people's lives. [SOC 2-16b \(Lesson 4 – treatment of children across time periods with a focus on the UN Convention on the Rights of the Child\)](#)
- I can discuss issues of the diversity of cultures, values and customs in our society. [SOC 2-16c \(all lessons – considering the cultural impact of the theatre on today's customs and society, and comparing this to cultural impact in a historical setting\)](#)

Lesson Sequence 1 - An introduction from Richard Burbage/images of London/a theatrical timeline (1 to 2 lessons)

Learning Objective To <i>describe</i> some features of a historical setting including its social, cultural and technological aspects To <i>identify</i> similarities and differences by <i>comparing and contrasting</i> the same setting in historical times and modern day Success Criteria (including differentiation) All children will be able to describe aspects of Shakespearean England and identify at least two differences between 16th Century and 21st Century England Most children will be able to identify a number of similarities and differences between 16th Century England and 21st Century England Some children will begin to thematise similarities and differences	In this lesson, children will be introduced to the topic by the Shakespearean actor and friend of Shakespeare, Richard Burbage. He gives an overview of the topic, children create questions for the remainder of the topic, and look at maps and a timeline of the Shakespearean theatre. Key Questions Overarching question for topic - Why is Shakespeare important and how should he be remembered? Additional questioning to stretch pupils exceeding expectations - What other types of evidence could be used to learn more about Shakespearean England/theatre? Can you organise similarities and differences into themes? Vocabulary Shakespeare, technology, lifestyle, culture, similarities/differences, change/continuity, Richard Burbage Teaching input Introduction Ask the class whether they can locate Shakespeare's lifespan (1564-1616) on the provided history timeline resource. Use this to refer to previous units of study and show children where this period of history is positioned, relative to other historical times studied so far. Next Ask children to think about what changes they think have occurred in <i>technology, lifestyles and culture</i> between Shakespeare's time and ours. You may either use the Technology, Lifestyles and Culture sheet or mind map children's ideas on the whiteboard. What do we have now that did not exist in Shakespeare's times? What might be the same? Discuss as a whole class. There is an opportunity to return to this resource a little later in the lesson – so you may wish to draw out and address misconceptions now, or at a later point. Main Teaching and learning activities Teaching and learning activity 1 Children respond artistically to a video or teacher role play of actor Richard Burbage talking about life in Shakespeare's theatre-land. See Lesson 1– Teaching and learning activities Teaching and learning activity 2 Identifying similarities and differences between an old map of London and a new photograph. See Lesson 1 – Teaching and learning activities  Dig Deeper! Teaching and learning activity 3 – Cross curricular English (Optional). A creative writing response to Susan Cooper's <i>King of Shadows</i> historical novel extract. See Lesson 1 – Teaching and learning activities Plenary Give the children the Theatre timeline. It has some information included, but many dates and events are missing and will be added as children work their way through the topic. This should be stuck in topic books and added to as key dates are identified throughout the scheme of work.	Assessment Opportunities - Eight panel topic illustration - Similarities/Differences grid - Mind mapped questions for Burbage, timeline - Descriptive writing about 16th Century London Resources History timeline resource Technology, Lifestyles and Culture sheets Burbage script/ accompanying SSF video Eight panel blank comic strip Visual images of London from Southwark Similarities/Differences grid YouTube clip of opening of Olivier's <i>Henry V</i> via this link Extract from '<i>King of Shadows</i>' – Susan Cooper Theatre timeline 
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Teaching and learning activities / Lesson 1

Teaching and learning activity 1

Artistic response to meeting Richard Burbage

- Study the **Richard Burbage script** if you want to play the part of Richard Burbage as teacher-in-role. Alternatively, show the first **Burbage video** which shows Richard talking directly to your class, using the same script

Burbage talks about:

- life as a Shakespearean actor
- child actors
- threats to the theatre
- indoor and outdoor playhouses
- Shakespeare and royalty
- Shakespeare's legacy

These are the broad headings of the topic lessons and will prepare children for what they are going to learn throughout the scheme of work

- Children listen to Burbage speak
- Give children **the blank comic strip**
- Watch the Burbage clip a second time (or role play a second time)
- As children listen this second time, they should draw a series of pictures or jottings representing the different scenes, scenarios and situations that Burbage is describing, using all eight squares. Allow children to respond however they

choose – there are no rights or wrongs. They might draw child actors, a theatre, a fire, Queen Elizabeth I, or any of the many things that Burbage discusses

- Give children some time to finish these visual representations, which will become a front cover or ‘overview’ for their topic. Children should then move around the classroom looking at each other’s work. This should prompt classroom discussion about the topic and help to generate questions for the next part of the lesson
- Now ask children to talk on their tables and generate questions for Burbage. Collect these either as a whiteboard mind map or, using ICT, on a free web service such as www.padlet.com.

Teaching and learning activity 2

Identifying similarities and differences between modern and Elizabethan London using a Similarities and Differences Grid
Burbage asked the children to look at the differences between the area of London where Shakespeare’s theatres were situated on **a modern map/photograph** and an **old map view (Visscher)**

- Hand out the two images, both showing a view over London from Southwark, on the south bank of the Thames
- Ask children to complete the **Similarities & Differences grid**



Teacher background preparation - Points to bring out when looking at the old picture in more detail after children complete their similarities and differences activity (see labelled reproduction above)

- Children may notice two circular buildings in the old picture's foreground. These are two theatres on the Southwark side of the Thames - the Bear Garden and the Globe (the latter of which children will learn about later in the sequence of lessons)
- The large church in the foreground is St Mary Overie, now Southwark cathedral.
- The old St Paul's Cathedral is also visible on the old map but it had lost its spire at this point – it was struck by lightning in 1561 and the spire caught fire and crashed down onto the roof below. The roof was reconstructed but the spire was not. It fell into further ruin and was eventually demolished in 1668. Much of the Sir Christopher Wren's new cathedral was built in 1675 using rubble from the old cathedral to save the cost of materials

Orange circle Old St Pauls with missing spire **Red circle** Southwark cathedral

Blue circles Playhouses: these were circular buildings. A flag was flown to signal that a play was to be performed

- Discuss as a class and collate children's views about how this area of London has changed over 400 years
- Example similarities and differences might look like this:

Similarities	Differences
The river looks similar	There are not as many bridges crossing the river in the old view
There are boats/vessels on the water	There are a lot more buildings in the modern view.
There are some large buildings with spires – this is obviously a city	The building materials are different e.g. some buildings are made of glass in the modern view
Most of the buildings seem to be on the far side of the river – that area seems most built up	There are more boats on the river in the old view
There is a way of crossing the river on foot (a bridge or bridges in each case)	There are buildings built on the bridge crossing the river in the old view



Show the children the opening of Laurence Olivier's *Henry V*– **use internet search for 'Opening sequence Olivier Henry V'** or use [this link](#). The sequence shows a detailed model of London based on Visscher's map view, so the children should recognise the features as identical to those on the old map they have studied and find it exciting to be experiencing a living version of the Visscher map

- Continue the discussion by asking the children if they can see specific buildings that are similar in each picture
- *You can refer to the teacher knowledge section in blue on the preceding page to help draw their attention to specific areas of the images.* You may find that the discussion naturally widens to encompass change and continuity in your own town or area, thinking about topics such as transport, population density, building density, jobs and careers etc. If so, embrace this and discuss it
- Refer to the **Technology, Culture and Lifestyle** sheets used earlier. Do the comparisons of the two images and the video clip from *Henry V* help children to think about continuity/change over a 400-year period

Dig Deeper! – Cross Curricular KS2 English opportunity - Teaching and learning activity 3 **Responding to historical fiction by writing in role as a Tudor child**



- Read the extract from Susan Cooper's *King of Shadows*
Note – the full text of *King of Shadows* is a recommended (although not required) text for the scheme of work. Many of the themes of this scheme of work are beautifully covered in fiction form in the book
- Explain the context of the extract to the children. Nat Field is a young American boy visiting the UK as part of a Shakespearean acting group. He suddenly finds himself transported back in time to Shakespeare's England, where everyone believes he is a 16th century actor also called Nathan Field (a real historical character). In the extract, he is experiencing the walk from Southwark across London Bridge for the very first time

Written outcome (Cross curricular KS2 English Opportunity)

Children create a piece of descriptive writing, supported by the old map of London, the *Henry V* opening sequence video and the *King of Shadows* extract, describing a day in the life of a 16th century Londoner, travelling across London and experiencing all the sights, sounds, smells and tastes of old London town. Ensure that children have an opportunity to watch and interrogate the *Henry V* video sequence a few times, and have copies of the Visscher map view and the *King of Shadows* extract. Spend some time building up vocabulary and discussing figurative language techniques and sentence structures before the writing task

Dig Deeper! Cross Curricular KS2 ICT extension activity



There are interactive maps that you can use to examine the history of Shakespeare's London and theatre further. E.g. A search of 'interactive maps of Shakespeare's theatre land' will provide resources allowing students to choose and zoom in on the specific locations of Elizabethan playhouses, with historical information about each one, complementing the work done on identifying playhouses on the old Visscher map view of London

Lesson Sequence 2 - Life as a Shakespearean actor apprentice (1 to 2 lessons)

Learning Objective To <i>describe, analyse</i> and <i>empathise</i> with the life and experiences of adults and children in past societies Success Criteria (including differentiation)	Children learn how theatre in Elizabethan times began as performances at inns or public houses rather than purpose built playhouses, or with travelling actor troupes who worked under the patronage of a particular nobleman or woman. Later, purpose built playhouses began to spring up around London, and outside its walls. Children become Actor Historians by role playing actor apprentices during the lesson. Key Questions Overarching question for topic Why is Shakespeare important and how should he be remembered? Investigative question for children this lesson What was it like to be a child actor apprentice in Shakespeare's theatre group? Additional questioning to stretch pupils exceeding expectations Why do you think child actors were preferable? What difficulties would Elizabethan rehearsal methods cause for actors? Key Vocabulary Elizabethan, apprentice, amateur, insult, patron, vagabonds, amphitheatre, cue script, rehearsals	Assessment Opportunities • Observation of cue script dramas and post drama discussion • Written piece – non-chronological report or advertisement
All children will be able to describe something about the life of a Shakespearean child actor Most children will be able to use specific examples about the life of a Shakespearean actor, using drama and role cards Some children will be able to use detail and imagery to evoke a day in the life of a Shakespearean actor, drawing on their drama experiences and role cards	Starter Activity – Shakespearean insults! See Lesson 2 – Teaching and learning activities Teaching input and Introduction First Use the second Burbage script to play Burbage in role (or watch video 2). Here, Burbage explains how theatrical performances in Elizabethan times began and developed. Next Ask children to find the meaning of the words <i>amphitheatre</i>, <i>patron</i> and <i>vagabonds</i>. Give children time to use internet research or dictionaries to find these words and feed back. Next Explain that during Shakespeare's time, play rehearsals were very different to performance rehearsals today. There was very little time to rehearse, and a company of actors had many plays in repertory at a time – in other words they were acting in many plays simultaneously and so actors would have to learn many different parts. Explain that we will now become Actor Historians and pretend to be apprentice actors in Shakespeare's theatre! Main Teaching and learning activities • Teaching and learning activity 1 Children use a differentiated drama 'cue script' activity to practise being Shakespearean actors under Shakespearean rehearsal conditions. See Lesson 2 – Teaching and learning activities • Teaching and learning activity 2 Children use role cards to create short mime/ freeze frames for the rest of the class based of the life of a Shakespearean actor apprentice. They interview each other in pairs in role as a child actor Dig Deeper! Children create either a non-chronological report about the life of a child actor or an advertisement for a child actor. See Lesson 2 – Teaching and learning activities Plenary Play the Triptico 'Connect' game which is linked to this lesson 	Resources • Shakespeare Insult Generator template • Speech bubble resource • Burbage video 2/ Script 2 • Video resource - how a cue script works • The Merchant of Venice and A Midsummer Night's Dream Cue Scripts (Antonio, Shylock and Solanio, The Mechanicals) • The Merchant of Venice and A Midsummer Night's Dream full scripts • Actor apprentice Role cards • Triptico Connect game

Teaching and learning activities / Lesson 2

Starter activity

- Explain that Shakespeare used lots of amazing insults in his plays. As apprentice Shakespearean actors, you will need to get to grips with Shakespearean language and a range of emotions. A great way of doing this is to use some pick and mix Shakespearean insults. See the [template](#)
- Each child should be given an insult generator template. Children should walk around the space with their insult generators. When the teacher calls out a given signal, children should find a partner and take it in turns to insult each other. A good way of doing this is to use some dialogue from *Romeo and Juliet*

Child 1 -Bites his or her thumb in the other child's face

Child 2 - Do you bite your thumb at me?

Child 1 -Yes sir. I bite my thumb at you

Child 2 - Then you are a ... **Insert insult here**

Child 1 -And you are a ... **Insert insult here**

- When both children have insulted each other, they should repeat the exercise several times, with children exchanging different insults with a different partner each time

Explain to children that they must not touch each other when exchanging their Shakespearean insults



Dig Deeper! Display idea



Use the [Speech Bubble Resource](#). Print this on A3 paper if possible. Each table group composes and writes their own insult to the rest of the class in their speech bubble. You could ask each table group to chant their insult in unison to the rest of the class on your non-verbal signal (perhaps biting your thumb in the direction of each table group in turn) . The insult bubbles can be used for display.

Teaching and learning activity 1

- Ask children if they have ever acted in a play – perhaps the school play or in a production outside of school. What happens when you are given your script? (Children will probably answer that they go through the script and highlight all their lines)
- Explain that in Shakespearean times, actors weren't given a full script. Rather than give actors an entire script, cue scripts were used. These scripts **only** had the actor's specific lines, and not the rest of the parts. In order that an actor knew when to speak, the cue script also had the last few words from the previous actor's speech
- In *A Midsummer Night's Dream*, the exasperated amateur theatre director Peter Quince tells Francis Flute that 'you speak all your parts at once – cues and all!' In other words, Francis is just reading everything on his script, all in one go
- Tell children that we are going to try using Shakespearean cue scripts this lesson!

Using the cue scripts



Read this section carefully before the lesson as the use of cue scripts is quite different to our use of play scripts today. We have provided differentiated cue scripts to include a tricky *The Merchant of Venice* cue script for pupils who are exceeding expectations. If you do not wish to use this script, you can simply use the *A Midsummer Night's Dream* cue script for all pupils.

- Explain to children that they are going to be **Actor Historians** – becoming part of history by rehearsing a small excerpt from a Shakespeare play using a cue script, just as Shakespeare's contemporaries did
- There are two differentiated cue scripts
- Emerging and Expected learners should be put into pairs and use the *A Midsummer Night's Dream* cue script
- Pupils exceeding expectations should be put into groups of three or four and use the *The Merchant of Venice* cue script
- Explain to the whole class that the *A Midsummer Night's Dream* script involves an argument between Oberon and Titania, who are fighting over a small changeling boy that Titania has in her protection
- Watch the [video resource](#) that shows how a cue script works
- Tell the children to look at their cue scripts
- Explain that Oberon speaks first
- Everyone else must wait until they hear the cue lines, which are offset to the right
- They then say their line

When you have started the main group on this activity, speak with the pupils exceeding expectations (if you choose to use the *The Merchant of Venice* script too) as follows:

- Pupils exceeding expectations will use the separate *The Merchant of Venice* cue script.
- They will need to be in groups of three or four to play the parts of Antonio, Solanio, Shylock and the Jailer. (Note – the jailer does not speak, so a less confident group member could play that role and observe the others, or the jailer role could be ignored and the group size three rather than four)
- Explain to the pupils exceeding expectations that in their script, Shylock has lent money to Antonio and it has not been repaid. He wants to have Shylock arrested by the jailer and Antonio's friend Solanio is trying to persuade Shylock to show some mercy

Teacher background preparation This is a very interesting section of *The Merchant of Venice*. The actor playing Solanio will try to interject with his line when he or she hears 'I will have my bond'. The problem is that Shylock says this several times. The effect is that the child playing Solanio will try to say the line when Shylock has not finished speaking. This will make it sound like Solanio is interrupting Shylock – exactly the effect that Shakespeare wanted and exactly why he included the repeated cue in his script. Will children spot the problem and note what effect this had on the performance?



- Discuss as a class and show back some of the dramas
- Can the members of the class who have been performing as Oberon and Titania spot the problem too?

Teaching and learning activity 2

- Hand out one copy of all the **Role Cards** to each of your table groups
- Ask children to cut up the role cards sheet into individual role cards **or do this yourself before the lesson**
- Allocate a different role from the **Role Cards** to each table group
- Ask children to put together a short mime/tableau to show the activity on their allocated card. This should involve mimed movement for approximately 10 seconds, followed by a frozen picture tableau
- Give them a few minutes to create their mime/tableau
- Ask each table group to have all their role cards ready
- Each group's task is to guess what the other mime/tableaus represent
- Watch back each of the mimes/tableaus
- After each one, ask all table groups to hold up the role card they think it represents
- Keep a tally of correct scores for each table
- The winners become honorary members of the Lord Chamberlain's Men and receive **a certificate**
- Follow Up – Paired Interviews – As a whole class, mind map questions about the actor apprentice's day. In pairs, children then take it in turns to interview their partner about aspects of an actor apprentice's routine



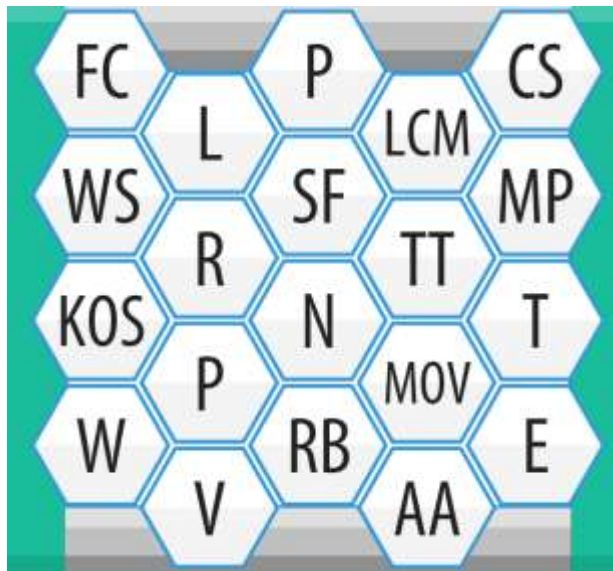
Dig Deeper! Written outcome (Cross curricular KS2 English Opportunity)



Using the drama stimuli, the role cards and the cue script activity, mind map what we have learned about becoming an actor apprentice. Children then create either:

- A non-chronological report about the life of a child actor – “A Day in the Life of an apprentice in the Lord Chamberlain’s Men” OR
- A poster advertising for actor apprentices and including a job description, required and desirable attributes etc.

Plenary Triptico ‘Connect’ game



Rules

Load the game on the interactive whiteboard by clicking [here](#) and following the instructions



- Divide the class into two teams
- The green team try to make a connected line of hexagons across the board
- The yellow team try to make a connected line of hexagons down the board
- The green team should always go first as they have more questions to answer
- When asking for their question, each team selects the hexagon they require. Clicking on the hexagon will reveal the question. E.g. which KOS is the book by Susan Cooper featuring the character of Nat Field?

Lesson Sequence 3 - Popstar portraits

Learning objective To <i>construct</i> an understanding of the past and figures from historical settings using primary sources To <i>understand</i> that history is interpretive and that not all sources are reliable To <i>analyse</i> portraiture and use it to <i>deduce</i> information about historically significant people and events	In this lesson, children learn that famous people such as Shakespeare, Richard Burbage and royalty like Queen Elizabeth I were often portrayed in portraiture. They learn what type of evidence a portrait represents. They learn that portraits are rarely an accurate representation of the sitter. They analyse portraits of Elizabeth I under headings such as body language, clothing, props, setting. They look at pictures of modern celebrities and compare them with Elizabethan 'heartthrob' Nat Field, making links across different time periods re. the intended effect of modern and archaic 'promotional' images Key Questions Overarching question for topic Why is Shakespeare important and how should he be remembered? Investigative question for children this lesson How are modern 'celebrity' posters similar and/or different to Elizabethan portraits? Additional questioning to stretch pupils exceeding expectations How reliable is a portrait? What can we deduce from an Elizabethan portrait? Key Vocabulary Portrait, painting, sitter, artist, Armada, Ditchley, Elizabeth I, Nathan Field, Celebrity, Propaganda, flattering	Assessment Opportunities • Class discussion • Completed portrait analysis sheets
To <i>make links</i> between different types of portrait across time periods Success Criteria (including differentiation) All children will be able to identify some significant symbolism in portraits, providing information about the sitter Most children will be able to explain how historical portraits link to modern portraiture Some children will be able to articulate the reasons why portraiture flatters the sitter and provide examples of deliberately unreliable historical interpretations	Starter Activity and Introduction Looking at an airbrushed photograph. See Lesson 3 – Teaching and learning activities Main Teaching and learning activities • Ask children how we remember significant events such as birthdays or wedding celebrations. As well as our memory of events we try to record them for posterity. How? Expect that children will talk about use of technology including video and phone cameras etc. • Remind children that we are investigating ways in which Shakespeare might be remembered. How might his contemporaries have ensured that he was remembered/his play performances/likeness remembered? • See if children see the link between photography and painted portraiture • Explain that in this lesson we will step away from the theatre to think about how the images of important people in Shakespeare's time (including some of our main characters like Burbage, Field and Elizabeth I) were remembered/recorded for posterity • Teaching and learning activity 1 Hand out the Ditchley portrait of Elizabeth I. Explain that this is a portrait of Elizabeth I and analyse the portrait as a whole class using structured questioning. See Lesson 3 – Teaching and learning activities • Teaching and learning activity 2 Hand out the Armada portrait of Elizabeth I. Children analyse the portrait in small groups using what they have learned from the Ditchley portrait analysis. See Lesson 3 – Teaching and learning activities • Teaching and learning activity 3 Hand out the portrait of Nathan Field without explaining who it is. Use interrogation of the portrait and the Portrait Analysis sheets to compare Nathan Field to a modern celebrity and deduce his possible role in Elizabethan society. See Lesson 3 – Teaching and learning activities	Resources • Portraits of Elizabeth I (2) • Portrait of Nathan Field • Portrait analysis template

Teaching and learning activities/ Lesson 3



Note – prior to this lesson, use an internet image search to find and print off the following:

- a few pictures of people with their hands across their heart. Specifically, try to find at least one picture of a modern celebrity in such a pose
- a comparison of an 'airbrushed' magazine cover and an 'un-airbrushed' original

Starter Activity

- Hand out the photograph of the 'airbrushed' and un-airbrushed magazine covers.
- Ask children to discuss the differences between the two photographs
- Take feedback on the differences
- Why do children think that the original photograph has been manipulated or changed? Discuss on tables
- Take feedback on why the photograph has been altered
- Tell children we will return to this later

Teaching and learning activity 1

- Ask the children to come up with words that they think best describes the important qualities of a king or queen. Think of our own Queen – Elizabeth II. Think of kings and queens from stories the children have read or seen
- Mind map these on the board
- Hand out the **Ditchley portrait of Elizabeth I**
- Explain that this is a portrait of Queen Elizabeth I of England
- She was Queen when Shakespeare was writing his first plays

- Write the following headings on the board
 - Face
 - Body Language
 - Setting
 - Dress and Props
- Ask the children to look at the face of Elizabeth in the portrait. What do they notice? If they require further help, structure this by asking questions such as - What is her complexion like? How can you tell if she is young or old? What emotions is she showing?
- Now ask them to look at her body language. What do they notice?
- Now ask about the setting. Suggested questions – What is she standing on? What is the weather like in the background?
- Now ask about dress and props. What do her garments tell us about her? Is she holding anything?
- Gather all the ideas together on the board under the headings

Teacher background preparation – some interesting points about this portrait/portraiture in general



- Portraits were painted to project important messages about political power, wealth and the stability of the monarchy. They were a form of propaganda
- It was important for the artist to flatter a great sitter like Elizabeth I. Failure to do this might mean that the portrait was not distributed and could even cause more serious problems or punishments for the artist. It would not do to show Elizabeth as an old or ugly ruler for example!
- Children should understand that portraits are therefore not entirely accurate. You may be able to draw out links with the 'airbrushing' starter activity
- Elizabeth was 59 years old in this portrait. There are no wrinkles due to the flattery of the artist
- To appear old would also have signified weakness. A ruler should be seen as powerful and youthful
- Her hair is a wig and this accounts for its vibrant colour
- Her mouth is very small. She had lost her teeth at this point – so it remains firmly shut!

- Her waist is very thin - this would have been to show what was considered beautiful/flattering at the time
- She is carrying a pair of gloves and a fan. The gloves are to protect her from the bad weather. The fan is to protect her from the sun (see later)
- Kings and queens were thought to have power over nature. This is shown in the portrait by having a stormy sky give way to a sunny sky over Elizabeth. Note that she is facing in the direction of the sun. Stormy times are behind Elizabeth – she has brought the sunshine to the country
- The ships and sea monsters in the background possibly represent the difficult times that she has helped her country through (the Armada for example)
- The sun was often seen as being an emblem of the king or queen
- Elizabeth is standing on a map of the globe, and specifically stands on England. This shows her great national and global power
- Even though her feet would not have been visible in her long royal robe, they are shown here because it is important to see exactly where she is standing on the map

Teaching and learning activity 2

- Hand out the Portrait Analysis sheet and the **Armada Portrait of Elizabeth I**
- Explain that this portrait was painted shortly after Elizabeth's ships defeated an attack by the ships of the invading Spanish Armada. The children should look for clues regarding this in their analysis of the painting
- Ask children to work in small table groups or pairs to analyse this portrait in a similar way to the one they have already analysed
- Share back the findings

Teacher background preparation - the Armada Portrait



- The Spanish fleet can be seen in the background being threatened by the English fleet
- Like the previous portrait, we see Elizabeth with her back turned to bad weather and facing the sunshine. Hopefully children will notice this but it may need some teacher input
- The queen's hand rests on a globe, showing her dominance and dominion over the world. She is actually covering the Americas with her hand
- The crown represents the monarchy

Teaching and learning activity 3

- Hand out the **portrait of Nathan Field** without explaining who it is. Ask children to interrogate the portrait using the skills they have learned and the **Portrait Analysis sheet**
- Tell them to be detectives and find out as much as they can about the person just from the portrait
- Discuss the portrait using the **Portrait Analysis sheet** feedback and answering questions such as:

- How old is he?
 - Is he rich or poor?
 - What job might he have
 - Why might his hand have been positioned in that way?
 - Is he handsome? etc.
-
- Focus in further on the gesture that he is using
 - Hand out your pre-printed pictures of people with their hands across their heart. What does it suggest? Bravery? Love
 - Agree on positive connotations, and discuss its significance as a portrait pose. It's a flattering representation. Recall the airbrushing starter activity
 - Does this help the children think about who the person in the portrait might be?
 - Do children remember who Nat Field is? (They should recall that he is the main character in Susan Cooper's novel *King of Shadows*, which features a boy called Nat, who travels back in time to Shakespeare's London and becomes a child actor)
 - Tell children that there was, in fact, a young child actor called Nathan Field, who worked in Shakespeare's time – and they have been looking at a portrait of him
 - Explain that we will learn more about Nat Field and his dangerous life as a child actor in the next lesson

Lesson Sequence 4 - Kidnapped kids

Learning objective To <i>explain</i> the role of children in historical entertainment To <i>describe and analyse</i> some of the dangers facing children in a historical setting To <i>make links</i> across time periods, <i>comparing and contrasting</i> the relative levels of protection available to children	In this lesson, children learn that as well as apprenticed actor children, there were acting groups in Shakespeare's time made up entirely of children - usually chorister boys from chapel schools – sometimes kidnapped from the streets to become actors. Shakespeare wasn't a fan: their popularity took business away from the Globe! Children link this focus on the dangers to Elizabethan children with a focus on the UN Convention on the Rights of the Child. Key Questions Overarching question for topic Why is Shakespeare important and how should he be remembered? Investigative question for children this lesson How dangerous was life as a child actor? How were the rights of Elizabethan children protected? How are children given protection in today's world? Additional questioning to stretch pupils exceeding expectations What were the possible advantages of using child actors? What are the rules protecting child actors nowadays? Key Vocabulary Child actors, Nathan Field, Nathaniel Giles, Children of the Chapel, choristers, St Paul's Players, Rights Respecting, UN Convention on the Rights of the Child	Assessment Opportunities • A sketched mind map of facts about the life of Nathan Field • A written interrogation of the Nathan Field portrait • A Nathaniel Giles 'Wanted' poster
Success Criteria (including differentiation) All children will be able to explain who Nathan Field was Most children will be able to describe some of the dangers facing child actors Some children will be able to use the example of Nathaniel Giles to explain the extent of the dangers facing child actors and compare the experience of child actors in Shakespeare's time with the legal protection afforded to child actors (e.g. West End) and children generally today	Starter Activity and Introduction • Following on from the last lesson, ask children to look for portraits of William Shakespeare online and see what they can find. How is Shakespeare presented? Are all portraits similar in terms of features? Do you think they were all painted from a 'sitting' if they are all so different? • Next, recap on the identity of Nathan Field by looking at the portrait analysis from the previous lesson Main Teaching and learning activities • Teaching and learning activity 1 Children learn about the real child actor Nathan Field and complete a short Nathan Field Fact File. See Lesson 4 – Teaching and learning activities • Watch Richard Burbage video Part 3 or use the script to act the part in role. Here, Burbage talks about children's troupes such as St Paul's Players and the Children of the Chapel. Burbage explains that there were rumours that some children were kidnapped to join these groups and talks about a man called Nathaniel Giles who had the job of 'taking up' children for service as choristers for the Chapel Children • Teaching and learning activity 2 Children learn about the dangers of being a chorister child actor and meet the dangerous man Nathaniel Giles. See Lesson 4– Teaching and learning activities  Dig Deeper! Teaching and learning activity 3 (Extension for pupils exceeding expectations) Children consider the fundamental rights of all children under the UN Convention on the Rights of the Child, and compare the rights that existed in Elizabethan times to the protection given to children today. See Lesson 4 – Teaching and learning activities Plenary All share examples of Wanted posters. Some investigate and share information regarding legal protection for young child actors (and children generally) in today's world	Resources • Burbage Script/ video • Portrait of Nathan Field • Summary of the life of Nathan Field • UN Rights of the Child resource sheet

Teaching and learning activities/ Lesson 4

Teaching and learning activity 1

- Recap what was learnt last time about the identify of Nathan Field
- Hand out the **fact sheet about Nathan Field's life** and read it
- Children should sketch Nathan Field in their topic books, using the portrait, which could be handed out or projected on the whiteboard
- Dividing the page either vertically or horizontally around their sketch, children should use one side of the page to record the results of their interrogation of the portrait (as per the mind map on the whiteboard)
- On the other side of the page, they should record facts about Field's life from the fact sheet

Teaching and learning activity 2 (after Burbage video input)

- After listening to Burbage speak, children should make notes about the story of Nathaniel Giles. (They may need to watch the video more than once/have teacher role play Burbage more than once to make notes successfully)
- Ask children to create a 'Wanted' poster for Nathaniel Giles featuring the key facts they have learnt about him

Dig Deeper! Teaching and learning activity 3 (Extension for pupils exceeding expectations)



- Ask children to visit the United Nations website for the UN Rights of the Child – downloadable in summary form [here](#)
- What modern rights are being infringed by Nathaniel Giles and those who made children work as Chapel Players?
- Children use the resource sheet **UN Rights of the Child** to summarise their findings
- Children who have completed this activity can report back to the rest of the class on what they have discovered about the protection of the rights of children now, compared with the minimal protection in Shakespeare's time

Lesson Sequence 5 - Plagues, puritans and pyrotechnics (2 lessons)

Learning objective To <i>identify, describe and explain</i> the different threats to the cultural life of a historical setting To <i>understand</i> that different versions of the past co-exist, dependent on the perspective and viewpoint of given historical figures Success Criteria (including differentiation) All children will be able to identify that the theatre came under threat from the Plague and the Puritans. Most children will be able to explain how the Plague and the Puritans were a threat, from the perspective of a 16th century child actor Some children will begin to evaluate the extent of each of the threats from the perspective of both a 16th century and 21st century child	This lesson investigates two threats that affected the theatre in Shakespeare's time: the Black Death or Bubonic Plague, which periodically closed the theatres, and the Puritans – a group with fundamental religious opposition to theatre on the basis that it was immoral. Key Questions Overarching question for topic Why is Shakespeare important and how should he be remembered? Investigative question for children this lesson How petrifying was the Plague? How snooty were the Puritans? How posh was Shakespeare's theatre? Additional questioning to stretch pupils exceeding expectations The Black Death or the Puritans: which do you think posed the greatest threat to the theatre? Key Vocabulary Threat, Plague, Black Death, Bubonic Plague, Puritans, Pyrotechnics. Part 1 Focus Independent Research/ the Plague. See Lesson 5 – Teaching and learning activities Part 2 Focus - Puritans Starter - Hand out the composite picture showing pantos, pop concerts, opera, outdoor theatre etc. Ask children to discuss on table groups. Ask - Has anyone been to the theatre? Would you like to tell us about it? - Ask children to discuss on tables the following two questions - What kind of person do you think goes to the theatre? - How do you think you must behave at the theatre? - Record responses as a mind map following class discussion. Children copy class mind map into their topic books. Main Teaching and learning activities Teaching and learning activity 1 Children investigate a petition against the theatre and find out more about attitudes in Shakespeare's time. See Lesson 5 – Teaching and learning activities - Following Teaching and learning activity 1 introduce Burbage script/clip number 4. Burbage congratulates the children on their successful investigation. He gives the children key words to research in the context of Elizabethan entertainment and audience behaviour - Discuss this as a whole class and record children's observations on the board. Return to the mind map at the start of the lesson, which examined the children's views of theatrical patronage and behaviour. How have ideas about the theatre changed over the last 400 years? Teaching and learning activity 2 Children write, in role as a child actor, a letter to the Countess asking her not to close the theatre Dig Deeper! Pupils exceeding expectations could write as a 21st century child, explaining more about the legacy of theatre from a modern perspective. See Lesson 5 – Teaching and learning activities Plenary Ask children to look up the word <i>pyrotechnics</i>. What does it mean? Why might pyrotechnics have been as much of a threat as plagues and puritans? Ask children to feed back their ideas	Assessment Opportunities - Presentation of targeted research about the plague. - A non-chronological report about threats to the Elizabethan theatre. - A letter to Countess Elizabeth Russell explaining why the theatre should not be banned. Resources Composite theatre picture - Have you been to the theatre? 'Original' petition of Countess Elizabeth Russell/ Internet copy of the document Note – you will need to obtain and print a copy of this for your class to use in class only as it cannot be reproduced in the Resources section for copyright reasons Question cards about the original petition Typed version of Countess's objections with highlighted key words Burbage script/clip number 4
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Teaching and learning activities/ Lesson 5

Lesson 5 Part 1 - The Plague

Teaching and learning activity 1 - Independent research

- Ask children to use internet research skills to find out whatever they can about the Black Death/bubonic plague.
To ensure that children search safely for child friendly information (some of the information on the internet about the plague contains some graphic detail and photographs of disease) use links that you have pre-checked for safe content
- Questions to prompt research – write these on the board to give structure to research– suggested answers in blue



When did the plague close the theatres?

Children may find several dates including 1563, 1597, 1603, 1608

What were the symptoms of the plague?

Painful swellings in the armpits, legs, neck and groin, high fever, mental confusion, vomiting, muscle pain, bleeding lungs

Why did the plague particularly affect Shakespeare in his life?

Apart from the effect on his livelihood, several members of Shakespeare's family died of the plague, including his son Hamnet (aged 11)

How was the plague treated?

Vinegar was often used as a cleansing agent, a variety of herbs were used to ward off the illness and the Plague Doctors would tend to victims, wearing frankly scary protective clothing!

The Elizabethans didn't know what caused the plague. What did cause the plague?

The plague was transmitted by fleas/parasites to infected rodents (rats). Poor hygiene allowed transmission to humans and from human to human

Lesson 5 – Part 2 – The Puritans

Teaching and learning activity 1

Investigating the petition against the Blackfriars Theatre

Note – some preparation is needed for this activity. You will need to locate and print a copy of a document or have it presented on screen to show pupils. The document is located [here](#) (a workable link at the time of writing. If the link is broken, use an internet search for *Neighbours' petition of 1596 Blackfriars Playhouse Elizabeth Russell*)



- Tell the children they have been **Actor Historians** in a previous lesson. Today they are going to be **Detective Historians**
- Show the children the original document from Countess Elizabeth Russell located [here](#)
- If possible, crop and print the image. (It may be used for education and private study but we have not reproduced the image as we do not have the necessary rights to do so)
- Don't explain what the document is. (The document is a signed petition from the Countess demanding that Shakespeare's proposed theatre at Blackfriars is banned because of the likelihood of it attracting people of ill repute)
- Hand out the accompanying **Question cards**
- Ask children to look at the original document in groups of 4 and answer the questions. Feedback and discuss as a whole class
- Hand out the typed version of the **Countess' objections**. Some of the words have been highlighted in red. Can children use clarification skills by reading on/ thinking about the meaning of the words in context, or use dictionaries to establish the meaning of some of the words? Ask children to feedback on the meaning of the red words
- Finally – after this level of investigation – talk about what the document is about. Get ideas from the class. What is this lady's objection to the theatre? What kind of person does she think the theatre attracts?
- Watch the **Burbage video clip** (or play the part in role)



Dig Deeper! Teaching and learning activity 2 – Written Outcomes

Written outcome 1 (Cross Curricular KS2 English opportunity)

Using the research they have conducted so far; can children write a non-chronological report based on the two threats they have investigated – The Plague and The Puritans?

Alternative written outcome 2 (Cross Curricular KS2 English opportunity)

Can children write a persuasive letter to the Countess, from the perspective of a child actor in Shakespeare's time explaining why the theatre should **not** be banned?



Extension – For children exceeding expectations Can they write to the Countess from the perspective of a 21st century child? What contribution does theatre make to the arts today? If participating in the Shakespeare Schools Festival this year, children may wish to include details of the ways in which the Festival has benefited them, both academically and in terms of confidence, commitment etc. Children should remember to acknowledge and address the Countess' objections and perhaps refer to specifics such as cutpurses, pippin pelting etc. **Why not send in your completed letters to the SSF offices? We'd love to see them!**

If assistance or revision is needed with persuasive writing techniques, then [this Prezi link](#) will assist.

Lesson Sequence 6 - The Wooden 'O' (2 to 3 lessons)

Learning objectives To <i>describe</i> social and cultural diversity in Britain with reference to types of playgoers and playhouse experiences To <i>explain and evaluate</i> a significant historical event (both the building, destruction and modern reconstruction of the Globe Theatre)	This lesson sequence about the Globe theatre in Shakespeare's time, its destruction by fire (Pyrotechnics!) and it's rebuilding in the 20th century Key Questions Overarching question for topic Why is Shakespeare important and how should he be remembered? Investigative question for children this lesson Why is the Globe Theatre important, both historically and today? Additional questioning to stretch pupils exceeding expectations Why do you think all acting parts were performed by men? Who do you think would be most affected by the destruction of the Globe? Why do you think Sam Wannamaker was keen to rebuild the Globe in its historical style? Key Vocabulary Groundlings, Tire house, Heavens, Galleries, destruction, Sam Wanamaker, New Globe Theatre, Wooden 'O', Outdoor playhouse	Assessment Opportunities • First person account – a Groundling's visit to the theatre. • A newspaper report about the burning down of the Globe theatre.
Success Criteria (including differentiation) All children will be able to explain what is meant by the term 'Groundling' and what caused the destruction of the Globe Most children will be able to describe a Groundling's experience of the Globe and use a historical source to create a convincing newspaper article about the destruction of the Globe Some children will be able to use figurative writing techniques to evoke the experiences of a Groundling and will be able to evaluate the cultural effects of the destruction (and eventual reconstruction) of the Globe playhouse	Starter Activity A drama starter using a speech from <i>Henry V</i> to visualise the Globe theatre. See Lesson 6 – Teaching and learning activities Introduction Watch the next Burbage video clip or play the part in role. Burbage will explain what the Wooden 'O' is and give some background to the Henry V speech. He will then explain how the Countess' objections - which we studied in the last lesson - led to the dismantling of the Theatre and the construction of the Globe across the river. He will explain that performances at the Globe took place in the afternoon, to take advantage of daylight. He will remind children that the actors were all male – and the female parts were played by either young apprentice boys (younger female characters) or men (older female characters). He will ask the children to research key terms such as Groundlings, the Tire house, The Heavens, and The Galleries. Next - Ask children to research the words that Burbage has asked them to – and feedback as a whole class. Main Teaching and learning activities • Teaching and learning activity 1 The building of the Globe. Children receive teaching input on the building of the Globe and use <i>King of Shadows</i> to find out what it was like to visit the Globe as a Groundling. They write in role as a Groundling. See Lesson 6 – Teaching and learning activities • Teaching and learning activity 2 The destruction of the Globe. Children learn about the burning down of the Globe (pyrotechnics!) and write a newspaper report. See Lesson 6 – Teaching and learning activities • Teaching and learning activity 3 The New Globe. Children learn about Sam Wanamaker's New Globe and play I SPY with pictures of the Globe, See Lesson 6– Teaching and learning activities Plenary Play the Triptico True or False 'swiping' game Facts about the Globe	Resources • Burbage script/clip number 5 • O for a Muse of Fire! The Wooden 'O' extract from <i>Henry V</i> • Clip from Olivier's <i>Henry V</i> via this link • Extract from <i>King of Shadows</i> – Susan Cooper • 'Globe sensations' cards • Globe newspaper template • 'I Spy' photo cards • Eyewitness account of Sir Henry Wotton - the fire at the Globe in 1616 • Triptico True or False 'swiping' game

Teaching and learning activities/ Lesson 6

Starter Activity - A language exercise

- Ask the children to close their eyes and picture a gift box that they know holds the present they would most like to receive. Ask them to visualise detail e.g. the size of the box, the colour of the wrapping paper, then take them through the stages of imagining opening the gift. Ask them to picture clearly what the gift inside looks like, how it feels, how it smells etc.
- Divide the class into pairs. Ask each child to tell their partner the story of opening their gift, beginning with the sentence: "I saw the gift wrapped up and sitting on the table, and the tag said it was for me"
- Ask the children – were they engaged, listening to their partner's story, if so, why?
- Explain that in Shakespeare's plays, characters often tell stories about things they've experienced. Unlike in film, in theatre we can't do a cut away shot to a battle scene, or a dream sequence, or a flash back, and so the actor must work hard to conjure these images in the audience's mind. There were no elaborate sets or special effects

Imagery – Task linked to the Globe theatre and Henry V

- Distribute the *Henry V* 'Wooden O' speech and divide the children into pairs, who then label themselves A and B
- **Note – struggling readers may be paired with a stronger reading buddy to make a group of three rather than a group of two**
- Partner A closes their eyes and are the listeners. Partner B whispers the speech to them, one short section at a time (numbered section one, two, three etc.)
- Partner A must try to form a picture in their heads in response to the words their partner has just spoken. When they have formed a picture, they will nod, and Partner B will deliver the next short section of the text. Partner B should see whatever comes into their heads. There is no right or wrong answer!
- Partners A and B should change roles
- Come back together as a group. What images did children have for specific words? What do they think the Wooden 'O' might have been?



- Following this, you may wish to watch the *Henry V* Olivier opening sequence again ([use internet search for 'Opening sequence Olivier Henry V'](#) or use [this link](#)) as this includes the full text of the 'Wooden O' speech. If children were unsure what the 'Wooden O' was, this clip may prompt them by contextualising it and linking it with the Visscher London map view



Part 1 - Shakespeare's Globe in 1599

Teaching and learning activity 1 - Visiting the theatre as a Groundling

- Extract from *King of Shadows* - read the extract from the book with the whole class. Nat has now time travelled back to Shakespeare's London and is about to perform in *A Midsummer Night's Dream* as Puck!
- Discuss the atmosphere evoked by the extract. What are the Groundlings doing? What sounds and smells are there? Etc.
- Now, investigate and navigate the Globe further using interactive tools. There are several online interactive tools which allow students to navigate around the Globe Theatre

Visualising the Globe

- Distribute the **Globe sensations cards** around the room, on the carpet/floor.
- Place post its or blank pieces of card/paper in the centre of the space
- Ask the children to wander around the classroom and choose one 'Globe sensation' card to stand behind
- Now ask them to close their eyes and really imagine what their 'sensation' is like. What can they smell? Hear? See? Think about *King of Shadows* and any interactive learning they have done
- Now ask them to write ideas about what they smell/hear/see etc. on post its/card. They should put one sensation per post it/card. Place these next to their chosen 'Globe sensation' card
- Now move to another 'Globe sensation' card and repeat
- Children should now get into pairs

- One member of the pair should guide the other (who should keep their eyes closed) around the space, stopping at different pieces of paper/card and explaining where they are. E.g. “Oh, we are just going to stop here. There are nut shells scattered all over the floor and they are crunching under my feet.” Or “We are looking up into the night sky. There is no roof and I can see the spangled stars.” Or “This part is very noisy. The Groundlings are roaring with laughter and shouting at the players.”
- After this has been done, stop and take feedback from the person who was guided around the space. How did it feel? What did you see or hear? Did you feel like you were there in the theatre?
- Swap partners and try again. But this time, the partner guiding the other must whisper
- Swap partners one more time. This time, instead of saying what you can see, just make the sounds of whatever the pieces of paper suggest might be there (perhaps a laughing Groundling, an actor on the stage, or sound of musicians playing)

Dig Deeper! Written outcome (Cross curricular KS2 English opportunity)

Children should create a piece of extended writing about visiting the theatre as a Groundling, using everything they have learned, the *King of Shadows* book extract and the experiences from their ‘Globe sensations’ activity



Part 2 - Shakespeare’s Globe Destroyed! 1613

Teaching and learning activity 2 - A newspaper article about the destruction of the Globe

- Explain that the original Globe burnt to the ground in 1613, three years before the death of Shakespeare. The children may remember Richard Burbage mentioning this in his original video at the start of the teaching sequence
- Introduce the **Eyewitness account of Sir Henry Wotton to the fire at the Globe in 1616** which is the only contemporaneous account of the burning down of the Globe that still exists today
- This should be read to the whole class
- Discuss the text and clarify with children the meaning of certain old fashioned words. Hand out copies of the text to the children

Written Outcome (Cross curricular KS2 English opportunity) - Can children now write their own newspaper report about the destruction of the Globe in 1613?

- A 'Globe News' template is provided
- Teaching input on the main features of a newspaper article can be found [here](#)

Part 3 - The New Globe Theatre 1997

Teaching and learning activity 3 - 'I SPY' at the new Globe theatre

- Explain that a modern actor called Sam Wanamaker was determined to rebuild the Globe for new 20th and 21st century audiences
- After a long struggle, he succeeded in having Shakespeare's Globe rebuilt on the south bank of the Thames, near Southwark, close to where it was originally situated
- Just as in Shakespeare's day, the new Globe theatre is open to the heavens. Just as in Shakespeare's day the 'Groundlings' tickets are cheap (but they have to stand for the whole performance!)
- Hand out the 'I SPY' pictures of the newly constructed Sam Wanamaker Globe to the whole class
- Divide children into 'table group teams' A and B. Team A finds something in one of the three Globe pictures and says, "I spy with my little eye something beginning with..."
- Team B must try to find the object or item in the picture. If no one spots it, then play passes to the other team
- Bring the class back together after some time to discuss the pictures. What do they notice about the theatre? How is it similar/different to theatre or sports venues they have visited in the past? Do they spot anything that confirms or contrasts with what Richard Burbage has told them or that they have found out so far during this project?

Dig Deeper! Optional Written Outcome (Cross Curricular KS2 English opportunity) Children could research and write further about the new Globe theatre, under headings such as Construction, Audiences, Actors, Performances



Dig Deeper! Optional Computing Outcome Using Google *SketchUp* or similar architectural design software, can children design and create a Globe Theatre of their own?



Dig Deeper! Optional Maths Outcome – Nets of 3D shapes Can children create a net template of the Globe theatre? Remember that it will need to be open to the elements so there can be no roof. How many faces will it have? How many edges and vertices are there in the completed design?



Plenary Triptico True or False 'swiping' game – Facts about the Globe

Load the game on the interactive whiteboard by clicking [here](#) and following the instructions



Rules

- Provide children with individual whiteboards and pens (or ask them to write 'T' and 'F' on opposite sides of the same piece of paper)
- As each card is displayed, have children hold up their whiteboards or paper, displaying either 'T' or 'F'
- One child is the 'swiper' at the front of the class.
- He or she should gauge the majority opinion from the class and swipe right (green) for True or swipe left (red) for False

Lesson Sequence 7 - Shakespeare moves indoors

Learning objectives To <i>identify</i> examples of theatrical entertainment and special effects in a different period of history than our own To <i>make links and identify change and continuity</i> in theatrical entertainment/ special effects within and across different time periods To <i>analyse</i> the different entertainment experiences available to audiences in a different period of history than ours Success Criteria (including differentiation) All children will be able to provide an example of a Shakespearean special effect Most children will be able to provide several examples of Shakespearean special effects and draw comparisons with contemporary entertainment techniques Some children will be able to develop a chronological grasp of the development of special effect stage techniques	In this lesson sequence, children will learn about the indoor playhouses of Shakespeare's late career, where some of his most magical late plays were performed. Key Questions Overarching question for topic Why is Shakespeare important and how should he be remembered? Investigative question for children this lesson How different were Shakespeare's indoor plays from his outdoor plays? Additional questioning to stretch pupils exceeding expectations How do you think special effects enhanced the experience for playgoers in the 16th Century? How was the Blackfriars experience different from the Globe experience? How have effects developed from Shakespeare's time through the early 20th century to today? Key Vocabulary Indoor Playhouse, Blackfriars, special effects, The Tempest.	Assessment Opportunities • 'I Spy' sheets • Freeze framing activity • Silent movie effect comparison sheets and follow up written work
	Starter Recap on learning from previous lessons using the interactive whiteboard Triptico Game – Threats to the theatre. See Lesson 7 – Teaching and learning activities Teaching input Listen to the excellent BBC retelling of <i>The Tempest– Isle of Noises</i> – available here. This audio story, written by children's author Frank Cottrell Boyce, tells the story of fictional Ned Blood, a traumatised sailor, who meets Shakespeare outside the Blackfriars Theatre. If you prefer to read the story to your class rather than listen to the BBC broadcast, a transcript of the programme is available here. Background information for teachers Blackfriars was an indoor playhouse used by Shakespeare in his later career. Plays would often be performed during the summer at the outdoor Globe theatre and during winter in the more intimate, indoor Blackfriars. (Note – Blackfriars was the location of the proposed theatre that the Countess Elizabeth Russell successfully objected to. Although children's companies played there for some time before, it was several years later that Shakespeare's company obtained permission to play there). The indoor theatre of Shakespeare's time used all sorts of new technology, including use of candlelight on pulleys to create different lighting effects, ceiling winches, trapdoors from above and below and (as Ned discovers in <i>Isle of Noises</i>) the use of pyrotechnics and even guided rockets on wire to create magical explosions. Main Teaching and learning activities • Teaching and learning activity 1 'I Spy' with a picture of the indoor playhouse. See Lesson 7– Teaching and learning activities • Teaching and learning activity 2 Freeze framing an indoor playhouse production – <i>The Tempest</i>. See Lesson 7– Teaching and learning activities • Teaching and learning activity 3 Children consider which scenes would have benefited from special effects in <i>The Tempest</i> and watch an early silent movie (1908) of <i>The Tempest</i> here to compare Elizabethan stagecraft effects with early cinema. See Lesson 7 -Teaching and learning activities Plenary Can we compare the experience of the indoor playhouse playgoer with the Globe Theatre Groundling? Discuss	Resources • Triptico Game – Threats to the theatre • BBC Schools Radio – Shakespeare Retold – <i>The Tempest– Isle of Noises</i> available here. • 'I Spy' Blackfriars playhouse drawing • <i>The Tempest– Freeze Frame 10 point summary</i> • 1908 silent movie <i>The Tempest</i> (online availability here) • Blackfriars effects/ Silent movie effects comparison sheet • Stills from 1908 silent movie <i>The Tempest</i>

Teaching and learning activities/ Lesson 7

Starter Triptico Game – Threats to the theatre

Load the game on the interactive whiteboard by clicking [here](#) and following the instructions



Team One	10	Team Two	00	Team Three	00	Team Four	00
Vinegar and herbs	20	What set the Globe theatre on fire?	20	Countess Elizabeth Russell	20	The plague	10
Boils, head pain and sweats!	10	Hamnet	20	Richard Mulcaster	30	Nut cracking, pippin pelling and booing!	30
Nathaniel Giles	30	Vagrant, lewd and trouble!	20	The Lord Chamberlain's Men	30	The Puritans	10

Rules

- Divide the class into teams (up to four teams in total)
- Children pick an 'answer' from the game board
- They must work out what the 'question' was that generated that answer
- E.g. If children chose 'Countess Elizabeth Russell' they might guess that the question was, "What was the name of the person who objected to the Blackfriars theatre?"
- Clicking on the 'answer' will reveal the question. The teacher then decides whether to award points to each team
- Note that the points awarded vary depending on the difficulty of the question

Teaching and learning activity 1

- Study and play 'I Spy' (see earlier) with the [artist's representation of the old Blackfriars Theatre](#)

Teaching and learning activity 2

- Two of Shakespeare's late plays, which were written specifically for the intimate special effects environment of the indoor playhouse were *Cymbeline* and *The Tempest* – both fantastical and elaborately plotted plays with mystical elements
- Put the children into five equal groups
- Cut up the **10 point summary of *The Tempest*** and divide it amongst the class so that each group has two of the 10 points
- Create a freeze frame of this story as a whole class to familiarise children with the plot
- If you are unfamiliar with freeze framing, then follow these steps
 - Ask each group to produce a frozen picture for each of their two plot points
 - Rehearse these frozen pictures in their groups
 - Show back the sequence from 1 to 10 in order, with either the teacher or one member of each group reading back their plot point summary before performing the freeze frame
 - This technique quickly provides an overview of the story that will assist with the next Teaching and learning activity

Teaching and learning activity 3

- Tell the children it's time to be **Detective Historians** again
- Hand out a further copy of the **10 point summary** or display it on the whiteboard
- Can children identify which scenes from the 10-point summary might have benefited from indoor special effects?
- What scenes might have benefited from atmospheric music?
- Discuss as a whole class
- **NOTE – a film clip of the Percy Stow production of *The Tempest* (1908) is needed here. Have this ready before the lesson. It can be found [here](#)**
- In the story, *Isle of Noises*, Ned works on special effects with William Shakespeare



- Explain to children that the very first filmed adaptation of Shakespeare was a production of the Tempest in 1908 by director Percy Stow
- Quick maths question – how many years are there from Shakespeare’s death (1616) to the Percy Stow production (1908)?
- Hand out stills from the Percy Stow production
- Can children identify who they think the main characters are? Which is Prospero? Ariel? Caliban? Miranda? What clues do they have that they are the characters from the play? What clues are there as to which characters are good and which are evil etc.?
- Watch the Percy Stow production [here](#) – 10 minutes long
- Focus in on two particular special effects – the creation of the storm and the transformation of Ariel into a monkey
- Ask the children to discuss how they think these effects were created and feedback as a class

Teacher background information about the special effects



- In a few places in the movie, jump shots are used
- A ‘jump shot’ is the term for when the camera is stopped and then restarted after a change has been made to the picture being filmed
- This is used in a few places such as where Ariel is changed into a monkey. The actor playing Caliban would have stayed still in the same place whilst Ariel was replaced with the monkey. This way, when the camera is turned on again it seems that a magic transformation has taken place
- This was a new technique back in 1908 and would have seemed very sophisticated
- Where Prospero creates the storm, the print of the film has been scratched to make lightning. The film has also been rewound and filmed over to superimpose one image on top of another

Watch the trailer for the recent movie of *the Tempest* starring Helen Mirren (use an internet search for *Tempest* trailer – Helen Mirren or use [this link](#))



- Hand out **the comparison sheet with stills from the 1908 movie**
- Children should complete this to explain how the 1908 movie effect was created, how this might have been created in Shakespeare/Ned Blood's time and how they predict the same effect would be created in today's cinema (such as the recent Helen Mirren version)

Dig Deeper! Extension Activities

- Science focus – pupils exceeding expectations could conduct further research on the history of special effects in both Shakespearean and modern theatre, with a focus on fireworks and pyrotechnics, investigating the chemistry of the explosive compounds used in fireworks to create stage effects 
- OR
- Pupils could further examine continuity and change in theatrical entertainment, from Shakespeare's time to today. Answer questions such as:
 - How is thunder and lightning created in a current film or stage production?
 - How might Ariel be created in a current film or stage production?
 - How are radio 'folio artists' who create sound effects for radio productions like Shakespearean special effects makers? Are there any similar techniques that are used by modern folio artists?

Lesson Sequence 8 – Shakespeare’s legacy and his royal fans (2 to 3 lessons)

Learning objectives To <i>describe</i> theatrical genres and <i>categorise</i> historically significant literature within genres To <i>identify</i> historically significant people and events within and across historical situations Success Criteria (including differentiation)	This final lesson sequence, children will learn about the types of plays that Shakespeare produced at the Globe and Blackfriars theatres during his career and categorise them as Comedy, History, and Tragedy. They will also learn about the patronage that Shakespeare received from two Tudor monarchs – Elizabeth I and her successor James I. Finally, they will conduct research on how Shakespeare remains relevant to today’s theatre and society. Key Questions Overarching question for topic Why is Shakespeare important and how should he be remembered? Investigative questions for children this lesson Did Shakespeare suck up to the Royal Family? Why should we remember Shakespeare? (returning to our overarching topic question) Key Vocabulary Comedy, History, Tragedy, Patronage, Royalty, Court, James I, Elizabeth I, Macbeth, legacy	Assessment Opportunities • Author letters • Book review (or book extract review), • Queen Elizabeth I research • A flyer for James I • A concluding ‘thank you’ letter to Shakespeare
All children will be able to describe what is meant by the genres of Comedy, History and Tragedy and can provide an example of a Shakespearean play for each category. They will be able to explain about Shakespeare’s royal patronage Most children will be able to identify common themes across play genres and make inferences about the character of the monarchs who ruled during Shakespeare’s life and why royal approval was important to Shakespeare. With support, they will be able to evaluate Shakespeare’s legacy Some children will be able to independently evaluate the importance of Shakespeare’s legacy and articulate their views about the importance of theatre and entertainment in modern society	Starter Activity Explain that Shakespeare wrote or helped to write 38 plays during his lifetime and most of them are still performed today. The plays can be broadly divided into 3 categories. Tragedy, Comedy and History. • What do these terms mean? Give children time to discuss and respond. • Comedy, Tragedy, History sorting cards game Children sort the plays of Shakespeare into their genres. See Lesson 8– Teaching and learning activities • Mini Plenary Triptico game – Find 10 Shakespeare plays Main Teaching and learning activities • Teaching and learning activity 1 Children learn about Shakespeare and Elizabeth, with help from teacher input and <i>King of Shadows</i>. See Lesson 8 - Teaching and learning activities • Teaching and learning activity 2 Children learn about Shakespeare and James I, including James’s obsession with witchcraft, which inspired the writing of Macbeth. See Lesson 8– Teaching and learning activities • Mini Plenary Triptico Connections game based on whole topic • Teaching and learning activity 3 Children consider Shakespeare’s legacy and how he should be remembered, by writing a letter to Shakespeare thanking him for 3 key things that they appreciate as a result of the completed scheme of work. See Lesson 8– Teaching and learning activities Plenary A class museum of Shakespeare findings could be set up to celebrate the end of the topic. Parents could be invited to visit and discuss the children’s learnings as a celebration of their successes.	Resources • Tragedy, Comedy or History? Sorting cards • Triptico game – Find 10 Shakespeare plays • <i>King of Shadows</i> – Susan Cooper – final extract • <i>Macbeth</i> – Freeze Frame – 11-point summary • Triptico Connections game based on whole topic • Farewell script/ video from Richard Burbage

Teaching and learning activities/ Lesson 8

Starter Activity - Shakespeare's genres sorting game

- *Tragedy, Comedy or History?* A game to give an overview to children of Shakespeare's genres
- Give out the **12 cards** and a sorting sheet (A3 or sugar paper divided into three sections for Tragedy, Comedy and History)
- Can the children sort the plots into categories in their table groups? The children will eventually note that each play summary contains repeated clue phrases to help them identify the categories: *It's a bloodbath* (tragedy), *Based on a true story* (history) and *It's crazy!* (comedy)
- Discussion after the activity – Were there any commonly recurring themes or plot points? What type of Shakespeare play would they enjoy watching most – and why? Some children might note that Falstaff appears in both a history and a comedy – tell children we will be learning more about why that happens very soon...

Mini Plenary **Triptico Game -Find 10 Shakespeare plays**

Load the game on the interactive whiteboard by clicking [here](#) and following the instructions



The Phantom of the Opera	The Tempest	Richard II	An Inspector Calls	Hamlet
The Comedy of Errors	Merry Wives of Windsor	The Woman in Black	Macbeth	A Doll's House
Much Ado About Nothing	Othello	Henry V	Harry Potter and the Philosopher's Stone	A Midsummer Night's Dream

Plays by William Shakespeare

Rules

- Working in table groups can the children identify which ten plays are by William Shakespeare?
- Give the children a time limit to make the game more exciting!
- Take votes (via a show of hands) for each named play at the end of the specified time
- Clicking on the name of each play will reveal whether it is a Shakespeare play or not

Teaching and learning activity 1 – Elizabeth I and Shakespeare

Teaching Input

- Explain to children that Shakespeare was lucky to have two royal patrons or supporters during his time as a playwright
- Queen Elizabeth I was a long serving Tudor queen, who supported Shakespeare and theatre, even though the Puritans did not agree with it
- There is evidence that Shakespeare and the Chamberlain's men performed some of his plays for the Queen at her royal palace at Greenwich
- The queen enjoyed comedy performances and was a big fan of the character of Falstaff the Fat Knight, who appears in some of Shakespeare's History plays, and children may remember from their card sorting game
- In fact, she enjoyed Falstaff's character so much that it is believed she asked Shakespeare to write a brand-new comedy centred on him, which is called *The Merry Wives of Windsor*
- It is not likely that the Queen ever attended the Globe theatre in person. All performances she saw would have been at her royal palaces
- Ask children why the Queen might not want to attend the Globe. (Possible suggestions – could be danger of assassination, danger of catching diseases such as the plague, conditions at the theatre unlikely to be dignified enough for royalty)
- Explain that in Susan Cooper's book *King of Shadows* the story imagines that Nat – who the children will remember has travelled back in time to Shakespeare's time – is performing in a production of *A Midsummer Night's Dream* (which was thought to be one of Elizabeth I's favourite Shakespeare plays) at the Globe, when the Queen herself attends the performance
- Read **the final extract** of *King of Shadows* with the children
- **Suggested follow up** Hot seat teacher in role as either Elizabeth or Nat Field

Dig Deeper! Written Outcomes (Cross curricular KS2 English opportunity)



- A letter to Susan Cooper telling her about your topic/a review of *King of Shadows* (especially if you have read the entire text with the children)
- Conduct/present further research on Elizabeth I and Shakespeare. As part of a computing lesson, this could be presented as a PowerPoint, Prezi or in similar format

Teaching and learning activity 2

James I, Macbeth – short plays and witchcraft.

Teaching Input

- When James I took over as King of England after the death of Elizabeth I, Shakespeare was lucky to have a new royal patron. James I was a fan of the theatre too – although he really hated long plays!
- When James I came to power, the name of Shakespeare's acting group changed from The Lord Chamberlain's Men to the King's Men (for obvious reasons) and Shakespeare decided to write a play that would particularly please King James
- He knew that James hated long plays, so he decided to write a very short play
- James I was also fascinated with witches and witchcraft
- In Shakespeare's time, innocent people who some claimed were witches would be put on trial and sometimes killed for their 'witchcraft'
- This didn't happen very much in England, because Queen Elizabeth did not believe in witchcraft – but witch trials were popular in Scotland, where James was already King
- When James became King of England after Elizabeth's death, he was shocked to find that witch trials were not happening very much in England

- James I had already written a book about witches in 1597, and now he was determined that witch trials would become more common in England!
- Shakespeare responded by writing a short play (just as James liked) about Scotland (where James was from) and featuring three witches (a subject close to James's heart). He even included a character called Banquo, a real character from history who James I claimed to be descended from!
- **Question** – does anyone know the name of the Scottish play with the three witches?

Activity – 10 point summary of *Macbeth*

- Cut up the **10 point summary of *Macbeth*** and divide it amongst the class so that each group has two of the 10 points
- Create a freeze frame of this story as a whole class to familiarise children with the plot
- If you are unfamiliar with freeze framing, then follow these steps
 - Ask each group to produce a frozen picture for each of their two plot points
 - Rehearse these frozen pictures in their groups
 - Show back the sequence from 1 to 10 in order, with either the teacher or one member of each group reading back their plot point summary before performing the freeze frame
 - This technique quickly provides an overview of the story that will assist with the next Teaching and learning activity

Written outcome (Cross curricular KS2 English opportunity) Children create a flyer or poster for the attention of James I, from Shakespeare persuading him to see *Macbeth* – include plot details, Banquo, witches, length of play

Mini plenary Triptico Game – Connections

Load the game on the interactive whiteboard by clicking [here](#) and following the instructions



The Rose Theatre	Puritans	He likes short plays	Dancing
The Globe	Blackfriars	Child Actors	Sword fighting
The Theatre	Featured his ancestor Banquo	He hated witches!	Fire
Set in Scotland	Singing	The Black Death	Tumbling

Rules

- Divide the class into table group teams
- Each table group must look at the items on the board and try to put them into categories. A time limit makes the game more exciting
- There are four categories to find
- E.g. Set in Scotland, He liked short plays, He hated witches and Featured his ancestor Banquo are all one category entitled *Reasons that James I liked Macbeth*
- Children must try to find all four categories and work out what the title of each category is
- Solve the board as a whole class after all groups have had time to find the categories individually
- When four linked items are clicked consecutively on the whiteboard they will resolve themselves into one solved row

Teaching and learning activity 3 – Shakespeare’s Legacy

- Watch the **final video from Burbage** (or act the script at teacher in role - Appendix) in which Burbage summarises what the children have learnt and congratulates them on their journey of discovery.

Written outcome (Cross curricular KS2 English opportunity)

- Write a letter to Shakespeare. Find three reasons from the entire scheme of work why we should thank Shakespeare for what he has given us

Appendix 1

SHAKESPEARE'S THEATRE

Resources Pack



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British History from the Stone Age to the present day



1066
The Battle
of Hastings



Shakespeare's
birth 1564



1558
Elizabeth I



1837
Victoria



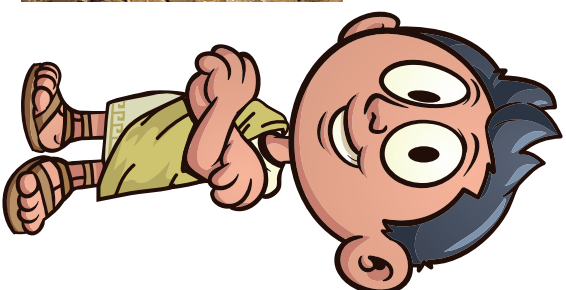
1952
Elizabeth II

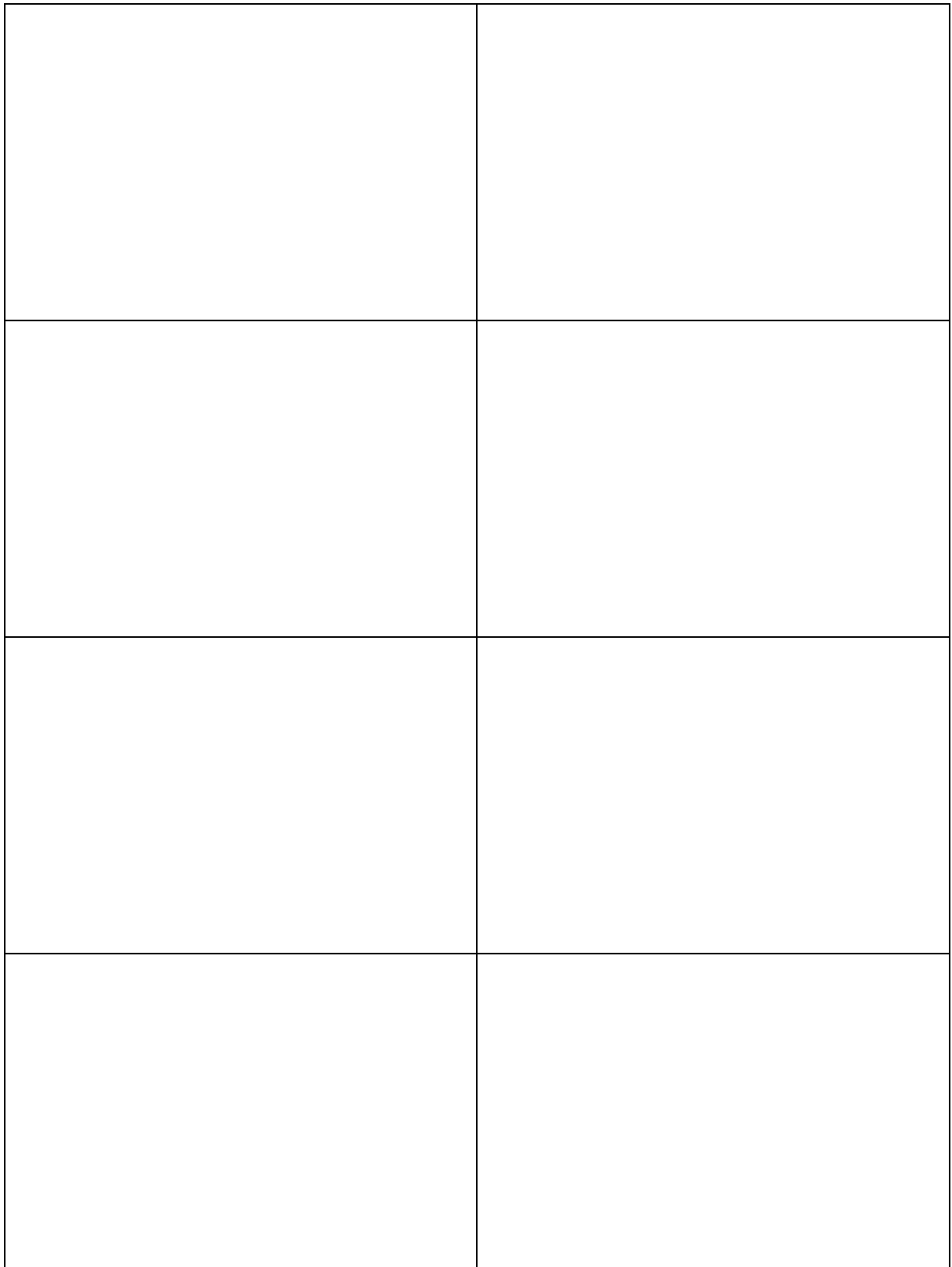
1914-18
WWI

1939-45
WWII



You are here!





Lesson 1/ Eight panel blank comic strip

	Technology and transport	What do people do in their spare time?	What jobs might people have?
Our time			
Shakespeare's time			

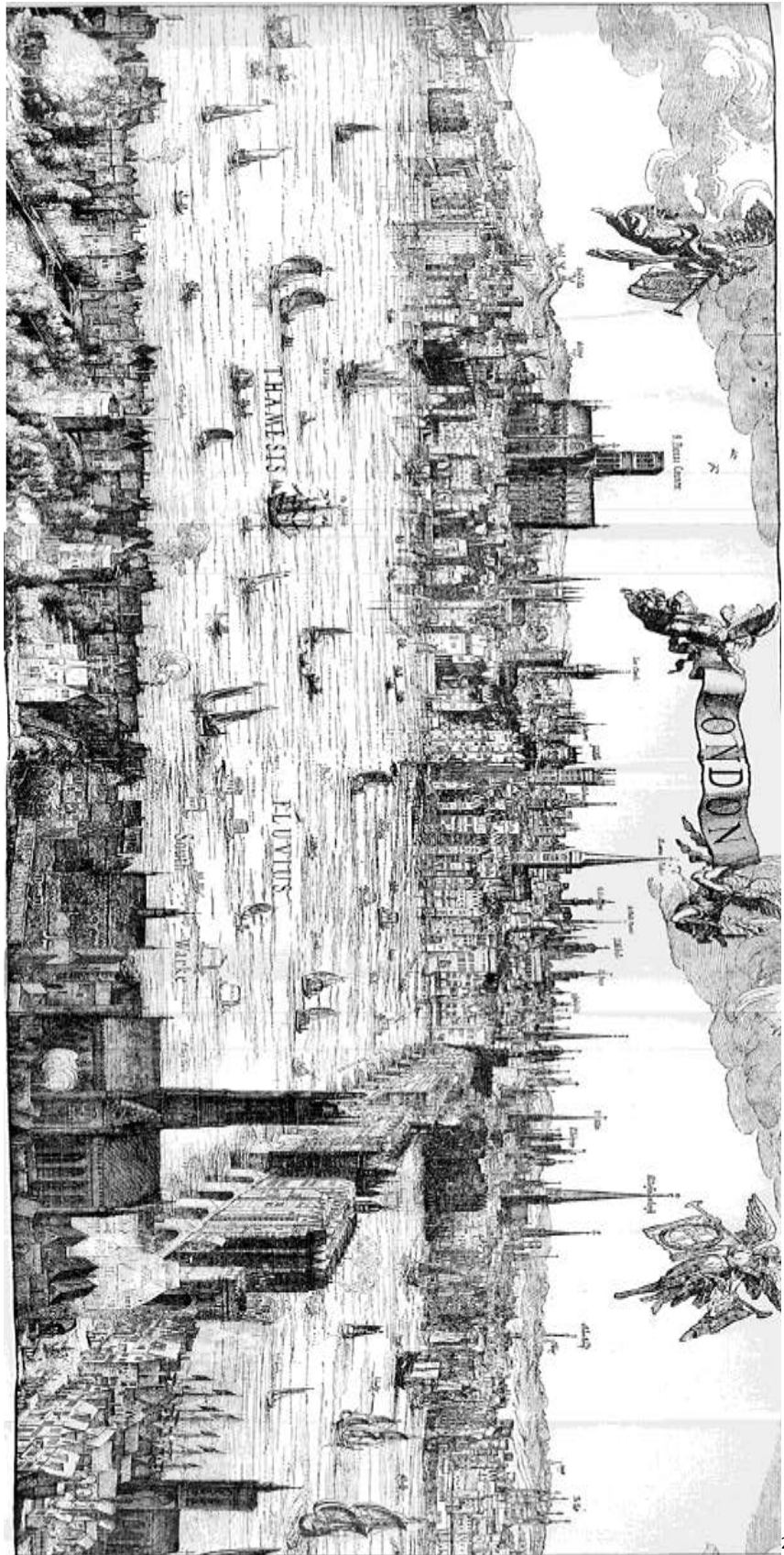
Lesson 1/ Technology, lifestyle and culture sheet



1

Lesson 1/ Modern view of London from Bankside/ Southwark

¹ By Katie Chan (Own work) [CC BY-SA 4.0 (<http://creativecommons.org/licenses/by-sa/4.0/>)], via Wikimedia Commons Modified 2016 Shakespeare Schools Foundation



2

Lesson 1/ View of London from Bankside (old map view – Visscher)

² This is a faithful photographic reproduction of a two-dimensional, public domain work of art.

In this section, can you write down five things that you notice are the same in both pictures. Look very closely

In this section, can you write down five things that you notice are different in both pictures. Look very closely

Question – can you see any buildings you think might be churches or theatres in either picture?

Extract from *King of Shadows* by Susan Cooper

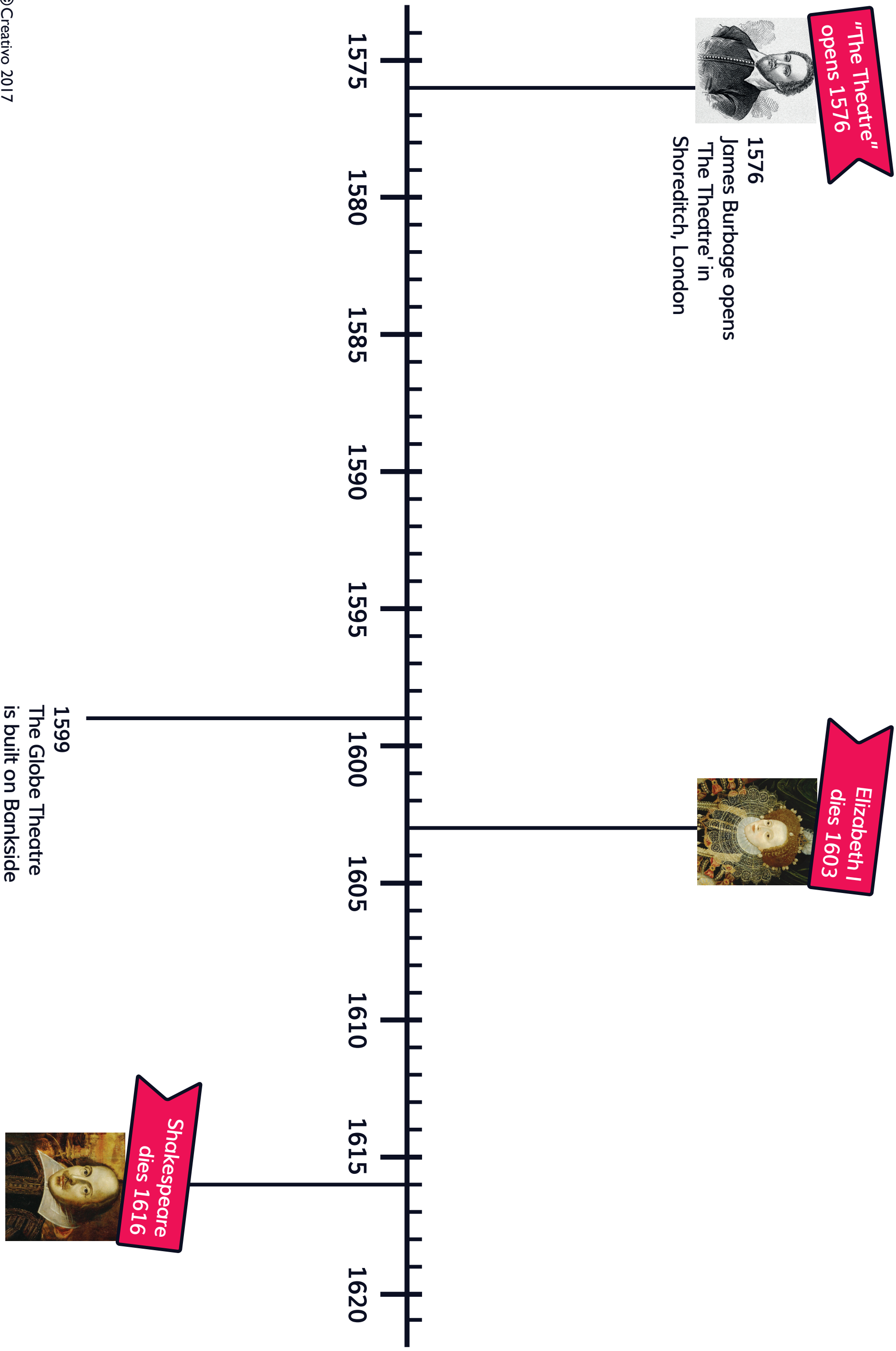
And their London swept over me, caught me up in a nightmare mix of sight and sound and smell. Even before six in the morning the street was filled with people, bustling about, carrying huge bundles, selling fruit or pastries and pamphlets from trays slung from their necks; dodging to avoid men or horses. Carts clattered over the cobbles, creaking, rocking, splashing up muck sometimes from the stinking ditches into which Harry and everyone emptied their waste. Water ran through the ditches, but slowly. There were flies buzzing everywhere. The whole street smelled bad; so did the people sometimes, if a particularly unwashed one jostled too close...

Then we were round another corner into an even more crowded street, narrow, lined with tall wooden buildings; between them I caught glimpses of the flat brown River Thames. We were crossing the river; the street was the bridge. It was London Bridge, I found out later; the only way of crossing the river except by taking a boat. There were houses built all over it, a row on either side, their roofs touching over the road running between. It didn't take us long to cross over; the Thames was not wide here.

And above the roofs where the bridge ended was the worst horror of all: a series of tall poles, with a strange round lump stuck to the top of each, lumps that gleamed here and there, lumps attracting flurries of crows and other black birds, that shrieked and tore at them, pecking and ripping and gobbling. It was only when I saw the furthest pole topped by a grinning white skull that I realised all the round lumps were human heads, the heads of men and women chopped off by an axe, and I stopped abruptly and heaved up my breakfast into the reeking ditch.

Lesson 1/ Extract from *King of Shadows*

Timeline of Shakespeare's theatres



Shakespeare Insult Kit

Combine one word from each of the three columns below, prefaced with "Thou":

Column 1

artless
bawdy
beslubbering
bootless
churlish
cockered
clouted
craven
currish
dankish
dissembling
droning
errant
fawning
fobbing
froward
frothy
gleeking
goatish
gorbellied
impertinent
infectious
jarring
loggerheaded
lumpish
mammering
mangled
mewling
paunchy
pribbling
puking
puny
qualling
rank
reeky
roguish
ruttish
saucy
spleeny
spongy
surly
tottering

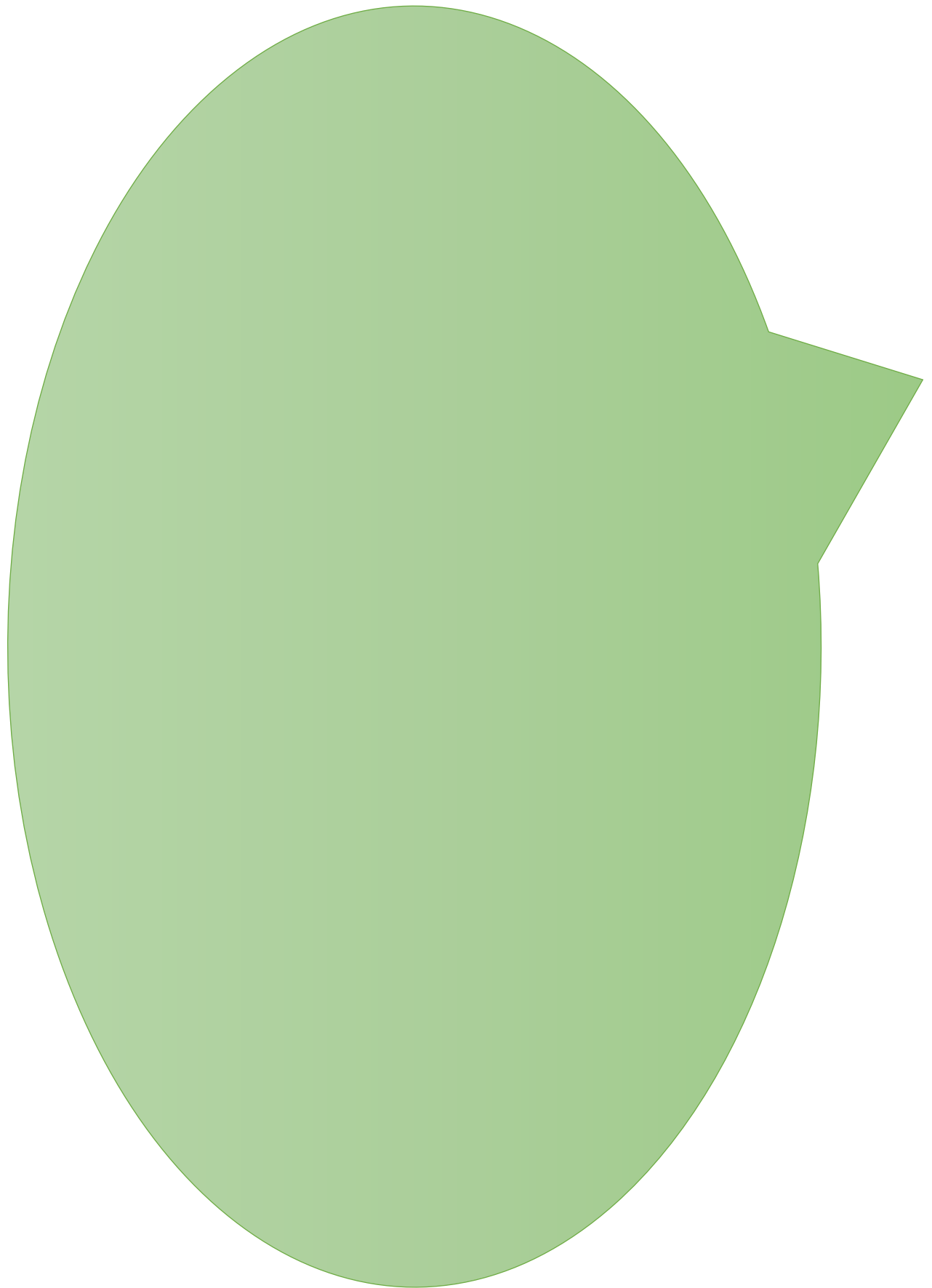
Column 2

base-court
bat-fowling
beef-witted
beetle-headed
boil-brained
clapper-clawed
clay-brained
common-kissing
crook-pated
dismal-dreaming
dizzy-eyed
doghearted
dread-bolted
earth-vexing
elf-skinned
fat-kidneyed
fen-sucked
flap-mouthed
fly-bitten
folly-fallen
fool-born
full-gorged
guts-gripping
half-faced
hasty-witted
hedge-born
hell-hated
idle-headed
ill-breeding
ill-nurtured
knotty-pated
milk-livered
motley-minded
onion-eyed
plume-plucked
pottle-deep
pox-marked
reeling-ripe
rough-hewn
rude-growing
rump-fed
shard-borne

Column 3

apple-john
baggage
barnacle
bladder
boar-pig
bugbear
bum-bailey
canker-blossom
clack-dish
clotpole
coxcomb
codpiece
death-token
dewberry
flap-dragon
flax-wench
flirt-gill
foot-licker
fustilarian
giglet
gudgeon
haggard
harpy
hedge-pig
horn-beast
hugger-mugger
joithead
lewdster
lout
maggot-pie
malt-worm
mammet
measle
minnow
miscreant
moldwarp
mumble-news
nut-hook
pigeon-egg
pignut
puttock
pumpion

Lesson 2/ Shakespeare insult kit



Lesson 2/ Shakespeare insult kit speech bubble (Dig Deeper!)

YOUR PART IS OBERON.

YOU SPEAK FIRST

WHEN YOU HEAR THE PARTS IN RED, YOU MUST SAY YOUR LINES

YOUR LINES

Ill met by moonlight, proud Titania

.....**bed and company.**

YOUR LINES

Why should Titania cross her Oberon?
I do but beg a little changeling boy
To be my henchman

.....**not the child of me**

YOUR LINES

Give me that boy!

Lesson 2/ Cue Script

YOUR PART IS TITANIA. YOU SPEAK SECOND.

WHEN YOU HEAR THE PARTS IN RED, YOU MUST SAY YOUR LINES

.....proud Titania

YOUR LINES

What, jealous Oberon? Fairies skip hence.
I have forsworn his bed and company.

.....To be my henchman

YOUR LINES

Set your heart at rest:
The fairyland buys not the child of me

.....that boy!

YOUR LINES

Not for thy fairy kingdom. Fairies, away!

Lesson 2/ Cue Script

Oberon and Titania Meet - full script

OBERON

Ill met by moonlight, proud Titania

TITANIA

What, jealous Oberon? Fairies skip hence.
I have forsworn his bed and company.

OBERON

Why should Titania cross her Oberon?
I do but beg a little changeling boy
To be my henchman

TITANIA

Set your heart at rest:
The fairyland buys not the child of me

OBERON

Give me that boy!

TITANIA

Not for thy fairy kingdom. Fairies, away!

Lesson 2/ Cue Script

YOUR PART IS SOLANIO

WHEN YOU HEAR THE PARTS IN RED, YOU MUST SAY YOUR LINES

Venice. A street.

SHYLOCK HAS LENT MONEY TO ANTONIO.
ANTONIO CANNOT REPAY IT AND SHYLOCK
WANTS THE JAILER TO ARREST HIM. SOLANIO IS
ANTONIO'S FRIEND

Enter SHYLOCK, SOLANIO, ANTONIO and JAILER

..... **I will have my bond.**

YOUR LINES

He is the worst of dogs
That ever kept with men.

Lesson 2/ Cue Script (trickier)

YOUR PART IS ANTONIO

WHEN YOU HEAR THE PARTS IN RED, YOU MUST SAY YOUR LINES

Venice. A street.

SHYLOCK HAS LENT MONEY TO ANTONIO.
ANTONIO CANNOT REPAY IT AND SHYLOCK
WANTS THE JAILER TO ARREST HIM. SOLANIO IS
ANTONIO'S FRIEND

Enter SHYLOCK, SOLANIO, ANTONIO and JAILER

.....lent out money for free:

YOUR LINES

Hear me yet, good Shylock.

..... The duke shall grant me justice.

YOUR LINES

Hear me speak!

Lesson 2/ Cue Script (trickier)

YOUR PART IS SHYLOCK

WHEN YOU HEAR THE PARTS IN RED, YOU MUST SAY YOUR LINES

Venice – A street

SHYLOCK HAS LENT MONEY TO ANTONIO. ANTONIO CANNOT REPAY IT AND SHYLOCK WANTS THE JAILER TO ARREST HIM. SOLANIO IS ANTONIO'S FRIEND

Enter SHYLOCK, SOLANIO, ANTONIO and JAILER

YOUR LINES – YOU ARE THE FIRST TO SPEAK

Jailer, look to him: tell not me of mercy;
This is the fool that lent out money for free:

.....good Shylock.

YOUR LINES

I'll have my bond; speak not against my bond:
I've sworn an oath that I will have my bond.
You called me a dog, so now beware my fangs:
The duke shall grant me justice.

.....Hear me speak.

YOUR LINES

I'll have my bond; I will not hear you speak:
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
I'll have no speaking: I will have my bond. *Exit*

Lesson 2/ Cue Script (trickier)

Full script

Venice. A street.

SHYLOCK HAS LENT MONEY TO ANTONIO. ANTONIO CANNOT REPAY IT AND SHYLOCK WANTS THE JAILER TO ARREST HIM. SOLANIO IS ANTONIO'S FRIEND

Enter SHYLOCK, SOLANIO, ANTONIO and JAILER

SHYLOCK

Jailer, look to him: tell not me of mercy;
This is the fool that lent out money for free:

ANTONIO

Hear me yet, good Shylock.

SHYLOCK

I'll have my bond; speak not against my bond:
I've sworn an oath that I will have my bond.
You called me a dog, so now beware my fangs:
The duke shall grant me justice.

ANTONIO

Hear me speak.

SHYLOCK

I'll have my bond; I will not hear you speak:
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
I'll have no speaking: I will have my bond.

SOLANIO

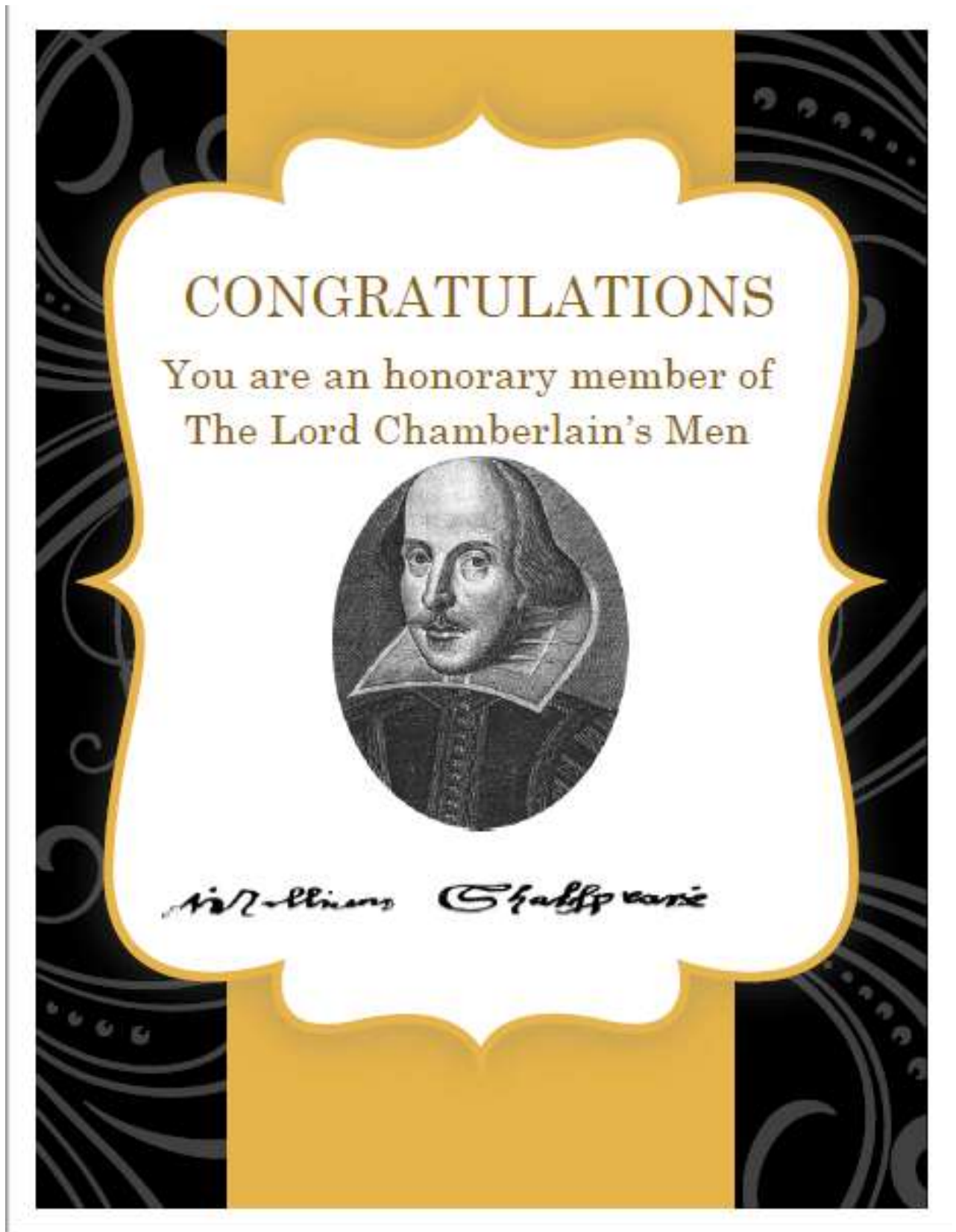
He is the worst of dogs
That ever kept with men.

Exit

Lesson 2/ Cue Script (trickier)

AUDITIONS You are auditioned by the Chamberlain's men to find out whether you have any talent before you are taken on as an apprentice	HOME LIFE Once taken on, you will live with the family of one of the senior actors in the troupe, who will train you
SKILLS You will be taught how to sword fight, sing, dance and do acrobatic tricks	HOW TO ACT You will be taught how to use both actions and your voice to be the best actor possible
OTHER JOBS During the day, you will help the 'tiremen' to mend costumes, you will carry props and build up publicity for the show by parading the streets with the rest of the troupe	LEARNING LINES You have lots of parts to play. The troupe perform several plays at once and you have to learn five different roles for five different plays. Although you are a boy, all the parts you are playing are female!
TOURING Every so often the theatre might close due to the plague. If so, your troupe will need to go on tour to small villages and perform there.	PAYMENT You expect to be paid? I don't think so! The best adult actors might get paid 10 shillings a week (50p) but you are privileged to be learning your trade at all. Now get sweeping that stage!

Lesson 2/ Role Cards – Itinerary of life as an apprentice actor



Lesson 2/ Lord Chamberlain's Men certificate



1

Lesson 3/ The Ditchley portrait

¹ ¹Marcus Gheeraerts the Younger [Public domain], via Wikimedia Commons

¹ Marcus Gheeraerts the Younger [Public domain], via Wikimedia Commons



2

Lesson 3/ The Armada portrait

² This is a faithful photographic reproduction of a two-dimensional, public domain work of art.

The face	Body Language
Dress and Props	Setting
Anything else of note	

Lesson 3/ Portrait analysis



Lesson 3/ Portrait of Nathan Field

³ By Unknown [Public domain], via Wikimedia Common. Portrait identified in Cartwright's inventory as Nathan Field, 1587-1619/20, London actor and member of the King's Men}} [Source=Dulwich Picture Gallery, UK |Author=Unknown |Date=c. 1615 |Permission={{[PD-art|PD-old-100]}} Modified 2016 Shakespeare Schools Foundation

- He was born in London and baptized on 17th October 1587
- His father was the Puritan preacher John Field.
- Puritans were a religious group who did not like the acting profession and wanted theatres to be shut down. They thought that actors were rowdy and that theatres attracted thieves, gamblers, pickpockets and riff-raff, and distracted people from serious business and the worship of God.
- Nathan's brother became a Bishop. His preacher father was probably happier about that than he was about Nathan's choice of career.
- Nathan went to St. Paul's School, London. His headteacher Richard Mulcaster invented the word 'football' and was one of the first people to introduce referees and coaches into the game!
- From 1600 to 1608 Nathan was a member of the Children's acting group - the Children of the Queen's Revels
- A man called Nathaniel Giles was in charge of the Children of the Queen's Revels.
- Some say Nathaniel Giles used to kidnap children that he wanted for his acting group. Some even think that Nathan was kidnapped to be part of the Children of the Queen's Revels!
- The Children of the Queen's Revels performed in the indoor Blackfriars theatre, built by Richard Burbage
- In 1609 the King's Men (Shakespeare's acting group) took over the Blackfriars theatre and Nathan Field became a member of the King's Men
- He wrote two plays as well as being a famous actor
- He was one of the leading actors who performed in the Shakespeare's plays during Shakespeare's lifetime
- He died in 1619

Lesson 4/ Fact sheet summary of the life of Nathan Field



Lesson 4/ Portrait of Nathan Field

⁴ By Unknown [Public domain], via Wikimedia Common. Portrait identified in Cartwright's inventory as Nathan Field, 1587-1619/20, London actor and member of the King's Men}} [Source=Dulwich Picture Gallery, UK |Author=Unknown |Date=c. 1615 |Permission={{PD-art|PD-old-100}} Modified 2016 Shakespeare Schools Foundation

UN Rights of the Child

Can you find 10 rights that are protected by the United Nations Convention on the Rights of the Child?
Summarise them here

Lesson 4/ UN Rights of the Child



HAVE YOU
EVER BEEN
TO THE
THEATRE?



Lesson 5/ Have you been to the theatre?

How can you tell this is an old document?

How can you tell it is an important document?

Are there any names you can find on the document? Who do you think these people were?

Are there any dates on the document?

Are there any words that you can see in the writing that give clues as to what the document is about?

Lesson 5/ Question cards

That whereas one Burbage hath lately bought certain rooms... which he is now altering and meaneth, very shortly, to convert and turn the same into a common playhouse which will grow to be a very great **annoyance** and **trouble**, not only to all noblemen and gentlemen thereabout inhabiting, but also a general **inconvenience** to all the inhabitants of the same precinct, both by reason of the great resort and gathering together of all manner of **vagrant** and **lewd** persons that under colour of resorting to the plays, will come thither and work all manner of **mischief**...

Lesson 5/ The objections of Countess Russell

1. O for a Muse of fire!
2. A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!
3. But may we cram
Within this wooden O, the vasty fields of France?
4. On your imaginary forces work.
Suppose within the girdle of these walls
Are now confined two mighty monarchies,
5. Think when we talk of horses, that you see them
Printing their proud hoofs in the receiving earth
6. For 'tis your thoughts that now must deck our
kings,
Carry them here and there; jumping over times

Lesson 6/ O for a muse of fire!



5

I Spy with my little eye....

Lesson 6/ I Spy photo card

⁵ By Schlaier (Own work) [Public domain], via Wikimedia Commons



6

I Spy with my little eye....

Lesson 6/ I spy photo card

⁶ CC0 Public Domain Free for commercial use No attribution required

Extract from *King of Shadows* by Susan Cooper

From outside, the noise of the crowd began to drift in: muffled shouts and laughter, as tumblers, jugglers and fire eaters struggled for the attention of the waiting audience in the street. You couldn't buy tickets in advance at the theatre then; you had to wait in line, pay your penny admission at the door to the 'gatherer' and run to get a good place in the yard. Or, alternatively, you went to the staircase, paid another penny to another gatherer, and scurried up the narrow stairs and along rows of narrow benches to get a good place in one of the galleries. There, you would have a good view of the play from a hard wooden bench, which would be made slightly more comfortable by a pillow if you'd brought one with you, or paid yet another penny to rent one.

It all sounds cheap, I guess, a penny here, a penny there, but it wasn't cheap then. I'd listened to Mistress Fawcett complaining about prices and wages. For a penny, you could buy a pound of cheese, or half a pound of butter; six pints of beer, or a big two pound loaf of bread. But a workman like a carpenter or a mason only earned about thirty pence a week – so I guess groundlings didn't go to the theatre too often. Not that this stopped them from buying munchies from the sellers who wandered the theatre yard with baskets and trays. Just the way you'd buy popcorn or Coke at the movies, they'd buy apples, or bags of nuts, bottles of beer or ginger ale. Master Shakespeare once said that he knew he'd written a really good scene if it caught the groundlings' attention long enough to stop them cracking nuts.

The stagekeepers... had to move props, carry furniture, help to create special effects. They would be busy backstage making the forest magical, in *A Midsummer Night's Dream*: blowing a little pipe into a bowl of water to make the sounds of birdsong; burning rope in a metal pot, to make smoke that could be puffed with a bellows across the stage, for romantic mist or bewildering fog. The groundlings were very fond of special effects. They particularly liked disasters, and explosions. They'd have loved video games.

Lesson 6/ Extract from *King of Shadows*

The noise of the crowd – cheering, laughing and booing
The sight of the acrobats, jugglers and fire eaters outside the theatre
The sights and sounds of the special effects used
The roof over the stage area – the ‘Heavens’ – painted with stars, a sun, and a moon
The smell of the crowd! Sweaty bodies and buckets used as toilets!
Sellers selling apples, oranges, nuts
The weather – is it cold, warm, bright, cloudy?
The actors’ costumes
The voices of the actors – how do they sound?

Lesson 6/ Globe sensations cards

I will entertain you at the present with what happened this week at the Banks side. The King's players had a new play called All is True, representing some principal pieces of the reign of Henry the Eighth, which set forth with many extraordinary circumstances of pomp and majesty even to the matting of the stage; the knights of the order with their Georges and Garter, the guards with their embroidered coats, and the like: sufficient in truth within awhile to make greatness very familiar, if not ridiculous. Now King Henry making a Masque at the Cardinal Wolsey's house, and certain cannons being shot off at his entry, some of the paper or other stuff, wherewith one of them was stopped, did light on the thatch, where being thought at first but idle smoak, and their eyes more attentive to the show, it kindled inwardly, and ran round like a train, consuming within less than an hour the whole house to the very ground. This was the fatal period of that virtuous fabrick, wherein yet nothing did perish but wood and straw, and a few forsaken cloaks; only one man had his breeches set on fire, that would perhaps have broyled him, if he had not by the benefit of a provident wit, put it out with a bottle of ale.

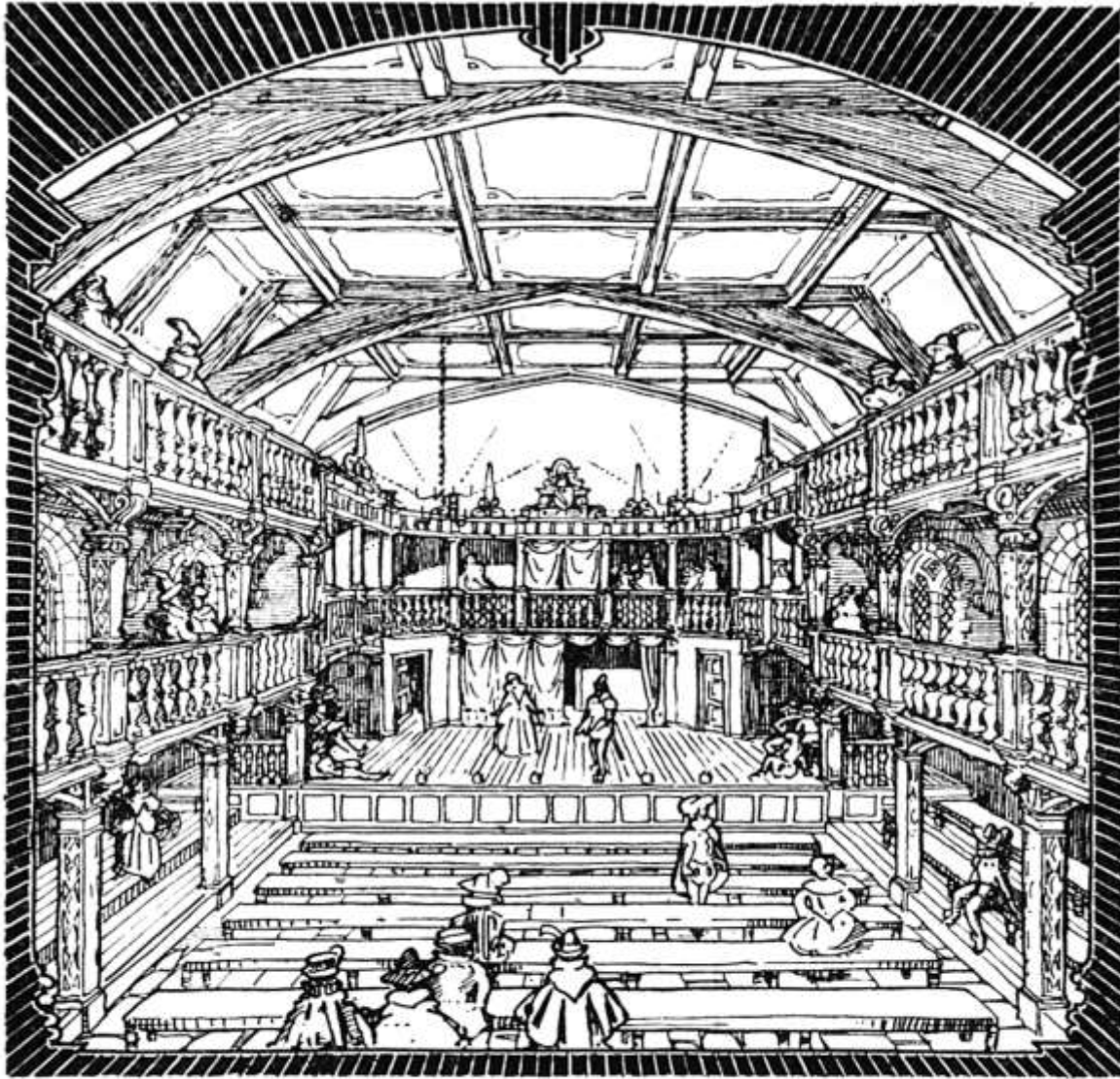
Lesson 6/ Diary resource – Henry Wooton

THE GLOBE NEWS

FOR ALL YOUR SHAKESPEAREAN NEWS

Established April 1564

Lesson 6/ Globe news resource



CONJECTURAL RECONSTRUCTION *by G.Topham Forrest*

7

I Spy with my little eye...

Lesson 7/ I Spy... at the Blackfriars theatre

⁷ Public domain - By G. Topham Forrest [Public domain], via Wikimedia Commons Drawing of the second Blackfriars Theatre according to legal descriptions of the times}} [Source ="Blackfriars Theatre: Conjectural Reconstruction" by G. Topham Forrest, "The Times", 21 November 1921

1. With the help of his servant spirit Ariel, the banished Duke of Milan (Prospero) uses a spell to create a storm to shipwreck his enemies onto his desert island.
2. Prospero explains to his daughter (Miranda) how his brother Antonio banished him from his kingdom and a faithful Lord Gonzalo helped them escape to the island 12 years ago.
3. Miranda sees the shipwrecked son of King Alonso – Ferdinand- and they fall in love, but Prospero pretends not to trust him and takes him prisoner.
4. Antonio persuades the brother of Alonso (Sebastian) to kill Alonso, but the spirit Ariel wakes Alonso just before they attack.
5. Caliban, Prospero's monster slave, meets a drunken butler (Stephano) and a jester (Trinculo) also shipwrecked. He thinks they are gods and worships them, persuading them to try to kill Prospero.
6. Ariel casts a spell on Caliban, Stephano and Trinculo and leads them over the island.

Lesson 7/ The Tempest – 10 point summary

7. Ariel tricks the nobles by tempting them with a magical feast which then transforms in to a terrifying image of Ariel as a monster. They wander off separately, disturbed under Ariel's spell.
8. Prospero agrees that Ferdinand and Miranda should become a couple and he celebrates their marriage with a spectacular dance from the gods Iris, Ceres and Juno.
9. Next, Prospero and Ariel set up a trap of fine clothes to distract Stephano and Trinculo. Their distraction enables Prospero and Ariel to attack and chase them away with magic.
10. Ariel brings everyone to meet Prospero, who forgives his usurpers whilst demanding his dukedom back. He reveals that Ferdinand and Miranda are to marry and plans for them all to journey back to Milan in the safely harboured ship

Lesson 7/ The Tempest – 10 point summary



WHO ARE THESE PEOPLE?
WHAT CLUES DO WE HAVE?
THINK ABOUT CLOTHES AND STYLE
THINK ABOUT BODY LANGUAGE



Lesson 7/ Stills from the silent Tempest (1908)



WHO ARE THESE PEOPLE?
WHAT CLUES DO WE HAVE?
THINK ABOUT CLOTHES AND STYLE
THINK ABOUT BODY LANGUAGE



Lesson 7/ Stills from the silent Tempest (1908)

	IN THE BLACKFRIARS THEATRE	IN THE 1908 MOVIE	IN A MODERN MOVIE
A SPECIAL EFFECT FOR ARIEL			
THE GREAT STORM OR TEMPEST			

Lesson 7/ Special effects comparisons sheet

HAMLET Hamlet – the young Prince of Denmark finds out that his dad has been murdered and the murderer is his uncle, who has taken over as king! He plots to take revenge on his evil uncle. He eventually kills him with poison, but Hamlet, his mum, Hamlet's girlfriend and many others die too! It's a complete bloodbath!	THE MERRY WIVES OF WINDSOR A fat knight called Falstaff wants a new girlfriend – and she has to be rich! He writes love letters to two rich women, but they find out what he is up to and team up to play tricks on him. They throw him in the river, make him dress up as an old woman and convince him that he is being attacked by fairies! It's CRAZY!	HENRY V Based on the true story of the King of England, who invades France after a French prince sends him an insulting gift of a box of tennis balls. The King wins a massive victory at a place called Agincourt. He eventually marries the French princess.
MACBETH A soldier called Macbeth meets three witches who tell him he will one day be king. He and his wicked wife kill the current king to get him out of the way. Macbeth becomes a cruel and powerful king. Eventually he gets his comeuppance. His wife kills herself and he gets his head chopped off! It's a bloodbath!	COMEDY OF ERRORS Two identical twin brothers are separated by a shipwreck. One brother goes in search of the other but when he arrives in his brother's home town everyone keeps getting the two mixed up. This leads to all sorts of crazy confusion, made worse by the fact that the servants working for the identical brothers are ALSO identical twins. It's CRAZY!	RICHARD II Based on a true story of the King of England, who was a poor and ineffective ruler. He banishes a lord called Henry Bolingbroke, but Henry returns to England and eventually throws Richard off the throne, becoming King himself.

Lesson 8/ Comedy, Tragedy or History sorting game

OTHELLO Army general Othello loves Desdemona and marries her in secret. A captain in the army – Iago – is jealous and convinces Othello that Desdemona has been cheating on him. Othello is driven mad with jealousy and kills Desdemona before killing himself! It's a bloodbath!	MUCH ADO ABOUT NOTHING Benedick and Beatrice cannot stand the sight of each other! They hate each other so much that their friends think it will be hilarious to trick them into falling in love with each other. Everyone laughs behind their backs as they slowly fall madly in love with each other. It's CRAZY!	RICHARD III Based on a true story of the evil Richard, a man determined to become King of England. He even kills his own brother and two princes (who are still children!) in order to get to the throne. He is hated by his people and eventually dies on the battlefield of Bosworth Field.
ROMEO AND JULIET Romeo and Juliet fall in love and secretly marry. The trouble is their families hate each other! It gets worse when Romeo is banished for killing Juliet's cousin in a fight! Juliet pretends to be dead to avoid marrying another man, but Romeo thinks she really is dead and kills himself! Juliet kills herself too when she finds out Romeo is dead. It's a bloodbath!	TWELFTH NIGHT A young lady called Viola is shipwrecked and ends up on a strange island, separated from her brother. She disguises herself as a boy and lands a job with the Duke. The Duke is in love with the Lady Olivia. But Olivia falls in love with Viola, thinking she is a young man. Viola falls in love with the Duke, but he thinks she is a boy! Meanwhile a bossy servant is tricked into wearing a ridiculous bright yellow outfit and everyone laughs at him. It's completely CRAZY!	HENRY IV Part 1 and 2 Based on a true story. After the death of Richard II, Bolingbroke becomes king but he has to battle with many people who want him off the throne! Meanwhile, his son Harry is spending lots of time with drunken men (including a fat knight called Falstaff) and has to prove that he can be an effective prince and future king by becoming a mighty soldier!

Lesson 8/ Comedy, Tragedy or History sorting game

Extract from *King of Shadows* by Susan Cooper

As I turned to hurry down to the stage, past the trumpeter who was approaching the gallery to play his opening fanfare, I saw a twitch of curtains in the Gentleman's Room that overlooked the right hand side of the stage, and two or three masked faces in the shadows. Unnoticed, with no fuss or danger, under cover of the little drama of the cutpurse, Her Majesty Queen Elizabeth had arrived to watch our play...

John Heminges, who was Duke Theseus, swept towards the stage in a splendid purple velvet robe and held out his arm to Sam, the husky-voiced senior apprentice who was playing Hippolyta.

It was Sam who was the astounding sight. He wore a gleaming, wide-skirted dress of white satin, embroidered with hundreds of little pearls, and a great wing-like embroidered collar rose like a halo behind his head. Above his white-painted, red-lipped face was an elaborate wig of bright red curls; he was the exact image of a portrait of Queen Elizabeth I that I had seen reproduced on a poster at the new Globe Theatre in my own time.

And that, I realised, was exactly what Burbage and Shakespeare intended him to be. There was even the gold circlet of a crown amongst the red curls.

Shakespeare said softly, 'Gloriana.'

I saw the central seated figure, and could hardly take my eyes off her from that moment.

Queen Elizabeth I. She was an old lady. I had expected her to be tall and grand and beautiful, like Sam in his Gloriana costume, but she was not. Only the bright auburn curls of the wig were the same. Underneath it was a wrinkled white face that had lived a long time, with no eyebrows but thin painted curved lines, and bright black eyes like beads, moving constantly, very alert. When she smiled at Burbage and Shakespeare – as she did at once, holding out her hand for them to kiss – she showed badly discoloured teeth, that would have given my dentist fits.

'Thank you for your *Dream* gentlemen,' she said. 'It is a favourite of mine, as you know.'

Lesson 8/ Extract from *King of Shadows*

1. Scottish lords and best friends Macbeth and Banquo defeat the Norwegian army in a mighty battle
2. After the battle, Macbeth and Banquo meet three witches who predict that Macbeth will be Thane of Cawdor and eventually king and that Banquo's sons will be king
3. King Duncan congratulates Macbeth on winning the battle and makes him Thane of Cawdor, just as the witches predicted. Duncan makes his son Malcolm his heir to the throne.
4. Duncan visits Macbeth and his wife Lady Macbeth in their castle. Lady Macbeth is keen to be Queen and she persuades Macbeth to kill Duncan in the night. She smears blood on the guards to make it look like they have done it.
5. Macbeth is crowned King and Lady Macbeth is crowned his queen.
6. Macbeth begins to worry about Banquo's sons being kings. He hires two killers to slay Banquo and his son Fleance. Banquo is murdered but Fleance escapes

Lesson 8/ 11 point Macbeth summary

7. At a dinner for his friends, Macbeth sees Banquo's ghost and becomes hysterical. Lady Macbeth tries to calm down the guests and reassure them that nothing is wrong.
8. Macbeth goes to see the three witches again. They tell him that he should be afraid of Macduff, but that no one born of woman can kill him and he will never be defeated until the woods rise up and walk towards his castle.
9. Macduff discovers that Macbeth has killed his wife and children and he raises an army to march on Macbeth's castle. Meanwhile, Lady Macbeth – full of guilt- begins sleepwalking and acting strangely.
10. Macduff's army take branches from the woods to camouflage themselves as they march on Macbeth's castle. Lady Macbeth kills herself and Macbeth is devastated.
11. Macbeth and Macduff fight. Macduff explains that he was cut from his mother after she died, so he was not 'born of woman'. He kills Macbeth. Malcolm is made King of Scotland.

Lesson 8/ 11 point Macbeth summary

Appendix

Shakespeare's theatre

Richard Burbage script



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Appendix – Richard Burbage Script

Part 1 / Lesson 1

Here, Richard Burbage – actor and friend of William Shakespeare - gives an overview of the topic.

Sweet cheer to you all. My name is Richard Burbage and I come to you with a greeting from many years ago... Accompany me on a journey back in time to the sixteenth and seventeenth centuries. Meet my playhouse friend Nathan Field and the sweet swan of Avon himself, Mr. William Shakespeare.

Mr. Shakespeare was my true and constant friend. I played for him in our acting troupes, The Chamberlain's Men and The King's Men, and in the very first performance of his great play Hamlet. I played the title character - the greatest role in theatre- and he wrote it just for me.

Theatre back then was full of both joy and peril- especially to actors such as me, Nat Field and Mr Shakespeare.

Oh – the adventures we had! One day, my brother and I even stole a theatre! Yes, that's right – we joined Will Shakespeare and others of The Chamberlain's Men and took apart our old theatre, piece by piece, sneaking it away under cover of night, across the great River Thames! My father owned that old playhouse. But he got into a quarrel over the ownership of the land it was built on, so we simply took it to pieces and smuggled it across the river to build it somewhere new: the South bank of London's great Thames river: it became a special open air theatre called The Globe, where many of Mr Shakespeare's famous plays were performed.

Rich and poor came to listen to Shakespeare's plays at the Globe – and they loved to join in, roaring and laughing, quaking and crying. And if they didn't like our plays then the poor groundlings, who stood and watched us play from a circular pit at the foot of the stage, might throw rotten apples or oranges at us. Ouch!

It was unpleasant to be hit by a piece of fruit to be sure, but not as unpleasant as the day a cannon actually set fire to the Globe when I was acting on stage. The entire theatre burned to the ground. One man even had to use his jug of beer to put out the flames dancing around his breeches! Joy and danger - all rolled into one!

And there were other reasons it was dangerous to be an actor. Some folk – the

Puritans – didn't like our trade. They thought acting was a bad and unholy profession and they wanted us turned out and banished from London. And if the Puritans weren't always able to close our theatres down, the Great Plague was sure to do so from time to time: boils, headaches and sweats, and -if you were unlucky enough – a painful and horrible death...

Would you like to have been an apprentice actor in our London playhouses? It was far from easy. To begin, there were so many parts to learn. We would put on a different show every night and that meant we needed to know up to thirty or forty parts at any given time. As you can imagine, it was easy to get mixed up and speak a line from the wrong play!

And then there were the child actors – children as young as you are! Can you believe it? Children used to act on the stage at St Paul's cathedral in London, and some say they were even more popular than famous adult actors like me.. But is it really true that some children were kidnapped and **forced** to become actors? Perhaps you will find out on your journey.

One of the most exciting things about being an actor back then were all the incredible special effects that Mr Shakespeare put into his plays. He used these in an indoor theatre called Blackfriars where he created some of his most magical and fantastical plays like The Tempest and Cymbeline, played by intimate candlelight, and accompanied by beautiful music and featuring mythical gods.

Our reputations as a famous acting group led us to become favourites with royalty. And Mr Shakespeare was friends with both Queen Elizabeth and King James I after her. He even put on special performances for them.

So you see, there is lots to learn about Shakespeare's theatre. I'll be visiting you again throughout your Elizabethan journey. You haven't seen the last of Shakespeare's greatest actor just yet!

To begin your journey, I would like you to make a study of two maps, showing the view over the great city of London from Southwark on the south bank of the Thames.

Make a comparison of those two images and follow the instructions of your schoolmaster or mistress. God speed, farewell and my blessings go with thee!

Part 2 / Lesson 2

Here, Burbage explains how theatrical performances in Elizabethan times began as performances at inns or public houses rather than as purpose built playhouses, or with travelling actor troupes who worked under the patronage of a particular nobleman or woman. Later, purpose built playhouses began to spring up around London. Burbage tells the children that they will become actor apprentices during the lesson and that they should prepare themselves for lots of very hard work

Welcome back my friends. I've been impressed with your investigations so far. It seems that you have discovered many differences and similarities between life in your time and life in the sixteenth century. And now, it is time to learn more about the great playhouses of Shakespeare's time and the life of an player back then. I know a great deal about it, as my father James Burbage was one of the first theatre makers and playhouse builders in the country. I was almost bound to be a player myself with a father such as him!

Before the year 1572, actors or 'players' were 'strolling entertainers'. That meant we would act as part of a travelling troupe or company, going from village to village, from town to town – and never playing in the same place twice. Often our performances would be simple, comic shows called 'Mummers Plays' featuring characters like St George, Father Christmas and the devil! Sometimes, travelling players would perform acrobatics or 'tumbling' for the delight and astonishment of their audiences. It was all tremendous fun – but it was not very serious.

Then, In 1572, a law was introduced for the punishment of 'vagabonds'. I wonder if you can find out what that word means before the end of today's lesson? This 'vagabonds' law meant that if anyone wanted to be part of a travelling theatre group, he needed to have a *patron* – a rich person who supported him, so that he wouldn't be punished as a vagabond. Of course, this meant that some of the less serious playing groups disappeared, because there were no rich families willing to support them and their performances.

The new law also encouraged the most talented members of the travelling actor companies to pursue their profession in London in a more serious way – and that is how the first playhouses or theatres came to be built. For a while, public houses or inns in London were used to perform plays, but it was my father who built the first London playhouse in 1576, which he simply called 'The Theatre' (He got the idea for its name from the Roman word 'amphitheatre' – and I wonder if you can find out more about that word and what it means before the end of this lesson?)

So, during my father's lifetime, actors went from being travelling entertainers to

established professionals in specially built playhouses or theatres.

Acting groups, such as the Lord Chamberlain's men, would often take on young apprentice players. An apprentice is someone who is learning their trade from someone older and more senior. And acting groups in London playhouses would apprentice young boys (it was always boys, as girls and women were not allowed to act on the stage in my time) to train them to become fine actors themselves.

The work was very hard and the days were very long. And some of the rehearsal rules were very different to the way people rehearse for a play today! I wonder if you 21st century children have the strength and courage to be apprentice players of the sixteenth century?

And don't forget – try to find out what the words 'patron', 'amphitheatre' and 'vagabonds' mean!

Good luck my friends!

Part 3 / Lesson 4

Here, Burbage explains that we have already seen that children might be apprenticed to great actors in a company like Shakespeare's Chamberlain's Men, but there were also separate children's acting groups including the St Paul's Players and the Children of the Chapel. These were children who went to chorister schools and put on plays for rich members of society. Burbage explains that there were rumours that some children were kidnapped to join the children's acting groups. It was even rumoured that Nathan Field himself had been kidnapped to join the group.

You have already learned that children were often apprenticed to great actors in Shakespeare's theatre.

But there were also groups of child actors who started life as choirboys, but then began to act at indoor playhouses for rich members of society. Two of these groups were called the St Paul's Players and the Children of the Chapel.

Mr Shakespeare was not very happy about these groups, as they often took attention away from his own adult actor groups. In his famous play *Hamlet*, Shakespeare even had one of the characters complain about the little 'eyries of children' who were ruining the theatre!

Some of the children didn't even want to join the theatre but were taken from the streets to join the Children of the Chapel! Mr Shakespeare and I would never steal a child to join the Lord Chamberlain's Men!

One particular rogue was called Nathaniel Giles. His job was to 'take up children for service' in the choir. He even stole young Nathan Field (remember him?) from the streets! But in December 1600 his luck ran out. He kidnapped young Thomas Clifton from the streets whilst he walked to school. The thirteen year old boy was the son of a gentleman. And when his father found him at the Blackfriars theatre, he demanded that his son be released. But Mr Giles refused to release him. Instead, he told him to learn his lines and threatened to whip him if he didn't learn them quickly! Eventually Mr Giles was brought to court and he lost his powers for good!

Part 4/ Lesson 5

Burbage congratulates the children on their successful investigation and explains why the theatre was thought of in the way it was back in Shakespeare's time. He explains about bearbaiting, cutpurses and the type of clientele that the 'groundlings' were.

Well done children! You've discovered that not everyone was a supporter of the players and playhouses in my time.

Countess Russell was certainly a puritan.

And the plague caused us many problems and closed the playhouses again and again.

With all those interruptions and oppositions, it's a wonder that Mr Shakespeare got thirty seven plays written and performed by his acting troupe, The Lord Chamberlain's Men, during his lifetime.

Puritans like Elizabeth Russell and her friends thought that the theatre attracted all sorts of ruffians and wrongdoers. People certainly thought of the theatre very differently in my time to the way they think about it in your time.

And that brings me to your next task. There are a few clue words that I shall give you now, and I want you to discuss in your groups what they might mean. They all relate to something unusual or unpleasant about entertainment in my time. Perhaps your investigations will give you a greater understanding of why Elizabeth Russell hated our sixteenth century playhouses so much! Here are the words. Your school master or mistress will also hand them to you for you to discuss and then collect your ideas

Bearbaiting and Cock Fighting
Cutpurses and Pickpockets
Nut-cracking
Pippin-pelting
Booing Hissing

Good luck on the next stage of your journey!

Part 5 / Lesson 6

Burbage will explain what the Wooden O is and give some background to the Henry V speech. He will then explain how the Countess's objections - which we studied in the last lesson - led to the dismantling of the Theatre and the construction of the Globe across the river. He will explain the basic tenets of the Globe – such as performances in the afternoon/ male actors only/ no set or scenery/ audience types – groundlings, nobility etc.

Did you manage to discover what the 'Wooden O' was? Shakespeare wrote his great history play Henry V in 1599, just in time for it to be performed at the new Globe theatre on the banks of the Thames.

And that is what Shakespeare meant by the 'Wooden O'. If you look at the shape of the Globe theatre you will see that it was a circular shape – similar to the letter 'O'. It was built entirely of wood, with a thatched roof covering the stage area. A wooden 'O'!

In Henry V, a character called the Chorus talks to the audience about the plot of the play. The Chorus apologises for the fact that Wooden O – the Globe Theatre – may not be able to tell the story very well – as the audience will need to imagine courts in England and France, and great battlefields.

But I suspect that Shakespeare was being less than modest when pretending to criticise the Globe – he knew it was the finest theatre in London, and the whole land!

Do you remember that Countess Elizabeth Russell complained about the theatre that my father was planning at Blackfriars?

Well – she didn't know this at the time, but her complaints led to the building of the Globe. When the Chamberlain's men realised that we could not use the new theatre, and that we no longer had the right to the land our old theatre was built on, we decided to take the old theatre apart – piece by piece -and transport it across the river to build the new Globe! I don't think Elizabeth Russell was very happy!

The Globe was an interesting playhouse to work in. When the weather was fine enough for a play to be performed, we would fly a flag to say that there would be entertainment that day. The plays were all performed during daytime as we relied on natural daylight. And there were no women actors, so all the female roles were played by boys! We didn't use very much set or scenery either. The audience had

to use their imagination (just as Mr Shakespeare told them during **Henry V**) to create stage pictures in their minds!

My next task is to give you some words to investigate again. All of these words relate to the great Globe theatre. Can you find out what they mean?

Groundlings

The Lord's Rooms

Tire house

The Heavens

Part 6 / Lesson 8

Burbage summarises what the children have learnt and congratulates them on their journey of discovery. He gives them one final task – to research a current Shakespeare production or productions and to create a poster advertising or celebrating the play, its characters and its plot.

Congratulations! You've discovered so much about theatre in the late sixteenth and early seventeenth centuries. You know all about life in London, how the art of play acting moved from travelling groups to special outdoor and indoor theatres in and around London, the life of the apprentice actor, the kidnapped kids of the Children's Companies, the threats to Shakespeare's theatres and Shakespeare's relationship with royalty.

My travels to your time have showed me that Shakespeare is just as popular now as he was when I was alive.

I wonder whether, at the end of this lesson, you can write a letter to Shakespeare to say thank you to him for his great gift to us? What would you say to the great man, the Bard of Avon?

It has been wonderful to meet you all, but I feel the sixteenth century beckoning me. I hope you have enjoyed your time in Shakespeare's theatre land. And remember – you can still enjoy being a part of his world today – by going to see one of his plays or... even by acting in one!

Farewell my friends from your servant, Richard Burbage.