

THE MERRY WIVES OF WINDSOR – THE BIG QUESTION

A Key Stage 3 and 4 PSHE and Citizenship
Resource



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Curriculum Links

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

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

From the National Curriculum – Citizenship

Purpose of study

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

Aims

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

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

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

Subject content

Key stage 3

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

Pupils should be taught about:

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

Key stage 4

Pupils should be taught about:

- Parliamentary democracy and the key elements of the constitution of the United Kingdom, including the power of government, the role of citizens and Parliament in holding those in power to account, and the different roles of the executive, legislature and judiciary and a free press.
- The different electoral systems used in and beyond the United Kingdom and actions citizens can take in democratic and electoral processes to influence decisions locally, nationally and beyond.
- Other systems and forms of government, both democratic and non-democratic, beyond the United Kingdom.

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

The Personal Wellbeing Programme of Study – non statutory

The range and content includes:

Key Stage 3

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

- k. The nature and importance of marriage and of stable relationships for family life and bringing up children.
- l. The roles and responsibilities of parents, carers and children in families.
- m. The similarities, differences and diversity among people of different race, culture, ability, disability, gender, age and sexual orientation and the impact of prejudice, bullying, discrimination and racism on individuals and communities.

Key Stage 4

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

The Big Question – The Merry Wives of Windsor

<p>Learning Objective</p> <ul style="list-style-type: none"> Pupils use a range of balanced and persuasive argument techniques across a range of activities to formulate a viewpoint and argument related to the Big Question for this lesson. Pupils analyse the themes of loyalty and betrayal in The Merry Wives and Windsor and relate this to their lives and the modern world. <p>Success Criteria (including differentiation)</p> <p>All can express an initial opinion on the ‘Big Question’ and justify their viewpoint.</p> <p>Most can develop their opinion over the course of the lesson sequence by listening and responding to others.</p> <p>Some can articulate a clear balanced argument on the ‘Big Question’, using sophisticated argument techniques.</p>	<p>Big Question: Should loyalty be unconditional?</p> <p>Vocabulary: loyalty, allegiance, betrayal, morality,</p> <p><i>To begin: Discover the events of The Merry Wives of Windsor using the CSSF 10 Events and the instructions for exploring the story in the Appendix.</i></p> <p>Lesson Plan</p> <ul style="list-style-type: none"> As a class/group define loyalty and explore the related factors. Students take part in a Value continuum to determine their views on the Big Question. Students work in groups to allocate characters into loyalty sets using the 10 events/character notes/cast lists. Encourage discussion and debate in this and class groups embody these sets. Through created signifiers they demonstrate how different sets would react to others. Explore the themes of loyalty and other virtues within the play through a scene analysis of how the women and then the men react to their loyalty being brought into question. Students stage these scenes highlighting the themes. Students devise their own modern-day scenarios based around the key theme of loyalty and perform them using Forum theatre to consider alternative outcomes. Students write monologues discussing the choices they make in the play regarding their loyalty. Plenary- Students return to the Value Continuum and discuss whether their opinion has changed based on the work they have undertaken, Possible follow up options - Some of the exercises in this lesson plan could raise difficult or challenging conversations with your students, we’ve included a link to a useful website which may help to dig deeper into these issues. <p>See Teaching and Learning Activities for full details:</p>
	<p>Resources</p> <ul style="list-style-type: none"> Letter scene Husband response extract Ford’s speech The Merry Wives of Windsor – 10 events Instructions for exploring the story in the Appendix <p>National Curriculum Links</p> <ul style="list-style-type: none"> The different ways in which a citizen can contribute to the improvement of their community, to include the opportunity to participate actively in community volunteering, as well as other forms of responsible activity. Characteristics of positive relationships, and awareness of exploitation in relationships and of statutory and voluntary organisations that support relationships in crisis. Different types of relationships, including those within families and between older and young people, boys and girls, and people of the same sex, including civil partnerships.

The Big Question – The Merry Wives of Windsor

Teaching and Learning Activities

Starter – Exploring loyalty through a value continuum

- Ask your students to define loyalty and log these responses for all to see. Steer them towards the following definition if they are struggling. **Loyalty: a strong feeling of support or allegiance.**
- In a separate column/place list the reasons for loyalty. E.g.
 - Love, friendship, marriage, commitment, admiration, duty, servitude – encourage them to think about a range of reasons ('positive' and 'negative')
- In a third place, log the people to which your students are loyal.
- Now, introduce the concept of a Value Continuum by asking pupils to imagine that the room is bisected diagonally, with one corner of the room representing “Strongly Agree or YES” and the other corner of the room representing “Strongly Disagree or NO”.
- Explain to the pupils that you will ask them a question, and that they must stand somewhere on the imaginary line. They don't have to stand in the corners. Demonstrate where they might stand if they agree quite strongly or think 'yes', or if they disagreed slightly more than they agreed with a question.
- Now give them an example question so they can see how it works. E.g. 'Is breakfast the most important meal of the day?' or 'Are cats better than dogs?' Take views from different places on the line, encouraging pupils to articulate their feelings.
- Once they are used to how it works, ask them the following 'Should loyalty be unconditional?' and get them to move to where they think they should be. Ask for justification and reasoning for their thoughts.

Teaching and Learning Activity One – Loyalty sets in the play

- Using the 10 events, the character notes and the cast list at the beginning of the script, ask the students to work in small groups to put the main characters into 'loyalty sets'. These sets can have as many or as few people as they like (right down to one person by themselves).
- Encourage them to discuss and debate their differences in opinion by providing them with a few statements. E.g.
 - Pistol and Nym's loyalty to Falstaff is changeable.
 - The women in the play show greater loyalty to the men than to each other.
 - Anne Page is the most loyal character in the play.

- Falstaff shows loyalty to no one.
- Once they have decided on these sets (you might want to set a time limit here!), ask them the following questions:
 1. How many sets do you have?
 2. What is the largest set (has the most people)?
 3. Which is the smallest set (has the fewest people)?
 4. What do they notice about the genders in the play (how are they grouped)?
 5. Which set is the most loyal/least loyal?
- Using one class group's 'loyalty sets', assign each of the class groups one of the sets. Ask them to create the following signifiers for their set:
 - A name for their set
 - A handshake
 - A greeting to someone from their own set
 - Choose a piece of music that epitomises that set
- See/hear each of these and play their requested music underneath.
- Ask each set to consider how they 'enter the space' and how they might look at those from 'other' sets. Would they be suspicious, antagonistic, rude, polite, kind even?
- Curate the introduction to each of these groups, with the music from each group layered in (you could use a student from each of those sets to organise the music).
- Reflect with the rest of the class afterwards – what did they notice, like and wonder about each of the groups?
 - **Like** – Use the starter: '**I liked it when...**' no quantifiers, no buts, just say what you liked
 - **Notice** – Use the starter: '**I noticed...**' just facts, what did you see/hear/observe about what happened. Shouldn't be a judgement (not positive or negative), just what they notice.
 - **Wonder** – Use the starter '**I wonder what would happen if...**' This is exploding the possibility of what could happen and therefore the answer to the question shouldn't be known. It should be a very literal wonder.
 - E.g. I wonder what would happen if someone from this set moved over to the other group's set?
- You could take photos of these groups in poses to use for rehearsals and to inspire your movement, costume and prop decision making.

- Read through the **letter scene**, either in two groups reading a part each or by doing it as a group where each individual reads up to the next piece of punctuation.
- Do a quick comprehension check and chat it through.
- Identify similar words, words that contrast and ideas and themes that are starting to develop already. They may identify that virtues or morality are the key themes in this extract.
- Split the class into groups and ask them to identify examples of loyalty and other virtues within the extract by highlighting and annotating the script extracts.
- In these groups, they should then rehearse a performance of this extract. Remind them to use the words that they picked out previously to find opportunities to highlight these themes. Ensure that all members of the group are involved, that the speech is communicated somehow, and that they find moments to draw the audience into the story.
- Each group shows their interpretation and ask the class what they like, and what they notice about the other groups' work. Use the starters and guidance for this in the above section.
- Hand out the **husband response extract** to pairs and ask them to look for examples of the themes of loyalty and other virtues within this section. What clues do they give us about the character and his relationships?

Teaching and Learning Activity Three- Loyalty Forum Theatre

- Ask the class who considers themselves to be loyal? Refer to the list that was created at the start of the session considering who they are loyal to. How do they demonstrate their loyalty? E.g. wear the kit of their team, defend someone when they are in trouble, support them through tough times/act as their confidante.
- Ask when loyalty might not always be an entirely positive quality? E.g. gangs, when the friends sharing secrets are committing crimes, when someone might be in danger from themselves or others, extremist views
- Show them the following scenario:

Ben is new in school and has made some good friends quickly. They wanted to hang out lots, both in and out of school, and have given him loads of cool stuff, including a new smartphone. He really enjoys their company and is glad that he has made new friends so quickly. One day, the group ask Ben to do something he really doesn't want to do. Whilst sat outside the shop down the road from the school, they ask him to grab the handbag of an older woman who has just collected her pension for the week. Ben feels conflicted. What should he do?

- In small groups, ask them to create their own scenarios thinking about the collective definition of loyalty and using one of the reasons for being loyal and one of the types of people you might feel loyal to (as collected at the start of the lesson) to help them build their scenario.

Forum theatre

- Once each group has generated their scenario, they should write it down and rehearse a staging of this showing a possible suggestion of what the character might do in response to the 'What should they do?' question
 - . E.g. Ben could do what they ask because of peer pressure and because he doesn't want to lose the friendship of the group. He is also worried about what they will do if he doesn't do as they have asked.
- Take it in turns for each group to show their scene to the rest of the class.
- Invite the rest of the class to shout 'stop' and step in as an actor replacing the main character with the dilemma. This enables the character to change the situation and create a different outcome. All the remaining actors stay in role and will need to adapt and improvise to the new response. The teacher should act as a facilitator between the audience actor and the group to ensure that they bring the scene to resolution.
- Ensure that after allowing this version of the scenario to play out, you discuss the issues raised in the alternative version and come back to the idea of loyalty as an unconditional value. Can other class members offer any other alternatives to how the scenario could have been handled?
- See the other groups, and repeat the process with their scenarios, ensuring that for each group time is allowed for a conversation regarding the scenarios and the different outcomes possible. This is essential to support any students in the class who may have been in similar situations and may find this exercise challenging.

Written task

- Pupils write a monologue for a character from The Merry Wives of Windsor, in the style of **Ford's speech** – full or abridged from the CSSF script. This speech comes after he has disguised himself as Master Brooke to Falstaff in order to hear more about the Knight's plan to seduce his wife (Mistress Ford). Within it Shakespeare uses some key linguistic devices to emphasise the themes of loyalty and dishonour.
- He uses the following key features:
 - repetition of key words which tie into the theme
 - antithesis
 - alliteration

- short sentences, separated with commas
 - listing of items
- The speech they write should be directed to another character or the audience, highlighting some aspect of loyalty, dishonour or betrayal that they have felt in the play. It could be from one of the female characters, from one of Falstaff's servants or anyone else in the play they consider having displayed strong loyalty to another or betrayed someone else.

Plenary

- Return to the Big Question and the Value Continuum. **'Should loyalty be unconditional?'** Has anyone changed their minds? Discuss this.

Useful follow up

- Loyalty is a complex value and one that should be embraced as a valuable quality but as explored here, it can lead to problematic situations and behaviours, which need to be explored. Some of these that may have come up during the teaching of this lesson sequence might include gang and knife crime, radicalisation and extremism and sexual misconduct and abuse (sexting, revenge porn or issues of consent).
- The website [Safe for Me](#) from Hampshire Constabulary has a whole host of resources covering these issues and many more. One that you might like to look at further in relation to this Big Question is: [Prevent Radicalisation and Extremism](#) – this set of resources includes a film covering issues of loyalty within two extremist groups – a far right, white supremacist group and a radical Muslim group – both intent on harm. Radicalisers use normal social processes such as loyalty, self-perception, and fear of exclusion to influence others. It challenges the ideals of allegiance and the consequences of demonstrating unquestioning loyalty to a group.

Appendix 1

THE MERRY WIVES OF WINDSOR

THE BIG QUESTION

Resources Pack



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Letter scene

SCENE I. Before PAGE'S house.

Enter MISTRESS PAGE, with a letter

Enter MISTRESS FORD

MISTRESS FORD: Mistress Page! trust me, I was going to your house.

MISTRESS PAGE: And, trust me, I was coming to you. You look very ill.

MISTRESS FORD: Nay, I'll ne'er believe that; I have to show to the contrary.

MISTRESS PAGE: Faith, but you do, in my mind.

MISTRESS FORD: Well, I do then; yet I say I could show you to the contrary. O Mistress Page, give me some counsel!

MISTRESS PAGE: What's the matter, woman?

MISTRESS FORD: O woman, if it were not for one trifling respect, I could come to such honour!

MISTRESS PAGE: Hang the trifle, woman! take the honour. What is it? dispense with trifles; what is it?

MISTRESS FORD: If I would but go to hell for an eternal moment or so, I could be knighted.

MISTRESS PAGE: What? thou liest! Sir Alice Ford! These knights will hack; and so thou shouldst not alter the article of thy gentry.

MISTRESS FORD: We burn daylight: here, read, read; perceive how I might be knighted. I shall think the worse of fat men, as long as I have an eye to make difference of men's liking: and yet he would not swear; praised women's modesty; and gave such orderly and well-behaved reproof to all uncomeliness, that I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep place together than the Hundredth Psalm to the tune of 'Green Sleeves.' What tempest, I trow, threw this whale, with so many tuns of oil in his

belly, ashore at Windsor? How shall I be revenged on him? I think the best way were to entertain him with hope, till the wicked fire of lust have melted him in his own grease. Did you ever hear the like?

MISTRESS PAGE: Letter for letter, but that the name of Page and Ford differs! To thy great comfort in this mystery of ill opinions, here's the twin-brother of thy letter: but let thine inherit first; for, I protest, mine never shall. I warrant he hath a thousand of these letters, writ with blank space for different names—sure, more,—and these are of the second edition: he will print them, out of doubt; for he cares not what he puts into the press, when he would put us two. I had rather be a giantess, and lie under Mount Pelion. Well, I will find you twenty lascivious turtles ere one chaste man.

MISTRESS FORD: Why, this is the very same; the very hand, the very words. What doth he think of us?

MISTRESS PAGE: Nay, I know not: it makes me almost ready to wrangle with mine own honesty. I'll entertain myself like one that I am not acquainted withal; for, sure, unless he know some strain in me, that I know not myself, he would never have boarded me in this fury.

Husband response extract (Act 1 Scene 2)

- PAGE:** How now, Master Ford!
- FORD:** You heard what this knave told me, did you not?
- PAGE:** Yes: and you heard what the other told me?
- FORD:** Do you think there is truth in them?
- PAGE:** Hang 'em, slaves! I do not think the knight would offer it: but these that accuse him in his intent towards our wives are a yoke of his discarded men; very rogues, now they be out of service.
- FORD:** Were they his men?
- PAGE:** Marry, were they.
- FORD:** I like it never the better for that. Does he lie at the Garter?
- PAGE:** Ay, marry, does he. If he should intend this voyage towards my wife, I would turn her loose to him; and what he gets more of her than sharp words, let it lie on my head.
- FORD:** I do not misdoubt my wife; but I would be loath to turn them together. A man may be too confident: I would have nothing lie on my head: I cannot be thus satisfied.

Ford Speech

Scene 5: CSSF abridgement

FORD: What a damned Epicurean rascal is this! My bed shall be abused, my coffers ransacked, my reputation gnawn at! Page is an ass, a secure ass: He will trust his wife; he will not be jealous. God be praised for my jealousy! I will detect my wife, be revenged on Falstaff, and laugh at Page.

Act 2 Scene: Full version

FORD: What a damned Epicurean rascal is this! My heart is ready to crack with impatience. Who says this is improvident jealousy? my wife hath sent to him; the hour is fixed; the match is made. Would any man have thought this? See the hell of having a false woman! My bed shall be abused, my coffers ransacked, my reputation gnawn at; and I shall not only receive this villanous wrong, but stand under the adoption of abominable terms, and by him that does me this wrong. Terms! names! Amaimon sounds well; Lucifer, well; Barbason, well; yet they are devils' additions, the names of fiends: but Cuckold! Wittol!—Cuckold! the devil himself hath not such a name. Page is an ass, a secure ass: he will trust his wife; he will not be jealous. I will rather trust a Fleming with my butter, Parson Hugh the Welshman with my cheese, an Irishman with my aqua-vitae bottle, or a thief to walk my ambling gelding, than my wife with herself; then she plots, then she ruminates, then she devises; and what they think in their hearts they may effect, they will break their hearts but they will effect. God be praised for my jealousy! Eleven o'clock the hour. I will prevent this, detect my wife, be revenged on Falstaff, and laugh at Page. I will about it; better three hours too soon than a minute too late. Fie, fie, fie! cuckold! cuckold! cuckold!

THE MERRY WIVES OF WINDSOR

10 Events

1. Slender (encouraged by the parson, Sir Hugh Evans), Doctor Caius and Fenton are all competing to marry wealthy, young, Anne Page - but Anne only has eyes for Fenton.
2. Sir John Falstaff, intent on an affair with two married women, Mistress Page (mother of Anne) and Mistress Ford, sends them both love letters. But they compare notes and plot to have their revenge on him.
3. At Mistress Quickly's house, Doctor Caius discovers that Sir Hugh is working behind the scenes to ensure that Anne Page marries Slender. Incensed, he challenges Sir Hugh Evans to a duel.
4. Fenton asks Mistress Quickly to help him to marry Anne Page. She agrees, knowing that Anne loves Fenton.
5. Master Ford and Master Page discover that Falstaff is trying to woo their wives. Master Page is confident of his wife's fidelity but Master Ford decides to disguise himself as 'Master Brook' to see if his wife is faithful. He visits Falstaff and asks Falstaff to help him woo Mistress Ford.
6. Sir Hugh Evans and Doctor Caius prepare to duel but are prevented by the innkeeper.
7. Falstaff attends his assignation with Mistress Ford. Mistress Ford and Mistress Page have Falstaff carried away in a laundry basket and dumped in a ditch so that when Master Ford searches the house, he doesn't find anything.
8. Mistress Ford asks Falstaff to come back to the house, and he has to hide again when Master Ford returns. This time, the ladies disguise him as a woman and he gets a beating as Master Ford throws him out of the house.
9. Mistress Page and Mistress Ford reveal the plot to their husbands. They all conspire to trick Falstaff into coming to the forest, dressed as Herne. Both Slender and Doctor Caius plan to use the opportunity to steal away Anne Page and marry her, but Anne Page has agreed to meet Fenton and marry him.
10. The conspirators, disguised as hobgoblins and fairies, come upon Falstaff and pinch and kick him as he cowers on the ground. The Fords and Pages reveal themselves and tell Falstaff how they have made a fool of him. Slender and Doctor Caius discover they have run away with boys instead of Anne Page, who marries Fenton.

Exploring the story

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

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

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

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

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

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

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

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

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