



# TWELFTH NIGHT

## - THE BIG QUESTION

A Key Stage 2 PSHE and Citizenship Resource



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# ACKNOWLEDGEMENTS

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What you will

## Curriculum Links

This KS2 Citizenship and English teaching sequence provides lessons to teach pupils about forming and talking about their opinions. It uses Shakespeare's **Twelfth Night** to look at the way in which people adapt to their surroundings and the reasons why they become 'someone else'.

There are various opportunities to meet **KS2 National Curriculum English** requirements; including study of a significant author, fiction from our literary heritage, drama, writing, and spoken language opportunities.

**In addition, the lesson sequence includes opportunities to meet KS2 Citizenship curriculum requirements, giving children opportunities to:**

- Talk and write about their opinions, and explain their views, on issues that affect themselves and society.
- Prepare to play an active role as citizens by researching, discussing and debating issues.
- Reflect on spiritual, moral, social, and cultural issues, using imagination to understand other people's experiences.
- Resolve differences by looking at alternatives, making decisions and explaining choices.
- Understand that pressure to behave in an unacceptable or risky way can come from a variety of sources, including people they know, and how to ask for help and use basic techniques for resisting pressure to do wrong.
- Understand that actions affect themselves and others, to care about other people's feelings and to try to see things from their points of view.

**Examples of actions schools can take to promote 'Fundamental British values', include:**

- Ensuring all pupils within the school have a voice that is listened to, and demonstrating how democracy works by actively promoting democratic processes such as a school council, whose members are voted for by the pupils.



**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 or your students don't know the play, the following process is a great introduction to the story and its 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.
- Correct any 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 the following 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's really encouraging for students if they can share their ideas regardless of their character E.g. 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. This could be done in a number of ways:

- 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



# The Big Question – Twelfth Night

<p><b>Learning Objective</b></p> <p>Pupils use a range of balanced and persuasive argument techniques, across a range of drama activities to formulate a viewpoint and argument related to the Big Question.</p> <p>Pupils analyse the relationship between Viola and Orsino.</p> <p><b>Success Criteria (including differentiation)</b></p> <p><b>All children</b> can express an initial opinion on the 'Big Question' and justify their viewpoint.</p> <p><b>Most children</b> can develop their opinion over the course of the lesson sequence by listening and responding to others.</p> <p><b>Some children</b> can articulate a clear, balanced argument on the 'Big Question', using sophisticated argument techniques.</p>	<p><b>Big Question: Am I always the same person?</b></p> <p><b>Vocabulary:</b> Identity, difference, deceiving, adaptation, conscience, hot-seating, role on the wall</p> <p><b>Starter:</b> Exploring Identity and the roles we play in society – prompt a discussion with the class to lead into the Big Question.</p> <ul style="list-style-type: none"> <li>• Ask the students to consider their response to the Big Question by placing themselves on a Value Continuum.</li> <li>• Through discussion, ask pupils for their reaction to the behaviour of Viola with regard to her decision to disguise herself to many people.</li> <li>• They feed back to the rest of the class regarding the relationship between Viola (as Cesario) and Orsino using key facts from the play</li> <li>• Pupils explore the characters of Orsino and Viola. Thinking particularly about everything she has gone through, whilst using role on the wall and two text extracts from the play.</li> <li>• Pupils hot-seat Viola to find out more about her motivations regarding hiding her true identity from Orsino.</li> <li>• Pupils take part in a 'conscience alley' to advise Viola what to do next.</li> <li>• <i>Optional written activity. Pupils write either a balanced argument or a persuasive argument, taking a stance on the behaviour of Viola based on what she has experienced and how she will move forward in life.</i></li> </ul> <p><b>See Teaching and Learning Activities for full details</b></p>	<p><b>Assessment Opportunities</b></p> <ul style="list-style-type: none"> <li>• Value continuum</li> <li>• Role on the wall</li> <li>• Hot-seating and conscience alley</li> <li>• Follow up written work (persuasive or balanced argument).</li> </ul> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• <b>10 point summary</b></li> <li>• <b>Five Facts about Viola and Orsino's relationship</b></li> <li>• <b>Two Text Extracts</b></li> <li>• <b>Role on the Wall templates</b></li> <li>• <b>Question stems for hot-seating</b></li> <li>• <b>Sentence starters (balanced and persuasive arguments)</b></li> </ul> <p><b>KS2 English Curriculum Links (Y5/6 Programme of Study) Pupils:</b></p> <ul style="list-style-type: none"> <li>• Increase familiarity with wide range of books, including fiction from our literary heritage.</li> <li>• Drawing inferences such as assuming characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence.</li> <li>• Provide reasoned justifications for views.</li> <li>• Articulate and justify answers, arguments and opinions.</li> <li>• Participate in discussions, performances, role play/improvisations and debates.</li> <li>• Use spoken language to develop understanding through speculating, imagining and exploring ideas.</li> </ul>
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## Teaching and Learning Activities

### Starter – Exploring Identity and our place in society

- Pupils to write three words they would use to describe themselves.
- Ask now if they are these people in school too? Do they feel that there are better words to describe themselves when they are in school?
- Pupils discuss in pairs where else they spend time, where they might be different people again? Partners check with each other that they are happy to share with others before doing so with the class.
- Ask them to now look at the difference and prompt a discussion about why they might be different versions of themselves in different situations.
- Pupils to think about circumstances where they might have to adapt in order to suit their surroundings or be different people. Who decides who they are? Do they think that this changes as you get older and what are the circumstances when people may need to be different versions of themselves?

### Teaching and Learning Activity One - Value Continuum

- 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 ‘Big Question’ **‘Am I always the same person?’** moving to where they think they should be. Ask for responses and for the reasoning for their thoughts.

### Teaching and Learning Activity Two - Exploring Viola and Orsino

- Next, give each group one of the five facts to read and share with the class. These facts contextualise the relationship between the two characters when Viola is pretending to be Cesario. What do we know for sure? What can we deduce from what we know?



How does the relationship change or develop? What are the strengths and weaknesses of it? How do they think it will end between them? Why has Viola made the decision to disguise herself?

- Ask pupils for their reaction to the behaviour of Viola and her decision to disguise herself in order to get closer to the Duke. What effect does it have on everyone else? Show the following statement: **“Viola deceived Orsino to get what she wanted. She cannot be trusted.”** and record their thoughts on the whiteboard.

### Teaching and Learning Activity Three – Role on the Wall

- First create a shared **Role on the Wall** for Orsino, exploring what the character is like on the inside (inner thoughts and feelings) and the outside (what he shows to the world).
- E.g. Orsino– *Inside the figure* – Scared of never being loved, surrounding himself with money to bring comfort, frustrated with Olivia.
- *Outside the figure* – Wants to appear cool, handsome, popular and sincere and romantic.
- Hand out the **Two Text Extracts** – one showing some of Viola’s reaction to arriving on the island, believing her brother is dead and the other as Cesario trying to convince Olivia to love Orsino.
- Lead pupils in a discussion about the difference between the two different versions of Viola.
- Now, divide pupils into groups – with one set of groups creating a Role on the Wall for Viola when she arrives in Illyria at the beginning, and the other set of groups creating a Role on the Wall for Viola disguised as a man, presenting the love of her Duke (who she secretly loves) to Olivia (who loves Viola as Cesario). Use the **Role on the Wall Template**.
- Pupils to create their own Role on the Wall for whichever Viola they have been allocated, with the characteristics, hopes, fears and personal desires of her written on the inside of the figure. On the outside of the figure, pupils provide details of how the character wishes to appear to others.
- Once the roles on the wall are done, share them with the entire class and discuss the different ‘Violas’ that have been created.
- What similarities and differences are there?

### Teaching and Learning Activity Four – Hot-seating

This exercise allows pupils get to know characters by asking questions and hearing them speak outside of the parameters of the story itself.

- The teacher should initially play the role of Viola as Cesario.
- Ask pupils to think about what they already know about Viola up to this point in the story, using their existing knowledge, the five facts and their completed role on the wall. What would they like to know about what she wants and how she feels at this point in





the story, especially with regard to her deception of Orsino and Olivia.

- Provide open ended **question stems for hot-seating** to pupils to ensure that they use high order questions and not simply questions that can be answered yes or no.
- Pupils work in groups to create their questions. Aim for 4 or 5 questions from each group.
- Pupils vote for the 'juiciest' questions in their groups - the ones likely to generate the most interesting answers. These are likely to be about character motivation/ feelings/hopes and wishes, rather than factual questions such as "What did you have for lunch today?"
- Teacher in role to answer questions.
- After the teacher has answered a few questions in role, invite pupils to hot seat each other, first on their tables, in pairs, with one child asking and the other answering questions in role. Then, invite students to the front of the class to show their hot-seating discussions if they feel confident.

### Teaching and Learning Activity Five - Conscience Alley

- Pupils take part in a conscience alley to advise Viola what she should do about Orsino and Olivia. Should she tell them the truth?
- Explain that Viola faces a tough decision – either to tell the truth and risk losing her job, and the man she loves or to keep quiet, stay close to him and continue to refuse Olivia's affectionate advances.
- Pupils to work in pairs to provide advice to Viola. Either she should tell Orsino the truth or keep quiet.
- They must justify their decision with reference to the text or with reference to their own moral viewpoint.
- Justification is essential. Ask pupils to practise doing this with their viewpoint, with their partner.
- The teacher should then play the part of Viola.
- Pupils who think that she should become her true self and come clean should stand on one side.
- Pupils who think that she should keep her male identity and stay quiet should stand on the other side.
- As the teacher moves along the tunnel, they should pause at every point and listen to the justifications from their left and right.
- It is vital that this is done slowly so that every point and justification is heard (otherwise this can be a very noisy and unproductive exercise!)

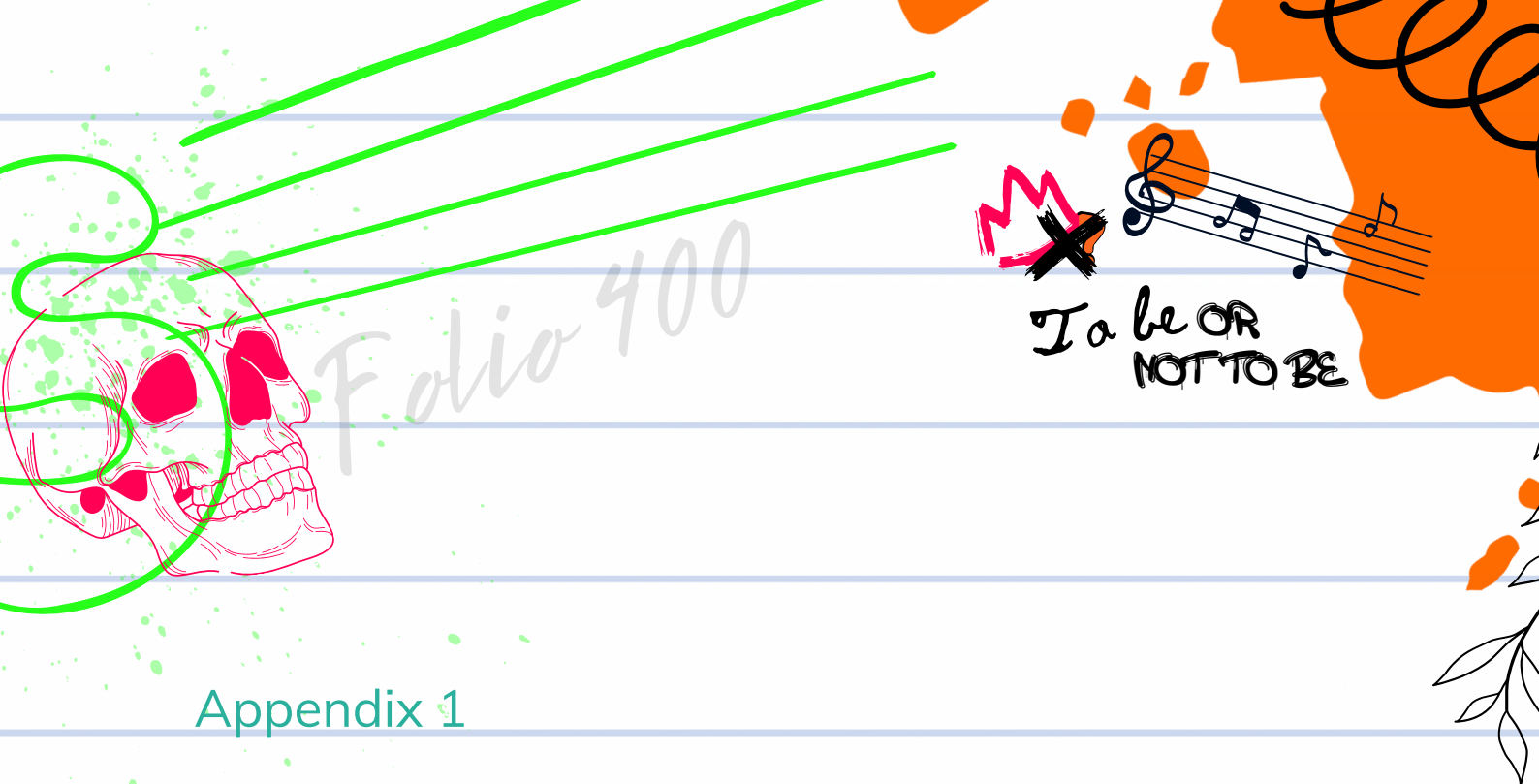
**Written Follow up** Pupils write a balanced argument giving both viewpoints to Viola. The Resources section contains **Sentence starters (balanced and persuasive arguments)**.



## Plenary

Return to the Big Question and the Value Continuum. **'Am I always the same person?'** Has anyone changed their minds? Interrogate how their understanding of Viola's behaviour has influenced their decision.





Appendix 1

# TWELFTH NIGHT

## THE BIG QUESTION

Resources Pack



# Twelfth Night

## 10 Events

1. Viola has been shipwrecked on Illyria and disguises herself as a man, Cesario, in order to work for Duke Orsino.
2. Illyria is the home to Duke Orsino who is in love with Countess Olivia. He engages Cesario to woo Olivia for him. Unfortunately, Olivia then falls in love with Viola/Cesario instead.
3. Sir Toby Belch (Olivia's kinsman), Sir Andrew Aguecheek (who wishes to woo Olivia) and Maria (Olivia's gentle-woman) all conspire to play a trick on Olivia's haughty steward, Malvolio.
4. Malvolio falls for the trick and appears to Olivia dressed in yellow stockings, declaring his love for her, but she rejects him and he is humiliated.
5. Viola's twin brother, Sebastian, assumed dead, arrives in Illyria with Antonio, a man who vows to serve him.
6. Sir Toby persuades Sir Andrew to duel with Cesario as a rival in his love for Olivia. Antonio rescues Cesario, thinking he is Sebastian. Antonio is suddenly arrested for past offences and asks Cesario/Viola for help, but she does not know who he is.
7. Sebastian gets involved in fighting with Sir Toby and Sir Andrew, but Olivia arrives, stops the fight and asks "Cesario" for his hand in marriage – a bemused Sebastian accepts.
8. Viola/Cesario and the Duke are confronted with Antonio and Viola denies knowing him again. Olivia arrives and declares she and Cesario are married, to their confusion.
9. Sir Andrew and Sir Toby arrive, having been beaten by Sebastian. Sebastian then arrives, the brother and sister are reunited and the confusion resolved. Orsino asks Viola to marry him and Olivia and Sebastian are content.
10. Malvolio arrives to show Olivia the letter by which he was tricked and swears revenge as he leaves in shame.



## Five Facts about Viola and Orsino's relationship

1. Orsino is the Duke of Illyria. He opens the play with the well-known speech 'If music be the food of love play on' and is surrounded by servants doing as he asks. He is quick to change his mind about what he wants (first he wants music and then he doesn't). He is very interested in what **he** wants and is very much in love with the idea of being in love.
2. Viola, a very likeable young woman, is washed up alone on the shore of Illyria after a shipwreck. Determined to survive in this unfamiliar land, the captain of the ship helps to disguise her as a young man, and she calls herself "Cesario." When she hears who the Duke is, she mentions that she knows he is single.
3. Viola in disguise as Cesario, starts working for Orsino, who is lovesick for the beautiful Olivia, who in reaction to her brother's recent death, vows not to marry for seven years.
4. Orsino is interested by the youth and handsome looks of Cesario (Viola), and Viola finds herself falling in love with him. Olivia, meanwhile, is falling in love with Cesario, but Viola is unable to tell Orsino or Olivia who she really is.
5. Orsino shows his loyalty to Cesario when he defends him from Antonio, who is angry with Cesario for deserting him (he has mistaken Cesario for Viola's twin brother, Sebastian, who she thought was dead).



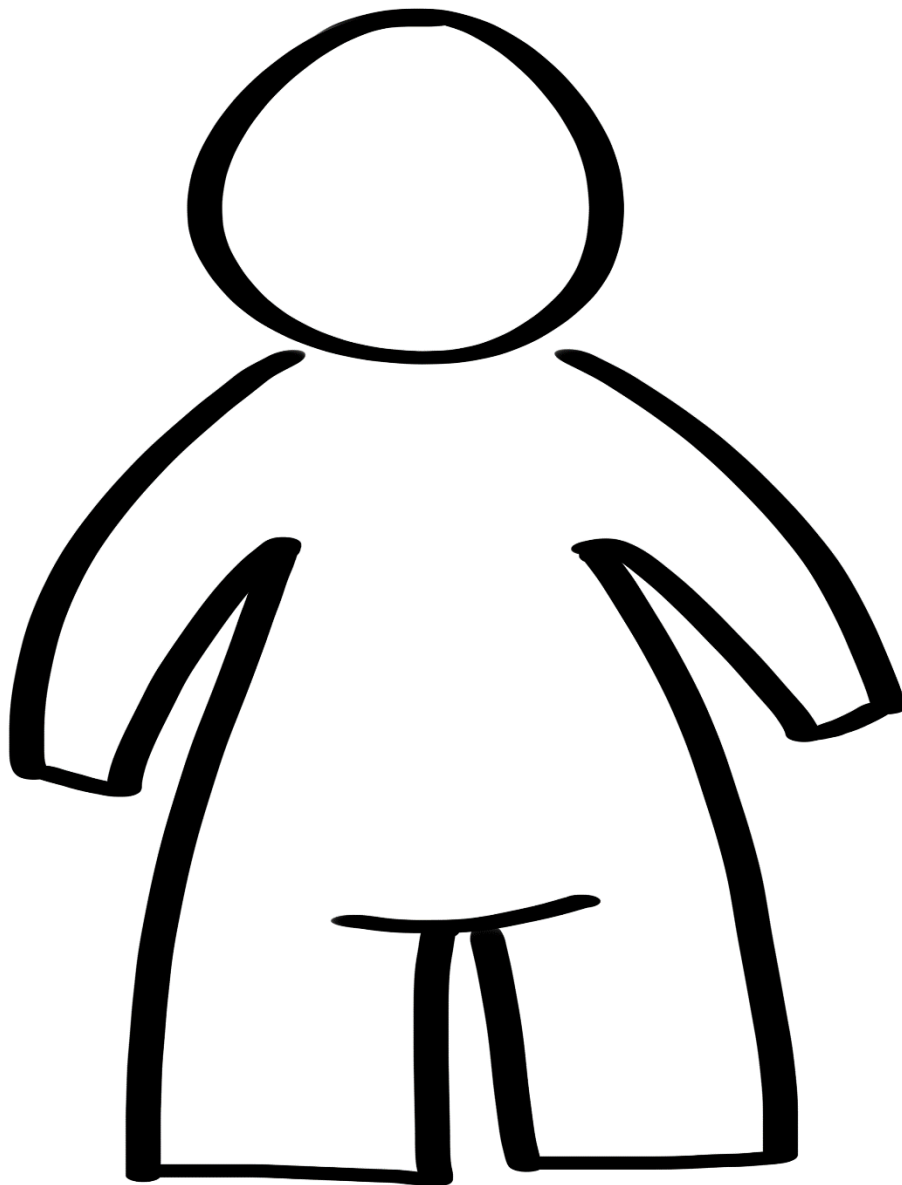
## Role on the Wall Template: (for whole class modelling)

### **INSIDE the outline:**

- How the character feels about him/herself/ other people.
- What the character thinks about his/her life and/or events.
- His or her dreams and regrets.

### **OUTSIDE the outline:**

- What other people think about the character.
- Story/plotline about the character.



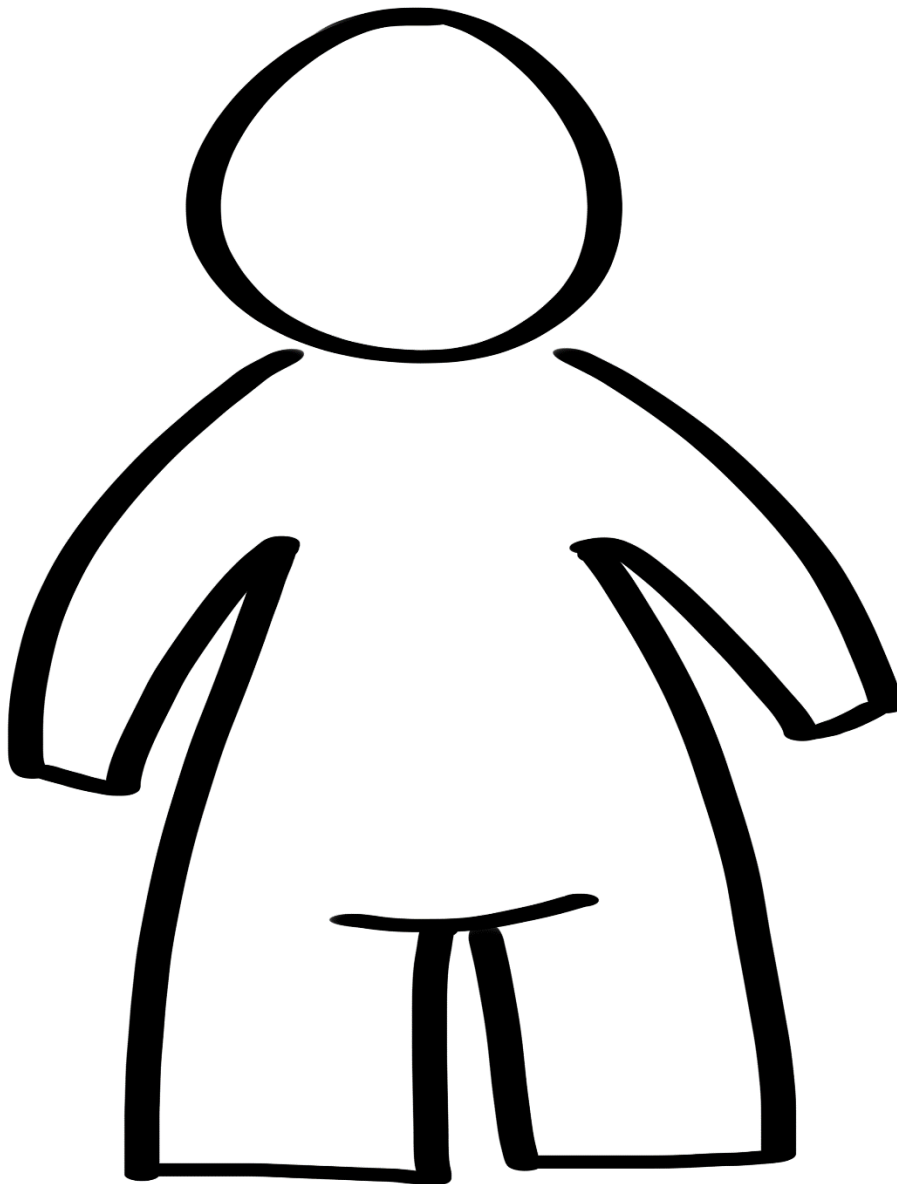
## Role on the Wall Template: (for group work)

### **INSIDE the outline:**

- How the character feels about him/herself/ other people.
- What the character thinks about his/her life and/or events.
- His or her dreams and regrets.

### **OUTSIDE the outline:**

- What other people think about the character.
- Story/plotline about the character.



## Two Text Extracts

### Extract One – Viola arrives on the island of Illyria (Scene 1)

- VIOLA      What country, friends is this?
- CAPTAIN    This is Illyria, lady.
- VIOLA      And what should I do in Illyria?  
My brother, he is in Elysium.  
Perchance he is not drown'd: what think you sailors?
- CAPTAIN    True madam, after our ship did split I saw your brother  
bind himself to a strong mast.
- VIOLA      *[strengthened by the news]* Know'st thou this country?
- CAPTAIN    Ay, madam, well.
- VIOLA      Who governs here?
- CAPTAIN    A noble duke – Orsino.
- VIOLA      Orsino! I have heard my father name him.  
He was a bachelor then.
- CAPTAIN    And so is now, though, 'twas fresh in murmur  
That he did seek the love of fair Olivia.
- VIOLA      What's she?
- CAPTAIN    A virtuous maid, the daughter of a count  
That died some twelvemonth since, then leaving her  
In the protection of her brother, who shortly also died.  
They say she hath abjured the  
Company and sight of men.
- VIOLA      O, that I served that lady!
- CAPTAIN    That were hard. She will admit no kind of suit.
- VIOLA      Captain, I prithee – and I'll pay thee  
Bounteously – conceal me what I am.  
I'll serve this duke, Orsino.  
Thou shall present me as a man servant to him.





### **Extract Two – Cesario (Viola) refuses Olivia’s advances (Scene 3)**

VIOLA        Good madam, let me see your face.

OLIVIA       We will draw the curtain and show you the picture. *[She unveils]* Look you, Sir: is't not well done?

VIOLA        My lord and master loves you.

OLIVIA       How does he love me?

VIOLA        With adorations, fertile tears, with groans that thunder love, with sighs of fire.

OLIVIA       Your lord does know my mind – I cannot love him.  
He might have took his answer long ago.

VIOLA        If I did love you, in your denial I would find no sense.

OLIVIA       Why, what would you?

VIOLA        Make me a willow cabin at your gate, and there write loyal cantons of contemned love. Halloo your name and make the babbling gossip of the air cry out, “Olivia!”



## Question Stems for Hot-seating

How did you feel when...?

Why did you feel...?

Why do you think.....?

Why did you.....?

In what ways does.....?

Explain how.....?

What might.....?

Describe what...

If you were....

What do you think about...?

Have you ever...?

Do you agree that...?



## Sentence Starters: Balanced and Persuasive Arguments

<b>Some people believe that...</b>	<b>Others think that...</b>
<b>On the one hand...</b>	<b>On the other hand...</b>
<b>It is clear that...</b>	<b>On the contrary...</b>
<b>There is no doubt that...</b>	<b>Alternatively...</b>
<b>Whilst some argue that...</b>	<b>Many maintain that...</b>
<b>It is certain that...</b>	<b>But other facts show...</b>
<b>It could be argued that...</b>	<b>However...</b>

