



Folio 400



MUCH ADO ABOUT NOTHING

THE BIG QUESTION

A Key Stage 2 PSHE and Citizenship Resource



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The logo for 'What you WILL'. It features a bright yellow circular background. The words 'What you' are written in a dark blue, cursive-style font. The word 'WILL' is written in a large, bold, dark blue, sans-serif font. A teal feather is positioned between 'you' and 'WILL', with its base resting on a small pile of black ink splatters.

Curriculum Links

This KS2 Citizenship and English teaching sequence provides lesson to teach pupils about forming and talking about their opinions. It uses Shakespeare's **Much Ado About Nothing** to look at what loyalty can lead people to do for those they care about.

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 demonstrate 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 – Much Ado About Nothing

<p>Learning Objective</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 actions of Beatrice and Benedick and the reasons they behave in the way they do.</p> <p>Success Criteria (including differentiation)</p> <p>All children can express an initial opinion on the ‘Big Question’ and justify their viewpoint.</p> <p>Most children can develop their opinion over the course of the lesson sequence by listening and responding to others.</p> <p>Some children can articulate a clear balanced argument on the ‘Big Question’, using sophisticated argument techniques.</p>	<p>Big Question: Should you be able to ask anything of the people who love you?</p> <p>Vocabulary: dishonesty, loyalty, conscience, hotseating, role on the wall</p> <p>Exploring Loyalty – Prompt a discussion with the class to lead into the big question.</p> <ul style="list-style-type: none"> • Ask the students to consider their response to the Big Question by placing themselves on a Value Continuum. • Through discussion, ask pupils for their reaction to the behaviour of Beatrice and Benedick towards one another. • They feed back to the rest of the class regarding the relationship between Beatrice and Benedick using key facts from the play. • Pupils explore the characters of Beatrice and Benedick. Thinking particularly about everything they go through using role on the wall and two text extracts from the play. • Pupils hot-seat Beatrice to find out more about her motivations regarding the plot to revenge her cousin Hero. • Pupils take part in a conscience alley to advise Beatrice what to do next. • <i>Optional written activity. Pupils write either a balanced argument or a persuasive argument, taking a stance on the behaviour of Beatrice based on what she has experienced and how she will move forward from this dilemma.</i> <p>See Teaching and Learning Activities for full details</p>	<p>Assessment Opportunities</p> <ul style="list-style-type: none"> • Value continuum • Role on the wall • Hotseating and conscience alley • Follow up written work (persuasive or balanced argument) <p>Resources</p> <ul style="list-style-type: none"> • 10 point summary • Five Facts about Beatrice and Benedick’s relationship • Two Text Extracts • Role on the Wall template • Question stems for hotseating • Sentence starters (balanced and persuasive arguments) <p>KS2 English Curriculum Links (Y5/6 Programme of Study) Pupils:</p> <ul style="list-style-type: none"> • Increase their familiarity with a wide range of books including fiction from our literary heritage • drawing inferences such as inferring characters’ feelings, thoughts and motives from their actions, and justifying inferences with evidence • provide reasoned justifications for their views • articulate and justify answers, arguments and opinions • participate in discussions, performances, role play/improvisations and debates • use spoken language to develop understanding through speculating, imagining and exploring ideas
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Teaching and Learning Activities

Starter – Loyalty

- Ask the class what the word ‘Loyalty’ means to them.
- They should write down their ideas on post it notes and stick them up on a large piece of flipchart paper.
- In groups, ask them to create an image of what Loyalty means to them– they should refer to the flipchart paper of ideas if they want to.
- Show these images to the class, one group at a time and ask the rest of the students what they think they see in the image. What relationships are coming out of the images – familial, friendships, pets, romantic?
- Create a statement with the class – Loyalty means...
- Ask pupils to think about circumstances where loyalty might get people in trouble. What might have happened? Why do they do it? Does it depend on circumstances? Does it vary according to age, gender, job? What effect might it have on the friendship?

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’ **Should you be able to ask anything of the people who love you?’** and to move to where they think they should be. Ask for responses and for the reasoning for their thoughts.

Teaching and Learning Activity Two – Exploring Beatrice and Benedick

- Next, give each group one of the **Five Facts** and share with the class. These facts contextualise the relationship between the two characters up until Beatrice has asked Benedick to kill Claudio. 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?

- Ask pupils for their reaction to the behaviour of Beatrice and her decision to avenge Claudio. What effect does it have on everyone else? Show the following statement: **'Beatrice doesn't really love Benedick. She is using him to get revenge'** 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 Benedick exploring what the character is like on the inside (inner thoughts and feelings) and the outside (what he shows to the world).
- E.g. Benedick – *Inside the figure* – scared of doing the wrong thing, worried that Beatrice won't love him if he doesn't do this, trusts and believes his friend, Claudio.
- *Outside the figure* – wants to make people laugh, wants to show Beatrice how much she means to him, wants to appear brave
- Hand out the **Two Text Extracts** – one showing some of Beatrice's reaction to finding out Benedick loves her and the other from after Hero has been shamed and she is asking for Benedick to kill Claudio.
- Lead pupils in a discussion about the difference between the two different Beatrices.
- Now, divide pupils into groups – with one set of groups creating a role on the Wall for Beatrice when she is admitting her love for Benedick and one set of groups creating a role on the Wall for Beatrice asking Benedick to kill his friend. Use the **Role on the Wall Template**.
- Ask children to create their own role on the wall for whichever Beatrice they have been allocated, with the characteristics, hopes, fears and personal desires of Beatrice written on the inside of the figure. On the outside of the figure, children provide details of how the character wishes to appear to others. Post it notes can be used to add the information to the role on the wall.
- Once the roles on the wall are done, share them with the entire class and discuss the different 'Beatrices' that have been created. What similarities and differences are there?

Teaching and Learning Activity Four – Hotseating

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

- The teacher should initially play the role of Beatrice.
- Ask pupils to think about what they already know about Beatrice up to this point in the story when she has asked Benedick to kill Claudio. Students should use their knowledge of the story, the five facts and their completed role on the wall. What would like to



know about what she wants and how she feels after Claudio has shamed her cousin, especially with regard to her relationship with Benedick, her uncle and her cousin, Hero.

- Provide open ended **question stems for hotseating** to pupils to ensure that they use high order questions and not simply questions that can be answered yes or no.
- Have 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 hotseating discussions if they feel confident.

Teaching and Learning Activity Five - Conscience Alley

- Pupils take part in a conscience alley to advise Beatrice what she should do about Claudio when he has shamed her cousin so publicly.
- Explain that Beatrice faces a decision –to ask Benedick to help her or not.
- Ask children to work in pairs to provide advice to Beatrice. Either she should get Benedick involved or not.
- They must justify their decision with reference to the text or with reference to their own moral viewpoint.
- Justification is essential so therefore ask the children to practise doing this with their viewpoint, with their partner.
- The teacher should then play the part of Beatrice.
- All those children who think that she should ask Benedick should stand on one side.
- All those children who think that she should not 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 Children write a balanced argument giving both viewpoints to Beatrice. The Resources section contains **Sentence starters (balanced and persuasive arguments).**



Plenary

Return to the Big Question and the Value Continuum. **'Should you be able to ask anything of the people who love you?'** Has anyone changed their minds? Interrogate how their understanding of Beatrice's behaviour has influenced their decision.





Appendix 1

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THE BIG QUESTION

Resources Pack



Much Ado About Nothing

10 Events

1. Leonato, Governor of Messina, and his courtiers, await the return of Claudio, one of their young lords. He is returning from war a hero under the patronage of Don Pedro.
2. Beatrice and Benedick spar verbally, revealing their love/hate relationship. Claudio reveals that he loves Leonato's daughter, Hero.
3. Don Pedro's brother, Don John, and his two cohorts (Borachio and Conrade) conspire to cause mischief and come between Claudio and Hero.
4. Don Pedro decides to get Benedick and Beatrice together whilst Don John determines to sabotage the wedding plans of Claudio and Hero.
5. The two couples are set up. Benedick and Beatrice fall for each other and Claudio and Hero's relationship is destroyed. Luckily, there are witnesses to the subterfuge.
6. Claudio refuses to marry Hero believing her to be unchaste. The Friar advises her to feign death.
7. Beatrice and Benedick confess their love for one another. Benedick says that he will kill Claudio to restore her cousin Hero's honour and prove his love for Beatrice.
8. Don John flees and Benedick challenges Claudio to a duel.
9. Don John's two men (Borachio and Conrade) are brought before Don Pedro and they confess to their deceit. Claudio and Don Pedro agree to rectify their error, and Claudio agrees to marry Hero's cousin.
10. Claudio unwittingly marries Hero and Benedick and Beatrice marry.



About Beatrice and Benedick's relationship

1. Beatrice is an intelligent, witty, and protective woman. She is cousin to Hero and the niece of Leonato.
2. Benedick is a likeable, funny and clever soldier, who is part of Don Pedro's army. He is very vocal about the fact that he will never marry to his close friends, including Claudio (who has fallen in love with Hero).
3. Beatrice and Benedick enjoy winding each other up with squabbling jests and word play. They are clearly in love but their friends realise that they will never admit it to one another. Their friends hatch a plan to convince both of them that the other loves them.
4. When Beatrice and Benedick separately overhear their friends talking about how they are loved by the other, they instantly realise that they do love one another and vow to lose their pride and admit their love.
5. When Hero is shamed publically on her wedding day by Claudio, Benedick tells Beatrice that he will do anything to make her happy. They tell one another that they love each other and she asks him to get revenge by killing Claudio.



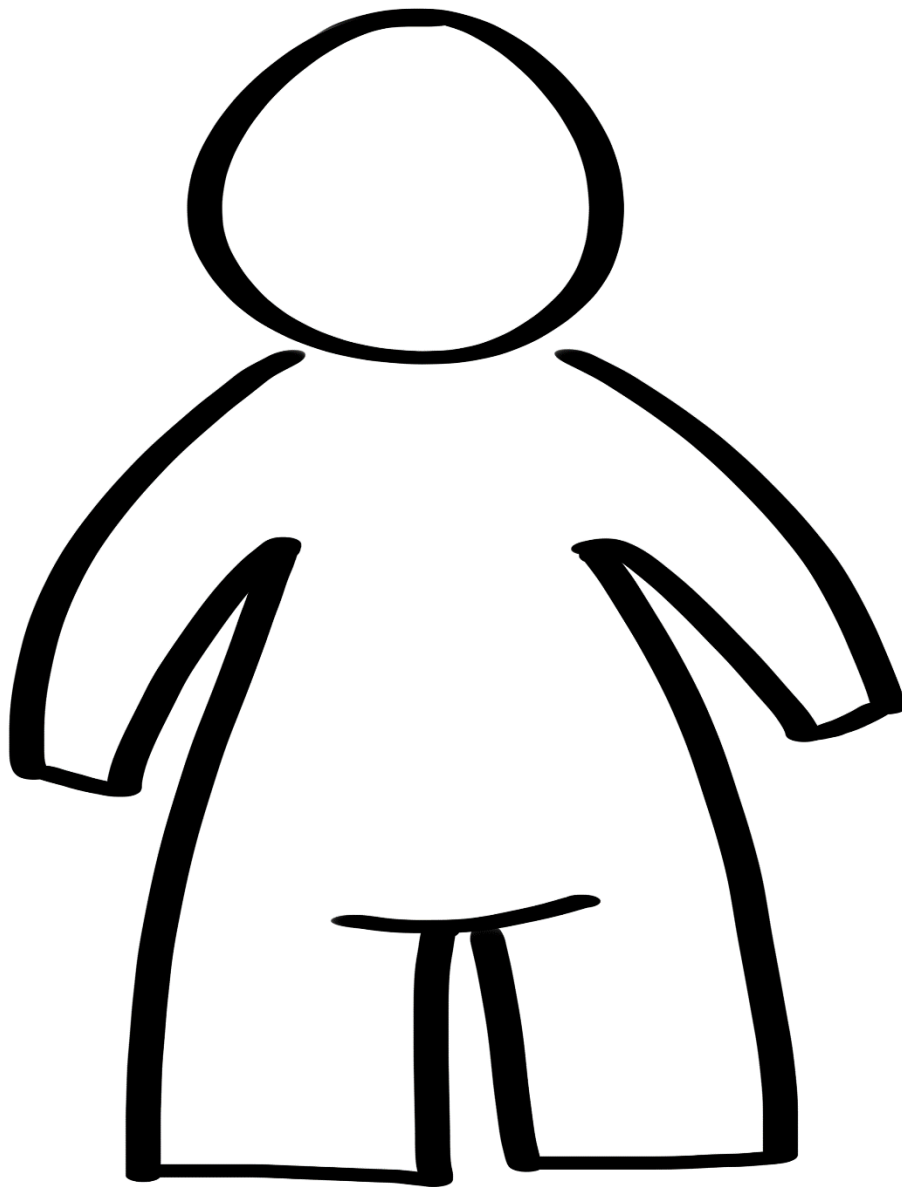
Role on the Wall Template: (for whole class modelling)

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.



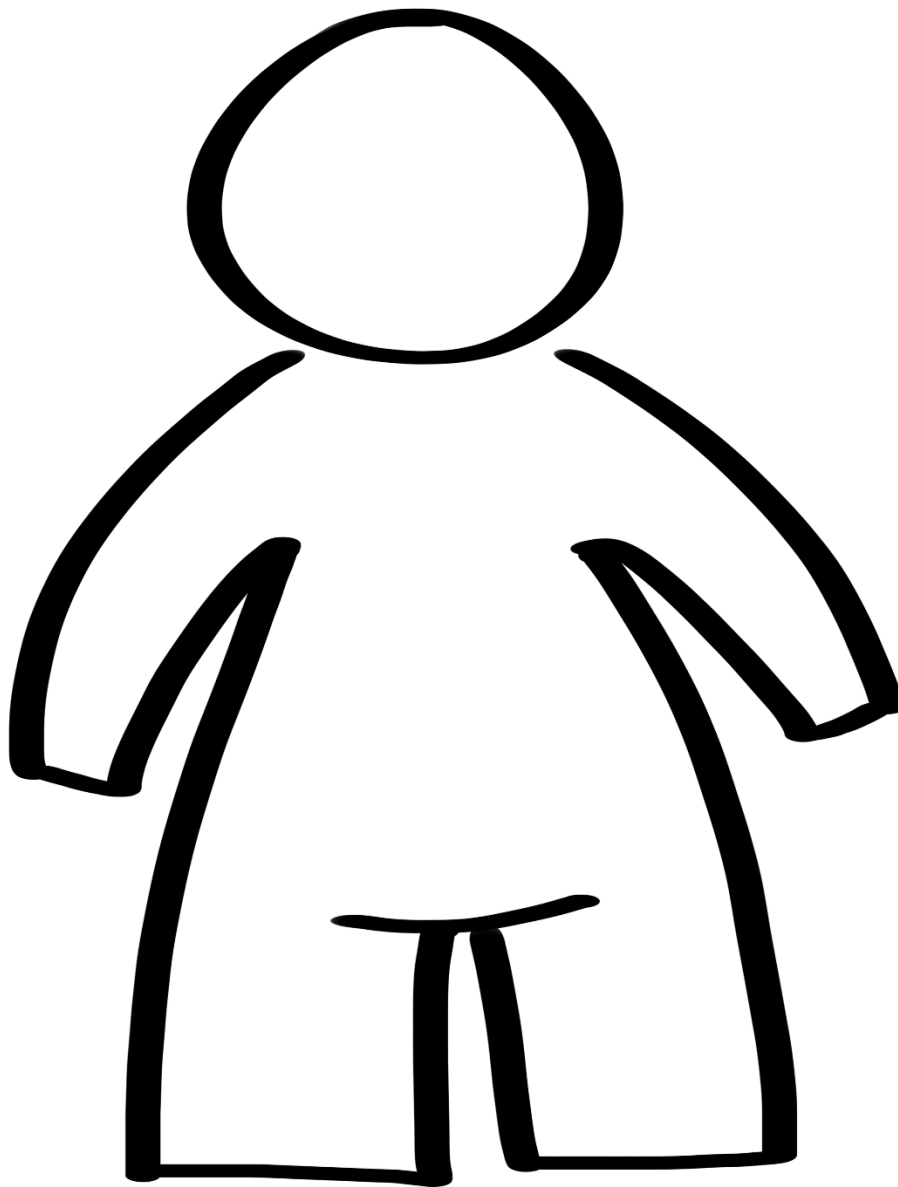
Role on the Wall Template: (for group work)

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 1: (Scene 7 from the SSF Secondary abridgement)

BEATRICE: **[coming forward]**
What fire is in mine ears? Can this be true?
Stand I condemned for pride and scorn so much? Contempt farewell,
and maiden pride adieu,
No glory lives behind the back of such.
And Benedick, love on, I will requite thee,
Taming my wild heart to thy loving hand. For others say thou dost
deserve, and I Believe it better than reportingly.

BEATRICE exits.

EXTRACT 2: (Scene 7 from the SSF Secondary abridgement)

BENEDICK: Come, bid me do anything for thee.

BEATRICE: Kill Claudio!

BENEDICK: Ha, not for the wide world!

BEATRICE: You kill me to deny it. Farewell.

BENEDICK: Is Claudio thine enemy?

BEATRICE: Is he not approved a villain, that hath slandered, scorned, dishonoured
my kinswoman? O God that I were a man! I would eat his heart in the
market-place.



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

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

