



# TWELFTH NIGHT – THE BIG QUESTION

An SEN PSHE and Citizenship Resource



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We have been kindly supported by The Big Give, who profile the work of thousands of charities and their projects, providing a platform to promote causes and inspire people to give. We are very grateful to everyone who supported our work through The Big Give.



What you  
WILL

## How to use this lesson plan

This SEN scheme provides you with lessons to teach pupils about forming and talking about their opinions, whilst deepening their understanding of the key themes of the play and the characters that inhabit the world.

It uses Shakespeare's **Twelfth Night** to discuss diversity and why it is important to like ourselves, whilst also developing:

- Oracy, collaboration, social and communication skills.
- Independent thinking, speech and language skills
- Knowledge in personal, social, health education
- Creativity and imagination through drama work

This pack consists of:

- Individual single page lesson plans: the essential overview of each lesson and the basis of your teaching
- Teaching and learning activities to accompany each lesson plan: further details of lesson activities
- Resources to accompany each lesson plan,
- Two editable assessment grids, with two different uses:
  1. To assess the class against each stage of the lesson.
  2. To assess each student against the relevant national curriculum link and the lesson objective, with space for assessment evidence and for the student to reflect and self assess, if appropriate.
- **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.<sup>1</sup>

This resource is designed to support the rehearsal process for your Festival performance. You may want to use the whole resource, taking it slowly and stretching it out over the course of many weeks before starting rehearsals or you might want to use it more like a pick and mix resource, selecting the exercises and activities that will be right for you and your young people and using them in rehearsals. You are the

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<sup>1</sup> 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.



expert in your field so do adapt these exercises to suit the needs of your students. With that in mind, we have considered and flagged opportunities for extending, scaffolding and assessing your young people in this resource.

**These symbols have the following meanings:**



Dig Deeper! Suggestions for further activities 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).



Opportunities to document assessment through film or photography. There are points for the students to reflect on what they have learnt. These would also be useful opportunities to ask them to communicate how they felt when they did a particular exercise, with reference to their self-esteem, self-worth, confidence.



## How to use this scheme of work: additional notes relating to the diverse nature of SEN

When developing our SEN resources, we ask for advice from our expert teacher network. Here, Jude Ragan, an expert in Autistic Spectrum Disorder and former headteacher at Queensmill School in London, gives her tips on the best ways to approach an SSF scheme of work.

'At a time when schools are under such financial pressure and are simultaneously being asked to provide more and more, it is worth remembering the core values of teaching, and what, as a profession, we hold dear and do extraordinarily well. In many years of working with teaching staff in both mainstream and special schools, as a teacher, headteacher and for a short while inspector, I saw how teachers feel the imperative to meet the needs of each child in their class, no matter what their starting points, and to do it in an inspirational and motivating way. I have always found it inspiring when teachers know the impediments faced by many of our pupils with special needs and yet set have high and challenging expectations for them, never underestimating their potential.

Many years ago, at Queensmill School, when we first adopted PECS (Picture Exchange Communication System - a wonderful way to demonstrate to autistic children the need to speak and giving them a voice to do so) we thought long and hard about what to call the extruder we use for clay and plasticine work. We couldn't think of anything meaningful that was simpler, so went with the word extruder. Some time later, it was joyous to hear one of the pupils, a small autistic child whose language was just emerging, to look long and hard at it, to arrange his PECS symbols on the sentence strip, and then to say, loud and clear: "I want extruder". Cue cheering. It was the proper label, and of course if children wanted the tool, they used the label.

I love the work of SSF, whom I have observed first hand many times getting something magical from students with all sorts of special needs. I love the language of Shakespeare, and love the fact that, like "extruder", children have a motivating activity in which to hear and to fit such language.

Whether choosing to use the language of the Key Points as is or explaining more, SSF have done some of the necessary spadework. These lesson plans, activities, resources and assessments are brilliantly designed. They leave the teacher to impose upon them the needs of their particular teaching group and the needs of the individuals in it. They offer many links into the National Curriculum, and my bet is that many teachers will find even more meaningful links into various other NC subjects, depending on the routes down which their pupils lead them.

My advice would be simply to print these off, have ready the resources, have ready the hyperlinks on your IWB, and have huge fun with your pupils. With the help of these invaluable resources, let them experience the glory of a Shakespeare play, taking it into their own very individual sphere of influence. Let them have the comfort of repeating and rehearsing and improving and performing, and where possible of course, let their parents have that very special experience of seeing their children as confident, competent, creative learners.'

Jude Ragan



## Curriculum Links

This lesson sequence gives young learners opportunities to meet aspects of the Citizenship curriculum for KS2:

- take part in collaborative activities to enhance social and communication issues
- prepare to play an active role as citizens by researching, discussing and debating issues
- reflect on responsibilities, rights and duties
- develop self-knowledge, self-esteem and self-confidence
- accept responsibility for their behaviour, show initiative, and to understand how they can contribute positively to the lives of those living and working in the locality of the school and to society more widely

### 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

### There are also elements that meet requirements for Speaking and Listening P Scales.

#### Speaking:

P7: They contribute appropriately one-to-one and in small group discussions and role-play.

P8: They take part in role-play with confidence.

#### Listening:

P6: Pupils respond to others in group situations [for example, taking turns appropriately in a game such as 'Pass the parcel'].

P7: Pupils listen, attend to and follow stories for short stretches of time.

They attend to, and respond to, questions from adults and their peers about experiences, events and stories [for example, 'Where has the boy gone?'].

P8: Pupils take part in role-play with confidence.

Pupils listen attentively. They respond appropriately to questions about why or how [for example 'Why does a bird make a nest?', 'How do we copy this picture?'].



### **The Personal Wellbeing Programme of Study Key Stage 3 – non statutory. The range and content includes:**


- examples of diverse values encountered in society and the clarification of personal values
- ways of recognising and reducing risk, minimising harm and getting help in emergency and risky situations
- the features of positive and stable relationships, how to deal with a breakdown in a relationship and the effects of loss and bereavement
- different types of relationships, including those within families and between older and young people, boys and girls, and people of the same sex, including civil partnerships
- the 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.

### **This lesson sequence also provides opportunities to meet some of the statutory requirements of the KS2 National Curriculum for English. Whereby Pupils should be taught to:**

- listen and respond appropriately to adults and their peers
- ask relevant questions to extend their understanding and knowledge
- articulate and justify answers, arguments and opinions
- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- speak audibly and fluently with an increasing command of Standard English
- participate in discussions, presentations, performances, role play, improvisations and debates
- gain, maintain and monitor the interest of the listener(s)
- consider and evaluate different viewpoints, attending to and building on the contributions of others
- 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



# The Big Question – Twelfth Night

<p><b>Learning Objectives</b></p> <p>To participate and collaborate in shared activities.</p> <p>To share my opinion on the Big Question.</p> <p>To identify the reasons to like myself for who I am.</p>	<p><b>Big Question: Why is it important to like myself for who I am?</b></p> <p><b>Vocabulary:</b> Viola, Orsino, Cesario, diversity, self esteem, identity, inclusive</p> <p><i>You might want to familiarise yourself with the play first. Using the 10 point summary, try mixing up the story points and asking your students to arrange them back into the correct order. You could then create freeze frames of these moments, which will help your students to get an overview of the story before you look into the Big Question.</i></p>	<p><b>Assessment Opportunities</b></p> <ul style="list-style-type: none"> <li>• Class discussion about the starting image</li> <li>• Value Spots</li> <li>• Character actions and interactions</li> <li>• Role Play Scenarios</li> <li>• Follow up written work</li> </ul>
<p> <b>Dig Deeper! Suggested Further Activities for lesson follow up.</b></p> <p>Pupils create freeze frames to show moments in the play. The teacher acts in role as a 'roving reporter' to find out more from these characters.</p> <p>Pupils might suggest other times people need to accept themselves for who they are and create a poster, some drama or piece of writing about it.</p> <p>Pupils write to Viola or Orsino to tell them why they should like themselves.</p>	<p><b>Lesson Overview</b></p> <ul style="list-style-type: none"> <li>• Exploring uniqueness – Using a starting image, prompt a class discussion to lead into the Big Question.</li> <li>• Ask the students to consider their response to the Big Question by placing themselves on Value Spots.</li> <li>• Share the facts with the class and then play the Triptico game to work out true or false.</li> <li>• Students use these facts to come up with character actions. They then move around the space interacting with each other using gestures and sounds (and text if appropriate).</li> <li>• Students role-play some scenarios about 'accepting who you are' and use some commands to explore these moments and what happens next.</li> <li>• Students return to the Big Question and the Value spots once more.</li> <li>• Students fill in the missing words to describe Viola and Orsino.</li> </ul> <p><b>See Teaching and Learning Activities for full details</b></p>	<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• <b>10 point summary</b></li> <li>• <b>Starting Image</b></li> <li>• <b>Speech and thought bubbles</b></li> <li>• <b>Facts about Viola and Orsino</b></li> <li>• <b>Triptico Game – True or False</b></li> <li>• <b>Viola and Orsino quotes</b></li> <li>• <b>Role Play Scenarios and commands</b></li> <li>• <b>Fill in the gaps</b></li> <li>• <b>Assessment grid for the class</b></li> <li>• <b>Assessment grid per student</b></li> </ul> <p><b>Teachers Notes</b></p>





# Teaching and Learning Activities

## Starter – Exploring uniqueness

- Show your students the **Starting Image** and ask them to play **'I See.'**
  - What do they see in the image? Begin with the literal things and then start to ask the students to use detective hats to think about what might be going on.
- Ask them to use the facial expressions and body language of the people in the image to think about what is happening.
- Provide the students with **thought bubbles** so that they can write or say what the people are thinking.
- Provide the students with **speech bubbles** so that they can write or say what they people are saying.
- Do they think it is a positive or a negative image?
  - *These speech and thought bubbles could be used in classroom displays or to add to working walls – if appropriate for the students.*

## Starter - Value Spots

- Ask the class questions that will elicit different answers, such as 'What is your favourite colour?' or 'What do you do most in your spare time'.
- Note answers and decide on between three and five options.
- Use a coloured spot/part of the classroom/ suitable prop (a Value Spot) to represent this option in the classroom. Ensure it is location based.
- Introduce the Value Spots by showing them where they might stand if they agree strongly with one of the options – close by.
- Also demonstrate that they might stand in the middle of two places if they agree with more than one option.
- Ask the question again and ask them to move to their chosen option. Ask for the reasoning behind their choice.
- Now ask the 'Big Question: **'Why is it important to like myself for who I am?'**
- Take suggestions for answers. Try to make sure that there are a few options that aren't obvious/not necessarily the 'correct' response, as it is good to have a range to stimulate a discussion. E.g. Because our differences make us interesting; because how can I expect anyone else to like me if I don't like myself; because I am the best etc.
  - *If you are concerned that the students might not be able to think of reasons on the spot, you could provide some already written up on A3 paper.*



- Allocate each idea to a coloured spot/part of the classroom/suitable prop and ask the students to move to their chosen response and to share their reasons for their choice.
- Take photographs of where the students have placed themselves to compare with later.
  - *Students could use these photographs to explain in writing or through alternative communication methods why they decided to stand where they did. These could then be displayed in the classroom if appropriate for the students.*

## Teaching and Learning Activity One - Exploring characters from Twelfth Night



- *Capture students' work through film or photography for assessment purposes.*
- It might help to draw a diagram to depict the relationships between the main characters, including who Viola is being with each person and ask how Viola might be feeling after Olivia has confessed her love. How has this affected her? How might she behave?
- Share the **Facts about Viola and Orsino** with the class. You might decide to share them directly or hand them out to each group to do so. These facts contextualise the relationship between these two characters up until Viola is told by Olivia that she is in love with her (because Olivia thinks that Viola is Cesario – a man) at around 2/3 of the way through the play.
- Ask the class any of the following questions or think of some others to suit the needs and abilities of your class:
  - What do we know about the two of them?
  - What might we be able to assume from what we know?
  - How does the relationship change or develop over the course of time?
  - What is good/bad about the relationship?
  - How might they describe it in one word?
  - How do they think the story will end for these two characters?
- Ask pupils for their reaction to the behaviour of Viola and Orsino so far? Have they shown any sort of attempt to find out what the other person thinks or knows?
- Hide the facts or any information that you have recorded from the questions, so that you can now challenge your students to **'True or False'** using the Triptico Game
- This will consolidate your students understanding of these two characters and ask them to use memory skills to determine if the facts are applicable to one, both or neither character.





Load the game on the interactive whiteboard by clicking on the link below or the screenshot to the left and following the instructions

### Instructions

- Load the Triptico cards by clicking [HERE](#)
- You can choose to do this against the clock or in a non time pressured way
- Move the cards to the right (green side) if you think that the fact is true
- Move the cards to the left (red side) if you think that the fact is false
- You will hear sound effects to confirm whether you have got it correct or not!

## Teaching and Learning Activity Two – Character actions



- *Capture students' work through film or photography for assessment purposes.*
- Using all of the information gathered about these two characters, ask the students to come up with an action/sign name or a gesture to demonstrate the type of person they are.
- You could challenge your students to come up with a sound to accompany the action or you could give them one of the quotes to use instead of or as well as.
- Invite your class into a circle and ask them to do their action when you say the character name.
- Ask them to look out for things that they really like about other people's actions. Hear some of these.
- Now ask two pupils to move into the circle as Viola and Orsino and get them to interact with one another.
- Move past one another, around each other in circles, give them a prop/costume/chair and see how they use it.
- Ask them to use the sounds/quote and use these to communicate with one another too. How can they change the way they say the line/deliver the sound?



- Now give them the scenario '**Viola cannot show her true self to anyone. Orsino won't like her when he knows who she really is.**' Using only their actions and sounds, how do they interact now? Experiment with a few other scenarios from earlier in the play and set them off in pairs to try them out.
- Spotlight a few to show and discuss what they liked as a class.
- Ask if they think Viola likes herself. Why do they think she has dressed up as a boy? What do they think Olivia and Orsino will think when they find out? How do we know? What have they done/not done to show this?

### Teaching and Learning Activity Three – Role Play



- *Capture students' work through film or photography for assessment purposes.*
- Divide your class into smaller groups of twos and threes and provide them with one of the Role Play scenarios.
- Ask them to imagine that they are the people in this scenario and through acting it out, they need to show the rest of the class the scenario that is on their card. They shouldn't go any further than that at this stage.
- Ask the groups to practise that and then to move onto what they think could happen next. What should the person do next?
- Ask the groups to show the rest of the class what they have done so far. Remind the class of the Big Question and ask them to think about that when they are watching the scene.
- Warn them that you might give them a command whilst they are doing their scene. You can use the **command cards** for this. You might tell them to **Freeze, Rewind, Fast Forward** or ask **What If?** Reassure them that this doesn't mean they have done anything wrong, just that you want to find out more about this moment.
- As they show the scene, freeze them to find out more about how each character is feeling, what they want and what they might say next.
- When they reach the point where they show what happens next, ask them to rewind and give them an alternative option *E.g. What if Ben doesn't own up to his mistake to the teacher and just carries on playing? (How might that change what happens later on? Might his friend and him fall out, argue, fight? How will the teacher react to Ben then?)*
- Ask them to rewind and replay the scene but with a different ending. What if Ben admitted his mistake from the beginning? You could also fast-forward to the end of the school day.
- See another group and prompt the rest of the class to use the commands too so that they begin to take control of the role-plays.
- After you have seen a few, or all of them if you have time, discuss what they have learnt about liking themselves for who they are?



## Plenary

### Return to the Value Spots



- *Capture students' work through film or photography for assessment purposes.*
- Remind the students of everything they have done in these two lessons to help them answer the Big Question again. (You could do this by showing the **Starting image** and **their thought and speech bubbles** from their exploration of identity, reminding them of their gestures/sounds work on Viola and Orsino and the role-playing discussions.)
- Ensure that the options are positioned where they were before, or associated with the coloured spots or props as before and ask the students to move according to their opinion now.
- Take a photo to compare their places or show the photo from before to see the change in the two positions.
- Discuss why they have moved/not moved and how they might use what they have learnt about identity.
  - *These photographs can be compared with the images previously taken of the value spots. These could then be displayed in the classroom if appropriate for the students.*

### Fill in the gaps

- Ask the students to fill in the missing words:
  - Viola is a \_\_\_\_\_ servant.
  - Orsino is a \_\_\_\_\_ Duke.
- If necessary, provide them with a word mat or resources to find exciting and interesting words to use.
- You could put these on display and use them in your rehearsal rooms when preparing for your performance of the play.
  - *Add these completed sentences to the classroom display, if appropriate for students.*





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.

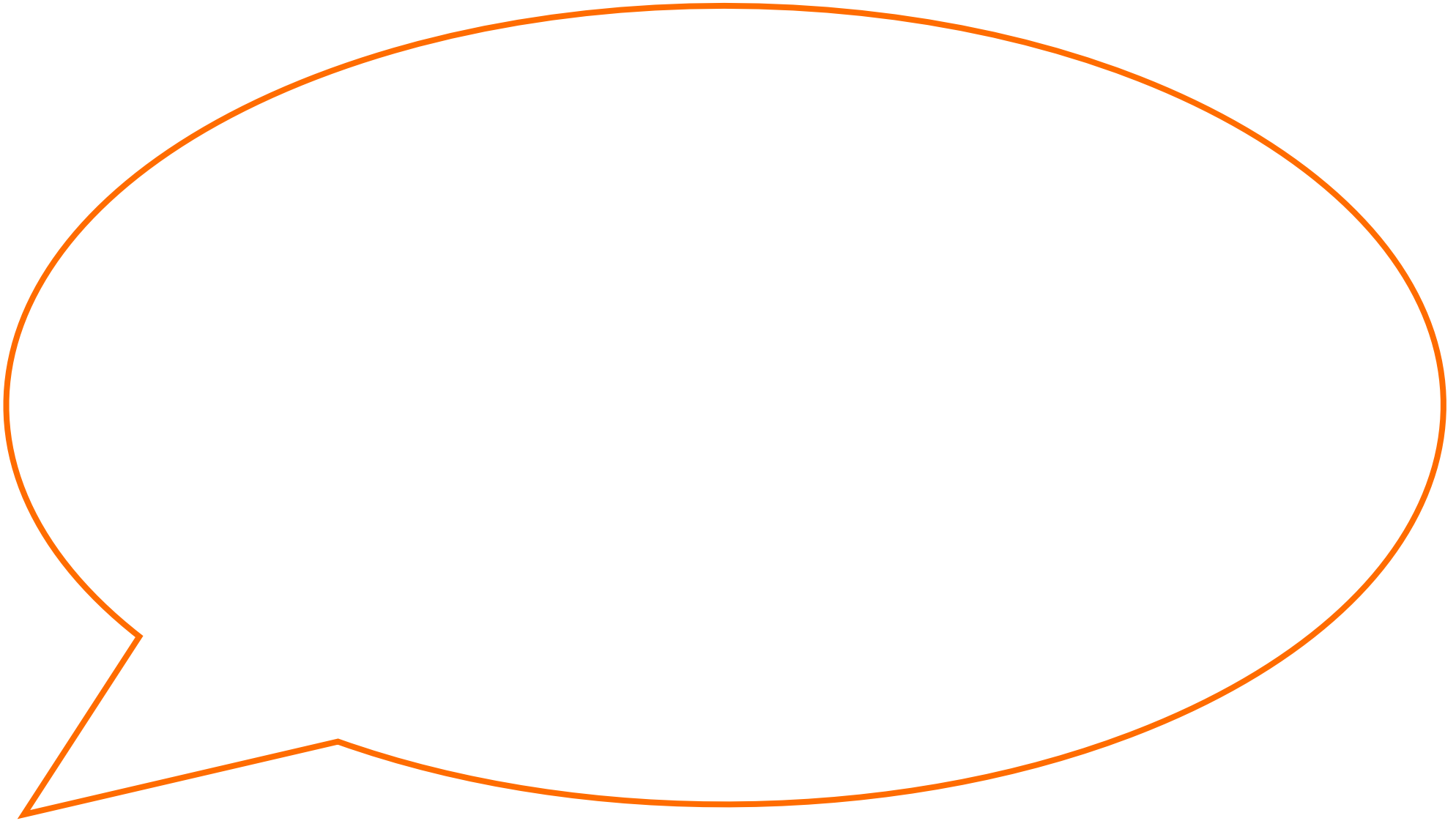


## Starting Image

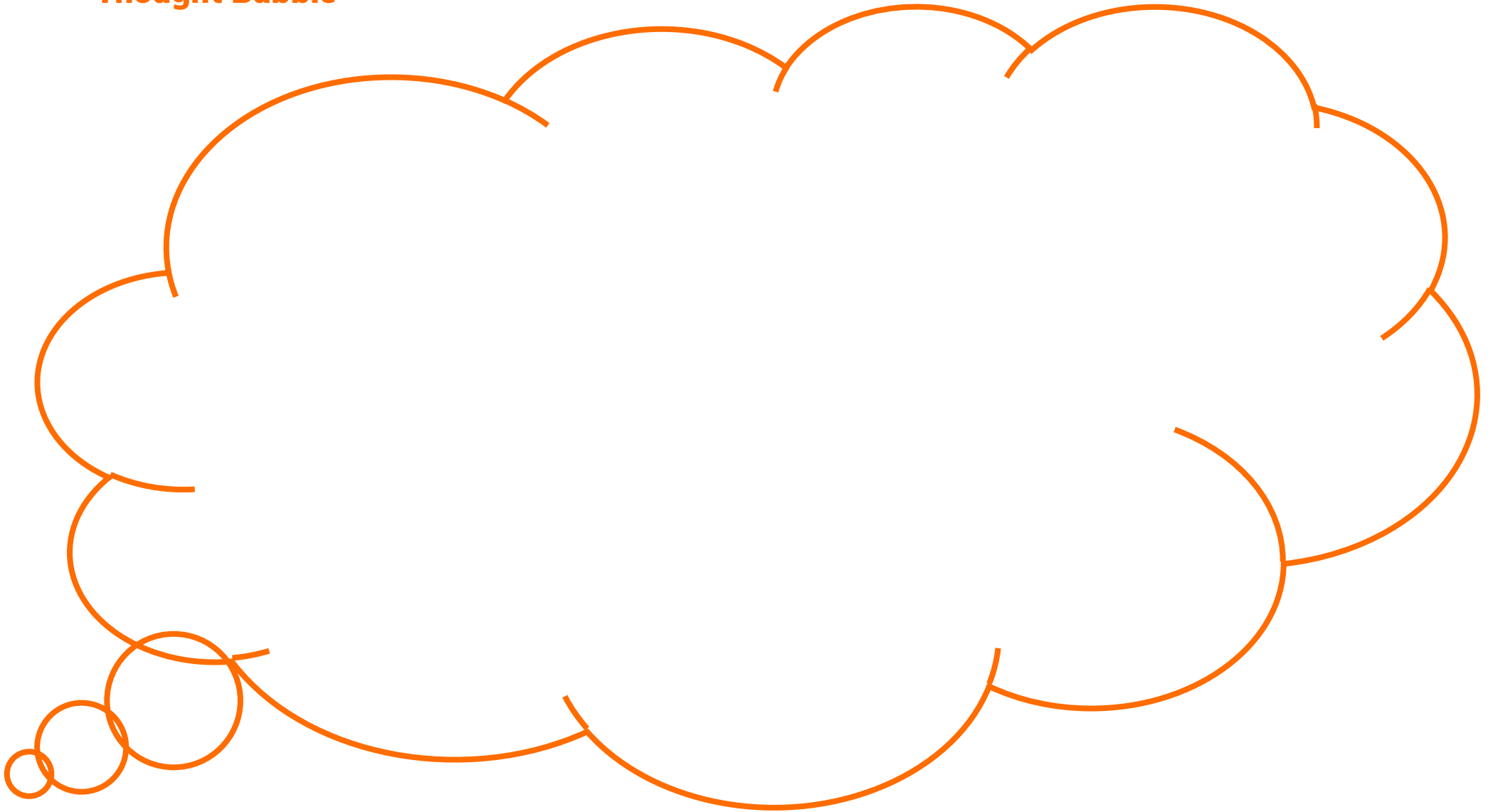




## Speech Bubble



## Thought Bubble



## Facts about Viola and Orsino

<b>Viola</b>	<b>Orsino</b>
She is separated from her twin brother Sebastian after a shipwreck, and thinks that he is dead.	He is in love with a beautiful lady Olivia, who has said that she will not marry for seven years.
She disguises herself as a man called 'Cesario.'	He does not know that Cesario is actually a woman.
She starts working for a powerful duke.	He is interested in his new servant.
She finds herself falling in love with a man.	He is very rich and powerful.

## Quotes

### **Viola:**

'Conceal me what I am.'

'My lord and master loves you.'

### **Orsino**

'If music be the food of love, play on'

'Still so cruel?'



## Scenario cards

<p><b>Sarah is being made fun of because she has just started wearing glasses. Her friends take them off her.</b></p> <p><b>What should Sarah do next?</b></p>	<p><b>Ben has just started a new school and doesn't feel like he fits in. He spends all of break times by himself and has just been caught by a teacher staying in the toilets for the whole of lunchtime.</b></p> <p><b>What should Ben do next?</b></p>	<p><b>Adele and her friends think that the new person in school talks in a funny way and they take the micky out of them behind their back. The new person has just heard them doing it.</b></p> <p><b>What should Adele do next?</b></p>
<p><b>Lisa uses a wheelchair and gets the bus to school everyday. One day some older students from another school tell her that there isn't enough room for her and block her from getting on.</b></p> <p><b>What should Lisa do next?</b></p>	<p><b>Liam doesn't like playing football but all of his friends spend all of their spare time doing it. Liam really likes cooking. His friends ask him to come and play one evening.</b></p> <p><b>What should Liam do next?</b></p>	<p><b>Thomas doesn't speak very much English in his new school and struggles to keep up with the lessons. Some people in his class are laughing at him whenever he speaks.</b></p> <p><b>What should Thomas do next?</b></p>



## Commands

# Freeze



Commands

# Rewind



Commands

# Fast

# Forward



Commands

# What If?





Fill in the gaps

Viola is a \_\_\_\_\_  
servant.

Orsino is a \_\_\_\_\_ Duke.

