

LEEDS MEETS  
SHAKESPEARE



UNIVERSITY  
*of York*

# GUIDE MATERIAL





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## FOREWORD

This teaching resource pack has been created as part of a project entitled *Leeds Meets Shakespeare*. *Leeds Meets Shakespeare* began in Autumn 2017, and investigates whether teaching Shakespeare can raise the attainment of Year 1 English as an Additional Language (EAL) pupils in literacy and oracy, as well as improving their self-confidence. It also asks how Continuing Professional Development sessions for teachers around postcolonial (Bollywood and other South Asian) Shakespeare might increase their awareness in the multicultural classroom.

*Leeds Meets Shakespeare* has been piloted in six Leeds primary schools with significant numbers of British-Pakistani and -Bangladeshi pupils. The pilot phase of the project involved professional drama practitioners (Anthony Haddon and Louise Clark) leading a series of workshops in each school over one school term.

The schools' teachers created case studies as the project developed: the progress of specific EAL pupils participating in the workshops was monitored throughout the term and checked against that of a control group to evidence any raise in attainment. Some teachers used the plays as their core focus throughout the term (teachers led poetry sessions that involved writing Prospero's spells, for example, and art sessions that focused on designing Prospero's island).

Other teachers limited their use of Shakespeare to the workshop sessions led by the practitioners, and taught their usual curriculum during the remainder of the week. In both cases, the project has had a significant impact on pupils' progress. The Renfrew Action Picture Test (RAPT) – which measures vocabulary and grammar scores for young children – was used to test three target pupils (a top, middle, and lower ability pupil) from each participating class as well as three pupils from the control school with a similar intake of pupils.

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Pupils were tested before and after the project, and the results indicate that the majority of pupils made significant average gains in both vocabulary and grammar scores during the project period (particularly in terms of the development of grammatical structures). Grammatical fluency is a key area of development for EAL learners and one in which they often meet substantial challenges; the progress made by pupils involved in the *Leeds Meets Shakespeare* project will have a long-term impact on their academic and personal development.

Feedback relating to the *Leeds Meets Shakespeare* workshops and activities has been overwhelmingly positive to date, and highlights the extent to which pupils, parents, and teachers have benefitted from the project. For example, one mother commented: 'I didn't know the story of *The Tempest* until my six-year-old told me it'. Another child reportedly had an in-depth conversation about Shakespeare with her childminder's fifteen-year-old son who is working towards his GCSE in English. A teacher said that he surprised himself by managing to work on Shakespeare with the children enjoying it for over an hour: 'If I could have called Ofsted at that moment I would have done!' Carr Manor Primary School teachers involved with the project have found that *Leeds Meets Shakespeare* has given them valuable opportunities for introducing their pupils to Shakespeare; other teachers in the school's staff room have become increasingly interested in the project as it has gained traction.

This school would now like to extend *Leeds Meets Shakespeare* to other (higher and lower) year groups. As well as finding that the project has usefully opened doors to Shakespeare, they see great potential in its drama strategies and approaches (such as the Story Whoosh technique) for unlocking children's learning. The SATs reading test at Year 6 is daunting (particularly in relation to comprehension), as children are presented with classic stories that can appear difficult for them to engage with. Projects like *Leeds Meets Shakespeare* help to reduce anxieties around this test by demonstrating the accessibility and relevance of certain classic texts, and by providing effective teaching strategies that can be adapted and transferred to a wide variety of classroom situations.

This resource pack brings together key elements of the pilot phase of *Leeds Meets Shakespeare*. The activities included are those designed and trialled as part of the initial part of the project. The pack is intended to support teachers by providing useful teaching resources and guidance. It will introduce their KS1 pupils to Shakespeare, and can also be adapted to suit higher and lower year groups.

*Leeds Meets Shakespeare* is generously funded by the Economic and Social Research Council (ESRC). Organisations involved in the project include the University of York, Leeds City Council, the Leeds Playhouse and Tribe Arts. This project is based on work created and supported by Globe Education, Shakespeare's Globe.

While the lessons in the pack concentrated on speaking and listening (S&L) and reading, many teachers also gave pupils writing tasks to do, which were linked to the sessions. The following National Curriculum objectives were covered:

Pupils should be taught to:

- ➊ write sentences by:
  - ➊ saying out loud what they are going to write about
  - ➋ composing a sentence orally before writing it
  - ➋ sequencing sentences to form short narratives
  - ➋ re-reading what they have written to check that it makes sense
- ➋ discuss what they have written with the teacher or other pupils
- ➌ read aloud their writing clearly enough to be heard by their peers and the teacher.



## INTRODUCTION

### Why Shakespeare?

Shakespeare's plays capture the imagination. Their characters, settings, and stories provide enormous scope for primary pupils to explore important themes and ideas in an exciting context. Learning about Shakespeare's plays through drama-based activities can help pupils develop key skills outlined in the national curriculum objectives (in all areas of literacy, particularly relating to Spoken Language, Comprehension, and Writing). Focusing on the plays' stories, characters, and settings as part of other school activities can also inspire pupils to improve their Art, PE, Music, Geography, and Design Technology abilities (see the Additional Activities on page 8 for further details).

Including Shakespeare in the school curriculum at this early stage is especially effective for pupils who are learning English as an additional language (EAL). Learning through Shakespeare in the early stages of primary school can raise EAL pupils' attainment in literacy and oracy and improve their self-esteem as a result of increased participation in class.

Research conducted by Dr Claire Chambers (the Principal Investigator on the *Leeds Meets Shakespeare* project) has demonstrated the extent to which Shakespeare translates across cultures.<sup>1</sup> The plays are regularly relocated to alternative contexts because of the broad applicability of their themes and issues. For example, Bollywood film adaptations of Shakespeare – such as Vishal Bhardwaj's trilogy *Maqbool* (a remake of *Macbeth*, 2003), *Omkara* (*Othello*, 2006), and *Haider* (*Hamlet*, 2014) – have used the plays to explore elements of Hindi-Urdu culture.

These films also speak to relevant present-day issues including caste, class, and colour prejudice, forced marriage, and social mobility. Shakespeare's plays are malleable and relatable, and continue to engage people from an extremely broad range of backgrounds. Further, EAL learners' cultural heritage often has very positive implications for social justice and celebrating diversity in education. Teachers and their pupils will benefit if EAL learners' heritage is drawn upon, improving attainment and raising awareness of pupils' 'positive cognitive gains' from multilingualism,<sup>2</sup> rather than viewing extra languages within a deficit model. Introducing the plays to pupils at an early age thus enables them to explore important ideas, issues, and elements of cultural heritage while making valuable contributions in the classroom.

<sup>1</sup>To find out more about Dr Chambers' work, see the following Open Source publications:

“To Love the Moor”: Postcolonial Artists Write Back to Shakespeare's *Othello*’ in *Postcolonial Interventions* 1.2, June 2016. [postcolonialinterventions.files.wordpress.com/2015/05/postcolonial-interventions-vol-i-issue-2.pdf](http://postcolonialinterventions.files.wordpress.com/2015/05/postcolonial-interventions-vol-i-issue-2.pdf)

‘Shakespeare or Shaikh Zubair?’ in *Dawn*, 8 May 2016. [dawn.com/news/1256675](http://dawn.com/news/1256675)

<sup>2</sup>Rafael M. Diaz and Cynthia Klinger, ‘Towards an Explanatory Model of the Interaction Between Bilingualism and Cognitive Development’. *Language Processing in Bilingual Children*. Ed. Ellen Bialystok. Ontario: Cambridge University Press, 1991, p. 167.

Drama-based activities (such as those included in this resource pack) play an important part in developing the key skills outlined above. In drama, there are no right or wrong answers. Many pupils who wouldn't normally contribute orally in class find confidence to engage in drama activities because of the open-ended nature of this approach to teaching. As a result of this increased engagement, the gap between higher and lower achievers can be lessened. These activities also highlight the importance of speaking and listening to support language development. For example, having pupils talk about their ideas before writing helps them to produce longer pieces of coherent work. Drama brings the stories and characters in Shakespeare's plays to life, and encourages pupils' engagement with the material by providing regular opportunities for participation and an increased sense of classroom equality.

### Using this resource pack

This teaching resource pack provides materials for KS1 teachers to lead a range of activities relating to two of Shakespeare's plays: *The Tempest* and *The Winter's Tale*. (As noted in the Foreword, this material can be adapted for younger pupils and also for those at KS2 and above.)

The pack is divided into two main sections: the first section focuses on *The Tempest*, and the second on *The Winter's Tale*. An age-appropriate synopsis and list of key themes is provided for each play, along with sample teaching plans for five or six individual workshop sessions. Each individual workshop session lasts for approximately one hour. Information linking the content of the workshops to specific national curriculum objectives (NCOs) from the Y1 English programme of study is included throughout. While the activities included in this pack cover the majority of English (Speaking & Listening, Reading – Comprehension, and Writing – Composition) NCOs, the key objectives for each workshop have been specified. The pack can also be adapted for use with NCOs for other year groups in the primary phase. The user is free to follow the entire multi-session format detailed in the pack or to take specific activities and use them individually.

No previous experience in drama is necessary to use this pack as a teaching resource. Detailed explanations of how to lead each activity feature alongside the teaching plans, and links to other resources (including video demonstrations) are

included where possible. Terms highlighted in purple (such as **hot-seating**) are explained in detail on page 14. The sections of the workshops that involve any form of acting or role play are scripted to help the user lead the activities without any in-depth preparation. A list of suggestions for additional activities can be found at the end of the pack.

The activities included in this pack have been designed to require minimal physical resources. The following items are referred to in the teaching plans and are helpful to use if possible:

### *The Tempest*

- A long piece of rope
- Squares of card to use as signs
- A small birdcage or similar (this can be mimed with the leader's hands)
- Shimmery blue fabric (or similar) for Ariel
- A miniature and a life-sized footprint cut out of paper or card
- A cloak to represent Caliban
- A separate cloak to represent Prospero
- A small shell
- A piece of wood
- Two paper boats (one to tear in half, and a second to represent the ship after it has been magically restored by Ariel)
- Three sticks
- Stones

### *The Winter's Tale*

- A long piece of rope
- A handbag
- A set of puppets (or any objects) to represent key characters in the play
- A briefcase (this can be mimed if necessary)
- A cloak
- A hat (with a flower or piece of corn attached, if possible)
- A piece of paper (with writing on)

All physical resources are underlined in the workshop plans to highlight where these items are needed.

## ADDITIONAL ACTIVITIES

### Activity A.1: Getting to Know the Characters

⌚ 10-15 mins

This activity helps the children become more familiar with the characters they have been introduced to during the workshop sessions. It can be used for both *The Tempest* and *The Winter's Tale*.

*Key NCO: develop pleasure in reading, motivation to read, vocabulary and understanding by becoming very familiar with key stories, fairy stories, and traditional tales, retelling them and considering their particular characteristics. (Reading - Comprehension)*

- Have the children work in table groups (no more than six per group). Be prepared to help any individual children who might need additional help with the activity.
- Using the worksheet on page 12 (*The Tempest*) or 13 (*The Winter's Tale*), ask the children to match up the names of characters with other relevant details featuring on the sheet (e.g. Prospero - A Powerful Wizard - Father of Miranda). If you prefer, you could cut the worksheet up into individual squares and have the children arrange the squares into the correct groups on the table.
- You might make a version of this document that can be displayed on the wall of the classroom for the children to refer to during future workshop sessions.

### Activity A.2: Discussing Word Meanings

⌚ 10-15 mins

This activity helps the children become more familiar with complex ideas and issues that have been raised during the workshop sessions.

*Key NCO: use relevant strategies to build their vocabulary (Spoken Language)*

- Have the children work with partners.
- Have the children explain to each other what they think the following words mean:
  - *The Tempest*: Freedom, imprisonment, trapped, released, power, mantle, justice, empathy
  - *The Winter's Tale*: Jealousy, innocence, regret, forgiveness, deception, compassion
- Use a dictionary to give real meanings. You might like to read out the definition (without saying the word to which the definition relates) and invite the children to guess which word is being defined.

**Activity A.3: Imagining Characters****⌚ 30 mins +**

This activity encourages the children to use their imaginations to bring the characters in Shakespeare's plays to life, and helps develop their understanding of key characters in *The Tempest* or *The Winter's Tale*.

*Key NCO: to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination. (Art and Design)*

- Focusing on key characters from the play being explored during workshop sessions (see lists below), have the children share what they think about each character (appearance, personality, what they sound like). Make a mind map for each character. Make it clear to the children that there are no wrong answers: they can all think completely different things.
  - *The Tempest*: Ariel, Caliban, Miranda, or Prospero
  - *The Winter's Tale*: Leontes, Hermione, Paulina, or Perdita
- Invite the children to decide which character they would like to focus on first. Their task is to create an image of one of the characters you have discussed, using their imagination. This image could be drawn in pencil first, then coloured, painted, or created using any materials they wish to use.
- You might like to display examples of the completed images in the classroom. You could also ask the children to choose which characters should be displayed alongside one another, and to explain the thinking behind their choices.

**Activity A.4: Writing a Sentence about a Character****⌚ 15 mins**

This activity gives the children an opportunity to write a sentence about a character they have been introduced to during workshop sessions.

*Key NCO: develop their understanding of the concepts set out in English Appendix 2. (Writing – Vocabulary, Grammar and Punctuation)*

- Invite the children to write a sentence about a character they have become familiar with. (E.g. Prospero lives on an island and he has a magic book.)
- Encourage the children to use capital letters, full stops, finger spaces, the conjunction 'and', and to use phonics to spell.

**Activity A.5: Imagining the Setting** 30 mins +

This activity encourages the children to use their imaginations to bring settings in Shakespeare's plays to life, and helps develop their understanding of the places in which the stories unfold.

*Key NCO: to use drawing, painting, and sculpture to develop and share their ideas, experiences, and imagination. (Art and Design)*

- Focusing on specific settings from the play being explored during workshop sessions (see lists below), have the children share what they think each place might look, smell, feel, taste, and sound like. Make a mind map for each setting. Again, make it clear to the children that there are no wrong answers: they can all think completely different things.
  - *The Tempest*: the storm, the island (either a particular part of the island – cave, sea, shore, trees, etc. – or the entire island in the form of a map)
  - *The Winter's Tale*: the Sicilian court, the Bohemian countryside
- Invite the children to decide which setting they would like to focus on first. Their task is to create an image of one of the settings you have discussed, using their imagination. This image could be drawn in pencil first, then coloured, painted, or created using any materials they wish to use (as a 3D model, if desired).
- You might like to display examples of the completed images/models around the classroom.

**Activity A.6: Writing a Sentence about a Setting** 15 mins

This activity gives the children an opportunity to write a sentence about a setting they have been introduced to during workshop sessions.

*Key NCO: develop their understanding of the concepts set out in English Appendix 2. (Writing - Vocabulary, Grammar, and Punctuation)*

- Invite the children to write a sentence about the island (if working with *The Tempest*) or the May Fayre/Bohemian countryside (*The Winter's Tale*). (E.g. The island is dark and has lots of trees.)
- Encourage the children to use capital letters, full stops, finger spaces, the conjunction 'and', and to use phonics to spell.

**Activity A.7: Writing a Spell (*The Tempest*)** 30 mins

This activity gives the children an opportunity to plan, write, and improve a spell using rhyme and adjectives.

*Key NCO: write sentences by sequencing sentences to form short narratives. (Writing - composition)*

- As a group, discuss how Prospero uses magic spells.
- Look at 'spells' that already exist, and ask if the children know any (e.g. Abracadabra).
  - What is the same about all of the spells? (They rhyme)
  - Discuss what rhyming means
- Invite the children to begin making a rhyme. Have them think of a word (e.g. cat) and then to think of a second word that rhymes with the first word (e.g. hat). Have the children try to link up these two words to form a 'spell' (e.g. Turn you into a cat, who wears a hat).
  - This could be framed as a group activity (e.g. the children work together to think of rhyming words) or could involve the children working individually.
- Invite the children to look at their 'spell' and to think about how they might make it more exciting using adjectives (e.g. slimy frog, wicked cat).

## A.1 THE TEMPEST: GETTING TO KNOW THE CHARACTERS

Alonso	A magical spirit	Father of Miranda
Ferdinand	A servant	Son of Alonso
Antonio	A young girl	Servant of Prospero
Ariel	King of Naples	Daughter of Prospero
Prospero	Prince of Naples	Brother of Alonso
Miranda	Duke of Milan	Father of Ferdinand
Caliban	A powerful wizard	Son of a powerful witch named Sycorax

## A.1 THE WINTER'S TALE: GETTING TO KNOW THE CHARACTERS

Leontes	A Lord	Advisor to the royal family
Polixenes	A trusted servant	Father of Clown
Hermione	A young woman raised as a shepherdess	Trusted friend of Leontes
Camillo	King of Bohemia	Wife of Leontes
Paulina	A young man from the Bohemian countryside	Son of Polixenes
Perdita	King of Sicilia	Son of the Shepherd
Florizel	Queen of Sicilia	Husband of Hermione
Shepherd	Prince of Bohemia	Daughter of Hermione and Leontes
Clown	An old man from the Bohemian countryside	Best friend of Leontes

## GLOSSARY

### Call and response

The leader of the activity calls out a phrase to the group, and the group responds with a pre-rehearsed phrase.

### Freeze frame

A 'freeze frame' involves participants creating an image or a scene using their bodies. The participants should freeze in position without moving once the image has been created.

### Hot-seating

'Hot-seating' is a useful tool for developing understanding of a specific character. The person in the 'hot-seat' (this can be a physical chair, or the person can instead use other techniques to indicate that they are in role) sits or stands before the group and answers questions as though they are the character they are portraying. The group are free to ask any questions they wish in order to learn more about the character in the 'hot-seat'. Search 'hot seating' on YouTube for audio-visual examples of this tool being used in practice.

### Mime

Mime involves performing actions silently using movements, gestures, and/or facial expressions.

### Role play (in role, into role)

'Role play' involves pretending to be a character from a play. Using your imagination, speak and act as though you are the character you are intending to portray. You do not need to limit yourself to the words featuring in the play to do this: feel free to embody the character in any way you see fit.

'Going into role' is the moment when you indicate that you have become the character you are portraying. This can be done with an action, words, or a sudden change in voice/stance.





[york.ac.uk/leeds-meets-shakespeare](http://york.ac.uk/leeds-meets-shakespeare)