

Bachillerato & Ciclos Formativos de Grado Medio

SHAKESPEARE RETURNS



INDEX

1. JUSTIFICATION OF THE PROPOSAL	3
2. OBJETIVES	3
3. METHODOLOGY	4
4. ACTIVITIES	5



BEFORE THE PERFORMANCE...

SESSION 1: UNDERSTANDING THE PLAY	7
ACTIVITY 1: SHAKESPEARE	7
ACTIVITY 2: CREATING NEW WORDS	9
ACTIVITY 3: A VIP	10



AFTER THE PERFORMANCE...

SESSION 2: EXPRESS YOURSELF!	11
ACTIVITY 4: THE END OF THE PLAY AND YOUR IMPRESSIONS	11
ACTIVITY 5: A REVIEW	12
ACTIVITY 6: ROLE PLAY	13

1. JUSTIFICATION OF THE PROPOSAL

- Theatre as a tool for stimulating and encouraging the student to discover, learn and apply the language he has learned.
- The plays present civic content and are also focused on an educational/student environment that will allow the students to identify with the values contained therein.
- The scripts, apart from allowing the play to be performed in the theatre thus creating the recreational and aesthetic aspect, also allow communicative functions, vocabulary and grammatical structures to be developed. These can be worked on beforehand in class using a series of worksheets to facilitate understanding of the plot and contribute to language learning. This didactic material is adjusted to the level of the students according to the objectives stipulated for the relevant level by the M.E.F.P.

2. OBJECTIVES:

General:

- Listening to and understanding messages in a variety of verbal exchanges, using the information transmitted to complete specific tasks.
- Expressing oneself and interacting orally in simple and common situations, using verbal and non-verbal procedures and adopting a respectful attitude.
- Writing a variety of texts with different endings with the help of templates and models.
- Reading various texts in order to understand them, extracting general and specific information in accordance with a pre-established goal.
- Valuing a foreign language as a mean of communication and understanding among people with different places of origin, culture and languages.
- Contributing to the student's knowledge of linguistic, geographic and cultural features of the country where the foreign language is spoken.
- Understanding that theatre is a source of pleasure and personal enrichment, thus fostering his/her interest in it.

Specific:

- Fostering interest in participating in oral exchanges about routines and situations from daily life in the relevant foreign language.
- Working on language prosody: aspects of phonetics, rhythm, accentuation and intonation.
- Familiarizing the student, from the start, with the plot and different characters in order to facilitate comprehension of the performance during the play.
- Developing two communicative functions per level, providing the student with all the syntactic, grammatical, lexical and phonetic knowledge that make up the relevant functions in order for the student to be able to grasp them.
- The four basic skills that each reader needs to control in order to communicate optimally will also be worked on: listening and reading comprehension (L.C.-R.C.) and written and oral expression (W.E.-O.E).

3. METHODOLOGY

Presentation of Material:

The didactic worksheets included with the material, available to both students and teachers, are designed to be completed over four **60 minute sessions**. The idea behind this is that the worksheets should be integrated into the class routine, reinforcing or applying previously acquired knowledge or introducing new but simple content on languages for a certain level.

Material Structure:

The objective of the **first session** is to give the students the necessary hints in order for them to be able to watch the play without any comprehension problems on the day it is performed.

The **second session** will be focused on expression. After having seen it, the student will be allowed to express his opinion on the performance (comparing the play's actual ending with the ending he had previously imagined; comparing the behaviour of the actors with his own).

BEFORE THE PERFORMANCE

BACH.		OBJECTIVES	COMPETENCIES
SESSION 1	Activity 1	<ul style="list-style-type: none"> Familiarisation with the play 	<ul style="list-style-type: none"> R.C.
	Activity 2	<ul style="list-style-type: none"> Vocabulary 	<ul style="list-style-type: none"> W.E. O.E.
	Activity 3	<ul style="list-style-type: none"> Testing your knowledge 	<ul style="list-style-type: none"> R.C. W.E.
SESSION 2	Activity 4	<ul style="list-style-type: none"> Testing your knowledge. Making hypothesis. 	<ul style="list-style-type: none"> O.E.
	Activity 5	<ul style="list-style-type: none"> A Rewiew 	<ul style="list-style-type: none"> W.E.
	Activity 6	<ul style="list-style-type: none"> Role Play 	<ul style="list-style-type: none"> L.C. O.E.

APPROACH CHOSEN:

Although our main objectives are to foster interest in theatre and to help the student to grasp two new communicative functions, our approach is intended to be fun, visual and aimed at communication. In fact, on these worksheets, we can find many activities presented as games and which also provide moments of fun in class. Finally, all sessions require the student to express him/herself, with activities focusing on situations from daily life or even acting. As such, the goal is to offer activities as an alternative to the class's routine and to make learning a second language more attractive. All of this work is presented as project of the utmost interest: seeing a play in a foreign language.

ADVICE AND RECOMMENDATIONS:

Before starting on the worksheets and the activities proposed therein, the students must have the play in order to go on to read it. Similarly, given that there are many activities requiring useful and modern resources, there must also be a CD player in the classroom for listening to the scenes and songs. All this material (play, CD, worksheets) is available on the following website: www.recursosweb.com

In the student section, the sessions are spread out over several worksheets. As such, it is advisable to make as many copies as there are students as soon as possible. As soon as the students have the worksheets, they will be able to complete them, following the instructions given for each exercise and with help from additional materials such as dictionaries and reference manuals in class.

In the teacher's section, you will find all the activities designed for the students as well as the answer key with all the correct answers for all the questions.

Each activity on the didactic worksheets is designed to train the four basic skills in foreign language acquisition: Listening Comprehension, Reading Comprehension, Written Expression and Oral Expression.

Through these skills, a range of vocabulary, grammatical structures and phonetic aspects are worked on in order to develop a series of communicative functions that we consider key for understanding the play as well for applying them to real situations.

In addition to the presence of the different basic skills, the sessions follow a sequential order. As such, it is important to complete each and every one of the sessions, from the introduction of the plot to the storyline and characters, culminating in the resolution of the play. Therefore, completing the didactic worksheets before going to see the play is necessary to reinforce the overall comprehension of the play and, at the same time, we create excitement and expectations that could very well be completely found upon leaving the theatre.

B**SESSION 1: UNDERSTANDING THE PLAY****Activity 1: Shakespeare**

Read the passage below carefully, then answer the questions beneath.

William Shakespeare was an English actor, poet and playwright. He was born in the small medieval market town of Stratford Upon Avon in the middle of the 16th century. The town, which sits alongside the river Avon, is now a famous tourist hotspot and attracts thousands of people all year round who come to see the town and visit the house where he once lived with his family.

He was born on the 23rd April 1564, to parents Mary Arden and John Shakespeare. His upbringing was modest, however his subsequent fame and success brought both wealth and title to his family.

Facts around Shakespeare's early life are speculated, although it is thought he attended a local Grammar School in Stratford where he learnt Greek and Latin Literature, Rhetoric and Christian Ethics. At the time, only boys could attend school. Girls were not allowed the same privileges and were educated at home. Shakespeare stayed in education until the age of fifteen, and unlike most people in Britain today, he did not go on to study at University.

At the age of eighteen, William Shakespeare married Anne Hathaway, a local woman who was eight years his senior. Six years after their marriage, they had a daughter, Susanna. Two years later, Anne bore twins: Hamnet and Judith. Tragically, Shakespeare's son Hamnet died in 1596 from a drowning accident.

There is a paucity of information about Shakespeare's early career as a playwright. Prior to starting his career writing and acting, he is thought to have worked alongside his father as a law clerk. He also served as a soldier or sailor defending England during the threat of Spanish invasion.

Shakespeare wrote his extraordinary body of words during a period of 30 years from 1590 to 1620. He started writing comedies before moving towards writing histories and tragedies. His farewell to the stage was *The Tempest*.

Shakespeare had his own company of players (actors) known as the Lord Chamberlain's Men who travelled the country performing his plays. In 1599 *The Globe Theatre* was built for the company to perform at in London. Sadly, the original *Globe Theatre* burnt to the ground on 29th June 1613. It was rebuilt on the same site in 1614, but later closed in 1642. A modern reconstruction which is known as '*Shakespeare's Globe*' opened in London in 1977 and stands approximately 200 metres from the site of the original theatre. Shakespeare plays are performed all year round at the modern *Globe theatre* and attract many tourists as well as Londoners.



SESSION 1: UNDERSTANDING THE PLAY



1. Give three key details about Shakespeare's birthplace.
Market town, next to river Avon, now a place popular with tourists.
2. What change did Shakespeare's family experience during his lifetime?
More money and wealth/title, a higher position in society thanks to Shakespeare's success and fame and father John Shakespeare awarded a Coat of Arms.
3. What sort of education did Shakespeare have?
Grammar school for boys, where he studied Latin, Greek and Christian Ethics. He left school at 18 years old and did not attend university.
4. What happened to Shakespeare's son?
He died from drowning.
5. What information do we have about Shakespeare's early career known as 'The Lost Years'?
Worked as a law clerk and a soldier.
6. What were the first types of plays that Shakespeare wrote?
Comedies.
7. How is it that copies of Shakespeare's plays have survived?
Copies of this plays were saved after his death by players in his company. They published these so they were not lost forever.
8. Where did the Lord Chamberlain's Men perform when they were in London?
The Globe Theatre.
9. How many versions of The Globe Theatre have existed?
Three.



SESSION 1: UNDERSTANDING THE PLAY



Activity 2: Creating new words

Shakespeare is known for his use of the English language. He often made up new words where there were none. He is responsible for some of the everyday phrases we now use in English today.

Working in pairs, read the phrases on the next page and match them to the explanations of their meanings. Discuss your answers.

Then try to write your own sentences using some of the expressions you have learnt from the previous activity.

1.
2.
3.
4.
5.
6.

Solutions: 1-f; 2-e; 3-h; 4-a; 5-i; 6-c; 7-j; 8-b; 9-d; 10-g



SESSION 1: UNDERSTANDING THE PLAY

- **The first one has been done for you:**

The world is your oyster
"You're eighteen, the world is your oyster!"

Your opportunities are endless,
you just need to take them.



- | | |
|--|--|
| 1. A wild goose chase
<i>"Why are you sending me on a wild good chase?"</i> | a. Something is old and in poor condition. |
| 2. There is no such thing
<i>"There is no such thing as a green eyed monster".</i> | b. In a difficult position |
| 3. Your own flesh and blood
<i>"He is your own flesh and blood."</i> | c. Loving someone makes you unable to see their faults |
| 4. Seen better days
<i>"That coat of yours has seen better days."</i> | d. Become infected with a cold virus. |
| 5. Snail's pace
<i>"He's walking at a snail's pace."</i> | e. It does not exist. |
| 6. Love is blind
<i>"They say that love is blind"</i> | f. A hopeless pursuit of something unattainable. |
| 7. Heart of gold
<i>"She has a heart of gold that woman does."</i> | g. Say or do something to relieve tension or get conversation going. |
| 8. In a pickle
<i>"Don't get yourself in a pickle over it."</i> | h. A near relative or one's close family. |
| 9. Catch a cold
<i>"You need a coat or you'll catch a cold."</i> | i. To do something too slowly. |
| 10. Break the ice
<i>"I know you are nervous, but make a joke and that will break the ice."</i> | j. A very kind and good nature |



SESSION 1: UNDERSTANDING THE PLAY



Activity 3: A VIP

Listen to Track 19, a scene from Act IV. Then answer the following questions.

1. Who arrives at the beginning of the scene?

Queen Elizabeth.

2. Why does the visitor want to close the theatre?

Because there is a woman onstage, which is not allowed during these times.

3. What reasons does Juan give to keep the theatre open?

Because of art and freedom.



SESSION 2: EXPRESS YOURSELF!



Activity 4: The end of the play and your impressions

Now get into partners or groups of three. Take turns asking each other the following questions and using the sentences and vocabulary in this section to help you.

- Did you like play?
- What was your favourite part?
- Who was your favourite character?
- Which character would you like to play?

I really enjoyed the play. It was really:
- funny / exciting / dramatic / interesting.

I did not really like the play. It was too:
- scary / boring / difficult to understand.

My favourite part of the play was when...

I did not give a favourite part. I enjoyed everything!

My favourite character was...

If I could be one of the characters I would play...



SESSION 2: EXPRESS YOURSELF!



Activity 5: A Review

Now that you have seen the play, who was your favourite character? Why?

My favourite character was..... because he/she was.....

- original
- entertaini
ng
- interesting
- energetic
- sensitive
- creative
- realistic

My favourite part was when he/she.....

.....
.....
.....

Do you like the idea of playing your favourite character?

Yes/No, because.....

.....
.....
.....

SESSION 2: EXPRESS YOURSELF!



Activity 6: Role Play

Below is an extract from the first scene in Act one (Track 1). Try to act it out using the stage notes in ().

ACT I

(Shakespeare enters. He is desolate, his face and hands are dirty. We can see a glow of fire in the distance. There is a table to one side of the stage. On it there are scrolls, a pen and a paperweight shaped like a skull. There is a big trunk and some foils next to it.)

SHAKESPEARE: I could not save the theatre. The theatre is on fire... I am useless... They think I'm a hero but I'm really a nobody... (Picking up the pen.) To write or not to write? That is the question... (He approaches the trunk. He hesitates, and then puts the pen inside it. Then he locks the trunk and throws away the key.) (Richard enters, dressed as a woman.)

RICHARD: Shakespeare!? (In a woman's voice.)

SHAKESPEARE: Who's that you're calling?

RICHARD: We saved some manuscripts! (He shows him some burnt papers.)

SHAKESPEARE: What do we need the scripts for? Shakespeare is dead, and everything with him. And why do you keep talking in a woman's voice?

RICHARD: Sorry... (Hoarse.) The fire is not your fault.

SHAKESPEARE: You're right, my friend. The fire is the fault of that damned writer named William Shakespeare, the one who gave life to Romeo the Lover, the indecisive Hamlet, the usurer Shylock and the ambitious Macbeth! (Taking off his wig.)

RICHARD: But... what are you saying, my friend? You are Shakespeare! Why do I say Shakespeare? I mean the great William Shakespeare! You are our hero!

SHAKESPEARE: Richard! No...

RICHARD: But...

SHAKESPEARE: NO! The Globe Theatre is dead and... Shakespeare is dead with it. And now I ask you to please leave me alone.

RICHARD: Well... No!

SHAKESPEARE: Richard?

RICHARD: I won't move from here. (Richard stands still and Shakespeare becomes desperate) I'll tell you what we're going to do... I know a theatre company who are looking for actors very close to here. We can join them and start again, what do you think?

SHAKESPEARE: For me the theatre disappeared with that fire. (He glances at the burnt papers.) The Cardenio comedy?

RICHARD: It didn't survive. (Shakespeare throws the papers away.) No! Will! No! (Trying to stop him.)

SHAKESPEARE: (Crying.) To be or not to be... I don't want to be, Richard, I don't want to be.

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