

Act 2: Summary

Hamlet is overwhelmed by what the ghost of his dead father has revealed to him. He begins to act (deliberately) strangely to avoid the people around him asking too many questions and so that he can find out the truth without it being obvious to Claudius. He swears Horatio to secrecy, and he promises not to tell anyone what the reason for Hamlet's 'madness' may be.

Ophelia grows concerned about Hamlet's strange behaviour and speaks to her father, Polonius. She reveals that he has been rejecting his letters and ignoring him as she was told to. Polonius concludes that this must be the reason for Hamlet's madness and goes to tell King Claudius.

Rumours of Hamlet's strange behaviour begin to spread around the castle. Concerned, Gertrude and Claudius send for two of Hamlet's old school friends, Rosencrantz and Guildenstern. The King and Queen hope that they will be able to slyly find out the reason for his behaviour.

Polonius reports Hamlet's strange behaviour back to Gertrude and Claudius, still believing that he is lovesick. He tries to speak to Hamlet, but he gives weird replies, calling him a fishmonger and jumping from one random subject to another.

Rosencrantz and Guildenstern arrive to greet Hamlet, who grows suspicious and questions them about why they have come. They eventually admit that they have been sent for by King Claudius and Queen Gertrude. Rosencrantz tells Hamlet that a group of actors will soon be arriving at the castle to perform.

Hamlet has an idea: he will use the play as a trap to try and find out if Claudius is guilty! He decides he will ask the actors to perform a play with the same murder as Hamlet's father. If Claudius is guilty, this will be obvious when he sees his terrible act performed on stage.

Act 2, Lesson 1: Thought-tracking

<p>Learning Intention</p>	<p>To explore a character's thoughts, feelings and reactions to events</p>
<p>Key Vocabulary</p>	<p>thought, feeling, reaction/response, facial expression, body language</p>
<p>Activities/ Lesson</p>	<p><u>Introduction:</u></p> <p>Ensure that you have read up to and including the moment where Hamlet plans to pretend to be mad. In the Tony Ross version, from 'From the courtyard below...' up to 'I knew he was the only one I could trust.' Explain to children that today, we will be focusing on Hamlet's thoughts, feelings and reactions to the events so far.</p> <p>Play a quick-fire freezing game where children walk the space of the classroom and you give them different emotions to 'freeze' as, showing the feeling through their facial expression and body language.</p> <p><u>Main Input:</u></p> <p>Display each 'Key event' with the prompt questions, either on the board or printed out on tables. NB: these include some moments from Act 1 too. Use the discussion prompts to gather some feedback on Hamlet's thoughts/feelings/reactions in this moment- this will be useful in priming children for the main activity but will also ensure any misconceptions are ironed out before children move on.</p> <p>Model how we can use facial expressions and body language to capture a character's thoughts, feelings and reactions to events- i.e. if they suggest Hamlet is shocked, furious, confused etc, how would this show in his face and body? To scaffold, body outlines/stick men for each key event can be drawn on flipchart paper and annotated for children to refer to later.</p> <p><u>Main Activity – Thought tracking:</u></p> <p>Split pupils into groups of 4- assign each group one of the key events from the play so far, aiming for an even spread of the 3 key events across the class. Explain that in their groups, they will become Hamlet, freeze framing to show his thoughts/feelings/reactions at this moment. When one member of the group is tapped on the shoulder, they will voice his thoughts, feelings and reactions (i.e. My blood is boiling. How could she do this to me? etc). This will continue until you tap the next group member on the shoulder and repeat until all members of the group have contributed. Showcase all groups' ideas.</p> <p><u>Reflection and looking ahead</u></p> <p>Express the importance of making sure the thoughts/feelings/reactions really fit the event. Read out some example statements, i.e. <i>I cannot get the image of him out of my mind... I will fool them all... I will have to be a stranger in my own home...</i> etc and ask if they can guess the key event from the play it refers to.</p>
<p>Notes for Teachers</p>	<p>During the showcase of the thought tracking, voice what children are doing with their body language/facial expressions- i.e. "I can see... really clenching his teeth" etc which will begin to prime them for tomorrow's learning.</p> <p>There is some helpful advice on running a thought tracking activity here: https://dramaresource.com/thought-tracking/</p>

Adaptive Teaching	Support: An adult could have a version of the stick men and work with a guided group to scribe their ideas, which they could then read out during the thought tracking.
Resources	Events Stick men which can be resized as needed for a scaffold on flipchart paper or in groups

Act 2, Lesson 2: Describing feelings

<p>Learning Intention</p>	<p>To develop my use of show, don't tell to describe feelings</p>
<p>Key Vocabulary</p>	<p>feelings, facial expressions, body language</p>
<p>Activities/ Lesson</p>	<p><u>Introduction:</u></p> <p>Ask children to stand behind their chairs or find a space on the carpet. Choose one child at a time to come to the front of the room and whisper an emotion for them to show as a freeze frame. Use the same key questions to scaffold discussion for different feelings: <i>How are they feeling? What could they be thinking? How do you know? What do you notice about their facial expression/body language?</i></p> <p><u>Main Input:</u></p> <p>Prepare two short, contrasting extracts from diary entries (i.e. I felt sad VS my heart grew heavy). Which is more interesting to read? Why? Children will (hopefully) identify that one just <u>tells</u> you how the character is feeling and one actually <u>shows</u> you by describing what was happening with their body, face etc. Explain that this skill of showing, rather than telling, will be really helpful to bring our diary entries to life.</p> <p>Remind children of the excellent work they did yesterday to capture Hamlet's thoughts and feelings in response to different events. Can children give you some 'feelings' words they were trying to show in the thought-tracking yesterday, i.e. terrified, upset, angry betrayed.... Now, model using show, don't tell to describe these feelings, using the body map to help (NB each body part will not be relevant for all feelings!). Scribe some ideas on the board/flipchart paper.</p> <p><u>Main Activity:</u></p> <p>Children annotate the face images on the 'show me, don't tell me' sheet with phrases and ideas for each emotion. Alternatively, they could have a simple table with a box for each event from yesterday to write down their ideas for show, don't tell for each moment. This may be a better fit if children do not need the scaffold of the visuals. Circulate and loudly share any successful ideas for other children to write down. Remind them that whilst they have just the faces, they should think also about what would be happening to/inside the body- they could have a copy of the body map on tables to support with this.</p> <p><u>Plenary:</u></p> <p>Using AfL from children's outcomes or pre-prepared example, share an example where the combination doesn't quite work (i.e. a verb or adjective that doesn't fit).</p>
<p>Notes for Teachers</p>	<p>Children will find it helpful to identify exactly what happens to them when they're feeling a particular emotion. Encourage children to 'show' you them angry, sad etc and articulate what you notice about their facial expressions and body language. This could also be done in partners during main activity if children are struggling to think of ideas.</p>
<p>Adaptive Teaching</p>	<p>Support: Photos can be taken of a child demonstrating different emotions and observations scribed, i.e. teeth clenched, eyes widened</p> <p>Stretch: Model some hyperbole/figurative language from last week, i.e. 'heart overflowed</p>

	with rage like a boiling cauldron' etc.
Resources	<ul style="list-style-type: none">• Body map• Show me, don't tell me sheet

Act 2, Lesson 3: Diary entry features

<p>Learning Intention</p>	<p>To identify the features of a diary entry.</p>
<p>Key Vocabulary</p>	<p>features, paragraphs, chronological order, events, thoughts, feelings, first person, time conjunctions, rhetorical questions</p>
<p>Activities/ Lesson</p>	<p><u>Introduction:</u></p> <p>Display a diary entry on the board. What type of writing is this? How do you know?</p> <p><u>Main Input:</u></p> <p>Ask children- what is a diary entry? Why does someone write a diary? What features does a diary entry usually include? Give children copies of an example diary entry. What features can they find?</p> <p>Explain that we are building up to writing a diary entry as Hamlet, but we must make sure we are clear on what features a successful diary entry has. What features could they spot in the first example you displayed?</p> <p><u>Main Activity:</u></p> <p>In pairs or groups, give children a selection of example diary entries and the 'Diary Entry Features' menu (you might want to add to this if there is any other grammar focus you'd like children to include in their own diary entries). They should read each one and pick out any common features they can see (i.e. greeting and sign off, first person, thoughts and feelings, description of people/places/events, rhetorical questions, time conjunctions, chronological order, paragraphs). Past tense is not included on here to avoid confusion as one part of the children's diary entries will be in the future tense. If they are stuck, the following prompt questions will help scaffold their answers:</p> <p><i>What do you notice all the diary entries start with? Are they told in the 3rd person (he/she voice) or 1st person ('I' voice)? Do the events jump around or are they in order? How do you notice the text is laid out or broken up into paragraphs? How does this help you as the reader?</i></p> <p>Once children have discussed, give them another example diary entry with the features menu (this can be resized small to be stuck in books). They can colour-code each feature like a key on a map, choosing a colour for each feature, and underline it in their own example texts. Alternatively, they could stick the example in the middle of a double page and label the text with the names of the features.</p> <p><u>Plenary:</u></p> <p>Display the LO/LI 'To write a diary entry' on the board but with blank success criteria. Can children collaboratively come up with a set of success criteria for a diary entry? This can be displayed on the working wall for children to draw on.</p>
<p>Notes for Teachers</p>	<p>It will be important to have a selection of high-quality example diary entries. Some good examples can be found on:</p> <p>https://www.literacywagoll.com/</p> <p>https://grammarsaurus.co.uk/portal/</p>

Adaptive Teaching	Support: Pupils could be given a shortened list of features to spot with visuals for each feature. Stretch: Pupils could write a brief explanation of the <u>purpose</u> of each feature.
Resources	Selection of diary entry examples

Act, Lesson 4: Write!

Learning Intention	To write a diary entry in role.
Key Vocabulary	features, paragraphs, chronological order, events, thoughts, feelings, first person, time conjunctions, rhetorical questions
Activities/ Lesson	<p><u>Introduction:</u></p> <p>Ask pupils to stand behind their chairs. Explain that you are going to call out different moments from Hamlet and pupils will need to freeze frame in role as Hamlet to capture his thoughts and feelings, i.e. 'Hamlet discovers his mother has remarried'.</p> <p><u>Main Input:</u></p> <p>Explain to pupils that today, they will be writing a diary entry in role as Hamlet up to the moment where he decides he will pretend to be mad. Use the timeline resource to set expectations for what will be covered and discuss how these can be grouped into paragraphs. Most of the features you will model will be very familiar to pupils from prior learning, but to make explicit teaching points of anything you think they may need reminding of, you could create an example paragraph anticipating some common errors: every sentence beginning with 'I', slipping into third person etc.</p> <p>Use shared writing to model the first two paragraphs of the diary entry, referring to the success criteria created in the previous lesson and modelling also how to use any supporting resources for this lesson (timeline, boxed-up structure to show what should be included in each paragraph and time conjunctions word banks).</p> <p><u>Main Activity:</u></p> <p>Pupils then independently begin drafting their diary entries, flicking back through their books for reminders (particularly of phrases to show, not tell, feelings).</p> <p><u>Plenary:</u></p> <p>Using a child's writing or a pre-prepared example, discuss where the example is successful and what the next steps could be.</p> <p>OR... the plenary could focus on proof-reading for missing punctuation and sense-checking sentences for any missing/repeated words, reading their work aloud to their partners.</p>
Notes for Teachers	Children may need more drafting time than one lesson allows for.
Adaptive Teaching	<p>Support: Guided group to collectively draft the first paragraph.</p> <p>Stretch: Up the use of rhetorical questions to capture Hamlet's confusion and outrage!</p>
Resources	<ul style="list-style-type: none"> • Time conjunctions bank • Timeline of events • Boxed-up guide

Week 1, Lesson 5: Innovate final paragraph and draft

Learning Intention	To write a diary entry in role.
Key Vocabulary	innovate, future tense
Activities/ Lesson	<p><u>Introduction:</u></p> <p>Ask pupils to stand up and find a space in the room. Repeat the freeze-framing activity from yesterday but with actual quotes from the children's draft diary entries so far. This is an opportunity to celebrate their success as writers so far but also to demonstrate the value of showing, not telling, feelings: with the examples you give, they should know exactly what to do with their faces/bodies to convey the feelings.</p> <p><u>Main Input:</u></p> <p>Recap where we are up to in our diary entries so far and explain that today, we will be introducing a new event: Hamlet's decision to pretend to be mad and what he intends to do to convince the people around him. Share with children the examples from the Tony Ross version. What else might Hamlet do to convince the people around him that he is mad? You could give pupils some time to find a space and physically try out different options- pacing up and down, muttering to himself etc. Scribe what you see on flipchart paper to create a bank of ideas they can draw on when they write.</p> <p>Explain that this part of our diary will be in the future tense because Hamlet is sharing his plans. Model an example of this part of the diary entry. If needed, the following paragraph starter could be displayed on the board:</p> <p><i>As I wondered how I could ever find out the truth without causing any suspicion, a plan occurred to me. I know now what I must do. I will...</i></p> <p><u>Main Activity:</u></p> <p>Pupils now draft the rest of their diary entries with their innovated ideas of what Hamlet will do to trick the people around him.</p> <p><u>Plenary:</u></p> <p>Model ending and signing off the diary entry with a dramatic promise in the future tense, i.e. "I will not rest until..."</p>
Notes for Teachers	You may need to be the gatekeeper of quality with children's ideas- the emphasis should stay on ideas being realistic and not too silly!
Adaptive Teaching	<p>Support: Ideas scribed on flipchart paper to support pupils during independent task.</p> <p>Stretch: Pupils could include some figurative language in their descriptions of what Hamlet will do, i.e. 'I will pace back and forth like a caged animal, desperate for escape'</p>
Resources	<p>Extract from Tony Ross' version of Hamlet</p> <p>Boxed-up structure from yesterday's lesson</p>

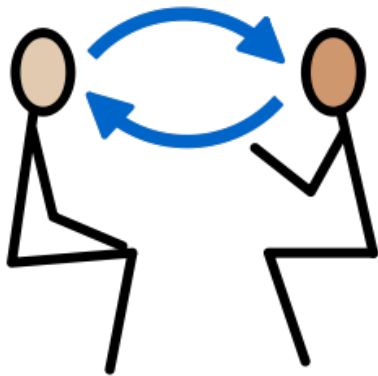
Resources

Key Events:

Hamlet discovers his mother has married his uncle, soon after his father died.

Hamlet is visited by the ghost of his father.

Hamlet decides he will pretend to be mad so that he can search for the truth without anyone becoming suspicious.

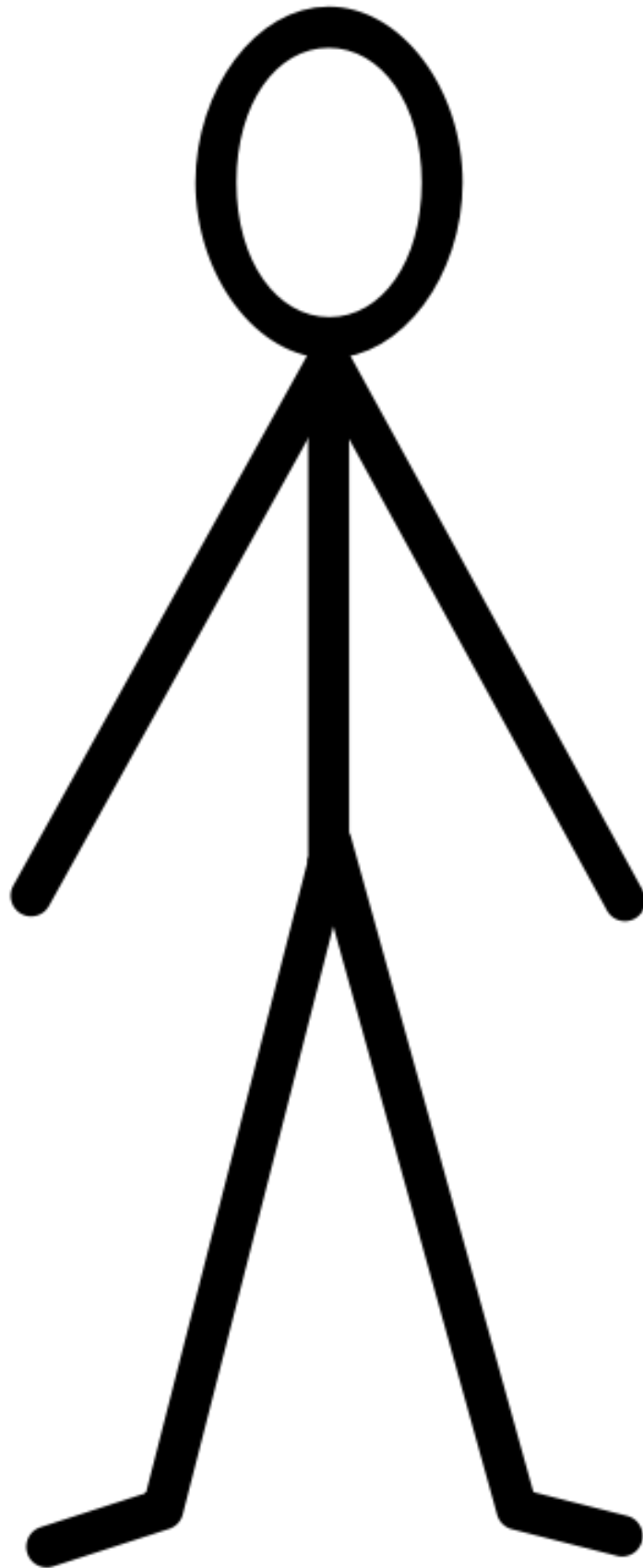


How would Hamlet have **felt**?

What would he have been **thinking**?

What might he **say** about this? What **questions** might he have?

Lesson 1 (can be resized and displayed on flipchart paper to annotate children's ideas). Image taken from [Communication InPrint](#)



Body Map



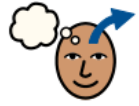
brain



eyes



ears



mind



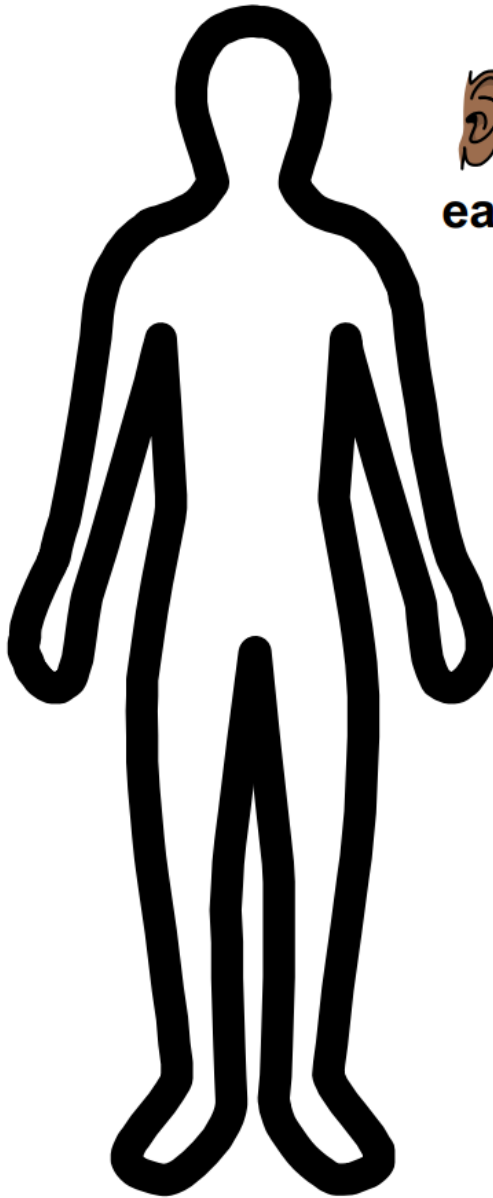
arms



legs



fists

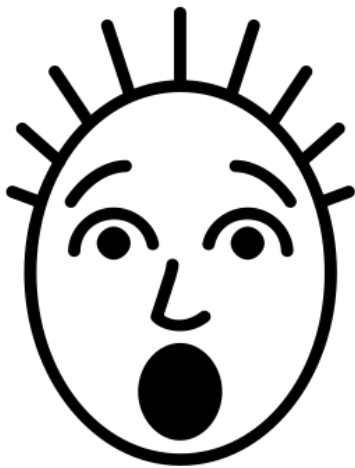
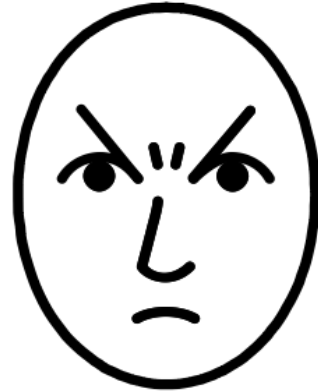


heart




stomach


Show me, don't tell me




Diary Entry Features Menu





**Paragraphs to
organise ideas**







**First person
(‘I’ voice)**








Description of people/places/events

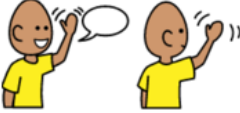


**Thoughts/feelings
(+ show, don’t tell)**

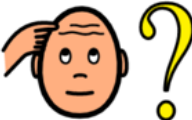


Time conjunctions

After,
At ...
o'clock,



Greeting and sign-off



Rhetorical questions

Time Conjunctions

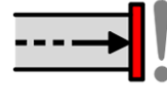
<p>As soon as, ... Just at that moment, Without warning, Just then, Eventually, Finally, Not long after, Soon, A moment later, Before long, Within days,</p>	<p>When I first heard, As the days passed, Later that day, As it grew dark, In the dead of night, In the hours that followed, Suddenly, After that, For what felt like forever, Then, At last,</p>
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Timeline

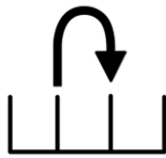
1st

Hamlet returns home to Denmark after his father has died. He finds out that his mother married his uncle very soon after. His uncle will rule Denmark.

Finally...



Hamlet decides that he must find out the truth, but he does not want anyone (especially Claudius) to be suspicious of him. He decides he will pretend to have gone mad.



Then...

Hamlet is told that his father's ghost has been seen on the battlements. He waits at nighttime and is visited by the ghost of his father, who tells him that Claudius (his uncle) murdered his father by pouring poison into his ear. He tells Hamlet that he must get revenge.

Boxed-Up Structure

Dear diary,

- Why did you come home? How did you feel about coming home?
- How did you find out about your mother's marriage? What were your thoughts/feelings?
- What do you think of Claudius?

- Tell me about meeting the ghost. How did it leave you feeling afterwards?
- Do you believe what the ghost said?
- What do you want to do/know now?

Write up to here in lesson 4- the next part will be done in lesson 5!

- What is your plan?
- What exactly are you going to do?
- What do you think you will find out?

Make a dramatic promise and sign off

Lesson 5

Extract from Tony Ross' *Hamlet* (2002)



And so my plan took shape. I wore nothing but black. I wandered through the castle, weeping and sighing, seeking out shadowy places to brood. If anyone spoke to me, I answered with the first wild nonsense that came into my head, and all the time I watched Claudius, looking for the slightest sign of guilt. I cut myself off from all friends – except Horatio; I told him everything, for I knew he was the only one I could trust.

