

## 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

<b>Learning Intention</b>	To explore a character's thoughts, feelings and reactions to events
<b>Key Vocabulary</b>	thought, feeling, reaction/response, facial expression, body language
<b>Activities/ Lesson</b>	<p><u>Introduction:</u></p> <p>Ensure that you have read up to and including the moment where Hamlet devises his plan to feign madness. 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/hall, and you give them different events to react to with a freeze frame. For example: Missing homework! Stepped on Lego! Etc.</p> <p><u>Main Input:</u></p> <p>Use the 'key events' resource, which summarise some of the main events from Act 1 and 2. These can be adapted for your cohort.</p> <p>Display each event with the prompt questions, either on the board or printed out on tables. 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 about the events 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? Ban children from using sound so that they really focus on facial expressions and body language.</p> <p><u>Main Activity – Thought tracking:</u></p> <p>Split pupils into groups of 5- assign each group an event from the play so far. This will hopefully mean each group in your class has a different event. Explain that in their groups, the group 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. Once all children within the group have had the chance to share, move on to the next group. Repeat until you have showcased 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 moment.</p>
<b>Notes for Teachers</b>	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>There is some helpful advice on running a thought tracking activity here: <a href="https://dramaresource.com/thought-tracking/">https://dramaresource.com/thought-tracking/</a></p>
<b>Adaptive Teaching</b>	<p>Support: An adult could work with a guided group to scribe their ideas, which they could then read out during the thought tracking.</p> <p>Stretch: Ban single words for feelings and challenge pupils to extend, i.e. instead of 'I am furious', 'I am overtaken by fury'.</p>
<b>Resources</b>	<p>Key Events</p>

Act 2, Lesson 2: Describing feelings

<p><b>Learning Intention</b></p>	<p>To use show, don't tell and figurative language to describe feelings</p>
<p><b>Key Vocabulary</b></p>	<p>feelings, facial expressions, body language, convey, figurative language</p>
<p><b>Activities/ Lesson</b></p>	<p><u>Introduction:</u></p> <p>Ask children to stand up and find a space in the room. 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...? Write these down, then point to one at a time, asking children to show you these feelings with their own facial expressions/body language.</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 as lead). 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 helpful to bring our diary entries to life, especially when we combine it with figurative language like metaphors, similes or hyperbole (they will be familiar with this from last week).</p> <p>Model using show, don't tell and figurative language to describe some of the feelings you listed during the introduction part of this lesson. For example:</p> <p><i>Thoughts swam through my mind like a pack of circling sharks.</i></p> <p><i>Hanging by my side like two iron wrecking balls, I felt my fists clench and close in on themselves.</i></p> <p><i>My heart overflowed with rage like a boiling cauldron, bubbling with fatal poison.</i></p> <p><i>My heart grew heavy as lead with the unbearable weight of what my father had revealed.</i></p> <p>(To throw in some hyperbole, describing something as 'countless', 'innumerable' 'immeasurable' are good ones!)</p> <p>The body map resource will help at this point.</p> <p><u>Main Activity:</u></p> <p>Display the 'key events' from lesson 1 and tell children that they need to craft some sentences for each one that use show, don't tell and figurative language to describe how Hamlet would have felt. Because these will eventually be used in a diary entry, they should use the first person. They can use the key events summaries as subheadings to organise their ideas or draw a simple image instead. Circulate and loudly share any successful ideas for other children to write down. Having copy of the body map on tables will support if children are stuck.</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. the figurative language chosen doesn't fit the tone). Ask children to help you redraft it, then to check their own work for similar</p>

	improvements needed.
<b>Notes for Teachers</b>	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.
<b>Adaptive Teaching</b>	Support: Photos can be taken of a child demonstrating different emotions and observations scribed, i.e. teeth clenched, eyes widened
<b>Resources</b>	<ul style="list-style-type: none"> <li>• Body map</li> </ul>

Act 2, Lesson 3: Plan!

<b>Learning Intention</b>	<p>To plan a diary entry in role.</p>
<b>Key Vocabulary</b>	<p>features, paragraphs, order, events, thoughts, feelings, rhetorical questions, reactions</p>
<b>Activities/ Lesson</b>	<p><u>Introduction:</u></p> <p>Elicit pupils' prior knowledge on diary entries. It is likely that they will have written them before and will be familiar with the features; scribe what they say so that there is a bank of features to draw on displayed on the working wall. Ensure that rhetorical questions are discussed during this part of the lesson as these will be part of children's planning.</p> <p>Ensure that you have read up to and including Hamlet's interaction with Ophelia before this lesson (Tony Ross/Leon Garfield).</p> <p><u>Main Input:</u></p> <p>Tell pupils that we will be planning a diary entry in role as Hamlet, with a view to drafting it tomorrow. We will be thinking about Hamlet's thoughts, feelings and reactions to different events and drawing on the work we have done on thought tracking and showing, not telling, a character's feelings.</p> <p>Model how to make the most of the different sections on the planning sheet and remind pupils that if they complete it in the first person ('I' voice), they are much more likely to do this consistently when they write.</p> <p><u>Main activity</u></p> <p>Pupils use planning sheet to plot their ideas down along with any vocabulary they will use. NB you may wish to add in more events from the act summary if your cohort can be challenged more.</p> <p>For the 'What I did' section, encourage pupils to get up and physically play with different ideas, i.e. How would Hamlet move around his room after returning from seeing his father's ghost? What specific things would he have done to convince the people around him that he was mad?</p> <p><u>Plenary:</u></p> <p>Pair children up to share some of the best ideas from their plan to be 'magpie-d' by their partners. Then, children to swap around, finding a different partner to share with and get ideas from. Repeat until children have at least 5 new ideas on their planning sheets.</p>
<b>Notes for Teachers</b>	<p>If your school prefers book work rather than sheet work, children could number the events and just use subheadings to organise their different ideas.</p>
<b>Adaptive Teaching</b>	<p>Support: Children may benefit from question starters for rhetorical questions and depending on how they found the show, don't tell lesson, they may benefit from a bank of phrases for thoughts and feelings</p> <p>Stretch: Can pupils innovate some (sensible) ideas to embellish the details?</p>

**Resources**

Planning template (recommend to resize onto A3)

Act 2, Lesson 4: Write!

<b>Learning Intention</b>	To write a diary entry in role.
<b>Key Vocabulary</b>	events, thoughts, feelings, rhetorical questions, reactions, features, tenses, perspective, fronted adverbials
<b>Activities/ Lesson</b>	<p><u>Introduction:</u></p> <p>Watch the 'different tenses' video on <a href="https://www.bbc.co.uk/bitesize/articles/zh4thbk#z7vpb7h">https://www.bbc.co.uk/bitesize/articles/zh4thbk#z7vpb7h</a>.</p> <p>Ask children: in a diary entry as Hamlet, when would it make sense to use the past tense? Future tense? Present tense?</p> <p><u>Main Input:</u></p> <p>Explain to pupils that today, we are going to use our plans to draft our diary entries in role as Hamlet, sharing his perspective on the events so far. Introduce success criteria for an effective diary entry in role.</p> <p>Display an example paragraph from a diary entry where every sentence starts with the word 'I' or uses simple, unambitious sentence starters for UKS2 such as 'then', 'next', 'finally' etc. What do pupils think could be improved? Remind children about <u>fronted adverbials</u> they will be familiar with from LKS2. Ask them to write some more ambitious sentence starters on whiteboards or scrap paper. They will also have the 'Avoiding 'I... I... I...'' phrase bank to help them avoid starting every sentence with 'I' or an unambitious fronted adverbial!</p> <p>Model redrafting the example diary entry, uplevelling it with the tips and tricks we have been learning about this week: describing thoughts/feelings using show, don't tell and figurative language; asking rhetorical questions; using varied sentence starters; and shifting tenses appropriately.</p> <p><u>Main Activity:</u></p> <p>Pupils now independently draft their own diary entries, using their plans and the phrase bank to help them.</p> <p><u>Mini-plenaries:</u></p> <p>Hold multiple mini-plenaries at various points in the lesson for pupils to proof-read their work for missing/incorrect punctuation, missing words, missed opportunities for more ambitious punctuation and grammar etc.</p>
<b>Notes for Teachers</b>	Pupils may need more than one lesson to produce and edit this outcome.
<b>Adaptive Teaching</b>	<p>Support: Pupils could be given fewer events to focus on, maintaining quality over quantity (i.e. the number of events on the LKS2 planning).</p> <p>Stretch: Pupils should be embellishing what they know from the text and adding further details to flesh out what they know.</p>
<b>Resources</b>	<ul style="list-style-type: none"> <li>• Avoiding 'I... I... I...' phrase bank</li> </ul>



Act 2, Lesson 5: Similar events, different perspective...

<b>Learning Intention</b>	To write a formal letter in role.
<b>Key Vocabulary</b>	<p>perspective, formal, tone, events</p> <p><i>Time may be needed to clarify any unfamiliar vocabulary in the model text</i></p>
<b>Activities/ Lesson</b>	<p><u>Introduction:</u></p> <p>Read up to and including the moment where the king and queen draft in Hamlet's old friends (Rosencrantz and Guildenstern) to spy on him, or watch the <a href="#">Animated Tales</a> up to this point.</p> <p><u>Main Input:</u></p> <p>Ask children: How might someone's tone be different in a letter versus a diary entry? What sort of language and grammar choices would they make?</p> <p>Discuss- if Queen Gertrude were writing a letter about Hamlet's behaviour and asking for help, how might her tone differ from Hamlet's in a diary entry? How might she also persuade them to do her bidding? i.e. show them how worried she is, flatter them etc.</p> <p>Look at the model text as an example and to set expectations for length, content and tone. Pupils could underline or circle any word/phrase choices they feel are particularly effective, explaining why during whole-class discussion.</p> <p><u>Main Activity:</u></p> <p>Drawing on the model text to support and using the boxed-up letter structure, pupils should then draft their letters in role. Ideally, the input will be short and straightforward to allow plenty of writing time.</p> <p><u>Plenary:</u></p> <p>Place pupils into groups of 2 or 3. One child reads out their work at a time; the others' job is to listen attentively and raise a hand to 'pause' the reader if they hear something that doesn't quite make sense, fit with the tone that Queen Gertrude would have used or they want more information on something. The child reading out their work should make additions or revisions to their work based on this feedback before swapping.</p>
<b>Adaptive Teaching</b>	<p>Support: For pupils who would benefit more from conferencing/finishing yesterday's diary entries, this lesson time could be used for that.</p> <p>Stretch: This is a good opportunity for greater depth writers to really show flair and that they are adapting their register, vocabulary and grammatical structures for the purpose and audience of their writing.</p>
<b>Resources</b>	<p>Model text</p> <p>Boxed-up letter structure</p>

# **Resources**

## Events:

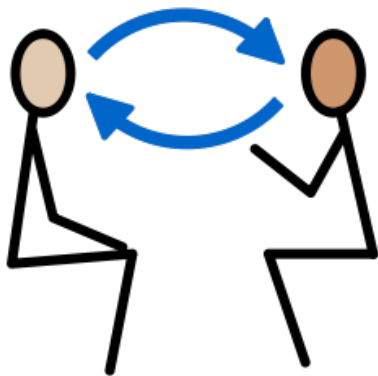
Hamlet discovers his mother has married his uncle, soon after his father died.

Hamlet is visited by the ghost of his father, who asks him to get revenge.

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

Hamlet begins to act deliberately strangely and watches Claudius carefully but distances himself from everyone else.

Hamlet almost begins to believe he truly has gone mad. He is full of doubt and 'what ifs' about the situation he finds himself in.



How would Hamlet have **felt**?

What would he have been **thinking**?

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

## Body Map



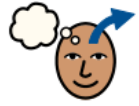
**brain**



**eyes**



**ears**



**mind**



**arms**



**legs**



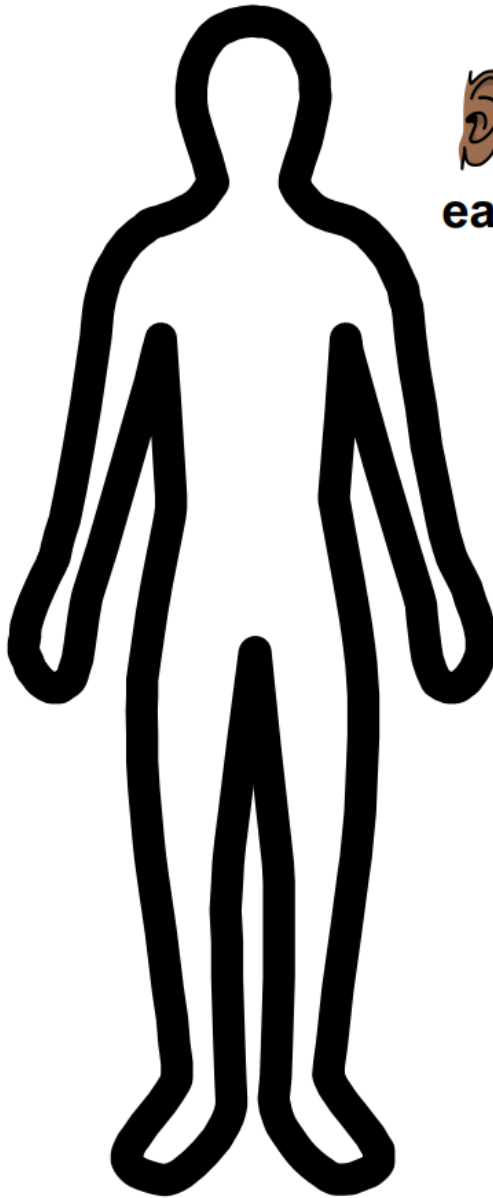
**fists**



**heart**



**stomach**



Moment	What I did/how I responded	Thoughts/feelings (show, don't tell)	Questions I might ask
<p>Hamlet discovers his mother has married his uncle, soon after his father died.</p>			
<p>Hamlet is visited by the ghost of his father.</p>			
<p>Hamlet decides he will pretend to be mad so that he can search for the truth without anyone becoming suspicious.</p>			
<p>Hamlet begins to act deliberately strangely and watches Claudius carefully but distances himself from everyone else.</p>			
<p>Hamlet almost begins to believe he truly has gone mad. He is full of doubt and 'what ifs' about the situation he finds himself in.</p>			

**Avoiding 'I... I... I...'**

<p>Upon my return, As soon as..., Without warning, Nothing could have prepared me for... To my horror, That night, Without a flicker of hesitation, Mere moments later, Before I could think about the consequences,</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, For what has felt like decades, Overtaken by sadness and despair, As time crawls by, With a heavy heart,</p>
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Dear Rosencrantz and Guildenstern,

As I write this letter, my hand trembles and my heart hammers in my chest, for I am deeply unsettled by the behaviour of my beloved son, Hamlet. He has become a stranger to me, and I have every confidence that you - his closest and most beloved friends- will be able to help. You have always brought light when dark clouds hover; you can be guaranteed to lift even the saddest of moods with your quick wit. Without your urgent help, my dear husband and I worry that Elsinore castle may become the laughingstock of Denmark, and my beloved son will turn to ruin.

My son- once the apple of my eye and the sweetest soul- is now a stranger to me. He brimmed with warmth and positivity; he lit up rooms with his light-hearted spirit. Now, I fear that grief has snatched this from him. Upon hearing about the death of my much-adored late husband, he was distraught. I thought news of my marriage to his dear uncle might brighten his spirits, but this seems to have distressed him even further! He continues to wear black in mourning, much to my husband's distain, and has not a single kind word to utter about our union. My poor boy seems torn to shreds by pain and resentment. My husband and I wonder is his heart is afflicted by love for a woman, too, though Hamlet tells me nothing.

Hamlet's behaviour is beyond just a mild concern; you would not recognise this version of your old friend. As if stuck on repeat, he spends his days pacing back and forth in the castle, muttering to himself. In the mornings, when he emerges at all from his room, he is draped in frayed, black clothing, his pallid, sunken face barely visible beneath the hood that hides it. At mealtimes, he rejects all food and drink, not allowing a morsel or drop of any sustenance past his lips. In response to questions, he gives the strangest of answers. Just yesterday, he mistook Polonius for a fishmonger and tied him in knots with his strange utterances.

You will undoubtedly agree that my son needs urgent help, and who better to assist that two friends who know him as well as his own mother? We desperately need him to be watched and for his movements to be reported back to me and Claudius. Of course, given his fragile state, you will understand the need for total secrecy. If Hamlet senses he is being watched, I fear he will slip further and further into madness.

With gratitude,

Queen Gertrude and King Claudius

## **Formal Letter: Structure**

Greet them!

Why are you writing? Why have you chosen them for the job (flatter them)?

What was your son like before? What has happened which might have caused him to change?

What kinds of behaviours are you seeing now? How has he been treating the people around him?

What do you want to happen next? How will you persuade them that they shouldn't tell Hamlet?

Sign off.