



Universidad de Jaén
Centro de Estudios de Postgrado

Trabajo Fin de Máster

THE EXPLOITATION OF *HAMLET* AND CLASSIC LITERATURE IN THE EFL CLASSROOM: TO USE OR NOT TO USE

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Junio, 2022

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0. Abstract and Keywords

This master's dissertation studies the benefits that can be gained from the use of drama in the classroom of English as a Foreign Language. In particular, it focuses on one of the greatest playwrights of World Literature, William Shakespeare, and proposes the use of *Hamlet* as the main theme to create a Lesson Plan. Furthermore, this work analyses the classical sources that may have influenced Shakespeare in his creation, with special attention to Aeschylus' *Oresteia*, and aims to present it to students in order to motivate their interest and increase their knowledge of English language and culture, as well as their relationship with other interdisciplinary elements such as history and literature. The proposed Lesson Plan works on these and other contents with a group of 4th year Compulsory Secondary Education students over eight sessions, culminating in a theatrical performance of the play in the classroom.

Keywords: William Shakespeare, *Hamlet*, drama, Aeschylus, *Oresteia*, Orestes, drama performing, English as a Foreign Language, communicative competence.

0. Resumen y palabras clave

Este Trabajo Fin de Máster analiza los beneficios que se pueden obtener de la utilización del drama en la clase de Inglés como Lengua Extranjera. Concretamente, se centra en uno de los mayores autores de la Literatura Universal, William Shakespeare, y propone el uso de *Hamlet* como tema principal alrededor del cual crear una Unidad Didáctica. Más allá de estudiar la obra y su autor, este trabajo analiza las fuentes clásicas que pudieron influenciar a Shakespeare en su creación, especialmente la *Orestíada* de Esquilo, y pretende presentarlas a los alumnos para aumentar su interés y su conocimiento de la cultura y la lengua inglesa, así como su relación con elementos interdisciplinarios como la historia y la literatura. La unidad didáctica propuesta trabaja esos y otros contenidos con estudiantes de 4º de Educación Secundaria Obligatoria, durante ocho sesiones, cuyo objeto final será la representación teatral de la obra en el aula.

Palabras clave: William Shakespeare, *Hamlet*, drama, Esquilo, *Orestíada*, Orestes, representación teatral, Inglés como Lengua Extranjera, competencia comunicativa.

1. Introduction and objectives

Shakespeare (1564-1616) wrote his plays, including the tragedy named *Hamlet*, in the last part of the 16th and the early 17th century, a period that spanned most of the Elizabethan era (1558-1603) and the start of the Jacobethan era (1603-1625) (Lennard, 2008, 10). However, there are some authors who stand up for the possibility that Shakespeare could have studied and read some classical author's plays from which he could have taken the idea for some of his stories (Showerman, 2004). Many of these authors relate one of Shakespeare's plays in particular to classical authors, because of its direct allusions to elements belonging to classical culture and the presence of very similar characters to those in other works dating back to earlier times: *Hamlet*. In fact, as it is stated by Showerman, "a selected number of these classical allusions can be used to demonstrate the relationship between Hamlet and the characters and themes of the *Iliad*, *Odyssey*, *Oresteia*, and other sources that tell of the curse of the house of Atreus" (Showerman, 2004, 5).

One of the works just mentioned above, the *Oresteia*, was written by Aeschylus, a Greek dramatist from the 5th century BC. This play is a trilogy that tells a similar story to that of *Hamlet*. Aeschylus' *Oresteia* is composed of three plays, their names being *Agamemnon*, *The Libation Bearers*¹ and *The Eumenides*². The similarities between Aeschylus' story and that of Shakespeare can be easily seen just by looking at the role of the characters and the facts that are told in both plays. For instance, Shakespeare's Hamlet is a mirror image of Aeschylus' Orestes; the king of Denmark and Hamlet's father corresponds to the king of Argos and Orestes' father Agamemnon, and Gertrude, Hamlet's mother, is the Shakespearean representation of Aeschylus' Clytemnestra, Orestes' mother.

As for the use of literature in the English classroom, it is one of the most beneficial tools that allow teachers to make the most of our students' learning process (Demetriou & Ruiz Mas, 2009), (Kliman, 2001). Authors such as Demetriou and Ruiz Mas, as well as Kliman, focus especially on the application of Shakespeare's plays in the English classroom, offering some interesting ideas for the creation of activities aimed to the development of the students' literary knowledge and linguistic competence.

The idea in this dissertation and the following Lesson Plan proposal is to use the play of *Hamlet*, in its different formats (graded readers adapted for students' level, cinematographic versions, drama performance) in order to introduce this literary masterpiece and its author to the students in the classroom of English as a Foreign

¹ A libation is a kind of offering which consists of "an amount of alcoholic drink poured out or drunk in honour of a god or a dead relation" (Cambridge University Press, 2022), so The Libation Bearers are the beings who bring such offerings to the dead or gods.

² The Eumenides, also called Erinias, are violent divinities who protect social order and punish all crimes likely to disturb it.

Language (EFL), as well as relating it to the previous knowledge they may have about some classic authors from the subjects of Classical Culture or Ancient Greek. Regarding this, interdisciplinary elements constitute a challenge to this Lesson Plan, since the idea is to make learners aware of the intimate relationship between elements that may seem to belong to very different subjects or areas, at least in their view, and to integrate them in such a way that they understand the importance of the influence of classical literature on later literature, and the relevance of the latter in today's art and culture.

For this purpose, the first part or theoretical framework of this work will be focused on the justification of the use of literary works in the classroom of English as a Foreign Language, particularly drama. Once the relevance of drama as a useful tool in this context is established, the focus will be put on the different benefits that can be gained from exploiting the plays written by Shakespeare. Finally, an analysis will be made of the sources that influenced Shakespeare's creations, focusing on *Hamlet* and the *Oresteia*, and the different materials available to make the most of this teaching approach.

2. THEORETICAL FRAMEWORK.

2.1. State of play: The benefits from using literature in the EFL classroom.

The use of literature in the English classroom, as advocated by authors such as Eroulla Demetriou and José Ruiz Más or Bernice Kliman, presents numerous advantages that should be taken into account by teachers in order to make the most of our students' learning process (Demetriou & Ruiz Mas, 2009), (Kliman, 2001). When bringing literature into the classroom of English as a Foreign Language (EFL), students improve their critical thinking while teachers take advantage of the opportunity to introduce them to some classic literary works. Not only do we as teachers help our students to develop their critical thinking skills, but we also help them to build their interest in literature (Yoedo, 2011, 91). Contrary to some fallacies discouraging the use of literature as an effective tool in English Language Teaching (ELT), literary works are in fact an ally in helping learners to develop their foreign language competence (Rai, 2011, 77). Furthermore, its introduction in our classes "provides crosscultural and intercultural experiences that may not be available otherwise" (Matsuda, 2009, 177). In fact, texts originally written in English constitute a valuable primary source for students to get to know both the English language and everything that surrounds it: its varieties, the countries where it is spoken and their culture, to mention but a few. In Stern's words:

Literature offers potential benefits of a high order for English as a Second or Foreign Language (ESL/EFL). Linguistically, literature can help students master the vocabulary and grammar of the language as well as the four language skills [...]. (Stern, 1987, 47).

Nowadays, in a society where teenagers are absorbed by the world of the image and their tastes are bewildered by the cinema, television and social media, it is necessary to turn their eyes to the wide variety of genres offered by literature. Although we are working with young learners, it is an error to use plays with an excessively moralising or didactic character, since such works detract from the naturalness of the language and clearly do not seek to amuse the reader (Soto Palomo, 2002).

Studying literature through reading the classics in their original form would be the ideal way, but that approach can make students feel that classic plays are not enjoyable at all (Demetriou & Ruiz Mas, 2009, 11). Since long texts can discourage learners from reading, making the situation even worse when talking about reading in a foreign language, Yoedo prefers the option of short stories due to the importance of maintaining our students' motivation and interest in what they are reading (Yoedo, 2011, 91). Some other scholars agree that a useful approach to the teaching of drama in general and *Hamlet* in particular is that of using its translation into the learners' first language alongside the original version, since "focusing on translation entails concentrating on the manipulation of language" (Tronch Pérez, 2001, 66). However, this approach will not be applied in the didactic proposal to which this epistemological

background is addressed, since we consider that it is akin to the old-fashioned Grammar-Translation Method, one of the most traditional methods where students learn grammar and vocabulary through direct translation from the native language and reading and writing are the primary skills to be improved (Natsir, 2014). Whereas Grammar-Translation Method gives little importance to the development of the listening and speaking skills, our Lesson Plan aims to improve not only the reading comprehension and writing production of our learners but also their understanding of the oral language and their ability to interact with other classmates and actively participate in a spontaneous conversation.

As a possible solution to this controversy, we propose the use of Graded Readers as a useful instrument to bring students closer to Shakespeare's work through a modern version adapted to their level, since getting into the habit of reading in the foreign language, English in this case, is essential, and when this becomes a complex task, the readers' enthusiasm vanishes. In this respect, Molina Navarrete argues that we cannot expect our students to be able to read the great classics of literature: "para esta serie de lectores se encuentran disponibles una amplia selección de lecturas adaptadas a su nivel de competencia lingüística" (Molina Navarrete, 2002, 199), which are usually classic plays that aim to foster the reader's interest towards the text.

Apart from the use of Graded Readers, the importance of literature in the EFL classroom is evidenced by many of the textbooks currently prevailing in Compulsory Secondary Education (CSE) centres, which include not only references but also whole sections devoted to literary works of all time. This is the case of the textbooks published by Oxford University Press, where we can find a section called *Book Club* in which learners are provided with fragments of plays such as *Sherlock Holmes: The Norwood Mystery* by Sir Arthur Conan Doyle, *The Last of the Mohicans* by James Fenimore Cooper, *Frankenstein* by Mary Shelley, or *Jemma's Jungle Adventure* by Anne Collins in the case of the book for 3rd year of CSE (Kelly & de la Mare, 2019a), and *Dr Jekyll and Mr Hyde* by Robert Louis Stevenson, *The Thirty-Nine Steps* by John Buchan, *Sherlock Holmes: The Sign of Four* by Sir Arthur Conan Doyle, or *The Life and Diaries of Anne Frank* by Rachel Bladon in the activity book for the 4th year of CSE (Kelly & de la Mare, 2019b). Other examples can be found in the textbooks published by Burlington Books: *The Adventures of Tom Sawyer* by Mark Twain (Devlin & Shaw, 2019), *Gulliver's Travels* by Jonathan Swift (Devlin & Shaw, 2020a), and *Twenty Thousand Leagues Under the Sea* by Jules Verne (Devlin & Shaw, 2020b). Some of these plays were written by representative authors of World Literature, and others are more modern writers.

Concerning the use of drama, in his chapter about the use of drama as a teaching technique in the classroom, Anthony Manna takes account of the comments some teachers make referring to the benefits reported from the application of drama plays in

their lessons. These teachers agree on the fact that they have “experienced drama’s value as a powerful teaching and learning strategy that invites students of all ages to move collaboratively inside classroom content, human issues, and significant events” (Manna, 2011, 1). In fact, the practice of reading any kind of literary work, both in class and as homework, presents the advantage of introducing a myriad range of human issues and values such as love relationships, assassinations, friendship, family affairs and the like, which usually attract readers’ —especially teenagers’— attention. Besides, as the same author affirms, when harnessing drama’s power with accurate learning performances, as well as a precise structure and appropriate drama techniques, teachers make it possible for drama activity to become “a fertile method for integrating reading, writing, speaking, listening, researching, technology applications, and art experiences” (Manna, 2011, 1). Demetriou and Ruiz Mas second this same idea by stating that drama is “the genre that appears to be most appropriate to a dynamic approach to literature” (Demetriou & Ruiz Mas, 2009, 10). Soto Palomo shares a similar view when affirming that drama becomes a quite expressive way in which the desire to disguise and pretend being someone else makes students develop their actor skills and spontaneity as well as their corporal expression (Soto Palomo, 2002).

Drama performance presents many benefits for teenagers, since it helps them to develop self-esteem and combat their shyness and lack of self-confidence. It also contributes to the exploration of personal and individual values and the respect for other people’s ones. Moreover, rehearsing a play is an activity that contributes to the appreciation of cultural heritage and cultural diversity, as well as to the acquisition of vocabulary and syntactical structures, the improvement of speech and pronunciation and the enrichment of meaningful gestures and other non-verbal expressions. Their memory skill is also improved by learning by heart the lines of a play in a foreign language, and it makes them aware of the importance of speaking clearly, with the right intonation and rhythm, in order to sound understandable. The high number of rehearsals needed before being prepared for an actual performance gives students the possibility to improve their communicative strategies and, therefore, their linguistic competence (Demetriou & Ruiz Mas, 2009, 199-201).

Apart from these general approaches to the use of literature and more specifically drama in the EFL classroom, some of the previously mentioned authors focus especially on the application of Shakespeare’s plays as a tool to serve this purpose, offering some interesting ideas for the creation of activities aimed to the development of the students’ literary knowledge and linguistic competence (Demetriou & Ruiz Mas, 2009), (Kliman, 2001). For instance, Demetriou and Ruiz Mas stand up for the benefits that can be gained by asking learners to rehearse a drama play and then perform it in front of their classmates and family. Apart from being the most appropriate genre to a dynamic approach to literature and a good approach to improve their linguistic

competence, as we mentioned before, it helps students to develop their own self-esteem and lose their fear to speak English in public (Demetriou & Ruiz Mas, 2009, 199-201).

In the English-speaking world, due to their well-defined theatrical tradition, drama is fully established as a method of language learning. To this purpose, teachers use “drama games, role play, simulations, improvisations, reading theatre, choral speaking, etc.” (Soto Palomo, 2002, 193). These are the kinds of activities that will help our learners to get involved in drama step by step, starting with warm up activities and going through numerous activities to work on grammar and vocabulary thanks to the same unifying thread, before being able to finish the lesson with the actual performance of the chosen play on stage.

Being as important a writer as he is for English and also World Literature, the reason for choosing Shakespeare and his plays for being exploited in our EFL classes is clear. Not only will their recurring themes appeal to our students because of their emotionalism and exacerbation, but they will also be a good ally to help our students to develop their knowledge on aspects they would not learn otherwise. For instance, they will learn where the famous sentence “To be or not to be, that is the question” comes from and its meaning and context, besides having the opportunity to get to know the origin of some very popular expressions whose creation is attributed to Shakespeare such as “love is blind” or “break the ice”. Besides, despite having chosen *Hamlet* as the play to serve as a common thread for our Lesson Plan proposal, other plays written by Shakespeare can also be introduced to our students. Such is the case of *Romeo and Juliet*, which they usually already know from films, or *Othello* and *Macbeth*, which give an opportunity to address issues such as love, racial prejudice, jealousy or loyalty, innocence, guilt and fate, respectively. These works could even give rise to the creation of a different entire Lesson Plan themselves.

2.2. Shakespeare and the Classics

The author who will be the subject of most of this dissertation, William Shakespeare, was born in Stratford-upon-Avon, a small market town placed in the West Midlands region of England, in April 1564. His father, John Shakespeare, was a respectable member of the local government by the time of his birth, and at the age of five William would have been known as the bailiff's³ son. However, this important post was short-lived due to some financial and social reverses. William is thought to have attended the free Stratford grammar school, where he acquired a certain knowledge of Latin. He would have seen theatrical plays from an early age, both in Stratford and in other towns such as Coventry.

In 1582, at the age of eighteen, Shakespeare married Anne Hathaway. A daughter and twins were born from this marriage. His career as a playwright began in the early 1590s, and by 1592 he was already a well known playwright and an actor in London. Shakespeare acted with the Lord Chamberlain's Men, the most successful theatre company at the time, and became its principal playwright. In 1599, Shakespeare's company, which frequently performed at court too, began to perform in the Globe, a theatre built for the company itself.

Between 1601 and 1607 Shakespeare wrote a significant number of great tragic dramas, including *Hamlet*, *Othello*, *King Lear*, *Macbeth* or *Anthony and Cleopatra*. Not only did he write tragedies but he also cultivated a wide range of styles among which we can find precious comedies, romances, histories and poems.

He died in 1616, some years after having retired and returned to Stratford (Greenblatt & Abrams, 2018, 718 ff.) (Potter, 2012, 1 ff.).

Regarding the "reasonably impressive education" (Greenblatt & Abrams, 2018, 718) that Shakespeare received during his stay at the Stratford grammar school, he grew up during the reign of Elizabeth I, a time of great humanist splendour where the classical ideals were of paramount importance (Díaz Fernández, 1996, 2). He would have been trained in rhetoric and Latin literature, and "like most Elizabethan grammar-school boys he would have read more Latin poetry by the age of sixteen than most classics undergraduates today will have done by the age of twenty" (Burrow, 2013, 2).

However, there are controversial opinions about whether he studied the Classics or he rather had no knowledge at all about Ancient Latin and Greek plays (Murray, 1914) (Martindale & Martindale, 1994) (Díaz Fernández, 1996) (Martindale & Taylor, 2004) (Showerman, 2004) (Burrow, 2013a) (Braden, 2017) (Whalen, 2018). This debate saw its origins in Shakespeare's own times and is still far from knowing an end (Díaz Fernández,

³ *bailiff*: "an official who takes away someone's possessions when they owe money" (Cambridge University press, n.d.).

1996, 1). Be it as it may, he would have read at least some other previous play telling a very similar story to that of *Hamlet*, as we will attempt to demonstrate through a thorough analysis of the play. However, even in his own time there were those who opposed the hypothesis that Shakespeare knew the classics, as can be seen from the following quotation:

And though thou hadst small Latin and less Greek,
From thence to honour thee, I would not seek
For names; but call forth thund'ring Aeschylus,
Euripedes and Sophocles to us . . .

To the memory of my beloved, The AUTHOR,
Mr. William Shakespeare, And what he hath left us,
Ben Jonson.

This remark by Shakespeare's contemporary and friend Ben Jonson (Greenblatt & Abrams, 2018, 991-993), gathered by Earl Showerman in his article about the possible influences of classic plays on Shakespeare's life's work (Showerman, 2004, 89), "appeared in his elegy prefixed to the first Folio of Shakespeare's collected plays" and set "the myth of Shakespeare as an English genius who needed no classical training" which lasted for years (Burrow, 2013, 1). Some authors such as C. Martindale and M. Martindale are reluctant to accept the idea that Shakespeare had direct access to Greek plays since his little knowledge of the language "would not have been sufficient to allow him to read the extremely taxing poetry of the fifth century BC", there were no English translations and he would have read them in Latin (Martindale & Martindale, 1994, 41). As set out by these authors, "Seneca was the closest Shakespeare ever got to Greek tragedy" (Martindale & Martindale, 1994, 44).

However, this image of Shakespeare has been dismantled later by generations of scholars who have shown "how much Shakespeare learned about classical literature both from his grammar school and from his subsequent reading" (Burrow, 2013, 1). Even before writing his tragedies, Francis Meres said about him in his 1598 publication *Palladis Tamia, Wits Treasury*, in a chapter entitled "A comparatiue discourse of our English Poets, with the Greeke, Latine, and Italian Poets" that "As the soule of Euphorbus was thought to liue in Pythagoras, so the sweete wittie soule of Ouid liues in mellifluous & hony-tongued Shakespeare, witness his Venus and Adonis, his Lucrece, his sugred Sonnets among his priuate friends" (Hooks, 2020) (Díaz Fernández, 1996, 1). In other words, this author believed in Shakespeare's familiarity with, at least, some Roman poets such as Ovid. Colin Burrow follows this idea when claiming that "Ovid's *Metamorphoses* was the greatest single classical influence on Shakespeare" (Burrow, 2013, 4). Moreover, Thomas W. Baldwin cites in his play named *William Shekspere's*

Small Latine and Lesse Greeke (1947) some seventy Greek and Latin authors whose presence in Shakespeare's plays is clear (Díaz Fernández, 1996, 2). Even given that the Greek tragedies, specially difficult texts, had not been yet translated into English in Shakespeare's times, Latin translations of and commentaries upon them were already available. The Bard⁴ could have had access to some of those Latin translations, among other books, through the library of his fellow playwright and friend Ben Jonson (Schleiner, 1990, 32). However, some Greek tragedies were not even yet been translated into Latin, and some of Shakespeare's plays present references to them that point out that he should have read or, at least, been told about them by some of his university colleagues (Showerman, 2004, 90-91).

Once we have settled that Shakespeare should have been influenced by classic authors in one way or another, the following question to answer is precisely that one: did he directly read the original Greek and Latin plays from which he is supposed to have taken some of his ideas, or were there any intermediary between him and the classic authors? In the words of Díaz Fernández, "pocos autores se preocuparon tanto por la recopilación de materiales a la hora de escribir sus dramas como Shakespeare" (Díaz Fernández, 1996, 17). This same author adds that there are many examples to argue the importance of the classical tradition in his plays, both thematically and structurally. Finally, he asserts that, far from being a mere imitator of his sources, Shakespeare's greatest achievement as an author lies precisely in the combination of seemingly incompatible materials to create something distinctive and of his own (Idem). We will try to answer this question below.

With particular reference to the work we are mainly concerned with, *Hamlet*, the same question applies. Already in 1914, in the annual Shakespeare lecture to the British Academy, published as *Hamlet and Orestes: A Study in Traditional Types*, Gilbert Murray identified three possible sources of Shakespeare's classical influence—with particular reference to *Hamlet*—: "(1) the various versions of the play known to us, (2) the story in Saxo Grammaticus and the Ambales Saga, and (3) some occasional variants of these sagas⁵" (Murray, 1914, 6).

Be that as it may, there is no doubt that Shakespeare makes direct references to classical culture or literature in some of his plays. Focusing on *Hamlet* (Goldswain & Goldswain, 2021), some of the fragments where we can find direct references to classical literature are:

- Act 1, Scene 2:

⁴ "Bard" means "poet", and it is a title bestowed upon a great or masterful poet. Shakespeare is known as "The Bard" or "The Bard of Avon" (Cambridge University Press, n.d.).

⁵ A saga is a "a long story about past events over a long period of time" (Cambridge University Press, n.d.).

O, God! a beast, that wants discourse of reason,
Would have mourn'd longer—married with my uncle,
My father's brother, but no more like my father
Than I to *Hercules*: within a month

Hercules, who was called Heracles by the Greek, was the most popular and famous hero from all the classic mythology (Grimal, 1994, 239). He is the protagonist of uncountable events, among them the twelve labours of Hercules, and one of the characters in the *Iliad* by Homer (Homero, 2014, 566).

- Act 1, scene 5:

And duller shouldst thou be than the fat weed
That roots itself in ease on *Lethe* wharf [...]

In Ancient Greek mythology, Lethe wharf was a place known as the Oblivion Fountain, located in the underworld, from which the dead drank to forget their earthly life (Grimal, 1994, 315).

- Act 2, scene 2:

much more handsome than fine. One speech in it I
chiefly loved: 'twas *Aeneas*' tale to *Dido*; and
thereabout of it especially, where he speaks of
Priam's slaughter: if it live in your memory, begin
at this line: let me see, let me see—
'The rugged *Pyrrhus*, like the Hyrcanian beast,'—

Aeneas is the protagonist in the Aeneid by Virgil. Dido, queen of Cartago, is another character in this same play. Both Aeneas and Priam, last king of Troy, were descendants of the Dardanian house and also appear in Homer's *Iliad*. On the other hand, Pyrrhus, which means "red", is the nickname of Achilles' son, Neoptolemus, maybe for his red hair (Grimal, 1994).

- Act 3, scene 2:

Full thirty times hath *Phoebus*' cart gone round
Neptune's salt wash and *Tellus*' orbed ground,
And thirty dozen moons with borrow'd sheen
About the world have times twelve thirties been,

Since love our hearts and *Hymen* did our hands
Unite commutual in most sacred bands.

Phoebus is one of the names by which the god Apollo was called. Phoebus' cart makes reference to the cart moved by swans that he was gifted by his father Zeus. As for Neptune, he is the Roman equivalent of the Greek god Poseidon, who reigns over the seas, whereas Tellus is, in Rome, the personification of the nourishing earth. Regarding Hymen, he is the god who presides over the bridal party (Grimal, 1994).

- Act 3, scene 4:

Look here, upon this picture, and on this,
The counterfeit presentment of two brothers.
See, what a grace was seated on this brow;
Hyperion's curls; the front of *Jove* himself;
An eye like *Mars*, to threaten and command;
A station like the herald *Mercury*
New-lighted on a heaven-kissing hill [...]

Hyperion is one of the Titans, son of Uranus and Gea. As for Jove, Mars and Mercury, they are the Roman equivalents of Zeus, Ares and Hermes, all three appearing in the *Iliad* (Grimal, 1994). The first one reigns over the Olympus, the second one is the Olympian god of violent fight and fury, and the last one is the gods' herald and conductor of souls to the Hades or underworld (Homero, 2014).

To conclude, all the mentioned references in *Hamlet* to classic mythology and literature are evidence of Shakespeare's knowledge of the plays to which they belong, either through the original texts or through later translations to which he could have access. Although we have no means to give a proper answer to the question posed above as to how Shakespeare had access to classical plays, we can take it for granted that the author had some kind of access to those stories. Therefore, it is not unreasonable to venture that Shakespeare could have read Aeschylus' *Oresteia*, in one way or another, and based his play *Hamlet* on the story told there.

In the following section, we will analyse both stories with a special focus on their main characters and the similarities between them, which are proof of the direct bond between the classical and Shakespeare's literary work. In addition, a play which could have served as an intermediary between Shakespeare and his assumed classical influence will be also taken into account in order to establish a relationship between

these plays and understand why some authors claim that Shakespeare drew on classical sources for inspiration for his work.

2.3. Hamlet and Orestes

All of Shakespeare's works in all genres present samples of his classical learning and other skills acquired during his time at grammar school (Burrow, 2013, 6). However, as mentioned above, for this dissertation we are going to focus on one of them in particular which presents enough direct references to prove Shakespeare's knowledge on classical culture: *Hamlet*.

The main themes running through this story are those of revenge, madness, doubt, the mystery of death, forgiveness, appearance and reality, honour and love. The play tells the story of Hamlet, prince of Denmark, whose father —the former king— has just died. Shortly after his death, the queen marries Hamlet's uncle, Claudius, and Hamlet gets angry because they have not waited long enough to mourn the loss of his father. Soon, a ghost appears in the castle: it is the ghost of the old king, who tells Hamlet that he was murdered by his brother Claudius, and begs his son for revenge. Prince Hamlet decides to feign madness until he finds the best moment to take revenge, and prepares an ambush⁶: he gets a group of travelling actors to the castle, who will perform a play containing a scene in which someone murders a king by putting poison in his ear —exactly what the ghost said had happened to him. Hamlet's plan is to watch how King Claudius reacts when he sees his own crime performed on stage. Then Hamlet will know if Claudius is guilty or not. After the performance, Hamlet kills Polonius, a councillor of State and father of Ophelia —Hamlet's beloved— thinking that he was killing his uncle. King Claudius, afraid for his own life, sends Hamlet to England. After Polonius' death, Ophelia goes mad and drowns. Hamlet comes back to Denmark to attend Ophelia's funeral while Laertes, Polonius' son, comes back from France to avenge his father and sister's deaths in a duel. At the end of the plot, Hamlet succeeds in killing Claudius but dies soon after being hit with Laertes' poisoned sword.

Despite comparing Greek and Shakespearean tragedy, classicists such as Murray "have not claimed influence but traced coincidental parallels" (Schleiner, 1990, 29). On the other hand, there are several authors who have dared to propose a possible influence of Aeschylus' *Oresteia* and Euripides' *Orestes* on Shakespeare's *Hamlet* through such Latin translations (Schleiner, 1990) (Showerman, 2004).

If we take into consideration the story told in Aeschylus' *Oresteia*, we will see that it shares a lot of similarities with *Hamlet*. To start with, the main character, Orestes, has been living in exile for the past years and comes back home to visit his father's grave.

⁶*ambush*: "a sudden and surprising attack on a person or group by one or more people who have been hiding and waiting for them" (Cambridge University Press, n.d.).

His father, Agamemnon, had been killed by his mother, Clytemnestra, who married Aegisthus —Agamemnon's cousin— right after Agamemnon's death. Orestes decides to take revenge on his father's death with his sister's help. He succeeds in killing both Clytemnestra and Aegisthus, but then the Eumenides or Furies, the goddesses of revenge, go after him, and Orestes needs the help of Apollo and Athena to escape the Furies' punishment.

Just by comparing the relationship between the characters in both plays, we can guess a certain influence between them. Furthermore, Whalen states that "the most important influence on the play was probably the story of the Greek hero Orestes" (Whalen, 2018, 1), although it is not the only one.

As a matter of fact, other influences of this Elizabethan masterpiece must be considered in our study, given that *Hamlet's* universally accepted primary source is the Danish legend of Amleth (Showerman, 2004, 1). The Danish legend of the hero Amleth or Amlethus was written in Latin by Saxo Grammaticus in the twelfth century before Christ and later translated into French by François de Belleforest⁷. This French version, published in Paris in 1572, includes new details that do not appear in Saxo Grammaticus, which "give Belleforest an advantage as the more important source for *Hamlet*" (Whalen, 2018, 19). In fact, we can consider Saxo's play as the intermediate link between the two works under analysis in this dissertation.

After thoroughly analysing the information provided by Murray (1914) and Whalen (2018), and obviously after the very reading of the plays by Shakespeare and Aeschylus, it is possible to represent the similarities between the two plays that primarily influenced the writing of *Hamlet*, and of course the latter, in a simplified chart:

⁷ François de Belleforest (1530-1583) was a French writer, poet and translator. His extensive and varied production includes works on cosmography, literature and history, among other subjects. He was a tireless translator of such illustrious authors as Matteo Bandello, Antonio de Guevara, Polidoro Virgilio, Francesco Guicciardini, Sebastian Münster, Cicero, Demosthenes and Achilles Tatius (Biblioteca Nacional de España, n.d.).

Play name	<i>Oresteia</i>	<i>Historiae Danicae</i>	<i>Hamlet</i>
Author	Aeschylus	Saxo Grammaticus	W. Shakespeare
Publication date	5 th c. BC	12 th c. AD	1601
Play location	Argos / Delphi / Athens	Denmark / England	Denmark / England
Protagonist name	Orestes	Amleth	Hamlet
Protagonist characteristics	Son of the king of Argos, Agamemnon	Prince of Denmark, son of king Horwendil	Prince of Denmark, son of king Hamlet
Protagonist's mother	Clytemnestra	Gertrude	Gertrude
King's killer	Clytemnestra and Aegistus, cousin of Agamemnon, marries Clytemnestra and becomes new king	Fengo, brother of Horwendil, marries Gertrude	Claudius, brother of king Hamlet, marries Gertrude
Assassination mode	Stabbed		Poison
New king's murder		Fengo's own sword	Laertes' poison-tipped foil
Other characters	Elektra, Iphigenia, Cassandra, the Priestess, the Erinyes, Athena, Apollo, Athenian citizens		Horatio, Rosencrantz, Guildenstern, Osric, Fortinbras, Voltimand, gravediggers.
Miscellaneous	Some characters are members of Greek mythology	References to Norse mythology	References to Greek mythology

As we can see, the three plays share a very similar plot. The strongest relationship can be observed between both Saxo Grammaticus' and Shakespeare's works, which present "the murder of a king by his own brother, an incestuous marriage, pretended madness, revenge, the dialogue between Prince Hamlet and his mother, the characters of Ophelia, Polonius, Rosencratz and Guildenstern" (Demetriou & Ruiz Mas, 2009, 94). Furthermore, Saxo's account presents many of the defining features of *Hamlet* (British Library, n.d.):

- A villain kills his brother the king, takes over the throne and marries his brother's wife
- The king's son, who embodies the cunning young hero, pretends to be mad to shield himself from his uncle
- The king uses three plots to uncover the prince's secrets: a young woman, a spy in the queen's bedroom and two escorts who take the protagonist to England.
- The prince comes back home during a funeral and finally takes revenge through a fight.

In short, the themes mentioned above as being the main ones running through Shakespeare's play are the same as those appearing in its sources. However, it is of paramount importance to emphasise that the Bard did not mechanically copy the plot elements and character personalities from the plays written by Saxo or Belleforest, but he certainly had a wide reading culture, including Greek drama. For some authors such as Whalen, it is legitimate to analyse the possible sources and influences that led Shakespeare to write his drama, "but overemphasizing them risks trivializing what Oxford brought to his plays, how he selected and adapted what he would use in his own plotting and character development" (Whalen, 2018, 19).

Shakespeare's *Hamlet* has arrived to our days thanks to three different sources: in 1603 and 1604, some actors that took part in the earliest performances of the play memorised it and allowed the publication of two pirated Quartos. Later, in 1623 two friends of Shakespeare published the third textual source known with the name of First Folio (Demetriou & Ruiz Mas, 2009, 94). As for the first 1603 Quarto (Q1), it is an acting version of the play and it "is scarcely more than half the length of the 1604/5 quarto (Q2)" (Lesser & Stallybrass, 2008, 371). The text in Q1 seems distinctly unliterary and this edition has been considered the "bad" quarto, whereas the texts of Q2 and the First Folio (F) embody the "good" Hamlet: "The Q2 title page stops just short of claiming what many editors have since claimed—that this true and perfect copy is Shakespeare's own manuscript" (Lesser & Stallybrass, 2008, 373).

Nowadays, apart from those original sources, this writer's work has given rise to adaptations of all kinds throughout the ages. For instance, we have versions adapted to

modern English and even adaptations for English language learners according to their age and level. Not only do we have written or theatrical versions to his plays, but Shakespeare's legacy has led to countless film adaptations that have allowed their works to reach a wide audience.

2.4. The exploitation of Shakespeare in the EFL classroom

If we are determined to use literature as a learning tool in our EFL classes, we cannot avoid thinking of the works written by the greatest English playwright of all time, and some of his plays such as *Romeo and Juliet* or *Hamlet* are the first ones that come to mind.

Unfortunately, getting started with Shakespeare's plays can be frightening for teachers because of those fallacies we have mentioned before. In fact, sometimes it is necessary to adapt the original texts in order to make them accessible to our students. However, through practice and experience, teachers will find easy-to-follow ways into English literary works (Wünsch, 2021).

When introducing those literary pieces to learners, we are contributing to help them to improve their linguistic competence and fostering the development of the traditional four basic language skills (reading, listening, writing and speaking), which will greatly increase the opportunities open to them both in their current education and future professional life (Galaczi, 2018).

Regarding the four skills, the Common European Framework of Reference for Languages (2001) and its Companion Volume (2020) considered them inadequate in capturing the complex reality of communication, and for this reason the Council of Europe proposes a closer to real-life language use organisation, which is presented under four models of communication: reception, production, interaction and mediation (Council of Europe, 2020, 33). In line with the above, the Andalusian First Foreign Language curriculum is divided into four main thematic blocks, which correspond to the language skills already mentioned: comprehension of oral texts; production of oral texts: expression and interaction; comprehension of written texts; and production of written texts: expression and interaction (*Order of January 15th, 2021*).

Shakespeare's works in particular are suitable for the learner's development in the four models of communication since they can lead to the creation of different activities that allow to enhance:

- 1) written reception or comprehension, through the reading of some scenes selected by the teacher, either in its original version or specially adapted to the specific level of each group. The decision whether to read only some parts of the

play or to read the whole books rests with the teacher and his or her intentions and objectives for the Lesson Plan

2) oral reception or comprehension, given the possibility of watching the live representation of some play in the theatre or its broadcasting on television or on a digital platform such as YouTube. There are also chances to listen to a passage of the play read aloud, either by the teacher or by using an audiovisual resource provided by the book's publisher

3) written production, since students can be asked to write a summary after reading the text or watching its performance. Instead of writing a summary, they can also be asked to create a new story on their own or to complete other kinds of activities aimed at reviewing the vocabulary used in the literary text and memorise grammatical aspects and structures

4) oral production, that can be developed through a wide variety of activities:

- Pair or group activities in which students have to orally summarise some parts of the story
- Pair or group activities in which learners have to describe one of the characters in the story to their partner and help him/her to guess the person

5) oral interaction, embodied by the theatrical performance of the play by the whole class, which can bring some of the benefits that have been mentioned above

6) written and online interaction, "writing much as you would speak, in a slowed-down dialogue" (Council of Europe, 2020, 70), which can be developed through the composition of letters or messages where learners have to ask for or "conveying simple information of immediate relevance, getting across the point they feel to be important" (Council of Europe, 2020, 82).

To sum up, drama plays can be a very useful tool to foster learners' linguistic competence, and using Shakespeare's plays not only serves for this purpose, but allows teachers to integrate other key competences such as social and civic competence forasmuch as students can be invited to reflect upon some particular attitudes presented in them, as well as cultural expression & artistic awareness, since they are provided with some literary works of one of the greatest playwrights of all time. Furthermore, the choice of this kind of plays gives rise to the integration of cross-curricular or interdisciplinary elements through the analysis of the works that influenced the author in his creation.

2.5. Resources to exploit *Hamlet*

The election of such an important masterpiece allows us to take advantage of the myriad versions and adaptations that derive from *Hamlet*, in both textual and audiovisual formats. In addition, the availability of many of these resources on the Internet makes it possible and easy to adopt a remote learning methodology in the event that, due to the COVID 19 pandemic, class attendance were not possible. As for the materials obtained from the Internet that are cited below, both the link and a QR code will be provided in order to facilitate access for both readers in digital format and those reading this dissertation in paper form.

Concerning textual adaptations, one of the most traditional approaches to literature in the EFL classroom lies in reading a version of the classic text adapted to the specific level of our class. This kind of adapted text is called Graded Reader, through which students can learn vocabulary, develop their reading fluency and improve their reading comprehension and writing skills (Lin et al., 2016, 20). The provision of simplified texts is a practical solution since “exposing learners to materials that are too challenging can only hamper their efforts at reading; this can consequently demotivate them as well as nurture a negative attitude towards reading in the target language” (Idem, 22). Keeping students motivated is essential for as Krashen observes:

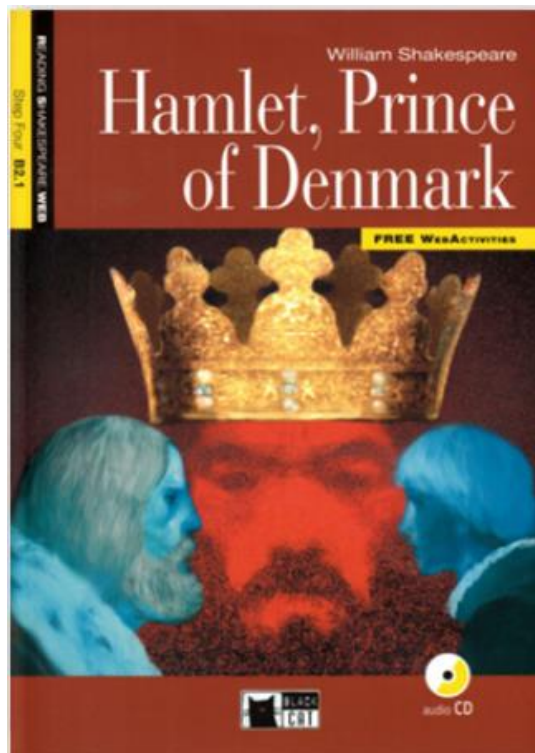
when children read for pleasure, when they get “hooked on books”, they acquire, involuntarily and without conscious effort, nearly all of the so-called language skills many people are so concerned about: they will become adequate readers, acquire a large vocabulary, develop the ability to understand and use complex grammatical constructions, develop a good writing style, and become good (but not necessarily perfect) spellers (Krashen, 2004, 149).

Regarding Graded Readers there are many different editors who publish adapted versions of a wide range of literary works. As for *Hamlet* we can use the publication by Vicens Vives in the collection Black Cat in 2017, which also has an audio-book version available online that could lead to a high amount of listening activities. This adaptation corresponds to level B2. (Link to the audio-book: <https://www.vicensvives.com/vvweb/view/pages/p01/load.php?id=234&codvv=11182>

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When it comes to the use of audiovisual formats, another great number of possibilities exists, from the watching of the earliest films to the more modern ones. To mention but a few, there is a British film adaptation of William Shakespeare's *Hamlet* called the same name and directed by Laurence Olivier that dates from 1948, apart from the film *Hamlet* directed by Franco Zeffirelli and starring Mel Gibson (1990) and another version with the same name from 1996, directed by Kenneth Branagh. In addition to these examples, there is another film adaptation from 1994 called *Prince of Jutland* by the director and screenwriter Gabriel Axel, which tells the story of *Hamlet* going back to the original Danish source by Saxo Grammaticus.

Conversely, *Hamlet* can be approached not only by its cinematographic adaptations, but also by the film remakes for other plays such as *A Midsummer Night's Dream* from 1999, *Romeo + Juliet* from 1996, *The Merchant of Venice* from 2004 or even the romantic comedy *Shakespeare in Love* from 1998, which tells the story of a young Shakespeare. These films can lead to the comparison between the themes appearing in different stories by the same author and serve as a tool to delve deeper into the writer's culture and awaken our students' interest in this kind of stories and the dramatic genre.

In addition to films, there is also the possibility to watch an actual theatrical performance, if not live, at least online. For instance, YouTube gives us the opportunity to watch the representation of *Hamlet* that took place at Bob Jones University in 2020 (available at YouTube <https://www.youtube.com/watch?v=Oq5HKX1vicM> or



), as well as the staging by Past BLC Productions in 2014



(<https://www.youtube.com/watch?v=zz6GL6AFphU> or). These representations can help our learners to get into the roles of the characters and they will be able to use the actors' gestures and intonation as models to imitate for their rehearsals and final performance.

On the other hand, Shakespeare's *Hamlet* can be studied not only by the reading of the original story and its comparison with the already mentioned classic sources and their cinematographic adaptations, but also by the reading or watching of later creations that tell a similar plot. In fact, by exploring modern takes on *Hamlet*, students will be able to analyse and compare literature from different time periods (Wolfe, 2015). Such is the case of *The Lion King*, a story that has been exploited by many authors over time and rose to fame thanks to the animated film by Walt Disney (1994). In Gavin's view, students can see the influence of Shakespeare's play on the Disney film through the archetypal patterns that underpin both stories. As this same author defends, pairing the drama play with the Disney movie leads students to discover the archetype of the exiled child in the protagonists of both stories, Hamlet and Simba, who share a common role as well as the heroic task of restoring their world order (Gavin, 1996). For John Bradshaw, the patterns found in all the mythical descriptions of the exiled child can be summarised as follows:

- He is the son of distinguished parents, usually king and queen
- Sometimes there is a prophecy⁸ before the child's birth that something bad is about to happen
- After his birth the child is thrown onto the force and mercy of elemental sources
- The child begins to recognise who he is and his extraordinariness

⁸ A prophecy is "a statement that says what is going to happen in the future, especially one that is based on what you believe about a particular matter rather than existing facts" (Cambridge University Press, n.d.).

- The child understands his role and his duty to restore world order and take revenge
- Finally the child accepts his leadership role (Bradshaw, 1992, 266-267).

As we can see, these patterns appear both in *Hamlet* and in *The Lion King*. In fact, the plot of *The Lion King* is almost the same as in *Hamlet*, and the comparison between both plays could make it easier for learners to understand the story, recognise the characters' features and remember it for longer. In Rosemarie Gavin's words, "linking a Shakespearian play to a popular children's movie helps students read and understand" (Gavin, 1996, 55). Moreover, this link allows us to make students think about the profile of the hero, the similarities between the characters and themes of both plays, and how the conflict is solved in the ending scene of each one.

2.6. Conclusion

To finish, the data analysed throughout this project have provided insights into the strengths and weaknesses, or in other words, the advantages and disadvantages, associated with the use of literary resources in the English language classroom. It is clear that this is a challenge for teachers, especially in the case of drama, as this is one of the most unknown genres for our potential students. Moreover, the challenge can be found just in the mere intention of making our learners read a long text, since most of them are used to making the minimum effort when it comes to reading a book or an informative text for a school assignment, and what they do is turning to a video on the Internet which summarises the information they need. In addition, the choice of *Hamlet* may also pose a risk itself because, being from such a distant era for students, they may not identify with or be attracted to the story. However, this is also where the importance of its introduction in the curriculum of Compulsory Secondary Education lies: in the very unfamiliarity of teenagers with the chosen topic, as it opens up a wide range of possibilities for teachers in terms of content, resources and types of activities that can be worked on with them, and it enables us to turn our teenage students into open-minded adult readers of tomorrow.

In short, after analysing the benefits that can be gained from using literature in the EFL class, and explaining why Shakespeare and drama were chosen among all the possible authors and genres, as well as looking for the existing relationships between *Hamlet* and its possible classical sources, we think it is right to state that the chosen theme can provide many possibilities when it comes to its application in the EFL classroom. They will not only be aware of the importance of this author in English literature, but also of his influence on their culture and their own mother tongue. Therefore, the intention to introduce Shakespeare, and particularly *Hamlet*, in the

curriculum of Compulsory Secondary Education is supported and justified by the results obtained from the research carried out for the drafting of this theoretical framework.

As for the Lesson Plan proposal below, an effort has been made to gather all aspects discussed above, as well as to satisfy the expectations and needs of learners. An attempt has been made to cover the content through the resources listed in section 2.5. Although not all of these resources have been used, the leftovers could serve as a basis for further review activities in a later lesson.

As a warm up, the Lesson Plan begins with an introductory session that aims to link the celebration of World Book Day⁹ with one of the authors whose date of death is the reason for celebrating the festivity on this date. This is the reason for the choice of the title, which attempts to make a play on words with Hamlet's most famous phrase, relating it to the importance of reading: To read or not to read.

⁹ World Book Day "is a celebration to promote the enjoyment of books and reading. Each year, on 23 April, celebrations take place all over the world to recognize the scope of books". This is the date on which several prominent authors such as William Shakespeare, Miguel de Cervantes and Inca Garcilaso de la Vega died. "This date was a natural choice for UNESCO's General Conference, held in Paris in 1995, to pay a world-wide tribute to books and authors on this date, encouraging everyone to access books" (UNESCO, 2022).

3. DIDACTIC UNIT: TO READ OR NOT TO READ

3.1. Justification

As embodied in the Order of January 15th, 2021, which develops the curriculum in CSE, regulates attention to diversity and arranges the evaluation of the learning process, the First Foreign Language is a general subject belonging to the block of core subjects, which is taught in both the first and the second cycle of Compulsory Secondary Education. This core curriculum incorporates the action-oriented approach set out in the Common European Framework of Reference for Languages (CEFR), and its main aim is to develop students' communicative competence by means of tasks aimed at the use of oral and written comprehension and expression skills in a foreign language. As an instrumental subject, it must provide the tools and knowledge necessary to perform satisfactorily in any communicative situation.

At the same time, knowing and appreciating the foreign language as a tool to access information and knowledge of diverse contents as a means of artistic expression is an additional objective for the Foreign Language Teaching in CSE. In addition, audiovisual communication and the use of ICTs is one of the cross-curricular elements included in the Royal Decree 1105/2014 of December, 26th, which establishes the core curriculum in Compulsory Secondary Education and Bachillerato. Hence the sense of this didactic unit, which aims to foster our students' knowledge about literature written in English and provide them with a different perspective regarding literary tastes, with the intention of expanding their knowledge on the subject matter through exposure to quite unknown literary genre: drama.

Aside from these elements, the effective integration of the four basic Foreign Language (FL) skills and the enjoyment aspect of theatrical performances in the process of learning a foreign language which can only benefit the students' learning process are also considered as the driving force that supports the choice of the topic of drama as the foundation of the didactic unit and its diverse activities. It also develops the self-esteem and personal autonomy of the learners, as it boosts their self-confidence and the loss of fear of looking ridiculous when expressing themselves in a language other than their mother tongue, as it is established in the Order of January 15th, 2021.

3.2. Contextualisation

The school for infant, primary and compulsory secondary education San José de la Montaña is located in Torredonjimeno, a town near Jaén, in Avenida de la Paz 12. It is a Catholic charter school belonging to the congregation Madre de Desamparados y San José de la Montaña where learners from 3 to 16 years old are welcome.

This school aims to provide its students with a comprehensive education based on an education in Christian values, collaboration with families and the desire for students to be the protagonists of their learning.

The educational centre San José de la Montaña is in great demand by families not only from Torredonjimeno, but also from other nearby towns. As a general rule, its students come from families of an upper-middle socioeconomic level. There is a good working atmosphere, with a mostly young and middle-aged staff. The school is well equipped, with audio-visual devices in every classroom of secondary education (computer, projector and speakers), a library, a specific classroom for the subject of Technology, a special education classroom for students with specific needs (NEAE and NEE) and a large playground with a covered area that can be used as a gym or sports centre as well as a changing room. Its wide corridor is used to exhibit the students' projects and class activities.

This school takes part in the Bilingual English Development & Assessment program (Beda program), so two native English speakers attend to different classes and help the titular teacher in the progress of the subjects. In the case of the English class, these native speakers help students with the pronunciation and the spoken production. Learners are used to speak and be spoken to in English, so the most part of the English class hours are developed using this language.

Regarding the attention to diversity, and in accordance with the Decree 111/2016 of June 14th, which establishes the arranging and the curriculum in CSE in Andalusia, this centre follows an inclusive educational model based on the principles of equity, equality and democratic coexistence which aims to facilitate the greatest development of the students' skills and competences in order to become an integral part of a diverse society.

This Lesson Plan will be carried out in the group of 4th year of CSE (24 students in total: 11 boys & 13 girls), with 3 of them having specific needs of educational support. Two of them are fast-learning students and the other one is a slow learner. The approximate language level of the students is around B2 according to the CEFR.

3.3. Sequencing and number of sessions

This Lesson Plan will be carried out during the course of 6 sessions of around 55 minutes each. Sessions will be developed during the third term of the 4th year of CSE, in order to coincide with the celebration of the World Book Day.

Session 1: World Book Day introduction	Session 2: Deconstructing Hamlet	Session 3: Keep moving
1. Introduction and warm-up (10') 2. <i>World Book Day</i> song (5') 3. Introduction to the story of <i>Hamlet</i> (15') 4. Similarities <i>Hamlet</i>-<i>The Lion King</i> (10') 5. Reading quotes (10') 6. Let's play Wordle! (10')	1. Who is William Shakespeare? (12') 2. Graded Reader (HW) 3. <i>Hamlet</i> audio-book (10') 4. Word cloud (10') 5. <i>Hamlet</i> summary (13') 6. Guess who (10')	1. Refreshing <i>Hamlet</i> (15') 2. Spring into action (15') 3. Relative clauses (25')
Session 4: Keep reading: Hamlet and Orestes	Session 5: Defining Hamlet	Session 6: Getting ready
1. Classical influences (20') 2. Complete the chart (10') 3. Match the items (5') 4. Find a synonym (10') 5. Refreshing relative clauses (10')	1. Relative clauses revision (15') 2. Escape videogame (15') 3. Comic strips creation (25')	1. Play your role (30') 2. Tongue twister challenge (10') 3. Start rehearsing (15')
Session 7: Taking action	Session 8: Performing Hamlet	
1. Writing a summary (25') 2. Guess the sentence (15') 3. Play rehearsal (15')	1. Performing Hamlet (50') 2. Reflections on performance (5')	

3.4. Key Competences

This Lesson Plan is addressed to develop several key competences that are contained in the Order of January 15th, 2021. In the first place, the subject of English as a First Foreign Language makes a fundamental contribution to the development of competence in linguistic communication (CLC).

It also contributes to social and civic competence (SCC), since the effective use of foreign languages necessarily implies an open and positive view of relations with others, and in this case of their culture and history.

Besides, digital competence (DC) is essential for learning a foreign language, since nowadays the advances in technological means allow us to carry out countless activities for language learning.

On the other hand, and as could not be otherwise, competence in cultural awareness and expressions (CAE) is present in this lesson, as it implies valuing and appreciating different artistic and cultural manifestations in English (songs, theatre performances, films, etc.), contributing to the personal enrichment of the students and increasing their motivation towards the subject (Order of January 15th, 2021, 812).

Last but not least, learn to learn competence (L2L) will be also fostered, since students will be encouraged to use their previous knowledge to infer the meaning of certain expressions as well as to use some tools that maybe they have not used before.

3.5. Stage objectives of CSE

Focusing now on the stage objectives pertaining to Compulsory Secondary Education, which are established by the Royal Decree 1105/2014, the following are to be developed throughout the course of the Lesson Plan:

- To appropriate understanding and expression in one or more foreign languages (i).
- To value artistic creation and understand the language of the diverse artistic manifestations, using different means of expression and representation (I).

3.6. Area objectives concerning the subject of First Foreign Language

The area objectives established by the Order of January 15th, 2021 which are to be tackled with the completion of the present didactic unit are to be found below:

- To listen and understand the specific information of oral texts in assorted communicative situations, adopting a respectful, tolerant, and collaborative attitude. (1)

- To read and understand diverse texts of a level appropriate for the capacities and interests of the students, with the intention of extracting general and specific information, complementing this information with other sources to, with a critical mindset, acquire new knowledge. (3)
- To use reading in different media as a source of pleasure and personal enrichment (4).
- To write simple texts with different purposes on diverse topics using adequate cohesion and coherence resources. (5)
- To adequately use learning strategies and all the means at hand, including information and communication technologies and audio-visual means, to obtain, select and present information in oral and written formats in the foreign language. (9)
- To value and appreciate the foreign language as a means of communication, cooperation and understanding among people from different backgrounds and cultures, fostering solidarity and the respect of human rights, within citizens' democratic practices. (10).
- To appreciate the foreign language as an instrument to access information and a tool for learning different contents, as a means of artistic expression and for the development of the ability to learn to learn (11).
- To demonstrate a receptive attitude and self-confidence in the ability to learn and use the foreign language in a creative way, take initiative and participate critically in communication situations in that foreign language (12).

3.7. Didactic objectives

As for Didactic objectives, the ensuing ones will be the main focus of attention over the course of the lessons:

- To understand oral and written texts about the topic of literature or drama plays.
- To develop further knowledge on the topic of literature in general and expand their knowledge on drama, specifically Shakespeare's plays, in particular.
- To get to know one of the plays that could influence Shakespeare's production as well as later cinematographic versions of *Hamlet*.
- To know how and when to use defining and non-defining relative clauses.
- To know the meaning of the most frequently used phrasal verbs.

3.8. Contents

The contents of this didactic unit are divided into four blocks corresponding to the four different blocks in which the knowledge, skills, abilities and attitudes that contribute to the achievement of the objectives and the acquisition of the key competences in Foreign Language Learning (FLL) are classified, as embodied in the Order of January 15th, 2021:

- Oral texts comprehension
 - Listening and understanding short oral messages, related to classroom activities: instructions, questions, comments, dialogues.
 - Expressing interest, liking, ability, feeling, approval, appreciation, sympathy, satisfaction, hope, trust, confidence, surprise, and their opposites
- Oral texts production: expression and interaction
 - Expressing the message with clarity and coherence, structuring it appropriately and adjusting to the models and formulas of each type of text, using the models and formulas of each type of text, using phrases and expressions of frequently used.
 - Describing physical and abstract qualities of people, everyday objects, places and activities.
 - Narrating occasional and regular past events, describing present states and situations, and expressing future events.
- Written texts comprehension
 - Identifying the type of text, and the communicative intention of the text, in digital or paper format, adapting comprehension to it.
 - Distinguishing types of comprehension (general meaning, essential information, main points, relevant details), in different authentic texts on a variety of subjects appropriate to their age and related to the content of other subjects in the curriculum.
 - Formulating hypotheses about meanings from the understanding of meaningful, linguistic and paralinguistic elements (inference of meanings from context, by comparison of similar words or phrases in the languages they know, for example).
 - Reading texts from a variety of situations, related to their interests, experiences and needs.

- Written texts production: expression and interaction
 - Writing texts on paper and in digital format.
 - Expressing the message with sufficient clarity, adjusting to the models and formulas of each type of text.

On the other hand, regarding the linguistic-discursive content to be covered during the course of 4th CSE in the class of English as a Foreign Language, this Lesson Plan aims to develop the following:

- Expressing tense: present (verbs to be, have got, the present simple; present continuous), past (was/were, past simple and continuous, present perfect, past perfect), future (be going to; present continuous with future meaning, will).
- Expressing entity with relative pronouns.

3.9. Cross-curricular elements & Interdisciplinarity

As established by the Royal Decree 1105/2014, there are some cross-curricular elements that must be dealt with in all the subjects. Regarding the present Lesson Plan, the following are to be covered:

- Reading comprehension (through session 1, activity e; session 2, activities b and e; session 4, activities a, b and c; session 5, activity c).
- Oral production (through session 1, activities a and c; session 2, activities e and f; session 5, activity c; session 6, activities a, b and c; session 7, activity b...)
- Written production (through session 2, activity a; session 4, activity a; session 5, activities a and d; session 7, activity a).
- Audiovisual communication (through the usage of computers, Internet, the interactive blackboard, speakers, projector and mobile phones).
- Information and Communication Technology (through session 2, activity d; session 5, activities b and d; session 6, activity c).

Regarding interdisciplinary elements, this Lesson Plan aims to foster students' knowledge on:

- Literature: learners will become familiar with one of the most popular writers not only in British literature but also in World Literature.
- History: students will learn about Shakespeare's life.
- Classical literature: students will be made aware of one of the classic plays on which Shakespeare based one of his greatest tragedies.

3.10. Attention to diversity

It is essential to bear in mind that within the same group of learners, there will be students with very disparate levels of English, and therefore measures must be put in place to adapt the curriculum to the needs of each learner.

According to the Order of January, 15th, one of the educational measures to be implemented during the development of this Lesson Plan in order to ensure the best response to the needs and differences of each and every student in an inclusive environment, offering real learning opportunities in ordinary educational contexts, will consist of applying teaching methodologies based on collaborative work in heterogeneous groups that promote the inclusion of all students. This way, learners will imbibe from one another.

Apart from this measure, extra material will be available both for those students with a higher level of English and for those who need to work more on the contents. That material will be specified at the end of each session.

In the case of the material for lower level students, sometimes it will consist in some extra help or clues for one or several activities in that session, and in other cases other activities will be provided in order to reinforce some content of the unit.

As for the extra activities for higher level students, they will be new activities that aim to foster some ability or to allow students to go deeper on their learning and put their knowledge into practice.

3.11. Methodology

Bearing in mind that the main objective of language teaching, as established by the Royal Decree 1105/2014, is helping the students to successfully develop their communicative competence, the sessions of this Lesson Plan will be based on the Communicative Approach, which puts the focus on the development of such competence. This learner-centred and skill-based approach gives more importance to fluency than to accuracy and considers errors as an integral part of the learning process. The success of this approach is evident from its popularity in textbooks, which develop different techniques to make it effective (Shastri, 2009).

The Communicative Approach allows students to meaningfully communicate since it focuses not only on structure and function but also on meaning. Besides, the 4 skills are fostered as well as learners' autonomy and their ability to cooperate and work in groups and in pairs. Moreover, "it follows the cognitive theory of learning with emphasis on learning by doing" (Shastri, 2009, 40). In this sense, we will also use the flipped classroom strategy, since students will have to read a play at home and prepare

its performance on their own with the teacher's help. Though traditionally grammar has had a secondary status in communicative methodology, nowadays experts believe in its importance in the learning of a foreign language and it is practised from an inductive way. From the knowledge of the grammatical rules of the target language, learners will find it easier to fluently communicate in such language. Therefore, some brief explanations on grammar structures and a fair number of examples must be provided to students before confronting them with the activities where they will have to apply them.

In view of the above, this Lesson Plan will consider learners' needs of utmost importance and the teacher's role will be that of a guide or facilitator, giving explanations and helping when needed. Both individual work and group or pair work will be the classroom techniques to apply, as well as role play and discussion. These groupings will be heterogeneous, with the aim that each learner, as well as actively participating, learns from the others and tries to improve and surpass themselves. For this purpose, a good working and cooperative atmosphere will be sought among the students, so that they feel comfortable to participate and share their doubts.

As for the development of the Lesson Plan, each session will be focused on the completion of a number of activities by students, apart from some explanations on grammar and instructions on how to do the tasks.

On the other hand, this Lesson Plan proposal has been conceived to be developed in a preferably on-site format, but the contents have been adapted to follow a remote learning methodology in the event that for health reasons or due to an increase in the number of COVID 19 cases, some students have to follow the classes from home. In this sense, all the needed materials and activities will be uploaded to the group page on Google Classroom. Students following the lesson from home will upload their activities on this platform too, so that the teacher can follow their progress, give them feedback and evaluate them.

	Activities Session 6 & 7	Publicado: 11:12
	Activities Session 4 & 5	Publicado: 11:12
	Activities Session 2 & 3	Última modificación: 11:13
	Activities Session 1	Publicado: 11:11
	Vocabulary	Publicado: 11:11
	Relative Clauses examples	Publicado: 11:11
	Relative Clauses Explanation	Publicado: 11:10
	World Book Day presentation	Publicado: 11:10

Many of the activities proposed below require the use of digital devices such as computers, tablets or smartphones for its completion, which will be possible thanks to the availability of a large number of tablets at the educational centre for students and teachers to use. For those activities, each learner or group will be provided with one of these devices. In the event that those tablets were not available for our classes, students will be asked to bring their own devices from home, with the express permission of their parents, and with the commitment to use them only in the English class.

The final objective of this didactic unit is to foster students' communicative competence and to get them to perform a play fluently and naturally, feeling comfortable with their role in front of their peers. Following an active and participative methodology through applying the strategies of the Communicative approach throughout the course of the eight sessions will help us to achieve this purpose.

3.12. Activities

Key Abbreviations: CW: Class Work; IW: Individual Work; PW: Pair Work; GW: Group Work; HW: Homework

- Session 1: World Book Day introduction

ACTIVITY 1 10'/CW 	Introduction and warm-up: Pay attention to the oral introduction to the World Book Day with visual support provided by a presentation on Genially.  Then, answer the following questions about the celebration of the World Book Day and its relation with the writer William Shakespeare: 1 World Book Day • Why is the World Book Day celebrated on April 23rd? Miguel de Cervantes and William Shakespeare. • Who is William Shakespeare? • In England and in Ireland, the Book day is celebrated the 1st Thursday of March. 1 World Book Day • Do you like reading? • How many books have you read this year? • Can you choose what to read? • Which is the last book you read?
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	Justification: Through this activity, the teacher will introduce students to the topic of the unit by explaining what the World Book Day is and when it is celebrated (April 23rd but in England and Ireland, because of St. George's festivity). During this brief introduction we will also talk about some of the quotations that Shakespeare used for the first time and became popular in many languages, for instance "Love is blind" and "Break the ice". The teacher will ask them questions to be answered aloud. Learners will be able to express their opinions on the topic of reading.
	Materials and resources: the digital whiteboard, the projector, a computer, Internet connection and the app Genially. Link to the presentation on Genially:
ACTIVITY 2 5'/CW 	<i>World Book Day</i> song: Each student will be provided with one or two sentences from a song we are going to listen to. It is a song related to World Book Day. Then we will play the song, and every time you listen to your sentence(s), you have to stand up and sit down again.
	Justification: This activity aims to make students pay attention to the song lyrics in order to do the required action when they listen to the sentence(s) they have been given.

	Materials and resources: Computer, projector, whiteboard, Internet connection, YouTube, speakers. Link to the song on YouTube: https://www.youtube.com/watch?v=oK41hBv8HU0 
ACTIVITY 3 15' /IW  	To be or not to be; that is the question: introduction to the story of <i>Hamlet</i>. Watch a video on YouTube that sums up the story of Hamlet. You will watch it twice.  Then, answer the following questions in your notebook: - What happened? - Who is Hamlet? - Who is the murderer of his father? - What does Hamlet do to take revenge?
	Justification: Through this activity, students will know the most relevant details of the story told in Hamlet and their listening comprehension will be tested through the questions.
	Materials and resources: Computer, projector, whiteboard, Internet connection, YouTube, speakers. Link to the video on YouTube: https://www.youtube.com/watch?v=cXt6dtkRtLs 

ACTIVITY 4 10'/IW 	Do you remember the plot in your childhood's film <i>The Lion King</i>? Knowing this story will make it easier for you to understand the story in <i>Hamlet</i>. We will watch a video where the similarities between both plays are shown.  Then, relate the characters in <i>Hamlet</i> to those in <i>The Lion King</i>: • Mufasa • Simba • Sarabi • Timon and Pumbaa • Scar • Nala • Hamlet • Horatio • Claudius • Gertrude • Ophelia • The king
	Justification: This activity will help students to understand the plot of <i>Hamlet</i> through its similarities with a film which is familiar to them, so it will be easier for them to remember it.
	Materials and resources: Computer, projector, whiteboard, Internet connection, YouTube, speakers. Link to the video on YouTube: 
ACTIVITY 5 10'/CW	Reading quotes: Read and discuss on the meaning of the following quotes: (10')

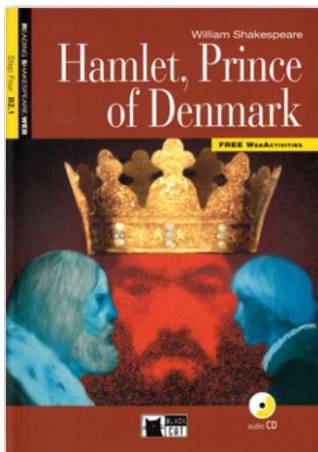
	- “Reading is to the mind what exercise is to the body”, Sir Richard Steele. Linguistic Support Use these sentences as a guide: This sentence means that... I think that’s true/false because when I read... - “The more that you read, the more things you will know. The more that you learn, the more places you’ll go” (Seuss, 1978). - “Books are the plane, and the train, and the road. They are the destination, and the journey. They are home” (Quindlen, 1998).
	Justification: This activity aims to lead students to think on the benefits that can be gained by reading and what reading means for them. The sentences will be projected on the whiteboard.
	Materials and resources: Computer, projector, whiteboard, Internet connection.
ACTIVITY 6 5’/CW 	Let’s play Wordle! Try to guess a word related to the World Book Day class in each one of the four previously created games. The game will be projected on the interactive blackboard. - BOOK: https://mywordle.strivemath.com/?word=xcfn  - READ: https://mywordle.strivemath.com/?word=nsrg

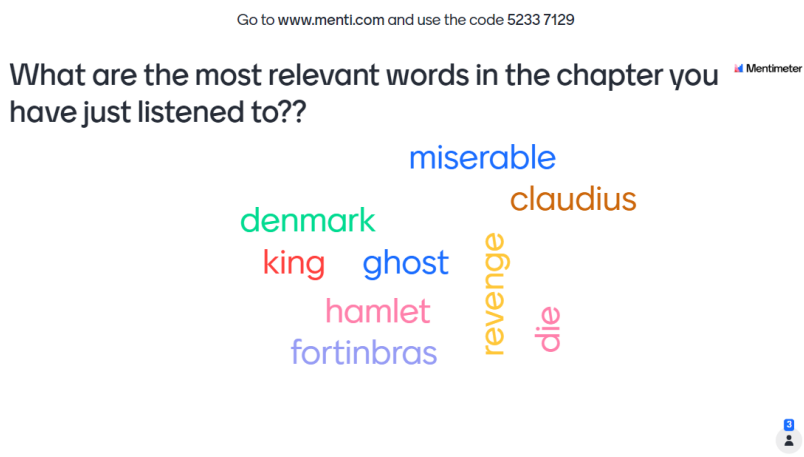
	 - HAMLET: https://mywordle.strivemath.com/?word=dodopx  - NOVEL: https://mywordle.strivemath.com/?word=jcmhwh 
	Justification: This activity aims to foster students' motivation towards the topic of the unit, since this is a very popular game between teenagers and people of all ages.
	Materials and resources: Computer, projector, whiteboard, Internet connection.
ATTENTION TO DIVERSITY IW 	- Reinforcement activity for lower level students: In ACTIVITY 3 and ACTIVITY 4, watch the videos on your tablet as many times as you need in order to be able to complete the required exercises. - Extra activity for higher level students: If you finish those exercises before the rest of the class does, write a short summary of your favourite book or the last book you have read.
	Justification: ACTIVITY 3 and ACTIVITY 4 have been chosen as the ones to be reinforced since they are the most controversial exercises in this session. The rest of the activities should not give

	rise to any problem, as they will be carried out under the teacher's supervision at all times.
	Materials and resources: students' tablets and headphones / students' notebooks.

- Session 2: Deconstructing Hamlet.

ACTIVITY 1 12'/IW 	Who is William Shakespeare? Watch this video about the life of one of the most popular playwrights in the world twice. The first time, listen to get a general idea. Then, read the sentences below and try to answer them in your notebook while watching the video for the second time.  #drawmylife #shakespeare #TikTakiendar SHAKESPEARE Draw My Life - Where was Shakespeare born? - Where did he study? - When did he get married? - Where did he start his literary career? - What are his most famous plays? - When did he pass away? Do you remember what we celebrate this day every year?
	Justification: Through this activity students will get to know the most relevant facts about the life of the writer with which we will be working in the course of the unit. Their listening comprehension will be tested.

	Materials and resources: computer, Internet connection, projector, whiteboard, speakers, YouTube, students notebooks. Link to the video on YouTube: https://www.youtube.com/watch?v=8mYi6tIGP8Q 
ACTIVITY 2 HW 	Graded Reader: At home, students will start reading an adapted version of Hamlet with the aim of preparing the final product of this Lesson Plan: the staging of the play. 
	Justification: By reading this book they will really get to know the story of Hamlet. They will have to finish its reading by session 6, when they will have time to start rehearsing the play.
	Materials and resources: Graded Reader <i>Hamlet, Prince of Denmark</i>, published by Vicens Vives.
ACTIVITY 3 10'/IW 	<i>Hamlet</i> audio-book: You will listen to the first chapter of the Graded Reader once. While listening, take note of the most striking or repetitive words in the chapter.

	
	Justification: This listening activity will introduce learners to the story and motivate them to start reading. It will also test their listening comprehension of a rather long text (10').
	Materials and resources: computer, Internet connection, projector, whiteboard, speakers, students notebooks. Link to the audio-book: https://www.vicensvives.com/vvweb/view/pages/p01/load.php?id=234&codvv=111829 
ACTIVITY 4 10'/CW 	Word cloud: Now, go to www.menti.com and use the code 5233 7129 to submit three of the words you wrote down. The Mentimeter website will show the words all your classmates submitted. Together, discuss when these words are mentioned and why they are relevant to the story.  Linguistic Support

	I chose the word... because it is the most important characteristic of the protagonist. I think this character is relevant because... In my view this word represents...
	Justification: This activity aims to foster students' memory by making them remember what they listened in the previous activity, and to make them reflect on the words their mates chose and their relevance to the story.
	Materials and resources: computer, Internet connection, projector, whiteboard, tablets, app Mentimeter: http://www.menti.com 
ACTIVITY 5 13'/CW  	What is <i>Hamlet</i> about?: In class, read the following summary of the plot (available at the British Council website <i>LearnEnglish Teens</i>) aloud so that we can continue working with the play. ¹Hamlet, the Prince of Denmark, has come back from university to find that his father, the old king, is dead. His mother, Gertrude, has married his father's brother, Claudius, who is now king of Denmark. Hamlet is shocked that his mother has married so soon after his ⁵father's death, and angry that she has married Claudius. Soon, a ghost is seen walking on the castle walls. The ghost <u>looks like</u> Hamlet's father, the dead king. 'I am your father's spirit,' the ghost tells Hamlet. It tells him that Hamlet's father did not die naturally, but was murdered by his brother Claudius. As the king ¹⁰slept, Claudius put poison into his ear, causing the king a painful death. The ghost asks Hamlet to take revenge on Claudius for murdering his father. Hamlet can't believe that his mother married the man who murdered her husband. He becomes depressed, and he thinks ¹⁵about killing himself: 'To be or not to be – that is the question.'

	Hamlet decides to pretend he is mad while he tries to <u>find out</u> if King Claudius really did kill his father. Claudius soon notices that Hamlet is behaving strangely, so he asks Polonius, his adviser, to spy on him. Polonius thinks that the best person to find out what is causing ²⁰Hamlet's strange moods is Polonius's own daughter Ophelia, since she is Hamlet's girlfriend. But when Ophelia tries talking to him, Hamlet gets very angry, tells her that he never loved her and <u>breaks up with</u> her. Ophelia is very upset by this. A group of travelling actors arrives in town. Hamlet gets them to ²⁵perform a play at the castle. Hamlet's play contains a scene in which someone murders a king by putting poison in his ear – exactly what the ghost said had happened to him. Hamlet's plan is to watch King Claudius during the play, and see how he reacts when he sees his own crime performed on stage. Then Hamlet will know if Claudius is guilty ³⁰Or not. Hamlet's plan works. King Claudius becomes so angry that he interrupts the play, and <u>goes off</u> in a rage. Claudius starts thinking of ways to <u>get rid of</u> Hamlet. Soon afterwards, Hamlet sees Claudius praying, and wants to kill him. But he worries that <i>if he does</i>, ³⁵<i>Claudius will go to heaven</i>, instead of going to hell, which as a murderer he deserves. So Hamlet does nothing, and goes to speak to his mother. While they are talking in his mother's room, he sees someone moving behind the curtain. Hamlet thinks that it is Claudius, so he takes his sword and stabs through the curtain. But he is shocked ⁴⁰to find he has in fact killed Polonius (the adviser) not Claudius. This of course means that Hamlet has killed the father of his girlfriend Ophelia. Ophelia goes mad, and drowns herself in a river. Ophelia's brother, Laertes, comes to her funeral. He and Hamlet argue about who loved Ophelia most, and King Claudius now sees an ⁴⁵opportunity to finally <u>get rid of</u> Hamlet. He organises a sword fight between Hamlet and Laertes. To make sure that Hamlet is killed, Claudius gives Laertes a sword covered in poison and prepares a cup of poisoned wine. But Claudius's plans go horribly wrong when the poisoned sword wounds both Hamlet and Laertes, and Hamlet's ⁵⁰mother drinks from the poisoned cup. Knowing that he <u>is about to die</u> himself, Hamlet kills Claudius, finally getting revenge for the murder of his father. At the end of the play, all of the royal household of Denmark are dead" (British Council, n.d.).
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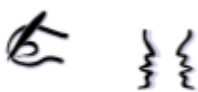
	Justification: Through this summary, students will get to know what happened in <i>Hamlet</i> and their reading comprehension will be tested with the following activities in this and next sessions. In turns, each student will read a sentence aloud.
	Materials and resources: a copy of the text will be given to each student. This text is taken from the British Council website: https://learnenglishteens.britishcouncil.org/study-break/video-series/shakespeare/shakespeare-hamlet 
ACTIVITY 6 10'/PW 	Guess who: Work in pairs. In turns, write the name of one of the characters in Shakespeare's <i>Hamlet</i> on a little piece of paper, and post it on your partner's forehead, without letting him/her see the name you wrote. With your own words, describe the character you chose to your partner, so that he/she can guess who he/she is. Then, change roles and repeat the game until you have described all the characters. Linguistic Support This character is a villain. This person wants to take revenge on his father's death. This character tries to avoid Hamlet's revenge. 
	Justification: This activity is intended to check learners' reading comprehension and their ability to orally describe the

	characters.
	Materials and resources: little pieces of paper or post-it notes.
ATTENTION TO DIVERSITY IW e	Reinforcement activities for lower level students: - If you need help to understand the story told in <i>Hamlet</i>, go to YouTube and watch this explanatory video on your tablet: https://www.youtube.com/watch?v=JHqNCdVpKBo  #Hamlet #HamletSummary #DrawMyLife HAMLET by WILLIAM SHAKESPEARE The SUMMARY Draw My Life
	Justification: This activity will help lower level learners to understand the story.
	Materials and resources: students' tablets, headphones, Internet connection, app YouTube. Link to the video: https://www.youtube.com/watch?v=JHqNCdVpKBo 
IW e	Extra activity for higher level students: - If you finish your tasks early, you can start watching the film <i>Hamlet</i> directed by Kenneth Branagh (1994), in English and with subtitles, on your tablet.

	
	Justification: This activity will improve students' listening comprehension level, since the film is not adapted for learners of EFL. Reading the subtitles in English will help them to follow the dialogues.
	Materials and resources: students' tablets and headphones.

- Session 3: *Keep moving.*

ACTIVITY 1 15'/IW  	Refreshing <i>Hamlet</i>: Go back to the text we read in the last class, now on your own, and remember what happened in the story. Find the verbs in it and complete the following chart in your notebook: <table border="1"> <tr> <td>VERB</td><td></td></tr> <tr> <td>LINE</td><td></td></tr> <tr> <td>TENSE</td><td></td></tr> <tr> <td>MEANING</td><td></td></tr> </table>	VERB		LINE		TENSE		MEANING	
VERB									
LINE									
TENSE									
MEANING									
	Justification: The objective of this activity is to revise verbal								

	tenses and forms that learners have studied in previous lessons.		
	Materials and resources: the copies given in the previous class		
ACTIVITY 2 15'/IW & PW 	Spring into action: Now, individually, try to guess the meaning of the following verbs that are highlighted in the text. Then, in pairs, check your answers with those of your partner. - Come back (Line 1) - Look like (Line 6) - Take revenge on (Line 11) - Find out (Line 16 and 19) - Break up with (Line 22) - Go off (Line 32) - Get rid of (Line 33 and 46) - Be about to do something (Line 52) <table><tr><td>Linguistic Support</td></tr><tr><td>I think that “come back” means... because.... I guess that “find out” means... because...</td></tr></table>	Linguistic Support	I think that “come back” means... because.... I guess that “find out” means... because...
Linguistic Support			
I think that “come back” means... because.... I guess that “find out” means... because...			
	Justification: Through this activity, students will be introduced to some phrasal verbs by letting them guess their meaning in its context. Instead of presenting them with the name of phrasal verbs, which may be a difficult matter for them, they will be introduced in an inductive way as part of the vocabulary in the unit by making the students infer their meaning or look for synonyms. By sharing their answers with a classmate they will have to think why they chose that answer and not any other, and express it aloud.		
	Materials and resources: the copies given in the previous class.		
ACTIVITY 3 25'/CW 	Relative clauses: Now, pay attention to the sentences in red. They are relative clauses. Which one is a defining and which is a non-defining relative clause? - His mother, Gertrude, has married his father’s brother, Claudius, who is now king of Denmark.		

	- Hamlet can't believe that his mother would marry the man who murdered her husband.												
	Justification: Through this activity, students will be able to reflect on the meaning and structure of relative clauses by their comparison with their mother tongue, before an actual explanation is offered by the teacher. Next, a review of relative pronouns will be carried out and the teacher will explain defining and non-defining relative clauses with the support of a Prezi presentation made by Diego Ave: Relative Clauses by Diego Ave.												
	Materials and resources: the copies given in the previous class. Computer, Internet connection, projector, whiteboard, app Prezi. Link to the presentation that will be used for the explanation: https://prezi.com/ygslmpqyvj8l/relative-clauses/ 												
ATTENTION TO DIVERSITY IW 	Reinforcement activity for lower level students: - Some help for ACTIVITY 1: Classify the verbs in the text in the following chart: <table border="1"> <tbody> <tr> <td>PRESENT SIMPLE</td><td></td></tr> <tr> <td>PAST SIMPLE</td><td></td></tr> <tr> <td>PRESENT PERFECT</td><td></td></tr> <tr> <td>PAST PERFECT</td><td></td></tr> <tr> <td>PRESENT CONTINUOUS</td><td></td></tr> <tr> <td>TO INFINITIVE</td><td></td></tr> </tbody> </table>	PRESENT SIMPLE		PAST SIMPLE		PRESENT PERFECT		PAST PERFECT		PRESENT CONTINUOUS		TO INFINITIVE	
PRESENT SIMPLE													
PAST SIMPLE													
PRESENT PERFECT													
PAST PERFECT													
PRESENT CONTINUOUS													
TO INFINITIVE													

	<table><tr><td>PASSIVE VOICE</td><td></td></tr><tr><td>VERB + - ING</td><td></td></tr><tr><td>FUTURE (WILL)</td><td></td></tr><tr><td>PAST PARTICIPLE</td><td></td></tr></table> - Some help for ACTIVITY 2: Match the words highlighted in the text (first box) with their meaning in the second box: Come back / Look like / Take revenge on / Find out / Break up with / Go off / Get rid of / Be about to do something End a relationship / Leave a place /Find a way to make someone disappear / Resemble / Return / Discover / Be going to happen immediately / Avenge	PASSIVE VOICE		VERB + - ING		FUTURE (WILL)		PAST PARTICIPLE	
PASSIVE VOICE									
VERB + - ING									
FUTURE (WILL)									
PAST PARTICIPLE									
	Justification: This activity will make it easier to lower level students to find which tense or form the verbs in the text correspond to.								
	Materials and resources: no extra materials are needed: the copies given in the previous class will be adapted for these students with special needs.								
IW 	Extra activity for higher level students: Write a short story of your own invention, trying to use as many verbs from ACTIVITY 2 and as many verb tenses from ACTIVITY 1 as possible. You can write, for example, a different end for the story in <i>Hamlet</i> , or change some scene by introducing modern elements (Ex.: Hamlet met Ophelia and they went to the cinema and ate popcorns).								

	Justification: This activity will lead early finishing students to put into practice what they have revised and learnt in the previous exercises.
	Materials and resources: no extra materials are required.

- Session 4: Keep reading: Hamlet and Orestes

ACTIVITY 1 20'/IW  	Classical influences: Shakespeare wrote <i>Hamlet</i> in the 17th century, but there are some authors who stand up for the possibility that Shakespeare could have read some classical author's play from which he could have taken the idea. Aeschylus, a Greek dramatist from the 5th century BC, wrote the <i>Oresteia</i>, a trilogy that tells a similar story to that of <i>Hamlet</i>. Aeschylus' <i>Oresteia</i> is composed of three plays, their names being <i>Agamemnon</i>, <i>The Libation Bearers</i> and <i>The Eumenides</i>. Read the following summary written by the teacher about this trilogy and answer the questions. Part 1: <i>Agamemnon</i> ¹Agamemnon is king of Argos. He is returning to Argos after a period of 10 years fighting in the Trojan war. Agamemnon isn't alone, he brought with him a prisoner of war from Troy: the beautiful Cassandra. She's Agamemnon's mistress. His wife Clytemnestra is ⁵waiting for him but not in order to welcome him back into her loving arms, but to murder him, because her husband killed their daughter Iphigenia to sacrifice her for favourable winds on his journey to Troy. Clytemnestra is really disgusted by this murder and she plots his murder together with her lover Aegisthus, who happens to be ¹⁰Agamemnon's cousin. When Agamemnon arrives, his wife lays out a beautiful purple tapestry for him and asks him to walk on it. While Agamemnon is taking a bath, his wife comes in, throws a net over him and stabs him. Since the king is now dead, Clytemnestra and Aegisthus become the new rulers of Argos. Part 2: <i>The Libation Bearers</i> ¹⁵Many years have passed since the murder of Agamemnon. The focus is now on Orestes, Agamemnon and Clytemnestra's son, who has been living in exile for the past years. We see him at Agamemnon's grave, where he meets his sister Elektra. Elektra has
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	come by order of Clytemnestra, who wants to appease her ²⁰nightmares. She sends Elektra with offerings and libations to the dead. Orestes and Elektra planned their mother's and Aegisthus' murder so Orestes goes to the palace in disguise and pretends he's a messenger who wants to tell Clytemnestra that her son Orestes is dead. He then intrudes into the palace and kills Aegisthus and his ²⁵mother. Part 3: The Eumenides The Furies, the goddesses of revenge, are after Orestes and want him dead. The Furies believe that killing a blood relative is a terrible sin. Luckily for Orestes, he's protected by the god Apollo, who tells him to go to Athens where the goddess Athena will help ³⁰him out. Athena will make sure that Orestes gets a fair trial and creates a jury made up of the 12 wisest men in Athens. The jury members listen to the pleas of Apollo, who is defending Orestes, and those of the Furies. Then each member decides if they find Orestes guilty or not, and cast their vote in an urn. The result is a tie six ³⁵against six, so Athena has the final say and finds Orestes not guilty. The Furies are angry, they don't want to accept the outcome of this trial, but Athena is clever and makes them an offer they can't refuse: she gives them wealth power and a say in the city's affairs if they leave poor Orestes alone. Now, answer the following questions in your notebook: - Who is the main character in the <i>Oresteia</i>? Who is his father? Who killed him? - Who does his mother marry? - What does he do to take revenge? Whose help does he receive? - What similarities can you find between the <i>Oresteia</i> and <i>Hamlet</i>?
	Justification: This activity is intended to relate <i>Hamlet</i> to its classic sources and make students aware of the influences that Shakespeare received from Ancient Greek literature.
	Materials and resources: a copy of the summary will be given to each student.

ACTIVITY 2 10'/IW 	Complete the chart below with the missing data from the summary you have just read and the summary of <i>Hamlet</i>. <table><tr><td>Play name</td><td><i>Oresteia</i></td><td><i>Hamlet</i></td></tr><tr><td>Author</td><td>Aeschylus</td><td></td></tr><tr><td>Publication date</td><td></td><td></td></tr><tr><td>Protagonist name</td><td></td><td>Hamlet</td></tr><tr><td>Protagonist characteristics</td><td></td><td>Prince of Denmark, son of king Hamlet</td></tr><tr><td>Protagonist's mother</td><td>Clytemnestra</td><td></td></tr><tr><td>King's killer</td><td>Aegistus; cousin of Agamemnon, marries Clytemnestra and becomes new king</td><td></td></tr><tr><td>Assassination mode</td><td></td><td></td></tr></table>	Play name	<i>Oresteia</i>	<i>Hamlet</i>	Author	Aeschylus		Publication date			Protagonist name		Hamlet	Protagonist characteristics		Prince of Denmark, son of king Hamlet	Protagonist's mother	Clytemnestra		King's killer	Aegistus; cousin of Agamemnon, marries Clytemnestra and becomes new king		Assassination mode		
Play name	<i>Oresteia</i>	<i>Hamlet</i>																							
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Publication date																									
Protagonist name		Hamlet																							
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Protagonist's mother	Clytemnestra																								
King's killer	Aegistus; cousin of Agamemnon, marries Clytemnestra and becomes new king																								
Assassination mode																									
	Justification: This activity is intended to check students' reading comprehension and make them notice the similarities between both plays.																								
	Materials and resources: a worksheet will be provided to each student with all the activities related to Session 4, ACTIVITY 1.																								
ACTIVITY 3 5'/IW 	Try to match the items below according to the similarities in both texts:																								

	• Hamlet • Aegisthus • Clytemnestra • Agamemnon • Claudius • Hamlet's father (ghost) • Gertrude • Orestes														
	Justification: This activity is intended to check students' reading comprehension and make them notice the similarities between the characters in both plays.														
	Materials and resources: a worksheet will be provided to each student with all the activities related to Session 4, ACTIVITY 1														
ACTIVITY 4 10'/IW & PW   	Individually, read the summary of the <i>Oresteia</i> again and complete the chart with the words in bold in the text. Then, in pairs, check your answers with the ones of your partner. <table border="1" data-bbox="735 956 1377 1650"> <thead> <tr> <th>MEANING</th><th>SYNONYM</th></tr> </thead> <tbody> <tr> <td>Arrange, set out</td><td></td></tr> <tr> <td>Give assistance</td><td></td></tr> <tr> <td>Enter</td><td></td></tr> <tr> <td></td><td>Hold on</td></tr> <tr> <td>Search for something/somebody</td><td></td></tr> <tr> <td></td><td>Come back</td></tr> </tbody> </table> Linguistic Support I think that the meaning of... is... In my opinion, ... is a synonym of...	MEANING	SYNONYM	Arrange, set out		Give assistance		Enter			Hold on	Search for something/somebody			Come back
MEANING	SYNONYM														
Arrange, set out															
Give assistance															
Enter															
	Hold on														
Search for something/somebody															
	Come back														
	Justification: This activity aims to make students find synonyms and guess the meaning of the given phrasal verbs from their														

	context.
	Materials and resources: a worksheet will be provided to each student with all the activities related to Session 4, ACTIVITY 1
ACTIVITY 5 10' /IW 	Refreshing relative clauses: choose the correct relative pronoun to complete the sentences in your notebook. - Ophelia is the girl _____ stole Hamlet's heart. - Denmark is the country _____ the story takes place. - Claudius is the man _____ married Gertrude. - This is the sword _____ Hamlet used to kill Laertes. - That was the moment _____ the murderer was discovered. - <i>Hamlet</i> and <i>Romeo and Juliet</i> are some of the plays _____ William Shakespeare wrote. - The castle is the place _____ the deaths happen.
	Justification: The objective of this activity is to revise and reinforce what students learnt about relative clauses in the previous lesson. The activity will be projected on the interactive whiteboard and students will copy it in their notebooks.
	Materials and resources: computer, whiteboard, projector.
ATTENTION TO DIVERSITY IW 	Extra help for lower level students: In ACTIVITY 5, choose the correct relative pronoun for each sentence from the box below: where who which/that who where when which/that
	Justification: This extra help will make it easier for lower level students to find the correct option in each case.
	Materials: no extra materials will be required.

IW  	Extra activity for higher level students: Relative clauses extra activity. Visit the webpage LearnEnglish Teens by the British Council at https://learnenglishteens.britishcouncil.org/grammar/b1-b2-grammar/relative-clauses. Watch the video called “Blogging in Peru. Relative clauses”. Think about some place in your town or some interesting fact you want to talk to your classmates about, and record a video of about 3-5 minutes similar to this one, using relative clauses. Then, post it on Flipgrid here: https://flipgrid.com/b04e5072
	Justification: Through this activity, higher level students will be allowed to go deeper on relative clauses and put their knowledge into practice by orally narrating a text of their own creation.
	Materials and resources: students’ tablets, headphones, Internet connection, app Flipgrid. Link to the video on the British Council website: https://learnenglishteens.britishcouncil.org/grammar/b1-b2-grammar/relative-clauses  Link to Flipgrid: https://flipgrid.com/b04e5072 

- Session 5: Defining Hamlet

ACTIVITY 1 15'/IW 	Revise the relative clauses we saw in the previous classes and rewrite the following sentences as one. Use the information in the second sentence in a defining or non-defining relative clause. - Ophelia is Hamlet's girlfriend. She is Polonius' daughter. - Hamlet kills a man. The man is Ophelia's brother Laertes. - Hamlet is the prince of Denmark. His father has been killed. - They live in a castle. A ghost has been seen there. - Laertes stabs Hamlet with a sword. The sword had been poisoned. - Gertrude drinks wine from a cup. The cup was poisoned. - Horatio helps Hamlet. He is his friend. - Hamlet fights Laertes. Laertes' sword has been poisoned.
	Justification: Through this activity students will revise and reinforce what they learnt about relative clauses in the previous classes. At the same time, it will help them to remember the plot in <i>Hamlet</i>. The activity will be projected on the interactive whiteboard and students will copy it in their notebooks.
	Materials and resources: computer, whiteboard, projector.
ACTIVITY 2 15'/CW	Escape Videogame: Play this video game on Genially in which you will revise your knowledge on World Book Day, William Shakespeare and relative clauses: 
	Justification: This original game is intended to revise the

	contents in the unit so far, from a playful approach. There are 4 levels. At the end of each level of the game, they will get one of the 4 numbers of the password they need to introduce at the end of the game. This password is 1616, the year when William Shakespeare died.
	Materials and resources: computer, Internet connection, projector, interactive whiteboard, speakers, app Genially. Link to the game on Genially: https://view.genial.ly/6284e44f614b5900130bbea0/interactive-content-breakout-videogame 
ACTIVITY 3 25'/GW  	Read the following comic strips created by and available at StoryboardThat.com.  create your own at Storyboard That Now, it is your turn to create your own comic strips at www.storyboardthat.com. Individually, choose a scene from the Graded Reader you are reading at home and represent it on 4-6 strips, using the countless possibilities offered by this platform: choose the background, the characters, the speech bubbles and

	the captions in them. Use the comic strips above as an example. Then, show your creation to your classmates.
	Justification: The aim of this activity is to allow students the possibility to put in writing what they already know about the story in <i>Hamlet</i> by summarising the scenes they like the most in a format of their like, comic strips. This activity will check their writing production as well as their creativity.
	Materials and resources: computer, Internet connection, projector, interactive blackboard, tablets. Link to the website: www.storyboardthat.com/es/storyboards/nortonino/hamlet-act-1-comic-strip 
ATTENTION TO DIVERSITY IW  	Reinforcement activity for lower level students: Visit the webpage LearnEnglish Teens by the British Council at https://learnenglishteens.britishcouncil.org/grammar/b1-b2-grammar/relative-clauses . Read the explanation on relative clauses there and complete the three exercises that follow (Check your grammar: true or false; Check your grammar: gap fill, and Check your grammar: multiple choice).
	Justification: This activity will reinforce lower level students' learning on relative clauses and they will be able to check their progress on their own by the possibility to automatically correct their answers online.
	Materials and resources: students' tablets, Internet connection. Link to the webpage: https://learnenglishteens.britishcouncil.org/grammar/b1-b2-grammar/relative-clauses

	
IW 	Extra activity for higher level students: Phrasal Verbs extension. Go to https://es.liveworksheets.com/qz1697484dx , complete this worksheet online using the correct phrasal verb and check your answers.
	Justification: This activity will allow higher level students to go deeper on their learning of phrasal verbs.
	Materials and resources: students' tablets, Internet connection. Link to the worksheet: https://es.liveworksheets.com/qz1697484dx 

- Session 6: Getting ready

ACTIVITY 1 30'/GW (10' of rehearsal + 5' per group) 	Play your role: In groups of 6, go back to the comic strips you created the previous day, and agree on the one you like the most from the members in your group. Rehearse it for a few minutes and play the scene in front of the rest of the class, group by group. You will have 10 minutes to rehearse and 5 minutes to perform your part.
	Justification: This activity will foster students' speaking skills as well as help them to overcome their fear of speaking English in public. It will be a training activity for the final performance of the play which will take place on the last day of the Lesson Plan.

	Materials and resources: computer, Internet connection, projector, interactive blackboard, tablets.
ACTIVITY 2 10'/CW  	Tongue twister challenge: Watch the following video available at the British Council's LearnEnglish Teens website, paying particular attention to the pronunciation of each tongue twister. Then, try to say some of them aloud. Tongue twister challenge
	Justification: The aim of this activity is to make students aware of the difficulties and importance of pronouncing correctly, and prepare them for the final performance of the play.
	Materials and resources: computer, Internet connection, projector, interactive blackboard, speakers. Link to the video: https://www.youtube.com/watch?v=vd8a5LEZyz0
ACTIVITY 3 15'/GW  	Start rehearsing: In the last lesson of this unit, you will have to perform <i>Hamlet</i> in groups. In heterogeneous groups of 6 people, each group will prepare a performance of two chapters of your Graded Reader. Now, you have 15 minutes to assign roles and organise yourselves as a group. You will need to rehearse at home too and learn your lines by heart.

		GROUP 1	GROUP 2	GROUP 3	GROUP 4
		Chapters 1 and 2	Chapters 3 and 4	Chapters 5 and 6	Chapters 7 and 8
		Justification: The objective of this activity is giving students some time to organise themselves and assign roles under the supervision of the teacher, who will ensure that the groups are composed of students with diverse characteristics. Students will be allowed to sit with their group mates and change sits if needed.			
		Materials and resources: Graded Reader.			
ATTENTION TO DIVERSITY IW 		Extra help for lower level students: In ACTIVITY 2, watch the video on your own as many times as you need in order to be able to pronounce some of the tongue twisters without much difficulty.			
		Justification: This activity will provide lower level students with enough time to be able to learn the proper pronunciation of the tongue twister and be confident to pronounce them in front of their classmates.			
		Materials and resources: the same as in ACTIVITY 2.			
IW 		Extra activity for higher level students: If you feel confident enough with your pronunciation of the tongue twisters, record yourself saying them as fast as you can and post the video on Flipgrid: https://flipgrid.com/f2739481			
		Justification: This activity will help higher level students to do their best in pronunciation.			
		Materials and resources: students' tablets for recording and Internet connection. Link to Flipgrid:			

	https://flipgrid.com/f2739481 
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- Session 7: Taking action

ACTIVITY 1 25'/IW 	Writing activity: At this point, you are supposed to have finished reading the book at home. Now, write a summary of the story and make a brief personal comment on the play, saying what you liked the most or what you did not like and why. Write about 150 words.
	Justification: Through this activity, students will show their reading comprehension and the knowledge they have acquired on the story of <i>Hamlet</i> during the course of the Lesson Plan. They will also be able to express their personal opinion about the play, which will enhance their critical thinking skills. The teacher will keep this activity for correction and it will be part of the final evaluation.
	Materials and resources: Each student will be provided with a piece of paper.
ACTIVITY 2 15'/GW 	Guess the sentence: speaking activity. In groups of 4, each student will be provided with a paper containing a sentence with a relative clause, whether defining or non-defining. In turns, each of you will start speaking using relative clauses of your own invention in order to make the sentence in your paper go unnoticed. Whoever guesses the sentence in your paper will be the next one to speak. Sentences to give to students: 1. His boyfriend, who is from Málaga, is studying Philosophy

Linguistic Support

Look at this example. Remember that the sentence in bold must pass unnoticed:

I have a friend who I met two years ago at a party.

This girl, whose name is Laura, lived in France for three years.

Now, she lives in Córdoba, where she met her boyfriend.

His boyfriend, who is from Málaga, is studying Philosophy.

She started studying Maths when she finished school.

2. Burgers, which are my favourite fast food, are very unhealthy
3. That was the bar where my parents met
4. The young man who works at my office is very efficient
5. That's the woman whose children are twins
6. Marta's brother, who is 18, has just started University
7. Almería, where my friend Elena lives, is a very sunny city
8. I love restaurants where dogs are allowed to enter
9. Smoking is a vice that is not easy to stop
10. My friend, who is very impulsive, has decided to get married next year.
11. My computer, which is now 8 years old, is the best purchase I have ever made.
12. My upstairs neighbour is the only person I know who sunbathes on the balcony
13. Yesterday I wrote a love letter to John, who is the love of my life
14. Granada is the city where I want to live in the future
15. I'm looking forward to going to a concert of Lola Índigo, who is my favourite singer
16. This is the subject which I love the most
17. The Language exam, which is next week, will be very easy
18. I didn't like the pizza restaurant where we had dinner last weekend
19. Sofía, who is the girl I met two days ago, has just called me
20. I can't find the marker that I lent you yesterday, do you have it?

	21. Those are the curtains which I want to put in my room 22. I've heard a piece of news that you won't believe 23. I don't want to go back to the place where I met him ever again 24. You are the friend who I appreciate the most
	Justification: This activity will lead students to use relative clauses in sentences of their own invention, in order to make the sentence they have been given on a piece of paper go unnoticed when they pronounce it. This way, they will revise relative clauses at the same time that they are working on their speaking production.
	Materials and resources: each student will be provided with a sentence on a paper containing a relative clause.
ACTIVITY 3 15'/GW 	Play rehearsal: Get together with your chapter performing group and rehearse your part, linking the speeches of the different characters so that they sound natural. Remember to focus on pronunciation and intonation.
	Justification: Through this activity, groups will have time to rehearse their part all together.
	Materials and resources: Graded Reader.
ATTENTION TO DIVERSITY IW 	Reinforcement activity for lower level students: If you need help with the pronunciation of certain words, go to https://dictionary.cambridge.org/dictionary/english/ , insert the word in the searching box, and press the button highlighted on the image to listen to its pronunciation. Repeat it aloud as many times as needed until you are able to say it correctly.

	 The screenshot shows the Cambridge English Dictionary entry for the word 'miserable'. At the top, the word 'miserable' is in the search bar. Below it, the word 'miserable' is displayed in a large font, followed by the part of speech 'adjective'. There are two pronunciation guides: a UK guide with a red box around it and a red arrow pointing to it, and a US guide. The UK pronunciation is /'mɪz.ə.ə.bəl/ and the US pronunciation is /'mɪz.ə.ə.bəl/. Below the pronunciations, it says 'miserable adjective (UNHAPPY)'. There is a 'B1' level indicator. The definition is 'very unhappy:'. An example sentence is provided: 'She's miserable living on her own.'
	Justification: This activity will help lower level students to correctly pronounce the words in their speech.
	Materials and resources: student's tablets, Internet connection. Link to Cambridge English Dictionary: https://dictionary.cambridge.org/dictionary/english/ 
IW 	Extra activity for higher level students: For help with how to act and to practice your body gestures, go to https://www.youtube.com/watch?v=Oq5HKX1vicM&t and watch this representation of <i>Hamlet</i> in a real theatre. Look at the actor's movements and try to imitate them.  The video player shows a scene from the play Hamlet. Several actors in period costumes are on a stage. One actor is kneeling in the foreground. The video player interface at the bottom shows the video is at 12:12 out of 2:40:17.

	Justification: With this activity, higher level students with no problems with pronunciation will be able to improve their body gestures.
	Materials and resources: student's tablets, headphones, Internet connection. Link to the video on YouTube: https://www.youtube.com/watch?v=Oq5HKX1vicM&t 

- Session 8: Performing Hamlet

ACTIVITY 1 50'/GW 	Performing Hamlet: Now it is your turn to perform the play. Each group will have 12 minutes for their part.
	Justification: This performance is the final product of this Lesson Plan and will be of high importance in the evaluation of the unit, since it allows the teacher to check students' oral production and interaction as well as their commitment to the subject and to their classmates, since they have to work as a team in order to get a good result. It also aims to check if they have really read the Graded Reader and their reading comprehension and memory, since if they forget their lines they should be able to improvise, knowing as they know what happens next.
	Materials and resources: some decoration elements and costumes provided by the centre or the students.

ACTIVITY 2 5'/CW 	Orally, reflect on how you felt while performing and what you think the result was: Were you nervous? Did you pronounce correctly? How did you see your colleagues? In short, did you enjoy being an actor for a day? Linguistic Support I think that I couldn't... due to my nerves. I felt comfortable so I could... The part I enjoyed the most about being an actor is... My mates did a good job because...
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3.13. Evaluation

3.13.1 Instruments of evaluation and marking criteria

EVALUATION TOOL	MARKING CRITERIA
Attendance and participation	20%
Correction of activities carried out in class	30%
Successful development of the final task (evaluated by means of a rubric)	30%
Correction of activity 1 in session 7 (writing a summary, evaluated by means of a rubric)	20%

During the course of this Lesson Plan, the teacher will observe the students' daily work. Their notebooks will be revised at the end of the unit to check whether they completed all the written activities or not. Concerning the activity 1 in session 7, where they have to write a summary, it will be assessed using the following rubric, made using the online platform RubiStar (<http://rubistar.4teachers.org>):



CATEGORY	4 - Above Standards	3 - Meets Standards	2 - Approaching Standards	1 - Below Standards
Accuracy of facts	All facts presented in the summary are accurate.	Almost all facts presented in the summary are accurate.	Most facts presented in the summary are accurate (at least 70%).	There are several factual errors in the summary.
Writing process	Student devotes a lot of time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works hard to make the summary wonderful.	Student devotes sufficient time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works and gets the job done.	Student devotes some time and effort to the writing process but was not very thorough. Does enough to get by.	Student devotes little time and effort to the writing process. Doesn't seem to care.
Grammar & Spelling	Author makes no errors in grammar or spelling that distract the reader from the content.	Author makes 1-2 errors in grammar or spelling that distract the reader from the content.	Author makes 3-4 errors in grammar or spelling that distract the reader from the content.	Author makes more than 4 errors in grammar or spelling that distract the reader from the content.
Sentence Structure	All sentences are well-constructed with varied structure.	Most sentences are well-constructed and there is some varied sentence structure in the essay.	Most sentences are well constructed, but there is no variation in structure.	Most sentences are not well-constructed or varied.

Regarding the speaking activities, the rubric below will be used:

CATEGORY	4	3	2	1
Speaks Clearly	Speaks clearly and distinctly all (100-95%) the time, and mispronounces no words.	Speaks clearly and distinctly all (100-95%) the time, but mispronounces 1-2 words.	Speaks clearly and distinctly most (94-85%) of the time. Mispronounces no more than 3 words.	Often mumbles or can not be understood OR mispronounces more than 5 words.
Vocabulary	Uses vocabulary appropriate for the audience and introduces new words from the lesson.	Uses vocabulary appropriate for the audience. Includes 1-2 new words from the lesson.	Uses vocabulary appropriate for the audience. Does not include any new vocabulary.	Uses several (5 or more) words or phrases that are not understood by the audience.
Content	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.

As for the assessment of the final project, two categories will be added to these ones:

Props	Student uses several props (could include costume) that show considerable work/creativity and which make the presentation better.	Student uses 1 prop that shows considerable work/creativity and which make the presentation better.	Student uses 1 prop which makes the presentation better.	The student uses no props OR the props chosen detract from the presentation.
Preparedness	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.

These rubrics will help the teacher to check the students' progress and verify if they satisfactorily met the evaluation criteria.

In addition, students will also be provided with a self-evaluation chart by which they will be aware of the knowledge and skills they have acquired during the course of the Lesson Plan. Their answers will be taken into account for the development of future units, since they will provide essential information about students' own perception of the teacher's activity:

Self-Evaluation Objectives and Skills	YES	NO	NOT YET
I know different aspects about the life of William Shakespeare.			

I know what <i>Hamlet</i> is about.			
I can recognise the similarities between <i>Hamlet</i> and the <i>Oresteia</i> .			
I understand what a relative clause is.			
I can recognise the differences between a defining and a non-defining relative clause.			
I can understand the main points from an oral text.			
I comprehend most of a story when I read it.			
I can guess the meaning of unknown words by their context.			
I can participate in a conversation with my classmates and take part in a discussion.			
I can express myself aloud and pronounce correctly.			
I can write a text of my own invention as well as a summary of a story I read before.			
I can work hand in hand with my classmates to achieve a common goal: perform a play.			

3.13.2. Evaluation criteria

In the following pages, a relation is made between the evaluation criteria that will be taken into account for the evaluation of this Lesson Plan, as well as the key competences and activities that will develop these criteria and the assessable learning standards to which they correspond. The activities appearing in the chart are those which will be assessed and taken as part of the evaluation.

EVALUATION CRITERIA & KEY COMPETENCES	ASSESSABLE LEARNING STANDARDS	ACTIVITIES RELATED TO EVALUATION CRITERIA
1.1. To identify the general meaning, essential information, main points and relevant details in short or medium-length oral texts, clearly structured, spoken or recorded, in a formal, informal or neutral register (CLC, DC). 1.7. To discriminate phonological, sound, accent, rhythmic and intonation patterns commonly used and recognise the meanings and general communicative intentions related to them (L2L). 2.1. To produce short or medium-length comprehensible texts, both in face-to-face conversation or by other technical means, in neutral, formal or informal register, using simple language, in which information, ideas and opinions can be given and requested (CLC, DC). 2.7. To pronounce and intone utterances	1.1. Understands main ideas and details relevant to recorded or spoken messages. 1.4. Can understand, in an informal conversation in which he/she participates, explanations or justifications of views and opinions on various topics of personal interest, as well as the description of abstract aspects of subjects such as music, cinema or literature. 2.3. Participates appropriately in informal conversations face-to-face or by other technical means, on every day or less familiar matters, exchanging information and briefly expressing and justifying opinions and points of view, and describes concrete and abstract aspects of subjects such as music, cinema or literature. 2.4. Takes part in formal discussions, interviews and meetings of an academic or	<u>EC → Activity</u> 1.1 → Session 1, activity 3; Session 2, activity 1 1.7 → Session 6, activity 2 2.1 → Session 2, activity 6; Session 7, activity 2; Session 8, activity 1 2.7 → Session 6, activity 2; Session 8, activity 1 3.1 → Session 4, activities 1, 2, 3 3.4 → Session 3, activity 2; Session 4, activity 4 4.1 → Session 5, activity 3; Session 7, activity 1 4.7 → Session 5, activity 3; Session 7, activity 1

clearly and intelligibly (CLC, L2L). 3.1. To identify the essential information, relevant points and important details in medium-length, well-structured literary texts, written in a formal or neutral register, and containing simple structures and commonly used vocabulary, both in print and digital format (CLC, DC). 3.4. To recognise commonly used written vocabulary and infer from context and co-text, with or without visual support, the meanings of some unfamiliar words, expressions and idioms (CLC, CAE). 4.1. To write, on paper or electronically, short or medium-length, coherent and clearly structured texts (CLC, DC). 4.7. To know and apply, in such a way as to make the text comprehensible for the most part, the most common spelling, punctuation and formatting conventions and adapt to the conventions of each type of text (summary, comic strips) (CLC, CAE).	occupational nature on topics common in these contexts, exchanging relevant information, asking for and giving instructions or solutions to practical problems, making their points simply and clearly, reasoning and explaining briefly and coherently their actions, opinions and plans. 3.6. Understands specific information on websites and other clearly structured reference materials on topics related to academic subjects. 3.7. Understands the general and most relevant aspects of short, well-structured, literary texts in a standard variant of the language. 4.3. Takes notes with simple and relevant information on common issues and specific aspects in the academic environment. 4.6. Narrates events related to the literary works examined in class.	
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4.2. Lesson Plan References

4.2.1. Lesson Plan Materials

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4.3. Digital images

Hamlet, Prince of Denmark. Graded Reader image retrieved on 16/05/2022 from <https://www.vicensvives.com/vvweb/view/pages/p01/load.php?id=234&codvv=912046>

Storyboard Comic Strips image retrieved on 20/05/2022 from www.storyboardthat.com/es/storyboards/nortonino/hamlet-act-1-comic-strip

Cambridge Dictionary: Miserable image retrieved on 23/05/2022 from <https://dictionary.cambridge.org/dictionary/english/miserable>

APPENDIX

1. Linguistic skills icons



Interaction



Writing



Listening



Speaking



Reading

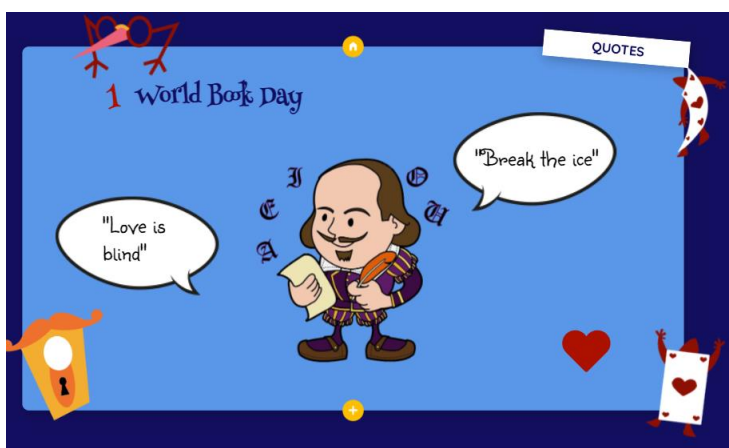
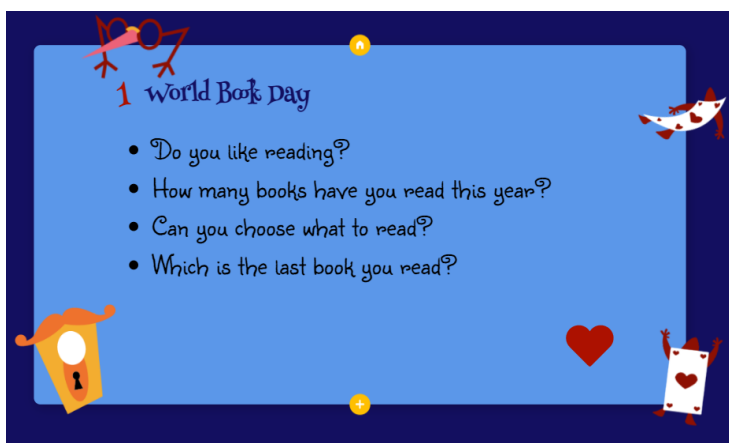
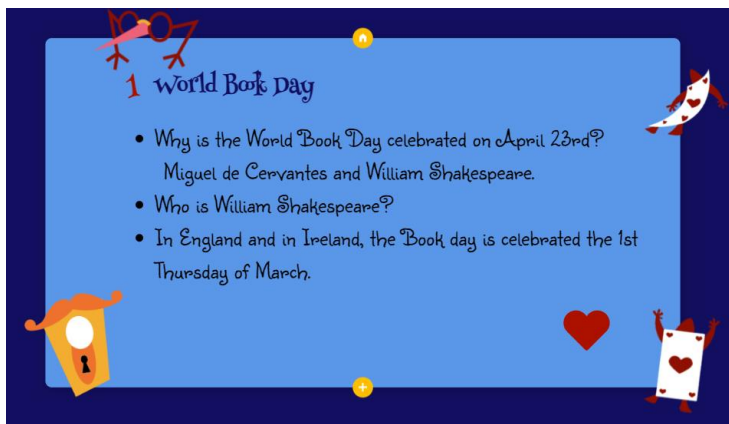


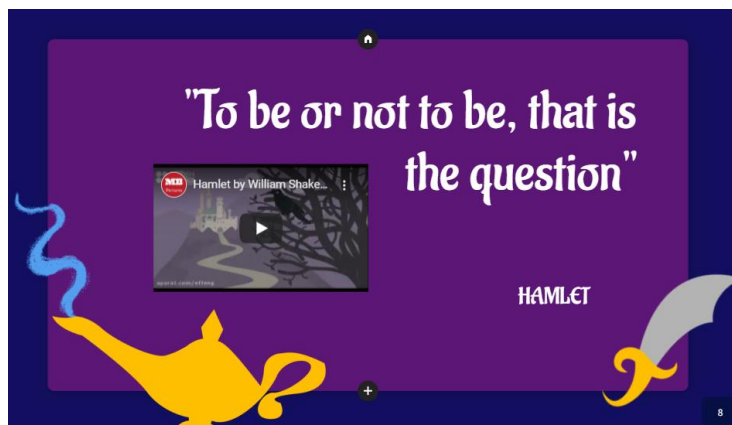
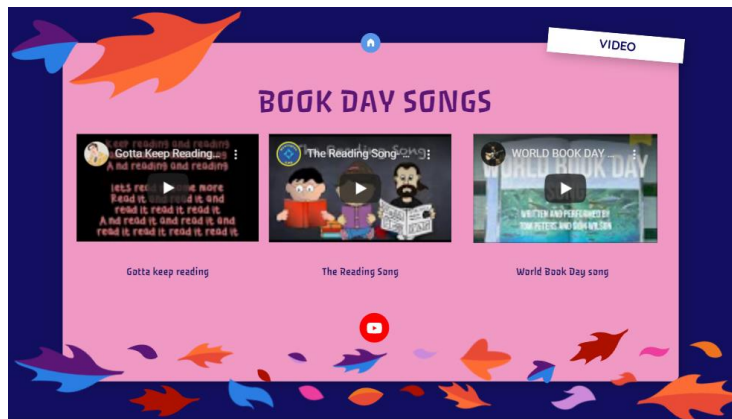
Final task

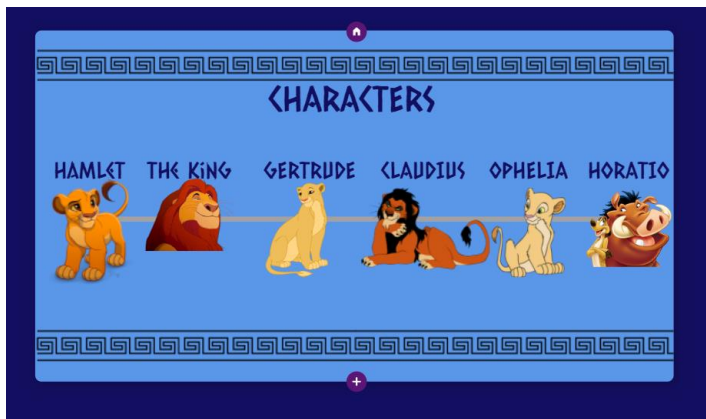
2. Resources

World Book Day genially:









Activity 1. Speaking activity

Work in pairs. In turns, write the name of one of the characters in Shakespeare's *Hamlet* on a little piece of paper, and post it on your partner's forehead, without letting him/her see the name you wrote. With your own words, describe the character you chose to your partner, so that he/she can guess who he/she is. Then, change roles.



Activity 2

Shakespeare wrote this play in the 17th century, but there are some authors who stand up for the possibility that Shakespeare could have read some classical author's play from which he could have taken the idea. Aeschylus, a Greek dramatist from the 5th century BC, wrote the *Oresteia*, a trilogy that tells a similar story to that of *Hamlet*. Aeschylus' *Oresteia* is composed of three plays, their names being *Agamemnon*, *The Libation Bearers* and *The Eumenides*. Read the summary about this trilogy. Then, try to match the items below according to the similarities in both texts.

Read the texts

1. *Agamemnon*

Agamemnon is king of Argos. He is returning to Argos after a period of 10 years fighting in the Trojan war. Agamemnon isn't alone, he brought with him a prisoner of war from Troy: the beautiful Cassandra. She's Agamemnon's mistress. His wife Clytemnestra is waiting for him but not in order to welcome him back into her loving arms, but to murder him, because her husband killed their daughter Iphigenia to sacrifice her for favourable winds on his journey to Troy. Clytemnestra is really disgusted by this murder and she plots his murder together with her lover Aegisthus, who happens to be Agamemnon's cousin. When Agamemnon arrives, his wife lays out a beautiful purple tapestry for him and asks him to walk on it. While Agamemnon is taking a bath, his wife comes in, throws a net over him and stabs him. Since the king is now dead, Clytemnestra and Aegisthus become the new rulers of Argos.

2. *The Libation Bearers*

Many years have passed since the murder of Agamemnon. The focus is now on Orestes, Agamemnon and Clytemnestra's son, who has been living in exile for the past years. We see him at Agamemnon's grave, where he meets his sister Electra. Electra has come by order of Clytemnestra, who wants to appease her nightmares. She sends Electra with offerings to the dead. Orestes and Electra planned their mother's and Aegisthus' murder so Orestes goes to the palace in disguise and pretends he's a messenger who wants to tell Clytemnestra that her son Orestes is dead. He then intrudes into the palace and kills Aegisthus and his mother.

3. *The Eumenides*

The Furies, the goddesses of revenge, are after Orestes and want him dead. The Furies believe that killing a blood relation is a terrible sin. Luckily for Orestes, he's protected by the god Apollo, who tells him to go to Athens where the goddess Athena will help him out. Athena will make sure that Orestes gets a fair trial and creates a jury made up of the 12 wisest men in Athens. The jury members listen to the pleas of Apollo, who is defending Orestes, and those of the Furies. Then each member decides if they find Orestes guilty or not, and cast their vote in an urn. The result is a tie six against six, so Athena has the final say and finds Orestes not guilty. The Furies are angry, they don't want to accept the outcome of this trial, but Athena is clever and makes them an offer they can't refuse: she gives them wealth power and a say in the city's affairs if they leave poor Orestes alone.

Activity 2

Hamlet
Aegisthus
Clytemnestra
Agamemnon

Claudius
Hamlet's father (ghost)
Gertrude
Orestes

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British Council. Learn English Teens. *Shakespeare - Hamlet*. Available at <https://learnenglishteens.britishcouncil.org/study-break/video-series/shakespeare/shakespeare-hamlet>

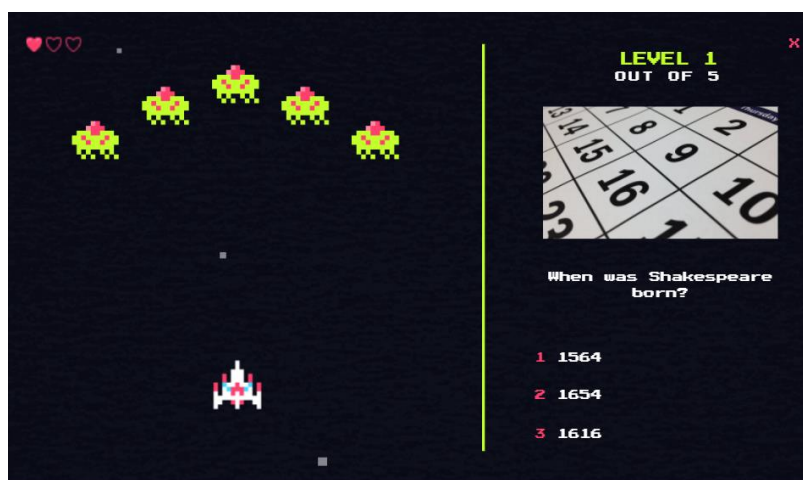
YouTube videos:

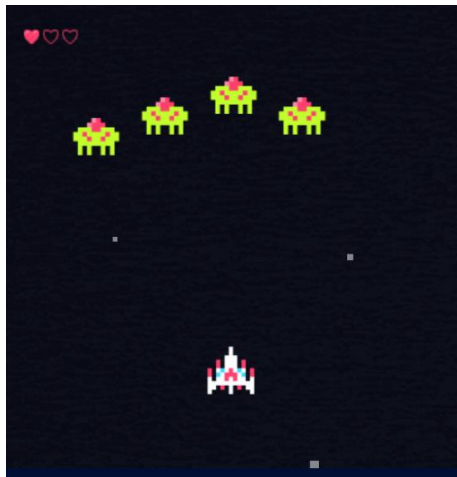
Songs:

<https://www.youtube.com/watch?v=NvCJWoZ5Fqo><https://www.youtube.com/watch?v=NvCJWoZ5Fqo>
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<https://www.youtube.com/watch?v=oK41hBv8HU0&t=6s><https://www.youtube.com/watch?v=oK41hBv8HU0&t=6s>
Lion King vs. Hamlet: <https://www.youtube.com/watch?v=FyheFyrahng&t=5s><https://www.youtube.com/watch?v=FyheFyrahng&t=5s>

Escape Videogame Genially:









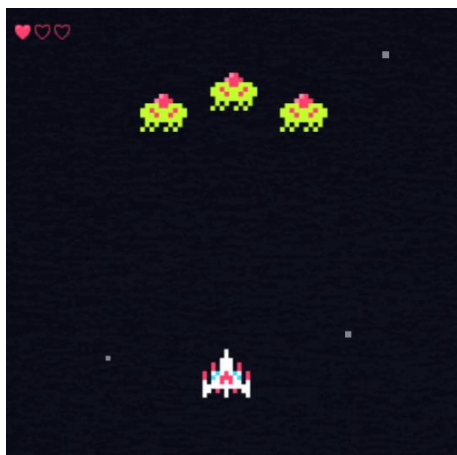
LEVEL 2

OUT OF 5



Where was he born?

- In Denmark
- In London
- In Stratford-upon-Avon





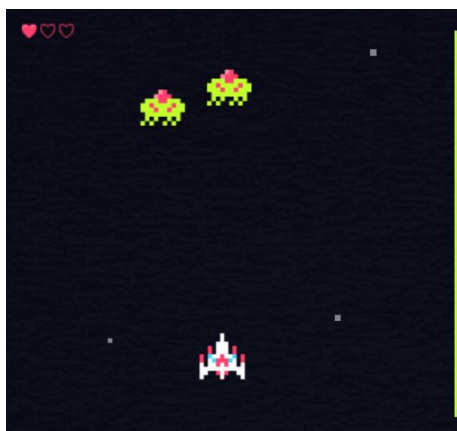
LEVEL 3

OUT OF 5



What plays did he write?

- BOTH ARE CORRECT
- ROMEO AND JULIET
- HAMLET





LEVEL 4

OUT OF 5



Which sentence is correct?

- That's the woman which children are twins
- That was the bar where my parents met
- This is the subject who I love the most

LEVEL 5
OUT OF 5

Which sentence is not correct?

- 1 The mayor, who is a good person, cares for people.
- 2 Don't touch the wall that is freshly painted
- 3 My brother, that is 6 years old, will be 7 next week

CONGRATULATIONS!

THE NUMBER FOR THIS MISSION IS 1

NEXT

LEVEL 1
OUT OF 5

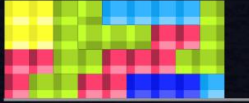
WE USE THE RELEATIVE PRONOUN "WHICH"...

- 1 FOR PLACES
- 2 FOR THINGS
- 3 FOR PEOPLE

♥♥♥

NEXT





LEVEL 5
OUT OF 5



"THAT IS THE MAN WHOSE CHILDREN ARE TWINS", DEFINING OR NON-DEFINING?

1 NON-DEFINING

2 DEFINING

3 NOT EVEN A RELEVANT CLAUSE

♥♥♥

×

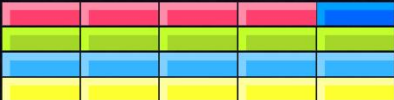
CONGRATULATIONS!

THE NUMBER FOR THIS MISSION IS 6

➡

♥♥♥

×





LEVEL 1
OUT OF 5



They finally found the murderer, ... was hiding in a small village.

1 WHICH

2 WHO

3 THAT

LEVEL 2

OUT OF 5

Have you seen the new film ... was shown on TV last night?

- 1 THAT/WHICH
- 2 WHO
- 3 WHICH

LEVEL 3

OUT OF 5

We visited the museum ... is in the middle of the square

- 1 WHOSE
- 2 THAT/WHICH
- 3 WHERE

LEVEL 4

OUT OF 5

WHAT IS THE NAME OF THE TOWN ... SHAKESPEARE WAS BORN?

- 1 WHERE
- 2 WHEN
- 3 THAT

LEVEL 5

OUT OF 5

This dress is made of silk,
... is a very expensive and
delicate material.

1 WHICH

2 THAT

3 WHICH/THAT

CONGRATULATIONS!

THE NUMBER FOR THIS MISSION IS 1

→

LEVEL 1

OUT OF 3

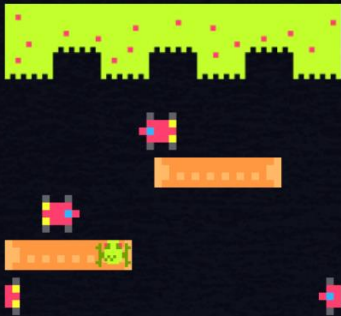
WHAT DOES "BE IN LOVE
WITH" MEAN?

1 HATE SOMEONE

2 LOVE SOMEONE

3 BE IN A BEAUTIFUL
PLACE





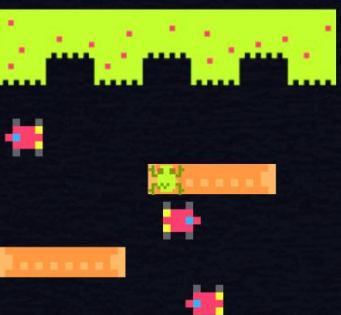
LEVEL 2
OUT OF 3



WHAT DOES "GO OFF" MEAN?

- 1 LEAVE A PLACE AND GO SOMEWHERE ELSE
- 2 GO SHOPPING
- 3 TURN OFF





LEVEL 3
OUT OF 3



WHAT DOES "HOLD ON" MEAN?

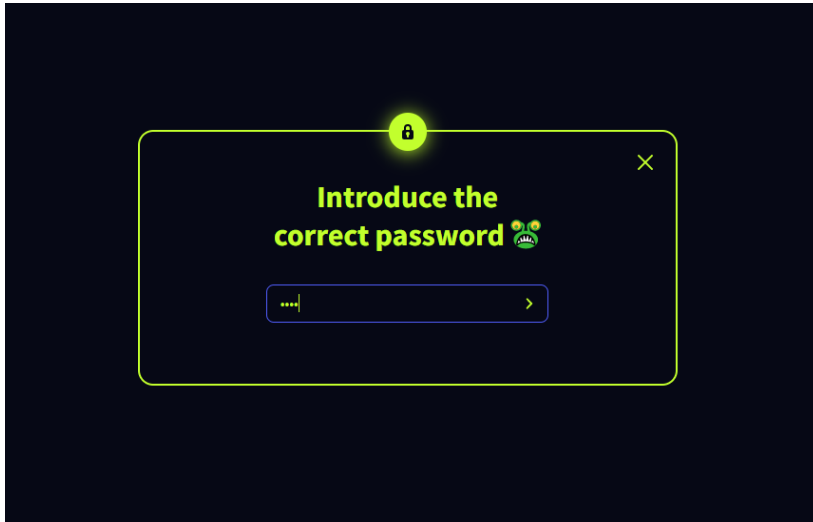
- 1 WAIT
- 2 TAKE SOMETHING IN YOUR ARMS
- 3 TURN ON



CONGRATULATIONS!

THE NUMBER FOR THIS MISSION IS 6





3. Solution sheets

SESSION 1, ACTIVITY 3:

- What happened? Hamlet comes back home and his father's ghost asks him to take revenge on his death. He decides to kill his uncle. At the end, everybody dies.
- Who is Hamlet? He is the Prince of Denmark.
- Who is the murderer of his father? His uncle Claudius.
- What does Hamlet do to take revenge? He kills his uncle.

SESSION 1, ACTIVITY 4:

- Mufasa → The king
- Simba → Hamlet
- Sarabi → Gertrude
- Timon and Pumbaa → Horatio
- Scar → Claudius
- Nala → Ophelia

SESSION 2, ACTIVITY 1:

- Where was Shakespeare born? In Stratford-upon-Avon
- Where did he study? At Stratford grammar school
- When did he get married? In 1582, at the age of 18
- Where did he start his literary career? In London
- What are his most famous plays? *Venus and Adonis*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Hamlet*, *Macbeth*.
- When did he pass away? Do you remember what we celebrate this day every year? In 1616. World Book Day.

SESSION 3, ACTIVITY 1:

PRESENT SIMPLE	PAST SIMPLE	PRESENT CONTINUOUS	PRESENT PERFECT	PAST PERFECT	PAST PARTICIPLE	FUTURE (WILL)	TO INFINITIVE	ING	PASSIVE VOICE
Is Am Tells Can't believe Becomes Thinks Decides Tries Notices Asks Thinks Gets Breaks Arrives Contains Murders Reacts Sees Works Becomes Interrupts	Did not die Slept Put Married Murdered Did kill Loved Said Performed	Is behaving Is causing Are talking	Has come back Has married Has killed	Had happened	Covered Poisoned	Will know Will go	To find To take To be To pretend To spy To perform To watch To get To kill To speak To find To make	Causing Murdering Killing Putting Thinking Praying Going Moving Knowing Getting	Is seen walking Is killed

Goes									
Starts									
Wants									
Worries									
Does									
Deserves									
Takes									
Stabs									
Means									
Drowns									
Comes									
Argue									
Organises									
Gives									
Prepares									
Wounds									
Drinks									

SESSION 3, ACTIVITY 2:

- Come back: return
- Look like: resemble
- Take revenge on: avenge
- Find out: discover
- Break up with: end a relationship
- Go off: leave a place
- Get rid of: find a way to make someone disappear
- Be about to do something: be going to happen immediately

SESSION 3, ACTIVITY 3:

- His mother, Gertrude, has married his father's brother, Claudius, **who is now king of Denmark**. → non-defining
- Hamlet **can't believe** that his mother would marry **the man who murdered her husband**. → defining

SESSION 4, ACTIVITY 1:

- Who is the main character in the *Oresteia*? Who is his father? Who killed him?
Orestes. His father is Agamemnon, the king of Argos, who was killed by his cousin Aegisthus.
- Who does his mother marry? She marries Aegisthus.
- What does he do to take revenge? Whose help does he receive? He kills his mother and Aegisthus with the help of his sister and the gods Apollo and Athena.
- What similarities can you find between the *Oresteia* and *Hamlet*? Both kings have been killed by their brother or cousin, who then marries the queen, and the king's son has to take revenge.

SESSION 4, ACTIVITY 2:

Play name	<i>Oresteia</i>	<i>Hamlet</i>
Author	Aeschylus	Shakespeare
Publication date	5th century BC	17th century AC

Protagonist name	Orestes	Hamlet
Protagonist characteristics	Prince of Argos, son of king Agamemnon	Prince of Denmark, son of king Hamlet
Protagonist's mother	Clytemnestra	Gertrude
King's killer	Aegistus; cousin of Agamemnon, marries Clytemnestra and becomes new king	Claudius, brother of King Hamlet, married Gertrude and becomes new king
Assassination mode	Stabbed	Poisoned

SESSION 4, ACTIVITY 3:

Hamlet → Orestes

Aegisthus → Claudius

Clytemnestra → Gertrude

Agamemnon → Hamlet's father (ghost)

SESSION 4, ACTIVITY 4:

PHRASAL VERB	MEANING
Lay out	Arrange, set out
Help out	Give assistance
Come in	Enter
Hold on	Wait
Go after	Search for something/somebody
Come back	Return

SESSION 4, ACTIVITY 5.

- Ophelia is the girl who stole Hamlet's heart.
- Denmark is the country where the story takes place.
- Claudius is the man who married Gertrude.
- This is the sword that/which Hamlet used to kill Laertes.
- That was the moment when the murderer was discovered.
- *Hamlet* and *Romeo and Juliet* are some of the plays that/which William Shakespeare wrote.
- The castle is the place where the deaths happen.

SESSION 5, ACTIVITY 1:

- Ophelia, who is Polonius' daughter, is Hamlet's girlfriend.
- Hamlet kills a man who is Ophelia's brother Laertes.
- Hamlet, whose father has been killed, is the prince of Denmark.
- They live in a castle where a ghost has been seen.
- Laertes stabs Hamlet with a sword which/that had been poisoned.
- Gertrude drinks wine from a cup which/that was poisoned.
- Horatio, who is Hamlet's friend, helps him.
- Hamlet fights Laertes, whose sword has been poisoned.