

GCE English Literature

Unit 2: Explorations in Drama (6ET02)

Sample Scheme of Work

Planning a programme of study using web-based resources

The big picture

This toolkit assumes that you have roughly 65 hours to deliver a course leading to the production of the two pieces of drama coursework for Unit 2.

The idea is that an individual teacher can adapt the weblinks and lesson ideas to suit the needs of her/his students studying any drama texts.

Sample programme outline

	LEARNING FOCUS	LESSONS (1 hour)
1	Ways in to drama study	5
2	Exploring the Shakespeare play in context	25
3	Looking at the second play	15
4	Critics and Criticism	10
5	Writing the Creative Critical Response	3/4
6	Writing the Explorative Study	5/6

1. Ways in to Drama Study

◆ Stage 1: Students' Prior Learning (1 lesson)

Before embarking on this unit it is a good idea to discuss what your students' experiences and understanding of drama texts have been so far. Some will have read and studied a variety of plays in school, ranging from Shakespeare plays to modern drama and perhaps have looked at extracts from plays or written dramatic pieces. Some will already be experienced theatre-goers or perhaps you have studied drama or acted in plays themselves. Through films and television we are all familiar with the basics of drama. Soaps, television plays, drama documentaries, sit-coms and films, although not intended to be performed live on stage, are clearly still 'dramatic' and share many of the features of stage plays.

POSSIBLE ACTIVITY

1. Complete the following table and discuss your preferences with a partner.

DRAMA EXPERIENCE	Always enjoy	Sometimes enjoy	Don't enjoy	Never watch
THEATRE Classic plays				
Modern plays				
Musicals				
Dance				
Mime				
Opera				
Circus				
FILM				
Action/Adventure				
Comedy				
Crime				
Epic				
Horror				
Musicals				
Romance				
Science Fiction				
Thriller				
War				
Westerns				
TELEVISION Classic Drama				
Modern Drama				
Sit Coms				
Soaps				
Crime				
Docu - drama				

2. Now share your ideas with the class. Which are the most popular genres? What might be the reasons for this? Explore what you think are key features of drama texts.

◆ Stage 2: History of drama - establishing context (1 or 2 lessons)

http://en.wikipedia.org/wiki/Timeline_of_Shakespeare_criticism

<http://www.theatrehistory.com/>

<http://internetshakespeare.uvic.ca/Library/SLT/drama/dramasubj.htm>

[tml](#)

Use any of the above links, or similar ones, to introduce students to an overview of theatre history so that they can place their Shakespeare text and their second play in context. Outcomes could be a timeline, written summary, visual presentation etc.

Here is a link to the website of the Globe Theatre which has a very informative section (About the Globe) about the staging and production of the plays. You could use this to explore the constrictions under which Shakespeare wrote his plays and the potential for staging the plays that modern producers have.

<http://www.globelink.org/abouttheglobe/>

◆ Stage 3: Elements of drama (2 or 3 lessons)

<http://www.newi.ac.uk/englishresources/workunits/alevel/shakes/shakysplays.htm>

[tml http://www.zigzageducation.co.uk/synopses/1112-s.pdf](http://www.zigzageducation.co.uk/synopses/1112-s.pdf)

<http://www.universalteacher.org.uk/drama/dramastudy.htm>

Use any of the above links to support your students as they learn to study a play. There are plenty of ideas for activities online and also in the various editions of plays that you may be using.

Possible areas for introductory study:

Characterisation

How writers go about creating characters in drama and the varied responses to dramatic characters by audiences.

Conflict

Conflict is at the heart of drama. It is the struggle between opposing forces, such as ideas, interests, or characters. The outline of a drama text, with its traditional pattern of situation, development, crisis and dénouement, is based on conflict and its outcome. Conflict also

generates tension, to which the audience respond

Dialogue

Dialogue can be explored in relation to the literary conventions of drama. It is the means by which a writer engages dramatically with his audience. Characters inform, argue with, amuse, outrage and chill us all by the ebb and flow of dialogue.

Dramatic irony

Sometimes known as tragic irony, dramatic irony is a kind of 'double vision' (or acutely informed vision) on the part of the audience in relation to what is *really* happening in a play. Thus while the characters are unaware of particular, important or fateful circumstances, the audience, in contrast, has an informed - often cruelly informed - understanding.

Imagery

Dramatists will use this device to evoke certain ideas in relation to a character or place.

Language

Dramatic language is often rhetorical and poetic, i.e., it uses language in ways which differ from standard usage in order to draw attention to its dramatic nature. When analysing dramatic texts, students should have a closer look at the various forms of utterance available for drama.

Motif

Motif is a recurring idea, theme or technique. A motif differs from a [theme](#) in that a theme is an idea set up by a text, whereas a motif is a recurring element which symbolizes that idea.

Plot

Plot is the shaped, causal construct the artist makes of episodes, interaction of character and conclusion. Is the plot linear or non-linear? Are there sub-plots?

Soliloquy

A speech to the audience when a character is alone on stage. The idea is that the character speaks aloud his inner thoughts and feelings to the audience.

Stage directions

Stage directions are usually given in italics (sometimes in brackets) to distinguish them from the spoken text. Stage directions set the scene (and sometimes the mood) of the play; they determine particular actions and movements of the actors; they also give advice as to how the actors should perform and interpret their parts; sometimes they are used to suggest heightened tension.

Themes

It is important to track the "big ideas" that run through the play. Look at these ideas in the light of the play's political and social context. Is the playwright being controversial or traditional in his approach?

2. Exploring the Shakespeare Text in Context

◆ STAGE 1: Initial reading of the play (5 lessons)

Decide how you want to go about organising an initial reading of the play.

Suggestion: Read one act together in class, then show the act in performance using video / DVD. Have students follow up with independent study work on each act, perhaps using an online version of the text (<http://www.shakespeare-online.com/>)

◆ STAGE 2: First explorations of the play (10 lessons)

These are some lesson approach ideas to help students familiarise themselves, and engage, with character, settings and themes - amend and adapt the strategies according to the needs of your students:

- Setting the scene

Props and furniture available in the classroom are used 'accurately' to represent the place where the drama is happening; or to represent the physical scale of something in the drama; or to fix the position and proximity of the rooms, houses, places where the events have taken place.

- Diaries, letters, journals

These can be written in or out of character as a means of reflecting on experience or reviewing the action.

- Wall Works

An important character or theme is represented in picture form or diagram 'on-the-wall'; information is read or added to as the drama progresses by either individual students or groups.

- Sound tracking

Realistic or suggestive sounds are made to accompany action or create an environment. Dialogue is written to fit a given piece of action. Sound from one situation is 'dubbed' onto another. Voices or instruments can be used to create a mood or paint a picture.

- Freeze Frame

Groups make up an image using their own bodies to crystallize a moment, idea or theme; or an individual acts as 'sculptor' to a group.

- Detective Work

An object, article of clothing, newspaper cutting, letter, or opening to a story is introduced as a starting point for the development of the drama. The participants build on the clues and partial information offered in order to explore and develop themes, events and meanings suggested by the unfinished materials.

- Hot-seating

A group, working as themselves, have the opportunity to question or interview the rôle-player(s) who remain 'in character'. The enactment may be frozen and the rôle-player(s) released to answer questions, or they may be formally seated facing questioners.

- Overheard conversations

These conversations add tension or information to a situation that should not have been heard. The group might not know who the speakers are or might only know one of the speakers. The conversation might be reported by spies, or be in the form of gossip or rumour. The group can go backwards or forwards in time to recreate key conversations that illuminate the present situation.

- Media Coverage

This allows for interpretations or presentations of textual events using journalistic conventions and registers in the manner of front-page stories, TV news or documentaries. The group may be in media roles or working outside the drama to represent what has happened from a distance, with an emphasis on how events can be distorted by outsiders.

- Montage

Montage (using collage techniques of photos, magazine cuttings etc.) can juxtapose form and content so as to change or challenge a stereotypical or conventional view. It can provoke a fresh look at the text and can create interesting contrasts between elements in the drama that would not naturally be brought together.

◆ STAGE 3: Looking at the play in more detail (10 lessons)

Below are links to lesson plans available on the internet. They are all readily adaptable for any Shakespeare play. If you already have in mind what kind of explorative study your students might write (e.g. character based studies, explorations of specific themes, language analysis etc.) then develop the lessons accordingly along those lines.

Contexts - Shakespeare's life

This is the link to a *Shakespeare's Life* handout page on the Shakespeare High Website. This would be good to use for an introductory lesson. Have students add to it, re-draft it etc.
http://www.shakespearehigh.com/classroom/bio_handout.shtml

Teaching Through Performance

Here is a link to the lesson plans page on the *Surfin With the Bard* site. There are lots of ideas for dynamic, interactive approaches to teaching Shakespeare and most plays are covered. There are also lots of links to other sites that deal with individual plays.
<http://www.shakespearehigh.com/faculty/teachers/lessons/index.htm>

Penguin Teachers' Guides

This is the link to the American site of Penguin Publications which offers free teachers guides on a range of Shakespeare plays. Lots of good ideas for differentiated teaching of the plays..
<http://us.penguin.com/static/html/services-academic/teachersguides.html>

Mind Mapping characters

This link is to a *Folger Shakespeare Library* lesson plan that encourages students to explore character in a drama text. It is suitable for any play by Shakespeare and others.

<http://www.folger.edu/eduLesPlanDtl.cfm?lpid=560>

Critical response to characters

Hazlitt on *Hamlet* Use this link to have students read Hazlitt's essay on *Hamlet* and then get them to provide their own argument in response. This can be done with any critical piece.

<http://shakespearean.org.uk/ham1-haz.htm>

'You should not have believed me': Multiple Readings of *Hamlet* Here is a link to a lesson plan from the *Folger Shakespeare Library* that develops two different readings of Hamlet's character. This could be adapted for any character in a play.

<http://www.folger.edu/eduLesPlanDtl.cfm?lpid=675>

Individual Shakespeare projects

Whilst reading the play or exploring aspects of it together in class, it is a good idea to set students some individual research projects for them to work on outside of the class. If the outcomes are shared with others in the group, a wide range of critical and contextual ground can be covered in preparation for the students' coursework.

POSSIBLE ACTIVITY

1. Choose one of the following themes: prejudice, evil, friendship, greed, love, marriage, obedience, jealousy, justice, leadership, maturity, power or secrecy. Explore how three different characters in the play connect with your theme and present your ideas to the class using three different media.
2. Choose a passage from the play that is significant with regard to your theme. Read it aloud to the class and identify, with close reference to the text, why it is significant.
3. Research and explore a primary source document that illuminates the theme you have been working on. Explain your finding to the class.

Exploring Shakespeare' imagery using an online concordance

This is a link to a lesson plan from the *Folger Shakespeare Library* that explores imagery in *Hamlet* using an online concordance. Try it with any Shakespeare text.

<http://www.folger.edu/eduLesPlanDtl.cfm?lpid=641>

Metaphors in Shakespeare

This lesson plan is a very basic structure for getting students to look closely at figurative language in plays. Adapt it or transform it to suit the needs of your students.

<http://www.folger.edu/eduLesPlanDtl.cfm?lpid=586>

Unlocking Soliloquies

This is a link to the Soliloquies Buster lesson plan from PBS *"In Search of Shakespeare"* site. It's a bit of fun and activity - perhaps for an AS group just getting into the play and it helps them look at soliloquies in detail. Use any soliloquy.

<http://www.pbs.org/shakespeare/educators/language/casestudy2.html>

Exploring aspects of comedy in Shakespeare plays

Here is a link to a useful worksheet from *The Folger Shakespeare Library* to use to explore ideas about comedy in Shakespeare's plays.

<http://www.folger.edu/documents/PlayingtheFool1new1.pdf>

3. Looking at the second play

◆ STAGE 1: An initial reading (2 or 3 lessons)

Because it is not expected that the second play will have been studied in as much depth as the core text, you may decide to show or attend a performance of the play and thereafter look more closely at key scenes only.

A suggestion: Watch a performance of the play (check availability on The Internet Movie Database at <http://www.imdb.com/>) or have everyone read a summary of the plot online. Decide on which key features you would like to focus (the protagonist, use of imagery, a pivotal scene etc.) and work closely on these areas in class.

However you decide to approach the play, many of the activities suggested in Unit 2 of this Scheme of Work can be used to explore the second play.

◆ STAGE 2: Explorations of context (2 or 3 lessons)

Centre for the Study of the Renaissance at University of Warwick is a fantastic resource for contextual material. They have a section devoted to Elizabethan and Jacobean drama which is an open-access resource on the page and stage history of five Jacobean playwrights and nine of their plays.

http://www2.warwick.ac.uk/fac/arts/ren/elizabethan_jacobean_drama/

Voice of the Shuttle - a huge database of online resources for literature and political and social contexts. The link is to the Renaissance and 17th century literature pages.

<http://vos.ucsb.edu/browse.asp?id=2749>

University of St Andrews site covering a range of background information on Restoration Theatre.

<http://www.st-andrews.ac.uk/~rtheatre/Front.html>

Use any of the above links, or similar ones to introduce students to the contexts in which their plays were written and received. The resources can be explored in a number of ways, such as students researching specific topics and providing written feedback for their peers or the teacher setting a research task to be completed online etc.

◆ STAGE 3: Explorations of the play (10 lessons)

Web page on a play

A good way to have students engage with the play from a critical perspective is to get them, perhaps in groups, to design their own web pages or study guide on a text. For example, below is a link to a teacher's own guide to Webster's *The Duchess of Malfi*. Using this as an example encourages students either to produce similar pages, or to add to / improve on what is there. Alternatively, get them to write a critique of a web page or study guide.

<http://www.fortunecity.com/victorian/dali/88/>

Editing the play for study

Another approach would be to have students work with an online edition of the play, such as this one on *The Duchess of Malfi*:

http://larryavisbrown.homestead.com/files/Malfi/malfi_home.htm

and produce footnotes, teaching notes, suggestions for activities etc. for sections of the play relevant to their area of study.

National Theatre Stagework site - five lesson plans on *Richard III*

Here is a link to the teacher's section of the National Theatre website with lesson plans on Shakespeare's *Richard III* which could easily be adapted for the study of any play on this unit.

The topics covered are:

- 1 Development of characters and themes
- 2 Richard and the audience
- 3 Considering various points of view
- 4 Considering various points of view (part 2)
- 5 Speaking and listening activity

http://www.stagework.org/webdav/harmonise?Page/@id=6011&Session/@id=D_wQIFXVvHTk_e4J_Ed8ABIt&Section/@id=1520

National Theatre Workpacks

This link will take you to a series of workpacks, full of teaching ideas, produced by The National Theatre on the following plays:

The Alchemist, Dr Faustus, The Duchess of Malfi, Hamlet, Henry IV, Henry V, Love's Labours Lost, Measure for Measure, The Merchant of Venice, Pericles, Romeo and Juliet, She Stoops to Conquer, The Tempest and *The Winter's Tale*.

<http://www.nationaltheatre.org.uk/Past20Workpacks20+24838.twl>

From Page to Stage

This is the link to Channel 4 Learning's "The Making of *Twelfth Night*" site.

It's based on four Channel 4 programmes looking at how *Twelfth Night* was transferred from page to screen.

You don't have to have watched the programmes. The back ground notes and activities are great for brainstorming and discussion. They can be adapted for any play. Transformation such as these would be a good idea for the Creative Critical Response.

<http://www.channel4learning.com/support/programmenotes/english/bard21stcent02.htm>

Renaissance Drama Lesson Plans

This is the link to Renaissance Drama Homepage of Dr Christy Desmet's site with lesson plans on a variety of plays - *Doctor Faustus, Volpone, Edward II, The Changeling* - all of which can be adapted for most drama texts.

<http://virtual.park.uga.edu/cdesmet/434hand.htm>

Character Web quest

This is the link to the American broadcasting company, PBS's "In Search of Shakespeare" site where there is a good lesson plan on exploring a character (in this case *Othello*) using the web. This lesson plan could be adapted for any character in a drama text
<http://www.pbs.org/shakespeare/educators/technology/lessonplan.html>

4. Critics and Criticism

This unit needs to prepare students for writing their Creative Critical Response where they will be expected to respond to texts independently and critically, and also for the Explorative Study, where Assessment Objective 3 (which requires students to be 'informed by interpretations of other readers') is worth 36 out of the 62 marks available.

Critical Journal

It is a good idea to have students keep a journal of their thoughts and ideas as they read through both their main drama texts and also any critical material that they come across during their study. Five minutes at the end of each lesson should be spent jotting down their own critical ideas so that they have a rich source with which to work when they come to writing their coursework

◆ STAGE 1: Historical Criticism (about 5 lessons)

Timeline of Shakespeare criticism

Here's the Wikipedia link to a timeline of Shakespeare criticism which is a great starting point for students being introduced to the topic. It gives a clear overview of major critical attitudes over the centuries and has links to all the main players in the field of Shakespeare criticism.

You could allow students to explore this timeline on their own, as a homework research exercise or you could have them working in pairs, devising search activities for other students and so on.

http://en.wikipedia.org/wiki/Timeline_of_Shakespeare_criticism

Women playing *Hamlet*

This is the link to the Palomar College (California) site which is a vast resource of critical sources on Shakespeare plays.

<http://shakespeare.palomar.edu/criticism.htm>

An example of the material available is the following review from 1900:

On Seeing Madame Bernhardt's Hamlet by Elizabeth Robins published in: *North American*

Review, 171 (December 1900). Students could read the material and then respond, either by letter or in the form of a dialogue with their own views on the topic of gender roles in *Hamlet* and so on.

Royal Shakespeare Company - Exploring Shakespeare

This is a link to the RSC's Exploring Shakespeare page.

<http://www.rsc.org.uk/explore/>

Use the browser to find a particular play and then click on Performance History. You will find a wealth of information about past productions and critical receptions of the play. There are lots of activities to encourage students to explore.

For example, you could ask students to read about the experimental productions of *Hamlet* in the 1960s and 70s

(http://www.rsc.org.uk/explore/hamlet/guide_1980.htm)

and then have them write production notes for a scene using some of the ideas they've read about.

◆ STAGE 2: Contemporary Criticism (about 5 lessons)

Possible starting points for teaching critical contexts:

- Traditional Criticism - Hazlitt, Coleridge, A C Bradley, G Wilson Knight
- Feminist Criticism - Lynda Boose, Lisa Jardine, Gail Paster, Jean Howard, Karen Newman, Carol Neely, Peter Erickson, Madelon Sprengnether
- Marxist Criticism - Lukacs, Raymond Williams, Fredric Jameson, Terry Eagleton
- Psychoanalytic Criticism - Freud, Ernest Jones, Jung, Lacan, Norman Holland
- Contemporary Critics - Stephen Booth, Frank Kermode, Stephen Greenblatt, Catherine Belsey
- Theatre Reviews Here are the links to theatre review pages on the sites of major British newspapers:

<http://arts.guardian.co.uk/reviews/theatre/0,,752230,00.html>

<http://www.independent.co.uk/arts-entertainment/theatre/reviews/>

http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/stage/theatre/

There are lots of activities that can be done using these sites. Students can use the reviews as models for their own critical writing. They can adopt an opposing viewpoint to that of the theatre critic. They can write letters in response to a review. They can, in some cases, watch the same production and compare notes.

- Arts Blogs

This is the link to the Guardian's Arts and Entertainment Blog. Encourage students to hone

their critical skills by joining the blog to engage in debate, even if it's only about last night's episode of *Coronation Street*!

<http://blogs.guardian.co.uk/arts/>

Blogging could be a useful way of getting students to produce the Creative Critical Response for this unit.

Here are some more theatre blogs for you to explore with your students:

The Stage

<http://www.thestage.co.uk/blogs/>

The Arcades Project

<http://thearcadesproject.blogspot.com/>

Postcards from the Gods

<http://postcardsgods.blogspot.com/>

West End Whingers

<http://westendwhingers.wordpress.com/>

Learning through blogs

A good idea is to set up your own blog for your AS teaching group. That way students can post essays and other work and others in the group can act as critics to give feedback and so on. It is possible to set up a genuine critical forum with the teacher contributing along with other invited guests, such as a Head of Department or students from another centre and so on. Here is a link to a great, free site that allows you to create, manage and moderate blogs for your class.

<http://edublogs.org/>

5. Writing the Creative Critical Response

(This should take about 3 or 4 lessons with writing time at home)

Many of the activities already covered in this scheme of work will, hopefully, have given students opportunities to produce creative, critical response to their texts. For example:

- A piece on staging and producing a section of a play (with accompanying Director's note) based on work done with the Globe Theatre site (Unit 1)
- An in-role review for a national newspaper of a performance of a play (Unit 1)
- A montage piece with accompanying explanatory notes (Unit 2)
- A review, for Teacher's TV, of one of the *Penguin Guides to Shakespeare* (Unit 2)
- A letter to Hazlitt (or any other critic) taking issue with his views on *Hamlet* (or any other play) (Unit 2)
- A high-quality study guide to one act of a play. Either page or web-based. (Unit 3)
- Contribution to the Guardian Arts blog (or similar) on any aspect of a play (Unit 4)
- A response to any review of a contemporary performance or film version of a play (Unit 4)

Bear in mind that the two assessment objectives that need to be targeted are:

AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.

AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Some more ideas for stimulus material for students writing their Creative Critical Response might be:

This is the *Shakespeare Re-Told* website from the BBC. Great ideas for Creative Critical response. Get students to do the quizzes, then make some up for your texts. Then look at the re-writes and get them imagining a re-telling of their texts and so on. The programmes are no longer being shown, but they've left the site up and it should inspire plenty of creative approaches from students.

<http://www.bbc.co.uk/drama/shakespeare/tvdramas.shtml>

- Here is a link to the PBS (USA Broadcasting company) Teacher's site and a lesson plan on transferring Shakespeare from text to film. It uses Shylock's defence from *Merchant of Venice*. This could be adapted for any play. Get students to try it with a scene from their play. By adding a written commentary, this could make a good piece for the CCR submission.

<http://www.pbs.org/wgbh/masterpiece/merchant/ntof.html>

- This is a link to a lesson plan from the *Folger Shakespeare Library* called "Editing Dual Murder Plots in *The Tempest*." The approach would be a good one for students to take. Editing the text of any play, and providing detailed Editor's Notes, could form a successful piece of creative, critical work.

<http://www.folger.edu/eduLesPlanDtl.cfm?lpid=786>

6. Writing the Explorative Study

(This should take about 5 or 6 lessons with written work being done at home.)

How you go about supporting students in writing their coursework will depend on the size of your class amongst other things, but one possible approach might be:

- Divide the class into groups of 4 or 5
- Assign each group a general topic to brainstorm in advance of their writing.

For example:

A class of 25 students who have studied *Hamlet* in depth and have explored *The Duchess of Malfi* as their second text.

5 groups of 5 students, thus

- Group 1 - Women in Jacobean drama
- Group 2 - Tragic Heroes and Heroines
- Group 3 - Revenge drama
- Group 4 - Morbidity and morbid humour
- Group 5 - Corruption - human and political

Give the students opportunities to brainstorm their topics. You can give as much or as little guidance at this stage as you wish. You could, for example, give students structured activities to pursue that reflect the main assessment objectives for this coursework piece, i.e.

A03 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers.

A04 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood

The outcome should be that the group comes up with a working title for an Explorative Study which reflects the ideas they've looked and which clearly targets these assessment objectives.

For example:

Group 1

Martin Wiggins argues that, in the Jacobean era, "female honour was associated largely with female chastity" and that "second marriages troubled the male imagination". By comparing Shakespeare's and Webster's exploration of these themes, show whether or not Wiggins's assessment is accurate?

Group 2

"Neither the Duchess nor Hamlet are, in fact, characters of tragic stature."

By exploring interpretations of these characters in different productions, discuss this assertion.

Group 3

By exploring the contexts in which these plays were written and received, which - if either - most lives up to the description, "Revenge Tragedy"?

Group 4

Rowland Wymer describes Jacobean tragedy as "a satiric brooding upon death."
By comparing *Hamlet* and *The Duchess of Malfi*, show to what extent these plays would persuade you to agree with Wymer's view.

Group 5

It has been suggested that whereas the corruption in *The Duchess of Malfi* is political, *Hamlet* is concerned only with the corruption of humans.
To what extent have critics accepted this view and do you agree?

Web Resources to Support Group Work

This is the link to the RSC's Internet Resources Guide by Dr Christie Carsons. It's a sort of travel manual to find your way through Shakespeare resources on the internet.

Use it for your own planning or let your students loose on it to do their research.

http://www.rsc.org.uk/downloads/learning/rsc_internet_guide.pdf

This is the link to the British Library "Shakespeare in Quarto" site. It's an outstanding resource. There is a huge amount of material on every play. Students can even listen to actors over the years reading extracts. The "Comparing the Texts" section allows you to look online at two versions of plays simultaneously - great for close reading work. The "Afterlife" section has a whole range of material on how Shakespeare plays have been performed / transformed over the centuries.

<http://www.bl.uk/treasures/shakespeare/homepage.html>

This is the link to the University of Victoria, Canada, site: *Internet Shakespeare Editions*. This is a vast source of background information on Shakespeare and the plays with lots of contextual and critical material. There is also a huge database on Shakespeare in performance.

<http://internetshakespeare.uvic.ca/index.html>

Here is the link to the Luminarium site. This is a comprehensive anthology and guide to English Literature covering the Renaissance to the Eighteenth Century. Students will find this very useful for finding information on lots of plays for this unit.

www.luminarium.org/

Essay Writing Skills

Students will probably need support with structuring their coursework essay. Here are some web resources that may be helpful:

This is a link to University of York's web page on writing bibliographies, citing references etc.

<http://www.york.ac.uk/depts/phil/current/ReferencingGuide.pdf>

The University of Warwick's English Department website has a really good page on *How to Write an Essay*. Here's the link:

http://www2.warwick.ac.uk/fac/arts/english/undergraduate/current/modules/fulllist/second/en228/how_to_write_an_essay/