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The Winter's Tale: Challenging students

An elective workshop for high-school students on one of the most problematic plays written by William Shakespeare.

TRABAJO DE TITULACIÓN

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Introduction

According to the survey *Chile y los libros* by Fundación La Fuente/ Adimark (2010), in Chile just 26% of the population are frequent readers of books; and more than 52% declare that hardly ever read books. Unfortunately, Chileans are not regular readers of books and that is reflected in our educational system, in which students are not encouraged to create the habit of reading. On the contrary, students are hindered from creating an habit of reading when being exposed to old pieces of texts such as, *The Odyssey*, *Papelucho*, *Daddy Long Legs*, etc., which tend to be used by teachers just as mere source for test evaluations to students.

In the English school curriculum, surprisingly, no literary texts are included in the regular syllabus. There is just an extracurricular English Literary program (ELP) which targets *literature* just as a tool to review linguistic components of the language (Mineduc 2015). The ELP program lacks popularity among Chilean schools, as it is not taken into account as a complement of the regular curriculum (extra schedule workshops, differentiated programs, etc.).

Literature is not mandatory in the ESL school context and that has a negative impact on the students' skills development. For that reason, a motivational literary pedagogical proposal would be of great help in order to enhance reading to students.

Consequently, this project proposes the use of literature to enhance motivation for students to read. The motivational factor in this project will be included through the art of acting, which allows students to perform, share, produce among other social actions (Benedetti 3). The target literary work will be *The Winter's Tale* by William Shakespeare, as a proof that even the toughest piece of text - plus a suitable methodology- can be set as an interesting and effective tool for learning.

Taking into account the level of difficulty that reading and performing a Shakespearean plays means, is of primary importance to set a target group that can, actually, achieve the aims of this project. For that reason, the target group will be a high school 4th grade group from a semi private school in Valparaiso, Chile.

Theoretical Framework

1. Literature

Culler states two elemental questions when tackling the concept of literature: What is literature? Are there any essential, distinguishing features that literary works share? (Culler 20).

In order to attempt to solve these questions, it is necessary to keep in mind that literature is a broad, rough and flexible concept. Therefore, trying to come up with a definition which tackles the concept as a whole is almost impossible because there is no an essential essence in *literature* to create *literature* (Eagleton 8). Because of that, a definition of the literary nature, function and place within its general cultural production is better for the description of the concept of *literature*, rather than a long and ambitious debate on what actually a proper definition of the concept may be (Widdowson 2).

First, one main general characteristic of literature is that it transforms and intensifies the ordinary language. In literature, the syntax is thoroughly manipulated and, sometimes, reshaped to create intended and often complex meaning (Eagleton 2). On the contrary, in everyday speech language is direct and simplified, as it targets communication rather than meaning.

According to Meyer one main distinguishing characteristic of *literature* is that it can be read 'aesthetically' (Meyer 5). Aesthetic relies on the attempt for readers to make meaning when reading (Hunt & Vipond 178). Thus, "*In aesthetic reading, the reader's attention is centered directly on what he is living through during his relationship with that particular text*" (Meyer 5). That is, *literature* is described as such, when the reader focuses his attention on the reading event that is happening in the plot. There, the reader interacts and responds to the

book by creating mental images, feelings, and attitudes towards the reading. Thus, the reader gets immersed into the literary world proposed by the book.

Culler states that there should be a social agreement on what literature is or not, but that social agreement is affected also by contextual constraints. For instance, time place and purpose influence the view upon texts (21). That is, a piece of text may have almost no relevance at the place and by the date it was published, but it can be a great subject for studies in another area or society (21).

So, what was once a non-literary text, might be now a work of art? It just depend on the value that society assigns on the target text during a specific period of time.

Accordingly, Meyer proposes two different approaches for the better description of the concept of literature: The Criterial Approach and The Prototype Approach.

- The Criterial Approach: Proposes a list of different criteria a text should meet in order to be considered 'literature'. According to this approach, literary texts are always characterized by clear and inflexible boundaries.
- The Prototype Approach: Proposes that texts fall into distinct families of texts, which share resembling patterns with one another (Meyer 4-6).

Thus, Meyer addresses literature to classifications or families. Texts share similarities with one another at the level of detail or overall, but are always related to one another within its textual group constraints. That is, literature is classified at the level of genre. This point is important as Shakespeare mixes more than one genre (comedy and romance) in *The Winter's Tale*. Therefore, it is necessary to always keep genre constraints clear in order to get into the analysis of the play.

Finally, Widdowson points out that literature is just limited to the written form of the language. But, it can be reproduced in many forms of actions, such as plays, poetry, lyrics, etc. (18).

Based on the descriptions reviewed on literature so far, *literature* as a concept itself seems not to matter about form. There is no description that tackles the role of accurate or complex grammatical constructions and/or stilted vocabulary towards a good literary text. But *Literature* is much more than that; it is a piece of text that gains social value for any specific purpose. The social aspect in literature is also key: the text needs the reader to be a *literary text*. *Literature*, through language, intensifies and adds implicit meaning and context to words which are deciphered by the reader (Eagleton 2). The text makes the reader react to meaning, causing an emotive response on him, which also implies a sort of interaction between him and the text.

In order to sum up, and for the purpose of this project, *literature* is going to be treated as a socially-agreed written genre by which language is used as a tool for communicating either implicit or explicit free meaning which allows the reader to get involved in a contextualized literary world.

1.1. Children Literature

In order to dive this project into the Chilean educational context, it is necessary to approach literature to children. According to Lesnik-Oberstein, children literature aimed to be a literary prototype which aims to engage with children. Even though, this model is set up by adults who believe that certain specific plot or style can engage with children (Hunt 1999:15). Therefore, children literature is assumed by adults to be good to children in some way which is based on an adult conception of childhood. Lesnik-Oberstein, also, adds that Children Literature should promote morals and values in order to stimulate children's cognitive development (Hunt 16).

The literature for children stands the complementary role between text and reader. That is, the form and language of the story are shaped to engage with a standardized-likely young reader (Hunt 79).

As cited in Landsberg, children literature is a great tool for children to expand their horizons and to comprehend the complexity of life (Hunt 16). It is considered to be the most beneficial pastime for children, as it an excellent source for them to shape their minds due to the rich and broad conception of civilization and society that books involve (Hunt 16).

The role of teachers in children's literature is to check children's response processes when being exposed to different types of aesthetic texts. Teachers assess children response based on the ability of children to get immersed into the literary world. Children's are evaluated in their reading maturity based on their ability to answer to activities consisting of the differentiation of stages of the target story (Hunt 85-88). Thus, children who accurately respond to a children's literary plot should be able to identify an introduction or conclusion of a story by drawing, showing or producing in some way the required information.

Another role for teachers is to guide children when being exposed to ideologized stories.

As stated above, children's literature is intended to foster adult views on some socio-cultural values to children such as, morality and ethics. This is without regard to the degree of fiction printed on the books, as ideological points can be stated implicitly or explicitly in the text. As children's writers tend to mould audience attitudes towards certain behaviours that are shared by social communities agreed by them (Stephens 2-3).

1.2. Young Adult Literature (YAL)

The age of a Young-Adult reader may vary from twelve to seventeen years old or even older, reaching the twenties. Even though there is a huge bridge for young-adults in terms of age, they still have something in common, all of them belong to the current technologized world; they are digital natives.

Because of that, Young-Adult writers nowadays have to compete against social media and technology. That is, the book has to be engaging enough in order for the adolescent not to turn the cellphone on when reading. So, the mission of a young adult writer is to make reading meaningful and catchy for adolescents.

The value of YAL is that it, actually, approaches reading to adolescents, exposing themes that are meaningful to them. Because of this, YAL is currently developing as a tool for learning in European schools. In spite of this, the literary role in YAL is subject of criticism among reviewers due to the superficial treatment of adolescent topics (Soter and Connors 62-63).

Nevertheless, the sophistication and treatment of complex social issues grant its literary merit (Soter and Connors 66).

Analyzing the most successful young-adult plots such as, *Harry Potter* or *Twilight*, the recurrent pattern is the same: fictional idealized worlds in which flying on a broomstick is the most common means of transport or, fighting with wolves and vampires is normal. The recipe is to engage adolescents with meaningful fictional plots, in which the protagonists experience the same things as adolescents do in our regular world such as, romances, adventures, dramatic situations and/or humoristic ones. In *The Winter's Tale*, all of these components are included in the plot: dramatic situations with the death of Mamillius, Antigonus or the tortuous love between Hermione and Leontes; romances like the one between Perdita and Florizel; humoristic situations like the theft of The Clown's golden coins by Autolycus; or the hardships Perdita goes through in order to legitimize her social status. All of the above,

should grant *The Winter's Tale* to be a suitable young-adult plot, able to engage with adolescents.

As in this project we will target William Shakespeare's late romantic comedy *The Winter's Tale*, it is of primary importance to define what romance and comedy are. *The Winter's Tale* is considered to be a romantic-comedy, due to its dual plot; The first plot, set in Sicilia, is purely romance; on the other hand, the second plot is a classic comedy. Both plots are going to be covered in this project. But first, it is important to have an overall review of the play, object of this project.

2. *The Winter's Tale*: Introduction

Written by William Shakespeare by 1612, *The Winter's Tale* belongs to the artist's late romances period and is also one of his last plays written during his life (Bloom 3). *The Winter's Tale* is, therefore, one of the last displays of Shakespearean mastery, in which he combines the tragic, the comic and the romantic in order to deliver a complex but rich masterpiece full of quests and meanings which are tried to be resolved as the project unfolds.

2.1. Main Characters

Leontes: The king of Sicily.

Hermione: Wife of Leontes and innocent victim of his suspicions.

Mamilius: Son of Leontes and Hermione.

Perdita: Daughter of Leontes and Hermione, she is abandoned to the coast of Bohemia on the orders of her father.

Camillo: A chief lord of Leontes' court.

Antigonus: Disgraces lord in Leontes' court.

Paulina: Wife of Antigonus, servant of Leontes.

Polixenes: King of Bohemia.

Autolycus: Witty rogue and burglar.

Old Shepherd: The man who finds the infant Perdita and raises her in Bohemia.

Clown: Son of the Old Shepherd.

Time: Goddess of Time who reports that the play skips 16 years. (Bloom 19-21).

2.2. Summary of the Play

As he watches Polixenes and Hermione together, Leontes becomes convinced that they are conducting an affair. Leontes calls Camillo and tells him of his conviction about Hermione. Camillo is convinced that the Queen is innocent, so he secretly tells Polixenes everything and agrees to help him make his escape. Polixenes' reported flight with Camillo seems to confirm all his suspicions. He accuses Hermione of being pregnant by Polixenes, and she is taken to prison. Leontes sends Cleomenes and Dion to consult Apollo's oracle at Delphi for confirmation of Hermione's guilt. Paulina confronts Polixenes with his newly-born child, hoping to persuade him of its legitimacy by its resemblance to him: refusing to believe her, Leontes commands her husband Antigonus to take the baby and abandon it in some wilderness beyond his country's borders.

Before Leontes, Hermione is accused of adultery with Polixenes. Unsealed, the Oracle's verdict declares that Hermione is innocent and her daughter truly begotten. Leontes at first refuses to believe this, but after a messenger brings the news that Mamillius has died, on which Hermione collapses, he accepts the truth of the oracle. He is already repenting when Paulina returns and tells him Hermione too has died. Antigonus has been brought to the Bohemian coast by ship, and as the weather worsens he leaves Perdita there, with a scroll explaining her name and identity and a box containing gold. He is chased away by a bear. An old shepherd and his son arrive and find the baby. They open the box and set off home with Perdita, proposing to bury Antigonus on his way. The figure of Time speaks a chorus, explaining that the play now skips sixteen years, during which Leontes grieves in seclusion, and will resume in Bohemia, where Perdita has grown up as a shepherdess. Polixenes persuades Camillo to help him investigate his truant son Florizel's reported passion for a beautiful shepherdess: they will disguise themselves and visit her father's cottage. The Clown, on his way to buy ingredients for the sheep-shearing feast, is found by Autolycus, who

pretends to have been beaten and robbed, and picks his pocket. Florizel, disguised as the rustic 'Doricles', congratulates Perdita and reassures her of his honourable determination to marry her despite their difference in rank. The Old Shepherd brings the occasion guests, among them the disguised Polixenes and Camillo. The young people dance, and a servant brings news of the approach of a pedlar (Autolycus), who is admitted. Polixenes and Camillo ask Florizel about his court to Perdita. Polixenes furiously reveals his identity and accuses his son of betraying the throne, condemning the Old Shepherd to death for treason and threatening Perdita with torture if she ever sees Florizel again: he storms off alone. The Prince insists that his father's displeasure has not affected his determination to marry Perdita. Camillo persuades them to run away to Sicilia, where they may marry and live until Polixenes is reconciled to the match. Camillo, however, means privately to inform Polixenes of the couple's escape, and to return to Sicilia with him when he pursues them. Deciding to assist his former master Florizel, Autolycus leads The Old Shepherd and The Clown towards the ship on which Florizel and Perdita are embarking for Sicilia.

When Florizel and Perdita arrive to Leontes' castle, Leontes welcomes them eagerly, struck with Florizel's resemblance to his father and with Perdita's beauty. But when news arrives that Polixenes and Camillo have arrived in pursuit. Leontes undertakes to try to reconcile Polixenes to their marriage. Then, the Old Shepherd opened the box with which he found Perdita, revealing her true identity to Leontes, Polixenes, Florizel, and Perdita. They move to Paulina's house to see a wonderfully lifelike statue of the dead Hermione. Paulina draws a curtain to reveal Hermione's statue. Perdita kneels before her mother's image. Camillo and Polixenes urge Leontes to abandon his sorrows, but he insists he would rather stay staring at the statue. Paulina tells Leontes that she could if he wished make the statue move and speak, without recourse to black magic. With his encouragement, she calls the statue from its pedestal. Leontes realizes that she is indeed Hermione. She embraces him and greets her

long-lost daughter, explaining that she has kept herself alive because the oracle's pronouncement gave her hope of seeing her child again. Leontes matches Paulina with Camillo, and asks pardon from Polixenes and Hermione for his former suspicions. (Dobson and Wells 522, 523)

3. Romance

According to N. Frye, romance is a story represented by the ruling social or intellectual class which tends to project its ideals in some form of romance, where the virtuous heroes and beautiful heroines represent the ideals; and the villains, the threats to their ascendancy (Frye 186). The complete form of the romance has three main stages: the stage of the perilous journey and the preliminary minor adventures; the crucial struggle, usually some kind of battle in which either the hero or his foe, or both, must die; and the exaltation of the hero. Also, there is a Greek terminology for the three stages, following the same order, these are: the agon or conflict, the pathos or death-struggle, and the anagnorisis or discovery, the recognition of the hero, who has proved himself to be a hero even if he does not survive the conflict (Frye 187).

“Too hot, too hot!

To mingle friendship far, is mingling bloods.

I have tremor cordis on me: my heart dances,

But not for joy-not joy’’. (I.ii 108-111)

In *The Winter’s Tale*, the romantic form of the play is projected in the tortuous love between Queen Hermione, ‘the heroine’, and King Leontes, the ‘villain’. The stubborn mindset and sudden jealousy stuck in Leontes hinders him from the truth. On the other hand, Hermione cannot put up with the radical stand of Polixenes and she apparently dies of grief. The sub-plot ends when Antigonus, rescues and takes the newborn princess Perdita away to Bohemia, afraid that Leontes might kill her, as consider her to be a bastard daughter. Unfortunately, Antigonus is killed by a bear on their way to Bohemia, and Princess Perdita is rescued by shepherd, who adopts her.

Thus, Shakespeare focuses the romantic plot in the severe-unmerciful role of Leontes. He falls into the “*hell of mad jealousy*” and provokes the forthcoming tragedy and suffering in his inner circle, and thus, flags the fate of the romantic plot and the comedian one (Bloom 642).

4. Comedy

The characteristic of comedy, in a nutshell, can be related to the following statement:

In Comedy, the fortunes of men are middle-class, the dangers are slight and the end of the actions are happy... the beginning is troubled, the end tranquil...the kind of life is shown that to be sought after...and the story is always fictitious. (Leggatt 9)

The quotation above represents the spirit of the comic world in which life is lowered in intensity and dramatism and it is even seen as a tool for humour. In comedy, the optimistic vision of life is an artificial and a selective view of the world (Gay 1). The plot is seen as an improbable fiction, due to the unrealism and intensity that comedy involves as genre (Gay 138). Nevertheless, comedy is far from being simplistic as it presents problem-posing structures in which contradiction and turbulence tends to harmonize and fade away by the end of the plots (Gay 13). The turbulence and contradiction in comedy are attributed to an intended violation in social decorum, which is also what produces laughter and tangles in the comic plot (Gay 5). Nevertheless, comedy is not a genre just intended for humorous or ironic purposes. On the contrary, comedy can also convey critical visions of life, reality and/or society which adds dramatic and suspenseful tints to the comic plot. The critical view of society is reflected in *The Winter's Tale* by the stubborn King Polixenes who misuses his power when rejecting the love between his son and Perdita. In reaction to that, the couple have to flee to Sicily in order to make their union come true.

Comedy as genre can be divided into sub-genres such as, *romantic comedy*, which is a type of comedy which represents a love affair that involves a beautiful and engaging heroine (sometimes disguised as a man) and a self-sacrificing hero. The course of this love does not run smoothly, yet they can overcome all difficulties to end up in a happy union (Abrams 38).

According to Frye, in simple words, what usually happens in a comedy is that a young man wants a young woman. His desire is resisted by some opposition, usually paternal.

Nevertheless, near the end of the play some twist in the plot enables the hero to have his will (Frye 163). In *The Winter's Tale*, Florizel falls deeply in love with Perdita. But his father, King Polixenes is totally opposed to that relationship to prosper. But, finally, the re encounter between Perdita and her original father, after they escape from Bohemia, allows the couple to end up together.

In *The Winter's Tale*, the conciliating role of Perdita from the second plot on, allows to consider her as a heroine. Perdita portrays a courageous vitalism and heroic naturalism, which is supported by her inner but hidden royal nature (Bloom 656).

In Shakespeare, the hero/heroine performed by usually a regular individual but socially attractive due to values that are depicted in him/ her (Frye 44).

Also, the hero is in charge of integrating the highest amount of characters into the social comic circle which allows the play to come to a '*happy ending*' (Frye 64). Thus, Perdita confirms her role as hero, as her Mythical Aura indirectly maybe, allows to mend or change the nature around her (Bloom 657).

Frye proposes the *six phases of comedy* theory in order to understand comedy's structure:

- 1- Existent society remains: The absurd society triumphs or remains undefeated or sometimes, in more ironic cases, dissolves without anything to take its place. In *The Winter's Tale*, as the love between Perdita and Florizel is not allowed for the King of Bohemia. Unluckily, their love is not strong enough to impose its rules over the ones imposed by the King.
2. Criticism of society without change: The hero escapes a humorous society without transforming it: As the love between Perdita and Florizel is banned at Bohemia, they decide to escape to Sicily looking for new opportunities.

3. Existent society is replaced by happy society: The hero's society replaces that of the humorous society: Perdita and Florizel meet King Leontes who accepts their relationship when realizing that Perdita is actually his daughter. From that moment on, the plot twist to a positive and prosper one, leading the pathway to a happy ending.

4. Happy society resists change: The society at the beginning of the story remains at the end. But a metamorphosis occurs by a central character or the members of the society moving into a green world where a comic resolution and a rebirth are achieved before the return to the normal world: One of characteristic of comedy is that in the end, nobody dies. On the contrary, most of the characters achieve their purposes. In *The Winter's Tale*, Hermione comes back to live from a statue. That specific situation, allows the reconciliation between her and Leontes, the couple- formation between Paulina and Camillo, and the joy of Perdita of Florizel which allows the play to come to an end.

5. Reflective and idyllic view: Movement occurs from a lower world of confusion to an upper world of order, where a distance between human experience exists:

The society disrupted by Leontes' mad outburst of jealousy is restored in the end after the rebirth of Hermione. The mad attack of jealousy brought about a disruption in Leontes' social circle lives, which just can be fixed sixteen years later, by an unbelievably magic event, as Leontes says: "*If this be magic, Let it be an art*".

6. Society ceases to exist beyond contemplation: the collapse and disintegration of comic society occurs, and the story exists in an isolated place or on a different plane: Once the play ends, all the characters are supposed to come back to their normal lives. Thus, the final comic circle is disintegrated. Finally, the story is supposed to continue in a parallel world, which the spectators are not privy to. (Frye 177-185)

5. Myth

Myth is supported by the human tendency to believe in the existence of the supernatural, as a way to understand or legitimate the facts that happen in our world (Coupe 6, 7). The paradigm of myth is surrounded by the symbolism of socially valued mythical beings, which are given certain roles or powers by social groups which seek for meaning in their lives (Coupe 7). According to Frye, myth is an abstract world of fictional and thematic design, unaffected by canons of plausible adaptation to familiar experience (Frye 136). Myth In terms of narrative, myth is the imitation of actions by the conceivable limits of desire (Frye 136). The fact that myth operates at the top level of human desire does not mean that it necessarily presents its world as attained or attainable by human beings (Frye 136). But it shows that X event is only plausible to happen at the given circumstance in a given social world, and that the same X event is not plausible in another circumstance or world. Indeed, the same X event is not plausible to happen in a second time in the same context that happened once, as myth works at a different level as our world does. So, what would seem odd or implausible for a given social context may turn into plausible or feasible in a given circumstance and time and, therefore, credible and even awaited for the social circle involved in that moment (Dubois 2). Myth works with the human ability and power in crucial situations in life, where the divine, fate and even luck play a key role in the resolution of human problematics (Dubois 2).

Another definition refer myth as paradigmatic, and while it may imply a given social and cosmic order, or perfection, it also carries with it a promise of another mode of existence entirely, a possible way of being just beyond the present time and place (Coupe 9). That is, myth stands between verisimilitude and unrealism, following the human patterns of our regular world but ruled by the mythical world in which the levels of plausibility are beyond our imagination, making the human dream that a better or another world might exist (Dubois 9)

The Winter's Tale is characterized by the immersion of the characters into the mythical world. The mythic celebrations of resurrection and renewal allows the plot to move from a dark romance to a flourishing spring (Bloom 639, 640).

According to Bloom, Perdita is covered by a *mythical aura* which protects her from disgrace and brings a sort of grace to others. In fact, Perdita provokes the heroic action on Antigonus to rescue her, and the stubbornly faithful love in Florizel (654). Also, she is the agent through which Queen Hermione can forgive King Leontes, because he accesses to accept the love between her daughter Perdita and Florizel. Because of that, Queen Hermione is reborn from her alleged death and allows the story to end up happily around the social circle of Perdita. For that reason, myth is alleged to have a '*symbolic function*' in the play, representing the power of discovery and revelation which brings about the liberation of a character (either physical or spiritual) at some point in the plot (Coupe 8).

In a mythical world, the symbolic communication between the human kind and nature is represented by rituals. Rituals represent commemorative social acts that human beings do, such as the weddings, funerals, intellectual and social initiations, executions or mock executions, and so on (Frye 105). Also, rituals represent the recurrent cyclical processes of nature such as movements of the sun, the moon, the seasons, and human life. Every crucial '*periodicity of experience*': dawn, sunset, the phases of the moon, seedtime and harvest, the equinoxes and the solstices, birth, initiation, marriage and death, get rituals attached to them (Frye 105) .

Rituals in the *Winter Tale*, play the role of acknowledging twists in the plot. Thus, the start of the first scene under the heavy snowy winter leads Leontes to be madly jealous at Polixenes and Hermione. The Oracle of Delphi precedes the strongest outrage in Leontes who provokes the death of Hermione and the escape of Perdita. Then, in Bohemia, the arrival of the spring leads to a renewal in the comic story. The pastoral festivity allows Perdita and Florizel to fall

in love with each other. Finally, the celebration proposed by Leontes to honour the relationship between Perdita and Florizel precedes the reborn of Hermione and thus, the reconciliation between both Queen and King.

Thus, at the end, love and life triumph over obstacles; that is known as the *Green World*, which is one type of Shakespearean comedy (Frye 182). The drama of the green world has analogies related to the dream world that we create out of the power of our own desires (Frye 182). This dream world deals with the world of experience but yet, it is strong enough to impose desire over it (Frye 182).

It is known that didactic methods are, most of the times, the answer to solve most of the problems of covering rough content. For that reason, the deep analysis that N. Frye does on comic and romantic structure is so valuable to introduce the *Shakespearean* literary world. But that is not enough, in order for students to engage with the content, they need to take part in their own learning (Jarvis, Odell, and Troiano 2). A good strategy for that is the *Role play*, which allows students to work in a cooperative environment in which they are stimulated by the interaction between their partners and the social actions they do (Jarvis, Odell, and Troiano 3).

A good way for students to get the most out the Shakespearean plays, is to act them by themselves; therefore, acting theatre will get an important role in the development of the course. But first, it is essential for students to get to know some basic concepts on acting...

6. Theatre

“Shakespeare’s plays were “scripts” or, at least, designed for playing in a particular kind of theatre and their full meanings could only be realized in performance”(Shand 56).

The quotation above is supportive for this project in the ambition to represent Shakespearean plays on stage. But acting theatre is composed of some key concepts which should be treated with especial attention in this project before moving on to stage. Therefore, in order to perform a play, it is of primary importance to have a notion on what actually acting is. In fact, there are four key concepts to keep in mind when getting started to perform on stage: action, actor, plot and performance

1-Action: Used in two ways. In a play or film script, the dramatic action is what happens in the story, scene, or beat in the most fundamental sense. For an actor, the action is what his or her character does to try to fulfill a need by attaining some objective. To be “in action” is to be totally involved in the task at hand and is the most desirable condition for an action (Benedetti 140).

2- Actor: Someone who does something. You act in order to achieve some objective that you hope will satisfy your need. Characters in plays are shown in situations in which something important is happening. In such dramatic situations, whether funny or sad, the needs of the characters are heightened; they are compelled to try to satisfy their needs by doing often-extraordinary things. Actors’ main target is to create emotions, be entertaining and make a character whose role is to make the audience get involved in the story (Benedetti 3-6).

3- Plot: The sequence of events as the story unfolds. An actor needs to be aware of how each of his or her actions moves the plot forward, especially when a scene contains plot point that must be solidly established (Benedetti 144).

4- Performance: The concept performance is too broad to come up with an essential definition. Therefore, in order to understand the core of the word, it is necessary to approach

it to its origins (Shepherd 82). Performance was an artistic reaction made by painters, sculptors and actors against socially traditional views on arts which reflected their shared concerns and preoccupations (Shepherd 83). In terms of theatre, performance is a reaction against text-based acting, which restricts the ability of actors to improvise and display a wider variety of expressions on stage (Shepherd 83). For that reason, the word performance is related to naturalism in display, which captures the structures of feelings as articulators of ideas which are conveyed on stage (Shepherd 84, 85). Therefore, as a matter of conclusion and for the purpose of this project, theatrical performance is going to be related to the variety of artistic expressions which convey feelings on stage, without regard to the scripts or foundations in which these expressions are based on, as performance is not necessarily spoken but it is mandatory in its transmission of meanings.

6.1. The Elizabethan Theatre

Elizabethan theatre sets the foundations of what theatre is nowadays. The theatre: the acting company composed by men actors, the use of the main stage and upper acting area, the absence of scenery, and the scripts full of richly elaborate poetic language. (Shand 44, 48, 98).

Also, the Elizabethan theatre is a mirror which resembles the Elizabethan society in which Shakespeare comes to light. The Elizabethan period was full of norms which seek to regulate gender crossings and avoid social flaunts of those of inferior degree in order to preserve status, rank and wealth of the privileged ones (Garber 1). Thus, social classes, men and women were distinguished by mandatory dress codes and regulated by a maximum amount of wealth per class.

Contrary to what might be thought, The Elizabethan theatre offers a transgression to some Elizabethan rules, as actors disguised as women violate gender-crossing and dress codes, due

to the transvestite nature printed in Elizabethan acting, as in men playing the role of women (Garber 3). Also, the theatre offers the only place in which the commonalities and royalty could be reunited at, but in distinguishing positions of the theatre gods though.

Thus, the Elizabethan theatre was seen the only place in which city rules could be violated freely (Garber 3). The stage was a safe place for actors which had the privilege to mould theatre their way (Garber 3). On the other hand, the Elizabethan theatre and its contextual constraints still allows to create current social discussion because, the Elizabethan view on gender is still controversial nowadays due to our everlasting devotion to social decorum which bullies transgressor dress codes and transvestism.

During the Elizabethan period, also, William Shakespeare, the most important and influential writer of all times, comes to light. His plays were designed to be performed on the Elizabethan stage form and under Elizabethan constraints. Nevertheless, in the twentieth century is still possible to recreate the Shakespearean work. Nowadays, directors and performers sought to present Shakespeare plays keeping its discursive meaning and its narrative embodiment through gesture, action and staging. (Shand 134-135) That is because they seek to preserve the Elizabethan context and meaning printed by Shakespeare, which may be lost if it is performed otherwise.

Therefore, it is important for students to watch TV or cinema representations of Shakespearean plays, in order for them to see the importance of the context recreated in the plays and to mind the ways that the plays can be taken to the class. The idea is then, to keep the Elizabethan and Shakespearean meaning intact as twentieth century performers did, but adding the simplicity and insight that fourth graders may be able to convey.

7. William Shakespeare

William Shakespeare (1564-1616) was an actor, playwright, poet, theatre administrator, and landowner. He was born in Stratford, England. There is no clear evidence about Shakespeare's education, but it seems evident that he received high quality instruction as his father was the bailiff of Stratford, and the town was a place of a splendid church, fine houses, a well-established grammar school, and townsmen who were both educated and wealthy (Dobson and Wells 470). He is supposed to have joined a theatre company before writing his most renowned plays (Dobson and Wells 470). Indeed, between 1589 and 1614 William Shakespeare was supposed to have written 38 plays which start with his early works (1590-1594) such as *The Two Gentlemen of Verona*, *Henry VI*, *Titus Andronicus*, etc. His early works are supposed to be an apprenticeship and self-development for his forthcoming works (Dobson and Wells 470). Then, Shakespeare experiences his golden period (1594-1606), in which he writes his most renowned plays, such as *Romeo and Juliet*, *The Merchant of Venice*, *Hamlet*, *Othello*, *Macbeth*, *Much Ado About Nothing*, etc. (Dobson and Wells 471).

In the final period of his career, Shakespeare draws himself apart from the audience's likes, as he was supposed to spend most of his time on family business (Dobson and Wells 472). There are plays like *The Tempest*, *Coriolanus*, *The Two Noble Kinsmen*, and *The Winter's Tale* that highlight (Dobson and Wells 472).

However, we will focus on this project on his late works rather than his golden period, given of the mastery in terms of genre and experience reached by that time.

A good representation of his late work, is *The Winter's Tale* which is a romantic comedy which highlights among his late work due to "its artful structure and almost insolent mastery of complex narrative and characterization" (Dobson and Wells 522).

8. Comprehensive analysis of the Play

The Winter's Tale, as part of the late Shakespearean period, falls in the categorization of the late romances. During his late period, Shakespeare experiences a literary period in which he combines and mixes-up genres. In fact, *The Winter's Tale* is a master but extravagant combination of tragedy, romance and comedy, differentiated by the flagged movement of seasons and place in which the play flows. In fact, the positivism and negativism in the plot, is related to the movement of seasons in which the play is set. The winter immerses Sicily in a tragic period, in which conflicts, rage and disobedience approach characters to a sinister fate. The tragic fate of the characters is neutralized because of the role of The Goddess of Time who shifts the moods in the play. Then, in Bohemia, the environment which surrounds the character is totally different, the negativism shown in the previous three acts is transformed into a prospective and positivistic mood, supported by the arrival of the always flourishing spring. The positivism allows love to take part in the play, through the role of Florizel and Perdita; also, the repentance and acceptance which allow Leontes to heal previous wounds due to mistaken decisions; finally, forgiveness and indulgence are the feelings which allows the play to come a peaceful and joyful ends. Hermione forgives instead of taking revenge of Leontes, because love in the resolution, contrary to the beginning of the play, is above all the things.

According to Bloom, *The Winter's Tale* is one of the richest Shakespearean plays due to its strong originality (639). Shakespeare plays with the extreme circumstances in life: the lives of some individuals might mean the death for others, as when the Shepherd finds the newly born Perdita alive, after Antigonus had lost his life for trying to safeguard herself in their route to Bohemia (Bloom 13). *The Winter's Tale* is the representation of life as it is, naturalistic. In fact, *The Winter's Tale* seems to be printed with the Shakespeare's vision of life, as "*he is the truest poet of things as they are*" and *The Winter's Tale* is printed with that

realism, in spite of its purely fictitious nature. That is because Shakespeare, in *The Winter's Tale*, plays with realistic factors such as, the untameable and wild role of nature, the mistaken nature of humankind and our ability to forgive and repent to wrongdoings (640). These factors are determined by a mythical and supernatural influence which shapes the unfolding of the drama in the plot.

At the very beginning of the play, the extravagant and illusionist Shakespeare flags the fate of the characters, a sudden inner rage infests Leontes with sexual jealousy and, from that moment on, the mythical and ritualistic nature determine the following events in the play. *The Winter's Tale* shows that humans are governed by the divine which shapes and determines what fate has in store for us, even if we are against to it, as happened to Leontes when he rejects the Oracle of Delphi's verdict. By rejecting the divine, Leontes confirms the tragic fate of most of the characters, including himself. The Sicilian winter is the accomplice of Leontes' mad actions to his social circle, and it witnesses the disgrace of the characters until Antigonus is killed by a bear when delivering Perdita to Bohemia. The divine again enters on stage through the role of a sort of goddess of time who determines a sudden shift in the fate of the characters and flags the second part of the story. Thus, in Bohemia, 16 years later, the tragedy seems to be over, indeed, the arrival of the spring immerses Bohemia in a festive and prosper environment. In fact, according to Frye, the myth of the *Green World* proposes the renewal, the festive and the triumph of love over obstacles which summarizes the second part in *The Winter's tale*. That theory is confirmed by Florizel who courts Perdita in the festive environment of the pastoral feast in Bohemia. But again, the antagonistic role of the Kings in the play is present, once Polixenes, disguised as a rogue, rejects the love between his son and the shepherd's daughter. The romantic nature in *The Winter's Tale* allows Florizel to fight hard for his love, situation which seems to turn him into a hero. But certainly, the heroine in the play is Perdita who, in spite of her passive role in the play, is covered by a *Mythical Aura*

which protects her from death all over the play but, which impacts, at first negatively and then positively, her beloved ones as the plot unfolds. During the winter in Sicily, Perdita is a sort of hex to her family as her father goes through mad jealousy; her mother and brother suddenly die; and Antigonus, her rescuer, is attacked by a bear and thus, Paulina is widowed. On the contrary, once the spring arrives, Perdita turns into a blessing for her beloved ones: Florizel falls in love with her; Leontes regrets, changes his mind, and also recognizes her as his daughter; due to Leontes' repentance Hermione is reborn and Paulina engages with Camillo. The blending of tragedy and comedy in *The Winter's Tale* allows to see the flow of life as it is. Life is often handicapped by time, in the creation and death of characters such as, Hermione (who dies) and Perdita (who is born); in the shifts of moods of the characters such as Leontes, who moves from rage to joy; and in the plot itself, which moves from tragedy to prosperity, just as a regular person does during his life (Bloom 13). All in all, *The Winter's Tale* tests our ability to face reality and our reactions towards unexpected tragic situations. It highlights the importance of the decisions we make which can have harsh impacts in our lives. The naturalistic nature of the play suggests that humans are always closer to the tragic rather than the prosperous due to our sinful and mistaken nature. Nevertheless, our ability to reflect upon past events might allow us to make the right decisions and therefore being indulged from our past sins, just as Leontes did.

9. Needs Analysis

In order to state students' general view on reading at the school, a survey to the target group (4th grade) was conducted. The survey is used as a tool to gather general information on problematics that the students might be going through in general reading, that may include the Spanish course and the English course.

The survey is composed of eight alternative questions divided into 6 main questions and 2 extra questions, in which questions 1, 3, 5 and 6 are yes or no questions. Number 1 and 6 lead to another extra question each -1.1 and 6.1- which are solved or not depending on the answer given by the students. In questions 2 and 4 students have to choose the alternative they believe best represent their impressions.

In terms of content, questions 1, 1.1, and 2 target general thoughts and impressions of reading in the school, that includes, of course, English and Spanish. Questions 3 to 6.1 target the English lesson: questions 3 and 4 target general impressions of the use of reading in the lessons; meanwhile, 5, 6 and 6.1 target students view on acting and the idea of using theatre as a tool for learning in the class.

The survey was written in English but the description, as the previous experience with that group, former 3ero Medio, reminds me of their acceptable reading skills.

9.1. Results

29 out of 32 students attended the lesson in which the survey was conducted. Therefore, the percentages included in this chapter correspond to the students who answered the survey and not to the overall amount of students enrolled in that group. In questions 1.1 and 6.1 the results correspond to the students who answered those questions and not to the overall who answered the survey.

In question 1 students were asked to answer if they like the readings assigned in the lessons, to which just 41, 3 % of the students answered *Yes*. The remaining 58, 6% supported their NO as answer in question 1.1 responding that reading is lengthy (41) and that they are not into reading books. In question 2 students were asked to select the most boring aspect about reading in which 72, 4% of the students do not like sitting tests. On the other side, just 20% of them dislike the themes treated in reading. Therefore, according to the students, the conflict arises in the type of evaluation students go through, which seems to be threatening and repetitive for students.

In question 3, 100% of the students agree when being asked about reading activities in English. That means that students have developed, at least, a notion on what reading in English involves, which also means a positive aspect for the teacher in order to present a project on literature to students.

In question 4, 41,3% of the student's answer that reading lessons would be much more interesting if the teacher includes movies or documentaries on the book read. But, surprisingly a 44, 8% answer that acting would be a great tool for making the class more engaging. Therefore, a blending of both elements would be of great help in order to attract students to books. In fact, question 5, is a complement of the previous question, as 65, 5% of the students do like acting. But contrary to what might be expected in question 6, 72, 4% of the students agree that literature is a good tool for learning, despite the fact that almost 7% of

them do not like acting itself. Finally, and as expected due to the previous results, in question 6.1, 100% who like acting as a tool for learning, like also the idea of having a reading course supported by acting components.

All in all, the survey allows the teacher too see the desire of the students to experience more varied and innovative type of classes, due to their preference to theatre and dislike for assessments, such as test evaluations. Therefore, it is of primary importance to conduct the project in such a way that enchant students with innovation and dynamism rather than disenchanting them with more of the same old activities.

10. Rationale

How to make Young Adult Literature catchy to evasive-reading adolescents?

The identifying features in a young adult literary text, relies on the use of meaningful plots which make readers feel identified with; it offers an attractive insight into adolescent world (Yoke 1). Young Adult readers tend to look for real life, social and/ or emotional situations, depicted in an engaging narrative (Trupe 7). Young Adult readers want to agree with the text. They want to feel or experience something similar the main character does, as a way to take part in the plot or project his/her life in a parallel story.

.According to a report by *The New York Times*, In order to catch young-adult attention, the recipe is to take a creative risk (2012).

For that, the teacher has to be smart enough to attract the students to reading. As the correct book choice sets the difference between success and failure, and *The Winter's Tale*, in spite of being a romance, offers a varied plot and a wide range of themes that may be interesting to develop to adolescent.

This project arises as a plausible solution for Chilean students who are not used to read either for lack of motivation or disenchantment, provoked by the almost useless role that literature perform into the school curriculum.

The idea of this project, is to engage students with literature by improving the methodologies commonly used by schools, towards a more didactic non-form-based literature instruction.

That is, literature is going to be tackled from its wider conceptual possibilities, instead of just a bridge for learning grammatical rules.

Another reason to present this project is the lack of innovation that teachers have when planning classes. Teachers are afraid of failing with their activities to students, therefore, they avoid challenges the most. Because of that, students face the same kind of activities all over

the academic year. And that, for sure, demotivate them, and hinder their chances from learning.

For that, as a matter to face the challenge, the chosen play is going to be *The Winter's Tale* by William Shakespeare, as a way to prove that every single book can be interesting to students if a suitable methodology is chosen.

Consequently, this project presents an innovative way to present literature to students:

Through acting theatre. Theatre will allow students to dive the most into the text, as it gives them the tool to perform with corporal language, which is very useful to convey ideas in English. The idea is for students to engage with a character, perform it, and take the most out of it.

In order to introduce the plays, students are going to be exposed to Northrop Frye theories, who will allow them to understand the structure and to get another point of view of the plays.

That will help students to collect further ideas on what and how to perform on stage.

The sessions are going to take place right after the daily school schedule is over.

The only requisite is for students to be responsible and be committed with the project.

11. School Description

School: Colegio Agustín Edwards de la Salle.

School Type: Semi-Private.

Location: Valparaíso, Chile.

11.1. Visión Colegio Agustín Edwards

“Queremos construir una comunidad educativa donde el alumno, basado en los postulados del evangelio de Jesucristo, logre su realización integral como persona responsable, libre y capaz de participar conscientemente en la historia con el fin de construir una civilización de amor. De esta manera queremos que nuestra acción educativa haga crecer tanto al hombre como al cristiano, produciendo una síntesis entre la vida, la cultura y la fe”.

11.2. Misión Colegio Agustín Edwards

“La comunidad del Colegio se propone formar en sus alumnos a una persona responsable, creativa con confianza en sí misma y respetuosa de los demás, que sea capaz de asumir un rol activo en su proceso de formación académica, cristiana y social, comprometida con el cuidado del medio ambiente, capaces de dar testimonio de fe, para evangelizar a la sociedad, a la luz de la palabra de Jesucristo”.

12. Course Description

Subject: English

Educational level: 4th Grade, High School.

Type of course: Extra-curricular workshop.

Number of students: 12 max.

Number of Lessons: 12.

Pedagogic hours: 24.

Description

The course is an elective workshop for high school 4th graders students from Colegio Agustin Edwards in Valparaiso. The course takes place right after the end of regular curricular hours of classes on Tuesdays, for 12 consecutive weeks.

The enrollment for the course is voluntary. But it requires commitment with the objectives of the course, a minimum of attendance and acceptable behaviour in order for students to pass the course.

The course is about William Shakespeare's romantic comedy, *The Winter's Tale* as a product for acting theatre performance. The analysis of the play is taken from the insight of the Canadian literary theorist Northrop Frye, whose theories allows to structure and get a complete analysis of themes and contents treated in the play. In order for the students to produce and ease their understanding on the play, the chosen tool is theatre, because it offers a wide range of expressions to convey meaning.

The course is divided in three distinct units to organize the variety of contents reviewed during the course period: Unit I introduces the students to the author of the play and the play itself. Unit II offers a general and specific view of the play through the analysis of contents and themes treated in the story. Finally, Unit III gives students a general view on acting

theatre which seeks to prepare students for the production of a final presentation which should reflect students' learning during the course.

13. Syllabus

The type of syllabus is going to be principally the task based mixed with content based in some of the introductory activities. Task based allows to display cooperative and collaborative work to problem-solving situations (Brown 50). It grants independent and interactive work, which will allow students to engage with the course. On the other hand, content-based allows the teacher to deliver basic theoretical information easily and fast and to test students on content learning afterwards (Brown 49).

14. Norms and Rules

Students should stick to the behavioral rules stated in the school norms. Respect to the teachers and among students is of primary importance therefore, any situation which inflicts the norms might mean automatic failure of the course previous evaluation by the teacher and corresponding school authorities.

In terms of attendance, an 80% is compulsory. An otherwise case means failure of the course. Nevertheless, medical certificates or corresponding documents are the only means to justify class absences and prevent academic sanctions.

15. Objectives

Attitudinal Objectives: Promote collaboration, respect and partnership among the students.

General objectives: Raise interest in the English Language and literature through acting-theatre activities.

Specific objectives:

Discover Shakespeare's view of the world and life through the analysis of the play.

Identify Elizabethan context and Language used in Shakespearean plays.

Gain organizational skills through group activities.

Gain confidence in oral presentations on stage.

To produce understanding on the play through acting theatre performance.

Activate analytical and critical criteria through literary analysis and problem solving activities.

Desired Outcomes: By the end of the course, students are expected to:

Gain stage experience in acting theatre

Improve pronunciation and elocution

Improve organizational skills and gain Role-play experience in group works.

16. Workshop General Assessment criteria.

Criteria	Description	Percent
Attendance and Peer Evaluation	Attendance: Evaluation on the percent of attendance, in which an 80% is compulsory for a passive grade. 10% Peer Evaluation: In what acting regards, group work is key in order to reach successful performances. Because of that, an evaluation by the peers is fundamental in order to assess students' participation and collaboration in group works throughout the course. 10%	20%
In-Class Participation (Presentations in front of the class)	It is important to keep a regular record on students during the course as, in most of the sessions, students are asked to perform in front of their peers. Therefore, In-class Participation assessment, measures students' amount of participations and progress in language accuracy during the course.	35%
Final Presentation	The outcome of the course is reflected in the final presentation in which students are supposed to show all the experience and skillfulness gained along the course - The Presentation: A comprehensive evaluation of the presentation which includes: Dialogues memorization, pronunciation, elocution and body language. 35%	45%

16.1. Specific assessment criteria: Attendance.

Attendance Percent	Description	Grade
Less than 80%	Without a medical certificate it means automatic failure of the course and a grade 2.0.	2.0
	With a medical certificate the student is given the minimum passive grade 4.0.	4.0
80% to 84%	Attends from 80% to 84% of the total lessons	4.0
85% to 89%	Attends from 85% to 89% of the total lessons	5.0
90 to 94%	Attends from 90% to 94% of the total lessons	6.0
95 to 100%	Attends from 95% to 100% of the total lessons	7.0

16.2. Specific assessment criteria: Peer Evaluation.

Criteria	Always (5)	Usually (4)	Sometimes (3)	Rarely (2)	Never (1)
The student gives ideas and collaborates with the development of the activity.					
The student is enthusiastic and willing to participate during the whole activity.					
The student respects classmates' opinions and ideas during the activity.					
The student stick to the ideas previously agreed by the group when performing in front of the peers.					

Grade: 7.0 → 100% = 20 points 4.0 → 60% = 12 points.

16.3. Specific assessment criteria: In-class participation.

Criteria	(5) Always	(4) Usually	(3) Sometimes	(2) Hardly ever	(1) Never
The student is enthusiastic and willing to participate during the activities					
The student respects classmates' opinions and ideas during the activity.					
The student participates in the performances and activities planned during the course.					
Criteria	(5) The improvement or evolution shown is outstanding.	(4) The improvement or evolution shown is significant.	(3) The improvement or evolution shown is acceptable.	(2) The improvement or evolution shown is deficient.	(1) Insignificant or no improvement or evolution shown.
The student shows improvements or gains confidence in performing skills during the course.					
The student shows improvements in pronunciation of the language during the course.					

Grade: 7.0 → 100% = 25 points.

4.0 → 60% = 15 points.

16.4. Specific assessment criteria: Final Presentation

Criteria	Excellent(4)	Good(3)	Satisfactory(2)	Poor(1)	Points
Elocution	The student's speech is very clear. He/She communicates effectively and uses an appropriate pronunciation, tone, pitch and volume	The student's speech is clear enough. He/She communicates well and uses an appropriate pronunciation tone, pitch and volume.	The student's speech is quite clear. He/She attempts to use an appropriate pronunciation, tone, pitch and volume, but fails in the production.	The student's speech is unclear. He/She communicates poorly, using inappropriate pitch, tone and volume.	
Body Language	The student moves eloquently. He/She uses an extraordinary and wide variety of expressive movements and theatrical gestures.	The student's movement is neat. He/She uses a good variety of expressive movements and theatrical gestures.	The student attempts to move and use a variety of gestures, but fails in the production.	The student rarely makes gestures and movements.	
Dialogue	The student memorizes his/her dialogues completely.	The student memorizes his/her dialogues, but rarely looks at the script.	The student memorizes his/her dialogues, but occasionally looks at the script.	The student memorizes his/her dialogues, but frequently looks at the script.	
Performance	The overall performance is well prepared and effectively organized.	The overall performance is adequately prepared and organized.	The overall performance is prepared and organized.	The overall performance is poorly prepared and organized.	

Grade: 7.0 → 100%= 16 points

4.0 → 60%= 10 points

17. Units

Unit	Number of Lessons	Objectives
I - Introduction to William Shakespeare and <i>The Winter's Tale</i>.	2	To activate previous knowledge on William Shakespeare. To find out overall information on the <i>The Winter's Tale</i> .
II - Analysis on the <i>The Winter's Tale</i>.	5	To get specific perspectives on <i>The Winter's Tale</i> through Northrop Frye's theories.
III - Acting Theatre: Basic concepts and performance.	5	To put in practice basic acting theatre concepts to improve performing skills.

18. Macro Planning

Unit	Lesson	Content	Activities	Role of the students	Role of the teacher
I	1	Introduction to Shakespeare: Influence and career.	<p>1-Introduction of the course: Review of general expectations, assessments and commitments.</p> <p>2- Get in pairs and, from the list of plays given, select all the plays you think belong to Shakespeare.</p> <p>3-From the description given on Shakespeare's most successful plays. Choose one play and mime it with a partner in front of the class. Pair work.</p>	<p>1-Students should agree with course expectations and ask for doubts when needed.</p> <p>2- Students choose partners. They discuss about the likeability of the plays to belong to Shakespeare. Then, they select plays based on previous knowledge or simply their intuition.</p> <p>3-Choose a partner and one Shakespearean play. Mime it in front of the class</p>	<p>1-To inform and guide students on the objectives of the course. Solve doubts when needed.</p> <p>2-The Teacher explains the activity to students. During the activity, he monitors progress and solves doubts. 3 minutes before the end of the activity, as a clue, he says that just 7 out of the 10 plays given belong to Shakespeare. Then he asks students to give correct answers.</p> <p>3- He Exemplifies miming a play which students have to guess. The teacher solves doubts and helps students on their decisions.</p>

I	2	<p>-Introduction to <i>The Winter's Tale</i> -Characters general review.</p>	<p>1- Draw how you imagine <i>The Winter's Tale</i> plot might be. Then expose your drawings and ideas with your classmates.</p> <p>2- In pairs, and from the set of pictures given on the play, infer a logical sequence for the unfolding of the plot.</p> <p>3- In pairs, match the brief descriptions of characters with the corresponding pictures. Then expose your answers with the class.</p>	<p>1- Just with the meaning of the title clear, students should draw a drawing on the personal meaning that the phrase <i>The Winter's Tale</i> evokes to them. Then they present the drawings to their classmates and explain the elements included in each of the drawings.</p> <p>2- Students get in pairs, discuss and then organize the pictures in such a way that they create a meaningful sequence of events. Then they show their organizations to the teacher.</p> <p>3- With the knowledge gained in activity 2 and with the pictures given as support, students should match correctly the descriptions with the corresponding character.</p>	<p>1- The teacher gives ideas on what to draw based on the given phrase. Then he sets turns for students to present their activities.</p> <p>2- In this activity, the teacher explains the activity, and then solves doubts if needed. During the course of the activity, the teacher just monitors progress and avoids giving the opinions on students' work. Then he asks for the correct answers.</p> <p>3- The teacher explains the activity to students. Then, he solves doubts if needed. During the activity, he monitors and guides lost students in the search for the answers.</p>
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					Finally he sets turns and wraps up.
II	3	<i>The Winter's Tale: Comedy Romance and Myth.</i>	<p>1-Compare and contrast: The class is divided in two groups. Both groups are given the same plot-event list. But each group is assigned with a different task. The first group should discriminate and select those plot events which they think belong to the genre comedy. The second group should do the same but with the genre romance. Once the groups are finished, they are asked to organize the selected plot events in order and then stick them on the board under its corresponding genre classification.</p> <p>2-Briefly, draw a myth you remember and expose it in</p>	<p>1-The students get in groups of 6. Then, they have to analyze the descriptions given and discriminate the ones which correspond to the given genre. Then they organize the selected plot events following a sequential order and stick them on the board.</p> <p>2-Based on the teacher's explanation on Myth and</p>	<p>1-The teacher asks the students to split up in two groups. Then he briefly checks what comedy and romance are. He explains the activity and assigns genre to each group. Then he gives the handouts to each group. During the activity, he monitors progress and guides students. He is a facilitator of meaning when needed. Then, once the activity has finished, he checks correct answers.</p> <p>2- The Teacher explains the concept and solves doubts.</p>

			<p>front of the class. Your classmates should guess the myth being exposed.</p> <p>3- Now in pairs, and from the events stuck on the board, students should choose one realistic plot event and one mythical plot event Then perform the event in front of their classmates.</p>	<p>previous knowledge, they have to recall a myth they know and create a drawing of it. Then, they have to describe it when exposing in front of the class or guess the myth being exposed.</p> <p>3- Students get in pairs, discuss and then choose one realistic plot-event and a mythical one. If the chosen plot event is not contextualized enough, they should look for more information. Once they are ready, they perform the plot event in front of their classmates.</p>	<p>Then he explains the activity and Monitor progress. Finally, he sets turns and helps students in their descriptions when exposing.</p> <p>3-The teacher asks students to get in pairs. Then he explains the activity. During the course of the activity, the teacher solves doubts and is a source for context information on the plot-events given. He also gives ideas to students on how to perform if needed. Finally, he sets turns and wraps up the lesson.</p>
II	4	- Act 1 and 2: Leontes' madness and obstinacy	<p>1- Based on an extract of the summary video on <i>The Winter's Tale</i> and with the handout given on personality descriptions, assign at least, 4 characteristics to the role of</p>	<p>1-The students watch the video and asks for doubts, if needed, on the meaning of the words given in the handout. Then, they decide which of those words fit better for</p>	<p>1-The teacher introduces and then plays the video. Then he explains the activity, and plays the video again if needed. During the course of the activity, he monitors</p>

			<p>Leontes in the play.</p> <p>2- From the dialogues of the play (Act I), and with a partner, interpret a performing view on madness or obstinacy. The dialogues must resemble just one out of both concepts. Your choice!</p>	<p>Leontes' personality.</p> <p>2-Students should identify first, what madness and obstinacy means for them. Then, they have to scan in Act I to find relevant dialogues on the chosen concept. Finally, they have to perform the dialogues chosen to the class.</p>	<p>progress and solves doubts if needed. Finally, he asks for correct answers to students.</p> <p>2- Teacher explains the activity and gives examples on what madness and obstinacy mean in general. He guides students in the search for relevant dialogues. Resolves doubts when needed.</p>
II	5	Act 3 and 4: Hermione and Perdita victims of madness.	<p>1-What is a hardship? In groups of three, Find it out and write down the meaning. Then, mime a situation which reflects that concept in front of the class.</p> <p>2-In groups of three, choose either Perdita or Hermione.</p>	<p>1-Students choose partners. They should look up the definition in the dictionary. Then, they should discuss and come up with an agreement on the situation to be performed.</p> <p>2- They should randomly choose between Perdita and</p>	<p>1-The teacher explains the activity to students and shows them a couple of dictionary-websites to use. During the activity, the teacher monitors progress and checks meanings given by students. Then, he sets turns to perform the mimes.</p> <p>2- Teacher asks students to get in groups and asks them to</p>

			Then, identify in the play (act 3-4), at least, 2 hardships your character have to go through due to Leontes' madness. Then, in front of the class, perform just 1 situation found, using the corresponding dialogues.	Hermione. Then, they should scan in the play meaningful dialogues which reflect the meaning of the concept given. In the acting activity, students should interpret dialogues in which the whole group take part in.	choose between Perdita and Hermione randomly. Then he explains the activity. During the activity he monitors progress and solves doubts. He also is a source for meaning, and guides students in their discrimination for meaningful dialogues. During the presentations he sets turns and helps students in terms of pronunciation.
II	6	Act 4 and 5: - Florizel: between bravery and love. - Frye: <i>The Green World</i> and Leontes role in the resolution of the play.	1-Discussion: From the following contextualized extract, try to come up with at least 2 defining features of Florizel and then answer the following: How does his attitude and willingness shape the fate of the plot? Reflect your answer in a draw. Then, explain it to the class. Do it in pairs.	1-Students choose partners. With the help of a dictionary students should discuss and be able to get, at least, 2 defining features of Florizel. Then, they discuss and draw their answer to the question.	1-The teacher gives context to the extract on Florizel and explains the question and the activity. Also, Teacher shows students some online dictionaries they can use. During the activity, the teacher solves doubts and check the accuracy of descriptions on Florizel. Then he sets turns and helps students' speech when presenting

			<p>2-Watch the following video and then get in groups of 3. From the following tasks, choose and complete just one:</p> <p>2.1-From Frye's extract on <i>The Green World</i>, choose and perform scenes in the play in which the concept can be applied to.</p> <p>2.2- In the previous sessions we saw how Leontes' madness handicaps his family's fate. In the video,</p>	<p>2- Students get in groups and watch the video. They read each task, discuss and choose the task they want to complete.</p> <p>2.1 Students read the extract and compare the extract with a related situation given in the play.</p> <p>2.2 Students compare and contrast Leontes' attitude at the beginning and resolution of the play. Then they</p>	<p>the interpretation of their draws.</p> <p>2 The teacher presents the video and asks students to get in groups. Teacher explains the instructions and then he explains each of the tasks given. Then, he Asks students to choose just one. If just one task is chosen, he randomly assigns tasks to the groups.</p> <p>2.1 Teacher guides students in the search for meaning on <i>The Green World</i> and its application on the play. He solves doubts and facilitates meaning and interpretations when needed. He also guides students in the search for meaningful dialogues in the play.</p> <p>2.2 The teacher reminds students of Leontes early features when needed and makes students compare and</p>
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			<p>Leontes shows a clear change in attitude, which characteristics can be attributable to Leontes there? Describe 2 new features of Leontes and act them out in front of the class.</p>	<p>discuss and assign new 2 features to Leontes based on the changes perceived in the video. Once they have labeled Leontes new features, they scan in the play for dialogues which resemble Leontes' change. Finally, they act them out.</p>	<p>reflect on the changes shown by Leontes. He checks descriptions given and guides students in the search for meaningful dialogues to be performed. For both groups, the teacher sets turns and plays the video once again if needed.</p>
II	7	<p>-General Analysis of the Play: The arguments of comedy (Frye) -The power of desire and the divine in the mythical world.</p>	<p>1- In pairs and based on the PPT on Frye's Arguments of Comedy, match the arguments with the descriptions of the plot which fit into Frye's analysis. Show answers to the teacher</p> <p>2- In groups of three and based on Frye's conception on the mythical</p>	<p>1- Students are exposed to a PPT on the Arguments of Comedy (Frye). Then, they get in pairs. Students read the descriptions of the plot, discuss, and assign one description to each argument of comedy. Finally, they show answers to the teacher.</p> <p>2- Students are exposed to a Video on the mythical world. They get in trios</p>	<p>1- The teacher explains Frye's theory on comedy to students. Then he pairs-up students. He explains the activity and gives one set of descriptions and another one with arguments which students have to join. During the activity, the teacher monitors progress and is a facilitator of language. Finally, he asks students for correct answers.</p> <p>2- The Teacher explains the concept of <i>Myth</i> and exemplifies it with a video.</p>

			<p>world, act out the role of either <i>power</i> or <i>the divine</i> in <i>The Winter's Tale</i>. In order to perform you should look for meaningful dialogues in the play.</p>	<p>and discuss in order to choose between two concepts. They scan in the play for meaningful dialogues, choose characters and perform.</p>	<p>He asks students to get in groups and explains the activity. Finally, he asks students to choose one concepts. During the activity, the teacher monitors progress and guides students in their dialogue and character choice. While performing, teacher sets turns and helps students with pronunciation.</p>
III	8	-Introduction to Acting theatre: Review on some basic concepts and Elizabethan Theatre	<p>1-In pairs, choose at least four activities in which the concept performance is used and then mime two of them in front of the class while your classmates guess.</p> <p>2- Class work: Based on the characteristic given on The Elizabethan theatre do the</p>	<p>1-The students get in pairs and discuss on performing artistic expressions. Once they have found the 4 expressions, they discuss again and select just 2 in order to perform. Finally, they either perform or try to guess which expression is being performed.</p> <p>2-The whole group get together, discuss and split up roles. Then, they have</p>	<p>1-The teacher introduces the concept to students and then he explains the activity and asks the students to get in pairs. During the activity, he assists students in their search for expressions related to performance. Then, he sets turns and helps in the guessing with the rest of the students.</p> <p>2-The teacher gives and explains the hand out with characteristic of the Elizabethan</p>

			<p>following:</p> <ul style="list-style-type: none"> - Perform the scene in which Polixenes defies Florizel due to his romance with Perdita. -The scene has to be set under the Elizabethan social and organizational context. <p>Therefore, you have to represent Elizabethan people attending a theatre event. Use your imagination and creativity, but stick to the Elizabethan constraints!</p>	<p>to decide what to perform depending on the roles assigned. Once they agree, they perform to the teacher.</p>	<p>theatre. Then he explains the activity and solves to students if needed. During the course of the activity, he monitors students' progress, facilitates meaning, gives ideas on how to do the overall performance and, if needed, checks if all the components reviewed on Elizabethan theatre are included. During the performance, he helps students with pronunciation.</p>
III	9	<p>-Group Work: What to perform?</p> <p>-Character choice.</p>	<p>1-From plot review and the analysis done on <i>The Winter's Tale</i>, do the following:</p> <ul style="list-style-type: none"> -Get in groups of four. - Which part, scene or concept would you like to represent on stage. 	<p>1-The students get in groups of four and then discuss on what to perform and then come to an agreement. Once they are done with their choice, they support their choice in front of the teacher in order for them to get advices on the steps to follow for the rehearsal of the</p>	<p>1-The teacher asks the students to choose groups, then he introduces the activity, and finally he explains it. He guides students in which topic to choose for the performance. Once students are done with their choice, the teacher guides</p>

			<p>2-Character choice: Choose and agree with your partners on what character to perform on stage. If you cannot agree as a group, raise your hand and do the questionnaire on Which character of <i>The Winter's Tale</i> you are, in order to decide.</p> <p>3-Then, once you have done the casting, complete the following hand out in which you have to relate your character with at least five characteristics, which are represented through pictures. Choose those pictures you think represent your character and then explain the meaning of them to your classmates. Individual work.</p>	<p>performance.</p> <p>2- Students discuss and split up roles and characters. If they cannot agree, they complete the questionnaire on which character of the play they are in order to decide.</p> <p>3- Students watch the pictures, analyze the intended meaning and then decide if they can be attributed to the chosen character features. Once they are done, they explain their choices to the class.</p>	<p>them in what steps to follow in order to perform.</p> <p>2- The teacher asks the students to choose characters for each of the members. He also offers the online questionnaire as a mediator for those who cannot decide yet.</p> <p>3-The teacher gives students the handouts to students. He explains the activity to students and clarifies doubts. Then, during the course of the activity, the teacher facilitates language and guides students in their search for suitable characteristic for their characters. Finally, he sets turns in order for the students to present their characters and corresponding characteristics.</p>
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III	10	Guided Rehearsal: -Actions and Emotions on stage.	<p>1-Divide the class in two main groups: One group is given a set of actions and emotions they have to mime in front the class. The audience should guess if what is being performed is an action, an emotion, or both.</p> <p>2-Watch the summary video on <i>The Winter's Tale</i> and then do the following: Analyze your character based on the following questions: -What emotion does he convey throughout the play? -Which actions through? Write down and exemplify by performing at least 3 features of your character in front of the class.</p>	<p>1-The students get in groups of five and from the handout given they discuss, and perform the actions and emotions given. On the other hand, the second group guess what their classmates are performing. Once the performing group is done, they swap roles.</p> <p>2-The students watch the summary on <i>The Winter's Tale</i>, and then answer the question given to guide the analysis of the chosen character. Once the student is done with the analysis, he performs in front of the class.</p>	<p>1-The teacher introduces the concepts to students and asks them to split up in two groups. Then he explains the activity and clarifies doubts if needed. During the activity, he guides students on how to stick to descriptions when performing and facilitates meaning.</p> <p>2- The teacher introduces the video to students and then he explains the activity and solves doubts if needed. Finally, the teacher plays the video only once. Then he asks students to choose 3 characteristics found for the given character. While students decide, he monitors and helps students with their choice. Finally, he sets turns and wrap ups.</p>
III	11	Guided Rehearsal: Memorizing	<p>Get in your work groups read and recite</p>	<p>Students read and try to memorize their</p>	<p>The teacher monitors and facilitates</p>

		Dialogues.	your script for 20 minutes. Then rehearse the performance chosen in front of the teacher.	script. Then they rehearse as a group in front of the teacher	meaning to those students reading their scripts. He clarifies doubts and helps students with pronunciation. When monitoring students' group rehearsal, he gives specific and general recommendations to each of the students and the group.
III	12	Final Presentation	<p>1-Final Presentation: Students perform the chosen play to the class.</p> <p>2-Evaluate your classmates' work: Value the work of all the classmates you performed with during the course period.</p>	<p>1-Students perform their chosen script to the class/ Students watch their classmates' final presentations.</p> <p>2-Students assess each of the classmates they worked with during the course.</p>	<p>1-Teacher evaluates the students based on a presentation rubric.</p> <p>2-He asks students to complete the peer evaluation. He explains the evaluation to students and solves doubts if needed.</p> <p>3-Finally, he congratulates students' participation in the class, and wraps up the course.</p>

19. Objectives per Session

Session 1: To discover the life and career of one of the greatest writers worldwide, William Shakespeare. Loosen up through mime activities.

Session 2: Gain general knowledge on *The Winter's Tale* plot and characters. Immerse students' selves in acting through short sketches.

Session 3: To analyze play structure through key overall concepts. To identify the concept myth in the play, producing understanding on the concept through acting.

Session 4: Discriminate and analyze dialogues from the play based on topics treated in the plot.

Session 5: Identify key concepts in the play through the analysis of main characters.

Session 6: Discover and identify the events of the play based on the role of key characters and the analysis of renowned critics.

Session 7: Come up with a general review of the play based on the analysis of Northrop Frye.

Session 8: To recognize acting theatre concepts and discover the world of The Elizabethan Theatre.

Session 9: To select and shape an extract on *The Winter's Tale* in order to perform.

Session 10: To rehearse and get deeper into the chosen character through the recognition of key actions and emotions.

Session 11: To rehearse for the final presentation memorizing dialogues.

Session 12: To display a final product performing in front the class. To assess students participation through a peer evaluation criteria.

20. Lesson Plans

20.1. Lesson Plan 1

Unit I Lesson 2	Objectives: Gain general knowledge on <i>The Winter's Tale</i> plot and characters. Immerse students' selves in acting through short sketches. Content: Introduction to <i>The Winter's Tale</i> . Characters overall review.	Materials: -Online dictionary Wordreference.com or similar. -Handout on unfolding of events. -Handout on characters' description.
Duration	Activities	Lesson steps
7 minutes	1-Introduction to the lesson	1-The teacher greets the students, calls the attendance and shows the objectives for the lesson.
18 minutes	2- How you imagine <i>The Winter's Tale</i> plot might be. Then expose your drawings and ideas with your classmates.	2- The teacher explains the meaning of the title of the play showing a related picture. He explains the activity and solves doubts if needed. Students watch the picture, reflect on the title and do the drawing. Then they explain the drawing in front of the class. The teacher helps in students' interpretation of the drawing.
25 minutes	3- In pairs, and from the set of pictures given on <i>The Winter's Tale</i>, infer a logical sequence for the unfolding of the plot. Then, show your answers to the class.	3- The teacher gives the handouts to students and explains the activity. The students might ask for doubts. Students compare and reflect on the pictures in order to work on the activity. The teacher monitors progress and sets turns for students to expose their answers. The students expose their answers to the class. Finally, teacher gives correct answers, and therefore, he tells the overall plot of the play to students.
20 minutes	4- In pairs, match the brief descriptions of characters with the corresponding pictures. Then, show your answers to the class.	4-The teacher gives the handouts to students and explains the activity. He solves doubts if needed and monitors students' progress during the activity. He also facilitates meaning and solves further doubts. The teacher asks students for

5 minutes	5-Closure and wrap up.	correct answers. Students give the answers out loud. 5-The teacher gives correct answers and wraps up the lesson.
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20.1.1. Materials Lesson Plan 1

Activity 3: In pairs, and from the set of pictures given on *The Winter's Tale*, infer a logical sequence for the unfolding of the plot. Then, show your answers to the class.



Activity 4: In pairs, match the brief descriptions of characters with the corresponding pictures. Then, show your answers to the class.



Characters' Description:

Leontes: The king of Sicily.

Hermione: Wife of Leontes and innocent victim of his suspicions.

Mamilius: Little son of Leontes and Hermione.

Perdita: Daughter of Leontes and Hermione, she is abandoned to the coast of Bohemia on the orders of her father.

Camillo: A chief lord of Leontes who helps Polixenes to escape.

Florizel: Princess of Bohemia, who falls in love with Perdita.

Paulina: Servant of Leontes and Hermione.

Polixenes: King of Bohemia.

Old Shepherd: The man who finds the infant Perdita and raises her in Bohemia.

Clown: Son of the Old Shepherd.

Time: Goddess of Time who reports that the play skips 16 years.

<p>20 minutes</p>	<p>4-Now in pairs, and from the events stuck on the board, students should choose one realistic plot event and one mythical plot event. Finally, they perform the chosen events in front of their classmates.</p>	<p>previous knowledge in order to do the activity. Once they are done, students expose their drawings to students.</p> <p>4-The teacher explains the activity and solves doubts if needed. The students get in pairs and review the events stuck on the board. During the activity, the teacher facilitates meaning to students.</p> <p>If needed, students ask the teacher for further context to perform the play; the teacher gives ideas and recommendations to them. Students perform and the teacher corrects pronunciation.</p> <p>5-Finally, the teacher gives general feedback on the classwork and wraps up the lesson.</p>
<p>10 minutes</p>	<p>5- Closure and wrap up.</p>	

20.2.1. Material Lesson Plan 2

Instructions: From the following events of the play, identify if they belong to the genre Comedy or Romance.

1 - Leontes becomes convinced that Hermione and Polixenes are conducting an affair. Leontes calls Camillo and tells him of his conviction about Hermione. Leontes tells Camillo to poison Leontes.

2-Hermione embraces Leontes and greets Perdita... Leontes matches Paulina with Camillo, and asks pardon from Polixenes and Hermione for his former suspicions.

3- Enters Autolycus singing:

*“When daffodils begin to peer,
With heigh!*

*The doxy over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.
The white sheet bleaching on the hedge,
With heigh!*

The sweet birds, O, how they sing!”

4- Leontes reflecting on Hermione and Polixenes:

*“Is whispering nothing? Is leaning cheek to cheek? is meeting noses
Kissing with inside lip
stopping the career Of laughing with a sigh? horsing foot on foot*

Skulking in corners? wishing clocks more swift...”

5- Polixenes persuades Camillo to help him investigate his son Florizel's reported passion for a beautiful shepherdess. They disguise themselves and visit Perdita at the Pastoral Feast.

6- Paulina invoking Hermione statue to move:

*“Tis time; descend; be stone no more; approach;
Strike all that look upon with marvel. Come,
I'll fill your grave up: stir, nay, come away,
Bequeath to death your numbness, for from him
Dear life redeems you. You perceive she stirs”*

Images to introduce activity 2:



Images to introduce activity 3:



(TRAUCO)



(BASILISCO)

20.3 Lesson Plan 3

Unit II Lesson 5	Objectives: Produce key themes in the play through the art of mimicry. -Identify key concepts in the play through the analysis of main characters. Contents: Act 3 and 4, the role of Women in the play.	Materials:- Online dictionary: www.wordreference.com or other. -Act 3-4 <i>The Winter's Tale</i>
Duration	Activities	Lesson steps
10 minutes	1- Introduction of the class	1-The teacher greets the students, calls the attendance and explains the objectives of the session.
25 minutes	2-What is a hardship? In groups of three, find it out and write down the meaning. Then, mime a situation which reflects that concept in front of the class.	2- The teacher introduces the concept and asks students to find out the meaning then explains the activity and solves doubts if needed. Students get in groups of three. They do the activity and discuss on how to perform the concept. The teacher gives ideas to students to perform and monitors progress. Then, he sets turns. Students performs and the teacher gives oral overall assessments to them.
25 minutes	3-In groups of three, choose either Perdita or Hermione. Then, identify in the play (act 3-4), at least, 2 hardships your character have to go through due to Leontes' madness. Then, in front of the class, perform just 1 situation found, using the corresponding dialogues.	3- The teacher introduces and then explains the activity. The students choose a character and then they look for relevant information in the play in order to do the activity. The teacher monitors progress and then facilitates meaning if needed. The teacher sets turns and then the students perform. The teacher watches the performances and corrects problems with pronunciations. 4- The teacher gives general

10 minutes	4- Closure and Wrap up.	recommendations in order for the students to improve. He solves final doubts and then he congratulates students for the work. The lesson is over.
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21. Appendix A

Encuesta 4to Medio

La siguiente encuesta tiene como propósito saber vuestra percepción sobre la lectura en la sala de clases. Marca la alternativa que más represente tu opinión sobre cada una de las siguientes preguntas:

1. Do you like the readings assigned by your teacher(s)?

A-Yes

B-No

1.1 Why not?

A- It takes a lot of time to read books

B- Books are out of my interesting

C- I get easily distracted when reading

2. What is the most boring aspect about reading in the school?

A- The tests we have to sit

B- The activities related to the books we read

C- The themes treated in the books

3. Does your teacher of English assign reading activities in the lesson?

A- Yes

B- No

4. What would you like your teacher to include in the reading lessons to make them more interesting?

A- Movies/ Documentaries on the books

B- Acting activities

C- Storytelling

D- Group work research

5. Do you like acting?

A- Yes

B- No

6. Do you think acting can be used as a tool for learning English?

A- Yes

B- No

6.1. If so, would you like to have an acting class in the school?

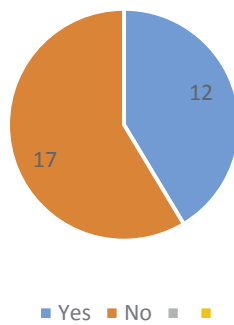
A- Yes

B- No

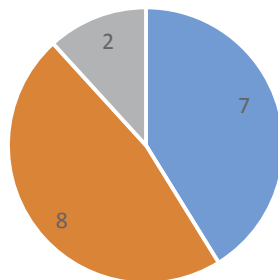
22. Appendix B

Resultados de la encuesta

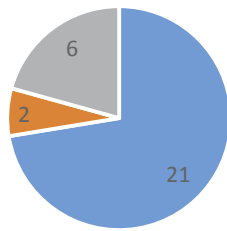
1. Do you like the readings assigned by your teacher(s)?



1.1 Why not?

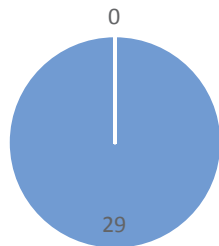


2. What is the most boring aspect about reading in the school?



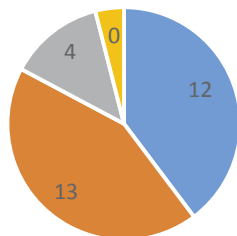
- The tests we have to sit
- The activities on the books we read
- The themes treated in the books

3. Does your Teacher of English assign you reading activities in the lessons?



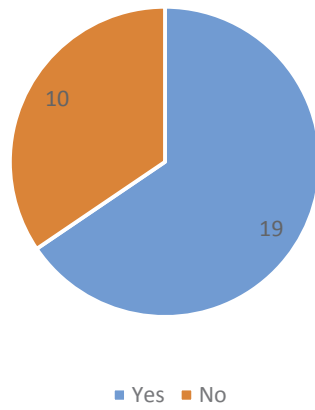
- Yes
- No

4. What would you like your teacher to include in the reading lessons to make them more interesting?

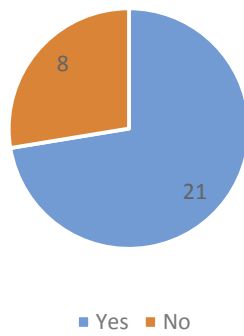


- Movies/Documentaries on the books
- Acting activities
- Storytelling
- Group work Research

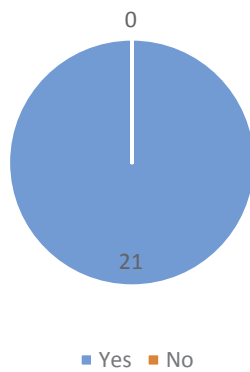
5. Do you like acting?



6. Do you think acting can be used as a tool for learning English?



6.1 If So, would you like to have an acting class in the school?



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