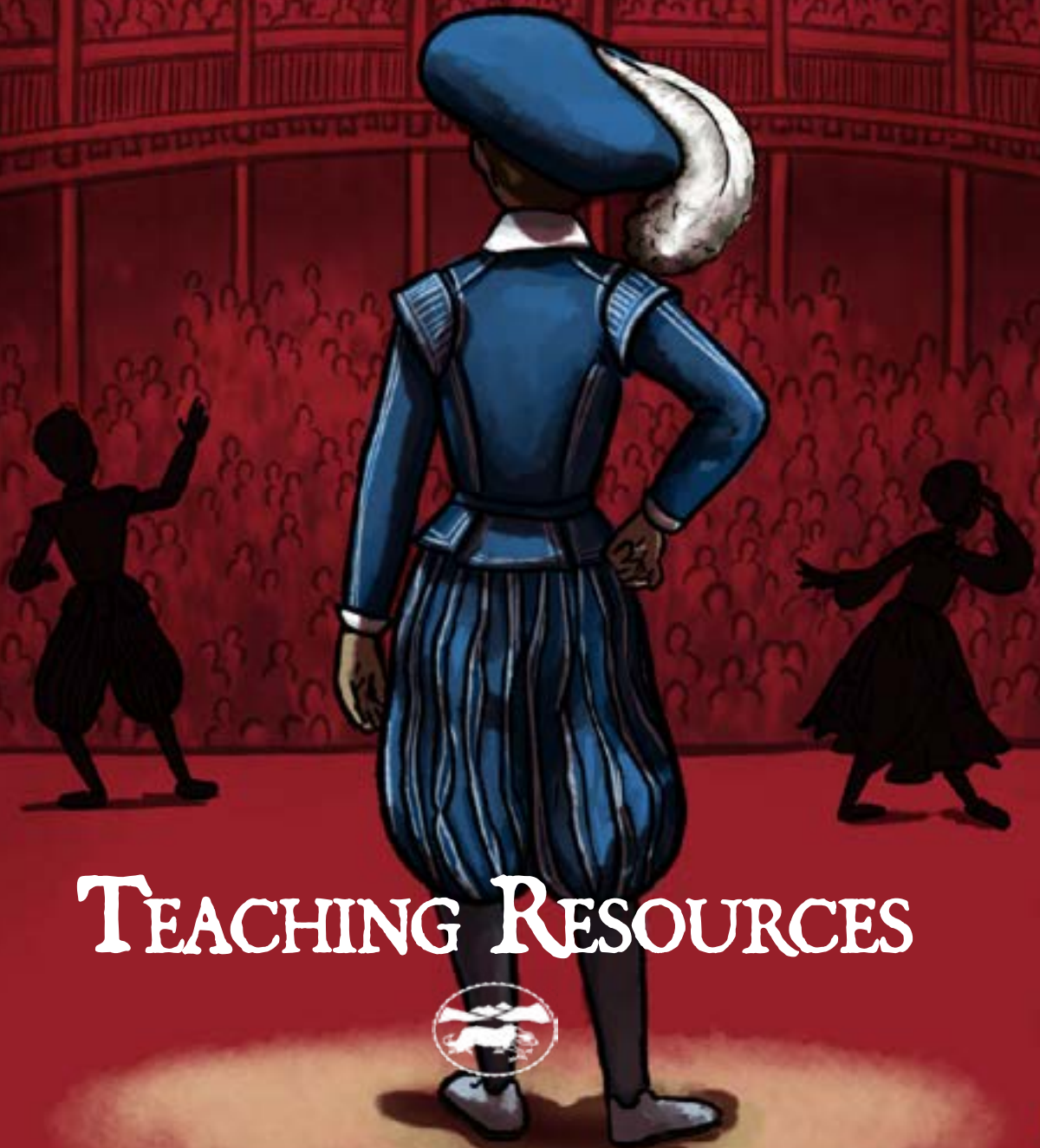


# ENTER EDDIE SHAKESPEARE

FROM AWARD-WINNING AUTHOR  
BARBARA HENDERSON



TEACHING RESOURCES

# INTRODUCTION

Most of us encounter Shakespeare's plays at secondary school - the stories are timeless! However, Enter Eddie Shakespeare provides a unique opportunity to introduce young people to Shakespeare's world in KS2 - a soft launch if you will - using an action-packed adventure story. The teaching resources which follow can support teachers in the delivery of reading and cross-curricular activities, closely informed by the National Curriculum.

The resources come in four parts:

**Section 1:** General activities (before starting the book, or throughout)

**Section 2:** Chapter-by-chapter comprehension, discussion and analysis questions and suggested cross-curricular activities

**Section 3:** Activities after reading the book

**Appendix 1:** Useful links

**Appendix 2:** National Curriculum areas covered in these resources

**Appendix 3:** Class set discounts and author website information, including in-person and virtual author visits.

# SECTION I: GENERAL

## BEFORE READING THE BOOK

### Spoken language: Preliminary Discussion

*(Pupils should be taught to maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments, use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas)*

Discuss your ideas with respect to the front cover, blurb and maps found at the front of the book.

- o Based on the cover, can you guess what the book will be about?
- o Who do you think the main characters will be? Where do you think it will be set?
- o What do you think the title means? Does it give you any ideas as to what kind of book it is?
- o Now, read the blurb. Does it confirm your thoughts, or has it changed your mind? Why?
- o Look at the maps found at the front of the book. Why do you think the author has decided to include these? Do they help you determine what kind of story this is?

## THROUGHOUT THE BOOK

### Spoken language: Hot-seating activity

*(Pupils should be taught to participate in [...] role play, improvisations and debates)*

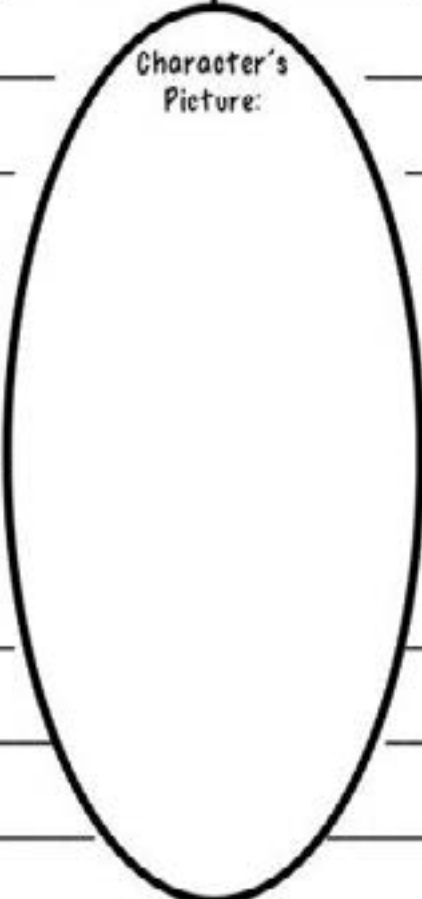
At key points in the book, the teacher can choose somebody to be interviewed as Eddie, Reasonable, Will, Henslowe, Marlowe and other characters, as if on TV or radio. This may involve dressing up with a key costume item or prop and if you have a spotlight available, it really helps to add to the occasion. The actor should improvise answers while classmates can create questions for the interview after the reading of the relevant chapters.

## Reading – Comprehension: Character Cards

*(Pupils should learn to explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary)*

Create Character cards for the main characters, gathering information by what they say/do and how they are described.

You could use the following template:

Character Traits	
Name: _____	Date: _____
<b>External (Outside) Traits</b> What you see on the outside.	<b>Internal (Inside) Traits</b> Thoughts, feelings, actions, and dialogue.
Character's Name:	
Character's Picture:	
	
<small>www.cursivebookzone.com</small>	
<small>© Martha Moore 2011</small>	

# SECTION 2: CHAPTER BY CHAPTER

## DISCUSSION QUESTIONS AND SUGGESTED ACTIVITIES

### Chapter 1: A Respectable Trade in a Respectable Town

1. Read the first 6 lines. Is this an effective opening to the book? What questions do you have?
2. The beginning and the end of the chapter feature repetition in italics. Why do you think the writer does this?
3. How is Eddie feeling on the first page of the book? Find three words which point to this.
4. How would you describe Eddie's mother and father in three words each?
5. Find five words you are unfamiliar with in this chapter and find out what they mean. Here are some suggestions: despise, tallow, barb, creditors, commotion... – the glossary at the end may help you with some of them.
6. What questions do you have at the end of the chapter?

### Suggested Activity:

**HISTORY:** (*Pupils should gain historical perspective by placing their growing knowledge into different contexts*) Carry out some research into Queen Elizabeth I and her reign. How does her reign differ from King Charles today? Create a presentation to share with your classmates.



## Chapter 2: The Strolling Players Come to Stratford

1. How is Eddie feeling now? What does the type of feather in his cap signify to Eddie?
2. How would you describe the tone/mood of this chapter, by comparison to chapter 1?
3. Stratford, Edmund Shakespeare's hometown, is vividly brought to life here. Can you use your senses and find some references to what Eddie can see/hear/smell/taste/touch? If it's not stated, can you guess?
4. What is the nearest modern version of Strolling Players you can think of? Have you ever watched a live outdoor performance?
5. On page 17, can you find an example of alliteration, emphasising how happy Eddie is?
6. Can you guess what Eddie may mean when he asks: 'What if, one day, there were two?'

### Suggested Activity:

**ART & DESIGN:** (*Pupils should learn to improve their mastery of art and design techniques, including drawing, painting*)

Taking inspiration from the mood of this chapter, **draw or paint the scene of the performance** by the river. It may help you to look at images of Commedia dell'arte, the type of drama performed by the strolling players.



Figure 2 Commedia dell'arte troupe, oil painting by unknown artist, c. 1580



Figure 3 Peeter van Bredael commedia dell'arte scene detail,

source: <https://justinborrow.wordpress.com/2014/07/16/commedia-dellarte-the-theatre-of-the-streets>

### Chapter 3: The Mouse in the Thatch

1. Based on the information you have received in the first three chapters, can you draw up a family tree for the Shakespeares?
2. This chapter contains a lot of interior monologue where Eddie's thoughts and interior struggles are revealed to the reader. He is torn and it is almost as if two halves of his mind are having an argument. Do you think this is effective?
3. Why does a great relief flood through Eddie on p.19? What has changed?
4. What does Eddie have to learn from the mouse in the thatch?
5. In your own words, describe the contrast between Eddie's parents' expectations and Eddie's own ambition.



**Suggested Activity:**

**DESIGN AND TECHNOLOGY:** (*Pupils should select from and use a wider range of materials and components, including construction materials, textiles and ingredients, according to their functional properties and aesthetic qualities*)

**Create a miniature Thatch roof.** You can use twine and cardboard to layer a miniature thatched roof, e.g. for a classroom art display.



Figure 4 Source: <https://acraftymix.com/scrap-paper-house-miniature-thatch-roof/>

## Chapter 4: The Cloth Seller's Cart

1. Three weeks have passed since the end of the last chapter. What were you doing three weeks ago? Looking at a calendar may help you.
2. Why do you think Eddie waits three weeks before making his escape?
3. In your own words, explain why Eddie chooses the buzzard feather to wear on the day of his escape.
4. What does the phrase 'traitorous protruded belly' suggest about Eddie?
5. When Eddie states that his brothers can read well enough, what does it suggest about his mother?
6. Eddie has a plan, but something unexpected happens. What is the unexpected event? Do you think that Eddie handles it well?
7. Who is 'the Almighty' to whom Eddie refers in this chapter. Do you pray? Or do you know anyone else who does?

### Suggested Activity:

**READING – COMPREHENSION:** (*Pupils should be taught to retrieve, record and present information from non-fiction*)

Look at:



[https://media.shakespeare.org.uk/documents/Travel in Shakespeare s Time.pdf](https://media.shakespeare.org.uk/documents/Travel_in_Shakespeare's_Time.pdf)



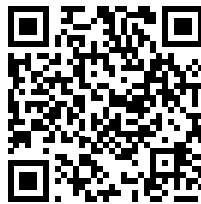
## Chapter 5: Reasonable

1. Have you ever travelled anywhere on your own? How did you feel?
2. Eddie refers to landmarks like the river. How would Eddie know which way is south?
3. This chapter contains a lot of references to sounds. Can you find three examples?
4. The words *Faster! They are nearly upon me. Oh, mercy! Run, Eddie, run! Faster!* Are on separate lines. What is the effect of these short sentences, exclamations and commands?
5. Reasonable's name is unusual and you can explore this further in the cross-curricular section. Do you know what your own name means? Do you like it?
6. On page 32, can you spot a list? What is listed and how does it bring Tudor London to life?
7. What was a penny loaf and why did it vary in size, depending on the price of grain.

### Suggested Activity:

**GEOGRAPHY:** (*Pupils should be taught to use the idea of the Earth's rotation to explain day and night and the apparent movement of the sun across the sky*)

Eddie needs to find his way around London, and he hasn't got a compass. Watch:



<https://www.youtube.com/watch?v=zJXLKimYCU>

## Chapter 6: Enter Eddie Shakespeare

1. Reasonable says: 'See that bridge with the arches and all the roofs on top? That is London Bridge.' – make a list of all the famous bridges you can think of. Why was London Bridge so important in Shakespeare's time?
2. Eddie is afraid of the waterman. Historically, watermen were often accused of acting as accomplices to criminals, facilitating theft from ships, transporting thieves on the river. What words on P.34 hint at Eddie's fear?
3. Find an example each of description, of action and of dialogue in this chapter, one sentence each. The writer has included a lot of dialogue. What is the effect of this?
4. 'This is my cue. Enter Eddie Shakespeare.' Are these short sentences an effective ending to the chapter? What questions do you have now?

### Suggested Activity:

**HISTORY:** (*Pupils should gain historical perspective by placing their growing knowledge into different contexts*)

**Research the real Reasonable Blackman** (dad to the boy in the book). You will find what you need at:



<https://www.futurelearn.com/info/courses/black-tudors/0/steps/224738>

Research silk: where did it come from, and what did silk weavers do with it?



**ART AND DESIGN:** (*Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.*)

Have a go at weaving! There are lots of tutorials online, but the video below is a good start.



<https://www.youtube.com/watch?v=UYsAW2FeGDg>

### **Chapter 7: Enter William Shakespeare**

1. Can you find an example of alliteration on p.38?
2. The writer uses the senses to make readers experience Tudor London. Can you find an example of this in this chapter?
3. A question on character creation: Do you think that ‘the lanky youth’ on the door is a positive or a negative character? How is this impression created? You could comment on his appearance, his actions and his direct speech.
4. On p.40, there are several similes – can you find one? What does it suggest?
5. Shakespeare is famed for his humorous and inventive insults. Eddie loses his temper on p.40 and hurls some insults on the doorman – can you find all three? Which is your favourite? Why?
6. How can we tell that Mr Henslowe is a figure of authority? You may want to look at how others respond to him.
7. What does Eddie mean when he says: ‘Then I remember the mouse in the thatch and pull my hunched shoulders back.’ (p.44) What has that memory taught him?

## Suggested Activity:

**WRITING – COMPOSITION:** (*Pupils should be taught to plan their writing by identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own*)

**Writing in role:** Write a diary entry from Will's perspective, describing the moment he realises that his little brother is in London and looks to him to help. Write in first-person narrative, from Eddie's big brother's perspective. Include descriptive language as well as his feelings and reactions. You should begin by discussing what a diary entry includes (feelings, reactions, personal tone) Think about Will's emotions at that moment (confusion/disbelief/annoyance/frustration/relief when he thinks that he has sent Eddie on his way?) When did he notice Eddie's arrival? What did the place feel/sound/look like? How did Will react? What was he thinking? What questions raced through his mind?

**SPOKEN LANGUAGE:** (*Pupils should be taught to use relevant strategies to build their vocabulary*)

One of the most fun ways to learn Shakespearean vocabulary is this insult generator. Work with a partner for this **dialogue of insults**.

**Shakespearean Insult Generator**

Shakespeare was brilliant at using insults to make some of the most serious and dramatic moments in a play comical. All the words below are from Shakespeare's plays and can be used to create insults. Work with your partner to create a small dialogue of insults. Your insults can be created by taking a word from group 1 and adding it to a word or phrase from group 2 and 3.

<u>Group 1</u>		<u>Group 2</u>		<u>Group 3</u>	
Smirking	Counterfeit	wasp-stung	cream-faced	black	puke-stocking
Pointed	Tawnyling	lack-brained	frosty-spirited	drone	ticklebrain
Notable	Juggling	mad-headed	smooth-faced	lubber	bubble
Threadbare	Viperous	shotten-herring	all-changing	patch	whay-face
Deceyed	Venomous	nimble-footed	casy-catching	fancy-monger	horse-drench
Flattering	Wretched	puppy-footed	hard-hearted	shoulder-clapper	shrimp
Shallow	Sleevly	fell-lurking	long-tongued	fragment	boggler
Coperyng	Abominable	marble-hearted	pigeon-livered	varlet	fibbertigibbet
Embossed	Malicious	glass-gazing	hare-brained	popinjay	bug
Revolted	Juggling	outward-stained	logger-headed	mad wig	candle-maker
Instructing	Unglashed	strangely visited	iron-witted	promise-breaker	double-dealer
Faltry	Giddy	lily-livered	stretched-mouthed	ponder	portuloon
				coxcomb	boil

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## Chapter 8: The Silk Weaver's Workshop

1. Eddie has no alternative but to seek help from the boy he met earlier that day. If you were stranded in London, what would you do? Who would be able to help you? (Modern times make this a little less dangerous, but you still have to be smart, and careful who to trust!)
2. There is a lot of description in this chapter to give readers an idea of the workshop. Make a list of every object mentioned. How does this detail help to bring the setting alive?
3. Vocabulary: Make a list of unfamiliar words in this chapter. Choose three and find out their meaning, creating a short sentence using the words in context.
4. 'I am so grateful the Good Lord placed you in my way today.' (p.48) Can you give an example where someone appeared at just the right time, or when an unexpected thing happened which solved a problem?
5. Eddie speaks of talent and skill. Is there a difference? What do you consider your own talents and skills?



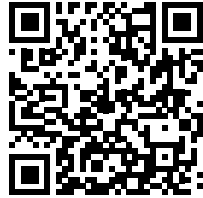
*Engraving shows apprentice weavers by William Hogarth, from his Industry and Idleness series.*

Figure 5 Source: *Industry and Idleness*, engravings by Hogarth (1747), quoted in <https://www.liztrenow.com/the-silk-weaver-my-real-life-inspiration>. See more at <https://www.royalacademy.org.uk/art-artists/work-of-art/industry-and-idleness-plate-1-1>

**Suggested Activity:**

**SCIENCE:** (*Pupils should develop a deeper understanding of a wide range of scientific ideas learn by asking their own questions about scientific phenomena*)

**How is silk made?** Watch the video via the link below, taking notes.



<https://youtu.be/67Yu7xerHi0?si=7LEuxkFeozleO63j>

Now **create a quiz of ten questions** based on what you learned. Swap quizzes with a partner – how did you score?

**Chapter 9: Be It So**

1. Can you rephrase the chapter heading in your own words?
2. ‘The sound of the river, distant shouting, the rumble of a bear somewhere nearby. The stench of a street that is not Stratford’ (p.50). These fragments are incomplete sentences. What part of speech is missing? Why has the writer chosen to do this, do you think?
3. Can you find the sentence about the loom which contains a simile on p.51? Is this an effective image? What does it suggest about how Eddie is feeling?
4. There is a list on p.52 – what does it suggest about what sort of place London is? And can you spot the alliteration in it?
5. What does the ending of the chapter suggest about William Shakespeare’s social standing and reputation in London’s theatre world?



**Suggested Activity:**

**PSHE:** *(R1: Pupils should have the opportunity to learn to R1. to recognise and respond appropriately to a wider range of feelings in others)*

William Shakespeare is vulnerable and excluded from the group of established playwrights. Have you ever felt excluded from a group?

**On your own and silently, reflect on the feelings of that situation.**

Then consider this: is there anyone in your class or in another sphere of your life who may be feeling excluded in some way? Could you make an effort to make them feel better in some way?

**Class discussion:** What can you do to help everyone to feel included? Are there activities which make people feel vulnerable and excluded? (One way of allowing maximum honesty is to get pupils to write these on post its and secretly post them in a trust box). As a class, could you choose more inclusive ways of doing things instead?

**Chapter 10: The Talk of London Town**

1. On p.55, it says: 'Among them, the barefoot, curly-haired girl about my own age I saw with the musicians the night before'. Can you guess who this may be? Do you think she will be important in the story?
2. The playbill is there to advertise the play being performed that night: 'Mr Marlowe's Jew of Malta, at The Rose this afternoon. A tale of revenge with the celebrated player Mr Edward Alleyn! From the writer who brought you Tamburlaine!' Can you identify the advertising technique? What techniques are used? How is this similar to adverts or posters you have seen for films or plays? How does it differ?
3. There is a lot of dialogue in this chapter: direct speech between the characters. Can you identify a word or words which we would **not** use in conversation today? What expressions may we use instead?
4. On p.58, Reasonable sings. Find three words which suggest that he has a beautiful voice. What does each of your chosen words imply?

**Suggested Activity:**

**READING – COMPREHENSION:** (*Pupils should be taught to maintain positive attitudes to reading and understanding of what they read by increasing their familiarity with a wide range of books, including myths, legends and traditional stories*)

**Robin Hood** is a familiar figure in films and TV shows, but he would have been a well-known folk hero in Shakespeare's time too. You can find a collection of Robin Hood ballads at the link below, including the ballad which Reasonable and Eddie perform in the next chapter.



<https://www.boldoutlaw.com/rhbal/index.html>

There are links to tunes on the page too. As a **class**, read some **Robin Hood stories aloud for enjoyment** or listen to sung versions. Which one is your favourite? Could you **re-tell** one in your own words?

**Chapter 11: Showtime**

1. Knowing what you do about Eddie and Reasonable now, how would you describe each of them in three words?
2. The original text of the Robin Hood ballad is embedded in the chapter, a story within a story. What is the advantage of doing this? Are there disadvantages?
3. The doorman Perkin appears again in this chapter. How would you sum him up in three words?
4. Re-read p. 64 – how does the writer build anticipation in the reader?

**Suggested Activity:**

**WRITING – COMPOSITION:** (*Pupils should be taught to plan their writing by identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own*)



**Create a comic:** Go to the link below again and take a look at the ballad of Robin Hood and the Bishop of Hereford, making sure you understand what happens in it. Brainstorm the main events in the ballad. Using minimal dressing up/props and a camera, take **freeze-frame photographs of these key dramatic moments**. Once printed, the photographs can be displayed with captions and speech bubbles. Don't forget the sound effects either! It's best to look at other comics for inspiration.



<https://www.boldoutlaw.com/rhbal/index.html>

## Chapter 12: Judgement Hour

1. Can you find a hint on p.65 that William Shakespeare is angry? Can you find evidence that he is embarrassed, too?
2. After reading this chapter, do you think that William Shakespeare is on Eddie's side or not?
3. On p.66, Eddie narrates that 'Henslowe peruses me narrowly' – what does this mean, literally? And what does it suggest about Henslowe's attitude to Eddie?
4. Find the sentence on p.67 which tells us that the doorman Perkin is annoyed.
5. Why could the final sentence of the chapter be classed as a cliffhanger? What questions do you have? What do you think will happen next?

### Suggested Activity:

**GEOMETRY:** (*Pupils should be taught to make 3-D shapes using modelling materials/ recognise, describe and build simple 3-D shapes*)

Can you **create a model of an Elizabethan Playhouse**? The cover may give you an idea, but you could also look at:



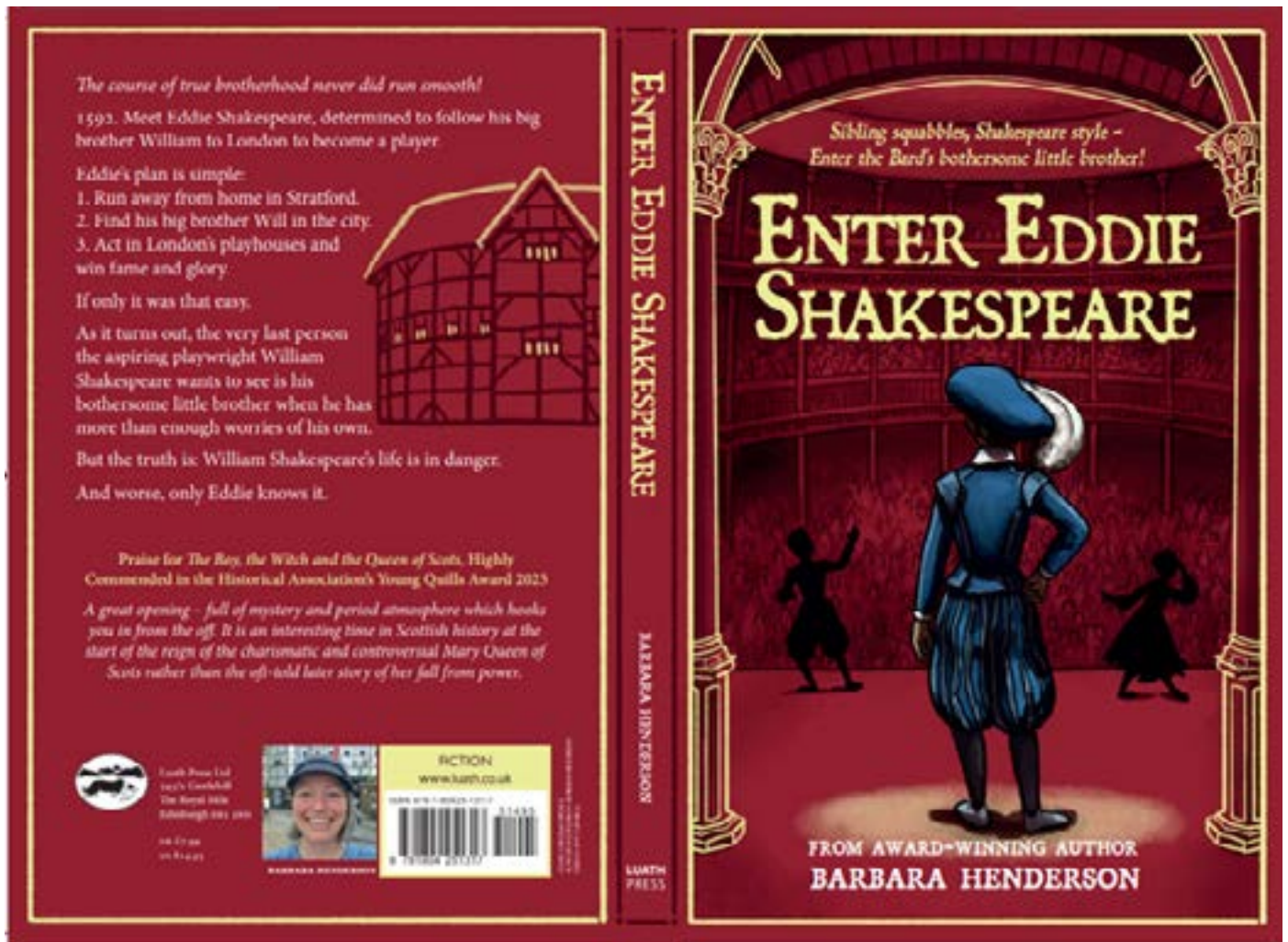
<https://sketchfab.com/3d-models/shakespeares-globe-theatre-62a86d9cef4b4da5bc4efd60e3c44646>

You can use your own materials, of course, but there is also a free printable cutout model at



<https://www.papertoys.com/globe.htm>

The Globe was not built when Eddie's story takes place, but it was a similar building to the Rose Playhouse.



## Chapter 13: The Upstart Crow

1. In this chapter, Eddie overhears some of the established London writers as they plot against his brother. Make a list of the names and any information about the people present in the conversation.
2. The writer creates a particular atmosphere in this chapter. How would you describe it? How is it achieved?
3. What does it mean to 'discredit Shakespeare'? Use your own words.
4. Think about the insult 'upstart crow' – what does it suggest about how the others view Shakespeare?
5. What do you think Perkin's idea may be?
6. This chapter has moved the action of the book on. How would you sum the chapter up in a single sentence?

### Suggested Activity:

**WRITING – COMPOSITION** (*Pupil should be taught to draft and write by using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]*)

In his pamphlet *Groatsworth of Wit*, the playwright Robert Greene described Shakespeare as an “upstart crow, beautified with our feathers,” accusing him of being an ignorant actor aspiring to being a playwright, stealing the limelight from proper, university-educated playwrights like himself, Thomas Kyd and Christopher Marlowe. **Create your own pamphlet** – a booklet of reflections and opinions. What do you feel strongly about? What would you change about the world? Be opinionated! Present this legibly and attractively using headings, bullet points, underlining etc.

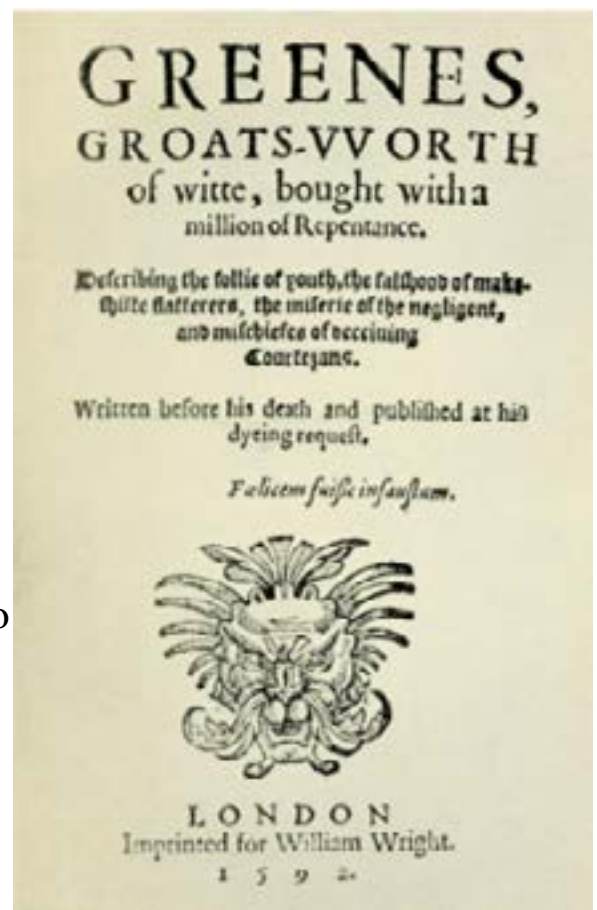


Figure 6 Title page of Robert Greene's  
1592 pamphlet

## Chapter 14: The Lord Strange's Men

1. 'With a cap feathered like that, who could not take me seriously?' (p.72) Eddie gains confidence from the feathers in his cap. Can you think of anything which makes you feel more confident?
2. You have now encountered Perkin a few times. What quotes from the text give you evidence for his negative attitude towards Eddie?
3. This chapter is full of description and introductions. Can you list three details describing Eddie's environment?
4. Eddie is a likeable character. Give reasons from this chapter – what does he say, feel or think which makes him likeable?
5. 'Perkin will remain in the company for the time being, to administer the takings' (p.76) – given what Eddie has just witnessed, Is this wise of Henslowe?
6. Can you predict how Perkin will try to discredit William Shakespeare?

### Suggested Activity:

**WRITING – COMPOSITION:** (*Pupils should be taught to plan their writing by in writing narratives, considering how authors have developed characters and settings in what pupils have read*)

**Without reading ahead, pupils should write 2–4 paragraphs about a secretive activity featuring Perkin.** Start by brainstorming ideas: What do we know about him already? What could he plan next? Tell Henslowe lies? Plot with others? Use both dialogue and action in your piece, and focus on building tension, leaving your piece on a cliffhanger.

Word bank: sneaking, whispering, plot, threat, quietly, deceptively, darkness, hidden, unseen, smirk



## Chapter 15: Thievery

1. Eddie pities Perkin, wondering: 'Where is his hearth?' What is a hearth and what does it symbolise here?
2. Does it surprise you that in Elizabethan times, women and girls were not allowed to act, and that female roles had to be played by boys?
3. On p.79, Perkin says something, but actually means the opposite (an example of irony) – can you find it? (Hint: it is a question followed by a sentence)
4. 'The smell takes me right back to Stratford and my father's leather workshop' (p.79) – our senses have great capacity to stir memories. Can you think of an example when this happened for you? A smell, a taste, a piece of music perhaps?
5. Sum up in your own words what Perkin has done. Do you think Eddie is right not to expose him?
6. Can you think a way out of this crisis? What would you do in Eddie's position?



### Suggested Activity:

**HISTORY:** (*Pupils should be taught about a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066, such as changes in an aspect of social history, such as crime and punishment*)

Tynburn and its punishments are mentioned in this chapter. Read about crime and punishment before, at and after Shakespeare's time at



<https://www.bbc.co.uk/bitesize/topics/z8w3n9q>

What is the most interesting thing you have learned?

## Chapter 16: Eddie and Perkin Underestimate Each Other

1. Some words on P.83/84 are in italics – what does this achieve?
2. If Eddie got to finish his sentence to Henslowe on p. 85, what would he say?
3. There is a saying that a problem shared is a problem halved. Eddie feels better for confiding in Reasonable. Do you like to share, or do you prefer to keep problems to yourself? Could you be a listening ear for somebody today?
4. Do you think the ending of the chapter is effective?

### Suggested Activity:

**PSHE:** (*Pupils should have the opportunity to learn... what friendship is and what makes a good friend CF1 CF2 CF4*)

**Friendship action posters:** Reflect on the qualities of a good friend. Turn these qualities and actions into posters to display around the classroom and the school for constant and attractive reminders. The school will be a happier place for it.

## Chapter 17: Canterbury Tales of Kit Marlowe

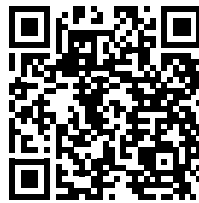
1. Can you identify the figure of speech used in ‘The light of the sun has long stopped dancing on the glossy surface of the river’ (p.88)?
2. What does ‘a man of immeasurable scholarship’ (p.88) mean?
3. The Sumptuary Laws forbade wearing fancier clothes than your rank allowed. What does ‘dressed in silks despite his humble background’ (p.88) say about Marlowe’s character?

### Suggested Activity:

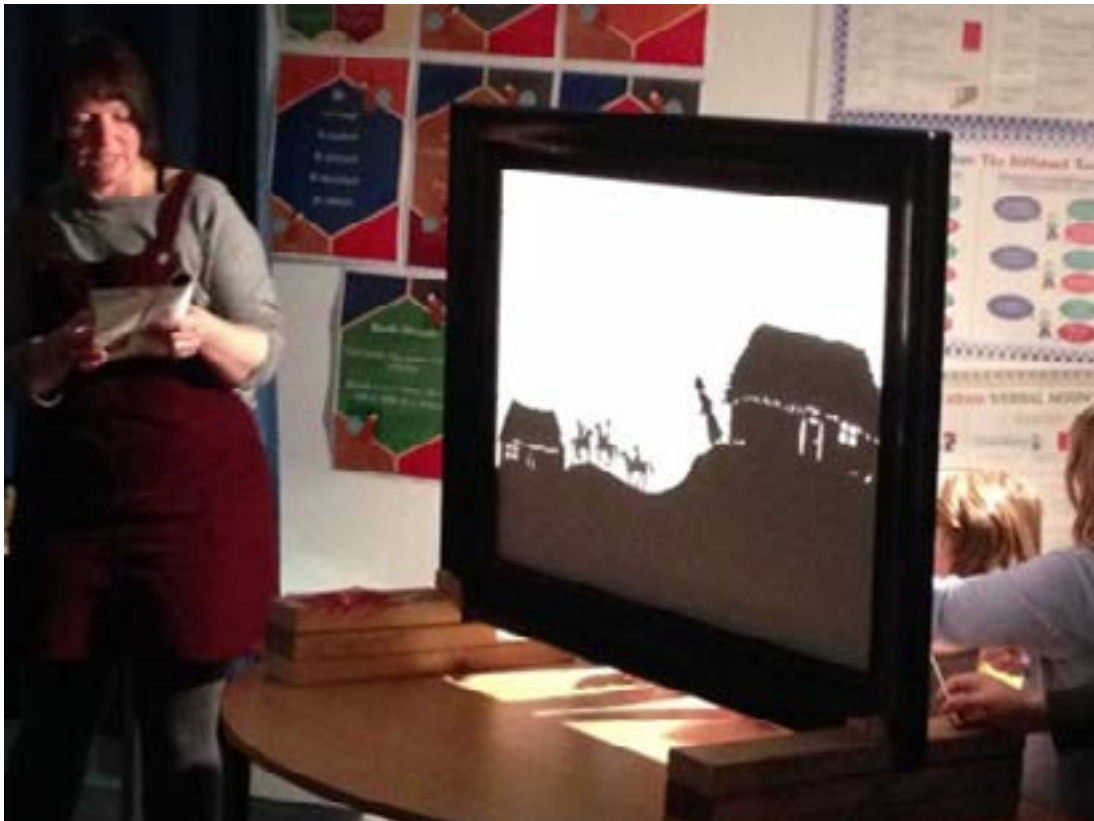
**SPOKEN LANGUAGE:** (Pupils should be taught to participate in discussions, presentations, performances)

**ART AND DESIGN:** (*Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity*)

**Create a narrated shadow puppetry performance of Marlowe's exploits,** as told by Reasonable. One or more of your group should do a voiceover, listing what Marlowe is like and what he has reportedly done, using Reasonable's words. The others should perform the shadow puppetry. All you need is a large picture frame or even a cereal box with a window cut out. Cover the frame with a thin light cloth or thin paper. Now cut your ships and figures out from black card – only the shapes will be seen, so you can draw the outlines in pencil and cut around it without being too precise. Shine a light source onto your screen from behind and gently hold your ships against the screen from behind – if you keep them at a little distance, they will look fuzzier. Your shapes work best if you mount them on sticks using masking tape. There are loads of YouTube clips on how to do shadow puppetry, including the link below. This works best with quiet brooding music in the background!



<https://www.youtube.com/watch?v=OsdMqNIcrls>



*Figure 7 The author using shadow puppetry at a book festival*

## Chapter 18: The Invitation

1. 'I lift my eyes to the sky where a kite circles – I see it clearly by the tail. I touch the buzzard feather in my cap – Perkin may think he is a predator, but he is not the only one.' (p.92) Why do you think the author includes references to these birds of prey? What does it suggest about Eddie's attitude?
2. This chapter is full of references to time. Can you find some of them? Could you create a timeline of Eddie's adventures and display it in class, perhaps illustrated?
3. 'London is a place of lurking shadows' (p.92). Explain in your own words what this means.
4. 'The truth is, Edmund, I don't know if I have what it takes.' I stop in my tracks. 'Will, do not talk like Father does...' (p.92). There must have been times when even William Shakespeare didn't feel confident.
5. Can you find out whether Shakespeare used Horatio's name in a play in real life?
6. Eddie tries to tell Will of the danger posed by Marlowe, but Will does not get to hear it. The reader knows more than the character, increasing the tension. This is called 'dramatic irony'. Can you think of other examples of this, either in this book or others?
7. What does the metaphor 'Marlowe's honeyed voice' (p.95) say?

### Suggested Activity:

#### WRITING – COMPOSITION

*(Pupils should be taught to plan their writing by identifying the audience for and purpose of the writing, selecting the appropriate form/draft and write by selecting appropriate grammar and vocabulary/evaluate and edit by assessing the effectiveness of their own and others' writing)*



**Write a letter to the William Shakespeare of 1592**, looked down on by other playwrights and doubting himself. Encourage him to keep going. Let him know how famous he will be over 400 years after his death. He had no idea! You can look at letter-writing support at



<https://www.bbc.co.uk/bitesize/articles/z6hvgwx>

And while you're at that, reflect: Who can you encourage today?

**HISTORY:** *(Pupils should be taught about a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066, for example the legacy of Greek or Roman culture (art, architecture or literature) on later periods in British history, including the present day).*

In this chapter, Eddie sees what his brother is reading: 'I spot Latin writers like Ovid and Plautus as well as Holinshed's Chronicles of History, bestiaries and maps.' Many of Shakespeare's stories do have origins in Greek and Roman sources. Choose one of the following and **create a ten-point fact-file** about these important influences on Shakespeare: **Ovid, Plutarch, Plautus, Seneca, Homer, Raphael Holinshed.**

### **Chapter 19: The Curious Disappearance of the Playbills**

1. Eddie interrupts himself when he suggests a subject for his brother's next play on p. 97. Can you find out whether William Shakespeare followed his advice?
2. Why is 'it gives me peace to write and meet with other theatre people undisturbed' (p.98) another example of dramatic irony? What do we as readers know that Will does not?
3. Read between the lines – what has Robert Greene done to sabotage Shakespeare?

**Suggested Activity:**

**READING: COMPREHENSION:** (*The skills of information retrieval that are taught should be applied, for example, in reading information leaflets before a gallery or museum visit or reading a theatre programme*)

**Read leaflets and posters for films and theatre performances** (ideally a theatre performance you are able to attend). What information is included? How is the show advertised? What do the images tell you? **Now, armed with this knowledge, design a playbill, advertising Henry VI Part 1** by William Shakespeare. Who is starring in it? Where is it being performed? Include date and time too.

**Chapter 20: Valentina**

1. The beginning of this chapter features references to religion. Find some of the words and expressions. Do you think that religion is portrayed positively or negatively in this book?
2. The girl has been mentioned in previous chapters, but this is the chapter when she enters the story properly. Why do you think there are few female characters in a story about London playhouses?
3. Explain in your own words: why does Eddie think Surely not on p. 104?
4. The book does not explain why Valentina can write. What is your theory?

**Suggested Activity:**

**HISTORY:** (*Pupils should be taught a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066, e.g. changes in an aspect of social history*)

**Literacy through the ages:** Do you think it is important to be able to read and write?

In Medieval & Early Modern Britain (1500–1700): Literacy was low, with only about 10% of men in the early 1500s able to read or write, growing to roughly 30% by the mid-1600s. But things are not perfect now either. Look at the statistics at the link below.



<https://literacytrust.org.uk/parents-and-families/adult-literacy/>

It must be hard to be an adult who struggles to read and write, and many do not admit how much they struggle. **Can you raise money for a charity helping those who struggle to read and write?**

### **Chapter 21: Eddie's Playhouse Debut**

1. What does the word 'Debut' in the title mean? What can it refer to? Can you use it accurately in a sentence?
2. Why is Eddie worried about making his first appearance on stage 'today'? Hinte – you may want to think about what he did during the last chapter.
3. Perkin's threat on p.109 is designed to unsettle Eddie.
4. 'Mr Henslowe looks up from his ledger' (p.109) – the real ledger, often referred to as 'Henslowe's diary' still exists and was one of the chief sources for this book. What was the function of a ledger? And what do people use in its stead today?
5. What is the reason for Horatio looking up 'sharply'? (p.109)

### **Suggested Activity:**

**WRITING – COMPOSITION:** (*Pupils should learn the conventions of different types of writing, for example, the use of presentational devices such as numbering and headings in instructions*)/ *Understand imperative verbs in a command*)



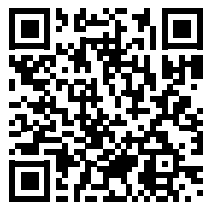
## Chapter 22: Brandimer

1. Look at the very first sentence of the chapter. What is unusual about its sentence structure? What is the author suggesting by structuring the sentence in this way?
2. In what way does the audience's behaviour in Eddie's time differ from ours? Do you think you would enjoy attending a performance at the Rose Playhouse?
3. The author loves the Brandimer chapter best (she is a Drama teacher) – do you agree? How would you describe this chapter in three words?
4. 'Something begins to quiver deep within me.' (p.113) What is Eddie afraid of?
5. Why is the adults' reaction to their performance surprising?

### Suggested Activity:

**WRITING – COMPOSITION:** (*Pupils should be taught to develop positive attitudes to reading and understanding of what they read by listening to ...plays/ They should have opportunities to improvise, devise and script drama for one another and a range of audiences*)

The play Brandimer is now lost. **Can you write a playscript** of the fight scene, with a dramatic speech by Edward Alleyn as Warwick ahead of the fight? Be sure to include some old-fashioned words and expressions as well as stage directions for the fight and entrances and exits too. You could look at the following link to get started.



<https://www.bbc.co.uk/bitesize/articles/zx8kng8>



## Chapter 23: Pay Attention

1. Valentina pays attention to the things that matter to Eddie and alerts him to the plotting men. Why do you think she goes largely unnoticed?
2. What do the use of capital letters on p.117 suggest?
3. There is an imperative sentence on p.118 where Eddie gives himself an instruction. Can you find it?
4. Why is the last sentence a cliffhanger?

### Suggested Activity:

**SCIENCE:** (Through direct observations where possible, pupils should classify animals into commonly found invertebrates and vertebrates [fish, amphibians, reptiles, birds and mammals]/ Pupils might work scientifically by: using classification systems and keys to identify some animals and plants in the immediate environment.)



**Knowledge of British Birds:** Shakespeare references more than 60 bird species in his work, and Eddie mentions birds and their feathers to reflect his mood. Why not take part in the RSPB's birdwatch to help observe and record British birds?



<https://www.rspb.org.uk/helping-nature/what-you-can-do/activities/big-schools-birdwatch>

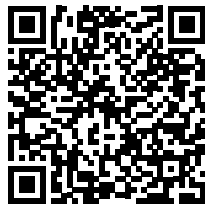
Alternatively, you learn common bird songs and test yourself at



<https://www.bbc.co.uk/bitesize/articles/z6g2qfr#zgb3qt>

## Chapter 24: The Day of the Dagger

1. Throughout this chapter, how would you describe Eddie's mood and its changes?
2. There are more imperative sentences on p. 121. Can you find them?
3. In what way did the Tiremaster Horatio save the day, according to Reasonable? Use your own words.
4. 'But in May 1592, Marlowe was summoned again to appear at the Middlesex sessions for assaulting two constables in Holywell Lane, Shoreditch – when the constables attested that @ they went in fear of their lives because of him. Once more, Marlowe was required to keep the peace or to appear before the magistrates at the next general session and receive a penalty of twenty pounds. There is no record whether he ever answered to this charge.'



<https://spitalfieldslife.com/2017/02/03/in-search-of-christopher-marlowe/>

this chapter and the next fictionalise the real event referred to here. Can you find details and locations which overlap?

5. The chapter ends on another cliffhanger. Can you explain how tension is created at the end of this chapter?

### Suggested Activity:

**GEOGRAPHY:** (*Pupils should be taught to use simple compass directions -North, South, East and West - and locational and directional language [for example, near and far; left and right], to describe the location of features and routes on a map*)

**Map work:** Source a **map of London**. Can you find any of the **locations or landmarks mentioned in the novel on it? Mark them with pins or flags** and be ready to describe where they are in relation to each other using language like North, South, East and West - and locational and directional language [for example, near and far; left and right].

## Chapter 25: Of Ladders and Chains

1. Look at the length of the sentences at the beginning of chapter 25. How does the sentence length affect the pace of the storytelling?
2. Can you find an example of onomatopoeia on p. 125? Can you think of other examples of words which echo the sound they describe?
3. Reading between the lines: Why is Marlow 'freezing stock-still' do you think? There are hints in the text, but you may have to use your imagination.

### Suggested Activity:

**WRITING – COMPOSITION:** (*Pupils should be taught to plan their writing by in writing narratives, considering how authors have developed characters and settings in what pupils have read*)

**Write an action scene!** This chapter is full of action– a lot happens, at great speed. Check out the author's extract and tips for writing an action scene at



<https://timetunnellers.blogspot.com/2021/09/the-chessmen-thief-action-scenes-and.html>

Now set the book aside and create your own version of the fight between Marlow, the children and William Shakespeare. Be as creative as you like – but follow the structure and the example for best results!

## Chapter 26: Will's Gift

1. How would you describe the atmosphere in this chapter in three words?
2. 'Maybe even Perkin has dreams of his own.' (p.128) – Can you imagine what dreams Perkin may have? Do you feel sympathy for him?
3. Is this chapter a satisfying ending? Why/why not?

4. What is the significance of the peacock feather at the end? You may need to turn back to chapter 2 and p.14.

5. The last sentence echoes Eddie's thoughts from earlier in the story, bringing his journey full circle. Do you think that this should be the end of Eddie's story or would you like to read a sequel? Why/why not?



### **Suggested Activity:**

**HISTORY:** (*Pupils should be taught about a study over time tracing how several aspects of national history are reflected in the locality*)

**London through the ages:** 'Soon we are wave-born on the twisting and twirling currents of the Thames. Deep beneath us in its muddy silt, Roman and Viking silver may lie buried.' Create a timeline of London's history from its foundation to the present day.



<https://kids.britannica.com/kids/article/London/345951is>

# SECTION 3: AFTER READING

## ACTIVITY I

**SPOKEN LANGUAGE:** (*Pupils should be taught to participate in discussions, presentations, performances, role play, improvisations and debates*)

### Class Debate:

**Motion:** *This house believes William Shakespeare's work is still relevant and should be studied in schools.*

In a debate, there are the following roles:

**speakers**

**summary speakers**

**floor speakers**

**chairperson**

**timekeeper**

**judge(s)**

1. The debate is led by a **chairperson**, who directs the speakers and explains to the audience what is happening.
2. The **speakers** from each team deliver their own speeches in turn.
3. A floor debate follows before the **summary speakers** summarise what their teammates have said.
4. All timings will be signalled by a **timekeeper**.
5. The debate can be **judged by the audience** at the end, perhaps using a show of hands or a secret ballot. It is important that the audience take the performance and arguments they have heard during the debate into account.

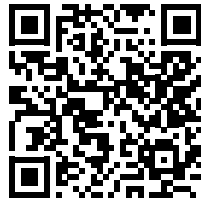
The chairperson will introduce each speaker and explain to the audience what is happening. Normally the order looks like this:

- Speaker 1 for the proposition
- Speaker 1 for the opposition
- Speaker 2 for the proposition
- Speaker 2 for the opposition
- Speaker 3 for the proposition
- Speaker 3 for the opposition
- Floor Debate
- Summary speaker for the opposition
- Summary speaker for the proposition

## ACTIVITY 2

**PSHE:** (*L8. to resolve differences by looking at alternatives, seeing and respecting others' points of view, making decisions and explaining choices*)

**Careers in the theatre:** Is there a theatre near you? Could you visit to see how a modern performance space works? You may be able to interview some people who work in theatre, If this is not an option, there are some great resources on theatre careers at

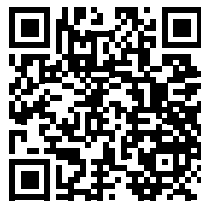


<https://childrenstheatrepartnership.co.uk/get-into-theatre/>

## ACTIVITY 3

**SPOKEN LANGUAGE:** (*Pupils should listen and respond appropriately to adults and their peers/ Pupils should be taught to develop their competence in spoken language and listening*)

**Shakespeare jumping quiz:** First watch the author's two Shakespeare videos for the Time Tunnellers at



<https://www.youtube.com/watch?v=sA4SK7d6tD0>

or



<https://www.youtube.com/watch?v=sA4SK7d6tD0>

Now you are ready to play the jumping quiz!

**How:** Use masking tape to mark out a long line on the floor. Invite as many volunteers to participate as you can fit on the line. They should stand on it. A jumping quiz works in the following way. There are **ten** statements which you (as the teacher) will read out. The statements will either be **true or false**.

Pupils should think about their answer (which may well be a guess) but not give anything away. Then you say **'Ready, steady, JUMP!'** On the command, pupils should jump forwards for 'true', and backwards for 'false'. You can then reveal the answer. As there are ten statements, pupils can keep track of their own scores on their fingers.

Apart from being fun and interactive, jumping quizzes are great for engagement: even those watching can participate by deciding on an answer and awarding themselves points if they were right. In addition, cheating is all but impossible: you can't turn yourself around in mid-air, can you!

**So, without further ado, here are ten questions based on our video!**

1. William Shakespeare was born in Stratford-upon-Avon. (TRUE)
2. William Shakespeare married a lady called Mary Arden. (FALSE, Mary was his mother!)
3. The Shakespeare home was on Hamley Street. (FALSE, Henley Street)
4. William Shakespeare's Dad was a glovemaker. (TRUE)
5. William Shakespeare became a player and playwright in L London. (TRUE)
6. William was the youngest surviving son of the Shakespeare family. (FALSE, eldest)
7. Shakespeare's son Hamnet tragically died at the age of five. (FALSE, eleven)
8. The bedrooms in the Shakespeare house were upstairs. (TRUE)
9. The Shakespeare coat of arms above the door shows a quill. (FALSE, an arrow)
10. The schoolmaster in Shakespeare's school taught Latin and French. (FALSE, Latin and Greek)

**TIE BREAKER QUESTIONS (in case of a draw between top scorers):**

- A. Shakespeare attended the Grammar School from the age of five. (FALSE, seven)
- B. Shakespeare's portrait hangs in the National Gallery in London. (FALSE, Portrait Gallery)

## ACTIVITY 4

**HISTORY:** *(Pupils should learn a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066 (e.g. changes in an aspect of social history/the legacy of Greek or Roman culture on later periods in British history))*

**Theatre through the ages:** In small groups or alone, prepare a class presentation to investigate Greek and Roman Theatre, as well as medieval miracle plays, morality plays, Commedia dell' Arte (the strolling players' performance in chapter 2 was a form of this) and the patron-based theatre companies of the Elizabethan age (you can begin with the Lord Strange's Men). If you would like, you could extend this task to include Jacobean Revenge tragedies, Restoration comedy, melodrama etc to bring the theatre history timeline closer to the present day.

# APPENDIX I: USEFUL LINKS



<https://www.shakespeare.org.uk/education/teaching-resources/>



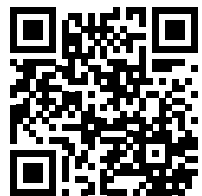
<https://www.rsc.org.uk/learn/schools-and-teachers/teacher-resources>



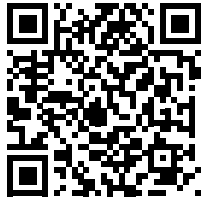
<https://teach.shakespearesglobe.com/>



<https://www.folger.edu/teach/resources/>



<https://www.tes.com/teaching-resources>



<https://www.bbc.co.uk/teach/articles/zrx7382>



<https://shakespeareathome.org/>



<https://www.britishshakespeare.ws/education/teaching-shakespeare-magazine/>



<https://hensloweasablog.blogspot.com/>



## APPENDIX 2: NATIONAL CURRICULUM

**EXTRACTS:** Selected key aspects of what KS2 pupils should learn, covered in these resources:

### SPOKEN LANGUAGE

**Pupils should be taught to:**

- listen and respond appropriately to adults and their peers
- ask relevant questions to extend their understanding and knowledge
- use relevant strategies to build their vocabulary
- articulate and justify answers, arguments and opinions
- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- speak audibly and fluently with an increasing command of Standard English
- participate in discussions, presentations, performances, role play, improvisations and debates
- gain, maintain and monitor the interest of the listener(s)
- consider and evaluate different viewpoints, attending to and building on the contributions of others
- select and use appropriate registers for effective communication.



**READING – COMPREHENSION****Pupils should be taught to:**

- maintain positive attitudes to reading and understanding of what they read by:
  - o continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
  - o reading books that are structured in different ways and reading for a range of purposes
  - o increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions
  - o recommending books that they have read to their peers, giving reasons for their choices
  - o identifying and discussing themes and conventions in and across a wide range of writing
  - o making comparisons within and across books
  - o learning a wider range of poetry by heart
  - o preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience
- understand what they read by:
  - o checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
  - o asking questions to improve their understanding
  - o drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
  - o predicting what might happen from details stated and implied
  - o summarising the main ideas drawn from more than one paragraph, identifying key details that support the main ideas
  - o identifying how language, structure and presentation contribute to meaning

- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- distinguish between statements of fact and opinion
- retrieve, record and present information from non-fiction
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary
- provide reasoned justifications for their views

## **READING – COMPREHENSION**

### **Pupils should be taught to:**

- plan their writing by:
  - o identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
  - o noting and developing initial ideas, drawing on reading and research where necessary
  - o in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed
- draft and write by:
  - o selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
  - o in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action
  - o précising longer passages
  - o using a wide range of devices to build cohesion within and across paragraphs
  - o using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]

- evaluate and edit by:
  - o assessing the effectiveness of their own and others' writing
  - o proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
  - o ensuring the consistent and correct use of tense throughout a piece of writing
  - o ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register
  - o proof-read for spelling and punctuation errors
  - o perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.

### **SCIENCE:**

#### **Pupils should be taught to:**

- describe how living things are classified into broad groups according to common observable characteristics and based on similarities and differences, including micro-organisms, plants and animals

### **ART AND DESIGN:**

**Pupils should be taught to** develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

#### **Pupils also should be taught:**

- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- about great artists, architects and designers in history.



**HISTORY:****The National Curriculum aims to ensure that all pupils**

- create their own structured accounts, including written narratives and analyses
- understand the methods of historical enquiry, including how evidence is used rigorously to make historical claims, and discern how and why contrasting arguments and interpretations of the past have been constructed
- gain historical perspective by placing their growing knowledge into different contexts, understanding the connections between local, regional, national and international history; between cultural, economic, military, political, religious and social history; and between short- and long-term timescales.

This can include a local history study, such as a study of an aspect of history or a site dating from a period beyond 1066 that is significant in the locality

**KS2 PSHE (from the PSHE Association Programme of Study)****Pupils should have the opportunity to learn:**

- H6. to deepen their understanding of good and not so good feelings, to extend their vocabulary to enable them to explain both the range and intensity of their feelings to others
- R1. to recognise and respond appropriately to a wider range of feelings in others
- R11. to work collaboratively towards shared goals
- R13. that differences and similarities between people arise from a number of factors, including family, cultural, ethnic, racial and religious diversity, age, sex, gender identity, sexual orientation, and disability (see 'protected characteristics' in the Equality Act 2010)
- R14. to realise the nature and consequences of discrimination, teasing, bullying and aggressive behaviours (including cyber bullying, use of prejudice-based language, 'trolling', how to respond and ask for help)
- R18. how to recognise bullying and abuse in all its forms (including prejudice-based bullying both in person, online and through social media)

- L6. to realise the consequences of anti-social, aggressive and harmful behaviours such as bullying and discrimination of individuals and communities; to develop strategies for getting support for themselves or for others at risk
- L8. to resolve differences by looking at alternatives, seeing and respecting others' points of view, making decisions and explaining choices
- L9. what being part of a community means, and about the varied institutions that support communities locally and nationally

### **MENTAL WELLBEING:**

#### **Pupils should know:**

- how to recognise and talk about their emotions, including having a varied vocabulary of words to use when talking about their own and others' feelings
- how to judge whether what they are feeling and how they are behaving is appropriate and proportionate
- that bullying (including cyberbullying) has a negative and often lasting impact on mental wellbeing
- it is common for people to experience mental ill health. For many people who do, the problems can be resolved if the right support is made available, especially if accessed early enough



# APPENDIX 3: CLASS SET DISCOUNTS AND AUTHOR INFORMATION

## CLASS SETS

You are welcome to order class sets through your usual channels. If you are interested in purchasing directly from Luath, please contact us, or purchase directly on our website using the codes below:

CODE: EDU15

*Spend £50, get 15% off*

CODE: EDU25

*Spend £100, get 25% off*

CODE: EDU35

*Spend £250, get 35% off*

CODE: EDU45

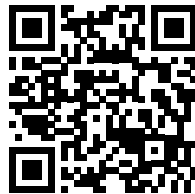
*Spend £500, get 45% off*



<https://luath.co.uk/products/enter-eddie-shakespeare>

## ABOUT THE AUTHOR

BARBARA HENDERSON is an Inverness-based children's writer and Drama teacher. Her energetic school visits take her across the length and breadth of Scotland, and sometimes beyond. As a teacher, she loves to get young people on their feet as they respond to stories. 'Writing is like magic,' she says. 'I see something in my imagination, and I try to capture it by writing it down – nothing more than black marks on white paper. Much later, young people see these black marks on white paper and suddenly they see something too, feel something of their own. I cannot think of anything more special than that.' *Scottish by Inclination* is Barbara's first foray into adult non-fiction. Teaching resources to support classroom learning for Barbara Henderson's children's books and information about in-person and virtual author visits are available on her website below.



<https://www.barbarahenderson.co.uk/>