Adobe has joined forces with the Royal Shakespeare Company to champion the arts and creativity in education. This long-term partnership will support teachers and enhance the teaching and learning of Shakespeare in schools, all the while building creative problem-solving skills to help prepare students for tomorrow’s workplace.

Through combining Adobe technology with RSC approaches, the partnership will provide the resources and support teachers’ need to make creativity a core part of their classroom practice.

ABOUT FIRST ENCOUNTERS WITH SHAKESPEARE

“Set against the commercial backdrop of Venice, The Merchant of Venice presents a world where business interests collide with personal ambitions and prejudices. It also asks some very challenging questions, especially for modern audiences, about the way we live, work and behave with people of different faiths and cultures. In the midst of this, Shakespeare places an almost ‘fairytale’ like scenario where the fate and happiness of a young woman is determined by a choice of three caskets or boxes. In The Merchant of Venice, several characters must choose one of the three caskets in order to win Portia’s hand in marriage. Each casket has a clue attached to it and a person’s choice reveals much about the way they view themselves and the world. With this production, I’m fascinated by the question ‘what do our choices say about us?’ By using each casket and the theme it represents, Shakespeare offers us a way in which to explore and examine all the characters in the play so we then begin to understand why they make the choices they do.”

Robin Belfield, Director

In collaboration with the RSC’s regional theatre partners and Associate Schools, this production also sees young actors from the RSC’s Next Generation Company take on the parts of Jessica and Lorenzo, the two young people caught up in a clash between family, money and culture.
ABOUT THIS PACK

The activities provided in this pack are specifically designed by the RSC and Adobe to support KS2-3 students attending a First Encounters with Shakespeare performance or studying The Merchant of Venice in school.

Throughout the pack you will find a range of rehearsal based activities, requiring an open space or clear classroom, which will help you to introduce the story and characters of The Merchant of Venice. Alongside these, you will discover a number of digital activities from Adobe that can be completed by pupils, building on their knowledge of the play and its themes.

What you will need:
- A clear and open space for practical work
- Copies of the resources in this pack
- Internet connected devices and/or computers
- Access to Adobe Spark or Adobe Photoshop

DIGITAL SKILLS BUILDING

Through the Adobe activities in this pack students will be able to create digital stories that consolidate their understanding of key scenes, themes and characters whilst developing skills like:
- Creative problem solving
- Decision making
- Creating compelling visual presentations
- Remixing content for specific audiences

Details for how to download and use Adobe Spark for free can be accessed https://spark.adobe.com/edu or jump straight in here: https://spark.adobe.com/
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EXPLORING THE STORY

The Merchant of Venice was written between 1596 and 1598 and is a ‘comedy’ centred around love, money, prejudice and social injustice.

Antonio, the Merchant of Venice, lends three thousand ducats to his friend Bassanio so that he can win the heart of the wealthy and beautiful Portia of Belmont. Antonio’s own money is tied up in business ventures that depend on the safe return of his ships from sea, so he borrows the money from Shylock, a Jewish moneylender. Antonio has previously insulted Shylock for his high rates of interest and the two men don’t like each other so Shylock only lends him the money against a ‘bond’. Failure to repay the loan on the agreed date will entitle Shylock to a pound of Antonio’s flesh.

In this section you will find a number of activities that will help you to introduce the story and characters.

ACTIVITY 1: THE STORY IN 10 SCENES

The following activity will introduce students to the play and ensure that the whole group is familiar with the story. It is also an opportunity to introduce some of the key questions that will be explored in more depth in later activities.

- Organise students into groups of four or five.
- Provide each group with one or two of the scenes from ‘The Story in Ten Scenes’ resource in this pack, making sure all of the scenes have been allocated.
- Ask each group to create a short performance of their scene using the lines from the play and the description.
- Encourage students to use the scene description in their performance.
  - This could be done by one student taking on the role of narrator, or this role could be shared amongst the group.
- Allow the groups time to rehearse their scenes, thinking about how they tell the story of their scene and make it clear to the audience what is happening.
- Invite groups to perform their rehearsed scenes in the order they take place in the play, working through the story.
- Reflect with students on what they have seen.
  - Ask them to consider:
    - Who are the main characters?
    - What are the most significant events?
    - Whose journey is the most interesting?
    - Is the ending of the play satisfying?

You may also want to share a longer synopsis with students and ask them to think about the differences. Is there anything that was missing from their own version or that they would have done differently?
VISUALISING KEY QUOTES

FOLLOW UP TASK
Create digital posters based on key quotes from The Merchant of Venice to consolidate understanding and illustrate Shakespeare’s language visually.

Suggested Approach:
- Provide students with key quotes from the play. These could be taken from ‘The Story in Ten Scenes’ resource in this pack or from a specific scene they need to explore.
- Ask them to think about what sort of images would help them to illustrate the quotes and why. This discussion could be extended by asking students to think about how the quote relates to the major themes of the play. Use our example to support this.
- Demonstrate how to create a poster exploring a line from the text, using a remixable template in Adobe Spark Post.
- Invite students to produce their own posters, including text, imagery and icons to explore the quote they have been given.
- Encourage students to share their creations and discuss their choices. Are there any connections between the different quotes they explored? When seeing them together what impression do they get of the play as a whole? Does looking at the words visually help to draw out the themes in the text and what are they?

Completed Resource: http://bit.ly/MoV-KeyQuotes-RP1
Demo Video: https://vimeo.com/346202033
ACTIVITY 2: DISCOVERING THE CHARACTERS

The following activity will introduce students to the characters in the play and ensure that the whole group is confident in exploring relationships and how they change the story.

- Arrange students into pairs, providing each pair with the character facts for one of the characters. The facts can be found in the ‘Character Facts’ resource.
- Explain that these facts introduce us to the character at the start of the play and tell us a bit about what they’re like.
- Ask each pair to work together and read through their facts.
- Invite pairs to then create a statue of their character, with one of them acting as the statue of the character and the other acting as a director or sculptor. Encourage the sculptor to move the other person into place, thinking about how they can show what the character is like through their pose and expression.
- Challenge students to complete this task without talking, so that the sculptor has to physically move the statue into place, rather than asking them to do it themselves. If they want them to change their facial expression then invite the sculptor to pull the expression themselves so the statue can mimic them.
- Encourage students to think about how they can use all the information they have about their character to create their statue, explaining that they will need to discuss their choices.
- Allow each pair the opportunity to share their sculpture.
- Ask the students watching to discuss what they think each character is like, based on the sculptures. How do they think Shakespeare introduces that person and what impression do you have of them?
- Invite the sculptor to expand on the audience’s thoughts and explain why they have created the sculpture they have.
- Reflect with students, once the full character list has been completed, on who they think the most important characters are. Who do they think the story is about and who are the central characters? How do you expect those characters to behave towards each other and are there any tensions between the characters?

WAYS TO EXTEND THIS WORK

- Invite the students with the Antonio character facts to come into the centre of the space and ask them to create their statue again, reading out the character facts as they do it.
- Ask the sculptor to stand at the side of the room once they are finished. They can make changes to their statue at any time, so encourage them to watch.
- Invite each pair to then add their statues, one by one, creating a sculpture gallery or large freeze frame.

- Encourage the sculptors to think about the whole picture, not just recreating their statue, but also how they might position their character in relation to others.
- After each addition to the gallery, allow the sculptors who have already had their turn to change anything they want. For example, as Shylock is added how does Antonio change? Antonio’s sculptor might want to turn him around so his back is to Shylock, or even move him closer and make him more aggressive, to indicate their relationship.
- Allow students to add sculptures until you have a full gallery that shows all of the characters from the play and their relationships. Reflect with students on the choices they have made, exploring any choices that you think are particularly striking or that don’t seem to work. For example, characters who look close but might not be.
- Discuss with students what the gallery tells them about the play, thinking specifically about:
  - What it reveals about characters’ relationships.
  - What the characters’ positions suggest about the story and what the play is about.
FOLLOW UP TASK
Create a social media Instagram post to explore key characters in *The Merchant of Venice*. This will consolidate understanding and provide insight into the mindset of the characters.

Additional things you’ll need:
- This activity can be done using Adobe Photoshop

Suggested Approach:
- Organise students into pairs and ask them to think more deeply about the perspective of a particular character.
- Encourage students to think specifically about one moment in the play. This might be the play’s opening scenes or it might be at a crucial moment you want to explore in more depth.
- Allow students some time to think about what that character would be experiencing in that moment and how they might be feeling, creating a mind map or plan using key words that summarise their state of mind.
- Share with students how to create an imagined Instagram post from a *remixable template in Adobe Spark Post*, or *from a Photoshop template (Advanced)*, modelling how the words and impressions they have started to pull together could form a social media profile for one of the characters in the play.
- Allow students to then use the template to create their own posts for their characters. Encourage them to have some fun adapting and adding appropriate social media content to further illustrate the character’s emotions and perspective.
- Allow students to share some of their work and reflect with them on how this reveals their understanding of the characters involved. Does everyone agree that their character would behave in that way? What impression have they gained of the characters from seeing them in this way?
- Discuss any differences in work which has explored the same characters. In theatre and performance, there are so many ways of interpreting characters and countless choices that can be made about how they are presented. Are their interpretations radically different from each other?

Demo Video: [https://vimeo.com/346359118](https://vimeo.com/346359118)
Lots of characters in The Merchant of Venice take risks, whether it’s Antonio who lends money he doesn’t have yet, or Bassanio who risks making the wrong choice when he goes to Belmont to win Portia’s hand in marriage. How much you are prepared to risk for the people you care about, or for your own gain, is a theme that runs throughout the play.

In this section you will find a number of activities that help you to introduce this theme and some of the key scenes connected with it.

ACTIVITY 3: THE WILL OF A LIVING DAUGHTER

- The following activity offers the opportunity to consider some of the questions that the characters in The Merchant of Venice face at different points in the play, exploring the casket scene in more detail.
- Remind students of the background of the scene and what is happening:
  - Before he died, Portia’s father decided that she needed to be careful who she married. Whoever marries Portia will get a lot of money, so he set up a test or ‘lottery’ that any suitors would have to pass before they could marry her. In the lottery, the suitors have a choice of three caskets and if they pick the right one they will be able to marry Portia. The caskets each look very different: one is made of gold, one of silver and one of lead, and they each have different clues on them.

Once Bassanio has borrowed money from Antonio, for his travel and his clothes, he goes to Belmont to take part.

- Arrange the three casket clues on the floor of the space, either turned over or in large envelopes that say the name of the casket on them. Explain to students that inside the envelopes or on the other side of the paper are the clues that Bassanio finds on the caskets.
- Organise students into three groups and invite them to gather around the three envelopes.
- Ask each group to take out the clue from their envelope and read it out loud. After they have had a chance to read it together, ask each group to read it to the rest of the room one at a time, until they have heard all three clues. Discuss the meaning of the key words in the clues with students as they read, making sure they understand what is meant by ‘hazard’, ‘desire’ and ‘deserve’.
- Encourage students to then look at the question underneath their clue. This is not a question from the text, but it is connected to the themes of ‘desire’, ‘deserving’ and ‘giving’ or ‘hazarding’. Allow them some time to think about the question in pairs, thinking about what their answer would be.
- Invite students to feedback on their discussions, sharing the question they had and what their answer is.
- Reflect with students on which clue feels like the best option. Would they rather have what they ‘desire’ or ‘deserve’? Or, would they rather ‘give’ or risk everything that they’ve got? Which casket, or envelope, do they think is the one Portia’s picture would be inside?
WAYS TO EXTEND THIS WORK

- Arrange students into groups of four or five and assign each group one of the caskets to look at so that each casket is looked at by at least one group.
- Encourage groups to make a still image or tableau of their casket, using their bodies to create a picture of it. As they work, remind them of the things they discussed in the previous activity and how they think a casket that was made of gold might look.
- Allow groups to share their still images of the caskets, presenting them to the rest of the group and reading the clues out loud.
- Reflect with students, as you see each of the caskets, on what they think their instincts would be and which casket they would be most likely to choose if they were Bassanio – thinking about appearance and the wording they have heard in the clues. Which casket seems like the best choice and why? How are the caskets different from each other?
FOLLOW UP TASK
Create a short video explaining a key scene from the play. This will consolidate understanding and help to provide insight into the events of the play and the actions of the key characters.

Suggested Approach:
- Ask students to explore a key scene and think about which characters are involved and what happens. This could be done using mind maps to think about what they remember, or as an immediate follow-up task after exploring a key scene, as in Activity 3.
- Demonstrate for students how to create an Adobe Spark Video. Use our example to support this.
- Invite students to then create their own videos. As part of this, encourage them to have some fun adapting and adding appropriate images, icons and narration to further illustrate the events of the scene. Ask them to think about how this reveals their understanding of the characters involved.
- Encourage your students to share and discuss the videos they have created. Who do they think the videos would be useful for and do they contain all the information that an audience would need? What could they do to make them more useful? Is there information that they would need added?

Demo Video: https://vimeo.com/346346779
ACTIVITY 4: BASSANIO’S DEBT

The following activity offers students the chance to look at Antonio and Bassanio’s relationship and the risks they both take throughout the play, focusing on what Bassanio owes Antonio.

- Provide students with copies of the scene between Shylock and Antonio from Act 1 Scene 3.
- Explain that in this scene Antonio goes to ask Shylock for money, along with his friend Bassanio.
- Invite students to read the scene together, taking turns to read one line each until the scene has been heard.
- Reflect with students on any unfamiliar words or words they don’t understand.
- Organise students into groups of three or four and ask them to find all the things that Shylock says Antonio has called him in the past. Encourage them to do this without writing anything down, holding the words and the language in their heads like actors do when they learn their lines.
- Allow students the opportunity to share back the words they have found. What does Shylock say that Antonio has called him previously? How would they describe those words and how would it make them feel to be called those things?
- Invite students to choose one of those words and to form a corridor, with two lines facing each other. Select one student to imagine they are Shylock and to walk through the corridor. As they walk, ask the rest of the group to repeat their chosen word.
  - Start by doing this as a whisper, but ask students to experiment with different levels of volume and different actions alongside their words.
- Allow several students to have the experience of being Shylock and reflect with them on how this makes them feel. Remind students that in this same scene, after Shylock has remembered being treated like this, he agrees to lend Antonio the money he needs. Why do they think he does this? Would they do this? Students are likely to mention the pound of flesh that Shylock demands in return, if the loan is not repaid. Why do they think Shylock makes this deal, when he doesn’t have to lend anything at all to Antonio?
- Ask students to think about Bassanio and his role in this scene. As a whole group, invite two students to stand in the centre of the room and position themselves as though they are Shylock and Antonio in this scene. Encourage the rest of the group to suggest slight changes to their expressions and positioning until everyone is happy with the freeze frame of the two characters. At this point, introduce a third student to play Bassanio and ask the group to suggest where he might be.
  - Remind students that Bassanio says very little in this scene but that Antonio is there on his behalf.
- Invite the students who are part of the freeze frame to think about what is going through their minds at this point in the play and explain that when you touch them on the shoulder they are going to explain, in a few words, what they are thinking.
- Allow the three students to voice their inner thoughts, before bringing in some other students to think about Bassanio’s position in this scene. What is he thinking?
- Reflect with students after hearing some of Bassanio’s different thoughts on what might be going through his mind.
  - Why doesn’t he stop Antonio making the agreement?
  - Why doesn’t he say more?
  - Why does he let his friend borrow money on his behalf?
- Remind students that Antonio is taking a big risk on behalf of his friend in this scene, not knowing whether his ships will come back, and the stakes are really high. What does this reveal about their friendship? How do they think that Bassanio would feel once he then gets to Belmont to take part in the casket challenge? Do they think it might change his attitude?
FOLLOW UP TASK
Using a digital template, students create a text conversation between two key characters. This will consolidate their understanding of the key characters’ motivations and feelings, and illustrate the relationship between them.

Additional things you’ll need:
Adobe Photoshop

Suggested Approaches:
- Ask students to work in pairs and explore what they think the key characters would be feeling during certain scenes and how they might communicate. For example, before the scene explored in Activity 4, Bassanio has to ask Antonio for the money he needs in Act 1 Scene 1. How do they both feel in this moment and how might Bassanio ask for the money he needs?
- Demonstrate how to create an imagined text message conversation from an Adobe Photoshop template.

Students create their own version of the text message conversation and can have some fun adding appropriate emojis to further illustrate the character’s emotions. This is something that actors will often do in a rehearsal room at the RSC, translating their lines into language that they themselves might use and ‘paraphrasing’. While the audience will never hear these translations, it helps them to understand what they are saying and to create the interpretations they will make on stage.

Encourage your students to share and discuss the task after completing it. How do their characters come across? Is one version different from another and why? Which interpretation feels more true to the behaviour and language in the play and why?

Or, make it a game!
Give each pair different characters and different points in the plot. The class could then try to figure out from the text exchange who the characters are and what’s happening.

Demo Video: https://vimeo.com/342757011
PREJUDICE

Within the world of The Merchant of Venice there is constant fighting between the Jews and the Christians and Shylock faces a lot of discrimination in the play, as a Jewish moneylender. These tensions lead to Jessica running away with Lorenzo and also motivate Shylock to demand a heavy price for the money he lends Antonio, out of revenge for the way he is treated.

In this section you will find a number of activities that help you to introduce this theme and some of the key scenes connected with it.

ACTIVITY 5: HATH NOT A JEW EYES

In the following activity students will have opportunities to think about Shylock’s character and to experiment with different ways that the other characters might respond to Shylock’s words.

- Remind students about Shylock’s role in the story and his relationship with Antonio. Having looked at their character statues in Activity 2, students may remember some of the details already, but make sure they remember that:

  Antonio, the Merchant of Venice, borrows three thousand ducats from Shylock, a Jewish moneylender, for his friend Bassanio. Antonio’s own money is tied up in trading goods which are at sea so has no money of his own until the ships get back. Shylock lends him the money against a ‘bond’. Failure to repay the loan on the agreed date will entitle Shylock to a pound of Antonio’s flesh.

- Explain that the speech they are going to look at in this activity is one of Shakespeare’s most famous speeches. In this scene, Salerio has been taunting Shylock about his daughter Jessica running away with a Christian man, before telling him that Antonio’s ship has been lost at sea and he cannot pay his debt.

- Allow students to familiarise themselves with the speech by reading it together, speaking at the same time.

- Reflect with students on any unfamiliar language and what the words might mean before asking them to read it again, walking around the room as they read. This time, invite them to change direction each time they reach a punctuation mark.

- Discuss with students how it felt to read the speech to themselves. How much were they changing direction? How much punctuation is used and what might this suggest about how Shylock is feeling? How does he feel in this situation? Ask students to consider what the top three things that are on Shylock’s mind and how these come across in the way he talks. If they could summarise his feelings in one word what would that word be?

- Ask students to form a circle and select one student to read the speech out loud while standing in the centre of the circle.

- Invite the other students to play Salerio, the character who Shylock is talking to.

- Encourage students to think about how Salerio feels as he is hearing Shylock’s speech and every time Shylock asks a question, invite them to interject or try and interrupt. As part of this, encourage students to try different ways of responding:

  - Angry
  - Jeering and mocking
  - Dismissive
  - Earnest and sincere

- Allow more than one student to read the speech in the centre, asking each of them how it feels. Does the audience change how they feel? Does it make them more frustrated and angry or make them carry on? Reflect on the differences in their readings and how Salerio’s interjections impacted on the meaning and tone. How do the responses affect the meaning of the speech? Would Shylock have worded this speech differently without an audience?
FOLLOW UP TASK
Explore a key question relating to the play through playing a game of ‘question tennis’. This is an excellent oracy lesson which encourages students to identify key themes in the play and consolidate their knowledge through the completion of a digital task.

Suggested Approaches:
- Ask students a key question about the play they are studying and explain that they are going to play a game of question tennis. Question tennis helps to generate lots of questions on a topic or a stimulus and can be used to explore a specific quote or statement about a character in the play. For example, you could use the line ‘Hath not a Jew eyes’ from the speech in Activity 5 as a starting point.
- Organise students into pairs and invite them to label themselves ‘A’ and ‘B’.
- Explain that ‘A’ will ask the first question and that ‘B’ will have to fire back a question of their own, connecting it to the first question, much like in a game of tennis.
- Challenge students to ask as many questions as possible in a row, without stopping or hesitating. You may need to model this briefly and explain that:
  - If one person hesitates for too long or can’t think of what to say on their turn, their partner wins the point and then starts the game again.
  - The idea isn’t to answer any of the questions, but to generate as many questions as possible and in doing so collect interesting ideas to take forward into the rest of the lesson.
- Reflect with students on the questions they have generated. Which of these do they find most interesting and which feel like the most important questions? Are they connected to each other?
- Invite students to then produce their own Spark video, choosing icons to illustrate a selection of their questions.
- Allow students some time to complete their work before watching their presentations as a class.
- Discuss each of the videos and what the icons symbolise. What themes emerge from the videos they have created? Does this seem to reflect the play?

This can form the basis of a great introduction to your next lesson or topic.

Why does Shylock want revenge on Antonio?

Complete resource: http://bit.ly/MoV-Tennis-RP1
Demo Video: https://vimeo.com/346354633
ACTIVITY 6:  THE TRIAL OF ANTONIO

The following activity is a great way for students to explore the trial scene at the end of the play, offering students the opportunity to put themselves in the position of the Duke and consider whether Antonio should pay his bond.

- Remind students of the bond that was agreed between Antonio and Shylock earlier in the play and that Antonio promised Shylock a pound of his flesh if he did not repay the money he borrowed. Explain that, in this scene, Shylock has taken the case to the law court, to be heard before the Duke. It is worth reminding students that Portia and Nerissa are also at the trial, both in disguise as a male lawyer and a male clerk. Portia is there to represent Antonio because she knows it matters to Bassanio.
- Ask students to put themselves in the position of the Duke of Venice, faced with Shylock insisting on this harsh penalty for Antonio. How do they feel about it? Is Shylock justified in his demand and should Antonio pay his debt?
- Invite them to consider their opinion on the following statement: It is right that Shylock be awarded the pound of Antonio's flesh as stated in the bond.
- Identify one end of the room as representing ‘strongly agree’ and the opposite end as ‘strongly disagree’. Encourage students to see the ends of the room as a scale or thermometer and to position themselves in the room, depending on how strongly they agree or disagree with the statement.
- Select students, depending on where they have positioned themselves, to explain their choices. Why do they agree or disagree? How many are more neutral and why did they struggle to agree or not? What are the things the Duke has to consider and is it a straightforward choice?

WAYS TO EXTEND THIS WORK

- Invite students to look more closely at Portia’s speech to the court using ‘The Quality of Mercy’ extract.
- Ask students to read through the speech together, taking turns to read one line each until the whole speech has been read out loud.
- Reflect with students on this first reading. Are there any lines that stand out or that don’t seem to fit? Students may notice a few lines that don’t fit with the rhythm of the rest of the speech. Consider with the group why this might be. Do these lines feel like they need to stand out and why would Shakespeare emphasise them?
- Divide the group in half so that you have two separate groups and ask them to face each other in two straight lines.
- Ask one group to read the first word of each line and the other group to read the last word of each line in the speech, taking turns.
- Discuss with students how the words they have just heard make them feel. Shakespeare uses verse lines to impart meaning, and how they start and end can often tell you a lot about the subject matter and tone of a speech like this one. What do the words they have heard suggest about Portia’s speech? What is she arguing for and how effectively does she do this?
- Arrange students into pairs, with one person from the first group and one from the second group in each pairing.
- Ask pairs to repeat this exercise but this time, ask them to take a line each and to read out the word that jumps out at them from their line. For instance, in the first line of the speech the word ‘mercy’ might be the first thing that jumps out at them, or ‘strained’.
- Encourage students to try and do this instinctively, scanning the page and making a quick choice, rather than studying the lines. They should aim to keep it quick and instinctive.
- Allow students to hear some of the pairs reading their words out. What strikes you about the choices? Are they similar to the ones they found and what do they reveal about the speech or about Portia?
- Invite students to then write down the words they chose, in their pairs, in the order they said them. Each pair should then have an 11 word list. This list can be used as a stimulus for students to write and create their own 11 line scenes as part of a writing task, using each word to form the basis of a new line.
Provide the whole group with a collective title for their new scenes to connect the work together. For example, you could call the scenes 'The Trial' or 'A Pound of Flesh' and encourage students to create a short scene that reflects that, with no more than two characters.

Encourage students to share their work once they have had some writing time, with students nominating two people to read their work to the rest of the group.
**FOLLOW UP TASK**
Create a digital resource outlining the events of a key scene in the play and discuss the actions of the characters within that scene. This will consolidate understanding of the play’s narrative, as well as key characters’ motivations and feelings. It also encourages them to question the characters’ decisions and consider how they would behave under the same circumstances.

**Additional things you’ll need:**
- Adobe Spark Page

**Suggested Approaches:**
- Arrange students into pairs and ask them to explore the events of a key scene, like the trial scene in *The Merchant of Venice*.
- Demonstrate how to create an Adobe Spark Page demonstrating understanding of the events of a key scene.
- Allow students to create their own Page to further illustrate their understanding of the scene and the characters and events involved.
- Encourage your students to share and discuss what they have created, reflecting on the different details that have emerged. Comparing their creations, what do they think the most important moments are in the scene and how are these best conveyed?

**Demo Video:** [https://vimeo.com/346358353](https://vimeo.com/346358353)