

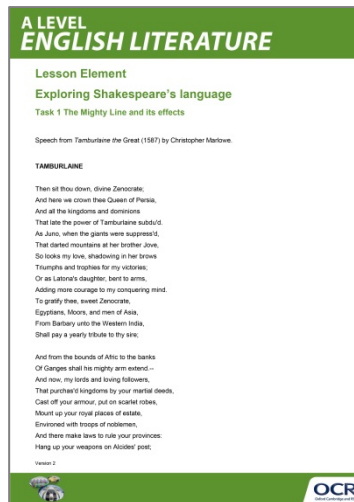
# A LEVEL ENGLISH LITERATURE

## Lesson Element

### Exploring Shakespeare's Language

#### Instructions and answers for teachers

*These instructions should accompany the OCR resource 'Activity title' activity which supports OCR A Level English Literature.*



#### The Activity:

These support materials are designed to inspire teachers and facilitate different ideas and teaching practices. Each set of sample lesson elements is provided in Word format – so that you can use it as a foundation to build upon and amend the content to suit your teaching style and students' needs.

These lesson elements provide examples of how to teach this unit and are suggestions only. Some or all of it may be applicable to your teaching. The Specification is the document on which assessment is based and specifies what content and skills need to be covered in delivering the course. At all times, therefore, this Support Material booklet should be read in conjunction with the Specification. If clarification on a particular point is sought then that clarification should be found in the Specification itself.



# A LEVEL ENGLISH LITERATURE

## Teacher's notes:

This set of exercises seeks to introduce some skills of close reading of Shakespeare's plays. In particular, it seeks to develop sensitivity to the effects of language in detail, which is targeted by AO2: Analyse ways in which meanings are shaped in literary texts.

It consists of four activities which introduce different ways of looking at language in Shakespeare's plays. They can be done in any order, and developed in a variety of ways.

The tasks are designed to heighten awareness of the dramatic effects of Shakespeare's language, and cover the following topics:

### Part 1

Looking at the importance of the iambic pentameter in drama  
Awareness of the different effects of verse and prose.

### Part 2

The dramatic impact of opening scenes  
The way in which Shakespeare's company would have rehearsed - 'parts'  
Some issues arising from the use of modern editions.

### Part 3

- The variety and contrasts of 'register' used by Shakespeare's characters - with some discussion of the way we use register now in everyday life.

NB. The examples used relate mainly to *The Tempest*, but are designed to introduce ideas, and are therefore transferable to any set play of the period.



# A LEVEL ENGLISH LITERATURE

## 1. The Mighty Line and its effects

Looking briefly at the dominance (and the effects) of iambic pentameter in Shakespeare, which developed under the influence of his contemporary, Christopher Marlowe

Some students seem to find it difficult to know whether speeches are in verse or prose: Task 1 looks briefly at the effect of the iambic Pentameter in the work of Shakespeare's strongest influence, and the developer of 'the mighty line' - Christopher Marlowe.

In this section, students look at a passage from Marlowe's first play *Tamburlaine the Great*.

Speech from *Tamburlaine the Great* (1587) by Christopher Marlowe.

### TAMBURLAINE

Then sit thou down, divine Zenocrate;  
And here we crown thee Queen of Persia,  
And all the kingdoms and dominions  
That late the power of Tamburlaine subdu'd.  
As Juno, when the giants were suppress'd,  
That darted mountains at her brother Jove,  
So looks my love, shadowing in her brows  
Triumphs and trophies for my victories;  
Or as Latona's daughter, bent to arms,  
Adding more courage to my conquering mind.  
To gratify thee, sweet Zenocrate,  
Egyptians, Moors, and men of Asia,  
From Barbary unto the Western India,  
Shall pay a yearly tribute to thy sire;

And from the bounds of Afric to the banks  
Of Ganges shall his mighty arm extend.--  
And now, my lords and loving followers,



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That purchas'd kingdoms by your martial deeds,  
Cast off your armour, put on scarlet robes,  
Mount up your royal places of estate,  
Environed with troops of noblemen,  
And there make laws to rule your provinces:  
Hang up your weapons on Alcides' post;  
For Tamburlaine takes truce with all the world.--  
Thy first-betrothed love, Arabia,  
Shall we with honour, as beseems, entomb  
With this great Turk and his fair emperess.  
Then, after all these solemn exequies,  
We will our rites of marriage, solemnise.

- Break the speech down into syntactical units: sentences, idea groups. In what ways does the verse help this?
- Does Marlowe use the rhythm to help him emphasise key words?
- Look at the relationship between what is being said, and the rhythmic emphasis of the pentameters.
- Which lines and phrases strike you as particularly memorable?
- How does the focus of the speech move?
- Who is Tamburlaine addressing at each stage?
- How effective, dramatically, does the speech seem to you to be?



# A LEVEL *ENGLISH LITERATURE*

Version 2



# A LEVEL ENGLISH LITERATURE

Two Speeches from Shakespeare's *Julius Caesar* (1599)

**BRUTUS** goes into the pulpit

## Third Citizen

The noble Brutus is ascended: silence!

## BRUTUS

Be patient till the last.

Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: --Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

## All

None, Brutus, none.

## ANTONY

Version 2



# A LEVEL ENGLISH LITERATURE

You gentle Romans,--

## **Citizens**

Peace, ho! let us hear him.

## **ANTONY**

Friends, Romans, countrymen, lend me your ears;

I come to bury Caesar, not to praise him.

The evil that men do lives after them;

The good is oft interred with their bones;

So let it be with Caesar. The noble Brutus

Hath told you Caesar was ambitious:

If it were so, it was a grievous fault,

And grievously hath Caesar answer'd it.

Here, under leave of Brutus and the rest--

For Brutus is an honourable man;

So are they all, all honourable men--

Come I to speak in Caesar's funeral.

He was my friend, faithful and just to me:

But Brutus says he was ambitious;

And Brutus is an honourable man.

He hath brought many captives home to Rome

Whose ransoms did the general coffers fill:

Did this in Caesar seem ambitious?

When that the poor have cried, Caesar hath wept:

Ambition should be made of sterner stuff:

Yet Brutus says he was ambitious;

And Brutus is an honourable man.

You all did see that on the Lupercal

I thrice presented him a kingly crown,

Which he did thrice refuse: was this ambition?

Yet Brutus says he was ambitious;

And, sure, he is an honourable man.

I speak not to disprove what Brutus spoke,

But here I am to speak what I do know.

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# A LEVEL ENGLISH LITERATURE

You all did love him once, not without cause:  
What cause withhold you then, to mourn for him?  
O judgment! thou art fled to brutish beasts,  
And men have lost their reason. Bear with me;  
My heart is in the coffin there with Caesar,  
And I must pause till it come back to me.

Before reading the speech together, listen to each read aloud.

Which has the greater impact?

Evaluate the difference made by verse.

By contrasting the effect of two speeches (Resource 1 and 2), both given after the assassination of Julius Caesar, students have the chance to consider the differing dramatic impact of verse and prose, and the ways in which verse heightens the impact of language in drama.





# A LEVEL ENGLISH LITERATURE

## 2. Hearing a play: engaging as you read.

### ACT I, SCENE I.

On a ship at sea: a tempestuous noise of thunder and lightning heard.

*Enter a Master and a Boatswain*

**Master**

Boatswain!

**Boatswain**

Here, master: what cheer?

**Master**

Good, speak to the mariners: fall to't, yarely,  
or we run ourselves aground: bestir, bestir.

*Exit*

*Enter Mariners*

**Boatswain**

Heigh, my hearts! cheerly, cheerly, my hearts!  
yare, yare! Take in the topsail. Tend to the  
master's whistle. Blow, till thou burst thy wind,  
if room enough!

*Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and others*

**ALONSO**

Good boatswain, have care. Where's the master?

Play the men.

**Boatswain**

I pray now, keep below.

**ANTONIO**

Where is the master, boatswain?

**Boatswain**

Do you not hear him? You mar our labour: keep your  
cabins: you do assist the storm.

**GONZALO**

Nay, good, be patient.

**Boatswain**

When the sea is. Hence! What cares these roarers  
for the name of king? To cabin: silence! trouble us not.



# A LEVEL ENGLISH LITERATURE

## **GONZALO**

Good, yet remember whom thou hast aboard.

### **Boatswain**

None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. Cheerly, good hearts! Out of our way, I say.

*Exit*

## **GONZALO**

I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging: make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable.

*Exeunt*

*Re-enter Boatswain*

### **Boatswain**

Down with the topmast! yare! lower, lower! Bring her to try with main-course.

*A cry within*

A plague upon this howling! they are louder than the weather or our office.

*Re-enter SEBASTIAN, ANTONIO, and GONZALO*

Yet again! what do you here? Shall we give o'er and drown? Have you a mind to sink?

## **SEBASTIAN**

A pox o' your throat, you bawling, blasphemous, incharitable dog!

### **Boatswain**

Version 2



# A LEVEL ENGLISH LITERATURE

Work you then.

## **ANTONIO**

Hang, cur! hang, you whoreson, insolent noisemaker!  
We are less afraid to be drowned than thou art.

## **GONZALO**

I'll warrant him for drowning; though the ship were  
no stronger than a nutshell and as leaky as an  
unstanch'd wench.

## **Boatswain**

Lay her a-hold, a-hold! set her two courses off to  
sea again; lay her off.

*Enter Mariners wet*

## **Mariners**

All lost! to prayers, to prayers! all lost!

## **Boatswain**

What, must our mouths be cold?

## **GONZALO**

The king and prince at prayers! let's assist them,  
For our case is as theirs.

## **SEBASTIAN**

I'm out of patience.

## **ANTONIO**

We are merely cheated of our lives by drunkards:  
This wide-chapp'd rascal--would thou mightst lie drowning  
The washing of ten tides!



# A LEVEL ENGLISH LITERATURE

## GONZALO

He'll be hang'd yet,  
Though every drop of water swear against it  
And gape at widest to glut him.

*A confused noise within: 'Mercy on us!-- 'We split, we split!--'Farewell, my wife and children!-- 'Farewell, brother!--'We split, we split, we split!'*

## ANTONIO

Let's all sink with the king.

## SEBASTIAN

Let's take leave of him.

*Exeunt ANTONIO and SEBASTIAN*

## GONZALO

Now would I give a thousand furlongs of sea for an  
acre of barren ground, long heath, brown furze, any  
thing. The wills above be done! but I would fain  
die a dry death.

*Exeunt*

Focus: the ways in which an opening scene can engage the audience's attention: this may be compared with the students' own set play (if not *The Tempest*)

In this activity, we look at the opening scene of *The Tempest* (1611)

Jacobean playgoers would have talked of going to 'hear', not 'see' a play. Nevertheless, this play has a particularly spectacular opening.

Wenceslas Hollar's 'Long View of London' (1647) shows that the Globe was close to one of the busiest waterways in Europe. (This may be easily accessed on the internet, and is worth looking at in detail.)

(Consider that the audience will contain people with experience of shipwreck, stress at sea, and storms. The detail needed to be convincing. How might the multiple levels of the original theatre have been exploited to stage the scene?)

Version 2



# A LEVEL ENGLISH LITERATURE

As the group read the scene in its modern transcription, look out for:

scene directions and details which give some idea of staging - storm, the use of shouting, rapid emphases, incomplete sentences indicating tension

the vocabulary of the two groups - sailors and courtiers. What are the characteristics of the language of each? What contrasting terminology does each group use?

Practicalities of rehearsal in Shakespeare's time

Boatswain's Part: **ACT I, SCENE I.**

On a ship at sea: a tempestuous noise of thunder and lightning heard.

*Enter a Master and a Boatswain*

————— Boatswain!

Here, master: what cheer?

————— bestir, bestir.

(Exit)

(Enter Mariners)

Heigh, my hearts! cheerly, cheerly, my hearts!

yare, yare! Take in the topsail. Tend to the  
master's whistle. Blow, till thou burst thy wind,  
if room enough!

(Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and others)

————— Play the man

I pray now, keep below.

————— master, boatswain?

Do you not hear him? You mar our labour: keep your  
cabins: you do assist the storm.

Version 2



# A LEVEL ENGLISH LITERATURE

————— be patient.

When the sea is. Hence! What cares these roarers  
for the name of king? To cabin: silence! trouble us not.

————— thou hast aboard.

None that I more love than myself. You are a  
counsellor; if you can command these elements to  
silence, and work the peace of the present, we will  
not hand a rope more; use your authority: if you  
cannot, give thanks you have lived so long, and make  
yourself ready in your cabin for the mischance of  
the hour, if it so hap. Cheerly, good hearts! Out  
of our way, I say.

(Exit Boatswain) ————— our case is miserable. (Re-enter Boatswain)

Down with the topmast! yare! Lower, bring her to try with main-course.

(A cry within)

A plague upon this howling! they are louder than the weather or our office

(Re-enter SEBASTIAN, ANTONIO, and GONZALO)

Yet again! What do you here? Shall we give o'er and drown? Have you a mind to sink?

————— incharitable dog!

Work you then.

————— unstanched wench.

Lay her a-hold, a-hold! set her two courses off to  
sea again; lay her off.

(Enter Mariners wet)

————— to prayers! all lost!

What, must our mouths be cold?



# A LEVEL *ENGLISH LITERATURE*

(Exeunt)

Version 2



# A LEVEL ENGLISH LITERATURE

The original players would have had only their own 'part' to learn from, each speech preceded by a cue of one or two words. This must have demanded astonishing sharpness of attention from actors:

Try it yourself (Group have whole text of scene, but student playing the Boatswain must have only his part - Resource 3a).

The student playing the Boatswain should not have the full script: this individual will have to listen very carefully to the other actors: it would be worth 'passing around' the Boatswain's role to discuss the effect on performance of this kind of rehearsal.

How easy is it to 'take' cues written like this? We know that only one or two words were given as cues among Shakespeare's company. Why might this be?

Further lesson material on 'Shakespeare in parts' may be found at the Folger Shakespeare site:

<http://www.folger.edu/eduLesPlanDtl.cfm?lpid=741>

A full study of the subject is in Palfrey and Stern *Shakespeare in Parts OUP 2007*





# A LEVEL ENGLISH LITERATURE

## Supplementary activity: The effects of modern editing.

Modern editors have taken early editions of Shakespeare and re-punctuated it, adding exclamation marks, extra scene directions and information, and removing the capitals which were used by Elizabethan and Jacobean writers sometimes apparently at random, sometimes to denote certain classes of nouns, and sometimes for emphasis.

Has this standardisation caused us to lose something?

On the following page is a picture of the first page of *The Tempest* - the scene you have just been working on - in its originally published format in the First Folio, published by some of his fellow actors in 1623 after his death.

- Consider the effect of the 'raw' text, as laid out on the page
- Look at the modern edition.
- What has been changed?
- What has been added?
- Are there ways in which the older text could be seen as more immediate and dramatic?
- Is there an argument for giving actors the 'older' text to work from?



# A LEVEL ENGLISH LITERATURE

*A tempestuous noise of Thunder and Lightning heard: Enter a Ship-master, and a Boteswaine.*

*Master.*

*Boteswaine.*

**B**oteswaine. Heere Master: What cheere?

*Mastr.* Good: Speake to th' Mariners: fall too't, yarely, or we run our selues a ground, bestirre, bestirre. *Exit.*

*Enter Mariners.*

*Botesw.* Heigh my hearts, cheerely, cheerely my harts: yare, yare: Take in the toppe-salc: Tend to th' Masters whistle: Blow till thou burst thy winde, if roome enough.

*Enter Alonso, Sebastian, Anthonio, Ferdinando, Gonzalo, and others.*

*Alon.* Good Boteswaine haue care: where's the Master? Play the men.

*Botesw.* I pray now keepe below.

*Anth.* Where is the Master, Bofon?

*Botesw.* Do you not heere him? you marre our labour, Keepe your Cabines: you do asistt the storme.

*Gonz.* Nay, good be patient.

*Botesw.* When the Sea is: hence, what cares these roarrers for the name of King? to Cabine; silence: trouble vs not.

*Gon.* Good, yet remember whom thou hast aboard.

*Botesw.* None that I more loue then my selfe. You are a Counsellor, if you can command these Elements to silence, and worke the peace of the present, wee will not hand a rope more, vse your authoritie: If you cannot, giue thanks you haue liu'd so long, and make your selfe readie in your Cabine for the mischance of the houre, if it so hap. Cheerely good hearts: out of our way I say. *Exit.*

*Gon.* I haue great comfort from this fellow: methinks he hath no drowning marke vpon him, his complexion is perfect Gallowes: stand fast good Fate to his hanging, make the rope of his destiny our cable, for our owne doth little aduantage: If he be not borne to bee hang'd, our case is miserable. *Exit.*

*Enter Boteswaine.*

*Botesw.* Downe with the top-Mast: yare, lower, lower, bring her to Try with Maine-course. A plague

*Acty within.* *Enter Sebastian, Anthonio & Gonzalo.*

vpon this howling: they are lowder then the weather, or our office: yet againe? What do you heere? Shal we giue ore and drowne, haue you a minde to sinke?

*Sebas.* A poxe o' your throat, you bawling, blasphemous incharitable Dog.

*Botesw.* Worke you then.

*Anth.* Hang cur, hang, you whoreson insolent Noysemaker, we are lesse afraid to be drownde, then thou art.

*Gonz.* I'll warrant him for drowning, though the Ship were no stronger then a Nutt-shell, and as leaky as an vnstanch'd wench.

*Botesw.* Lay her a hold, a hold, set her two courses off to Sea againe, lay her off.

*Enter Mariners wet.*

*Mari.* All lost, to prayers, to prayers, all lost.

*Botesw.* What must our mouths be cold?

*Gonz.* The King, and Prince, at prayers, let's assist them, for our case is as theirs.

*Sebas.* I'am out of patience.

*An.* We are meerly cheated of our liues by drunkards, This wide-chopt-rascal, would thou mightst lye drowning the washing of ten Tides.

*Gonz.* Hee'l be hang'd yet,

Though euery drop of water sweare against it.

And gape at widt to glut him. *A confused noyse within.* Mercy on vs.

We split, we split, Farewell my wife, and children, Farewell brother: we split, we split, we split.

*Anth.* Let's all sinke with King

*Seb.* Let's take leaue of him. *Exit.*

*Gonz.* Now would I giue a thousand furlongs of Sea, for an Acre of barren ground: Long heath, Browne firrs, any thing; the wills about be done, but I would faine dye a dry death. *Exit.*

## Scena Secunda

*Enter Prospero and Miranda.*

*Mira.* If by your Art (my deereest father) you haue Put the wild waters in this Rore; alay them:

The skye it seemes would powre down stinking pitch,

But that the Sea, mounting to th' welkins cheeke,

Dashes the fire out. Oh! I haue suffered

With those that I saw suffer: A braue vessell

A

(Who



# A LEVEL ENGLISH LITERATURE

## 3. Developing a sensitivity to tone and register

Register in plays

Level	Characteristics of Modern language as identified by Professor Martin Joos	Everyday Usage, both in the 16th and 17th century and now	Use in the Elizabethan and Jacobean Dramatic Context: using 'Othello' as an example
Frozen	The words stay the same. Examples: the Lord's Prayer, The Pledge of Allegiance	Prescribed and highly formal official language, such as Military Commissions, Court Judgements and Sentences: Prayers, Incantations, Blessings, Curses: any prescribed formula of words (such as a police caution, or a court oath).	The Commission the Senate give to Othello: opening phrases in council meeting  <b>Almost always in blank verse in Drama</b>
Formal	The word-choice and sentence structure used by the business community. Uses a 1,200 word to 1,600 word spoken vocabulary. Example "This assignment is not acceptable in its present format."	Formal speech, especially when heavily specialised, such as in commerce or education: often used to address a group. Examples: a Parliamentary enquiry: School Assembly: a school inspection report, a formal University Lecture or symposium. Heavily structured documents, such as instruction books and manuals.	Brabantio's accusation (but lapses towards consultative when passion overwhelms him): Othello's commands - 'Keep up your bright Swords' - Othello's and Desdemona's defence of their love: Desdemona's appeal to accompany Othello to Cyprus. 'Nevermore be officer of mine'.  <b>Frequently in blank verse in Drama</b>



# A LEVEL ENGLISH LITERATURE

Level	Characteristics of Modern language as identified by Professor Martin Joos	Everyday Usage, both in the 16th and 17th century and now	Use in the Elizabethan and Jacobean Dramatic Context: using 'Othello' as an example
Consultative	A mix of formal and casual register. Example: "I can't accept the assignment the way it is."	Used when teaching in a relatively to-and-fro atmosphere: peer-to-peer consultation, business meetings which involve discussion. May occasionally use specialist vocabulary, such as in relaxed teaching or professional groups.	The discussion in the council: slightly racier, inquiries, such as Othello's investigation into the brawl on the Wedding night. Some of Iago's address to the audience 'thus do I ever make my fool my purse':  <b>Sometimes in verse, sometimes in prose</b>
Casual	Language used by friends, which comes out of the oral tradition. Contains few abstract words and uses non-verbal assists. Example "This work is a no-go. Can't take it."	Chatty or casual language used in close social groups: banter, set-piece jokes and catch-phrases: much jargon (involving technical terminology). May involve slang, 'in-jokes', nick-names, references to songs and popular culture.	Much of Iago's conversation with Roderigo - repetition 'put money in thy purse' (veering toward the intimate) - some of Iago's conversation with Cassio, and the banter with Desdemona on arriving on the island - dialogue with and between servants/clown/musicians  <b>Generally in prose</b>



# A LEVEL ENGLISH LITERATURE

Level	Characteristics of Modern language as identified by Professor Martin Joos	Everyday Usage, both in the 16th and 17th century and now	Use in the Elizabethan and Jacobean Dramatic Context: using 'Othello' as an example
Intimate	Private language shared between two individuals, such as lovers or twins.	Can also be used between intimate groups - teams, small tightly-knit co-operative workers. Text messaging and coded messages between lovers/partners.	Much of the Willow Scene: some moments of affection between Othello and Desdemona earlier in the play: occasional moments of affection.  <b>Can be in verse or prose (sometimes lyrical)</b>

In the course of a day, as the Dutch linguistics specialist Martin Joos has observed, every one of us uses a wide variety of different 'registers' of language, from the casual to the formal.

For a brief discussion of 'register' as a sociolinguistic concept see [http://en.wikipedia.org/wiki/Register\\_\(sociolinguistics\)](http://en.wikipedia.org/wiki/Register_(sociolinguistics))

The chart 'Register in plays' defines Professor Joos's five levels of register.

1. Invite students to consider their own use of register during the day

Identify contexts and transactions - in the common room, in an assembly, in class

Look at the categories in column 1 and relate them to their everyday life

2. Look at the ways in which the diagram identifies register in *Othello*. It is designed to help them to approach the idea of register in their own studied play: to see the ways in which class and social status, together with the formality or informality of scenes, affects the ways in which characters speak.

3. It may be helpful to look back at the extract 3 from *The Tempest*.

Relate the 'Register in plays' chart to the scene



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This can be discussed in terms of

- The sailors' use of jargon and technical terms
- The ways in which the sailors interact
- The tension generated by the situation, and the way language communicates this
- The attempt by the 'aristocratic' characters to assert authority in a situation where they have little actual power
- The differences between the Court characters

This activity can then be used to generate an analysis of register variation in their chosen text.

To give us feedback on, or ideas about the OCR resources you have used, email [resourcesfeedback@ocr.org.uk](mailto:resourcesfeedback@ocr.org.uk)

#### **OCR Resources:** *the small print*

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