

GCSE (9–1)

Transition Guide

ENGLISH LITERATURE

J352

For first teaching in 2015

KS3–KS4 Focus
Reading Shakespeare

Version 2



GCSE (9–1)

ENGLISH LITERATURE

Key Stage 3 to 4 Transition Guides focus on how a particular topic is covered at the different key stages and provide information on:

- Differences in the demand and approach at the different levels;
- Useful ways to think about the content at Key Stage 3 which will help prepare students for progression to Key Stage 4;
- Common student misconceptions in this topic.

Transition guides also contain links to a range of teaching activities that can be used to deliver the content at Key Stage 3 and 4 and are designed to be of use to teachers of both key stages. Central to the transition guide is a Checkpoint task which is specifically designed to help teachers determine whether students have developed deep conceptual understanding of the topic at Key Stage 3 and assess their 'readiness for progression' to Key Stage 4 content on this topic. This checkpoint task can be used as a summative assessment at the end of Key Stage 3 teaching of the topic or by Key Stage 4 teachers to establish their students' conceptual starting point.

Key Stage 3 to 4 Transition Guides are written by experts with experience of teaching at both key stages.

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Key Stage 3 Content

Key Stage 3 National Curriculum Content

Students should read two Shakespeare plays during the course of Key Stage 3. These will develop critical reading skills: especially understanding of the structure, language and conventions of Shakespeare's verse and the interpretative possibilities of his dramas.

Read critically through:

- knowing how language, including figurative language, vocabulary choice, grammar, text structure and organisational features, presents meaning
- recognising a range of poetic conventions and understanding how these have been used
- studying setting, plot, and characterisation, and the effects of these
- understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play

Key Stage 4 Content

Detailed study

Reading a Shakespeare play is an essential element of the criteria and involves critical reading skills which prepare students to achieve Assessment Objectives 2 and 3 (see below). They will need to justify their own interpretations of a Shakespeare text in response to language, form and structure, the reading of others and the contexts in which they were written.

Critical reading: identifying the theme and distinguishing between themes; supporting a point of view by referring to evidence in the text; recognising the possibility of and evaluating different responses to a text; using understanding of writers' social, historical and cultural contexts to inform evaluation; making an informed personal response that derives from analysis and evaluation of the text

AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate

AO3 Show understanding of the relationships between texts and the contexts in which they were written

Comment

How reading Shakespeare is presented at KS3 and GCSE

An introduction to Shakespeare’s world and theatre, using resources such as <http://www.tes.co.uk/teaching-resource/KS3-Introduction-to-Shakespeare-Unit-SoW-6060650/>, is usually part of the Year 7 curriculum.

Reading a complete Shakespeare play usually takes place in Year 9. Study of a Shakespeare play is a key element of GCSE assessment. How does subject content differ and how is progression defined?

KS3 Content	KS4 Content
<p>KS3 English Programme of Study</p> <p>Reading Shakespeare has always been an integral part of developing Reading skills at Key Stage 3. End of Key Stage tests until 2009 included a 45- minute test based on a single scene from a Shakespeare play, such as <i>The Tempest</i>. Schools are encouraged to explore the works and theatre of Shakespeare through performance and project work in Year 7, exploration of language and character in Year 8 and the reading of a whole play with an analytical approach to both language and character in Year 9.</p>	<p>GCSE Subject criteria</p> <p>The Department for Education’s subject criteria specifies development of knowledge and skills in reading, writing and critical thinking. Detailed study of a whole Shakespeare play is a requirement. Critical reading of a Shakespeare play should include:</p> <ul style="list-style-type: none"> • analysing the dramatist’s choices of poetic language, dramatic structure and theatrical form • making an informed personal response grounded in analysis and evaluation of the text • using understanding of social, historical and cultural contexts to inform evaluation.
<p>‘Reading’ Shakespeare always implies an understanding of drama and of context: teachers should encourage performance skills to develop an understanding of stagecraft and interpretation, language skills in order to make sense of figurative language and complex vocabulary, critical skills to develop analysis and evaluation of text and characterisation and contextual understanding to appreciate the social and historical circumstances in which Shakespeare’s plays were performed and are now understood.</p> <p>Assessment until 2009 was by summative assessment, with a 45-minute Shakespeare test as part of Key Stage Three assessment. Schools are now encouraged to devise their own formative assessments to develop wider skills of reading, performing and interpreting Shakespeare texts.</p>	<p>GCSE Subject content: Shakespeare</p> <p>In the OCR J352 English Literature specification these skills are assessed through study of a Shakespeare set text (<i>Romeo and Juliet</i>, <i>Macbeth</i>, <i>The Merchant of Venice</i> or <i>Much Ado About Nothing</i>). Summative assessment is by a single exam task, recommended time 45 minutes, which is part of Component J352/02 Exploring poetry and Shakespeare. All four Assessment Objectives are assessed, including spelling, punctuation and grammar.</p> <p>In developing their critical reading skills, the emphasis is on candidates engaging personally with their reading of drama texts clearly written for performance and building confidence in their abilities to sustain an individual response which is supported and justified. In support of this, candidates reflect on the contexts in which texts are set.</p>

KS3 Content	KS4 Content
<p>Subject content: Reading Literary texts Making inferences and referring to evidence in the text</p>	<p><i>Maps onto AO1 at GCSE:</i></p> <p>AO1 Read, understand and respond to texts</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> • Maintain a critical style and develop an informed personal response • Use textual references, including quotations, to support and illustrate interpretations
<p>Read critically through:</p> <ul style="list-style-type: none"> • knowing how language, including figurative language, vocabulary choice, • grammar, text structure and organisational features, presents meaning • recognising a range of poetic and dramatic conventions and understanding how these have been used • studying setting, plot, and characterisation, and the effects of these 	<p><i>Maps onto AO2 at GCSE:</i></p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate</p>
<ul style="list-style-type: none"> • knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension • understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play • making critical comparisons across texts 	<p><i>Maps onto AO3 at GCSE:</i></p> <p>AO3 Show understanding of the relationships between texts and the contexts in which they were written</p>

For KS3

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/244215/SECONDARY_national_curriculum_-_English2.pdf

<https://www.gov.uk/government/publications/national-curriculum-in-england-english-programmes-of-study>

Guidelines for Teaching Shakespeare for the National Strategies at Key Stage Three are still relevant, suggesting suitable teaching activities for Year 7 through to 9:

<http://webarchive.nationalarchives.gov.uk/20110809101133/http://wsassets.s3.amazonaws.com/ws/nso/pdf/dfb7f35fb37023b5ac7a10506d27e447.pdf>

For KS4

Subject Criteria: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/254498/GCSE_English_literature.pdf

OCR Specification and OCR SAMs: <http://www.ocr.org.uk/qualifications/gcse-english-literature-j352-from-2015/>

How Shakespeare is assessed at KS3 and KS4/GCSE

Legacy KS3 question	Specimen GCSE Question for OCR Component J352/02
<p>This booklet contains one task which assesses your reading and understanding of <i>The Tempest</i> and has 18 marks.</p> <p>You have 45 minutes to complete this task.</p> <p><i>The Tempest</i></p> <p>Act 1 Scene 2, lines 412 to 463 and Act 3 Scene 1, lines 32 to 91</p> <p>In the first extract, Ferdinand and Miranda meet and feel strongly about each other; in the second, Miranda is telling Ferdinand to rest from his work.</p> <p>How does the language of Ferdinand and Miranda show their feelings towards each other in these extracts?</p> <p>Support your ideas by referring to both of the extracts which are printed on the following pages.</p>	<p>MACBETH</p> <p>Choose ONE question.</p> <p>You are advised to spend about 45 minutes on this section.</p> <p>EITHER</p> <p>Explore how Macbeth’s attitude to Lady Macbeth changes, referring to this extract from Act 3 Scene 2 and elsewhere in the play.</p> <p>Act 3 Scene 2 lines 26-46 [40]</p> <p>OR</p> <p>How does Shakespeare make Banquo such a memorable and important character? Explore at least two moments in the play to support your answer.</p>
<p>Extracts from Band 5 descriptors</p> <p>Clear focus on how Ferdinand and Miranda show their feelings towards each other in these extracts, eg in the first extract, Miranda is immediately captivated by Ferdinand and just can’t understand why her father starts being bad-tempered with such a ‘goodly’ man, and in the second, when Ferdinand says ‘Admired Miranda, indeed the top of admiration’ the repetition emphasizes how deeply she has affected him - it’s as though her name has cast a spell over him.</p> <p>Clear understanding of Ferdinand’s and Miranda’s use of language and its effects, eg in the first extract, Ferdinand bursts out with ‘O you wonder!’ half-way through speaking, which shows how she has taken his breath away, and in the second, Miranda suddenly decides to stop playing word games, saying, ‘Hence, bashful cunning!’ then offers to be his wife. Well-chosen references justify comments as part of overall argument.</p>	<p>Extract from Mark Scheme: Level 5 descriptors</p> <p>Developed and convincing personal response to both text and task</p> <ul style="list-style-type: none"> • Maintains a well-developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well-selected and fully integrated (AO1) • Gives a thorough analysis of language, form and structure, using a range of relevant terminology (AO2) • Shows a convincing understanding of context (AO3) <p>Indicative content for Q1</p> <p>Note that responses will be marked holistically: other content may be equally valid and will be credited.</p>

Legacy KS3 question	Specimen GCSE Question for OCR Component J352/02
	<p>AO1:</p> <ul style="list-style-type: none"> Understanding of Macbeth's emerging independence of Lady Macbeth's influence revealed in his reluctance to reveal the full details of his plans to have Banquo and Fleance murdered The scene may be contrasted to earlier events where Lady Macbeth goads and cajoles him into murdering Duncan and/or later scenes where they have little contact and Lady Macbeth sleepwalks and commits suicide
	<p>AO2:</p> <ul style="list-style-type: none"> Understanding of the darkness of Macbeth's language in the extract and what it reveals about his state of mind. Tenderness for his wife is still evident in his language 'dearest Chuck' but may be contrasted to their language in earlier scenes An exploration of the way language links to the supernatural forces at work <p>AO3:</p> <ul style="list-style-type: none"> Exploration of the power shifts in their relationship throughout the play Macbeth's need to secure his position as King through any means possible
<p>Comment</p> <p>This assessment is focused exclusively on understanding of character, language and effects. There is limited scope for reward of appreciation of stagecraft, theatricality, contextual understanding or appreciation of how performances interpret texts. The Assessment focus is therefore a narrow one.</p>	<p>Comment</p> <p>The expectation is that students should approach the task more holistically. Whether responding to Q1 or Q2, they should be able to relate extracts from the text to their understanding of the whole play. They should show understanding of character development, the ability to make comparisons and contrasts to other parts of the text, appreciation of how language influences interpretation of character, theme and setting, and exploration of both dramatic and historical contexts and how they influence an audience's evaluation of characters and their relationships.</p> <p>Students also need to have the confidence to make a choice between questions (see Sample Assessment Materials for J352/02 at www.ocr.org.uk).</p>
<p>Formative assessment to prepare students for the new GCSE will need a broader understanding of Shakespeare in the context of the theatre and culture of his time, recognition and appreciation that other audiences may have different valid interpretations of the play and encourage links between language and dramatic performance and effectiveness.</p>	<p>There are similarities between the two alternative 45-minute tasks, but transition preparation should include:</p> <ul style="list-style-type: none"> Enjoyment of different Shakespeare plays at KS3 which prepare students for GCSE skills Activities which promote appreciation of Shakespeare's theatre and world Formative assessment which develops a holistic approach to interpretation of Shakespeare's texts.

Different kinds of task-setting

Here is a range of possible tasks and summative assessment activities for a Shakespeare play especially suitable for KS3 study: *The Tempest*. We will compare possible tasks and formative assessment activities for a play set for OCR J352 GCSE English Literature: *Macbeth*.

The aim at KS3 is to prepare for GCSE criteria by a strong grounding in historical and social context (AO3), through understanding of the background of Shakespeare's theatre and world. However, such understanding is strongly based around performance, in order to link it to the interpretation of the text. Students can be introduced to concepts such as:

- Social hierarchy
- Kingship and power
- Colonialism and empire
- Satire

Shakespeare's language can also be approached through theatre and performance. Actors' decisions about characterization and audience's responses and sympathies are determined by the writer's choices of language, form and structure (AO2). Students can progress through worksheets and scaffolded tasks towards more extended passage-based and discursive essay writing, exploring and then analysing the effect of language through:

- Rhythm
- Imagery
- Soliloquy
- Irony

Critical writing skills and personal response (AO1) can be developed through the development of skills of:

- illustration of argument
- quotation
- explanation of the effects of language on the audience
- personal evaluation and judgement

Possible Teaching Activities (KS3 focus)

The suggested tasks allow students to work through each text through activities which differentiate between KS3 and GCSE skills. However, they test similar topic areas, each targeting different assessment objectives.

The Tempest

- Use a drama workshop to re-create the atmosphere of the storm and the forces it unleashes.
- Use Caliban's dialogue with Prospero and Miranda (Iii) and speech (IIIii) to write a history of the island from his point of view.
- Compare Caliban's story of Prospero's arrival with Miranda's first encounter with the courtiers 'O Brave New World' (Vi). Compare contemporary accounts of the discovery of the New World, eg Hakluyt. Dramatise the encounter with a 'New World' and its opportunities and threats.
- Compare two of Prospero's speeches (IVi and Vi). How does Shakespeare use verbal imagery to give two different version of Prospero's magic?
- Explore the different kinds of power presented in the play's final scene.
- How satisfactory do you find the play's ending?

Assessment

Summative assessment:

- Explore Shakespeare's use of comedy and satire in IVi.
- What does Caliban learn from the ways in which the drunkards imitate the actions of the courtiers?

Summative assessment:

- How will Ariel reflect on his encounter with the human world?
- Illustrate your answer with references to the text.

The Tempest

Explore and research the life of William Shakespeare for a brief biography by using the interactive materials on:

Resources: <http://www.shakespeare.org.uk/explore-shakespeare/about-shakespeare.html>

Brave New World? For a useful synopsis of *The Tempest* look at the National Theatre website. Actor interviews show how they see their characters, and the designer brief explains the concept of the production. Students could design their own set for *The Tempest* and costumes for the characters.

Resources: http://d1wf8hd6ovssje.cloudfront.net/documents/the_tempest.pdf

These worksheets provide many useful introductory activities for KS3 students reading *The Tempest* for the first time as a complete Shakespeare text:

Resources: http://www.clearcreativelearning.com/downloads/Scheme_of_work.pdf

Discover more about Shakespeare's world, and about the relationship between colonialism and the language of Caliban in *The Tempest* through:

Resources: <http://www.cambridgeschoolshakespeare.com/portraits>

Possible Teaching Activities (KS3 focus)

Students can design their own island and use this as a creative writing resource using:

Resources: <https://www.teachit.co.uk/index.php?CurrMenu=10&resource=8857>

A Midsummer Night's Dream (alternative KS3 text not set for OCR GCSE)

Base a series of lessons around the excellent Teachers' Resource by The Globe Education Department:

Resources: <http://2012.playingshakespeare.org/teachers-notes>

Complete a series of different activities exploring the language of *A Midsummer Night's Dream* in order to develop understanding of the effects of language:

Resources: http://2012.playingshakespeare.org/sites/default/files/activities_to_develop_the_language_of_the_text.pdf

Develop understanding of legal and social issues in Shakespeare's society through a worksheet exploring themes in *A Midsummer Night's Dream*:

Resources: http://2012.playingshakespeare.org/sites/default/files/activities_to_develop_themes_and_issues.pdf

To bring together language, performance choices and personal evaluation, follow the stages of this lesson plan exploring the poetry of Shakespeare's language through the characters of Theseus and Oberon

Resources: http://www.teachingshakespeare.ac.uk/images/content/rsc_toolkit_sample_lesson_dream.pdf?region=international

Checkpoint Tasks

Task 1 is a summative assessment of *The Tempest* based on contexts for character and performance.

Task 2 is set on another play highly suited to KS3 study, *A Midsummer Night's Dream* and takes a format suitable for summative assessment towards the end of Year Nine. Here the task is more holistic, but uses bullet points to direct students to make comparisons, explore language features of the text and see the text in the context of genre and performance.

Task 3 is suitable for early formative assessment at Key Stage 4, and is based on reading the first act of a set text for OCR J352 GCSE: *Macbeth*. It builds on contextual understanding and appreciation of language and characterisation achieved through Key Stage 3 Shakespeare study. Bullet points again direct students' attention to the Assessment Objectives.

Task 4 is suitable for formative assessment at Key Stage 4, after completing an initial read-through of another set text for OCR J352 GCSE, *Romeo and Juliet*. Students now need to be prepared to move out from the extract to consider other parts of the text for comparison and evaluation.

Teacher Instructions:

<http://www.ocr.org.uk/Images/170389-reading-shakespeare-activity-teacher-instructions-.pdf>

Learner Activity:

<http://www.ocr.org.uk/Images/170390-reading-shakespeare-activity.doc>

Possible Teaching Activities (KS4 focus)

The suggested tasks allow students to work through each text through activities which differentiate between KS3 and GCSE skills. However, they test similar topic areas, each targeting different assessment objectives.

Macbeth

- Recite and perform the two witches' scenes I ii and I Vi, exploring Shakespeare's use of rhythm and imagery to create the atmosphere of the blasted heath. (AO2)
- Explore the relationship of Macbeth and Lady Macbeth through a re-creative response. What would she have written to him before his letter (I v)? What would she have written before taking her own life (Vv)? Explore the ways in which her character has developed and changed. (AO1)
- Research seventeenth-century beliefs about witches and magic. Compare Shakespeare's witches with accounts of the Salem Witch trials.
- Debate the extent to which the supernatural can be blamed for Macbeth's decisions and actions. (AO3)
- Compare two of Macbeth's soliloquies (I vii and (Ivi).
- How does Shakespeare use language and the intimacy of soliloquy to dramatise Macbeth's changing character? (AO2)
- Analyse the importance of the character of Macduff.
- How does Shakespeare present him as revenger? (AO1)

All AOs tested

Formative assessment:

- Explore Shakespeare's use of soliloquy through Macbeth's final soliloquy (Vv).
- How does Shakespeare present Macbeth's understanding of his own destiny?

Formative assessment:

- How does Shakespeare dramatically present the change in the relationship between Macbeth and Lady Macbeth?
- Illustrate with close reference to at least two scenes.

These activities will help to prepare students for closed text examinations and for discursive essays based around characters. They use quotation in a creative way to develop interpretations of characters and texts, and promote knowledge of the whole text. They show how quotations, like images, can illustrate a character's 'journey' through the text.

1. Use Image banks, rehearsal sequences and scene by scene notes to explore the visual element of theatre productions. How does the visual element complement the play's words? How do theatre directors bring their interpretation of the text and its imagery to life on stage?
2. Focus on a particular scene such as the appearance of the witches in order to explore and analyse directors' choices. Image banks can also be used to explore language and build confidence in identifying scenes and quotations (essential for preparation for closed text work).

Using Image Banks to discuss a production

Project the images onto a whiteboard and ask students to talk about what they see. Ask questions to prompt discussion. Some questions you might ask include:

- Which **scene** is this?
- **Who** are these people and **what** are they doing?
- **When** might this production have been staged? How long ago?
- Who is the most **important person** on stage here? How do you know?
- What words might describe the **atmosphere** in the play here? What do you see that is contributing to that atmosphere or mood? Lighting? Set or costume design? Staging choices? Body language of characters?
- What words would you use to describe the stage set here? Why would the director and designer have made such choices for this moment in the play?
- What is the **stage floor** telling us at this moment? (Especially when the stage floor is 'raked' or tilted towards the audience, it can be a very important design element.)
- What information does the **'blocking'** (actors' positions on the stage) give you about character relationships at this moment?
- What **'props'** are on stage at this time? What information do they give us about the characters and the story?
- Directors, designers and actors talk about **'the world of the play'**. What kind of a world does this set design create? Where are we? When? What kind of a place is this?

Possible Teaching Activities (KS4 focus)

- What words describe the **costumes** the characters are wearing? Why might the director and designer have made those choices for this play? Were they what you were expecting? Why or why not?
- What is the **'palate'** of the design? What kinds of colours have the director and designer chosen for this production? What reasons can you think of for those choices?
- What have students learnt about different interpretations of the play by different directors? Is the play a tragedy of power or a drama of a failed relationship or determined by supernatural forces?

Globe Theatre: *Macbeth* <http://2011.playingshakespeare.org/>

Explore the historical and social context of Shakespeare's plays in greater depth and detail. How do they influence the way the plays were received and understood by audiences in Shakespeare's time and today?

Explore how an actor uses language to prepare the part of Lady Macbeth.

How do actors use the text to create a character's 'journey'?

Resources: <http://www.shakespearesglobe.com/education/discovery-space/adopt-an-actor/archive/lady-macbeth-played-by-samantha-spiro>

Explore other productions of *Macbeth*

How do directors and designers create a 'world' for the play? Use this research to inform understanding of AO3: contexts and interpretation. How does audience response to the play change if the design draws attention to (a) the world of the past (b) the world of today?

Resources: <http://www.rsc.org.uk/education/resources/bank/macbeth/images/>

A teachers' pack based on the RSC production of an OCR J352 GCSE set text, *Much Ado about Nothing* directed by Iqbal Khan

Explore how the interpretation and setting of the play can enhance and develop audience understanding of themes and characters.

Resources: http://www.rsc.org.uk/downloads/rsc_edu_much_ado_2012_pack.pdf

A teachers' pack, based on the NT production of *Much Ado about Nothing*: primarily aimed at KS3 but contains some useful ideas and activities for KS4:

Resources: <http://www.tes.co.uk/ResourceDetail.aspx?storyCode=6218914>

A useful revision pack for *Much Ado about Nothing*, including tasks:

Resources: http://www.bbc.co.uk/schools/gcsebitesize/english_literature/dramamuchado/6drama_muchado_sprev1.shtml

For *The Merchant of Venice*, a set text for OCR J352 GCSE, use the director interviews on the Shakespeare's Globe website. How does the director make choices about how to present characters? Which characters might especially appeal to an audience and why? How has the director (final clip) developed the character of Jessica? What makes Shylock's language unusual? What do students understand by the concept of empathy? Is it true that it is hard to like any of the characters in this play?

Resources: <http://2014.playingshakespeare.org/>

There is an image bank for *The Merchant of Venice* at:

<http://www.shakespearesglobe.com/education/discovery-space/previous-productions/playing-shakespeare-the-merchant-of-venice>

Possible Teaching Activities (KS4 focus)

For *Romeo and Juliet* explore the character 'walls' with students. Actors build up characters out of quotations from the text. Give groups of students their own responsibility for constructing a character 'wall' out of the language of the characters, and things said about them:

Resources: <http://2013.playingshakespeare.org/characters>

There is an interactive quotation quiz for students after they have completed this work:

<http://2013.playingshakespeare.org/quiz>

Use the 'Casting call' activity on the Cambridge Shakespeare website to develop overall understanding and interpretation of the role of Macbeth:

This resource encourages development of personal response and evaluation based on textual evidence (AO1)

Resources: http://www.bbc.co.uk/schools/gcsebitesize/english_literature/dramamuchado/6drama_muchado_sprev1.shtml

Possible Extension Activities (KS4 focus)

Listen to David and Ben Crystal talking about the original pronunciation of Shakespeare's plays.

What does this reveal about different ways in which audiences might hear the sounds of Shakespeare's language? How can original pronunciation make the comedy more effective? (AO2)

Resources: <https://www.youtube.com/watch?v=gPlpphT7n9s>

Use the RSC resource to develop a deeper understanding of why children and inheritance were so important in Shakespeare's time.

The resource encourages wider reading and social and historical research to enhance achievement of AO3.

Resources: http://www.rsc.org.uk/downloads/rsc_teachers_pack_macbeth_2011.pdf

Use the RSC resource to develop a deeper understanding of why children and inheritance were so important in Shakespeare's time.

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Resources: http://www.rsc.org.uk/downloads/rsc_teachers_pack_macbeth_2011.pdf

Resources, links and support

1. Rex Gibson's work associated with the Cambridge Schools Shakespeare remains indispensable:
<http://education.cambridge.org/uk/subject/english/shakespeare/cambridge-school-shakespeare-teacher-support/cambridge-school-shakespeare-teaching-shakespeare>
2. Especially recommended for early Key Stage are the worksheets from Stepping into Shakespeare.
 Key Stage 3/Key Stage 4 transition can be helped with the worksheets in Shakespeare's Language (especially good on opening scenes and insults) and The North Face of Shakespeare:
<http://education.cambridge.org/uk/subject/english/shakespeare/cambridge-school-shakespeare-teacher-support/the-north-face-of-shakespeare-activities-for-teaching-the-plays>
3. Highly recommended as a support is the RSC Shakespeare 'Toolkit': <http://www.rsc.org.uk/shop/item/18110/>
4. Shakespeare's Globe is working with Hodder to produce their own student editions supported by online resources: <http://www.shakespearesglobe.com/education/teachers/teaching-resources/school-edition>
 Try out the free cue scripts to act out the 'Wall' scene from *A Midsummer Night's Dream*.
5. Hakluyt's Discoveries: <http://www.gutenberg.org/files/25645/25645-h/25645-h.html#toc61>
6. Salem Witches: <http://www.salemwitchmuseum.com/education/>
7. Cambridge Schools Shakespeare: <http://education.cambridge.org/uk/subject/english/shakespeare/cambridge-school-shakespeare-teacher-support/cambridge-school-shakespeare-teaching-shakespeare>

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