

For:

- English teachers
- English subject leaders



**Qualifications
and Curriculum
Development
Agency**

Active
Shakespeare:
Capturing
evidence of
learning

Introductory guidance for teachers

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**Qualifications and Curriculum
Development Agency**

53–55 Butts Road
Earlsdon Park
Coventry
CV1 3BH

Telephone 0300 303 3010
Enquiry line 0300 303 3011
Textphone 0300 303 3012
Fax 0300 303 3014
info@qcda.gov.uk
www.qcda.gov.uk

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Active Shakespeare: Capturing evidence of learning at Key Stage 3

What is the purpose of these materials?

Shakespeare's unique place in English culture and literature is recognised in his position as the only author in the English National Curriculum (NC) that all pupils are guaranteed to study. If the study of a play by Shakespeare is a key experience that all pupils in Key Stage 3 will share, it is essential that it is enjoyable accessible and inspiring, laying down strong foundations for future study and enjoyment.

QCDA has worked with Globe Education and the Royal Shakespeare Company to develop six sets of materials to support the teaching and assessment of Shakespeare at Key Stage 3. There are two sets of *Active Shakespeare* materials available to support each of *As You Like It*, *Romeo and Juliet* and *The Tempest*. They are designed to encourage lively and active approaches to teaching and learning that see the text as something to be performed as well as ensuring that Shakespeare remains an integral part of your ongoing assessment of pupils' reading. The materials are not statutory; they are optional resources and are designed to be compatible with the *Assessment for Learning Strategy*¹ and the approaches to teaching Shakespeare in *Shakespeare for all ages and stages*².

How do the materials work?

Each set of materials consists of a range of practical activities designed to engage pupils, develop their understanding of the play and prepare them for a synoptic task that draws on all of their experiences.

Both the activities and the final synoptic task provide opportunities to capture a range of oral and written evidence of pupils' understanding of Shakespeare linked to the assessment focuses for reading. This information can later contribute to periodic assessment using the *Assessing Pupils' Progress (APP)* assessment guidelines.

Each set of materials includes:

- Teachers' notes outlining the activities and where they offer opportunities to capture assessment evidence. The notes also contain opportunities for you to take individual activities further should you wish to
- A reflection log for pupils to record discussions, thoughts, ideas and experiences throughout the activities in order to capture evidence of their learning
- Teacher resources to support the activities in the form of adaptable, photocopiable sheets and, in some cases, downloadable video clips

¹ The Assessment for Learning Strategy, DCSF-00341-2008

² Shakespeare for all ages and stages, DCSF-00470-2008

- Exemplification files providing annotated versions of a sample of pupils' work showing evidence of attainment for different assessment focuses that would contribute to an overall level for reading

The materials are not designed as 'stand alone' units of work but assume that pupils have a solid understanding of the plot, characters and themes which will require introductory teaching of the play. Two sample medium-term plans, showing how the materials could be used when studying the whole play, are included in Annexes 1 and 2.

How should the materials be used?

The materials can be used flexibly and you may wish to spend longer or shorter on different activities depending on pupil interest and understanding and the time available.

You may also wish to customise the materials to better reflect pupils' needs, interests and abilities, or to allow pupils to pursue an area of particular interest to them. This could be done by:

- editing the materials to focus more closely on particular elements you want to prioritise
- using some or all of the 'Additional Introductory' or 'Taking it further' activities

The materials have been designed to be used at any point during Key Stage 3. However, you should use your professional judgement to decide which units will best suit pupils' needs according to their age and ability.

Many of the ideas, activities and approaches in the materials are also applicable in different contexts and you may wish to explore ways of using them with other Shakespeare plays or in other parts of the reading curriculum. The approaches in these materials also support the use of appropriate oral evidence to assess attainment in reading which may be established or developing practice within your classroom. Suggestions for manageable ways to capture oral evidence are included in Annex 3.

Using these materials to support progression and continuity

All pupils are expected to read, understand and respond to a play by Shakespeare as part of GCSE English at Key Stage 4, and many pupils will have some experience of Shakespeare prior to Key Stage 3, so using these units to plan for progression in pupils' experience of Shakespeare will need to take pupils' prior experience into account. Ideally, pupils' experience of Shakespeare should be integrated across Key Stage 3, building on their previous knowledge and understanding and preparing them for future learning. Annex 4 contains examples of different approaches to developing pupils' experience and understanding of Shakespeare across the key stage. Also included in Annex 5 is an audit tool to help you identify development priorities in planning for progression in Shakespeare.

Each set of materials targets specific APP reading assessment focuses and has also been linked to the strands of progression in the National Strategies Framework. You can use this flexibility to determine the appropriate specific learning objectives for your pupils in order to ensure effective learning and progress. This is illustrated in the sample medium-term plans (MTP) in Annexes 1 and 2, which make explicit links to the relevant framework objectives and key concepts of the Key Stage 3 National Curriculum programme of study for English.

Differentiating the materials

Some of the resources provided are available in differentiated versions, in order to assist you in adapting the tasks and activities to support pupils of different abilities. If designing your scheme of learning to incorporate one of the sets of materials, you may wish to adapt particular tasks or activities to enhance pupils' experience, for example by

- providing a more structured framework for a task, or for more able pupils, allowing for greater independence in their choices within the tasks
- asking less able pupils to focus on shorter sections of the text or fewer extracts or allowing more able pupils to select their own extracts rather than necessarily using the ones suggested

All resources provided are available in adaptable MS Word format, in order to make any revisions and adaptations straightforward.

How can the materials help me to assess my pupils?

The materials provide you with a way of capturing assessment information and integrating this into your ongoing teaching of Shakespeare, supporting the Assessing Pupils' Progress (APP) approach.

As each set of materials targets several reading assessment focuses, it provides a varied range of evidence which will contribute towards a periodic review of pupils' progress in reading using the APP assessment guidelines. However, because the materials relate to a single text and do not cover the full range of assessment focuses, they will not provide sufficient evidence on their own to make an overall judgement of a pupil's reading level across the range of assessment focuses.

The activities also provide significant oral evidence of understanding through pupils' contributions to practical activities, the ideas they express in discussions, the questions they ask and their interactions with others in the class. Whilst it is not necessary to keep detailed oral records, if you do decide to use oral evidence, you might find it helpful to have a notepad or sticky notes available to jot down the most relevant examples of things pupils say, which may contribute to your overall judgement at a later date. The materials are primarily intended to assess reading; however, the range of activities included will also provide many opportunities to capture evidence for the assessment of speaking and listening and writing.

Exemplification files

Included with the materials is a suite of exemplification files, which demonstrates the range of evidence that might be generated by pupils working through the materials, including the response to the synoptic task at the end. The Exemplification Files contain examples of work assessed at Levels 4 – 7, although pupils may generate evidence of work assessed at higher or lower levels based on the activities.

Useful links and resources

Globe Education's 'Globelink'

The Globelink on-line resource centre contains a range of materials to assist the exploration of Shakespeare in performance including rehearsal notes and actors' blogs, slide shows of production images and interviews with actors and directors.

<http://www.globelink.org/resourcecentre/>

Royal Shakespeare Company

The RSC's 'Exploring Shakespeare' site looks in detail at how a production team works with actors, designers and others to translate their interpretation of the play into theatre. The resources available include games, interviews, video extracts, photo galleries and teachers' notes.

<http://www.rsc.org.uk/explore/index.htm>

The National Strategies

The National Strategies website includes a section on improving the teaching of Shakespeare. Here you can find a range of material including guidance for teaching Shakespeare in Key Stage 3, resources for using ICT to teach Shakespeare in Years 7 and 8, 'Shakespeare for all ages and stages' and downloadable audio files of a performance of Romeo and Juliet and Macbeth alongside interviews with the director and some of the actors.

<http://nationalstrategies.standards.dcsf.gov.uk/search/secondary/results/nav%3A46125>

Teaching for Progression: Speaking and listening

This National Strategies resource contains a helpful glossary and exemplification of drama teaching approaches as well as effective strategies for group discussion, both of which will support teachers intending to use the Shakespeare assessment tasks with their pupils

Shakespeare for all ages and stages

This booklet contains a suggested framework of opportunities and experiences, designed to help children and young people – regardless of their age, their stage of learning or their level of attainment – to make steady progress in their understanding and enjoyment of Shakespeare

www.teachernet.gov.uk/publications

Annex

Medium-term plan (MTP) — Sheet 1			
Exploring viewpoint in <i>The Tempest</i>	Year 8	Term 3	Duration: 4 weeks
<p>Unit Overview</p> <p>Week 1 (lessons 1-3): Pupils are familiarised with the plot and main characters of the full text through the animated version and begin to focus on character;</p> <p>Week 2 (lessons 4-6): Pupils explore the feelings of a chosen character, their relationship with other characters and engage with key scenes from across the play, focusing in particular on alternative interpretations of the text and their chosen key character – they begin to use the Active Shakespeare materials;</p> <p>Week 3 (lessons 7-9): Pupils consider alternative viewpoints and interpretations of the island, focusing on magic and sound</p> <p>Stage 4 – (lessons 10-12): Pupils engage with Shakespeare’s use of language through drama, speech, walking the text and experimenting with line delivery, asking key questions of the text and themselves, before completing the synoptic task which draws together their learning.</p>			
<p>Link to key concepts</p> <p>The medium-term plan aims to:</p> <ul style="list-style-type: none"> • provide opportunities for pupils to read and respond to the text and to understand the conventions of written language (competence); • develop pupils’ ability to make fresh connections between ideas and use inventive approaches when answering questions. It will support them in developing ideas and taking risks in their alternative interpretations of <i>The Tempest</i> (creativity); • encourage pupils to consider how language varies according to culture and tradition (cultural understanding); • provide opportunities for pupils to engage with ideas through the text, explore others’ ideas, as well as analysing and evaluating how meaning is shaped by written and spoken language (critical understanding). 			
<p>Key learning focus</p> <p>Tempest Unit</p> <p>5.1 – Developing and adapting active reading skills and strategies</p> <p>5.2 – Understanding and responding to ideas, viewpoints, themes and purposes in texts</p> <p>6.2 – Analysing how writers’ use of linguistic and literary features shapes and influences meaning</p> <p>10.2 - Commenting on language use</p> <p>*Key Framework Objectives in bold.</p>		<p>Assessment opportunities</p> <p>The focus of this unit is reading, hence the reading assessment focuses (RAFs) identified below, though there are opportunities to capture evidence in writing and in speaking and listening too.</p> <p>RAF5: explain and comment on writers’ use of language, including grammatical and literary features at word and sentence level</p> <p>RAF6: identify and comment on writers’ purposes and viewpoints, and the overall effect of the text on the reader</p> <p>Also evidence of RAF2 and RAF3</p>	
<p>Core texts and resources</p> <ul style="list-style-type: none"> • Class set of <i>The Tempest</i> QCDA Active Shakespeare materials – Exploring viewpoint in <i>The Tempest</i> class set of reflection logs • BBC Animated Tales <i>The Tempest</i> 			

Medium-term plan (MTP) — Sheet 2

Week 1	Week 2	Week 3	Week 4
<p>Lesson 1:</p> <p>Key characters and brief description using washing line activity. Pupils view part 1 of animated version of <i>The Tempest</i> then complete sequencing card sort of plot and choose the character they will focus on next lesson.</p> <p>Lesson 2:</p> <p>Pupils watch part 2, focusing on the character chosen last lesson. Pupils complete a 'role on the wall' for their character during the exposition of the play. They create a mood board for their chosen character, then annotate justifying their choices.</p> <p>Lesson 3:</p> <p>Teacher and pupils consider the exposition of the text / annotate as a whole class. Pupils share mood boards in pairs, then formalise their view of the character's feelings into a piece of writing, citing examples from text – they articulate what (if any) changes they'd make to their mood board based on reading the text and considering alternative interpretations to the BBC animated version.</p>	<p>Lesson 1:</p> <p>Pupils complete internet investigation into the character they chose last time and add further annotations / justifications as to how else their character might feel / feel about others in the play – feed back orally to class – compare with other pupils who have also researched that character.</p> <p>Lesson 2:</p> <p>Using the play texts, teacher takes pupils through key scenes and annotates with them, with a particular focus on the variety of possible interpretations of the same scene. Pupils then search for a quotation to characterise their character and explore different ways of delivering that line to change the tone and impact. Teacher in role delivers example of interpretations of lines before activity.</p> <p>Lesson 3:</p> <p>In groups pupils consider and annotate key sections of the play including the conclusion with a particular focus on Prospero's language. Teacher explains that the class will be looking at viewpoints in the play. During last 15 minutes, give out reflection logs and complete Stage 1, Introduction in teacher notes.</p>	<p>Lesson 1:</p> <p>Stage 1, Additional Introductory activity B: Conflicting views of the island and Activity 1: Sounds and sweet airs - A magical and musical island - see teacher notes.</p> <p>Lesson 2:</p> <p>Stage 1, Activity 2: Fright me with urchin-shows - A magical but scary island and 'Taking it further' activity: The isle is full of noises - Island soundscapes; Activity 3: Views of the island (may not do all the bullets depending on time) – see teacher notes.</p> <p>Lesson 3:</p> <p>Stage 2, Introduction plus Activity 1: Views of Prospero and Caliban and Activity 2: Thou most lying alone – Caliban and Prospero, a slanging match – see teacher notes.</p>	<p>Lesson 1:</p> <p>Quick re-cap in starter of prior learning then Stage 2, Activity 3: Who's wronged – see teacher notes including additional guidance on drama activity.</p> <p>Lesson 2:</p> <p>Stage 2, Activity 4: The violence of Prospero's and Caliban's language and Activity 5: A view of Prospero at the end of the play – see teacher notes.</p> <p>Lesson 3:</p> <p>Stage 3 synoptic task: see instructions on p.17. Pupils will require reflection logs, p.17 (option to use differentiated resource – see teacher notes).</p>

Teaching strategies

- There are a number of active teaching and learning styles suggested within the Active Shakespeare materials. Additionally, there are a number of Additional Introductory materials as well as prompts for how to take particular tasks further contained within the teacher notes.

Personalising this MTP for your pupils

Included on the plan are the Framework Objectives, so that the skills statements can be revisited to check that they are sufficiently challenging for your pupils. Remember that the suggested lesson outlines in the weekly plans should be differentiated.

The resources provided are fully adaptable and should meet the specific needs of the pupils when interpreting the MTP to plan the individual lesson plans for your own class.

Medium-term plan (MTP) — Sheet 1			
Exploring the soliloquies of <i>Romeo and Juliet</i>	Year 9	Term 3	Duration: 4 weeks
Unit Overview			
<p>Week 1 (lessons 1-3): Pupils develop understanding of the Prologue and its purpose in the play, begin to look at the themes of conflict and Romeo's first soliloquy</p> <p>Week 2 (lessons 4-6): Pupils bring still images of the play to life before considering the rest of Act 1 in more detail and thinking about Juliet's first soliloquy</p> <p>Week 3 (lessons 7-9): Pupils consider the whole text in detail, focusing on key scenes and events leading up to the conclusion of the play and Juliet's final soliloquy</p> <p>Stage 4 – (lessons 10-12): Pupils explore the way characters of Romeo or Juliet develop across their soliloquies, before completing the synoptic task, which draws together their learning and asks pupils to consider Romeo or Juliet's soliloquies and their importance in the play.</p>			
Link to key concepts			
<p>The medium-term plan aims to:</p> <ul style="list-style-type: none"> provide opportunities to read and respond to the text and understand conventions in written language (competence) develop pupils' ability to make fresh connections between ideas and use inventive approaches when answering questions; it will support them in developing ideas and taking risks in their alternative interpretations of <i>Romeo and Juliet</i> (creativity) encourage pupils to consider how language and literary forms vary according to culture and tradition (cultural understanding) provide explicit opportunities to engage with ideas through the text, explore others' ideas, as well as analysing and evaluating how meaning is shaped by written and spoken language; pupils will also gain a strong sense of how structure contributes to meaning in the sonnet form, soliloquy and in terms of the structure of the whole play (critical understanding). 			
Key learning focus		Assessment opportunities	
<p>Exploring the soliloquies of Romeo and Juliet materials</p> <p>5.1 – Developing and adapting active reading skills and strategies</p> <p>5.2 – Understanding and responding to ideas, viewpoints, themes and purposes in texts</p> <p>6.2 – Analysing how writers' use of linguistic and literary features shapes and influences meaning</p> <p>6.3 – Analysing writers' use of organisation, structure, layout and presentation</p> <p>10.2 - Commenting on language use</p> <p>*Key Framework Objectives in bold.</p>		<p>The focus of this unit is reading, hence the reading assessment focuses (RAFTs) identified below, though there are opportunities to capture evidence in writing and in speaking and listening too.</p> <p>RAF4: identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level</p> <p>RAF5: explain and comment on writers' use of language, including grammatical and literary features at word and sentence level</p> <p>Also evidence of RAF2 and RAF3</p>	
Core texts and resources			
<ul style="list-style-type: none"> Class set of <i>Romeo and Juliet</i> QCDA Active Shakespeare materials – Exploring the soliloquies of <i>Romeo and Juliet</i> class set of reflection logs 			

Medium-term plan (MTP) — Sheet 2

Week 1	Week 2	Week 3	Week 4
<p>Lesson 1:</p> <p>Pupils read the Prologue to the play and look at the rhyme scheme, meter and link to the sonnet form of poetry and its conventions. They then look at the different presentations of the prologue in, e.g. a contemporary and traditional film versions, as well as recorded stage version of the play. Teacher introduces themes of love, fate and tragedy.</p> <p>Lesson 2:</p> <p>Teacher explores the key characters with pupils and goes on to explain the focus for the scheme of learning; Pupils consider the exposition of the play in detail / annotate as a whole class, focusing on a particular on the Montague and Capulet conflict but also explore the notion of 'internal conflict' with key characters – perhaps a role on the wall activity. Class read to the end of Act 1, teacher draws out any key points or quotations.</p> <p>Lesson 3:</p> <p>Pupils read Act 2 Scenes 1 and 2. Teacher then introduces Active Shakespeare reflection logs and introduction (teachers' notes p.3). Pupils then complete Satge 1, Activity 1: Line endings. For homework, pupils complete the first part of 'Taking it further' A, drawing their images ready for next lesson - see teacher notes.</p>	<p>Lesson 1:</p> <p>With the images completed as homework, put pupils into groups and then follow the rest of the 'Taking it further A' activity, including whole-class discussion as a starter activity, before moving on to Stage 1, Activity 2: Representing the imagery - see teacher notes.</p> <p>Lesson 2:</p> <p>First read the rest of the act, pointing out any key quotations or events, particularly any which would enhance pupils' understanding of Romeo's first soliloquy. Then complete Stage 1, Activity 3: Romeo's soliloquy - see teacher notes. Depending on ability of class, 'Taking it further' activity could be completed as a summary task or as homework.</p> <p>Lesson 3:</p> <p>By now, pupils have read all of Act 2, and are able to go back and consider in more detail Juliet's first soliloquy: Stage 2, introduction and Activity 1: Juliet soliloquy line beginnings, plus 'Taking further C' - see teacher notes.</p>	<p>Lesson 1:</p> <p>Stage 2, Activity 3: Nurse and Juliet statuses, and Activity 4: Juliet's soliloquy - see teacher notes.</p> <p>Lesson 2:</p> <p>Pupils view the filmed version of the play, and watch until the end, discussing how the director has interpreted the text, what alternatives there could be and their impact on the viewer.</p> <p>Lesson 3:</p> <p>Teacher now takes pupils back to key moments and episodes of the play and focuses pupils on the structure of the whole text, annotating relevant sections and pointing out key events with a particular focus on the events and the structure of tragedy.</p>	<p>Lesson 1:</p> <p>Stage 3 introduction and Activity 1 then focus pupils on the end of the play. Stage 3, Activity 2: As ifs – see teacher notes.</p> <p>Lesson 2:</p> <p>Activity 3: Juliet's soliloquies and Stage 4, Activity 2: Romeo's soliloquy in full - see teacher notes.</p> <p>Lesson 3:</p> <p>Stage 5 synoptic task: Writing a commentary on two soliloquies. Pupils use their whole learning log, and in particular p19 to complete this activity (Teacher Resource A may make this activity more accessible for some pupils).</p>

Teaching strategies

- There are a number of active teaching and learning styles suggested within the Active Shakespeare materials. There are also a number of Additional Introductory materials as well as prompts for how you might take particular tasks further contained within the teacher notes.

Personalising this MTP for your pupils

Included on the plan are the Framework Objectives, so that you may revisit the skills statements to check that they present the right level of challenge for your pupils. The suggested lesson outlines in the weekly plans should be differentiated.

The resources provided are fully adaptable and should meet the specific needs of the pupils when interpreting the MTP to plan the individual lesson plans for your own class.

Annex 3: Capturing oral evidence

When using these materials, oral evidence plays an important part in allowing pupils to show what they know and understand about Shakespeare. Pupils can often demonstrate a level of understanding and analysis in their oral work that they may find hard to reproduce consistently in their written work, so finding manageable ways of capturing oral responses is an important way of giving pupils the best opportunity to demonstrate their ideas about what they have read and ensuring a valid reflection of their performance.

Below are some suggestions for manageable ways of capturing evidence of pupils' reading through speaking and listening:

- Use a range of structured speaking and listening activities to focus in on identified pupils.
 - Socratic talk allows you to listen while a group of 6-8 pupils discuss aspects of their reading while the rest of the class act as observers. These discussions could also be videoed for review later. Over time all members of the class could be observed and act as observers.
 - Use Jigsaw groups to discuss different aspects of a text. Listen in on the expert group and also the home group when each member of the group feeds back. Up to 10 pupils per lesson can be observed in this way and their contributions reviewed.
 - Use the Envoy strategy – sit with one group and observe their discussion and also observe each envoy as they visit the group.
 - Further suggestions can be found in *Teaching for Progression: speaking and listening* and *Teaching for Progression: reading*.
- If you are using an interactive whiteboard, you can record pupils' names and a short comment on their contribution while you are exploring the text in a shared reading.
- Devise a simple pro-forma to match the activities you are teaching which identifies key opportunities to assess pupils' oral contributions more formally.
- Ask pupils to reflect on their speaking and listening activities by identifying how they met the learning objective for the lesson and how that matches the criteria in a particular AF. This can be captured on whiteboards during plenaries, or in the appropriate place in the pupil reflection logs. When periodically reviewing the evidence of pupils' attainment these can provide excellent supporting evidence.
- Using other people such as a teaching assistant or trainee teacher to observe and record the evidence is also an effective way of gathering evidence. They could help record pupils' contributions during question and answer sessions or focus on identified pupils.

Annex 4:

Examples of different approaches to developing and embedding Shakespeare into the Key Stage 3 curriculum


School A had traditionally offered a unit entitled 'An Introduction to Shakespeare' in Year 7 which focused on Shakespeare's life and times, followed by the study of a complete play by Shakespeare in Year 9. However, feedback from pupils revealed that many had already learnt much about Shakespeare's life, times and theatre at primary school, whilst other pupils had very limited prior experience of Shakespeare. The school decided to survey its partner primaries to find out more about the Shakespeare curriculum they offered. They then liaised with Year 6 teachers to agree a transition unit that pupils started in July in Year 6 and continued in Year 7. Year 6 teachers spent several lessons exploring *As You Like It* in ten scenes and discussing different interpretations before viewing one particular interpretation in the 'Animated Tales' version of the play. Year 7 teachers then used the assessment unit **Designing As You Like It** in which pupils produced their own set design through the creation of a model box. They also used a further assessment unit in Year 9 to support the study of *Romeo and Juliet*.

School B needed to build more progression into its Key Stage 3 reading curriculum. APP assessment information had revealed that pupils' ability to relate texts to their social, cultural and historical traditions (AF7) was an area for development so the English department reviewed the objectives for Years 7, 8 and 9 in sub-strand 6.1 of the renewed Framework for secondary English as well as the suggested learning objectives in *Shakespeare for all ages and stages*. As a result, they developed three short units of work, each related to a play by Shakespeare and each supported by one of the assessment units. The department chose to use **Exploring viewpoint in The Tempest** in Year 7, **Exploring character in As You Like It** in Year 8 and **Directing Romeo and Juliet** in Year 9. Aspects of colonialism were explored in *The Tempest*, through the characters of Caliban and Prospero; the concept of literary heritage was explored through *As You Like It*; whilst Juliet's dilemma in *Romeo and Juliet* enabled the teacher to explore marriage in Elizabethan society.

School C was concerned about the quality of pupils' responses to Shakespeare at GCSE and realised that they needed a firmer foundation in Key Stage 3 on which to build. Teachers knew that this required a more positive experience of Shakespeare as well as a greater level of challenge for pupils in Key Stage 3. The department explored the GCSE criteria, the relevant Framework Objectives for Years 9, 10 and 11, and the suggested learning objectives and teaching approaches in *Shakespeare for all ages and stages*. They developed a unit of work on *Romeo and Juliet* which focused on language and imagery which they designed around the assessment unit **Exploring the soliloquies of Romeo and Juliet**. They then built on this learning in Years 10 and 11 during the study of their chosen Shakespeare play for GCSE English.

Annex 5:

Identifying development priorities to improve planning for progression in Shakespeare

Possible areas for development				
<p>1 – a strong feature of current practice</p>  <p>4 – an aspect needing significant development</p>	1	2	3	4
<ul style="list-style-type: none"> What significant experiences of Shakespeare do you expect pupils to have during their school career and how do you plan for / promote these? 				
<ul style="list-style-type: none"> How effectively does your long term plan for Key Stage 3 build on pupils' prior learning and experience of Shakespeare at Key Stage 2? 				
<ul style="list-style-type: none"> How far is your approach to the teaching of Shakespeare at Key Stage 3 designed to develop progression in reading? 				
<ul style="list-style-type: none"> How effectively does your long term plan for Key Stage 3 prepare pupils for the study of Shakespeare at Key Stage 4 and beyond? 				
<ul style="list-style-type: none"> How far do your pupils' understanding of and response to Shakespeare depend on other reading skills, such as selection and use of quotation, familiarity with older language, research skills, text annotation etc and where and when are these skills taught? 				
<ul style="list-style-type: none"> How far do your pupils' understanding of and response to Shakespeare depend on their oral skills, such as collaborative group discussion, drama, spoken presentation etc and where and when are these skills taught? 				
<ul style="list-style-type: none"> How far do your pupils' understanding of and response to Shakespeare depend on their writing skills, such as note-taking, literary essay writing etc and where and when are these skills taught? 				
<ul style="list-style-type: none"> How / when are pupils taught specific knowledge and understanding of social, historical and cultural context needed to access and engage with Shakespeare's plays? 				
<p>From the priorities identified above, what are the implications for your departmental development planning?</p>				



About this publication

Who is it for?

Teachers and English subject leaders.

What is it about

Providing active and engaging ways to integrate Shakespeare in the ongoing periodic assessment of pupils' reading.

What is it for?

To support the teaching and assessment of Shakespeare at Key Stage 3.

Related publications

Shakespeare for all ages and stages, DCSF-00470-2008

For more copies

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Reference QCDA/10/4813

Contact information:

Qualifications and Curriculum Development Agency

53-55 Butts Road, Earlsdon Park, Coventry CV1 3BH

Telephone 0300 303 3010

Textphone 0300 303 3012

Fax 0300 303 3014

info@qcda.gov.uk www.qcda.gov.uk

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