Guidelines for teaching Shakespeare in Key Stage 3
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Guidelines for teaching Shakespeare in Key Stage 3

These resources are offered to support planning a curriculum for teaching Shakespeare in Years 7, 8 and 9. The progression statements provide guidance on what pupils can be expected to demonstrate in knowledge, understanding and skills when responding to Shakespeare by the end of Years 7, 8 and 9 in the four main areas of study:

- character and motivation;
- ideas, themes and issues;
- the language of the text;
- text in performance.

Learning outcomes are specified for each area of study with some suggestions of activities. These activities stem from the appropriate teaching objectives and sub-strands from the Framework and will directly develop the key skills, knowledge and understanding required for the study of Shakespeare. These are only suggestions and are not a definitive list. Further ideas for teaching can be found in the following documents:

- Teaching for Progression: Speaking and Listening;
- Teaching for Progression: Reading;
- Teaching for Progression: Writing.

Further guidance on writing skills can be found in the Improving Writing pages of the secondary English section of the National Strategies site at www.standards.dcsf.gov.uk/nationalstrategies and in a range of other resources within the section Teaching Shakespeare.

The guidelines and suggested activities below do not focus on any one Framework strand or sub-strand in particular, but the following selection are most relevant to the work that is proposed.

Speaking and listening

Clearly, all strands and related sub-strands for this mode are relevant, and it is highly-likely that discussion and presentation skills will be significantly developed through the suggested activities. However, the following strand and sub-strands are particularly appropriate;

Strand

4: Drama, role-play and performance

Sub-strands:

4.1 Using different dramatic approaches to explore ideas, texts and issues

4.2 Developing, adapting and responding to dramatic techniques, conventions and styles

Teaching these elements will enable pupils not only to draw on drama and performance techniques as a way of articulating their understanding of the plays they study, but also provide active templates upon which they can base their writing – as and when appropriate. The spoken work is an end in itself, but in allowing pupils to express key ideas in tactile, physical and verbal ways, it provides a platform and rehearsal for writing.
Reading

A number of strands have a particular relevance in the context of the exploration of ideas, interpretation of character, analysis of language, and so on.

Strand

5 Reading for meaning: understanding and responding to print, electronic and multi-modal texts

Sub-strands:
5.1 Developing and adapting active reading skills and strategies
5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts

Strand

6 Understanding the author’s craft

Sub-strands:
6.1 Relating texts to the social, historical and cultural contexts in which they were written
6.2 Analysing how writers’ use of linguistic and literary features shapes and influences meaning

The outcomes for Reading cannot readily be separated from Speaking/Listening and Writing, both in terms of pupils reflecting on the reading they have done via written or spoken outcomes, but in teaching interpretative and analytical skills explicitly and actively, the text can be ‘lifted from the page’ and be brought to life. Outcomes are likely to be quite demanding – the Year 8 objective for 6.1 asks that pupils, ‘...explore the concept of literary heritage, why certain texts are important within it and how some texts have influenced culture and thinking...’ so that a group presentation in which close reading of historical information about Shakespeare’s life and times, seen within the context, for example, of Macbeth in praise of James 1, would be an appropriate task.

Writing

While a range of word and sentence level skills will, no doubt, be developed and secured as a result of much of the work suggested here, it is at text-level that much of the focus will be as pupils shape an overall viewpoint, organise a set of ideas, or explain an interpretation. For this reason, the following strands and sub-strands seem most appropriate:

Strand

8 Composition: shaping and constructing language for expression and effect

Sub-strands:
8.1 Developing viewpoint, voice and ideas
8.4 Developing varied linguistic and literary techniques
8.5 Structuring, organising and presenting texts in a variety of forms on paper and on screen

Linked with relevant strands and sub-strands from Reading and Speaking/Listening, a focus on these elements will lead to outcomes in which pupils shape, in increasingly sophisticated ways, arguments and explorations in writing of the key themes, issues, character motivations, use of language and performance interpretations. They will assist in allowing pupils to develop their own voice, moving from simple deployment of writing which indicates a basic point of view, through to ‘distinctive character… and viewpoint.’ (Year 9 objective, sub-strand 8.1).

Language

The language strand cuts across all others, and in this sense all objectives within it are relevant. However, the focus on language change is especially useful here, insofar as it reveals both what we owe culturally to Shakespeare, but also in terms of what his language tells us about the social and historical context in which he lived.

Strand

10 Exploring and analysing language

Sub-strand:

10.1 Exploring language variation and development according to time, place, culture, society and technology

Shakespeare progression statements for Years 7, 8 and 9

<table>
<thead>
<tr>
<th>Character</th>
<th>End of Year 7</th>
<th>End of Year 8</th>
<th>End of Year 9</th>
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<tbody>
<tr>
<td><strong>Describe, both orally and in writing, the characters’ feelings and behaviour, as shown through speech and actions and to comment on the language they use.</strong></td>
<td><strong>Explain how characters’ motivation and behaviour are portrayed through actions and speech with comments on the effects of language on an audience.</strong></td>
<td><strong>Analyse characters’ actions, behaviour, attitudes and motivation through clear, appropriate, in-depth textual study, with an appreciation of the impact of language on an audience. Also, show ability to compare characters and their actions and motivations.</strong></td>
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<table>
<thead>
<tr>
<th>Language</th>
<th>End of Year 7</th>
<th>End of Year 8</th>
<th>End of Year 9</th>
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<tbody>
<tr>
<td><strong>Read Shakespeare aloud with growing confidence. Orally and in writing comment on particular words and phrases to show awareness of some of the features and effects of dramatic and poetic language and devices.</strong></td>
<td><strong>Read Shakespeare aloud with growing confidence, fluency and expression. Orally and in writing demonstrate clear understanding of the features and effects of dramatic and poetic language and devices.</strong></td>
<td><strong>Read Shakespeare aloud with a degree of fluency, confidence and with expression that reflects a personal interpretation. Demonstrate orally and in writing an appreciation of the features and effects of dramatic and poetic language and devices.</strong></td>
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</tbody>
</table>
### Themes

<table>
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<tr>
<th>End of Year 7</th>
<th>End of Year 8</th>
<th>End of Year 9</th>
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</thead>
<tbody>
<tr>
<td>Demonstrate orally and in writing some understanding of the main themes in a play and how they are developed. Identify quotations to support their ideas.</td>
<td>Demonstrate orally and in writing clear understanding of the main themes in a play and how these are presented to an audience. Explain how selected textual references and quotations support their ideas.</td>
<td>Explain orally and in writing how themes and ideas are presented dramatically, with selected references to the text integrated into well-developed argument.</td>
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**Performance**

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<thead>
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<th>End of Year 7</th>
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<th>End of Year 9</th>
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</thead>
<tbody>
<tr>
<td>Explore plays and scenes through work in role, using voice, gesture and positioning to convey elements of the play (e.g. character, theme, setting). Write clearly about productions they have seen and their experiences in role.</td>
<td>Explore plays and scenes through work in role, using a range of dramatic techniques to convey elements of the play. Use an appropriate form of language and articulate their insight into, and understanding of, their own performances and those of others.</td>
<td>Select, use and adapt appropriate dramatic techniques and conventions when exploring plays and scenes through work in role. Write critically about the dramatic impact of scenes by drawing on their own performances and those of others. Show understanding of the potential for differing interpretations.</td>
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</tbody>
</table>

The statements correlate to the national expectations for pupils at the end of Year 9. Pupils will need to have acquired the skills outlined for the end of Years 7 and 8 if they are going to be on target to achieve a level 5 or above at the end of Year 9.

### Character and motivation

**Key focus for learning**

Pupils should learn how to:

- use a range of dramatic techniques and conventions to explore, both orally and in writing, the characters’ motivation, behaviour and relationships with other characters;
- infer and deduce meanings;
- make notes;
- select evidence from the text to support their views;
- analyse evidence to explain their views and illustrate their personal response and understanding;
- analyse language, rhetorical and poetic devices and show how to use examples to support an interpretation of character;
- understand authorial viewpoint;
- recognise how the historical and social context of Shakespeare’s time influenced the way the plays were written, performed and received;
- plan for a range of written or spoken responses to questions about character;
- embed textual references and their analyses into coherent written or spoken responses.
### Learning outcomes

Pupils should be able to:

- explore a personal response to the characters;
- explain a personal response to the characters;
- show understanding, both orally and in writing, of how characters are presented through dramatic action and language;
- demonstrate understanding of characters by referring to particular words and phrases;
- present interpretations of characters both orally and in writing;
- demonstrate awareness of the potential of the plays to offer different interpretations of characters;
- demonstrate a critical understanding of characters through their evaluations of performances, both on stage and screen;
- demonstrate understanding of characters' feelings and motivation, and convey this through individual and group performance and in writing;
- offer personal opinions and reflections on the playwright's view of the character using evidence from the text to support their views;
- show an understanding of what happens to a character and how the character's feelings and status change over the course of the play;
- distinguish between what the character reveals about himself or herself, by what they say and do and what other characters say about them;
- select the appropriate language to describe and analyse how Shakespeare presents his characters;
- demonstrate an understanding of how the characters reflect the historical and social contexts of the plays;
- plan and write, within a specified time, a structured response to questions about characters.

### Teaching activities

### Starter activities

1. Card sort to match words from the play that could be used to describe characters in a particular scene, e.g. Portia, Antonio and Shylock in *The Merchant of Venice*.
2. Build a word bank of adjectives to describe characters and keep for constant reference while talking and writing about the play.
3. Sequence quotations about the same character, e.g. Macbeth as his character changes.
4. Identify similarities between characters in a play and contemporary media figures.
5. Using whiteboards, pupils write in response to teacher's questions about character, e.g. Who bears the most responsibility for Duncan's death – Macbeth or Lady Macbeth? Who do you think is being more selfish over the changeling boy – Oberon or Titania?
6. Cast the actors from current celebrities/politicians.

### Development

- **Top Trumps**: Pupils design 'Top Trump' cards for main characters, including ratings for intelligence, attractiveness, status and integrity (or trustworthiness).
- **Footnotes**: Write the footnotes for a section of the text from the point of view of particular characters, e.g. Caliban commenting on his life before Prospero came to the island in *The Tempest*.
- **Spot the quotation**: In a given time, spot the quotation that proves the point, e.g. find a quotation that shows us the occupations of each of the mechanicals in *A Midsummer Night’s Dream*.
- **Role on the wall**: Pupils sketch a character and add words or key quotations that reveal the character, e.g. Romeo in Act I of *Romeo and Juliet*.
- **Text-marking**: Use text-marking and annotation on paper or screen to support character interpretation.
- **Modelling**: Model reading for different purposes (skimming for the line of the plot, scanning to find a quotation, close reading to deepen analysis) during shared reading sessions.
<table>
<thead>
<tr>
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<tr>
<td>• Note-making: Teach a variety of note-making strategies about characters to appeal to different learning styles, e.g. mind maps, using pictures as well as text, using key words and phrases. Use grids and tables such as the KWL or QUADS grids to support reading, which deepens understanding of characters.</td>
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<tr>
<td>• Questioning: Invite groups of pupils to prepare questions for an actor playing a particular character, prior to hot-seating. (Useful for guided and independent work.)</td>
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<tr>
<td>• Performance readings: Groups of pupils prepare different readings of the same text, e.g. Caliban’s description of the island as a place of mystery or of misery; choral speaking; trading insults from the text (groups gather quotations which reflect the conflict and take turns to shout them at one another, e.g. Romeo and Juliet, Much Ado About Nothing, Macbeth, The Tempest, A Midsummer Night's Dream).</td>
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<tr>
<td>• Mood charts: Chart the changes in mood, scene by scene, for characters and audience reactions to events, e.g. Claudio’s changing responses to Hero in Much Ado About Nothing.</td>
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<td>• Obituaries: Having given pupils examples and modelled the process, e.g. Hero’s or Banquo’s obituary, ask them to write the obituary which will reveal a character’s personality.</td>
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Plenaries

1. Discuss how pupils developed their interpretations in order to consolidate explicit strategies.
2. Prepare newspaper headlines about characters on whiteboards or sheets of A4 paper, e.g. Macbeth as national hero for defeating Sweno or national villain after his death.
3. Hot-seating a character at different points in the play.
4. Conscience corridor at key points in the play.
5. Update the role on the wall and provide reasons for the additions.
6. Pupils select the quotation which sums up their personal response to the character, and say what this reflects about different aspects of the character, e.g. psychological motivation, self-esteem, feelings about what has happened to them, their feelings about other characters.
## Performance

### Key focus for learning

Pupils should learn how to:

- explore, both orally and in writing, how the text has been performed;
- infer and deduce meanings from productions seen and films viewed;
- select evidence from the text to support their views;
- compare interpretations of the play;
- engage with role-play and other drama activities;
- analyse their own and others’ performances;
- analyse dramatic devices and use examples to support an interpretation of the play;
- plan for a range of written responses to questions about performance;
- embed textual references and their analyses into a coherent written response.

### Learning outcomes

#### Making

Pupils should be able to:

- offer interpretations of scenes and plays through work in role;
- work out the most effective ways of using space, voice, movement and gesture to bring scripts to life;
- demonstrate an understanding of how the plays reflect their genre and their historical and social contexts;
- develop contrasting presentations of the same material.

#### Performing

Pupils should be able to:

- develop a range of drama skills, e.g. teacher-led role-play, pair improvisation, scripted work;
- use pace, pause, silence and their voice to generate atmosphere and tension;
- sight read with confidence and expression;
- use punctuation and other textual signs to find an appropriate pace and rhythm for characters’ speech.

#### Responding

Pupils should be able to:

- construct a personal and critical response to a production on stage or screen;
- compare productions of a play on stage or screen;

### Teaching activities

#### Starter activities

1. Take an unpunctuated piece of text and ask pupils to punctuate it in a way that will guide an actor.
2. Explore the impact of emphasising different words in a short speech.
3. Use a key word, quotation or still image from a production as the idea for a tableau or drawing.
4. Use mime and physical gestures to convey relationships and situations.

#### Development – making

- **Guided tour**: One pupil leads another, whose eyes are closed, around the territory of the text.
- **Soundscaping**: Add sound to a scene using hands, voices, instruments, and so on. Divide up a speech so that each pupil takes a powerful phrase and creates a rhythmic poetic/song-like version of the speech, with pupils adding their phrase or word at spontaneous points.
- **First rehearsal**: Pupils give advice to a group performing a scene on how to speak or read the lines and what to do. It is important for all pupils to experience being both actor and director.
- **Placing**: Ask pupils to place actor-pupils at different points and positions in a space to explore the impact of their words.
- **Hot seat**: Question the playwright about ambiguities and intentions.
- **Plan a staging**: Set the play in a time different from that envisaged by the playwright, to reflect the themes of the play.
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<tr>
<td>• make and organise notes to structure a critical evaluation which takes account of the playwright’s intentions and techniques;</td>
<td>• <strong>Conscience corridor:</strong> Pupils form two lines of a corridor and voice the arguments that might be going on in a character’s head at a point when they face a dilemma.</td>
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<tr>
<td>• offer personal opinions and reflections on the playwright’s view of the character, using evidence from the text to support their views;</td>
<td>• <strong>Stage directions:</strong> Pupils write the stage directions for scenes.</td>
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<tr>
<td>• demonstrate understanding of directors’ intentions;</td>
<td>• <strong>Status:</strong> Pupils are given a line and must decide how best this line is delivered: high up, low down, and so on.</td>
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<tr>
<td>• plan and write, within a specified time, a structured response to questions about performance.</td>
<td><strong>Development – performing</strong></td>
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<td>• <strong>Performance readings:</strong> Groups of pupils prepare different readings of the same text, e.g. Caliban’s description of the island as a place of mystery or of misery; choral speaking.</td>
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<td>• <strong>Trading insults:</strong> Groups gather quotations from the text that reflect the conflict, then take turns to shout them at one another, e.g. <em>Romeo and Juliet, Much Ado About Nothing, Macbeth, The Tempest, A Midsummer Night’s Dream.</em></td>
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<td>• <strong>Terms of endearment:</strong> Groups gather quotations which reflect affection and take turns to whisper them to one another, e.g. <em>Romeo and Juliet, Much Ado About Nothing, Macbeth, The Tempest, A Midsummer Night’s Dream.</em></td>
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<td></td>
<td>• <strong>Improvisation:</strong> Develop collaborative improvisations related to a text.</td>
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<td>• <strong>Tableau:</strong> Plan and present a sequence of tableaux that tell the story of a text.</td>
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<td>• <strong>Punctuation:</strong> Every punctuation mark signals a change in movement, e.g. when a character is tense or agitated as with Gloucester in Act I scene iii of <em>Richard III</em> – When have I injured thee? When done thee wrong? Or thee? Or thee? Or any of your faction?</td>
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<td>• <strong>Director’s decisions or text-marking:</strong> Groups of pupils annotate a scene with directions for performance, including actions, positions on stage and verbal emphasis. Groups exchange scenes and perform as directed and then give evaluative feedback.</td>
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<td>• <strong>Pronouns:</strong> Pupils point at the characters whenever they are referred to by a pronoun.</td>
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<td><strong>Development – responding</strong></td>
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<td>• <strong>Tension graphs:</strong> Create graphs of the high and low tension points in a play.</td>
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<td>• <strong>Model:</strong> Model the planning and writing of critical responses to performances. Demonstrate how to compare performances and how to extend beyond PEE (Point/Evidence/Explain). (See the guidance document <em>Point, evidence, explanation and more.</em>)</td>
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<tr>
<td><strong>Note-making</strong></td>
<td>Teach a variety of note-making strategies about performance to appeal to different learning styles, e.g. mind maps, using pictures as well as text, using key words and phrases. Use grids and tables such as the KWL or QUADS grids to support reading, which deepens understanding of performance.</td>
</tr>
<tr>
<td><strong>Questioning</strong></td>
<td>Invite groups of pupils to prepare questions for a director, prior to hot-seating (useful for guided and independent work).</td>
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<tr>
<td><strong>Timed practice</strong></td>
<td>Give pupils the opportunity and challenge of planning and writing about performance(s) within a specified time, and with access to the text.</td>
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<tr>
<td><strong>Grids</strong></td>
<td>Use an analysis grid to compare similarities and differences between productions on stage and screen.</td>
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<tr>
<td><strong>ICT</strong></td>
<td>Use ICT to support teaching, e.g. use a digital camera to make and manipulate the story-boarding of a scene.</td>
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<tr>
<td><strong>Programme notes</strong></td>
<td>Write the programme notes for a performance, drawing on research into chronological and cultural context.</td>
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**Plenaries**
1. Discuss how pupils developed their interpretations of particular texts or extracts.
2. Pupils offer advice to characters at key moments.
3. Pupils identify the drama skills they used to make, perform and respond.
4. Pupils acknowledge what they find most challenging about performing or writing about texts.
Ideas, themes and issues

**Key focus for learning**

Pupils should learn how to:
- explore, both orally and in writing, the themes of the plays;
- trace the development of themes over the course of scenes and the whole play;
- infer and deduce meanings;
- select evidence from the text to support their views;
- analyse evidence to support their views and illustrate their understanding;
- analyse language, rhetorical and poetic devices to see how they support an interpretation of themes;
- recognise how the historical and social context of the plays influences the themes of the play and our reading of them;
- plan for a range of written and spoken responses to questions about themes, issues and ideas;
- embed textual references and their analyses into coherent written or spoken response. (See the guidance document ‘Point, evidence, explanation and more’.)

**Learning outcomes**

Pupils should be able to:
- show understanding, both orally and in writing, of how themes are presented and developed through characters, setting, language and dramatic action;
- present understanding of themes both orally and in writing, using appropriate critical terminology and selected references;
- demonstrate awareness of the potential for producing different thematic interpretations of the plays;
- demonstrate a critical understanding of the social, moral, spiritual and cultural themes within the plays;
- demonstrate understanding of themes which reflect the historical and cultural contexts of the plays;
- offer personal opinions and reflections on the playwright’s themes using evidence from the text and, where appropriate, from productions, to support their views;
- distinguish between what the playwright has written and how directors have interpreted themes;
- plan and write, within a specified time, a structured response to questions about themes.

**Teaching activities**

**Starter activities**

1. Card sort quotations to identify or match themes from the play.
2. Build a word bank of key ideas and themes which can be kept for constant reference while talking and writing about the play.
3. Select quotations which reflect the themes of the plays.
4. Identify similarities between themes in a play and other historical or contemporary events and ideas, e.g. In what ways is Macbeth like Hitler? How is the theme of marriage explored in *Romeo and Juliet*? (Forced, secret, and so on.)
5. Using whiteboards, pupils write in response to the teacher’s questions about themes, e.g. In *A Midsummer Night’s Dream* how does the action involving the lovers relate to Titania and Oberon? What evidence is there that fear is a major theme in *Richard III*?

**Development**

- **Footnotes**: Write the footnotes for a section of the text, to identify and illuminate the themes of the play and how they interweave, e.g. footnotes to Act I scenes i and ii of *Richard III*, identifying different types of power and control.
<table>
<thead>
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</table>
| **PEEE**: Demonstrate through shared and guided writing about themes, how to:  
  - make a *Point*;  
  - support with appropriate *Evidence*;  
  - *Explain* how that proves the point;  
  - *Extend* through personal comment and critical analysis.  
  (See the guidance document *Point, evidence, explanation and more.*)  
<p>| <strong>Spot the quotation</strong>: In a given time, spot the quotation that proves the point, e.g. find a quotation that shows us that the theme of forgiveness centres on Prospero’s internal struggle in <em>The Tempest</em>. |
| <strong>Themes on the wall</strong>: Provide a sheet of paper or screen for each theme. Discuss themes and explore the way that behind larger themes sit layers of other themes. Put a single theme in the centre of each sheet of paper and annotate with quotations and explanations. Use this for oral work, planning essays, modelling writing and to support independent writing, e.g. war in <em>Much Ado About Nothing</em> has many facets, as does nature in <em>A Midsummer Night’s Dream</em>. |
| <strong>Text-marking</strong>: Use text-marking and annotation on paper or screen to support the interpretation of themes. |
| <strong>Modelling</strong>: Model reading for writing about themes (selecting scenes which relate to themes, scanning to find a quotation, close reading to deepen analysis) during shared reading sessions, e.g. focusing on the image of discontent at the start of <em>Richard III</em> or the image of a ‘rotten orange’ in <em>Much Ado About Nothing</em>. |
| <strong>Note-making</strong>: Teach a variety of note-making strategies about themes to appeal to different learning styles, e.g. mind maps, using pictures as well as text, using key words and phrases. Use grids and tables such as the KWL or QUADS grids to support reading which deepens understanding of characters. |
| <strong>Flow diagrams</strong>: Create flow diagrams that trace the development and interweaving of themes in a play. |
| <strong>Representations</strong>: Select objects, images or symbols that can represent the themes of the play. In pairs, pupils choose an object or image and explain its significance to others. |</p>
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<td><strong>Prop box:</strong> Groups of pupils have to decide which six items (and only six) should go into the prop box to represent the major themes. They compare choices and give their rationale for choosing as they did.</td>
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<tr>
<td><strong>ICT:</strong> Use ICT to support teaching, e.g. present text on-screen using highlighting and deleting to focus attention on key theme words; create visual images to represent themes.</td>
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</table>

**Plenaries**

1. Prepare newspaper headlines about themes on whiteboards or sheets of A4 paper, e.g. Evil stalks the land/No one is safe/Royal princes murdered?
2. Pupils prepare 30-second radio broadcast at key points in the play to demonstrate how the theme is developing, e.g. ‘The storm which caused chaos for sailors yesterday has now abated. There are fears for the lives of the King of Naples and his court.’
3. Hot-seat the author to ask how and why themes are presented differently from the way they appear in the sources for the play, e.g. *Macbeth* and *Holinshed’s Chronicle*.
4. Update the themes on the wall and provide reasons for the additions.
5. Pupils select a quotation that illustrates a key theme and offer a rationale for their choice.
6. Pupils write out a number of cards, each with a different theme, and then play Snap: each pupil has a different set of cards and playing helps to consolidate awareness of what the themes are, e.g. *Richard III* – themes of jealousy, ambition, sibling rivalry, rejection, kingship, loyalty, love, hatred, nature of evil, and so on.
## Language

### Key focus for learning

Pupils should learn how to:
- explore, both orally and in writing, the language of the plays;
- identify how word choice and sentence structure establish character, setting and mood;
- understand how language choices can enhance meaning;
- recognise how the literary conventions of dramatic texts are used by writers, and aid our understanding;
- infer and deduce meanings about language;
- select evidence from the text to support their views and personal response to language;
- analyse evidence to support their views and illustrate their understanding;
- analyse language, rhetorical and poetic devices and use examples to support their understanding;
- recognise how knowledge about the historical and social context of the language of the plays assists our understanding of them;
- plan for a range of written and spoken responses to questions on language and poetic devices;
- embed textual references and their analyses into coherent written or spoken responses. (See the guidance document *Point, evidence, explanation and more.*)

### Learning outcomes

Pupils should be able to:
- demonstrate a personal response to the dramatic impact of language;
- show understanding, both orally and in writing, of how character, setting and mood are created through word choice and sentence structure;
- demonstrate understanding of how meaning and dramatic action are presented through language by referring to particular words and phrases;
- demonstrate a critical understanding of how meaning is conveyed through poetic devices, e.g. imagery, vocabulary, metaphor, symbolism, allegory;
- discuss, analyse and write about the use made of rhetorical devices in the plays, e.g. Antony and ‘honourable men’;
- know and use effectively the terms for analysing language, e.g. verb classification;
- incorporate reference and quotation appropriately into comments on texts;
- appreciate how chronological and cultural context influence language and style;

### Teaching activities

#### Starter activities

1. Students card sort to match words from the play which have similar meaning or function.
2. Attribute quotations to characters.
3. Build a word bank of adjectives from the text to describe characters and themes and keep for constant reference.
4. Pupils clap out the rhythm of the iambic pentameter during a reading aloud, and talk about its impact.
5. Use cards to match words with their meanings.
6. Give out cards with words or quotations and ask pupils to arrange themselves in a continuum (washing line) of intensity.

#### Development

**Footnotes:** Write the footnotes for a section of the text explaining how contemporary references would have contributed to meanings for the original audience.

**PEEE:** Demonstrate through shared and guided writing of an essay on language how to:
- make a *Point*;
- support with appropriate *Evidence*;
- *Explain* how that proves the point;
- *Extend* through personal comment and critical analysis.
<table>
<thead>
<tr>
<th>Learning outcomes</th>
<th>Teaching activities</th>
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<tr>
<td>• select the appropriate language to describe and analyse how Shakespeare presents his characters;</td>
<td>(See the guidance document <em>Point, evidence, explanation and more.</em>)</td>
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<td>• demonstrate an understanding of how the characters reflect the historical and social contexts of the plays;</td>
<td>• <strong>Explain the quotation:</strong> In a given time, explain how a quotation creates tension or atmosphere; creates a setting, or conveys a character to an audience.</td>
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<td>• plan and write, within a specified time, a structured response to questions about language.</td>
<td>• <strong>Updates:</strong> Compare key speeches from the plays with those of recent TV versions, e.g. <em>Shakespeare Retold</em> (BBC).</td>
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<td>• <strong>Thought boards:</strong> Use mini-whiteboards to enable pupils to record a character’s thoughts particularly when contrasted with what they say. These can be held up for sharing in the class.</td>
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<td>• <strong>Selective substitution:</strong> Give pupils a section of text minus key words and offer them similar words that include the original word. Discuss the preferences.</td>
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<td>• <strong>Language on the wall:</strong> Display the ways language carries a theme, creates a character or establishes an atmosphere. A quadrant with sections for language, theme, character and performance could display key terms and quotations for that focus.</td>
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<td>• <strong>Text-marking:</strong> Use text-marking and annotation on paper or screen to support analysis of the dramatic impact of language.</td>
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<td>• <strong>Modelling:</strong> Model reading to identify the impact of language and model writing to show how to analyse language.</td>
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<td>• <strong>Note-making:</strong> Teach a variety of note-making strategies about language use and impact to appeal to different learning styles, e.g. mind maps, using pictures as well as text, using key words and phrases. Use grids and tables such as the KWL or QUADS grids to support reading, which deepens understanding of characters.</td>
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<td><strong>Plenaries</strong></td>
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<td>1. Pupils select quotations that convey character, mood or feelings and discuss why they have chosen them.</td>
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<td>2. Pupils are given a four-column grid with P/E/E/E. Ring the changes over which column is omitted. Pupils provide the missing part.</td>
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<td>3. Invite groups of pupils to prepare questions for an actor playing a particular character, prior to hot-seating (useful for guided and independent work).</td>
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<td>4. Groups of pupils prepare different readings of the same text, e.g. Caliban’s description of the island as a place of mystery or of misery; choral speaking; trading insults from the text – groups gather quotations which reflect the conflict and take turns to shout them at one another, e.g. <em>Romeo and Juliet, Much Ado About Nothing, Macbeth, The Tempest, A Midsummer Night’s Dream.</em></td>
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<td>5.</td>
<td>Use ICT to support teaching, e.g. present text on-screen, highlighting and deleting. Focus attention on language, e.g. selecting images to relate the mood of a particular speech.</td>
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<td>6.</td>
<td>Pupils point at the characters whenever they are referred to by a pronoun and then discuss the dramatic impact of <em>not</em> using a person’s name.</td>
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<td>7.</td>
<td>Look at language not just by ‘spotting’ different types of language categories but exploring the impact on an audience of particular nouns, verbs, adjectives and adverbs. (One pupil in a pair chooses a word and the other has to explain its effect.)</td>
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