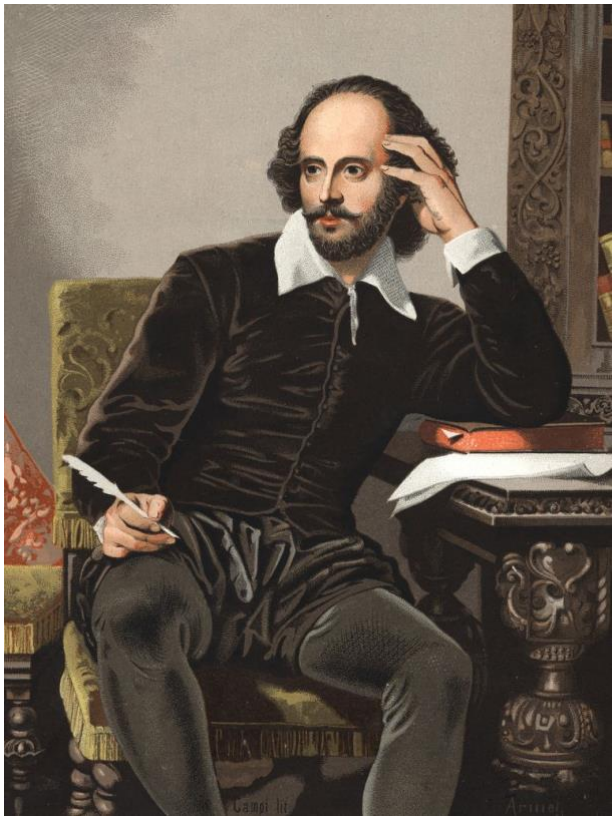
Pilgrim Federation Key Stage 2



Learning Theme: Shakespeare

Links to Other Learning Themes:
This Learning Theme Links to: Ancient Greeks Lights, Camera, Action! The Tudors Victorians Europe

KEY STAGE 2

By the end of Key Stage 2, pupils should move beyond knowing Shakespeare as just "a famous writer" and begin to understand his influence on the English language, the theatre, and the social fabric of Tudor and Stuart England. Here are the six key questions that define a deep understanding of his life and work:

1. Why was the Globe Theatre designed in a "Wooden O" shape?
The Substantive Knowledge: Understanding the physical environment of Tudor performance.

The Answer: The Globe was a circular, open-air amphitheatre. This design allowed for natural light (as there was no electricity) and created a unique acoustic "thrust" stage. It held everyone from "Groundlings" (who stood in the pit for 1p) to nobles in the galleries.

Why it matters: It teaches pupils about **social hierarchy** and how the physical space dictated the style of acting (loud, physical, and interactive).

2. How did Shakespeare change the English language we speak today?
The Disciplinary Knowledge: Understanding etymology and linguistic innovation.

The Answer: Shakespeare is credited with inventing or popularising over **1,700 words and phrases** (e.g., *eyeball, swagger, "in a pickle," "heart of gold"*). He lived during a time when English was flexible and expanding.

Why it matters: It empowers pupils to see language as **creative and evolving**, rather than a static set of rigid rules.

3. What is the difference between a Shakespearean Comedy, Tragedy, and History?
The Literary Knowledge: Identifying genre and narrative structure.

The Answer:

- **Comedies:** Usually end in a wedding and involve mistaken identities (e.g., *A Midsummer Night's Dream*).
- **Tragedies:** Usually end in the death of the hero due to a "fatal flaw" (e.g., *Macbeth*).
- **Histories:** Tell the stories of English Kings to please the reigning monarch (e.g., *Richard III*).

Why it matters: It helps pupils **categorise stories** and predict narrative outcomes based on structural cues.

4. How did the "reign" of the monarch affect Shakespeare's writing?
The Historical Context: Understanding the link between art and power.

The Answer: Shakespeare wrote for two different eras: the **Elizabethan** (Queen Elizabeth I) and the **Jacobean** (King James I). He often changed his themes to suit the monarch—for example, including witches in *Macbeth* because King James I was obsessed with demonology.

Why it matters: It teaches **critical literacy**—the idea that authors are influenced by the politics and beliefs of the world around them.

5. What is "Iambic Pentameter" and why did Shakespeare use it?
The Technical Knowledge: Understanding rhythm and poetic metre.

The Answer: It is a rhythm that sounds like a heartbeat: *da-DUM, da-DUM, da-DUM, da-DUM, da-DUM*. It consists of ten syllables per line.

Why it matters: It connects **Maths (counting beats)** with **Music and English**. It shows pupils how rhythm can help actors memorise long speeches and create a "noble" tone for high-status characters.

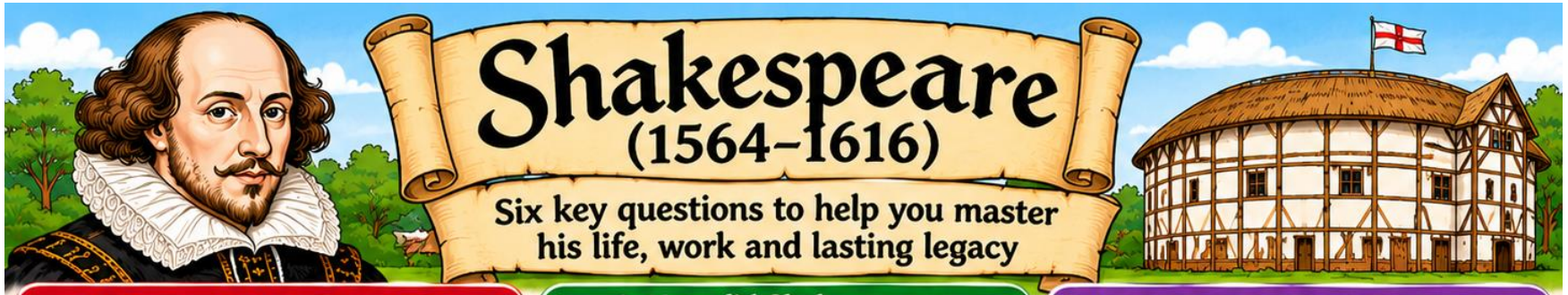
6. Why are Shakespeare's plays still performed 400 years later?
The Philosophical Question: Evaluating "Universal Themes."

The Answer: Shakespeare wrote about **human emotions** that never change: love, jealousy, ambition, fear, and friendship. His stories are "timeless" because the problems his characters face are still faced by people today.

Why it matters: This develops **spirituality and empathy**. It helps pupils see the "thread of humanity" that connects us to people who lived five centuries ago.

The "Shakespearean Expert" Success Criteria

- **I can** identify the "Wooden O" and explain who the Groundlings were.
- **I can** list three words or phrases Shakespeare invented.
- **I can** explain the difference between a tragedy and a comedy.
- **I can** tap out the rhythm of Iambic Pentameter using my hand on my chest.



Shakespeare (1564–1616)

Six key questions to help you master his life, work and lasting legacy

1. Why was the Globe Theatre designed in a "Wooden O" shape?

The Answer:

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Why it matters:
It teaches us about social hierarchy and how the physical space shaped acting.

2. How did Shakespeare change the English language we speak today?

The Answer:

Shakespeare is credited with inventing or popularising over 1,700 words and phrases (e.g. eyeball, swagger, "in a pickle", "heart of gold"). He lived in a time when English was flexible and expanding.



Why it matters:
It shows us that language is creative and evolving.

3. What is the difference between a Shakespearean Comedy, Tragedy and History?

The Answer:

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- **Histories:** Tell the stories of English Kings (e.g. *Richard III*).



Why it matters:
It helps us categorise stories and predict their endings.

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The Answer:

Shakespeare wrote for two different eras: the Elizabethan (Queen Elizabeth I) and the Jacobean (King James I). He often adapted his themes to suit the monarch, including witches in *Macbeth* because King James I was fascinated by demonology.



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It teaches us that authors are influenced by the politics and beliefs of their time.

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It is a rhythm that sounds like a heartbeat:

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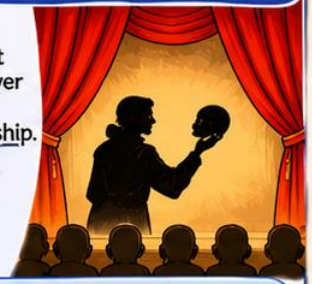


Why it matters:
It links Maths (counting beats) with Music and English, and helps actors remember long speeches.

6. Why are Shakespeare's plays still performed 400 years later?

The Answer:

Shakespeare wrote about human emotions that never change: love, jealousy, ambition, fear and friendship. His stories are timeless because the problems his characters face are still faced today.



Why it matters:
It develops empathy and helps us see the shared human experience.

Vocabulary

To master the learning theme of **'Shakespeare'**, Key Stage 2 pupils need to navigate three distinct "layers" of language: the **technical terms** of the theatre, the **literary devices** used in his writing, and the **archaic vocabulary** of the Tudor/Stuart era.

1. The World of the Theatre (Technical Vocabulary)
These words help pupils describe the physical space and the culture of 16th-century performance.

The Globe: The circular, open-air theatre in London where many of Shakespeare's plays were performed.
Groundlings: The poor audience members who paid one penny to stand in the "pit" at the front of the stage.
Galleries: The tiered, roofed seating areas for wealthier spectators.
Thrust Stage: A stage that extends into the audience, so viewers are on three sides of the performers.
The Heavens: The roofed area over the stage, often painted with stars and used for "flying" actors (like angels or gods) down on ropes.

2. Literary Structures (Genre & Technique)
This vocabulary allows pupils to analyse *how* Shakespeare told his stories.

Tragedy: A serious play with an unhappy ending, usually involving the downfall of a main character (e.g., *Macbeth*).
Comedy: A light-hearted play, often involving disguises and ending in a wedding (e.g., *A Midsummer Night's Dream*).
Soliloquy: A speech where a character speaks their inner thoughts aloud to the audience while alone on stage.
Iambic Pentameter: The specific "heartbeat" rhythm of Shakespeare's verse (10 syllables per line, alternating unstressed and stressed beats).
Sonnet: A 14-line poem with a specific rhyme scheme, often about love.

3. Archaic Language (Tudor/Stuart Usage)
Understanding these "old-fashioned" words helps pupils decode the original texts.

Word	**Modern Meaning**
Anon	Soon / Right away
Hark	Listen
Hither / Thither	Here / There
Wherefore	Why (often mistaken for "where")

Zounds!	An exclamation of surprise or anger
Thee / Thou	You (informal or singular)

4. Modern Shakespeareanisms (Neologisms)
Shakespeare invented or popularised thousands of words. Learning these helps pupils see his impact on modern English.

Eyeball: First used in *The Tempest*.
Swagger: First used in *A Midsummer Night's Dream*.
Gossip: Popularised in his comedies.
Frugal: Meaning "thrifty" or careful with money.

Why This Vocabulary Matters

Skill Area	The Benefit for the Pupil
Reading Comprehension	Knowing "wherefore" means "why" unlocks the meaning of Juliet's most famous speech.
Historical Context	Understanding "Groundlings" explains why Shakespeare included "slapstick" humour alongside deep poetry.
Oracy & Performance	Using terms like "soliloquy" allows pupils to direct their own performances with professional language.
Etymological Roots	Realising Shakespeare "made up" words encourages pupils to be more adventurous with their own vocabulary.

The "Shakespearean Word-Master" Success Criteria
I can explain the difference between a Groundling and a Gallery seat.
I can identify if a play is a tragedy or a comedy based on the ending.
I can translate three archaic words (like *anon* or *hither*) into modern English.
I can find one word in a modern dictionary that was invented by Shakespeare.

Art & Design

Substantive Knowledge

In Art & Design, **substantive knowledge** for the **'Shakespeare'** learning theme focuses on the specific artistic techniques, historical styles, and design principles used to bring his stories to life. This includes everything from the architecture of the Globe Theatre to the symbolic use of colour in Tudor portraiture.

1. Architectural Design: The Globe Theatre
The Fact: Understanding the structural features of a 16th-century playhouse.
Timber-Framing: Knowing the "wattle and daub" technique and how oak beams created the "Wooden O" structure.
Functional Spaces: Identifying the **pit** (for groundlings), the **galleries** (tiered seating), and the **tiring house** (backstage).
Thatched Roofing: Understanding the use of natural materials like reed and straw for roofing.
Why it matters: It teaches pupils about **form and function**—how the shape of a building was designed specifically for acoustics and visibility without modern technology.

2. Portraiture and Realism
The Fact: Knowing the proportions of the human face and how to use "tone" to create 3D effects.
Facial Proportions: Learning the "rules" of the face (e.g., eyes are halfway down the head, the space between eyes is one eye-width).
The "Chandos" Style: Studying the most famous portrait of Shakespeare to understand 17th-century artistic conventions (dark backgrounds, high-contrast lighting).
Chiaroscuro: A technical term for using strong contrasts between light and dark to create a sense of drama or "mood" in a character's face.
Why it matters: It builds **technical proficiency** in drawing, moving pupils from "cartoonish" sketches to realistic observations of human emotion.

3. Costume Design and Symbolism
The Fact: Understanding how colour, fabric, and pattern communicate status and personality.
Colour Theory in Drama: Knowing that certain colours represented specific traits in the Renaissance (e.g., **Purple** for royalty, **Red** for passion/danger, **White** for purity).
Tudor Patterns: Identifying "blackwork" embroidery and "slashed" silk patterns common in high-status Tudor clothing.
Character Archetypes: Learning how to design different silhouettes for different characters (e.g., sharp, angular lines for a villain like Richard III vs. soft, flowing lines for a fairy in *A Midsummer Night's Dream*).
Why it matters: It teaches **visual literacy**—the ability to "read" a character's story through their appearance before they even speak a word.

4. Printmaking and Typography
The Fact: Knowing the process of relief printing and the style of early modern lettering.
Woodcut Illustrations: Understanding how artists carved images into wood to be inked and pressed onto paper (common in Shakespeare's "First Folio").
Gothic vs. Roman Type: Recognising the transition from heavy "Blackletter" fonts to clearer, more elegant "Roman" typefaces.
Relief Printing Process: Mastering the steps of **ink, roll, and press** using modern materials like lino or foam blocks.

Why it matters: It connects **art to technology**, showing how the mass-production of images and text changed how people experienced stories.

Why Substantive Knowledge Matters in Art

Why it Matters	The "Shakespeare" Application
Historical Context	Understanding that Tudor artists didn't have cameras, so they used "symbols" to tell the viewer who was important.
Technical Vocabulary	Using terms like *proportions*, *tone*, and *relief* allows pupils to evaluate their work like professional artists.
Cross-Curricular Depth	It helps pupils visualise the characters they are reading about in English, making the stories more "real."
Aesthetic Appreciation	Learning to appreciate the craftsmanship involved in 400-year-old costumes and buildings.

The "Shakespearean Artist" Knowledge Check
Can you explain why the "eyes" are placed in the middle of a portrait head?
What does the colour purple represent in a royal costume design?
How does a "woodcut" print differ from a painting?
What are the three main parts of the Globe Theatre's audience seating?

Disciplinary Knowledge

In Art & Design, **disciplinary knowledge** refers to the ability to think and act like an artist, designer, or craftsperson. When applied to the **'Shakespeare'** learning theme, this moves beyond simply drawing a picture of the Bard; it involves understanding how to use visual language to communicate the complex emotions, settings, and characters of his plays. It is about the **intentionality** behind the art—how a designer uses colour, texture, and shape to tell a story without using words.

1. Visual Metaphor and Symbolism
The Practice: Using objects to represent abstract ideas (e.g., power, guilt, or love).
The Inquiry: How can we represent the "ambition" of Macbeth or the "magic" of Prospero through symbols?
The Discipline: Pupils learn that an image of a dagger or a crown isn't just an object; it is a **visual metaphor**. They choose specific symbols to convey a character's "inner world."
Why it matters: It develops **conceptual thinking**. Pupils learn that art can "speak" and carry deep, hidden meanings beyond the literal image.

2. Set and Costume Design (Perspective & Proportion)
The Practice: Understanding how to create a 3D environment for a 2D story.
The Inquiry: Designing a "Maquette" (a small scale model) of the Globe Theatre or a costume for a fairy in *A Midsummer Night's Dream*.

The Discipline: Pupils apply **technical drawing skills**, such as **perspective** to show depth on a stage and **proportion** to ensure a costume fits a human figure. They experiment with **texture** (using rough burlap for a servant or silk for a King).
Why it matters: It builds **spatial awareness** and an understanding of **functionality**—recognising that a design must not only look good but also work within a physical space.

3. Portraiture and Character Expression
The Practice: Using the human face and body language to tell a biography.
The Inquiry: Analysing the "Chandos Portrait" of Shakespeare or creating a portrait of a "Tragic Hero."
The Discipline: Pupils study **anatomical accuracy** (the placement of eyes, nose, mouth) and how to manipulate **tone and shade** to create mood. They learn how a "brooding" shadow can make a character look villainous.
Why it matters: It fosters **emotional intelligence**. By observing and recreating human expressions, pupils learn to identify and communicate complex feelings like jealousy or grief.

4. Typography and the Art of the Printing Press
The Practice: Understanding the visual impact of text and layout.
The Inquiry: Creating a poster for a performance at the Globe using Tudor-style lettering.
The Discipline: Pupils explore **calligraphy and typography**. They learn how the "weight" and "style" of a font can change the way a message is received. They might experiment with **relief printing** (like linocut) to mimic the woodblock illustrations of the 16th century.
Why it matters: It connects Art to **History and Technology**, showing how the invention of the printing press was a revolution in both communication and graphic design.

Why Disciplinary Knowledge Matters in Art

Skill Area	The "Shakespeare" Application
Critical Analysis	Looking at a costume and explaining *why* the designer chose red (anger/blood) instead of blue.
Material Mastery	Choosing the right media (charcoal, watercolour, clay) to represent the "mood" of a specific scene.
Iterative Design	Creating "sketches" and prototypes for a set design before building the final version.
Cultural Context	Understanding that Tudor art was often about showing "status" and "wealth" through intricate detail.

The "Shakespearean Artist" Success Criteria
I can use a symbol (like a rose or a skull) to represent a theme in a play.
I can apply shading to a portrait to show a character's "dark" or "light" personality.
I can explain why I chose a specific fabric or texture for a character's costume.

I can use 1-point perspective to sketch a stage layout for a performance.

Learning Objectives

In Key Stage 2 Art & Design, the '**Shakespeare'** learning theme provides an opportunity to move from literal drawing to **conceptual and dramatic design**. The *learning objectives* focus on how visual choices—colour, shape, and space—can tell a story as powerfully as Shakespeare's words.

1. Exploring and Developing Ideas (Character & Concept)
Objective: *To create sketchbooks to record their observations and use them to review and revisit ideas.*
The Shakespeare Focus: Developing a "Visual Identity" for a character (e.g., the magical Ariel from *The Tempest* vs. the earthy Bottom from *A Midsummer Night's Dream*).
The Activity: Using a sketchbook to collect "mood board" elements—scraps of fabric, colour swatches, and initial sketches of symbols that represent a character.
The Outcome: Pupils can explain how their initial sketches evolved into a final piece of art, showing a clear link between the play's text and their visual ideas.

2. Drawing: Portraiture and Proportion
Objective: *To improve their mastery of art and design techniques, including drawing with a range of materials.*
The Shakespeare Focus: Capturing the "Tragic" or "Comic" face.
The Activity: Learning the **mathematical proportions** of the human face to create a realistic portrait of the Bard or one of his heroes.
The Outcome: Pupils can use **tone and shading** (charcoal or graphite) to create a 3D effect, using light and shadow to reflect a character's mood (e.g., a dark, shadowed face for Macbeth).

3. Sculpture and 3D Design: The Globe
Objective: *To improve their mastery of art and design techniques, including sculpture with a range of materials.*
The Shakespeare Focus: Set Design and Architectural Modelling.
The Activity: Building a 3D **maquette** (scale model) of the Globe Theatre or a specific stage set (like the Island in *The Tempest*).
The Outcome: Pupils understand how to use different materials (cardboard, clay, wire, found objects) to create a structural space that is both stable and visually interesting from multiple angles.

4. Design: Costume and Symbolism
Objective: *To learn about great artists, architects and designers in history.*
The Shakespeare Focus: The Role of the Costume Designer.
The Activity: Studying how Tudor and modern designers use **colour symbolism** and **texture** to show a character's status (e.g., using "slashed" fabric and gold trim for a King).
The Outcome: Pupils can design a costume that uses specific visual "clues" (a dagger hidden in a cloak, a floral crown) to tell the audience about a character's personality or secrets.

Why These Learning Objectives Matter in Art

Why it Matters	The "Shakespeare" Impact
Visual Literacy	Pupils learn that colours and shapes are "codes" that convey emotion and status.
Technical Precision	Mastering facial proportions provides a foundation for all future figurative art.
Problem Solving	Designing a 3D stage set requires thinking about space, scale, and audience sightlines.
Cultural Heritage	Connecting modern design back to the 16th century shows the continuity of human creativity.

The "Shakespearean Designer" Success Criteria
I can use my sketchbook to show how I chose the colours for a character's costume.
I can draw a portrait with eyes, nose, and mouth in the correct proportional places.
I can explain how the shape of the Globe Theatre helped the audience hear the actors.
I can use shading to make a character look either "friendly" or "villainous."

Lesson Ideas

This 6-week Medium-Term Plan for Key Stage 2 Art & Design weaves **Substantive Knowledge** (media manipulation, formal elements, visual concepts, art history) with **Disciplinary Knowledge** (critical evaluation, decision-making, visual research, iterative design). Using the world of William Shakespeare as a creative springboard, pupils explore printmaking, portraiture, set design, typography, and costume illustration.

Core Artistic Disciplines: Printmaking, Graphic Design, Portraiture, Scenography (3D Set Design), and Textiles/Illustration.

Knowledge & Progression Overview

PROGRESSION OF ARTISTIC KNOWLEDGE IN THIS UNIT

Weeks 1–2: Print & Graphics	**Weeks 3–4:** Character & Set	**Weeks 5–6:** Scene & Evaluation
Substantive: Relief Printing, Typographic Hierarchy, Contrast.	**Substantive:** Facial Ratio, Scale, Structural Stability.	**Substantive:** Spatial Composition, Atmospheric Colour Theory.
Disciplinary: Iterative Proofing, Visual Rhetoric & Layout.	**Disciplinary:** Character Interpretation, 3D Realisation.	**Disciplinary:** Curating Work, Peer-Critique & Refinement.

Weekly Breakdown

Week 1: Elizabethan Typography & Playbill Printing (*The Globe Theatre*)
Artistic Focus: Relief Printmaking & Graphic Design.
Context: Elizabethan woodcut playbills, broadsides, and print shop techniques of the 16th century.
Formal Elements: Shape, Line, Texture, Negative Space.
LKS2 Focus
Substantive: Cutting simple relief patterns into Press-Print foam boards; inking roller (brayer) technique.
Disciplinary: Understanding how reversed imagery prints; evaluating layer alignment and ink consistency.
UKS2 Focus
Substantive: Lino-cut safety techniques (gouging tools); multi-block reduction printing for two-tone effects.
Disciplinary: Critical analysis of Tudor woodcuts; manipulating composition to establish visual hierarchy.
Practical Task: Design and print a woodcut-style promotional playbill for a Shakespearean performance (*A Midsummer Night's Dream* or *Macbeth*), integrating bold typography with central iconography.

Week 2: Symbolic Portraiture & Status (*Elizabethan Royalty & Actors*)
Artistic Focus: Drawing & Mixed Media Portraiture.
Context: The symbolic portraits of Queen Elizabeth I (e.g., *The Armada Portrait*, *The Rainbow Portrait*) and Renaissance iconography.
Formal Elements: Colour, Pattern, Proportion, Symbolism.
LKS2 Focus
Substantive: Facial proportions (eye line rules); using oil pastels and ink washes to show costume pattern.
Disciplinary: Selecting symbols (e.g., a rose for beauty, a snake for wisdom) to convey a character's persona.
UKS2 Focus
Substantive: Tonal shading with graphite/charcoal; rendering realistic fabric textures (ruffs, velvet, jewels).
Disciplinary: Questioning how portrait artists manipulated power dynamics and propaganda in Tudor/Jacobean art.
Practical Task: Create a formal character portrait of a Shakespearean royal (e.g., King Lear, Lady Macbeth, or Richard III) incorporating hidden symbolic motifs in the background and clothing.

Week 3: Atmospheric Landscape & Mood (*The Witches' Heath & Tempest Sea*)
Artistic Focus: Expressive Painting & Colour Theory.
Context: Setting the scene for *Macbeth* (Act 1, Scene 1) or *The Tempest* (Act 1, Scene 1); exploring Turner's atmospheric storms and Romanticism.
Formal Elements: Colour Value, Tone, Texture, Space.
LKS2 Focus
Substantive: Mixing secondary/tertiary colours to create cold/warm palettes; wet-on-wet watercolour washes.
Disciplinary: Exploring how colour choice directly evokes emotion (e.g., eerie greens vs. tempestuous blues).
UKS2 Focus
Substantive: Impasto acrylic techniques using palette knives; creating atmospheric perspective through tint/shade.
Disciplinary: Evaluating how abstract marks and heavy textures convey environmental movement and tension.
Practical Task: Produce a dramatic, atmospheric landscape painting depicting either the stormy island from *The Tempest* or the mist-shrouded Scottish heath from *Macbeth*.

Week 4: 3D Scenography & Box Sets (*The Globe Stage in Miniature*)
Artistic Focus: Sculpture, Spatial Design & Model Making.

Context: Theatre set design (Scenography); architecture of open-air Renaissance playhouses.
Formal Elements: Form, Space, Scale, Structure.
LKS2 Focus
Substantive: Constructing stable 3D card structures; cutting and joining techniques (tabs, slots, tape reinforcement).
Disciplinary: Planning foreground, midground, and background layers to create depth in a shoe-box stage model.
UKS2 Focus
Substantive: Architectural scale mapping; structural reinforcement using mixed media (wire, balsa wood, clay).
Disciplinary: Balancing artistic vision with structural stability; testing how lighting alters stage mood.
Practical Task: Build a 3D miniature stage set ("diorama box") for a key scene in a chosen play, framing the spatial layout and backdrop for dramatic action.

Week 5: Costume Design & Character Realisation (*Fairy Folk vs. Venetian Merchants*)
Artistic Focus: Textile Collage & Mixed-Media Illustration.
Context: Stage costume illustration (e.g., Inigo Jones's theatrical designs); contrasting Puck/Titania (*A Midsummer Night's Dream*) with Shylock/Portia (*The Merchant of Venice*).
Formal Elements: Pattern, Texture, Colour, Line.
LKS2 Focus
Substantive: Combining fabric scraps, lace, ribbon, and paper to create textured costume collages on figure templates.
Disciplinary: Choosing tactile materials to reflect character traits (rough burlap vs. delicate silk).
UKS2 Focus
Substantive: Fashion croquis drawing; manipulating fabric drape and weight; applying fabric dye and stitch detail.
Disciplinary: Justifying design decisions based on historical accuracy versus modern theatrical re-interpretation.
Practical Task: Produce a detailed costume design plate for two contrasting characters, combining figure drawing with actual fabric swatches and written material annotations.

Week 6: The Globe Exhibition & Critical Curation
Artistic Focus: Gallery Curation, Display & Critical Evaluation.
Context: Museum exhibitions, theatre archives, and artist retrospectives.
Formal Elements: Composition, Presentation, Visual Impact.
LKS2 Focus
Substantive: Formatting artist labels (Title, Medium, Artist Statement); organising work by theme.
Disciplinary: Constructive peer feedback using the "Star and a Wish" framework focused on technique.
UKS2 Focus
Substantive: Curating a cohesive visual narrative across a gallery wall; lighting and spatial placement.
Disciplinary: Self-evaluating artistic progression from initial sketchbook research to final outcome.
Practical Task: Transform the classroom into "The Globe Gallery." Pupils curate their prints, portraits, set models, and costume plates, delivering docent tours to visitors explaining their creative journey.

Assessment & Differentiation Framework

Dimension	Lower Key Stage 2 (Years 3 & 4)	Upper Key Stage 2 (Years 5 & 6)
Substantive Benchmark	Prepares single-block foam prints cleanly. Mixes tints and shades accurately Uses basic tabs/slots to construct 3D card structures. Identifies facial proportions.	Carves lino safely with gouges; uses impasto/palette-knife painting techniques. Applies architectural scale to 3D models. Draws realistic fashion croquis figures.
Disciplinary Benchmark	Uses sketchbooks to test ideas before final pieces. Explains how chosen colours create mood. Gives specific, polite feedback on a peer's print or model.	Explores historical symbolism to inform original designs. Critically evaluates artistic choices against initial design briefs Refines work iteratively based on testing.
Key Vocabulary	Relief print, brayer, proportion, visual symbol, tint, shade, midground, background, structure, collage, texture.	Lino-cut, reduction print, symbolism, atmospheric perspective, impasto, scenography, scale, croquis, curation, aesthetic.

Other Information, Ideas and Resources

Exploring Shakespeare through Art & Design allows pupils to move from "drawing a picture" to **interpreting a narrative**. In the 16th century, visual cues were essential because many audience members couldn't read—the clothes, the stage, and the symbols told the story. Alternative **Lesson ideas** that focus on **technical mastery** and **conceptual design**.

1. The "Tragic vs. Comic" Portrait (Drawing & Tone)
The Concept: Mastering facial proportions and using "Chiaroscuro" (light and dark) to show emotion.
The Activity: Pupils learn the mathematical rules of **facial proportion** (e.g., eyes are halfway down the head).
The Task: Half the class draws a "Tragic Hero" (like Macbeth) using heavy charcoal and deep shadows to show guilt. The other half draws a "Comic Heroine" (like Rosalind) using bright watercolours and soft lines.
The Challenge: Can you make the viewer feel the character's emotion without drawing a "smiley" or "sad" face, but by using **tone and medium** instead?
Learning Goal: To improve mastery of art and design techniques, including drawing and shading.

2. A "Wooden O" Maquette (3D Design & Architecture)
The Concept: Understanding how the physical space of the Globe Theatre influenced the drama.
The Activity: Creating a 3D **maquette** (scale model) of the Globe.
The Task: Using recycled cardboard, clay, and matchsticks, pupils build the "thrust stage" and the three tiers of the "galleries."
The Challenge: They must include the "Heavens" (the roof over the stage) and paint it with astrological symbols, just as it was in 1599.
Learning Goal: To improve mastery of 3D design and understand the work of historical architects.

3. The "Symbolic" Costume Designer (Metaphor & Textile)
The Concept: Using colour theory and "visual clues" to reveal a character's secrets.

The Activity: Designing a costume for a character from *The Tempest* or *A Midsummer Night's Dream*.
The Task: Use a "croquis" (human figure template). Pupils must choose a **colour palette** based on Tudor symbolism (e.g., Yellow for jealousy, Purple for royalty).
The Challenge: Add one **visual metaphor** to the outfit. For example, a character who is a liar might have "tongues" embroidered on their cloak; a character who is a prisoner might have a pattern that looks like a cage.
Learning Goal: To learn about the role of a designer and how to use symbols in art.

4. First Folio Relief Prints (Printmaking & Typography)
The Concept: Recreating the look of 16th-century woodcut illustrations.
The Activity: Designing a "Title Page" for a play using **relief printing**.
The Task: Pupils sketch a simple, bold scene from a play (e.g., three witches around a cauldron). They transfer this to a foam or lino block and carve away the "white space."
The Challenge: They must incorporate **typography**—manually carving a short title (like "HAMLET") in a blocky, Tudor-style font. (Remember: text must be carved in reverse!)
Learning Goal: To master the technique of relief printing and understand historical mass-production.

Summary of Artistic Skills

Lesson	Medium	Key Artistic Skill
Portraits	Charcoal/Graphite	Proportions and Chiaroscuro (Tone).
The Globe	Mixed Media/3D	Scale, stability, and architectural form.
Costumes	Watercolour/Fabric	Colour theory and visual metaphor.
Folio Prints	Lino/Foam Print	Relief printing and mirrored composition.

Considerations for Implementation

Computing

Substantive Knowledge

Substantive knowledge in Computing refers to the core facts, concepts, and technical "know-how" that pupils need to acquire. Using Shakespeare as a learning theme allows pupils to apply these digital building blocks to historical and literary data.

1. Programming: Variables and Selection (Logic)
The Fact: Understanding how "If/Then" statements and "Variables" control a story.

Selection: Knowing how to use **Conditional Logic** to create a "Choose Your Own Adventure" game based on a play (e.g., *If* the player chooses the casket of lead, *Then* they win; *Else* they lose).
Variables: Understanding that a "Variable" can store information that changes, such as a character's **Health**, **Gold**, or **Sanity** (e.g., a "Macbeth" game where the 'Guilt' variable increases every time a choice is made).
Why it matters: It teaches pupils that computer programs are essentially a series of logical decisions, just like the plot of a drama.

2. Digital Literacy: Search and Data Handling
The Fact: Knowing how to use search engines effectively and handle large sets of information.
Effective Searching: Using **Boolean Operators** (AND, OR, NOT) to find specific information about the Globe Theatre while filtering out irrelevant results.
Data Representation: Understanding how to use software (like Excel or Google Sheets) to record the frequency of themes in a play and turn that data into a **Line Graph** or **Pie Chart**.
Why it matters: It builds **information fluency**, helping pupils realise that computers can process "The Complete Works of Shakespeare" in seconds to find patterns humans might miss.

3. Computer Networks: The Internet and Communication
The Fact: Understanding how the internet allows us to share and collaborate on work.
The World Wide Web: Knowing that the internet is a network of networks and that websites (like the RSC or Globe archives) are stored on **Servers**.
Collaboration: Using shared digital platforms to "Co-Author" a modern script or a "Live Blog" from the perspective of a character like Romeo or Juliet.
Why it matters: It demonstrates how digital technology has turned a local playwright into a **Global Phenomenon**, allowing anyone in the world to access his work instantly.

4. Multimedia: Digital Content Creation
The Fact: Knowing how to combine text, sound, and images to create a digital product.
Green Screen (Chroma Key): Understanding how to use software to replace a solid colour background with a digital image of 16th-century London.
Audio Editing: Recording a "Shakespeare Podcast" or a "Radio Play," knowing how to **import, trim, and layer** sound effects (like thunder for *Macbeth*) over a voice track.
Image Manipulation: Using layers to create a "Digital Playbill" (poster), combining original photography with historical textures and Tudor-style typography.
Why it matters: It develops **technical fluency**, showing that digital art is a multi-layered process requiring planning and precise execution.

Why Substantive Knowledge Matters in Computing

Area of Knowledge	The "Shakespeare" Application
Logic & Coding	Turning a static script into an **Interactive Simulation**.

Information Tech	Using **Data Visualisation** to see which play is the "bloodiest" or "happiest."
Digital Media	Transforming a classroom performance into a **Professional Broadcast**.
E-Safety	Discussing the **Copyright** of 400-year-old plays vs. modern digital adaptations.

The "Shakespearean Technician" Knowledge Check
Can you explain what happens to a "Variable" (like 'Happiness') in a game if a character makes a bad choice?
Which Boolean operator would you use to search for "Shakespeare" but exclude "movies"?
How does a Green Screen work to put a modern actor inside the Globe Theatre?
What is the difference between a "Search Engine" and a "Web Browser" when researching the Tudors?

Disciplinary Knowledge

In Computing, **disciplinary knowledge** refers to the ability to think like a computer scientist, programmer, or digital creator. When applied to the **'Shakespeare'** learning theme, this moves beyond just "typing a story" and focuses on using computational thinking to analyse, recreate, and share 16th-century narratives using 21st-century tools. It involves understanding how **algorithms**, **simulations**, and **digital media** can be used to solve problems or express artistic ideas.

1. Algorithmic Storytelling (Programming)
The Practice: Using logical reasoning to map out the "branching" choices in a play.
The Inquiry: How can we turn a Shakespearean plot into a playable game?
The Discipline: Pupils use **flowcharts** and **algorithms** to map out the decisions a character makes. For example, in *Macbeth*: **IF Macbeth listens to the witches, THEN go to the castle; ELSE stay at home**. They use **variables** to track a character's "Fate" or "Health" in a coding environment like Scratch.
Why it matters: It develops **logical reasoning**. Pupils learn that complex stories can be broken down into a series of logical steps and conditions.

2. Digital World-Building (3D Modelling & Simulation)
The Practice: Using software to create virtual environments based on historical data.
The Inquiry: Can we recreate the Globe Theatre in a digital 3D space?
The Discipline: Pupils use CAD (Computer-Aided Design) tools or sandbox environments (like Minecraft Education) to build a scale model of the Globe. They must consider **coordinates** (x, y, z axes), **geometry**, and **proportions** to ensure the "Wooden O" is structurally accurate.
Why it matters: It builds **spatial reasoning** and technical design skills, showing how computers can simulate the physical world to test architectural ideas.

3. Data Analysis: "The Bard's Patterns" (Data & Information)
The Practice: Using software to find patterns, frequencies, and trends in large amounts of text.
The Inquiry: How many times did Shakespeare use the word "love" versus "hate"?
The Discipline: Pupils use search tools and basic **database queries** to analyse digital versions of plays. They learn how to **sort and filter** data to find the most common words or themes. They might create **word clouds** where the size of the word represents its frequency in the text.

Why it matters: It fosters **data literacy**. Pupils learn that computers can process information much faster than humans to find hidden patterns in literature or history.

4. Digital Media: The Global Stage (Creative Media)
The Practice: Understanding how digital tools can capture and manipulate performance.
The Inquiry: How do we record and edit a "Green Screen" performance of a Shakespearean scene?
The Discipline: Pupils learn about **digital layering** and **video editing**. They film themselves against a green screen and use software to "drop in" a background of 16th-century London. They learn about **file formats**, **framing**, and **audio syncing**.
Why it matters: It develops **digital creativity** and technical fluency, teaching pupils how to combine different forms of media (video, sound, background) into a professional final product.

Why Disciplinary Knowledge Matters in Computing

Skill Area	The "Shakespeare" Application
Abstraction	Stripping a play down to its core "if/then" logic for a text-adventure game.
Evaluation	Testing a digital 3D model of the Globe to see if the "Groundlings" can actually see the stage.
Collaboration	Using shared digital documents to co-write a modern-day script for *Romeo and Juliet*.
Digital Citizenship	Discussing the "ownership" of Shakespeare's work (Public Domain) and how to credit digital sources.

The "Shakespearean Coder" Success Criteria
I can write a simple algorithm (with a "Repeat" loop) for a character's movements on a digital stage.
I can use x and y coordinates to place actors in the correct positions in a Scratch animation.
I can use "Search" and "Filter" tools to find specific words or themes in a digital text.
I can combine video and a digital background to create a realistic "virtual" set.

Learning Objectives

In Key Stage 2 Computing, the '**Shakespeare'** learning theme allows pupils to move beyond being passive consumers of technology to becoming **digital creators and logical thinkers**. These **learning objectives** focus on using modern tools to solve 400-year-old narrative problems.

1. Computer Science: Logic and Branching Narratives

Objective: *To design, write and debug programs that accomplish specific goals, including controlling or simulating physical systems; solve problems by decomposing them into smaller parts.*
The Shakespeare Focus: Creating a "Choose Your Own Adventure" game based on a play like *Hamlet* or *Macbeth*.
The Activity: Using a platform like Scratch or Twine to build a story where the user makes choices for the character.
The Outcome: Pupils can use **Selection** (if/then statements) to create different endings. They can **decompose** a complex plot into a simple flowchart of logical decisions.

2. Information Technology: Data Handling and Analysis
Objective: *To select, use and combine a variety of software (including internet services) on a range of digital devices to design and create a range of programs, systems and content that accomplish given goals.*
The Shakespeare Focus: Analysing "The Bard's Patterns" through data visualisation.
The Activity: Using a spreadsheet to count the frequency of specific words (e.g., "thou," "love," "death") across different plays and creating a **comparative bar chart**.
The Outcome: Pupils can **collect and sort data** to identify patterns. They understand that computers can process "Big Data" (like the Complete Works) to find insights that a human reader might miss.

3. Digital Literacy: Search and Information Reliability
Objective: *To use search technologies effectively, appreciate how results are selected and ranked, and be discerning in evaluating digital content.*
The Shakespeare Focus: Fact-checking the "Real" vs. "Stage" History.
The Activity: Researching the historical King Macbeth versus Shakespeare's character. Pupils must use **Boolean Operators** (e.g., Macbeth AND History NOT Shakespeare) to refine their searches.
The Outcome: Pupils can explain why a search engine shows certain results first and can identify **reliable sources** (like museum archives) versus fan-made content.

4. Multimedia: Digital Performance and Layering
Objective: *To use technology purposefully to create, organise, store, manipulate and retrieve digital content.*
The Shakespeare Focus: Virtual Set Design using **Green Screen (Chroma Key)**.
The Activity: Filming a short monologue against a green background and using video editing software to "layer" in a 3D model of the Globe Theatre.
The Outcome: Pupils understand how to **manipulate digital media** to create a realistic final product. They can save and export their work in different **file formats** (e.g., .mp4 for video, .png for backgrounds).

Why These Objectives Matter in Computing

Skill Area	The "Shakespeare" Benefit
Computational Thinking	It turns a "story" into a "system" that can be coded and tested.
Technical Fluency	It teaches pupils that professional tools (Green Screen, Data Analysis) have creative uses.

Critical Thinking	It encourages pupils to question the "truth" of what they find on the internet.
Collaboration	Digital projects allow pupils to work like a real "Production Crew," sharing files and feedback.

The "Shakespearean Coder" Success Criteria
I can use an "if/then" block to change the direction of a story in my code.
I can use the AND and NOT commands to make my Google searches more accurate.
I can create a chart that shows which Shakespeare play has the most characters.
I can edit a video to put a character into a new digital setting.

Lesson Ideas

This 6-week Medium-Term Plan for Key Stage 2 Computing combines **Substantive Knowledge** (algorithms, programming constructs, media manipulation, networks, data structures, and cybersecurity) with **Disciplinary Knowledge** (computational thinking, systematic debugging, user-experience design, critical source evaluation, and iterative development). Using the world of William Shakespeare as a creative backdrop, pupils explore visual programming, digital audio production, web research, interactive fiction, and vector graphics.

Core Computing Strands: Computer Science (CS), Information Technology (IT), and Digital Literacy (DL).

Knowledge & Progression Overview

PROGRESSION OF COMPUTING KNOWLEDGE IN THIS UNIT

Weeks 1–2: Programming & Audio	**Weeks 3–4:** Web & Interactive	**Weeks 5–6:** Graphics & Safety
Substantive: Loops, Variables, Audio Tracks, Sound Edits.	**Substantive:** Hyperlinks, Logic Branching, Search Algorithms.	**Substantive:** Vector Layers, Data Privacy, Copyright Laws.
Disciplinary: Systematic Debugging, Audio Mixing.	**Disciplinary:** User Experience (UX), Narrative Algorithms.	**Disciplinary:** Source Evaluation, Digital Ownership & Ethics.

Weekly Breakdown
Week 1: Animatronic Globe Theatre (Computer Science – Scratch / Micro:bit)
Computing Strand: Computer Science (CS) & Physical Computing.
Context: Controlling stage effects and character sprites for a performance of *A Midsummer Night's Dream* at the Globe Theatre.
Substantive Concepts: Sequence, Repetition (Count-controlled & Forever loops), Sprite Costumes, Broadcast Signals.
LKS2 Focus
Substantive: Building visual code blocks to animate sprites (Puck/Titania); using 'When Clicked' and 'Broadcast' blocks.
Disciplinary: Predicting program outcomes before running code; fixing logical errors (debugging movement loops).
UKS2 Focus
Substantive: Programming Micro:bit motors/LEDs or advanced Scratch variables to control stage lighting and curtain movement.

Disciplinary: Deconstructing complex animations into sub-routines; evaluating code efficiency and readability.
Practical Outcome: An interactive, code-driven animated stage scene where users click actors to trigger lines, movements, and lighting shifts.

Week 2: Soundscapes of the Tempest (Information Technology – Audio Editing)
Computing Strand: Information Technology (IT).
Context: Designing a radio play or soundscape for the ship crash scene in Act 1, Scene 1 of *The Tempest*.
Substantive Concepts: Digital Audio Recording, Multi-track Mixing, Audio Effects (Reverb, Pitch), Trimming, Export Formats (MP3/WAV).
LKS2 Focus
Substantive: Recording voiceovers; capturing environmental sound effects; arranging multi-track audio clips sequentially.
Disciplinary: Evaluating sound quality; selecting appropriate sound effects to enhance mood and tension.
UKS2 Focus
Substantive: Manipulating gain and volume envelopes (fading in/out); applying pitch shifts for supernatural monster voices (Caliban).
Disciplinary: Analysing how digital audio compression impacts file size vs. sound fidelity; refining tracks based on peer feedback.
Practical Outcome: A 60-second multi-track audio soundscape combining recorded Shakespearean dialogue with atmospheric weather and sea effects.

Week 3: Interactive Choice Stories (*Macbeth: Path to the Throne*)
Computing Strand: Computer Science (CS) & Information Technology (IT).
Context: Building a branching "Choose Your Own Adventure" game based on the moral choices of *Macbeth*.
Substantive Concepts: Conditionals (IF... THEN... ELSE), Variables (Score/Ambition Level), Logic Branching, Hyperlinks/Scene Jumps.
LKS2 Focus
Substantive: Creating interactive slides/pages using hyperlinked buttons (Twine or presentation software); tracking player choices.
Disciplinary: Mapping narrative algorithms using flowcharts before coding; testing user pathways for broken links.
UKS2 Focus
Substantive: Coding conditional logic in Scratch or Python/Twine; using integer variables (`Ambition_Score`) to trigger branching endings.
Disciplinary: Systematically stress-testing game logic to ensure all decision trees execute without infinite loops or dead ends.
Practical Outcome: A text-based or graphical interactive game where user decisions alter Macbeth's fate and track his ambition score.

Week 4: Searching for the Real Bard (Digital Literacy – Information & Networks)
Computing Strand: Digital Literacy (DL) & Information Technology (IT).
Context: Investigating historical debates around Shakespeare's life and authorship using online research tools.
Substantive Concepts: Search Engines, Web Crawlers, Indexing, Search Operators (AND, OR, ""), Copyright, Plagiarism.
LKS2 Focus

Substantive: Using key terms effectively in search engines; identifying basic web structures (URL, Domain, HTTPS).
Disciplinary: Comparing two search results to cross-check historical facts about Shakespeare's life.
UKS2 Focus
Substantive: Using advanced Boolean search operators; understanding search rank algorithms and targeted advertising online.
Disciplinary: Critically evaluating web source credibility, bias, and fake news (e.g., evaluating Anti-Stratfordian conspiracy sites).
Practical Outcome: A fact-checked digital research page citing verified online sources and separating historical evidence from speculation.

Week 5: Vector Graphic Playbills (Information Technology – Vector Design)
Computing Strand: Information Technology (IT).
Context: Designing modern graphic playbills and logos for a contemporary Shakespeare festival.
Substantive Concepts: Vector Graphics vs. Raster Bitmaps, Layers, Path Manipulation, Node Editing, Fill & Stroke, Alignment.
LKS2 Focus
Substantive: Combining geometric vector shapes (rectangles, ellipses); grouping, re-ordering layers (Bring to Front / Send to Back).
Disciplinary: Understanding why vector graphics scale smoothly without pixelating compared to paint program drawings.
UKS2 Focus
Substantive: Manipulating vector paths using node editing tools; applying custom gradients and transparency masks.
Disciplinary: Critiquing graphic layouts using visual design principles (contrast, balance, whitespace, and typographic hierarchy).
Practical Outcome: A scalable vector graphic poster advertising a modern production of *Romeo and Juliet* or *Hamlet*.

Week 6: The Digital Globe Exhibition (Digital Literacy – E-Safety & Publishing)
Computing Strand: Digital Literacy (DL) & Information Technology (IT).
Context: Publishing projects to a shared class portfolio while practicing safe digital citizenship.
Substantive Concepts: Online Identity, Digital Footprints, Creative Commons Licenses, Data Privacy, Password Security, Collaborative Publishing.
LKS2 Focus
Substantive: Understanding Creative Commons vs. Copyright; writing appropriate digital peer reviews using respectful language.
Disciplinary: Identifying what personal information must be kept private when publishing work on school platforms.

UKS2 Focus
Substantive: Analysing licensing rights for digital media; configuring privacy settings on class web portfolios.
Disciplinary: Evaluating the long-term impact of digital footprints and constructing ethical guidelines for online collaboration.
Practical Outcome: A curated class website or showcase featuring all audio soundscapes, interactive games, and vector playbills with attribution labels.

Assessment & Differentiation Framework

Dimension	Lower Key Stage 2 (Years 3 & 4)	Upper Key Stage 2 (Years 5 & 6)
Substantive Benchmark	Sequences blocks to create repetition loops. Records and crops multi-track audio. Links slides to build interactive stories. Uses search engines with key terms; groups vector shapes.	Uses variables and IF... THEN... ELSE logic. Applies pitch and volume envelopes to audio. Uses Boolean search operators. Manipulates vector nodes. Understands Creative Commons licenses.
Disciplinary Benchmark	Predicts code outputs before execution. Systematically debugs broken scripts. Evaluates sound effects for mood. Tests branching links for user experience (UX).	Deconstructs problems into sub-routines. Stress-tests game logic paths. Evaluates web source credibility and bias. Critiques vector graphic layouts using design rules.
Key Vocabulary	Algorithm, sequence, loop, sprite, broadcast, debug, audio track, hyperlink, vector, layer, digital footprint, personal data.	Variable, conditional, selection, multi-track envelope, Boolean operator, web crawler, index, node, path, Creative Commons, attribution, copyright.

Other Information, Ideas and Resources

In Computing, the **'Shakespeare'** learning theme allows pupils to act as digital architects, data analysts, and software engineers. These alternative **lessons ideas** move beyond basic word processing to show how **computational thinking** can be used to recreate the 16th century or analyse complex literature.

1. The "Choose Your Own" Tragedy (Programming & Logic)
The Concept: Using "Selection" (If/Then statements) to build a branching narrative.
The Activity: Using a tool like **Scratch** or **Twine**, pupils create a "Decision Game" based on *Macbeth* or *Romeo and Juliet*.
The Task: Program a sprite to offer the player a choice (e.g., "Should Macbeth listen to the witches?").
The Challenge: Use **Variables** to track a character's "Fate" or "Guilt" score. If the variable reaches a certain number, the game triggers a "Game Over" (Tragedy) or a "Secret Ending."
Learning Goal: To design, write, and debug programs that use **selection** and **variables**.

2. Building the "Digital O" (3D Modelling & Geometry)
The Concept: Using CAD (Computer-Aided Design) to understand historical architecture.
The Activity: Using **Tinkercad** or **Minecraft Education**, pupils must construct a scale model of the Globe Theatre.
The Task: Use **coordinates** (x, y, z axes) to place the stage, the "Pit," and the three tiers of galleries.
The Challenge: Pupils must ensure the "Wooden O" is a polygon with at least 20 sides (the actual shape of the Globe) rather than a perfect circle, reflecting the engineering of the time.
Learning Goal: To use software to design and create 3D content that accomplishes a specific goal.

3. The Bard's Big Data (Data & Information)

The Concept: Using software to find patterns in large amounts of text.
The Activity: A "Text Analysis" challenge using spreadsheets (Excel or Google Sheets).
The Task: Pupils take a digital copy of a play and use the "Find" or "CountIf" function to see how many times Shakespeare used specific words (e.g., "Love" vs. "Death").
The Challenge: Create a **Comparison Bar Chart** to visualise which play is the "happiest" or "bloodiest" based on word frequency.
Learning Goal: To select and use a variety of software to **collect, analyse, and present data**.

4. Virtual Globe Performance (Multimedia & Green Screen)
The Concept: Using "Chroma Key" (Green Screen) technology to layer digital assets.
The Activity: Filming a "Shakespeare News Report" or a short monologue.
The Task: Pupils film themselves against a green screen. They then use video editing software (like iMovie or DoInk) to replace the green with a high-quality image of the 16th-century London skyline or the interior of the Globe.
The Challenge: Pupils must source "Public Domain" or "Creative Commons" images, learning about **copyright** and digital ownership.
Learning Goal: To use technology purposefully to **manipulate and retrieve digital content**.

Summary of Computing Skills

Lesson	Focus Area	Key Computational Concept
Branching Game	Programming	Selection (If/Then) and Variables.
3D Globe	Modelling	Coordinates and Geometric Properties.
Big Data	Information Tech	Sorting, Filtering, and Data Visualisation.
Green Screen	Multimedia	Digital Layering and Intellectual Property.

Considerations for Implementation

Design & Technology

Substantive Knowledge

In DT, **substantive knowledge** focuses on the "what": the specific materials, components, and techniques that pupils must know to create functional products. Applying this to the **'Shakespeare'** learning theme allows pupils to master the engineering and craftsmanship that underpinned 16th -century life and theatre.

1. Structures: Timber Framing and Joinery
The Fact: Understanding how wood can be joined to create large, stable frameworks like the Globe Theatre.
The "Wooden O": Knowing that the Globe was a **20-sided polygon**, not a perfect circle, and that this was achieved through straight timber beams.

Joinery: Identifying the **mortise and tenon joint** (where a "tongue" of wood fits into a "hole") as the primary way Tudor buildings were held together without metal bolts.
Triangulation: Recognising that adding diagonal braces (triangles) to a square frame makes it **rigid** and prevents it from "racking" or leaning.
Why it matters: It teaches the fundamental principles of **structural stability** that are still used in modern construction.

2. Mechanisms: Pulleys, Levers, and Cams
The Fact: Knowing how simple machines transfer force to create movement on a stage.
Pulleys: Understanding how a rope and wheel system can be used to lift heavy objects (like a "God" descending from the stage ceiling) with less effort.
Levers: Identifying how a pivot (fulcrum) can be used to operate a **trapdoor** for a "Ghost" to emerge from the "Hell" beneath the stage.
Cams and Followers: Knowing how a rotating "cam" can create an up-and-down motion—perfect for creating a "moving wave" effect for a play like *The Tempest*.
Why it matters: It builds a foundation in **mechanical engineering**, showing how human power can be amplified through clever design.

3. Textiles: Pattern, Fastening, and Function
The Fact: Understanding how 2D fabrics are transformed into 3D garments that are "fit for purpose."
Seam Allowance: Knowing that you must leave extra space around the edge of a fabric pattern for the stitches to hold.
Fastenings: Identifying different Tudor methods for securing clothing—lacing, hooks and eyes, and "points" (ribbon ties)—and comparing them to modern Velcro or zips.
Reinforcement: Understanding that areas of high stress (like the underarms of a doublet or the waist of a tunic) need **double stitching** or extra fabric layers to prevent tearing during a performance.
Why it matters: It develops **technical skill in textiles**, focusing on the durability and functionality of wearable products.

4. Food Technology: Nutrition and Preservation
The Fact: Understanding how ingredients change state and how they can be preserved without electricity.
Preservation Techniques: Knowing the science of **salting, pickling, and drying** to stop bacteria from growing on food.
Structural Ingredients: Understanding the properties of sugar and flour (e.g., how "marzipan" can be moulded into shapes or how egg whites create "stiff peaks" for Tudor "snow" desserts).
The "Tudor Diet": Identifying the difference between the fibre-rich "pottage" of the poor and the high-sugar, high-meat diet of the rich.
Why it matters: It connects **chemistry to nutrition**, explaining how the physical properties of food impact both health and design.

Why Substantive Knowledge Matters in DT

Topic Area	The "Shakespeare" Connection
Structures	Moving from a drawing of a theatre to building a **stable model**.

Mechanisms	Moving from a static stage to one with **moving parts**.
Textiles	Moving from a costume "picture" to a **functional garment**.
Food	Moving from a recipe to understanding **food safety and science**.

The "Shakespearean Maker" Knowledge Check
Can you identify which joint would be strongest for a wooden stage frame?
How would you use a pulley to make a prop fly across the stage?
Why do we need to leave a "seam allowance" when cutting out a fabric ruff?
What happens to fruit when we "dry" it to preserve it for a Tudor winter?

Disciplinary Knowledge

In DT, **disciplinary knowledge** is the ability to think like a designer, an engineer, or an artisan. For the **'Shakespeare'** learning theme, this involves moving beyond the "look" of the 16th century and focusing on the **functional problems** that Tudor creators had to solve. It is about the **design process**: moving from a specific user need (e.g., an actor needing to move easily on stage) to a functional, high-quality product.

1. Structural Engineering (The "Wooden O")
The Practice: Understanding how materials and shapes create stability in large-scale structures.
The Inquiry: How did Tudor builders create a massive, circular theatre without modern steel or concrete?
The Discipline: Pupils investigate the **strength of triangles (trusses)** and the properties of oak timber. They learn about **mortise and tenon joints**—the "interlocking" technology used to hold the Globe together.
Why it matters: It develops **technical knowledge** of how to make structures stronger, stiffer, and more stable.

2. Mechanical Systems (Stage Effects)
The Practice: Using simple machines to create "magic" and movement.
The Inquiry: How did the "Heavens" or the "Trapdoor" work in a Shakespearean play?
The Discipline: Pupils explore **pulleys, levers, and gears**. They might design a lifting mechanism to lower an actor playing "Ariel" from the ceiling or a lever-operated trapdoor for a "Ghost" to appear.
Why it matters: It teaches pupils how **mechanical systems** can be used to transfer force and create controlled movement.

3. Textiles and Wearable Technology
The Practice: Designing for a specific "user" and "purpose."
The Inquiry: How do you design a costume for a "Quick Change" between scenes?
The Discipline: This goes beyond aesthetics into **functional design**. Pupils evaluate different fastening methods (buttons, lacing, modern Velcro substitutes) and how to reinforce seams for high-energy performances. They learn to create **prototypes** of ruffs or doublets using paper or cheap fabric before the final build.
Why it matters: It emphasises the **User-Centred Design** aspect of DT—understanding that a product must be "fit for purpose."

4. Culinary Chemistry (Tudor Banqueting)
The Practice: Understanding the functional properties of ingredients.
The Inquiry: How can we design a "Subtlety" (an edible Tudor sculpture) that holds its shape?
The Discipline: Pupils experiment with the **stiffening properties** of ingredients like sugar, egg whites, and marzipan. They learn about food hygiene and how the Tudors preserved food (salting, drying, pickling) to keep it safe for consumption during a long winter.
Why it matters: It connects **nutrition and food science**, showing how ingredients can be manipulated to create structural shapes as well as flavour.

Why Disciplinary Knowledge Matters in DT

Skill Area	The "Shakespeare" Application
User Research	Asking: *"Can an actor breathe and run in this costume?"*
Prototyping	Building a cardboard model of a stage trapdoor to test if the "hinge" works.
Material Evaluation	Choosing wood vs. card vs. plastic based on **weight and durability**.
Iterative Improvement	Testing a pulley system and adjusting it because it's too heavy for one person to pull.

The "Shakespearean Engineer" Success Criteria
I can explain why a triangle is a stronger shape for a roof truss than a square.
I can use a pulley system to lift a small "actor" (toy) safely.
I can select a fabric for a costume based on its **flexibility and strength**.
I can evaluate my finished product against a specific "Design Brief" (e.g., *"Make a set piece that can be moved by one person"*).

Learning Objectives

In KS2 DT, the '**Shakespeare'** learning theme allows pupils to move beyond "crafts" and into **functional engineering**. The **learning objectives** focus on the design process: identifying a user's need (like an actor or a Tudor cook), designing a solution, making it, and evaluating its success.

1. Design: User-Focused Solutions
Objective: *Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups.*
The Shakespeare Focus: Designing for a "Quick Change" or a "Stage Effect."
The Activity: Designing a costume for an actor who plays two roles (e.g., a soldier and a ghost). The design must be "functional" for a 30-second costume change.
The Outcome: Pupils can produce a **Design Brief** that lists exactly what the product needs to do (e.g., "Must be easy to put on without help," "Must be lightweight for running").

2. Make: Technical Skills and Material Selection

Objective: *Select from and use a wider range of tools and equipment to perform practical tasks [for example, cutting, shaping, joining and finishing], accurately.*
The Shakespeare Focus: Constructing the "Wooden O" or a stage prop.
The Activity: Building a stable, 3D model of the Globe Theatre using wood, card, or plastic.
The Outcome: Pupils can select the best tool for the job (e.g., using a junior hacksaw for wood vs. scissors for card) and use **joining techniques** like masking tape "hinges" or PVA glue "laps" to make the structure sturdy.

3. Evaluate: Testing and Improving
Objective: *Investigate and analyse a range of existing products; evaluate their ideas and products against their own design criteria and consider the views of others to improve their work.*
The Shakespeare Focus: Testing a "Stage Machine."
The Activity: Building a pulley system to lift a "fairy" across the stage. After building it, pupils test it with a weight.
The Outcome: If the pulley squeaks or gets stuck, pupils must **iterate** (improve) the design. They can explain *why* it failed and how they fixed it, comparing it to how Tudor engineers might have solved the same problem.

4. Technical Knowledge: Mechanisms and Structures
Objective: *Understand and use mechanical systems in their products [for example, gears, pulleys, linkages, cams and levers]; understand how to strengthen, stiffen and reinforce complex structures.*
The Shakespeare Focus: The "Trapdoor" and the "Roof Truss."
The Activity: Using **triangulation** to make the roof of a model Globe Theatre stiff so it doesn't collapse. Using a **lever** to create a working trapdoor in the stage floor.
The Outcome: Pupils can identify the **pivot (fulcrum)** on their lever and explain how it makes it easier to lift the trapdoor.

Why These Learning Objectives Matter in DT

Skill Area	The "Shakespeare" Benefit
Functional Thinking	Pupils learn that design isn't just about looking pretty; it has to **work**.
Material Mastery	They discover that different materials (oak vs. pine, silk vs. wool) have different "jobs."
Resilience	DT teaches that "failure" (a collapsed model) is just a step toward a better design.
Historical Empathy	They gain a deep respect for the clever ways Tudors used simple physics to create "magic."

The "Shakespearean Maker" Success Criteria
I can write a design brief for a costume that fits a specific actor's needs.
I can use a pulley to lift a prop with half the effort of lifting it by hand.
I can explain how a triangle makes my model theatre stronger.

I can evaluate my finished product and suggest one way to make it even better.

Lesson Ideas

This 6-week Medium-Term Plan for Key Stage 2 DT integrates **Substantive Knowledge** (technical vocabulary, material properties, structural mechanisms, textiles, electrical circuits, and food technology) with **Disciplinary Knowledge** (the iterative design process, user-centred design, structural testing, failure analysis, and functional evaluation). Using the theatrical world of William Shakespeare as a context, pupils investigate, design, make, and evaluate functional products ranging from Globe Theatre pop-up books and mechanical stage traps to Elizabethan banqueting food.

Core DT Strands: Mechanisms, Structures, Textiles, Electrical Systems, and Food & Nutrition.

Knowledge & Progression Overview

PROGRESSION OF DT KNOWLEDGE IN THIS UNIT

Weeks 1–2: Paper & Cams	**Weeks 3–4:** Textiles & Systems	**Weeks 5–6:** Food & Evaluation
Substantive: Levers, Cams, Axles, Off-Centre Rotation.	**Substantive**: Fasteners, Seams, Series Circuits, Switches.	**Substantive**: Food Hygiene, Rationing, Structural Rigidity.
Disciplinary: Motion Conversion, Iterative Prototyping.	**Disciplinary**: Pattern Design, Electrical Diagnostics.	**Disciplinary**: Sensory Auditing, User-Centred Testing.

Weekly Breakdown

Week 1: Mechanical Stage Effects – Pop-Up & Lever Books (*The Tempest*)

DT Focus: Paper Mechanisms & Levers.

Design Context: Interactive pop-up storybooks for younger readers illustrating the sea storm in *The Tempest*.

Substantive Concepts: Levers, Pivot Points, Linkages, Fixed vs. Loose Pivots, Motion Types (Linear, Rotary, Oscillating).

LKS2 Focus

Substantive: Constructing simple card levers and linkages (push/pull sliders and V-fold pop-ups) to move ship sprites.

Disciplinary: Investigating existing interactive books; testing pivot placement to control range and angle of movement.

UKS2 Focus

Substantive: Designing multi-linkage levers and internal slot mechanisms to move multiple elements in opposite directions.

Disciplinary: Evaluating mechanical advantage; adjusting linkage lengths iteratively to prevent card jams during movement.

Practical Outcome: A functional, moving mechanical story page depicting a sinking ship or rising waves.

Week 2: Globe Theatre Mechanical Trapdoors (Cams & Axles)

DT Focus: Complex Mechanisms (Cams & Followers).

Design Context: Recreating the subterranean "Hell" trapdoor mechanism of the Globe Theatre to raise actors (ghosts/witches) onto the stage.

Substantive Concepts: Cam Profiles (Eccentric, Drop, Snail), Followers, Off-Centre Rotation, Axles, Frames.

LKS2 Focus

Substantive: Assembling wooden/card frames with pre-cut eccentric circular cams; connecting followers to vertical guides.

Disciplinary: Comparing how different cam shapes alter the vertical movement rate of the stage follower.

UKS2 Focus

Substantive: Designing custom snail and pear-shaped cams; building wooden frames using triangular reinforcement brackets.
Disciplinary: Analysing friction points along axle guides; modifying follower tips to optimise mechanical smooth execution.
Practical Outcome: A working 3D wooden/card mechanical box containing a cam-and-follower trapdoor lift.

Week 3: Illuminated Stage Lighting (Simple & Computer-Controlled Circuits)
DT Focus: Electrical Systems & Lighting.
Design Context: Creating controllable stage spotlight systems for dramatic scenes in *Macbeth* or *A Midsummer Night's Dream*.
Substantive Concepts: Simple Series Circuits, Conductors/Insulators, Switches (Reed, Push-to-Make), Refinement of Light (Reflectors/Filters).
LKS2 Focus
Substantive: Building a working series circuit with a bulb/LED, battery pack, and a custom cardboard pressure switch.
Disciplinary: Troubleshooting circuit faults (loose connections, dead cells); testing paper colour filters to alter stage mood.
UKS2 Focus
Substantive: Designing parallel lighting circuits with independent switches or integrating Micro:bit light sensors.
Disciplinary: Evaluating battery draw vs. brightness; designing functional housing that hides wiring while allowing access to batteries.
Practical Outcome: A functional miniature stage lighting rig mounted inside a box-set frame with a built-in custom switch.

Week 4: Elizabethan Character Costumes & Pouches (Textiles & Joining)
DT Focus: Textiles, Pattern Design & Joining Techniques.
Design Context: Designing functional Tudor belt pouches (girdle purses) or stage costume accessories for actors at The Globe.
Substantive Concepts: Paper Patterns, Seam Allowances, Running Stitch, Backstitch, Fasteners (Buttons, Drawstrings, Toggle, Press-Studs).
LKS2 Focus
Substantive: Pinning paper patterns onto felt; cutting with shears; executing running stitch to join two fabric pieces.
Disciplinary: Evaluating fabric properties (flexibility, strength, fraying); selecting appropriate closures (buttons vs. ribbon).
UKS2 Focus
Substantive: Designing 3D paper templates with seam allowances; using backstitch and overcast stitch; installing eyelets and drawstrings.
Disciplinary: Testing structural stress on fabric seams under load; refining pattern geometry to reduce material waste.
Practical Outcome: A hand-stitched, functional Tudor fabric pouch or costume accessory fitted with a secure fastening.

Week 5: Elizabethan Banquet Feast – Marzipan & Marchpane Crafts (Food Technology)
DT Focus: Food & Nutrition (Product Design & Food Preparation).
Design Context: Creating decorative, edible Tudor sugar/almond marchpane centrepieces for a royal feast hosted by King James I.
Substantive Concepts: Food Hygiene, Ingredient Functions, Binding Agents, Natural Colour Extraction, Cross-Contamination.
LKS2 Focus
Substantive: Following food hygiene rules; measuring ingredients accurately; shaping almond paste using hand-moulding techniques.
Disciplinary: Evaluating sensory qualities (texture, taste, appearance); extracting natural food dyes (spinach juice, beet juice).
UKS2 Focus
Substantive: Adapting historical recipes to modern nutritional standards; analysing sugar content and shelf-life stability.
Disciplinary: Designing moulded food centrepieces that maintain structural integrity without sagging over time.
Practical Outcome: A hygienically prepared, hand-sculpted edible marchpane centrepiece based on Shakespearean symbols (e.g., Tudor Rose, Crown, Dagger).

Week 6: Grand Globe Expo & Product Evaluation
DT Focus: Design Testing, Peer Evaluation & Iterative Review.
Design Context: Testing all functional products (Pop-ups, Cam Trapdoors, Stage Lights, Textiles, and Foods) against original design criteria.
Substantive Concepts: Design Specifications, User Feedback Analysis, Product Longevity, Mechanical Efficiency, Fitness for Purpose.
LKS2 Focus
Substantive: Testing products against a 4-point design specification; recording user feedback from target audience peers.
Disciplinary: Identifying specific design changes that would make the mechanism stronger or easier to operate.
UKS2 Focus
Substantive: Conducting stress and failure analysis; measuring mechanical efficiency and electrical stability over time.
Disciplinary: Writing an objective product review evaluating aesthetic appeal, functional performance, and manufacturing costs.
Practical Outcome: A comprehensive evaluation report and public presentation of the final DT products in "The Globe Trades Fair."

Assessment & Differentiation Framework

Dimension	Lower Key Stage 2 (Years 3 & 4)	Upper Key Stage 2 (Years 5 & 6)
Substantive Benchmark	Constructs card levers and V-fold pop-ups.	Designs multi-linkage levers and custom snail/pear cams.

	Assembles simple circular cam-and-follower frames. Builds functional series circuits with switches. Joins felt using running stitch. Measures food ingredients accurately.	Builds parallel circuits or sensor-controlled lighting. Uses 3D paper patterns, seam allowances, and backstitch. Adapts food recipes for structural stability.
Disciplinary Benchmark	Tests pivot points to alter movement range. Troubleshoots electrical faults systematically. Selects fabric based on tactile properties. Evaluates products against user criteria.	Calculates mechanical advantage. Reduces friction points along axles. Conducts stress/failure analysis on textile seams. Performs objective cost and functional audits.
Key Vocabulary	Lever, pivot, linkage, movement, cam, follower, axle, frame, circuit, switch, conductor, pattern, seam, running stitch, hygiene.	Mechanical advantage, eccentric, snail cam, parallel circuit, sensor, seam allowance, backstitch, structural integrity, shelf-life, design specification.

Other Information, Ideas and Resources

DT in a Shakespearean context is all about **problem-solving**. The 16th -century theatre was a hotbed of "low-tech" engineering—using wood, rope, and simple physics to create high-drama magic. These are alternative l**esson ideas** that focus on structures, mechanisms, and textiles.

1. The "Heavenly" Pulley (Mechanisms & Force)
The Concept: Using pulleys to lift "heavy" actors (props) safely and with less effort.
The Context: In *The Tempest*, the spirit Ariel needs to "fly" onto the stage.
The Task: Pupils must design and build a functional pulley system using cotton reels, string, and a cardboard frame.
The Challenge: Can they lift a 100g weight (representing an actor) using a single pulley? Can they then add a second pulley to see if it makes the lifting feel "lighter"?
Learning Goal: To understand how **mechanical systems** like pulleys can be used to transfer force.

2. Strengthening the "Wooden O" (Structures)
The Concept: Using triangulation to make a 3D structure stable and rigid.
The Context: The Globe Theatre was a massive timber frame that had to withstand wind and the weight of 3,000 people.
The Task: Building a section of the Globe's gallery using art straws or wooden dowels.
The Challenge: Pupils first build a square frame and observe how it "wobbles" (racks). They then add diagonal braces to create **triangles**. They must test the strength by placing a book on top.
Learning Goal: To understand how to **strengthen, stiffen, and reinforce** complex structures.

3. The "Ghostly" Trapdoor (Levers & Linkages)

The Concept: Using a lever to create a controlled opening mechanism.
The Context: In *Hamlet*, the ghost of Hamlet's father needs to emerge from "Hell" (the space under the stage).
The Task: Creating a working trapdoor in a "stage" made from a shoe box.
The Challenge: The trapdoor cannot be pulled up from the top. It must be operated by a **lever** hidden at the side of the box. Pupils must experiment with where to place the **pivot (fulcrum)** to make the door open smoothly.
Learning Goal: To understand and use **levers** to create movement.

4. The "Quick-Change" Challenge (Textiles)
The Concept: Designing functional clothing with effective fastenings.
The Context: An actor at the Globe plays a King in Act 1 and a Beggar in Act 2. They only have 30 seconds to change!
The Task: Designing a "2-in-1" tunic using scrap fabric.
The Challenge: Pupils must evaluate different fastenings (Velcro, buttons, ties, or magnets). Which is the fastest? Which is the most "Tudor-looking"? They must create a **prototype** and time how long a classmate takes to change.
Learning Goal: To select from a range of **fastenings** and evaluate a product against a design brief.

🛠 Summary of DT Skills

Lesson	Focus	Key Technical Concept
Pulley System	Mechanisms	Mechanical Advantage and Force.
Globe Frame	Structures	Triangulation and Rigidity.
Trapdoor	Mechanisms	Levers, Fulcrums, and Input/Output.
Quick-Change	Textiles	Fastenings and User-Centred Design.

Considerations for Implementation

Geography

Substantive Knowledge

Substantive knowledge in Geography focuses on the "what": the specific facts, locations, and physical/human characteristics that pupils must know. Linking this to the '**Shakespeare'** learning theme allows pupils to see how a "local" playwright from Warwickshire became a "global" figure by reflecting the world around him.

1. Locational Knowledge: Shakespeare's England
The Fact: Identifying the key settlements and counties significant to Shakespeare's life.

Stratford-upon-Avon: Locating this market town in the county of **Warwickshire** and identifying its position on the River Avon.
London: Locating the capital city and identifying the **River Thames** as the central artery for transport and trade.
The Journey: Understanding the **compass directions** (North-West from London to Stratford) and the distance between these two hubs.
Why it matters: It builds a mental map of the UK, helping pupils understand the relationship between rural and urban settlements in the 16th century.

2. Place Knowledge: The "Global" Settings
The Fact: Understanding the geographical characteristics of the places where the plays are set.
European Cities: Identifying countries like **Italy** (Venice, Verona), **Denmark** (Elsinore), and **Greece** (Athens) on a map of Europe.
Physical Features: Knowing the difference between the **Mediterranean climate** (hot, dry summers) of the Italian plays and the **temperate/maritime climate** of the British settings.
Islands and Coasts: Understanding the geography of an island (like the setting of *The Tempest*) and how "isolation" affects a story.
Why it matters: It expands pupils' horizons beyond the UK, linking literature to world geography and climate zones.

3. Human Geography: The Tudor City
The Fact: Understanding how people lived, worked, and moved in Shakespeare's London.
Land Use: Identifying the "Southbank" (Southwark) as an area for entertainment, outside the jurisdiction of the City of London.
Trade and Exploration: Knowing that the 16th century was the **Age of Discovery**—the start of global trade routes to the Americas and the East.
Population and Migration: Understanding that London was a "melting pot" of merchants, sailors, and refugees, which brought new languages and cultures to the theatre.
Why it matters: It explains how **economic activity** and human movement shape the character of a place.

4. Physical Geography: Weather and Environment
The Fact: Identifying the natural processes and "wild" environments depicted in the plays.
The Thames: Understanding the physical geography of a river—tides, flooding, and how it provided a natural defence and transport route.
Environmental Hazards: Knowing about the **"Little Ice Age"** (a period of colder winters in the 16th century) and how storms and "tempests" were major risks for Tudor explorers.
Vegetation and Biomes: Identifying the "Forest of Arden" or the Scottish Highlands as specific types of natural environments with distinct flora and fauna.
Why it matters: It connects historical events to **physical processes**, showing how the environment impacts human history.

Why Substantive Knowledge Matters in Geography

Topic Area	The "Shakespeare" Connection
Locational	Knowing that Shakespeare wasn't just "from London," but moved between a **rural** and **urban** world.
Place	Realising that Shakespeare's "Italy" was a mix of real geography and Tudor imagination.
Human	Seeing how the **River Thames** acted as a Tudor "Motorway" for audiences.
Physical	Understanding that **weather** (storms/frosts) was a matter of life and death for 16th-century people.

The "Shakespearean Geographer" Knowledge Check
Can you name the river that runs through Stratford-upon-Avon?
In which direction would you travel to get from London to the Scottish setting of *Macbeth*?
Why were the theatres built on the Southbank of the Thames rather than in the centre of the City?
Name two European countries that Shakespeare used as settings for his plays.

Disciplinary Knowledge

In Geography, **disciplinary knowledge** is the ability to "think like a geographer." When applied to the **'Shakespeare'** learning theme, this means looking beyond the plays as stories and treating them as maps of the human and physical world. It involves understanding how **place, scale, and environment** influenced Shakespeare's writing and how his "Global" legacy still impacts the world today.

1. Map Skills: The "Wooden O" in a Changing City
The Practice: Using cartographic skills to track urban change over time.
The Inquiry: How did the location of the Globe Theatre on the "Southbank" of the Thames reflect the social geography of Tudor London?
The Discipline: Pupils use **Agnas Aggas maps** (1560s) alongside modern digital maps (like Google Earth) to identify the "site" and "situation" of the theatre. They look for patterns of **land use**—why were theatres built outside the City walls in "shady" areas?
Why it matters: It develops the ability to use **four and six-figure grid references** and to understand how cities grow and change.

2. Place and Environment: Setting the Scene
The Practice: Understanding how physical geography (climate, terrain) dictates human stories.
The Inquiry: Why did Shakespeare set *The Tempest* on a remote island or *Macbeth* on the "blasted heaths" of Scotland?
The Discipline: Pupils analyse the **physical characteristics** of Shakespeare's settings. They compare the Mediterranean climate of Italy (where his comedies are often set) to the rugged, mountainous terrain of Northern Britain.

Why it matters: It teaches pupils to describe and understand the **key aspects of physical geography**, including climate zones, biomes, and vegetation belts.

3. Human Geography: The Global Trade of Ideas
The Practice: Understanding the connections between places through trade and migration.
The Inquiry: How did the "Age of Discovery" and the exploration of the Americas influence the exotic characters and settings in Shakespeare's plays?
The Discipline: Pupils map the **trade links** of the 16th century. They look at the movement of people and resources (like silk from the East or gold from the West) and how these "global" connections brought new words and ideas to London's stages.
Why it matters: It builds an understanding of **human geography**, including trade links and the distribution of natural resources.

4. Fieldwork: The "Shakespeare Trail"
The Practice: Observing, measuring, and recording the "real world."
The Inquiry: How has "Shakespeare's England" survived in our modern landscape?
The Discipline: If visiting Stratford-upon-Avon or the Globe, pupils use **fieldwork techniques**: taking photos, drawing sketches, conducting traffic counts, or using "environmental quality" surveys to compare historical sites with modern urban developments.
Why it matters: It provides the practical skills needed to **collect and analyse primary data**.

Why Disciplinary Knowledge Matters in Geography

Skill Area	The "Shakespeare" Application
Spatial Awareness	Understanding why the Thames was the "Highway" of Shakespeare's world.
Comparative Geography	Comparing the "Verona" of the plays with the real Italian city.
Sustainability	Discussing how we protect historical "heritage sites" in growing cities.
Scale	Moving from the "Local" (Stratford) to the "National" (London) to the "Global" (World Tours).

The "Shakespearean Geographer" Success Criteria
I can use a map to locate Stratford-upon-Avon and London, identifying their **compass direction** from each other.
I can describe two ways the **physical environment** of Scotland influenced the mood of *Macbeth*.
I can use **grid references** to find the site of the original Globe Theatre on a Tudor map.
I can explain how **trade** in the 16th century brought new cultures and ideas to English theatre.

Learning Objectives

In KS2 Geography, the '**Shakespeare'** learning theme allows pupils to bridge the gap between **local, national, and international scales**. These **learning objectives** focus on using the life and works of the Bard to master map skills, understand human settlement patterns, and explore physical environments.

1. Locational Knowledge: Mapping the Bard's World
Objective: *To locate the world's countries, using maps to focus on Europe (including the location of Russia) and North and South America.*
The Shakespeare Focus: Identifying the real-world locations of Shakespeare's settings (e.g., Denmark for *Hamlet*, Italy for *Romeo and Juliet*, and Egypt for *Antony and Cleopatra*).
The Activity: Pupils use atlases to locate the Mediterranean countries where Shakespeare set his comedies. They identify the **hemispheres**, **continents**, and **climate zones** of these regions.
The Outcome: Pupils can name and locate at least three European countries used as settings and explain their position relative to the UK using **compass directions**.

2. Place Knowledge: Rural vs. Urban Environments
Objective: *To understand geographical similarities and differences through the study of human and physical geography of a region of the United Kingdom.*
The Shakespeare Focus: Comparing the market town of **Stratford-upon-Avon** (Warwickshire) with the metropolis of **London**.
The Activity: Investigating how the "site" (the land the town is built on) and "situation" (its surrounding features) differ between the two locations.
The Outcome: Pupils can identify **similarities and differences** in land use, population density, and transport links (the River Avon vs. the River Thames).

3. Human and Physical Geography: The Tudor Landscape
Objective: *To describe and understand key aspects of physical geography (including climate zones, biomes, and the water cycle) and human geography (including types of settlement and land use, and trade links).*
The Shakespeare Focus: The importance of the **River Thames** and 16th-century **Global Trade**.
The Activity: Analysing why the Globe Theatre was built on the Southbank (outside the City walls) and how the river acted as a physical barrier and a transport "highway."
The Outcome: Pupils can explain the concept of **land use** (recreational vs. commercial) and describe how trade with the "New World" began to change the human geography of London.

4. Geographical Skills and Fieldwork
Objective: *To use maps, atlases, globes and digital/computer mapping to locate countries and describe features studied; use the eight points of a compass, four and six-figure grid references, symbols and key.*
The Shakespeare Focus: Navigating "Shakespeare's London."
The Activity: Using a replica of a **16th-century map** (like the Civitates Orbis Terrarum) alongside a modern **OS map** of the same area.
The Outcome: Pupils can use **four-figure grid references** to find key Tudor landmarks (like the Tower of London or the original site of the Rose Theatre) and use **symbols and keys** to interpret the map.

Why These learning Objectives Matter in Geography

Skill Area	The "Shakespeare" Benefit
Spatial Awareness	Moving from a "story on a page" to a "place on a map."
Historical Geography	Learning that the physical world (rivers/hills) stays the same, but how humans use it changes.
Environmental Context	Understanding how the "blasted heaths" of Scotland or the "forests" of Athens dictate the story.
Scale	Understanding that Shakespeare was a "local" boy with a "global" imagination.

The "Shakespearean Geographer" Success Criteria
I can use the eight points of a compass to describe the journey from Stratford to London.
I can identify the **physical features** (mountains, rivers, coasts) of a play's setting.
I can explain why a river was the most important feature of a Tudor city.
I can use a **six-figure grid reference** to locate a specific spot on a modern map of London's Southbank.

Lesson Ideas

This 6-week Medium-Term Plan for Key Stage 2 Geography weaves **Substantive Knowledge** (locational knowledge, spatial scale, trade networks, physical environments, topography, cartography) with **Disciplinary Knowledge** (map literacy, fieldwork techniques, spatial data interpretation, comparative analysis, geographical inquiry). Using the world of William Shakespeare as a geographical lens, pupils map 16th-century London, analyse regional UK geography, trace international trade routes, study the physical geography of Mediterranean islands, and conduct local urban fieldwork.

Core Geography Strands: Locational & Place Knowledge, Human & Physical Geography, Geographical Skills & Fieldwork.

Knowledge & Progression Overview

PROGRESSION OF GEOGRAPHY KNOWLEDGE IN THIS UNIT

Weeks 1–2: Local & Regional Maps	**Weeks 3–4:** Global Trade & Climate	**Weeks 5–6:** Physical Systems & Fieldwork
Substantive: Settlement, Topography, River Thames, Grid References.	**Substantive:** Latitude, Trade Routes, Resource Import/ Export, Biomes.	**Substantive:** Coastal Landforms, Weathering, Urban Land Use, Environmental Impact.
Disciplinary: Map Overlay & Scaling, Historical-Modern Map Comparison.	**Disciplinary:** Spatial Data Analysis, Climograph Interpretation.	**Disciplinary:** Fieldwork Surveying, Primary Data, Data Collection, Urban Cartography.

Weekly Breakdown

Week 1: Mapping Shakespeare's Realm (Stratford to London)
Geography Strand: Locational Knowledge & Map Skills.
Context: Tracking Shakespeare's migration from rural Stratford-upon-Avon to the urban hub of London.
Substantive Concepts: Counties of England, Regional Topography, Settlement Types (Hamlets vs. Towns vs. Cities), Distance Scale, Compass Directions.
LKS2 Focus
Substantive: Locating Warwickshire, London, major UK rivers (Avon, Thames), and 8-point compass directions.
Disciplinary: Measuring straight-line vs. travel route distances using simple map scales on UK OS maps.
UKS2 Focus
Substantive: Topographical features of the Midlands vs. the London Basin; transport corridors in Early Modern Britain.
Disciplinary: Using 6-figure grid references to pinpoint historical settlements; analysing push/pull factors of Elizabethan urban migration.
Practical Outcome: A thematic UK map depicting Shakespeare's journey, annotated with physical landforms, county boundaries, and distance scales.

Week 2: The River Thames & Tudor Urban Expansion
Geography Strand: Human Geography & Rivers.
Context: The role of the River Thames in powering Elizabethan London and dividing the city's land use (The Globe on the Southwark Marshlands).
Substantive Concepts: River Features (Estuary, Meander, Tidal Reach), Land Use Zoning (Commercial, Residential, Entertainment, Industrial), Floodplains.
LKS2 Focus
Substantive: Identifying river features (banks, channel, tide); mapping the land use of Bankside vs. the City of London.
Disciplinary: Overlaying the 1572 Civitas Londinium map with a modern OS map to identify historical urban continuity.
UKS2 Focus
Substantive: Tidal mechanics of the Thames; how marshland topography influenced the siting of theatres outside city walls.
Disciplinary: Evaluating environmental challenges of 16th -century river settlements (pollution, flooding, sanitation).
Practical Outcome: A comparative land-use map and river profile analysis showing why Southwark became London's entertainment district.

Week 3: Global Settings & Trade Routes (*The Merchant of Venice*)
Geography Strand: Human Geography & Global Trade.
Context: Venice as a global maritime trade hub in *The Merchant of Venice* and Elizabethan trade expansion into the Mediterranean.
Substantive Concepts: International Trade Routes, Imports/Exports, Canals, Maritime Infrastructure, Economic Interdependence.
LKS2 Focus

Substantive: Locating Italy, the Adriatic Sea, and Mediterranean shipping lanes; identifying traded goods (silk, spices, grain).
Disciplinary: Tracing cargo voyages from Asia/Levant to Venice on globe and atlas projections.
UKS2 Focus
Substantive: Venice's unique lagoon hydrology and canal network; global economic networks of the 16th century.
Disciplinary: Analysing trade commodity flowcharts; evaluating how geographical location dictates economic power.
Practical Outcome: A annotated global trade route map detailing Venetian merchant voyages, cargo types, and geographic choke points.

Week 4: Islands, Climates & Biomes (*The Tempest*)
Geography Strand: Physical Geography & Climate Zones.
Context: Exploring the physical landscape, weather patterns, and ecosystems of islands inspiring *The Tempest* (Bermuda / Mediterranean Islands).
Substantive Concepts: Latitude, Climate Zones (Tropical, Mediterranean), Biomes, Marine Weather Systems, Island Geomorphology.
LKS2 Focus
Substantive: Identifying the Equator, Tropics of Cancer/Capricorn; comparing Mediterranean weather with UK temperate maritime climate.
Disciplinary: Reading basic temperature and rainfall climate graphs (climographs) for island environments.
UKS2 Focus
Substantive: Tropical storm dynamics (hurricanes/tempests); coral reef formation and volcanic island topography.
Disciplinary: Comparing climate data sets across biomes; analysing how physical geography shapes isolated island ecosystems.
Practical Outcome: A geographical comparative study contrasting the climate, flora, and physical hazards of an Atlantic/Mediterranean island with the UK.

Week 5: Forest Landscapes & Human Impact (*A Midsummer Night's Dream* & *As You Like It*)
Geography Strand: Physical & Environmental Geography.
Context: The Ancient Forests of Arden and Athens—examining deforestation, land cover change, and conservation from Tudor times to today.
Substantive Concepts: Deciduous Forest Biome, Canopy Layers, Deforestation, Timber Consumption (Shipbuilding/Fuel), Land Cover Transformation.
LKS2 Focus
Substantive: Features of UK deciduous woodlands; identifying native trees (oak, beech) and forest fauna.
Disciplinary: Reading aerial photographs and satellite imagery to identify modern woodland coverage vs. historical estimates.
UKS2 Focus
Substantive: The impact of Elizabethan timber demands (Royal Navy & Tudor housing) on British forestry levels.
Disciplinary: Evaluating sustainable forestry practices; analysing GIS (Geographic Information Systems) data layer maps of forest decline.
Practical Outcome: An environmental impact report assessing how human resource needs transformed Britain's forest cover between 1500 and the present day.

Week 6: Local Fieldwork Inquiry – Entertainment & Land Use
Geography Strand: Geographical Skills & Fieldwork.
Context: Conducting a local fieldwork investigation into how modern public/entertainment spaces (theatres, parks, venues) compare to Elizabethan Globe-style sites.
Substantive Concepts: Urban Land Use, Pedestrian Counts, Environmental Quality Index (EQI), Public Infrastructure.
LKS2 Focus
Substantive: Collecting primary geographical data (tallying land use, completing environmental scorecards).
Disciplinary: Mapping local leisure/public sites using sketch maps and standard OS map symbols.
UKS2 Focus
Substantive: Designing quantitative fieldwork surveys (traffic flow, pedestrian footfall, land-use transects).
Disciplinary: Presenting collected data using bar graphs and choropleth maps; drawing evidence-based geographical conclusions.
Practical Outcome: A completed primary fieldwork dossier featuring local land-use maps, data charts, and an evaluation of public space design.

Assessment & Differentiation Framework

Dimension	Lower Key Stage 2 (Years 3 & 4)	Upper Key Stage 2 (Years 5 & 6)
Substantive Benchmark	Locates UK counties, rivers, and Europe on maps. Identifies 8 compass points. Describes basic river features and land-use types. Understands climate differences between the UK and Mediterranean.	Uses 6-figure grid references. Analyses tidal river dynamics and urban growth. Explains global supply chains and trade networks. Interprets climate graphs, GIS layers, and biome data.
Disciplinary Benchmark	Uses simple map scales to measure distance. Compares historical maps with modern OS maps. Collects primary fieldwork data using tally charts and environmental scorecards.	Formulates geographical inquiry questions. Synthesises secondary spatial data (GIS/climographs). Presents fieldwork data using multi-variable charts and choropleth maps.
Key Vocabulary	Topography, county, riverbank, land use, compass point, scale, import, export, climate, woodland, environment, sketch map.	Grid reference, tidal reach, urban settlement, trade network, commodity, biome, tropical storm, deforestation, GIS, transect, choropleth.

Other Information, Ideas and Resources

To teach Shakespeare through Geography, you must move beyond the plays and look at the **world** that created them. These alternative **lessons ideas** focus on the "Global" in "The Globe," exploring how Shakespeare's environment shaped his stories and how those stories mapped the world for a Tudor audience.

1. Mapping the "Wooden O" (Cartography & Urban Change)

The Concept: Comparing historical and modern land use on London's Southbank.
The Activity: Provide pupils with a copy of the **1572 "Civitates Orbis Terrarum" map** of London and a modern **OS Map** (or Google Earth) of the same area.
The Task: Using **four-figure grid references**, pupils must locate "The Bankside." They should identify three things that have changed (e.g., more bridges, skyscrapers) and three things that have stayed the same (e.g., the curve of the River Thames, the site of the Tower of London).
The Challenge: Why was the Globe built *outside* the city walls? Discuss "Zoning" and "Land Use" in Tudor times.
Learning Goal: To use maps, symbols, and keys to build a picture of a historical site.

2. Setting the Scene: Biomes & Climates (Physical Geography)
The Concept: Analysing how the physical environment dictates the "mood" of a play.
The Activity: Choose three play settings: the **Highlands of Scotland** (*Macbeth*), the **Mediterranean Coast of Italy** (*The Merchant of Venice*), and a **Desert Island** (*The Tempest*).
The Task: Pupils create "Climate Passports" for each location. They must research the **climate zone**, the **typical vegetation (biomes)**, and the **physical features** (mountains, coasts, heaths).
The Challenge: How does a "Temperate Maritime" climate (Scotland) make *Macbeth* feel different from a "Mediterranean" climate (Italy)?
Learning Goal: To describe and understand key aspects of physical geography, including climate zones and biomes.

3. The "Age of Discovery" Trade Routes (Human Geography)
The Concept: Mapping the global movement of goods and ideas in the 16th century.
The Activity: Shakespeare's characters often mention exotic goods (sugar, silk, spices).
The Task: On a blank world map, pupils draw the **trade routes** from London to the "New World" (Americas) and the "East" (India/China).
The Challenge: Identify the **natural resources** being traded. How did these new global connections bring "exotic" characters like Caliban or Othello into Shakespeare's imagination?
Learning Goal: To understand the distribution of natural resources and the impact of international trade links.
4. The "Shakespeare Trail" (Fieldwork & Locational Knowledge)
The Concept: Understanding the "Site" and "Situation" of a settlement.
The Activity: A virtual or physical "Fieldwork" study of **Stratford-upon-Avon**.
The Task: Use digital mapping to track the **River Avon**. Why was this a good "site" for a market town? (Flat land, water source, bridge point).
The Challenge: Conduct a "Traffic Count" or "Pedestrian Survey" (via webcam or virtual tour) of Henley Street. Is the land use now mainly for **tourism**, **residential**, or **retail**? How has Shakespeare changed the "Human Geography" of his hometown?
Learning Goal: To use fieldwork to observe, measure, and record the human and physical features in the local area.

Summary of Geographical Skills

Lesson	Focus Area	Key Geographical Concept
Old vs. New Maps	Map Skills	Grid References and Land Use.
Climate Passports	Physical Geo	Climate Zones and Vegetation Belts.
Global Trade	Human Geo	Economic Activity and Resource Distribution.
Stratford Study	Fieldwork	Site, Situation, and Settlement Patterns.

Considerations for Implementation

History

Substantive Knowledge

Substantive knowledge in History refers to the **concrete facts, dates, events, and people** that pupils must learn. In a Shakespearean context, this isn't just about his plays; it is about the "world-building" of the Tudor and Stuart eras. It provides the "anchor" that prevents Shakespeare from being seen as a fictional character, placing him firmly within the timeline of British and Global history.

1. Chronology: The Transition of Eras
The Fact: Knowing that Shakespeare lived during the reigns of two distinct dynasties: the **Tudors** (Elizabeth I) and the **Stuarts** (James I).
Key Dates: Shakespeare's life (1564–1616) sits between the **Middle Ages** and the **English Civil War**.
The "Golden Age": Understanding the stability of the Elizabethan era (1558–1603) and how it fostered a boom in the arts and exploration.
The Jacobean Shift: Knowing that the atmosphere changed when James I took the throne, marked by the **Gunpowder Plot (1605)** and a rise in the fear of witchcraft.
Why it matters: It helps pupils build a **mental timeline**. Without this, they cannot understand why Shakespeare's later plays (like *Macbeth*) are darker and more political than his early comedies.

2. Social History: The Hierarchy of Tudor Life
The Fact: Understanding the "Great Chain of Being"—the belief that everyone and everything had a fixed place in a hierarchy (God, King, Nobles, Peasants, Animals).
Audience Diversity: Knowing that a theatre audience contained everyone from **Groundlings** (unskilled workers) to **Courtiers** (nobles).
The Plague: Understanding that the Bubonic Plague was a recurring historical event that forced theatres to close (e.g., 1592–1594).
Crime and Punishment: Knowing the harsh realities of Tudor law, where "treason" was a constant threat to those in power.
Why it matters: It explains the **social motivations** of the characters. Pupils learn that a servant speaking back to a King in a play wasn't just "rude"—it was a revolutionary, dangerous historical act.

3. Political History: Power, Religion, and Propaganda
The Fact: Knowing the tension between **Protestants and Catholics** and the "Divine Right of Kings."
The Divine Right: The belief that the Monarch was chosen by God. To kill a King was to commit a sin against Heaven itself.
Censorship: Knowing about the **Master of the Revels**, the official who had to "approve" every play to ensure it didn't offend the Queen or King.
The Spanish Armada (1588): Knowing that Shakespeare lived through a time of intense nationalistic pride and fear of foreign invasion.
Why it matters: It reveals the **purpose of literature**. Pupils see that Shakespeare wasn't just "writing stories"; he was often writing "propaganda" to keep his royal patrons happy and to avoid being arrested for heresy.

4. Economic History: The Birth of the Entertainment Industry
The Fact: Knowing that the Globe Theatre was a **commercial business**, not a government project.
The Joint-Stock Company: Shakespeare was a "sharer"—he owned part of the business. This was a relatively new economic idea.
Urbanisation: Knowing that London's population exploded during this time (200,000 by 1600), creating a "market" for professional entertainment.
The Printing Press: Understanding how the **First Folio (1623)** saved his plays from being lost to history after his death.
Why it matters: It connects **history to the economy**. Pupils realise that Shakespeare was a successful "entrepreneur," helping them see the link between creativity and making a living.

Why Substantive History Knowledge Matters

The Knowledge	The "So What?" (Why it Matters)
Monarchs	Explains why the plays changed from "Italian Comedies" to "Scottish Tragedies."
Social Classes	Helps pupils understand the "slapstick" vs. "poetic" language used for different characters.
Religion/Magic	Explains why a Tudor audience would find the Witches in *Macbeth* genuinely terrifying, not just "spooky."
Global Context	Shows that the "Discovery of the New World" changed how people thought about "the other."

The "Shakespearean Historian" Knowledge Check
Who was the Queen of England when Shakespeare was born?
What major event in 1605 made King James I very paranoid about being killed?
Why would a "Groundling" only pay one penny to see a play?
What was the "Divine Right of Kings," and how does it explain the plot of *Macbeth*?

Disciplinary Knowledge

In History, **disciplinary knowledge** refers to the specific skills and methods historians use to uncover the past. It is the "how" of history—moving beyond just memorising dates to analysing **evidence**, understanding **causation**, and recognising how the world of 1564–1616 differs from our own. To think like a historian when studying Shakespeare, Key Stage 2 pupils focus on these four pillars:

1. Evidence and Historical Enquiry
The Practice: Distinguishing between primary and secondary sources to build a picture of the past.
The Inquiry: How do we actually know what Shakespeare's life was like if he didn't keep a diary?
The Discipline: Pupils examine **primary sources** (parish registers of his birth, legal documents, the "First Folio" of his plays) and compare them with **secondary sources** (modern biographies or movies). They learn that history is a "detective story" where some pieces are missing.
Why it matters: it teaches **critical thinking**. Pupils learn that not everything written about Shakespeare is a "fact"—some of it is an "interpretation" based on limited evidence.

2. Continuity and Change
The Practice: Identifying what stayed the same and what changed during the Tudor and Stuart eras.
The Inquiry: How did the "Golden Age" of Elizabeth I transition into the "Gunpowder Plot" era of James I?
The Discipline: Pupils look at the **shift in power** from the Tudors to the Stuarts. They analyse how the theatre changed from being "illegal" street performances to being "Royal" entertainment under the King's Men.
Why it matters: It builds an understanding of **chronology**. Pupils see that Shakespeare lived through a massive cultural pivot point that changed English religion, law, and language forever.

3. Cause and Consequence
The Practice: Analysing why events happened and the "ripple effect" they had on society.
The Inquiry: Why was the Globe Theatre built outside the City walls, and what happened when it burned down?
The Discipline: Pupils investigate the **social causes** (the plague, the Puritan's dislike of theatre, the need for cheap land) and the **consequences** (the birth of a new entertainment industry, the rise of "celebrity" actors like Richard Burbage).
Why it matters: It helps pupils understand that history isn't just a list of random events; it is a chain of **actions and reactions**.

4. Historical Interpretations
The Practice: Understanding that different people view the same event in different ways.
The Inquiry: Why is Richard III remembered as a "villain" when historical evidence suggests he may not have been?

The Discipline: Pupils look at how Shakespeare used his plays as **propaganda** to please his royal patrons. They learn that the "history" we see on stage is often an "interpretation" designed to make the current King or Queen look good.
Why it matters: It develops **historical empathy** and a healthy scepticism. Pupils learn to ask: *"Who wrote this, and why did they want me to believe it?"*

Why Disciplinary Knowledge Matters in History

Skill Area	The "Shakespeare" Application
Chronology	Placing Shakespeare accurately between the Middle Ages and the Industrial Revolution.
Significance	Arguing why Shakespeare is "more significant" than other Tudor figures.
Similarity/Difference	Comparing the life of a "Groundling" with the life of a "Courtier."
Perspective	Understanding the "Tudor Mindset" (the belief in magic, witches, and the Divine Right of Kings).

The "Shakespearean Historian" Success Criteria
I can identify one primary source that proves Shakespeare existed.
I can explain how the Gunpowder Plot (1605) might have influenced the "darkness" of *Macbeth*.
I can describe how a Tudor theatre audience was different from a modern cinema audience.
I can explain why Shakespeare might have changed the "facts" of history to make Queen Elizabeth I happy.

Learning Objectives

In Key Stage 2 History, the '**Shakespeare'** learning theme serves as a bridge between the **Tudor and Stuart eras**. The **learning objectives** focus on shifting pupils from simply "knowing facts" to "thinking like historians"—analysing how a single life can reflect the massive religious, political, and social shifts of an entire century.

1. Chronological Understanding: Mapping the Transition
Objective: *To establish a clear narrative of British history, noting connections, contrasts, and trends over time.*
The Shakespeare Focus: Placing Shakespeare's life (1564–1616) across the reigns of **Elizabeth I** and **James I**.
The Activity: Creating a timeline that shows the "Golden Age" of the Elizabethans transitioning into the "Paranoid" Jacobean era.
Why it matters: It prevents "period blurring." Pupils learn that the world didn't just stay the same; the 1605 **Gunpowder Plot** changed the "vibe" of England from the comedies of the 1590s to the dark tragedies of the 1600s.

2. Historical Enquiry: Using Primary Sources
Objective: *To understand how our knowledge of the past is constructed from a range of sources.*
The Shakespeare Focus: Investigating the "Paper Trail" of a 16th-century citizen.

The Activity: Examining **primary sources** like Shakespeare's will, parish baptism records, and the "First Folio" to piece together his biography.
Why it matters: It develops **critical thinking**. Pupils realise that we don't know everything about Shakespeare because record-keeping was different in the 1500s. They learn to distinguish between *fact* (he was born in Stratford) and *inference* (he must have been unhappy because he left his wife the "second-best bed").

3. Social History: The Hierarchy of Tudor Life
Objective: *To describe the social, cultural, and religious diversity of past societies.*
The Shakespeare Focus: Analysing the "Great Chain of Being" and the life of a **Groundling** versus a **Courtier**.
The Activity: Comparing the "leisure time" of different social classes—who sat in the galleries and who stood in the pit?
Why it matters: It builds **historical empathy**. Understanding the strict social hierarchy explains why a character's "fall from grace" in a play was so terrifying to a Tudor audience. It shows that society was not a monolith but a complex web of status.

4. Continuity and Change: The Birth of Modernity
Objective: *To identify significant events, make connections, and understand how they influenced the wider world.*
The Shakespeare Focus: The impact of the **Printing Press** and the **Age of Exploration**.
The Activity: Discussing how the ability to mass-produce plays (Printing Press) and the discovery of the "New World" (Exploration) changed how people thought.
Why it matters: It shows that Shakespeare lived at a "turning point." It helps pupils see that many things we take for granted—like professional theatre, global trade, and standardised English—began during this specific historical window.

Why Historical Knowledge of Shakespeare Matters

Skill Area	The "So What?" (Impact)
Contextual Decoding	Knowing about the **Divine Right of Kings** explains *why* killing a King in *Macbeth* was considered a crime against God, not just a murder.
Political Literacy	Understanding **Propaganda**—seeing how Shakespeare changed history (like the story of Richard III) to make his royal bosses look good.
Cultural Identity	Recognising that the "Tudor Mindset" (beliefs in witches, stars, and fate) still influences how we tell stories today.
Evidence Analysis	Teaching pupils to ask *"How do we know?"* protects them from misinformation in the modern world.

The "Shakespearean Historian" Success Criteria
I can place Shakespeare on a timeline between the Battle of Bosworth and the Great Fire of London.

I can name one primary source used to prove Shakespeare was a real person.
I can explain why a Tudor audience believed in the "Divine Right of Kings."
I can describe two ways the theatre changed when James I became King.

Lesson Ideas

This 6-week Medium-Term Plan for Key Stage 2 History integrates **Substantive Knowledge** (chronology, Tudor/Jacobean monarchies, social hierarchy, Golden Age culture, religious shifts, expansionism) with **Disciplinary Knowledge** (historical enquiry, primary source analysis, historical significance, cause and consequence, continuity and change, and historical interpretation). Using the life, plays, and world of William Shakespeare (1564–1616) as a lens, pupils investigate what life was like in Early Modern Britain across the Elizabethan and Jacobean eras.
Core History Strands: Chronology, Monarchs & Power, Everyday Life & Social Hierarchy, Beliefs & Conflict, Empire & Exploration.

Knowledge & Progression Overview

PROGRESSION OF HISTORICAL KNOWLEDGE IN THIS UNIT

Weeks 1–2: Chronology & Society	**Weeks 3–4:** Power & Religion	**Weeks 5–6:** Worldview & Legacy
Substantive: Tudor Timeline, Social Pyramid, Globe Theatre.	**Substantive**: Monarchical Power, Reformation, Gunpowder Plot.	**Substantive**: Global Trade, Racial Perceptions, Legacy.
Disciplinary: Source Reliability, Continuity vs. Change.	**Disciplinary**: Cause & Consequence, Evaluating Bias & Propaganda.	**Disciplinary**: Historical Significance & Interpretations.

Weekly Breakdown
Week 1: Time, Place, and the Bard (1564–1616)
Key Historical Focus: Chronology & Contextual Placement.
Context: Locating Shakespeare's lifetime on the timeline of British history (bridging the late Tudor period under Elizabeth I and the early Jacobean period under James I).
Substantive Concepts: Chronology, Monarchy, Elizabethan Era, Jacobean Era, Century, Primary vs. Secondary Sources.
LKS2 Focus
Substantive: Placing the Tudors and Stuarts on a timeline relative to previously studied periods (e.g., Romans, Anglo-Saxons).
Disciplinary: Using parish registers, birth certificates, and maps of Stratford-upon-Avon as primary evidence.
UKS2 Focus
Substantive: Understanding the political transition from Tudor dynasty to Stuart dynasty (1603).
Disciplinary: Distinguishing between historical facts about Shakespeare and later historical myths/extrapolations.
Enquiry Question: *When did Shakespeare live, and how do parish records help us piece together his early life?*
Historical Outcome: Annotated timeline and primary source investigation log analysing parish entries and historical maps.

Week 2: Two Worlds – Rich and Poor in Tudor-Jacobean Society
Key Historical Focus: Everyday Life, Social Hierarchy & Economy.
Context: Comparing the lives, diets, living conditions, and entertainment of rich courtly nobles with poor peasants and laborers.

Substantive Concepts: Social Pyramid, Privy Council, Paupers, Vagrants, Sumptuary Laws, The Globe Theatre, Pottage vs. Banquets.
LKS2 Focus
Substantive: Everyday living conditions, homes (wattle and daub vs. brick manors), food, and hygiene.
Disciplinary: Comparing artefacts and inventories from rich and poor Tudor households; identifying continuity and change.

UKS2 Focus
Substantive: Sumptuary Laws (laws dictating what clothing classes could wear); economic pressures leading to urban migration.
Disciplinary: Evaluating how effectively historical sources reflect the lived experience of non-literate lower classes.
Enquiry Question: *Was Elizabethan England a 'Golden Age' for everyone, or just the wealthy few?*
Historical Outcome: A comparative social audit contrasting a nobleman's inventory with a peasant's daily ledger, concluding with an evaluation of the "Golden Age" label.

Week 3: Crown, Power, and Propaganda (*Elizabeth I & Tilbury*)
Key Historical Focus: Monarchy, Politics & Propaganda.
Context: Analysing how Elizabeth I used portraiture, royal progresses, and theatre to maintain power and defeat threats like the Spanish Armada (1588).
Substantive Concepts: Armada, Propaganda, Monarchical Power, Royal Progress, Symbolism, Divine Right.
LKS2 Focus
Substantive: The threat of the Spanish Armada; Elizabeth I's speech to the troops at Tilbury.
Disciplinary: Spotting key visual symbols in royal portraits (globes, pearls, crowns) to explain how monarchs projected power.
UKS2 Focus
Substantive: Foreign policy, state censorship of plays, and the use of theatre as a tool for political messaging.
Disciplinary: Analysing portraiture as state propaganda; contrasting official painted representations with written ambassador reports.
Enquiry Question: *How did Queen Elizabeth I use art and theatre to control her image and her kingdom?*
Historical Outcome: Source analysis report decoding *The Armada Portrait* alongside Elizabeth's Tilbury speech.

Week 4: Religion, Plotters, and Superstition (*The Gunpowder Plot & Witchcraft*)
Key Historical Focus: Religious Conflict, Beliefs & Change.
Context: The shift from Tudor Protestantism to the reign of King James I (1603); the Gunpowder Plot (1605) and Jacobean obsession with witchcraft (*Macbeth*).
Substantive Concepts: Protestant, Catholic, Reformation, Treason, Persecution, Witchcraft, Demonology.
LKS2 Focus
Substantive: The core events of the 1605 Gunpowder Plot; why King James I was fearful of treason.
Disciplinary: Investigating the causes and consequences of religious change across the 16th century.
UKS2 Focus
Substantive: The Witchcraft Act of 1604, James I's book 'Daemonologie', and how political paranoia influenced Shakespeare's 'Macbeth'.

Disciplinary: Analysing primary trial records of accused witches and plotters for religious bias and state coercion.
Enquiry Question: *Why were people in Jacobean England so fearful of treason and witchcraft?*
Historical Outcome: A cause-and-consequence chart exploring religious tension and state fear under James I.

Week 5: Global Expansion, Exploration, and Encounter (*The Tempest & Global Trade*)
Key Historical Focus: Empire, Exploration & Perception of Others.
Context: Early English transatlantic voyages, Sir Francis Drake, the founding of the East India Company (1600), and Tudor perceptions of Africa and the Americas.
Substantive Concepts: Exploration, Colonization, Trade Routes, Circumnavigation, Merchant Adventurers, Encounter, Exoticism.
LKS2 Focus
Substantive: Voyages of Sir Francis Drake and Walter Raleigh; key items brought back to Britain (tobacco, potatoes, silk).
Disciplinary: Mapping early exploration trade routes using historical maps; evaluating the impact of contact on indigenous peoples.
UKS2 Focus
Substantive: The arrival of Black Tudors (e.g., Jacques Francis, John Blanke) and early colonial attitudes as reflected in 'The Tempest' and 'Othello'.
Disciplinary: Critiquing historical interpretations of European exploration; examining diverse primary records of Black and foreign residents in Tudor London.
Enquiry Question: *How did English voyages expand global trade, and how were foreign cultures viewed in Tudor-Jacobean Britain?*
Historical Outcome: An enquiry report on global trade expansion, evaluating primary records of foreign residents and explorers in London.

Week 6: The Legacy of the Globe – Historical Significance
Key Historical Focus: Historical Significance & Interpretations.
Context: Assessing the long-term impact of the Tudor/Jacobean era on modern world culture, theatre, language, and society.
Substantive Concepts: Legacy, Historical Significance, Cultural Heritage, Preservation, Archaeological Evidence.
LKS2 Focus
Substantive: How archaeological digs at the site of the original Globe Theatre (1989) revealed new details about Tudor life.
Disciplinary: Explaining why Shakespeare and the Elizabethan stage remain historically significant today.
UKS2 Focus
Substantive: Evaluating how different eras (Victorian vs. Modern) have re-interpreted the Tudor period to suit their own values.
Disciplinary: Formulating a multi-criteria judgment of historical significance (Greatness, Impact, Relevance over time).
Enquiry Question: *Why do we still study the world of Shakespeare over 400 years later?*
Historical Outcome: A curated "Museum Case File" and balanced historical essay justifying the significance of the Tudor-Jacobean era.

Assessment & Differentiation Framework

Dimension	Lower Key Stage 2 (Years 3 & 4)	Upper Key Stage 2 (Years 5 & 6)
Substantive Benchmark	Places the Tudor/Jacobean period on a timeline. Describes differences between rich and poor lives. Identifies key events (Armada, Gunpowder Plot). Names major trade goods.	Explains political shifts between Tudor/Stuart monarchies. Analyses religious persecution and laws (Sumptuary, Witchcraft). Details global trade networks and social structures.
Disciplinary Benchmark	Uses primary sources (portraits, parish records) to answer questions. Identifies continuity and change across social classes. Gives simple reasons for historical events.	Evaluates source reliability and state bias. Analyses propaganda vs. factual accounts. Constructs arguments around cause, consequence, and historical significance.
Key Vocabulary	Chronology, Tudor, Jacobean, monarch, primary source, social pyramid, pottage, propaganda, treason, trade route.	Sumptuary laws, Privy Council, Reformation, state censorship, *Daemonologie*, subversion, empire, colonisation, historical interpretation, significance.

Other Information, Ideas and Resources

To teach Shakespeare through History at Key Stage 2, you have to look at him as a **living witness** to one of the most turbulent periods in British history. These alternative **lessons ideas** focus on the transition from the Tudors to the Stuarts, the "detective work" of historians, and the use of theatre as a political tool.

1. Historical Detective: The "Paper Trail" (Evidence)
The Concept: Using primary sources to prove Shakespeare was a real person.
The Activity: Provide pupils with a "Source Pack" containing copies (or transcripts) of 16th-century documents: Shakespeare's baptism record, his marriage bond to Anne Hathaway, and his "Last Will and Testament."
The Task: Pupils must act as "History Detectives" to create a timeline of his life using *only* the evidence provided.
The Challenge: Identify "The Lost Years." What happens to the timeline between 1585 and 1592? Discuss why some parts of history are "blank."
Learning Goal: To understand how our knowledge of the past is constructed from a range of **primary sources**.

2. The "Divine Right" & The Gunpowder Plot (Causation)
The Concept: Exploring how real-life political events influenced the plots of the plays.

The Activity: Focus on the year **1605**. Explain the Gunpowder Plot and King James I's obsession with "The Divine Right of Kings" (the belief that God chose the King).
The Task: Look at the plot of *Macbeth* (written shortly after the plot). Why did Shakespeare write a play about a man who kills a King and then goes mad?
The Challenge: Discuss **Propaganda**. Was Shakespeare trying to warn people *not* to kill King James?
Learning Goal: To identify significant events and understand how they influenced the wider world and the arts.

3. A Day at the Globe (Social Hierarchy)
The Concept: Understanding the strict "class system" of Tudor and Stuart England.
The Activity: Recreate the "Social Map" of the Globe Theatre in the classroom.
The Task: Assign pupils different roles: **Groundlings** (standing in the muddy pit for 1p), **Middle-class Merchants** (sitting in the galleries for 2p), and **Nobles** (sitting in the "Lords' Rooms" for 6p).
The Challenge: How did the diet, clothing, and "smell" of these groups differ? Compare the "leisure time" of a poor apprentice with that of a rich courtier.
Learning Goal: To describe the social and cultural diversity of past societies.

4. The "Tudor Spin-Doctor" (Interpretations)
The Concept: Understanding that history is often written by the "winners."
The Activity: Compare the "Shakespeare version" of **Richard III** (a hunchbacked villain) with the historical evidence (a brave king who died in battle).
The Task: Why would Shakespeare make Richard III look so bad? (Hint: The King who defeated Richard III was Henry VII, the grandfather of Shakespeare's boss, Elizabeth I!)
The Challenge: Create a "Wanted" poster for Richard III based on the play, then create a "Campaign Poster" for him based on historical facts.
Learning Goal: To understand that there are different **historical interpretations** of the same person or event.

Summary of Historical Skills

Lesson	Focus Area	Key Historical Concept
Detective Work	Evidence	Primary vs. Secondary Sources.
The 1605 Plot	Causation	Political Context and Cause/Consequence.
Globe Audience	Social History	Hierarchy and the Great Chain of Being.
Richard III	Interpretation	Bias and Perspective in Record-keeping.

Considerations for Implementation

Modern Foreign Languages

Substantive Knowledge
Substantive knowledge in MFL focuses on the "what": the specific vocabulary, grammar, and phonology that pupils must acquire. When applied to Shakespeare, this involves learning how the stories of the "Bard" are expressed in a target language (like French or Spanish), and identifying the linguistic bridges between English and its European neighbours. **1. Lexical Knowledge: Vocabulary and Cognates** **The Fact:** Identifying "Cognates" (words that look and sound similar) between English and the target language. **The Shared Roots:** Many Shakespearean terms have Latin or French roots. Pupils learn to identify pairs like: **English:** *Tragedy* / **French:** *Tragédie* / **Spanish:** *Tragedia* **English:** *Comedy* / **French:** *Comédie* / **Spanish:** *Comedia* **English:** *Poet* / **French:** *Poète* / **Spanish:** *Poeta* **The "Shakespearean" Glossary:** Learning specific nouns for characters and settings in the target language (e.g., *le roi* / *el rey* for King; *la reine* / *la reina* for Queen). **Why it matters:** It builds **linguistic confidence**. When pupils see that they already "know" dozens of words because of shared history, the foreign language feels less "foreign" and more accessible. **2. Grammatical Knowledge: Sentence Structure and Gender** **The Fact:** Understanding how different languages organise the "drama" of a sentence. **Nouns and Gender:** In English, a sword is "it." In French, *une épée* is feminine; in Spanish, *una espada* is feminine. Pupils learn that every object in Shakespeare's world has a "gender" in the target language. **Adjective Agreement:** Learning that in French and Spanish, the description comes after the noun (e.g., *un amour éternel* — a love eternal). **Why it matters:** It teaches the **mechanics of language**. Using a famous story helps pupils remember grammatical rules because they are attached to a high-stakes narrative (e.g., describing Romeo as *romantique* or Tybalt as *méchant*). **3. Phonological Knowledge: Sound and Rhythm** **The Fact:** Recognising the unique "music" and pronunciation rules of another language. **Silent Letters and Accents:** Learning how to pronounce French words like *le théâtre* (theatre) or Spanish words like *el sueño* (dream), noticing how the "music" differs from English iambic pentameter. **Intonation:** Practicing how to "perform" a famous line with the correct rising or falling tone required by the target language. **Why it matters:** It develops **Oracy and decoding skills**. Understanding how sounds map to letters (Grapheme-Phoneme Correspondences) allows pupils to read Shakespearean scripts in another language aloud with accuracy. **4. Cultural Knowledge: The Global "Bard"** **The Fact:** Knowing the names of European countries and cities where Shakespeare's plays were set. **Geography in the Target Language:** Locating *L'Italie* (Italy), *Le Danemark* (Denmark), and *La France* on a map using foreign names. **European Context:** Knowing that Shakespeare's "Verona" or "Venice" are real places with their own vibrant modern languages and cultures today. **Why it matters:** It fosters **intercultural understanding**. It reminds pupils that while Shakespeare is "British," his stories are part of a shared European heritage, encouraging a sense of global citizenship.

Why Substantive MFL Knowledge Matters

Topic Area	The "Shakespeare" Connection
Vocabulary	Shows how English "borrowed" thousands of words from its neighbours.
Grammar	Provides a familiar "plot" to practice tricky rules like gender and word order.
Phonology	Turns language learning into a "performance," reducing anxiety about speaking.
Culture	Connects the "History" of the plays to the "Reality" of modern Europe.

The "Shakespearean Linguist" Knowledge Check
Can you find a word in a French play title that looks like an English word? (e.g., *La Tempête*)
Is the word for "King" in Spanish (*el rey*) masculine or feminine?
How would you say "Romeo and Juliet" in your target language? (*Roméo et Juliette* / *Romeo y Julieta*)
Which European country is the setting for *Hamlet*? (Locate *Le Danemark* on a map).

Disciplinary Knowledge

In MFL, **disciplinary knowledge** is the ability to "think like a linguist." When applied to Shakespeare, this involves exploring how his plays have been translated, adapted, and performed across the globe. It moves beyond just learning French or Spanish vocabulary and focuses on the **mechanics of language**, **translation**, and **intercultural understanding**. To think like a linguist in a Shakespearean context, Key Stage 2 pupils focus on these four pillars:

1. Comparative Linguistics (Patterns and Roots)
The Practice: Identifying the shared DNA between English and other European languages.
The Inquiry: Why do some of Shakespeare's words sound like French or Spanish words?
The Discipline: Pupils look at "Cognates" (words that look and sound similar in two languages). For example, they might compare the English "Tragedy" with the French *Tragédie* or Spanish *Tragedia*. They explore how Shakespeare's early modern English was influenced by Latin and Romance languages.
Why it matters: It builds **metalinguistic awareness**. Pupils learn to spot patterns and structures that exist across different languages, making them more confident when encountering unfamiliar foreign text.

2. The Art of Translation (Meaning and Nuance)
The Practice: Understanding that translating a story isn't just about swapping words, but swapping "feelings."
The Inquiry: How do you say "To be or not to be" in French, and does it mean exactly the same thing?
The Discipline: Pupils look at famous quotes in a target language (e.g., *"Être ou ne pas être"*). They discuss why a translator might choose one word over another to keep the rhythm or the "rhyme" of the original play.
Why it matters: It teaches **precision and choice**. Pupils realise that language is a flexible tool and that translation requires creative problem-solving to stay true to the author's intent.

3. Intercultural Understanding (Global Context)

The Practice: Exploring how different cultures "claim" Shakespeare as their own.
The Inquiry: Why is Shakespeare so popular in Germany, France, or Italy?
The Discipline: Pupils investigate how Shakespeare's stories are adapted into different cultural settings. They might look at a French poster for *Le Songe d'une Nuit d'Été* (*A Midsummer Night's Dream*) or listen to a Spanish audio clip of *Roméo y Julieta*.
Why it matters: It fosters **global citizenship**. It shows pupils that culture is a shared human experience that transcends national borders, helping them see the target language as a gateway to a wider world of art.

4. Oracy and Performance
The Practice: Using the "music" of a foreign language to convey emotion and character.
The Inquiry: Can we perform a scene from *The Tempest* in Spanish?
The Discipline: Pupils practice **intonation, gesture, and pronunciation** in the target language. Just as Shakespearean actors use the rhythm of iambic pentameter, MFL pupils use the natural rhythm of French or Spanish to make their performance believable.
Why it matters: It develops **communicative confidence**. Performing a script removes the "fear" of speaking a foreign language by giving pupils a character to "hide" behind, focusing on the *impact* of their words rather than just the grammar.

Why Disciplinary Knowledge in MFL Matters

Skill Area	The "Shakespeare" Application
Decoding	Using clues from the English play to "guess" the meaning of a French script.
Cultural Literacy	Recognising that Shakespeare set many plays in Europe (Italy, Denmark, France).
Phonology	Comparing the "sounds" of English poetry with the vowel-heavy sounds of Spanish.
Empathy	Realising that a French child feels the same "sadness" for Romeo as an English child does.

The "Shakespearean Linguist" Success Criteria
I can identify three "Cognates" (similar words) between a Shakespearean title and its French/Spanish translation.
I can explain why translating a poem is harder than translating a shopping list.
I can pronounce a short famous quote from a play in the target language with the correct "emotion."
I can locate the European countries where Shakespeare's plays are set on a map using target language names (e.g., *L'Italie*, *L'Espagne*).

Learning Objectives

In KS2 MFL, the '**Shakespeare'** learning theme provides a unique bridge between English literacy and European languages. The **learning objectives** focus on **linguistic curiosity**—showing pupils that language is a living, breathing system that Shakespeare himself helped to shape by "borrowing" from our neighbours.

1. Listen and Respond: Phonology and Drama

Objective: *Listen attentively to spoken language and show understanding by joining in and responding.*
The Shakespeare Focus: Hearing famous lines or plot summaries in the target language (e.g., French or Spanish).
The Activity: Pupils listen to a "re-telling" of *The Tempest* or *A Midsummer Night's Dream* in simple French. They use visual clues and their knowledge of the story to identify key characters (*le roi*, *la reine*, *la sorcière*).
Why it matters: It builds **auditory discrimination**. Because the story is familiar, pupils don't panic when they hear foreign words; they use the context to "crack the code" of the new language.

2. Oracy: Performing the "Bard" Abroad
Objective: *Speak in sentences, using familiar vocabulary, phrases and basic language structures.*
The Shakespeare Focus: Reciting short, iconic quotes or dialogues in the target language.
The Activity: Performing a "mini-scene" from *Romeo and Juliet* using simple Spanish (e.g., *"¡Oh Romeo, Romeo! ¿Por qué eres Romeo?"*).
Why it matters: It develops **articulatory confidence**. Shakespeare's language is rhythmic; by mimicking that rhythm in a foreign tongue, pupils improve their pronunciation and intonation without the pressure of "spontaneous" conversation.

3. Reading and Decoding: Cognates and Clues
Objective: *Read carefully and show understanding of words, phrases and simple writing.*
The Shakespeare Focus: Identifying "Cognates" (words that look/sound similar) in play titles and descriptions.
The Activity: Comparing English titles to their French/Spanish equivalents (e.g., *La Tempête*, *La Comédie des Erreurs*, *El Sueño de una Noche de Verano*).
Why it matters: It fosters **metalinguistic awareness**. Pupils realise that English is part of a wider family of languages. Recognising that *Tragedy* is *Tragédie* in French empowers them to tackle complex texts by looking for "friendly" words.

4. Intercultural Understanding: The Global Stage
Objective: *Describe people, places, things and actions orally and in writing.*
The Shakespeare Focus: Mapping Shakespeare's European settings using target language names.
The Activity: Using a map of Europe to identify *L'Italie* (Verona/Venice), *Le Danemark* (Elsinore), and *La France*, and describing the characters who live there using simple adjectives (*fort*, *méchant*, *triste*).
Why it matters: It promotes **global citizenship**. It moves MFL beyond "ordering a pizza" and shows that the target language is a vehicle for world-class art, history, and culture.

Why MFL Learning Objectives in a Shakespeare Learning Theme Matter

Skill Area	The "So What?" (Impact)
Decoding Skills	Teaches pupils to use "Prior Knowledge" (the plot) to solve linguistic puzzles.

Vocabulary Retention	"King" might be forgotten, but *Le Roi Lear* or *El Rey* is attached to a memorable character.
Empathy	Realising that Shakespeare's themes (love, jealousy, ambition) are universal across all languages.
English Literacy	Understanding the French/Latin roots of Shakespeare's English improves their own writing.

The "Shakespearean Linguist" Success Criteria
I can identify three words in a French or Spanish play title that look like English words.
I can pronounce a famous Shakespearean greeting in the target language.
I can name the European country where *Romeo and Juliet* is set using the foreign name.
I can use a bilingual dictionary to find the word for "theatre" or "stage."

Lesson Ideas

This 6-week Medium-Term Plan for Key Stage 2 MFL—designed for **French** or **Spanish**—combines **Substantive Knowledge** (phonics, high-frequency vocabulary, core grammar structures, gender, agreement, and syntax) with **Disciplinary Knowledge** (linguistic pattern spotting, decoding unfamiliar texts, spontaneous oral manipulation, translation skills, and intercultural understanding). Using Shakespeare's European settings (*The Merchant of Venice*, *Romeo and Juliet*, *The Tempest*) and global translations as a springboard, pupils learn practical, transferable language skills through a historical and literary lens.

Target Languages: Applicable to **French** (FR) or **Spanish** (ES)
Core Strands: Listening, Speaking, Reading, Writing, and Cultural/Linguistic Awareness.

Knowledge & Progression Overview

PROGRESSION OF MFL KNOWLEDGE IN THIS UNIT

Weeks 1–2: Identity & Setting	**Weeks 3–4:** Feelings & Drama	**Weeks 5–6:** Weather & Performance
Substantive: Nouns, Gender, Verb To Be/Have, Phonics.	**Substantive**: Adjective Agreement, Expressing Emotion, Negation.	**Substantive**: Impersonal Weather, Command Verbs, Modal Phrasing.
Disciplinary: Pattern Spotting, Decoding Cognates & Etymology.	**Disciplinary**: Syntax Manipulation, Translating Character Motives.	**Disciplinary**: Spontaneous Roleplay, Performing & Adapting Scripts.

Weekly Breakdown
Week 1: Welcome to the Theatre! (Nouns, Gender & Phonics)
Linguistic Focus: Classroom & Theatre Nouns, Articles (Definite/Indefinite), Phonics Sounds.

Context: Exploring the Globe Theatre and learning the foreign language vocabulary for the stage, actors, masks, and costumes.
Core Phonics Targets: French [ch], [ou], [on] / Spanish [ñ], [ll], [z/c].
LKS2 Focus
Substantive: Naming key objects (e.g., FR: un théâtre, un masque, une couronne; ES: un teatro, una máscara, una corona); understanding masculine vs. feminine nouns.
Disciplinary: Spotting cognates (words that look/sound similar across languages, e.g., actor/acteur) and applying key phonics rules to pronounce new words accurately.
UKS2 Focus
Substantive: Plural article shifts (les / los, las); using possessive adjectives (my mask / my crown).
Disciplinary: Using bilingual dictionaries to look up theatre vocabulary and categorising nouns by grammatical gender independently.
Practical Outcome: A labelled "Globe Theatre" poster classifying nouns by gender and article.

Week 2: Meeting the Characters (Descriptions & Verbs *To Be/Have*)
Linguistic Focus: High-Frequency Verbs (*To Be* & *To Have*), Physical Appearance, Character Names.
Context: Introducing famous characters from *Romeo & Juliet* and *Hamlet* using physical descriptions.
Grammar: Present tense of **Etre / Avoir** (French) or **Ser / Estar / Tener** (Spanish).
LKS2 Focus
Substantive: 1st and 3rd person singular verb forms (e.g., He/She is tall/young; He/She has dark hair).
Disciplinary: Constructing simple descriptive sentences using correct Subject-Verb-Adjective word order.
UKS2 Focus
Substantive: Full present tense paradigms for high-frequency verbs; multi-clause character descriptions joined by conjunctions (but, and, because).
Disciplinary: Identifying how verb endings change depending on the pronoun (inflectional morphology).
Practical Outcome: "Wanted" posters for Shakespearean characters featuring written physical descriptions in the target language.

Week 3: Emotional Drama & Rejection (Emotions & Negation)
Linguistic Focus: Expressing Feelings, Emotions, Negation (*Not / Never*).
Context: Dramatic dialogue between lovers and rivals (e.g., *Romeo & Juliet*, *Much Ado About Nothing*).
Grammar: Expressing feelings using *Etre/Estar*; applying negative structures (FR: *ne...pas* / ES: *no* + verb).
LKS2 Focus
Substantive: Vocabulary for core emotions (happy, sad, angry, in love, jealous); applying basic negative statements (e.g., I am not angry).
Disciplinary: Modulating tone of voice and gesture to match emotion words during oral practice.
UKS2 Focus
Substantive: Adjective agreement for gender and number (e.g., FR: il est fâché vs. elle est fâchée; ES: él está enfadado vs. ellas están enfadadas).
Disciplinary: Manipulating sentence syntax to flip positive statements into dramatic negative claims.
Practical Outcome: Short, paired mini-dialogues expressing changing emotions and dramatic rejections on stage.

Week 4: The Venetian Merchant & Market Trade (Numbers, Currency & Polite Requests)
Linguistic Focus: Numbers (1–100), Currency, Polite Transactional Language (*I would like...*, *How much is…?*).
Context: *The Merchant of Venice*—setting up an Italian market stall scene trading fabrics, spices, and jewels.
Grammar: Modal phrases (*Je voudrais* / *Me gustaría*), Question structures.
LKS2 Focus
Substantive: Numbers 1–31; asking "How much does it cost?"; stating price items using target language currency or gold coins.
Disciplinary: Listening for numerical information in fast-paced audio recordings to complete trade ledgers.
UKS2 Focus
Substantive: Numbers 1–100+; complex transactional phrases; using polite formal address (vous /usted).
Disciplinary: Performing spontaneous buying/selling transactions using real-world conversational strategies.
Practical Outcome: An interactive target-language market stall roleplay calculating trade total costs and practicing merchant conversations.

Week 5: The Tempest & Weather Forecasting (Weather Phrases & Impersonal Verbs)
Linguistic Focus: Weather Expressions, Seasons, Natural Elements.
Context: Prospero's magical storm in *The Tempest*.
Grammar: Impersonal verb structures (FR: *Il fait...*, *Il y a...* / ES: *Hace...*, *Hay...*).
LKS2 Focus
Substantive: Core weather phrases (it is stormy, it rains, it is windy, it is cold); linking weather to seasons.
Disciplinary: Interpreting weather symbols and translating short weather reports into spoken English.
UKS2 Focus
Substantive: Future/conditional weather phrasing (There will be a storm/It would be hot); cause-and-effect connectors (therefore, so).
Disciplinary: Writing and reading aloud a dramatic meteorological forecast for Prospero's island.
Practical Outcome: A target-language "Ship's Logbook" entry or live weather broadcast describing the tempest brewing off the island coast.

Week 6: Shakespeare on the World Stage (Script Performance & Translation)
Linguistic Focus: Command Verbs (Imperatives), Reciting & Performing, Translation Skills.
Context: Translating iconic lines into French/Spanish and staging a mini Shakespeare festival.
Grammar: Imperative verbs for stage directions (Look!, Listen!, Speak!, Exit!).
LKS2 Focus
Substantive: Simple imperative commands for actors; memorising a short 4-line scene in the target language.
Disciplinary: Reading aloud with accurate pronunciation, rhythm, and intonation supported by phonics knowledge.
UKS2 Focus
Substantive: Translating short adapted excerpts of Shakespearean scripts between English and the target language using dictionaries.
Disciplinary: Evaluating translation choices—understanding why literal word-for-word translation does not always convey literary meaning.
Practical Outcome: A final group performance of a 1-minute translated Shakespearean scene with costumes and target-language stage directions.

Assessment & Differentiation Framework

Dimension	Lower Key Stage 2 (Years 3 & 4)	Upper Key Stage 2 (Years 5 & 6)
Substantive Benchmark	Recalls 20+ core nouns with correct gender/article; uses 1st/3rd person singular of key verbs Names numbers 1–31, core emotions, and 5 weather phrases.	Uses full present tense verb paradigms. Applies adjective agreement for gender and number. Formulates complex transactional questions. Uses numbers up to 100+.
Disciplinary Benchmark	Identifies cognates and near-cognates. Uses phonics rules to decode new written words. Substitutes words in sentence frames to create new meanings.	Uses bilingual dictionaries efficiently; manipulates syntax for negation and questions. Translates short texts accurately while maintaining meaning.
Key Phonics & Vocab	*Un/une/el/la*, *est/tiene*, *fâché/enfadado*, *il fait/hace*, cognates, nouns, articles, phonemes.	*Les/los/las*, adjective agreement, *je voudrais/me gustaría*, imperative verbs, syntax, inflection, translation.

Other Information, Ideas and Resources

To teach Shakespeare through MFL, we shift the focus from English literature to **Global Communication**. These alternative lessons help pupils see that Shakespeare's stories are a "universal language" and provide a familiar framework to practice new vocabulary, grammar, and phonology in French, Spanish, or German.

1. The "Cognate" Detective (Comparative Linguistics)
The Concept: Identifying shared Latin and French roots in Shakespearean titles.
The Activity: Provide a list of Shakespeare's play titles in the target language (e.g., *La Tempête*, *La Comédie des Erreurs*, *Le Roi Lear*, *La Tragédie de Hamlet*).
The Task: Pupils must act as "Linguistic Detectives" to match the foreign title to the English one. They circle the **Cognates** (words that look and sound similar).
The Challenge: Can they use a bilingual dictionary to find the "roots" of the words? (e.g., *Tragédie* comes from the same root as *Tragedy*).
Learning Goal: To develop **metalinguistic awareness** and decoding skills.

2. "Who Am I?" / *¿Quién soy yo?* (Adjectives & Character)
The Concept: Using simple adjectives to describe famous characters.
The Activity: Create "Character Passports" in the target language for figures like Tybalt, Ariel, or Lady Macbeth.
The Task: Using a word bank of adjectives (e.g., French: *méchant, courageux, triste, drôle*), pupils must write three sentences describing their character: *"Je suis méchant. Je suis fort. Qui suis-je ?"*
The Challenge: Focus on **Adjective Agreement**. If the character is female (e.g., Juliet), the adjective must change (e.g., *petite* instead of *petit*).
Learning Goal: To use familiar vocabulary to describe people and personalities.

3. The "Globe" Weather Report (Physical Geography & Weather)

The Concept: Practicing weather phrases using the setting of *The Tempest*.
The Activity: Shakespeare set his plays all over Europe. This lesson focuses on the "Storm" in *The Tempest*.
The Task: Pupils act as Tudor weather reporters for an Italian island. They must use phrases like *"Il fait du vent"* (It is windy) or *"Il y a un orage"* (There is a storm) to describe the scene.
The Challenge: Use a map of Europe to give weather reports for other settings: *"À Vérone, il fait beau"* (In Verona, the weather is beautiful).
Learning Goal: To use target language phrases to describe the **physical environment**.

4. Puppet Performance: *Le Bal Masqué* (Oracy & Drama)
The Concept: Practicing greetings and introductions through a "Masked Ball" scene.
The Activity: Recreate the meeting of Romeo and Juliet using finger puppets.
The Task: Pupils must script a 4-line meeting using basic greetings: *"Bonjour ! Comment t'appelles-tu ?" "Je m'appelle Juliette." "Enchanté !"*
The Challenge: Focus on **Intonation**. Can they make the puppets sound "surprised" or "romantic" while maintaining correct pronunciation?
Learning Goal: To speak in sentences using familiar patterns and show confidence in **Oracy**.

Summary of MFL Skills

Lesson	Focus Area	Key Linguistic Concept
Cognate Detective	Reading/Writing	Identifying patterns and word roots.
Character Passports	Grammar	Adjective agreement and gender.
Weather Report	Listening/Speaking	Describing settings and environments.
Masked Ball	Oracy	Functional dialogue and social interaction.

Considerations for Implementation

Music

See also Charanga Schemes of work.

Substantive Knowledge

Substantive knowledge in Music focuses on the "what": the specific facts, terminology, and building blocks of sound. Applying this to the '**Shakespeare'** learning theme allows pupils to see how music was integral to the original performances and how the "inter-related dimensions of music" (the elements) are used to tell stories.

1. The Inter-related Dimensions of Music
The Fact: Knowing how to use and identify the elements of music to create a specific atmosphere.
Pitch and Dynamics: Understanding that high-pitched, quiet (*piano*) sounds create a sense of magic (e.g., Ariel in *The Tempest*), while low-pitched, loud (*forte*) sounds suggest danger or power (e.g., the Witches in *Macbeth*).
Tempo: Knowing that a fast (*allegro*) tempo creates excitement or a chase, while a slow (*adagio*) tempo suggests sadness or a funeral march.
Timbre: Identifying the "sound quality" of different instruments—e.g., the bright, piercing sound of a trumpet for a royal fanfare versus the woody, soft sound of a recorder.
Why it matters: It gives pupils a **technical vocabulary** to move beyond saying music is "good" or "scary." They can explain *how* the composer made it feel that way.

2. Musical Structures: Fanfares and Ballads
The Fact: Identifying specific musical forms used in the Tudor and Stuart eras.
The Fanfare: Recognising the structure of a fanfare—usually brass-led, using "arpeggios" (broken chords) to signal the arrival of a King or Queen.
The Ballad: Understanding that many of Shakespeare's songs were simple, strophic (verse-repeating) stories meant to be understood easily by the "Groundlings."
Call and Response: Identifying patterns where a leader sings a line and the "crowd" or other instruments repeat it.
Why it matters: It teaches pupils about **compositional structure**, helping them understand that music has a "skeleton" or a plan.

3. History of Instruments (Tudor to Modern)
The Fact: Knowing the names and characteristics of instruments from Shakespeare's time.
Period Instruments: Identifying the **Lute** (string), **Sackbut** (early trombone), **Crumhorn** (woodwind), and **Virginals** (early keyboard).
The Orchestra: Understanding that the modern orchestra didn't exist in 1600; music was played by small "consorts" (groups) of similar instruments.
Why it matters: It builds **chronological awareness** in music. Pupils learn that technology limits or enables what kind of music can be made in different centuries.

4. Notation and Symbols
The Fact: Recognising and using basic musical symbols to record ideas.
Staff Notation: Knowing that notes placed higher on a 5-line staff represent higher pitches.
Rhythmic Values: Identifying crotchets (1 beat), minims (2 beats), and paired quavers (1/2 beat each).
Graphic Score: Knowing how to create a "map" of sounds (e.g., wavy lines for a storm, dots for raindrops) to guide a performance.
Why it matters: It develops **musical literacy**, allowing pupils to preserve their creative ideas and share them with others to play.

Why Substantive Music Knowledge Matters

Topic Area	**The "Shakespeare" Connection**
Dimensions	Allows pupils to **"score" a scene** from a play using the right mood.
Structures	Helps pupils write a **modern fanfare** for a character's entrance.
Instruments	Connects the "sound" of the 16th century to the **history** of the period.
Notation	Enables pupils to **compose** and perform their own "incidental music."

The "Shakespearean Musician" Knowledge Check
What is the term for the "sound quality" of an instrument? (Timbre)
Which instrument would you choose for a royal fanfare and why?
If a scene is very sad, would you choose a fast or slow tempo?
Can you name a string instrument that was popular in the 1500s? (The Lute)

Disciplinary Knowledge

In Music, **disciplinary knowledge** is the ability to "think like a musician." When applied to Shakespeare, this involves moving beyond just listening to a song and instead analysing how sound is used to create atmosphere, character, and narrative. Shakespeare's plays were originally "musical" events—filled with fanfares, stage directions for "soft music," and songs that moved the plot forward. To think like a musicologist in this context, Key Stage 2 pupils focus on these four pillars:

1. Composition: Soundscapes and Leitmotifs
The Practice: Using the inter-related dimensions of music to "paint a picture" of a scene.
The Inquiry: How can we use instruments to represent the "storm" in *The Tempest* or the "magic" of Puck in *A Midsummer Night's Dream*?
The Discipline: Pupils explore **Leitmotif** (a recurring musical phrase associated with a specific character). They select instruments based on their **timbre** (sound quality)—for example, using a shimmering glockenspiel for a fairy or a low, rhythmic drum for a soldier.
Why it matters: It teaches pupils that music is a **functional tool for storytelling**. They learn to make deliberate choices about tempo, pitch, and dynamics to evoke a specific emotional response in an audience.

2. Historical Context: The Tudor Sound
The Practice: Identifying how music has changed over time and the role of the "Minstrel."
The Inquiry: What did people actually hear when they walked into the Globe Theatre in 1599?
The Discipline: Pupils investigate **Period Instruments** (like the lute, recorder, and sackbut) and compare them to their modern descendants. They explore the difference between "Courtly Music" (stately and complex) and "Street Music" (simple, rhythmic ballads).

Why it matters: It builds **chronological understanding** of music history. Pupils realise that music is a product of its time and technology, helping them appreciate the roots of modern Western music.

3. Performance and Interpretation
The Practice: Controlling voice and instruments to convey the "intent" of a script.
The Inquiry: How does the "mood" of a song change if we sing it slowly versus quickly?
The Discipline: Pupils take a simple Shakespearean lyric (e.g., "Double, double toil and trouble; Fire burn and cauldron bubble. Fillet of a fenny snake, In the cauldron boil and bake;" and experiment with **expression**. They practice **ensemble playing**, learning how to listen to others and adjust their own volume (dynamics) to ensure the "melody" (the singer) is heard.
Why it matters: It develops **performance confidence and Oracy**. It forces pupils to think about the "audience experience," moving from mechanical playing to "expressive" musicianship.

4. Critical Listening and Appraisal
The Practice: Analysing how famous composers have "translated" Shakespeare into sound.
The Inquiry: How did Mendelssohn or Verdi turn a play into an orchestra piece?
The Discipline: Pupils listen to classical works inspired by Shakespeare (e.g., Mendelssohn's *Wedding March*). They "deconstruct" the music, identifying the **texture** (how many layers of sound) and the **structure** (verse/chorus or A-B-A patterns).
Why it matters: It fosters **analytical thinking**. By "reading" a piece of music like a text, pupils develop a sophisticated vocabulary (e.g., *crescendo, staccato, harmony*) to describe what they are hearing.

Why Disciplinary Knowledge in Music Matters

Skill Area	The "Shakespeare" Application
Musical Literacy	Using Italian terms (like *Piano* or *Forte*) to direct a "Shakespearean Soundscape."
Cultural Capital	Recognising that Shakespeare inspired centuries of Opera, Ballet, and Film scores.
Technical Control	Understanding that a "Trumpet Fanfare" isn't just loud; it has a specific **rhythmic pattern** (Dotted Rhythms).
Collaborative Skill	Realising that a stage performance requires musicians and actors to work in perfect **synchronisation**.

The "Shakespearean Musician" Success Criteria
I can compose a 4-bar "Leitmotif" for a character like Caliban or Ariel.
I can identify the difference in **timbre** between a Tudor lute and a modern guitar.
I can use the term **"Crescendo"** to describe how the music should build during a battle scene.
I can explain why a composer might choose a minor key for a tragedy like *Hamlet*.

Learning Objectives

In Key Stage 2 Music, the **'Shakespeare'** learning theme focuses on the transition from **passive listening** to **active composition**. The **learning objectives** centre on using the "inter-related dimensions of music" (the building blocks of sound) to serve a narrative, much like Shakespeare's own house musicians did at the Globe.

1. Composition: Creating a "Soundscape"
Objective: *Improvise and compose music for a range of purposes using the inter-related dimensions of music.*
The Shakespeare Focus: Developing "Incidental Music" for a specific scene (e.g., the storm in *The Tempest* or the witches' cauldron in *Macbeth*).
The Activity: Pupils select instruments based on their **timbre** (sound quality) to represent characters. They must manipulate **dynamics** (volume) and **tempo** (speed) to build tension.
Why it matters: It teaches pupils that music is a functional language. They learn to make deliberate choices to manipulate an audience's emotions, a core skill in modern media and film scoring.

2. Performance: Accuracy and Expression
Objective: *Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.*
The Shakespeare Focus: Performing a "Fanfare" for a King's entrance or a Tudor "Ballad."
The Activity: Working in a group (ensemble) to maintain a steady **pulse** while playing a rhythmic pattern on recorders or glockenspiels.
Why it matters: It develops **collaborative discipline**. In a play, the music must be perfectly timed with the actors' movements. This objective builds the physical control and "listening ears" required to perform as part of a larger team.

3. Transcription: Recording Musical Ideas
Objective: *Use and understand staff and other musical notations.*
The Shakespeare Focus: Creating a "Graphic Score" or using "Standard Notation" to preserve a spell or a song.
The Activity: Pupils create a visual map of their composition (e.g., jagged lines for loud, sharp sounds; wavy lines for flute melodies). More advanced pupils may use **staff notation** to record a simple 4-bar melody.
Why it matters: It develops **musical literacy**. It allows pupils to move from "playing by ear" to "designing with intent," ensuring their creative ideas can be repeated and shared with others.

4. Appraisal: Critical Listening
Objective: *Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.*
The Shakespeare Focus: Comparing "Period Music" (Lute/Recorder) with "Romantic/Modern Interpretations" (e.g., Mendelssohn's *A Midsummer Night's Dream*).
The Activity: Listening to a piece of music and identifying the **instruments** used and the **structure** (e.g., is there a recurring "A" section?).
Why it matters: It builds **Cultural Capital**. By understanding how great composers have "translated" Shakespeare into sound, pupils see the interconnectedness of different art forms and history.

Why These Learning Objectives Matter in Music

Skill Area	The "So What?" (Impact)
Technical Vocabulary	Pupils move beyond "I like it" to "The **minor tonality** creates a sombre mood."
Historical Context	They learn that the "sound" of a period is dictated by the **technology** of its instruments.
Creative Confidence	Shakespeare provides a "safe" story framework for pupils to experiment with "weird" or "bold" sounds.
Listening Skills	Analysing a score improves focus and the ability to pick out individual layers in a complex sound.

The "Shakespearean Musician" Success Criteria
I can use **crescendo** and **diminuendo** to make a "storm" sound realistic.
I can play a simple melody on an instrument while keeping in time with a group.
I can draw a **graphic score** that represents the different sounds in a scene.
I can identify at least two **period instruments** used in the 16th century.

Lesson Ideas

This 6-week Medium-Term Plan for Key Stage 2 Music combines **Substantive Knowledge** (pitch, rhythm, tempo, dynamics, timbre, texture, structure, and musical notation) with **Disciplinary Knowledge** (improvisation, composition, performance, critical listening, notation reading, and musical evaluation). Using Shakespeare's plays (*The Tempest*, *Macbeth*, *A Midsummer Night's Dream*) and Renaissance musical traditions as creative stimuli, pupils explore descriptive soundscapes, Tudor court dances, fanfares, and graphic/standard notation.

Core Musical Strands: Listening & Appraising, Performing (Vocal & Instrumental), Composing & Improvising, and Notation.

Knowledge & Progression Overview

PROGRESSION OF MUSIC KNOWLEDGE IN THIS UNIT

Weeks 1–2: Soundscapes & Rhythm	**Weeks 3–4:** Harmony & Fanfares	**Weeks 5–6:** Dance & Performance
Substantive: Timbre, Dynamics, Graphic Notation, Ostinato.	**Substantive**: Pentatonic Scale, Brass Timbre, Harmony, Dissonance.	**Substantive**: Pulse, Metre (3/4 & 4/4), Binary Form, Standard Notation.
Disciplinary: Descriptive Composition, Graphic Scoring.	**Disciplinary**: Motif Composition, Melodic Improvisation.	**Disciplinary**: Ensemble Precision, Rhythmic Notation Reading.

Weekly Breakdown

Week 1: Soundscapes of the Magical Island (*The Tempest*)
Musical Strand: Composing & Descriptive Listening.
Context: Creating atmospheric acoustic soundscapes for Prospero's island and Ariel's floating melodies.
Substantive Concepts: Timbre, Texture (Layering), Dynamics (p to ff), Graphic Notation, Tempo.
LKS2 Focus
Substantive: Identifying classroom instruments by timbre (unpitched percussion vs. tuned percussion); using graphic scores to denote dynamic shifts.
Disciplinary: Selecting instruments deliberately to represent physical elements (e.g., rain, wind, magical sparkles); conducting dynamic changes using hand gestures.
UKS2 Focus
Substantive: Polyphonic textures; manipulating tempo and pitch contour to create tension; designing complex graphic scores with clear legend keys.
Disciplinary: Justifying instrumentation choices based on acoustic properties; evaluating how sound layering creates spatial depth in performance.
Practical Outcome: A group graphic score and performance of "The Storm & The Magical Island" using tuned and unpitched percussion.

Week 2: Witches' Chants & Rhythmic Ostinatos (*Macbeth*)
Musical Strand: Rhythm, Vocal Performance & Ostinato.
Context: Staging the Three Witches around the cauldron in *Macbeth* ("Double, double, toil and trouble").
Substantive Concepts: Rhythm, Pulse, Rhythmic Ostinato, Call-and-Response, Vocal Timbre, Speech Rhythm.
LKS2 Focus
Substantive: Performing a steady pulse while chanting rhythmic patterns; building a 2-part rhythmic ostinato using speech rhythms.
Disciplinary: Maintaining an independent rhythmic part against a counter-rhythm in a vocal ensemble.
UKS2 Focus
Substantive: Syncopated rhythms; 3-part or 4-part polyrhythmic ostinatos; dynamic contrast to build dramatic climax.
Disciplinary: Notating rhythmic chants using formal duration symbols (crotchets, paired quavers, minims, rests).
Practical Outcome: A multi-layered vocal and percussion ensemble performance of the Witches' Cauldron Chant.

Week 3: Royal Fanfares & Court Processions (*History Plays & Monarchs*)
Musical Strand: Melody, Pitch & Brass/Wind Timbre.
Context: Tudor court announcements, royal entries, and battlefield heraldic fanfares for Elizabeth I and James I.
Substantive Concepts: Fanfare, Pentatonic Scale, Triadic Intervals (Arpeggios), Brass Timbre, Staccato vs. Legato.
LKS2 Focus
Substantive: Pitch direction (rising/falling); playing 3-note fanfares (e.g., C-E-G) on glockenspiels or recorders using staccato articulation.
Disciplinary: Improvising short melodic answers to a musical call; reading basic pitch notation on a 3-line stave.
UKS2 Focus
Substantive: Triadic fanfare motifs; major vs. minor tonality; call-and-response brass-style polyphony.

Disciplinary: Composing a 4-bar fanfare on a 5-line staff using standard pitch notation; evaluating acoustic projection.
Practical Outcome: Composition and instrumental performance of a 4-bar "Royal Entrance Fanfare."

Week 4: Nocturnes & Fairy Lullabies (*A Midsummer Night's Dream*)
Musical Strand: Melody, Harmony & Musical Form.
Context: Felix Mendelssohn's incidental music for *A Midsummer Night's Dream* (Overture & Nocturne) and Titania's fairy lullabies.
Substantive Concepts: Melody, Consonance vs. Dissonance, Legato, Drone/Pedal Note, Ternary Form (ABA).
LKS2 Focus
Substantive: Playing a continuous drone note while performing a simple melodic lullaby line; recognising legato phrasing.
Disciplinary: Expressing character changes through shifts between smooth (legato) and detached (staccato) playing.
UKS2 Focus
Substantive: Constructing 2-part harmony; contrasting major (fairies) and minor/dissonant (Bottom's donkey transformation) sections in ABA form.
Disciplinary: Analysing how classical composers use orchestral instruments to represent dramatic characters.
Practical Outcome: Performance of a layered fairy lullaby featuring a drone base, tuned melody, and contrasting dissonance section.

Week 5: Renaissance Court Dances (Pavan & Galliard)
Musical Strand: Metre, Structure & Dance Rhythms.
Context: Tudor-Jacobean dance music performed at court banquets and inside The Globe Theatre.
Substantive Concepts: Metre (2/4, 3/4, 4/4), Binary Form (AB), Pavan (slow 4/4 processional) vs. Galliard (lively 3/4 leap dance), Consonant Chords.

LKS2 Focus
Substantive: Distinguishing between duple (2/4 or 4/4) and triple (3/4) time signatures by clapping strong beats.
Disciplinary: Performing a slow 2-beat Pavan rhythm accurately as an ensemble while keeping a steady tempo.
UKS2 Focus
Substantive: Binary structural form (A section in 4/4, B section shifting to 3/4 Galliard pulse); playing basic triad chord accompaniments.
Disciplinary: Notating metre shifts; evaluating how historic dance rhythms influence bodily movement and tempo choices.
Practical Outcome: An ensemble performance of a two-part Elizabethan Court Dance (A Pavan/B Galliard) combining percussion, tuned instruments, and simple dance steps.

Week 6: The Globe Finale – Staging Shakespeare in Music
Musical Strand: Performance Curation, Ensemble Precision & Evaluation.
Context: Synthesising musical learning into a final theatrical concert performance ("Music of The Globe").
Substantive Concepts: Ensemble Balance, Intonation, Dynamic Contrast, Graphic & Standard Score Reading, Performance Etiquette.
LKS2 Focus
Substantive: Following a pupil-conductor for tempo, starts, stops, and dynamic cues.

Disciplinary: Peer-evaluating performances using formal musical vocabulary (pitch, dynamics, tempo, rhythm).

UKS2 Focus

Substantive: Managing multi-part performances integrating vocal chants, instrumental fanfares, and soundscapes smoothly.

Disciplinary: Critically assessing ensemble balance and acoustic blend; refining performance choices based on self-recording analysis.

Practical Outcome: A complete 10-minute curated class performance combining storm soundscapes, witch chants, royal fanfares, and court dances.

Assessment & Differentiation Framework

Dimension	Lower Key Stage 2 (Years 3 & 4)	Upper Key Stage 2 (Years 5 & 6)
Substantive Benchmark	Identifies unpitched vs. tuned timbre. Maintains pulse in 2-part ostinatos. Plays 3-note fanfares. Reads graphic scores. Distinguishes 4/4 and 3/4 metres.	Constructs polyphonic graphic/standard scores. Plays 4-bar staff-notated fanfares. Uses ternary (ABA) and binary (AB) forms. Creates 2-part harmony and syncopation.
Disciplinary Benchmark	Selects instruments purposefully for descriptive composition. Maintains independent rhythmic parts. Improvises melodic answers. Peer-evaluates using music vocabulary.	Analyses how composers manipulate elements for character effects. Translates graphic scores into staff notation. Conducts dynamic/tempo changes. Evaluates acoustic balance.
Key Vocabulary	Timbre, dynamics, pitch, rhythm, pulse, graphic score, ostinato, call-and-response, fanfare, legato, staccato, Pavan, Galliard.	Texture, polyphony, dissonance, consonance, triadic, stave notation, metre, time signature, ternary form, binary form, syncopation, acoustic balance.

Other Information, Ideas and Resources

To teach Shakespeare through Music at KS2, the focus should be on **programmatic music**—music that tells a specific story or represents a character. Shakespeare provides a rich "libretto" (text) for pupils to explore how the dimensions of music (dynamics, tempo, pitch) can be manipulated to create drama. These are some alternative lesson ideas:

1. The Supernatural Soundscape (*Macbeth*)

The Concept: Using **timbre** and **texture** to create a spooky atmosphere.

The Context: The Three Witches gathering on the "blasted heath."

The Activity: Pupils work in small groups to create a "Cauldron Composition."

The Task: They must select instruments with specific textures: metallic (triangles) for the "bubble," woody (claves) for the "crackling fire," and vocal drones for the "fog and filthy air."

The Challenge: Use **crescendo** (getting louder) and **diminuendo** (getting quieter) to show the witches appearing and disappearing in the mist.

Learning Goal: To create a layered musical texture that reflects a specific mood.

2. Character Leitmotifs (*The Tempest*)
The Concept: Creating short musical "themes" for different characters.
The Context: Contrasting the "airy spirit" Ariel with the "earthy monster" Caliban.
The Activity: Compose two 4-beat rhythmic patterns (motifs).
The Task:
Ariel: High **pitch**, fast **tempo**, and light **staccato** (short, detached) notes using glockenspiels.
Caliban: Low **pitch**, slow **tempo**, and heavy **legato** (smooth, connected) notes using djembe drums or bass bars.
The Challenge: Can the "Ariel" group and "Caliban" group play their motifs at the same time? Does it sound like they are arguing?
Learning Goal: To understand how **pitch** and **articulation** define a character.

3. The Royal Fanfare (Structure & Brass)
The Concept: Understanding the purpose and pattern of a ceremonial entrance.
The Context: A King (like Duncan or Henry V) entering the stage.
The Activity: Listening to traditional Tudor fanfares and identifying the "triadic" melody (notes from a chord).
The Task: Pupils use keyboards or tuned percussion to compose a "Call and Response" fanfare. One pupil plays a "Call" (a bold rhythmic statement), and the rest of the class plays the "Response" (the same rhythm but on a higher note).
The Challenge: Use a **dotted rhythm** (long-short, long-short) to give the music a "regal" and energetic feel.
Learning Goal: To use **rhythmic patterns** and **structure** for a specific ceremonial purpose.

4. Graphic Score: The Great Storm (*The Tempest*)
The Concept: Using non-standard notation to conduct a large ensemble.
The Activity: The class creates a "Graphic Score" for the shipwreck at the start of the play.
The Task: On a large roll of paper, pupils draw symbols: jagged lines for lightning (clash of cymbals), large blue swirls for waves (rising and falling recorder scales), and small dots for rain (fingertips on drum skins).
The Challenge: One pupil acts as the "Conductor," pointing to the symbols. The musicians must watch the conductor to know when to start, stop, and change their **dynamics**.
Learning Goal: To use **graphic notation** to organise and perform a complex piece of music.

Summary of Musical Skills

Lesson	Dimension Focus	Key Musical Concept
Spooky Cauldron	Dynamics & Texture	Atmospheric composition and control.
Character Motifs	Pitch & Tempo	Using Leitmotifs for storytelling.

Royal Fanfare	Rhythm & Structure	Call and Response / Fanfare form.
The Great Storm	Notation & Conducting	Graphic scores and ensemble leading.

Considerations for Implementation

PE
Substantive Knowledge
Substantive knowledge in PE focuses on the **"what"**: the specific movements, techniques, rules, and physical patterns pupils must master. When applied to Shakespeare, this involves learning the "vocabulary of the body"—specifically the formal dances of the 16th century, the mechanics of stage combat, and the use of physical "levels" to tell a story. **1. Formal Movement: Tudor Dance Steps** **The Fact:** Learning the specific patterns and names of 16th-century social dances. **The Pavane:** A slow, processional dance. Pupils learn to walk with **posture and dignity**, moving in a "double step" (two steps forward, one step back). **The Galliard:** A faster, more athletic dance. Pupils learn "five steps" (*cinq pas*), including jumps and leaps (*caprioles*). **Why it matters:** It develops **rhythmic coordination and memory**. Pupils must link their movements to a specific musical beat, improving their ability to sequence complex physical actions. **2. Dynamic Movement: Levels, Speed, and Weight** **The Fact:** Understanding the "inter-related dimensions" of movement (Effort, Space, and Relationships). **Levels:** Using **High** (standing/jumping), **Medium** (crouching), and **Low** (crawling/rolling) to show status. A King stays high; a servant stays low. **Weight:** Moving with **Firm/Heavy** energy (like a soldier in armour) versus **Light/Fine** energy (like a fairy). **Why it matters:** It builds **physical literacy**. Pupils learn that the "quality" of a movement (how they do it) is just as important as the movement itself. **3. Physical Combat: The Mechanics of the "Clash"** **The Fact:** Learning the technical positions for safe, simulated fighting. **The Stance:** Learning the *"En Garde"* position—knees bent, weight centred, feet shoulder-width apart for balance. **The Parry and Lunge:** The technical names for defending (blocking an imaginary strike) and attacking (stepping forward to reach). **The Buffer Zone:** The rule of "Proximity"—always staying at least an arm-and-a-sword's length away from a partner. **Why it matters:** It teaches **self-regulation and safety**. Pupils learn to execute high-energy actions while remaining in total control of their muscles and emotions. **4. Formations and Spatial Relationships** **The Fact:** Knowing how to create shapes as a group to represent a setting. **Unison:** Everyone moving at the same time to show a "regiment" or "army."

Canon: Movement that ripples through the group (like a wave) to show magic or a "storm."
Proximity: Using distance to show relationships (e.g., the "Capulets" and "Montagues" standing in two distinct blocks).
Why it matters: It develops **spatial awareness**. Pupils learn to perceive the space around them and their position relative to others, which is essential for team sports like football or netball.

Why Substantive PE Knowledge Matters

Topic Area	The "Shakespeare" Connection
Technique	Turns "running around" into **purposeful choreography**.
Balance/Core	Tudor dances and fencing stances require **core strength** and "stillness."
Social Skills	Partners must trust each other to perform a "fight" or a "dance" safely.
Health	Demonstrates how **posture** (standing like a King) changes how you feel and breathe.

The "Shakespearean Athlete" Knowledge Check
What is the name of a slow, stately Tudor dance? (The Pavane)
How do we show someone is powerful using "Levels"? (By using a High level)
What is the "En Garde" position used for? (Balance and readiness in combat)
What does "Unison" mean in a group dance? (Everyone moving at the exact same time)

Disciplinary Knowledge

In PE, **disciplinary knowledge** is the ability to "think and move like an athlete or a performer." When applied to the '**Shakespeare'** learning theme, PE moves beyond basic fitness and into the realms of **choreography, combat, and communication**. It involves understanding how the body can be used as a tool to tell a story, manage space, and perform complex sequences with precision.

1. Aesthetic and Creative Movement (Dance)
The Practice: Translating narrative and emotion into physical patterns.
The Inquiry: How can we use "levels," "dynamics," and "pathways" to represent a storm in *The Tempest* or the feud in *Romeo and Juliet*?
The Discipline: Pupils learn to move beyond literal gestures. They use **unison** (moving together) to show the strength of a faction (like the Capulets) and **canon** (one after another) to show a ripple effect, like a spreading rumour or a magic spell.
Why it matters: It develops **compositional thinking**. Pupils learn that movement isn't random; it can be "written" and "read" just like a script.

2. Controlled Physical Contact (Combat and Fencing)
The Practice: Performing high-energy actions with total safety and control.
The Inquiry: How do actors "fight" on stage without actually hurting each other?

The Discipline: Pupils explore the basics of **stage combat** and fencing-style movements (lunges, parries, and retreats). They focus on **spatial awareness** (keeping a safe "buffer zone") and **non-verbal cues** (eye contact before a move).
Why it matters: It teaches **body mastery and discipline**. It turns "play fighting" into a technical skill that requires focus, respect for a partner, and physical restraint.

3. Spatial Awareness and Formations
The Practice: Navigating complex environments and maintaining group structures.
The Inquiry: How do we move 30 people on a small "stage" without colliding?
The Discipline: Pupils practice **tracking** (following a leader's path) and **shaping** (forming circles, lines, or wedges to represent a forest or a castle wall). They learn to "find their light"—positioning themselves so they are visible and purposeful within a space.
Why it matters: It develops **proprioception** (the sense of self-movement and body position). This is a foundational skill for team sports, where knowing where you are in relation to others is vital.

4. Physical Characterisation and Posture
The Practice: Using tension and "weight" to alter the body's appearance.
The Inquiry: How does a King move differently compared to a beggar or a sprite?
The Discipline: Pupils experiment with **Laben Movement Analysis**. They explore moving with "weight" (heavy, firm steps for a soldier) versus "lightness" (quick, fluttering movements for a fairy like Puck). They analyse how **posture** (an open chest vs. a hunched back) instantly communicates status.
Why it matters: It builds **physical literacy and empathy**. By "stepping into the body" of someone else, pupils learn how physical health and posture affect their own presence and confidence.

Why Disciplinary Knowledge in PE Matters

Skill Area	The "Shakespeare" Application
Coordination	Performing a 16th-century "Pavane" or "Galliard" dance in time to a beat.
Decision Making	Choosing whether a character should move in a straight line (logic) or a zigzag (madness).
Resilience	Practicing a combat sequence repeatedly until the **timing** is perfect.
Communication	Using "Body Language" to show an audience that a character is frightened without saying a word.

The "Shakespearean Athlete" Success Criteria
I can use **levels** (high, medium, low) to show the difference between a King and a servant in a dance.
I can perform a "parry and riposte" sequence with a partner while maintaining a safe distance.
I can change the **dynamics** of my movement from "heavy and slow" to "light and fast."
I can lead a group in a "formation" that represents a specific setting, like a ship or a forest.

Learning Objectives

In KS2 PE, the '**Shakespeare'** learning theme is often delivered through **Dance** and **Invasion Games** (specifically combat-based movements). The **learning objectives** focus on "Physical Literacy"—the ability to use the body with coordination, control, and expressive intent.

1. Aesthetic Movement: Narrative Dance
Objective: *To create and perform dances using a range of movement patterns.*
The Shakespeare Focus: Translating a story (e.g., the magic of *A Midsummer Night's Dream* or the storm in *The Tempest*) into a choreographed sequence.
The Activity: Pupils work in groups to use **levels** (high, medium, low), **dynamics** (sharp, fluid, heavy), and **pathways** (zigzag, circular) to represent different characters.
Why it matters: It develops **compositional thinking**. Pupils learn that movement isn't just "running around"; it is a way to communicate a specific message or emotion without speaking.

2. Coordination and Control: Stage Combat
Objective: *To develop flexibility, strength, technique, control, and balance.*
The Shakespeare Focus: Performing safe, non-contact "sword fights" (e.g., the battle between Macbeth and Macduff).
The Activity: Mastering the **"En Garde"** stance, the **lunge**, and the **parry**. Pupils must perform these with "stillness" and "extension," ensuring their movements are precise rather than messy.
Why it matters: It teaches **body mastery**. High-stakes movements like a "clash" require incredible core strength and muscle memory to execute safely, which translates to better performance in sports like gymnastics or fencing.

3. Spatial Awareness and Collaboration
Objective: *To take part in outdoor and adventurous activity challenges both individually and within a team.*
The Shakespeare Focus: Navigating a crowded "Globe Theatre" stage or moving as an "army" (e.g., the moving trees of Birnam Wood).
The Activity: Using **unison** (moving exactly together) and **canon** (one after the other) to create group formations. Pupils must track their position relative to others to avoid collisions.
Why it matters: It builds **proprioception** (the sense of where your body is in space). This is a foundational skill for all team games (like football or netball), where understanding your position on the "pitch" is vital for success.

4. Evaluation and Refinement
Objective: *To compare their performances with previous ones and demonstrate improvement to achieve their personal best.*
The Shakespeare Focus: Critiquing a peer's performance of a Tudor dance (like a *Galliard* or *Pavane*).
The Activity: Pupils watch a video of their own choreography and identify one area to improve (e.g., "We need to make our jumps higher" or "Our 'freeze' needs to be more stable").
Why it matters: It fosters **resilience and analytical skills**. It teaches pupils that physical skill is something that can be analysed, practiced, and perfected over time.

Why These Learning Objectives Matter in PE

Skill Area	The "So What?" (Impact)
Physical Control	Teaches the "Fine Motor Skills" required for balance and safety.
Empathy & Expression	Encourages pupils (especially those less keen on competitive sports) to see the "art" in movement.
Social Discipline	Group choreography requires high levels of trust and non-verbal communication.
Healthy Habits	Demonstrates how **posture** and **breath** change your physical presence and confidence.

The "Shakespearean Athlete" Success Criteria
I can hold a balanced "En Garde" position for 10 seconds without wobbling.
I can change my movement from "light and airy" to "strong and heavy" to show a change in character.
I can perform a 4-step sequence in **unison** with a partner.
I can suggest one way to make a "storm" dance look more powerful using **levels**.

Lesson Ideas

Unit Overview: Designed for a mixed LKS2/UKS2 setting, this 6-week unit uses Shakespearean narratives to develop physical literacy, spatial awareness, and creative choreography. **Substantive knowledge** covers movement mechanics, motifs, dynamic variations, and spatial patterns. **Disciplinary knowledge** focuses on critical evaluation, tactical adjustments during group composition, leadership, and dynamic reflection.

Phase 1: Characterisation & Dynamic Movement
Week 1: The Enchanted Forest (*A Midsummer Night's Dream*)
Substantive Focus: Levels (high, medium, low), pathways (zigzag, curved), and light, buoyant movement dynamics.
Disciplinary Focus: Analysing how movement choices convey internal character traits to an audience.
LKS2 Tasks: Explore light, darting movements as Puck or woodland spirits using changing directions and soft landings.
UKS2 Tasks: Combine high-level aerial turns with sudden low-level freezes. Create motif pairs demonstrating contrasting weight (light vs. heavy).
Differentiated Outcome: LKS2 creates a 4-count movement phrase focused on level; UKS2 extends this into an 8-count phrase incorporating sudden changes in tempo.

Week 2: Supernatural Tension (*Macbeth*)
Substantive Focus: Unison, canon, gesture creation, and isolation of body parts.
Disciplinary Focus: Critiquing non-verbal communication and refining timing based on peer feedback.
LKS2 Tasks: Work in trios to form a "Witches' Cauldron" sequence using travel, turning, and sharp arm gestures.
UKS2 Tasks: Introduce staggered timing (canon) and varying dynamic tensions (sharp, sustained) to depict the prophecy scene.

Differentiated Outcome: LKS2 performs synchronised gestures; UKS2 integrates precise 2-count canon timing into their movement sequence.

Phase 2: Conflict & Spatial Dynamics
Week 3: Verona Rivalry (*Romeo and Juliet*)
Substantive Focus: Non-contact stage combat mechanics, spatial pathways, weight transfer, and controlled tension.
Disciplinary Focus: Applying spatial awareness to maintain safe physical boundaries while projecting drama.
LKS2 Tasks: Practice mirrored fencing-style footwork (lunge, retreat, side-step) maintaining a safe 2-metre distance.
UKS2 Tasks: Choreograph structured battle sequences combining footwork, body evasions (duck, slip), and dramatic pause.
Differentiated Outcome: LKS2 performs a 4-step mirror drill; UKS2 designs a binary group motif (Montagues vs. Capulets) featuring counter-balance and evasion.

Week 4: The Masquerade Ball (*Romeo and Juliet*)
Substantive Focus: Formations, rhythmic timing, posture, and spatial transition.
Disciplinary Focus: Adapting group positions fluidly in response to changing musical/rhythmic cues.
LKS2 Tasks: Learn structured group travel in concentric circles with posture control and clear focal points.
UKS2 Tasks: Transition between formal, regal group structures and chaotic "conflict" motifs seamlessly on visual cues.
Differentiated Outcome: LKS2 holds form in simple circular pathways; UKS2 leads smooth spatial transitions between contrasting group formations.

Phase 3: Structure, Synthesis & Evaluation
Week 5: Shipwreck & Sea Motion (*The Tempest*)
Substantive Focus: Group symmetry/asymmetry, dynamic contrast (forceful vs. fluid), and contact work (counter-tension).
Disciplinary Focus: Evaluating the relationship between spatial structure and dynamic impact in large-group routines.
LKS2 Tasks: Work in groups of 4 to mimic ocean waves through sequential rising, rolling, and collapsing movements.
UKS2 Tasks: Act as the "Ship" using weight-bearing, physical connection, and synchronised collapses to show the storm's climax.
Differentiated Outcome: LKS2 demonstrates fluid level changes; UKS2 applies safe weight-sharing mechanics to build a collective structure.

Week 6: Performance Showcase & Critique
Substantive Focus: Mastery of motif repetition, transitions, performance quality, and spatial discipline.
Disciplinary Focus: Using subject-specific vocabulary (gestures, levels, dynamics, canon) to evaluate self and peer performances.
LKS2 Tasks: Perform a composite routine combining Week 1 (Spirits) and Week 3 (Conflict); evaluate peer routines based on level variation.
UKS2 Tasks: Perform full composite routines incorporating clear transitions and canonical timing; lead peer evaluations targeting dynamic contrast.

Differentiated Outcome: LKS2 evaluates work based on execution and shape; UKS2 provides actionable feedback using technical movement vocabulary.

Feature	LKS2 Target	UKS2 Target
Movement Memory	Recalls 4- to 8-count phrases.	Recalls 16-count complex phrases with transitions.
Spatial Awareness	Uses clear pathways and levels independently.	Coordinates complex group formations and spatial contrast.
Dynamic Range	Demonstrates clear differences in speed and force.	Manipulates tension, weight, and timing (canon/unison) intentionally.
Evaluation Skills	Identifies liked/disliked elements in peer work.	Analyses routines using technical terms and suggests structural improvements.

Other Information, Ideas and Resources

To teach Shakespeare through PE, we move beyond traditional sports and into **creative movement, tactical formations, and physical control**. These lessons use the plots of the plays to develop agility, core strength, and "compositional" thinking in dance and gymnastics.

1. The "En Garde" Duel (Combat & Control)
The Concept: Mastering the stance and precision of a 16th-century fencer.
The Context: The clash between the Montagues and Capulets (*Romeo and Juliet*).
The Activity: Focus on the "En Garde" stance—knees bent, weight centred, one arm up for balance.
The Task: In pairs, pupils practice a "Mirroring" exercise. One is the 'attacker' and moves forward (lunge); the other is the 'defender' and moves back (retreat), maintaining a strict **2-metre safety buffer**.
The Challenge: Introduce the "Parry." Can the defender "block" an imaginary strike with a sharp, controlled arm movement without losing their balance?
Learning Goal: To develop **flexibility, technique, and balance** in a high-stakes, controlled environment.

2. The Great Storm (Dynamics & Levels)
The Concept: Using the body to represent the "power" of nature through dance.
The Context: The shipwreck at the start of *The Tempest*.
The Activity: Divide the class into "Waves," "Wind," and "The Ship."
The Task: Pupils must use different **Levels**. "Waves" start at a **Low** level (rolling/crawling) and move to a **High** level (jumping/stretching). The "Ship" must use **Tension** to show it is breaking apart.
The Challenge: Use **Unison**. Can the "Waves" all jump at the exact same time to show a massive swell in the sea?
Learning Goal: To create and perform dances using a range of movement patterns and expressive **Dynamics**.

3. Birnam Wood Moves (Formations & Stealth)
The Concept: Group coordination, spatial awareness, and "Invasion" tactics.
The Context: The army in *Macbeth* disguising themselves as trees to sneak up on the castle.
The Activity: A "Tactical Stealth" game. One pupil (Macbeth) stands at one end of the hall with their back turned. The rest of the class (the army) must move toward them.

The Task: When Macbeth turns around, the army must "freeze" in a **Balance** (on one leg, or a "t-shape"). If they wobble or move, they go back to the start.
The Challenge: The army must move in a specific **Formation** (e.g., a wedge or a line) while carrying "branches" (PE cones or foam noodles).
Learning Goal: To develop **spatial awareness** and the ability to work as part of a synchronised team.

4. The Royal Court "Galliard" (Rhythm & Agility)
The Concept: Learning the athletic steps of a Tudor court dance.
The Activity: The Galliard was a fast, "show-off" dance for the nobility.
The Task: Teach a 5-step sequence: four small hops followed by one large "Capriol" (jump).
The Challenge: Pupils must perform the sequence to a steady 4/4 beat. As they get more confident, increase the **Tempo** (speed). Can they maintain their **Posture** (chest open, chin up) while moving quickly?
Learning Goal: To perform dances with increasing **fluency, control, and rhythm**.

Summary of PE Skills

Lesson	Focus Area	Key PE Concept
The Duel	Gymnastics/Combat	Balance, Core Strength, and "Stillness."
The Storm	Dance	Levels, Dynamics, and Expression.
Birnam Wood	Team Games	Formations, Spatial Awareness, and Tactics.
The Galliard	Dance/Aero	Coordination, Pulse, and Sequencing.

Considerations for Implementation

Science

Substantive Knowledge

Substantive knowledge in Science focuses on the **"what"**: the concrete facts, laws, and classifications of the natural world. Applying this to the **'Shakespeare'** learning theme allows pupils to contrast 16th-century "folklore" (like the power of witches' herbs or the stars) with the actual biological and physical laws we understand today.

1. Living Things and Their Habitats: The "Cauldron" Biology
The Fact: Identifying and classifying the animals and plants mentioned in the plays.
Classification: Using **classification keys** to group the "eye of newt and toe of frog" (*Macbeth*). Pupils learn that a newt is an **amphibian** and a frog is too, sharing specific characteristics (moist skin, laying eggs in water).
Habitats: Understanding where Shakespeare's flora and fauna would actually live. For example, the "bank where the wild thyme blows" (*A Midsummer Night's Dream*) requires a specific **micro-habitat** (sunny, well-drained soil).
Why it matters: It turns "spooky ingredients" into **biological specimens**. It helps pupils move from seeing nature as a collection of symbols to seeing it as an interconnected ecosystem of species.

2. Properties and Changes of Materials: "Potions" vs. Chemistry
The Fact: Distinguishing between reversible and irreversible changes in substances.
States of Matter: Understanding that a "poison" or a "sleeping draught" is often a **solution** (a solid solute dissolved in a liquid solvent).
Chemical Reactions: Recognising that some "potions" (like the witches' brew) involve **irreversible changes**—where new materials (gases, heat, or solids) are created that cannot be changed back.
Why it matters: It builds an understanding of **chemistry**. Pupils learn that the "magic" in Shakespeare's plays often mimics real-world chemical processes, allowing them to test the properties of materials through fair testing.

3. Earth and Space: From "Star-Crossed" to Astronomy
The Fact: Describing the movement of the Earth, and other planets, relative to the Sun in the solar system.
The Geocentric Model: Knowing that in 1600, many people believed the Earth was the centre of the universe and that stars dictated human fate.
The Heliocentric Model: Learning the fact that the **Earth orbits the Sun**, a theory being proven by Shakespeare's contemporaries like Galileo and Kepler.
Why it matters: It teaches the **history of ideas**. It shows pupils that "knowledge" changes when we use telescopes and maths instead of myths to explain why the "planets in council" (*Troilus and Cressida*) move the way they do.

4. Animals Including Humans: The "Seven Ages" of Man
The Fact: Describing the changes as humans develop to old age.
Life Cycles: Shakespeare's "Seven Ages of Man" speech (*As You Like It*) describes the human life cycle from "infant" to "second childishness."
Biological Growth: Pupils learn the scientific facts of human development—from the nutritional needs of an infant to the physical changes of puberty and the aging process.
Why it matters: It connects **literature to anatomy**. It provides a framework for pupils to understand their own physical growth and the biological reality of the human body.

Why Substantive Science Knowledge Matters

Topic Area	The "Shakespeare" Connection
Biology	Replaces "magic" with an understanding of **habitats and life cycles**.
Chemistry	Uses "potions" to explain **solubility and chemical reactions**.
Physics	Uses "fate and the stars" to explain the **mechanics of the solar system**.
Botany	Uses the "herbs" in the plays to learn about **plant parts and pollination**.

The "Shakespearean Scientist" Knowledge Check
Is a "newt" a reptile, an insect, or an amphibian? (Amphibian)
What happens to a solid "poison" when it is stirred into water? (It dissolves to form a solution)
Who is at the centre of our solar system: the Earth or the Sun? (The Sun)
What part of a flower is responsible for making seeds? (The carpel/pistil)

Disciplinary Knowledge

In Science, **disciplinary knowledge** is the ability to "think like a scientist." When applied to the **'Shakespeare'** learning theme, it involves moving beyond the "magic" of the plays to examine the natural world through the lens of 16th century discovery versus modern empirical evidence. It focuses on how we observe, classify, and test the world around us, transitioning from the "alchemy" of the past to the "biology and chemistry" of today.

1. Scientific Enquiry and Observation
The Practice: Using systematic observation to understand the natural world.
The Shakespeare Focus: Botanical studies of the "Potions" and "Herbs" mentioned in plays like *Romeo and Juliet* or *Hamlet*.
The Discipline: Pupils look at how characters like Friar Laurence classified plants by their properties (medicinal vs. poisonous). They learn to perform their own **systematic observations**, recording the physical characteristics of local flora.
Why it matters: It teaches the importance of **accurate data collection**. Pupils learn that science relies on what we can see and measure, rather than folklore or "magic."

2. Classification and Grouping
The Practice: Organising living things into groups based on specific observable characteristics.
The Shakespeare Focus: Identifying the "creatures" of the plays—from the "eyebright" of a fairy to the "toad" and "newt" in a witch's cauldron.
The Discipline: Pupils use **classification keys** to group the animals and plants mentioned in Shakespeare's works. They distinguish between vertebrates and invertebrates and categorise plants into flowering and non-flowering groups.
Why it matters: It builds an understanding of **biological taxonomy**. It shows that while Shakespeare used these animals for "spooky" symbolism, a scientist uses them to understand the tree of life and evolutionary relationships.

3. Evidence and Theory (The Copernican Revolution)
The Practice: Understanding that scientific ideas change when new evidence is found.
The Shakespeare Focus: The transition from the **Geocentric** (Earth-centred) to the **Heliocentric** (Sun-centred) universe.
The Discipline: In Shakespeare's time, most people believed the stars dictated human fate (the "star-crossed lovers"). Pupils investigate the **evidence** provided by scientists like Copernicus and Galileo, who were contemporaries of Shakespeare.
Why it matters: It demonstrates the **nature of scientific change**. Pupils learn that science is a "work in progress" and that historical "facts" (like the Earth being the centre of the universe) can be disproven by better observations and technology.

4. Materials and Chemical Changes
The Practice: Investigating how materials change and whether those changes are reversible.
The Shakespeare Focus: The "Alchemy" of the Tudor period.
The Discipline: Pupils look at the "potions" in the plays and conduct experiments on **dissolving, mixing, and changes of state**. They distinguish between a simple mixture (like a witch's soup) and a chemical reaction that creates a new material.
Why it matters: It builds **procedural knowledge** in chemistry. It helps pupils move from a "magical" view of change to an understanding of molecular and physical shifts in matter.

Why Disciplinary Knowledge in Science Matters

Skill Area	The "Shakespeare" Application
Prediction	Using knowledge of habitats to predict where "Puck" might actually find a specific wild flower.
Analysis	Looking at a "potion" recipe and identifying which ingredients are **solutes** and which are **solvents**.
Evaluating Evidence	Comparing 16th-century "medical" beliefs (The Four Humours) with modern **germ theory**.
Communication	Writing a scientific report on a plant's properties vs. a poetic description of it.

The "Shakespearean Scientist" Success Criteria
I can use a **classification key** to identify three animals mentioned in *Macbeth*.
I can explain why a "poison" in a play is actually a chemical reaction in the body.
I can describe the evidence that proved the Sun is at the centre of the Solar System.
I can set up a "fair test" to see which conditions help a specific "Shakespearean herb" grow best.

Learning Objectives

In Key Stage 2 Science, the '**Shakespeare'** learning theme allows pupils to bridge the gap between **16th - century folklore** (magic, potions, and astrology) and **modern empirical evidence**.
The **lesson objectives** focus on moving from "storytelling" about the natural world to "investigating" it using the scientific method.

1. Living Things and Their Habitats: Classification
Objective: *Describe how living things are classified into broad groups according to common observable characteristics.*
The Shakespeare Focus: Examining the "ingredients" used by the witches in *Macbeth* or the animals mentioned in the "fairyland" of *A Midsummer Night's Dream*.
The Activity: Pupils take a list of creatures (eye of newt, toe of frog, wool of bat) and use a **classification key** to identify their kingdom, phylum, and class.
Why it matters: It transforms "spooky" mythology into **biological accuracy**. Pupils learn that while Shakespeare used these animals for symbolism, a scientist uses them to understand the tree of life.

2. Evolution and Inheritance: Adaptation
Objective: *Identify how animals and plants are adapted to suit their environment in different ways.*
The Shakespeare Focus: Analysing the "wild flowers" and "herbs" mentioned in the plays (e.g., Ophelia's flowers in *Hamlet*).
The Activity: Pupils investigate why certain plants mentioned by Shakespeare (like samphire on the cliffs of Dover) are physically **adapted** to survive in salty, windy environments.
Why it matters: It teaches **environmental literacy**. By looking at the specific flora and fauna of the 16th-century English countryside, pupils understand how evolution shapes the physical traits of living things.

3. Properties and Changes of Materials: Potions
Objective: *Explain that some changes result in the formation of new materials, and that this kind of change is not usually reversible.*
The Shakespeare Focus: The "alchemy" and "potions" used by characters like Friar Laurence in *Romeo and Juliet*.
The Activity: Pupils conduct a "fair test" to see what happens when they mix different "potion" ingredients (e.g., bicarbonate of soda and vinegar). They must identify if the resulting fizzing (gas) is a **chemical reaction** (irreversible) or a simple **mixture** (reversible).
Why it matters: It builds **chemical understanding**. It helps pupils move from a "magical" view of change to a molecular one, understanding that matter can be transformed but not destroyed.

4. Earth and Space: The Great Orbit
Objective: *Describe the movement of the Earth, and other planets, relative to the Sun in the solar system.*
The Shakespeare Focus: The shift from the **Geocentric** (Earth-centred) view to the **Heliocentric** (Sun-centred) view that occurred during Shakespeare's lifetime.
The Activity: Pupils model the solar system, comparing what Shakespeare's characters believed (stars control fate) with what his contemporaries like Galileo were proving with telescopes.
Why it matters: It demonstrates the **nature of scientific evidence**. It shows pupils that "facts" in history can change when we use better tools and observation to challenge old beliefs.

Why Science Learning Objectives in the 'Shakespeare' Learning Theme Matter

Skill Area	The "So What?" (Impact)
Enquiry Skills	Teaches pupils to question "magic" and look for **causality** (why things happen).
Critical Thinking	Helps distinguish between **poetic metaphor** and **scientific fact**.
Vocabulary	Introduces technical terms like *amphibian, solvent, orbit,* and *adaptation* in a memorable context.
Historical Science	Shows that Science is a human endeavour that has evolved over centuries.

The "Shakespearean Scientist" Success Criteria
I can use a classification key to group the animals in the "Double, Double, Toil and Trouble" speech.
I can explain the difference between a **reversible** and **irreversible** change in a "potion" experiment.
I can draw a diagram showing how the Earth orbits the Sun (Heliocentric model).
I can name one physical **adaptation** of a plant mentioned in a Shakespeare play.

Lesson Ideas

Unit Overview: Designed for a mixed LKS2/UKS2 classroom, this 6-week Science Medium-Term Plan connects National Curriculum topics with Shakespearean narratives. **Substantive knowledge** targets foundational concepts in physics, chemistry, and biology across both key stages. **Disciplinary knowledge** embedded throughout develops skills in planning fair tests, identifying variables, controlling conditions, measuring accurately, taking results, and drawing evidence-based conclusions.

Weeks 1–2: Earth, Stars & Light (The Globe & The Cosmos)
Explores light, shadow, and astronomy inspired by 'A Midsummer Night's Dream' and 'Julius Caesar'. Focuses on shadow formation, reflection, night/day, and planetary movement.
Weeks 3–4: Potions, Reactions & Materials (Macbeth)
Uses the Witches' cauldron in 'Macbeth' to explore states of matter, solutions, mixtures, filtering, and reversible vs. irreversible chemical changes.
Weeks 5–6: Poisons, Circulation & Life Cycles (Romeo, Juliet & Hamlet)
Investigates human biology, plant functions, plant reproduction, and the circulatory system through the apothecaries and poisons of 'Romeo and Juliet' and 'Hamlet'.

Phase 1: Earth, Stars & Light (*The Globe & The Cosmos*)
Week 1: Midsummer Night's Shadows (*A Midsummer Night's Dream*)
Context: Lysander and Hermia escape by moonlight; Bottom performs under stage lights at the Globe Theatre.
Substantive Knowledge:

LKS2: Light travels in straight lines; opaque objects block light to form shadows; shadow size changes with distance from light source.
UKS2: Ray model of light; angle of incidence equals angle of reflection; how light enters the eye to allow vision.
Disciplinary Knowledge: Planning a systematic investigation to test shadow variable changes.
LKS2 Task: Investigate how the distance between a torch and a character silhouette affects shadow height. Measure using centimetres.
UKS2 Task: Design an investigation mapping incident and reflective angles using mirrors to direct stage lighting around a barrier.
Differentiated Outcome: LKS2 plots a line graph of distance vs. shadow height. UKS2 draws a ray diagram showing how light reflects into the viewer's eye.

Week 2: The Heavens Above (*Julius Caesar* & *Hamlet*)
Context: "Constant as the Northern Star" (*Julius Caesar*) and the nocturnal sightings on the battlements (*Hamlet*).
Substantive Knowledge:
LKS2: Shadows change throughout the day due to apparent movement of the Sun; Earth's rotation creates day and night.
UKS2: Sun, Earth, and Moon spherical bodies; orbital movement of Earth around the Sun and Moon around Earth; reasons for moon phases.
Disciplinary Knowledge: Using physical models to represent scientific processes and identifying limitations of spatial models.
LKS2 Task: Use gnomons outdoors to record sun shadow length and direction every hour to prove Earth's rotation.
UKS2 Task: Construct relative-scale orbital models of the Earth, Moon, and Sun to demonstrate eclipses and moon phases.
Differentiated Outcome: LKS2 explains day/night using Earth's axis rotation. UKS2 evaluates accuracy of their solar system scale model.

Phase 2: Potions, Reactions & Materials (*Macbeth*)
Week 3: States of Matter in the Cauldron (*Macbeth*)
Context: The Witches brew their cauldron ("Double, double toil and trouble; Fire burn and cauldron bubble").
Substantive Knowledge:
LKS2: Solids, liquids, and gases; state changes (melting, freezing, evaporating, condensing); temperature thresholds.
UKS2: Particle arrangement in states; thermal conductivity of materials; thermal insulation properties.
Disciplinary Knowledge: Taking accurate temperature readings using thermometers over time.
LKS2 Task: Measure rate of state change (ice melting to water, water evaporating) when heated in mock "cauldrons".
UKS2 Task: Test materials (copper, wood, fabric) to determine which cauldron material best retains heat for brewing.
Differentiated Outcome: LKS2 identifies phase change temperatures on a line graph. UKS2 categorises materials by thermal conductivity using recorded cooling curves.

Week 4: Separating Witches' Brews (*Macbeth*)
Context: The Witches' concoction contains insoluble solids, soluble salts, and liquids that must be separated.
Substantive Knowledge:
LKS2: Solids retain shape; liquids flow; some solids dissolve in liquid to form solutions.
UKS2: Separating mixtures using sieving, filtering, and evaporating; distinguishing reversible changes from irreversible chemical reactions.
Disciplinary Knowledge: Selecting appropriate equipment to separate complex mixtures based on material properties.
LKS2 Task: Test solubility of different ingredients (salt, sand, chalk) in water and record observations.
UKS2 Task: Receive a "contaminated potion" (sand, salt, iron filings, water) and devise a multi-stage separation plan.
Differentiated Outcome: LKS2 classifies substances as soluble or insoluble. UKS2 executes filtering and evaporation steps to recover pure substances.

Phase 3: Poisons, Circulation & Life Cycles (*Romeo, Juliet & Hamlet*)
Week 5: Apothecary Botany (*Romeo and Juliet*)
Context: Friar Laurence gathers medicinal herbs and sleeping potions from plants.
Substantive Knowledge:
LKS2: Functions of roots, stem, leaves, and flowers; requirements for plant growth (light, air, water, nutrients).
UKS2: Plant life cycles; sexual and asexual reproduction in plants; pollination and seed dispersal mechanisms.
Disciplinary Knowledge: Setting up a fair test with controlled variables to observe plant transport and growth.
LKS2 Task: Place celery in food dye to observe xylem transport; set up comparative tests for plant growth factors.
UKS2 Task: Dissect flowers (e.g., lilies) to isolate stamen, carpel, sepal, and petal; map pollination methods.
Differentiated Outcome: LKS2 explains water transport pathways through plants. UKS2 constructs labelled diagrams of plant reproductive organs detailing seed production.

Week 6: The Circulatory System & Poison Effects (*Hamlet*)
Context: King Hamlet is poisoned ("leperous distilment" poured in the ear), spreading through the blood courses.
Substantive Knowledge:
LKS2: Animals need specific nutrition; skeleton and muscle systems provide support, protection, and movement.
UKS2: Main parts of human circulatory system (heart, blood vessels, blood); transport of nutrients and oxygen; impact of exercise/lifestyle on heart rate.
Disciplinary Knowledge: Collecting, recording, and analysing quantitative data (pulse rate) before and after variable changes.
LKS2 Task: Build model skeletons and measure muscle contraction (biceps/triceps flexing) during motion.
UKS2 Task: Measure rest vs. active heart rates; trace blood oxygenation pathway through heart chambers and lungs.
Differentiated Outcome: LKS2 maps skeletal protection of vital organs. UKS2 presents pulse rate recovery curves and explains nutrient/gas transport in blood.

Feature	LKS2 Target	UKS2 Target
Variable Control	Identifies what to change, keep the same, and measure.	Isolates and controls multiple independent/dependent variables.
Data Recording	Uses simple tables, tally charts, and bar charts.	Constructs line graphs, scatter plots, and complex tables.
Equipment Use	Uses measuring tapes, stopwatches, standard thermometers.	Uses data loggers, precise scales, liquid volume cylinders accurately.
Explanatory Depth	Explains *what* happens using scientific vocabulary.	Explains *how and why* processes occur with particle/mechanistic models.

Other Information, Ideas and Resources

To teach Shakespeare through Science at Key Stage 2, you can bridge the gap between 16th-century **folklore** and modern **empirical evidence**. These alternative **lessons ideas** use the "magic" and "potions" of the plays as a hook to explore classification, chemical changes, and the evolution of our understanding of the solar system.

1. The "Witches' Brew" Classification (Biology)
The Concept: Using classification keys to group living things.
The Context: The famous "Double, double toil and trouble" speech from *Macbeth*.
The Activity: Provide pupils with a list of the ingredients: *eye of newt, toe of frog, wool of bat, tongue of dog, adder's fork, and blind-worm's sting*.
The Task: Pupils must use a **classification key** to group these creatures. Are they mammals, reptiles, or amphibians? What are their "observable characteristics" (e.g., moist skin vs. scales)?
The Challenge: Identify which ingredients are **vertebrates** and which are **invertebrates**.
Learning Goal: To group living things according to common observable characteristics.

2. Friar Laurence's Pharmacy (Botany & Chemistry)
The Concept: Identifying parts of a plant and exploring "solutions."
The Context: Friar Laurence in *Romeo and Juliet* is an expert in "herbs and stones and their true qualities."
The Activity: Dissect a common flower (like a lily or hibiscus) to identify the **stamen, stigma, and ovary**.
The Task: Create a "Sleeping Potion." Pupils test the **solubility** of different "herbal" powders (sugar, salt, sand, chalk) in water. Which ones create a clear **solution** and which ones remain a **mixture**?
The Challenge: If a potion is "poisonous," is it a **reversible** or **irreversible** change if we try to filter it?
Learning Goal: To understand the functions of different parts of flowering plants and the properties of materials.

3. The "Star-Crossed" Universe (Earth & Space)
The Concept: Comparing the Geocentric and Heliocentric models.
The Context: Shakespeare's characters often talk about the stars controlling their fate. During his life, the way humans saw the universe was changing.
The Activity: Model the solar system in the playground.
The Task: First, create the "Tudor View" (The **Geocentric** model with Earth at the centre). Then, transition to the "New Evidence" view (The **Heliocentric** model with the Sun at the centre).

The Challenge: Discuss how scientists like Galileo (who lived at the same time as Shakespeare) used **evidence** from telescopes to prove the old view was wrong.
Learning Goal: To describe the movement of the Earth and other planets relative to the Sun.

4. The "Seven Ages" Life Cycle (Biology)
The Concept: Describing the stages of human development.
The Context: The "All the world's a stage" speech from *As You Like It*, which describes the seven stages of a human life.
The Activity: Create a "Life Cycle Timeline."
The Task: Map Shakespeare's "Seven Ages" (Infant, Schoolboy, Lover, Soldier, Justice, Pantaloon, Second Childishness) onto the modern scientific stages: **Infancy, Childhood, Adolescence, Adulthood, and Old Age**.
The Challenge: Research the physical changes that occur in the "Soldier" stage (Adolescence/Early Adulthood) versus the "Pantaloon" stage (Old Age).
Learning Goal: To describe the changes as humans develop to old age.

Summary of Science Skills

Lesson	Focus Area	Key Scientific Concept
Witches' Brew	Biology	Classification and Keys.
Friar's Pharmacy	Chemistry	Solubility and Reversible Changes.
Star-Crossed	Physics	Earth and Space / Evidence.
Seven Ages	Biology	Human Life Cycles and Development.

Considerations for Implementation

English

For Key Stage 2, the goal is to bridge the gap between "scary, old-fashioned language" and the high-octane drama of the plots. This list is categorised by how pupils usually engage with Shakespeare—from easy-to-read retellings to "behind-the-scenes" history.

1. The Best "Starter" Retellings

These books are perfect for pupils who are new to the stories. they strip away the complex verse and focus on the "who, what, and where."

"Illustrated Stories from Shakespeare" (Usborne)
Why it's great: Beautifully illustrated and written in clear, modern English. It includes a "Who's Who" at the start of each story, which is vital for KS2 pupils to track characters.
"Mr. William Shakespeare's Plays" by Marcia Williams
Why it's great: This is a **comic-strip style** book. It shows the play happening on stage, but also shows the "Groundlings" in the audience making funny comments. It's the most accessible way to understand the layout of the Globe.
"Tales from Shakespeare" by Marcia Williams
Why it's great: A follow-up to the above, covering titles like *The Tempest* and *Romeo and Juliet* with the same witty, visual approach.

2. High-Quality Narrative Adaptations
For Upper Key Stage 2 (Y5/6), these books retain more of the "mood" and atmosphere of the original plays.

"Shakespeare's Stories" by Andrew Matthews and Tony Ross
Why it's great: Short, snappy chapters with iconic illustrations by Tony Ross. They manage to keep the tension of the tragedies without being too dark for 9-year-olds.
"The Orchard Book of Shakespeare Stories" by Andrew Matthews
Why it's great: A classic collection that is often used in classrooms. The language is slightly more sophisticated, making it a great "bridge" to secondary school English.
"Shakespeare's Tales" by Leon Garfield
Why it's great: Garfield was a master of capturing the "feel" of the 16th century. These are longer narratives for confident readers who want to sink their teeth into the drama.

3. History & Non-Fiction (The "World" of Shakespeare)
To understand the *History* and *Science* links we discussed, these books provide the essential context of Tudor and Stuart life.

"Who Was William Shakespeare?" by Celeste Mannis
Why it's great: Part of the popular "Who Was...?" series. It uses simple text and black-and-white illustrations to explain the "Lost Years" and how a glover's son became a superstar.
"Horrible Histories: Bard of Avon" by Terry Deary
Why it's great: Perfect for the KS2 sense of humour. It covers the "gross" side of Shakespeare's world—the plague, the bear-baiting, and the lack of toilets in the Globe!
"William Shakespeare and his Dramatic Acts" (Dead Famous Series)
Why it's great: Similar to Horrible Histories, it uses a diary-style format to make the history feel immediate and funny.

4. Fiction Set in Shakespeare's Time
These novels help pupils imagine what it was actually like to live in 1600.

"The Falconer's Knot" by Mary Hoffman
Why it's great: A thrilling mystery set in the world of Renaissance Italy (where many plays are set), giving pupils a sense of the "atmosphere" Shakespeare was writing about.

"The Shakespeare Stealer" by Gary Blackwood
Why it's great: An exciting adventure about an orphan sent to steal the script of *Hamlet* from the Globe. It teaches pupils about how plays were "protected" before copyright laws.

Summary for Your Classroom Library

Book Title	Best For...	KS2 Year Group
Marcia Williams (Comic)	Visual Learners	Year 3 & 4
Usborne Illustrated	First-time readers	Year 3 & 4
Horrible Histories	Historical Context	Year 4, 5 & 6
The Shakespeare Stealer	Confident Readers	Year 5 & 6

Other Titles:
Hurly Burly - Macbeth Mayhem! By Ross Montgomery – Dyslexia friendly (suitable for reading age 8 years+)
Rock Bottom – A Midsummer Nightmare By Ross Montgomery – Dyslexia friendly (suitable for reading age 8 years+)
Fortune's Fools – A Romeo Rollercoaster By Ross Montgomery – Dyslexia friendly (suitable for reading age 8 years+)
Tripwrecked – Tempest Terror! By Ross Montgomery – Dyslexia friendly (suitable for reading age 8 years+)
The Life and Times of William Shakespeare By Sue Purkiss and Biorgio Bacchin
Michael Morpurgo's Tales from Shakespeare – Anthology of adapted version for KS2 children.
Shakespeare's Monkey by Tom Mitchell suitable for all KS2
Stage Struck by Samantha Montgomerie and Lia Visirin – upper KS2 with a reading rate of 145 words per minute.
The Comedy of Errors by Timothy Knapman and Rupert Van Wyk – Upper KS2
The Merchant of Venice by Jon Mayhew and Mona Meslier Menuau – Upper KS2
Romeo and Juliet by Jon Mayhew and Barbara Vagnozzi – Upper KS2
Twelfth Night by Celia Rees and Kisoo Chai – Upper KS2
Hamlet by Jon Mayhew and Fabrizio Di Baldo – Upper KS2
The Tempest by John Dougherty and Marcela Caderon – Upper KS2
King Lear by Martin Howard and Rosalind Lyons – Upper KS2
The Boy and the Globe by Tony Bradman – Years 4, 5 and 6
Master Will and the Spanish Spy by Tony Bradman – Years 4, 5 and 6

Substantive Knowledge

Substantive knowledge in English is the **"what"**—the specific facts about language, the inventory of vocabulary, and the concrete rules of grammar and narrative structure. When studying Shakespeare at Key Stage 2, this involves moving from modern everyday English to the rich, structured, and often invented language of the early 1600s.

1. Reading: Vocabulary and Literary Devices
The Fact: Identifying and defining the specific linguistic tools Shakespeare used to build his worlds.
Archaic Language: Learning the "translation" of common early modern words (e.g., *thee/thou* = you; *hath* = has; *anon* = soon).
Invented Words: Knowing that Shakespeare added over 1,700 words to the English language (e.g., *eyeball, manager, uncomfortable, gossip*).
Literary Techniques: Identifying concrete examples of **metaphor**, **simile**, **personification**, and **alliteration** within a speech.
Why it matters: It builds **lexical range**. By learning the roots of these words and how they were "built," pupils become much more adept at decoding complex modern texts.

2. Writing: Narrative Structure and Form
The Fact: Understanding the "skeleton" of a play and how it differs from a novel.
The Script Format: Knowing the layout of a play—**Stage Directions** (in italics), **Speaker Names** (in capital letters), and **Dialogue**.
Soliloquies and Monologues: Defining a *soliloquy* as a "speech to oneself" (thinking aloud) and a *monologue* as a long speech to others.
Poetic Form: Recognising **Iambic Pentameter**—a line of five "beats" (ten syllables) that mimics a heartbeat.
Why it matters: It teaches **structural discipline**. Learning to write within the constraints of a script or a specific rhythm forces pupils to be more economical and purposeful with their word choices.

3. Oracy: The Mechanics of Performance
The Fact: Knowing the technical terms for using the voice and body to communicate.
Tone and Pitch: Understanding that *tone* is the emotion behind the voice, while *pitch* is how high or low the sound is.
Emphasis and Enunciation: Learning which words in a sentence carry the most "weight" and how to speak clearly so the "Groundlings" at the back can hear.
Projection: The physical fact of using the diaphragm to send the voice across a space without screaming.
Why it matters: It develops **rhythmic awareness**. Shakespeare wrote his plays to be *heard*, not just read. Mastering these Oracy facts helps pupils understand the natural "music" of the English language.

Why Substantive English Knowledge Matters

Topic Area	The "Shakespeare" Connection
Etymology	Shows pupils how our language is constantly **evolving** and growing.
Grammar	Highlights how **word order** (syntax) can be changed for dramatic effect.
Genre	Distinguishes between the "rules" of **Tragedy, Comedy, and History**.
Punctuation	Teaches that a comma or a full stop is a **breath/pause** for an actor.

The "Shakespearean Scholar" Knowledge Check
What is the name for a speech where a character tells the audience their secret thoughts? (A Soliloquy)
Can you name three words that Shakespeare invented?
How many "beats" are in a line of Iambic Pentameter? (Five)
What does the word "thou" mean in modern English? (You)

Disciplinary Knowledge

In English, **disciplinary knowledge** is the ability to "think like a critic, a writer, and a speaker." For the **'Shakespeare'** learning theme at Key Stage 2, this moves beyond simply knowing the plots and into the "mechanics" of how 400-year-old language still functions today. It involves deconstructing the relationship between the written word and its intended impact on an audience.

1. Reading: The "Literary Detective"
The Practice: Analysing how language choices create meaning, even when the vocabulary is archaic.
The Inquiry: How does Shakespeare use metaphors to tell us about a character's feelings?
The Discipline: Pupils learn to look for **patterns**. They identify how "Light and Dark" imagery represents "Good and Evil" in *Romeo and Juliet*. They learn to "decode" unfamiliar words by looking at the context of the sentence (e.g., understanding "thine" and "hath" through their modern equivalents).
Why it matters: It builds **inference skills**. When pupils can navigate the complexity of Early Modern English, they develop the resilience to tackle any difficult text. It teaches them that they don't need to know every single word to understand a story's "soul."

2. Writing: The "Architect of Words"
The Practice: Experimenting with poetic structures and rhetorical devices to influence a reader.
The Inquiry: How can I use a soliloquy to tell the reader a secret my character is keeping?
The Discipline: Pupils explore specific Shakespearean forms. They might experiment with **Iambic Pentameter** (the "da-DUM, da-DUM" heartbeat rhythm) to understand how rhythm affects the "pace" of a story. They learn about **Dramatic Irony**—writing a scene where the audience knows something the characters do not.
Why it matters: It expands their **linguistic toolkit**. By mimicking Shakespeare's use of alliteration, personification, and invented words (he invented over 1,700 of them!), pupils realise that writing is a creative playground, not just a set of grammar rules.

3. Oracy: The "Power of the Voice"
The Practice: Using intonation, gesture, and volume to bring a text to life.
The Inquiry: How does the "meaning" of a line change if I whisper it versus shouting it?
The Discipline: This is about **performance as a form of analysis**. Pupils learn that a script is a "blueprint" for a performance. They practice "scanning" a line to find the emphasised words and use their bodies (posture and facial expressions) to communicate status and emotion.
Why it matters: It develops **communicative confidence**. Oracy is the foundation of literacy; by performing complex speeches, pupils internalise high-level vocabulary and learn how to hold the attention of an audience—a skill that is vital for life beyond school.

Why Disciplinary Knowledge in English Matters

Skill Area	The "Shakespeare" Application
Critical Analysis	Moving from "What happened?" to "How did the author make me feel this way?"
Etymology	Understanding how the English language has evolved (and continues to change).
Structural Knowledge	Recognising the difference between **Prose** (normal speech) and **Verse** (poetry).
Empathy	Stepping into the shoes of characters with complex, conflicting emotions.

The "Shakespearean Scholar" Success Criteria
I can identify a metaphor in a speech and explain what it tells us about the character.
I can write a short "soliloquy" for a villain that reveals their secret plan.
I can perform a line of dialogue with the correct **emphasis** to show a specific emotion (e.g., anger or fear).
I can identify a "Shakespearean word" that we still use in modern English today.

Learning Objectives

In Key Stage 2 English, the **'Shakespeare'** learning theme is a powerful vehicle for meeting National Curriculum requirements. The **learning objectives** shift from basic comprehension to **critical analysis**, **sophisticated composition**, and **confident performance**.

1. Reading: Deep Comprehension and Analysis
Objective: *To check that the text makes sense to them, discussing their understanding and exploring the meaning of words in context.*
The Shakespeare Focus: Decoding Early Modern English and identifying "archaic" vs. "modern" vocabulary.
The Activity: Comparing a scene from a Shakespearean play (e.g., the "Fairies" in *A Midsummer Night's Dream*) with a modern retelling. Pupils identify metaphors and personification.
Why it matters: It builds **linguistic resilience**. If a child can navigate the "thou-haths" of the 1600s, they develop the confidence to tackle any complex technical or literary text in secondary school.

2. Writing: Narrative Structure and Viewpoint
Objective: *To draft and write by selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning.*
The Shakespeare Focus: Writing in a specific "form," such as a **soliloquy** (revealing a secret) or a **persuasive speech** (e.g., Mark Antony in *Julius Caesar*).
The Activity: Pupils write a diary entry from the perspective of a character like Macbeth, using "dramatic irony" (writing about what the character doesn't know is coming).
Why it matters: It encourages **empathy and perspective-taking**. By writing from a character's viewpoint, pupils learn to manipulate tone and register to influence their reader's emotions.

3. Oracy: Performance and Rhetoric
Objective: *To speak audibly and fluently with an increasing command of Standard English.*

The Shakespeare Focus: Understanding that a play is a "living blueprint" meant to be heard, not just read silently.
The Activity: Performing "The Three Witches" chant from *Macbeth*. Pupils focus on **intonation**, **volume**, and **projection** to create a spooky atmosphere.
Why it matters: It develops **communicative confidence**. Shakespeare's language is rhythmic; by speaking it aloud, pupils internalise high-level vocabulary and learn how to hold an audience's attention through physical and vocal presence.

Why These Learning Objectives Matter in English

Skill Area	The "So What?" (Impact)
Etymology	Pupils learn where our words come from (Shakespeare invented over 1,700!).
Critical Literacy	Moves beyond "What happened?" to "Why did the author use *this* specific word?"
Structural Knowledge	Distinguishes between **Prose** (everyday talk) and **Verse** (structured poetry).
Cultural Capital	Provides a shared foundation of stories that have shaped Western literature for 400 years.

The "Shakespearean Scholar" Success Criteria
I can translate three archaic words (like *thee*, *hath*, or *anon*) into modern English.
I can identify a metaphor and explain what it reveals about a character's feelings.
I can write a script with the correct layout: **Speaker Names**, **Dialogue**, and *Stage Directions*.
I can use my voice to show the difference between a character who is angry and one who is afraid.

Lesson Ideas

Unit Overview: Designed for a mixed LKS2/UKS2 setting, this 6-week English integrates Oracy, Reading, and Writing around Shakespearean texts. **Substantive knowledge** targets literary terminology, grammatical structures, poetic devices, narrative voice, and stage directions. **Disciplinary knowledge** equips pupils to analyse authorial intent, infer implicit meaning, adapt vocal rhetoric, and craft structured text for audience effect.

Weeks 1–2: Character, Voice & Dramatic Monologues
Explores character perspective and rhetoric using Macbeth and A Midsummer Night's Dream. Focuses on vocal dynamics, reading inference, and writing dramatic monologues/persuasive speeches.
Weeks 3–4: Dialogue, Narrative Structure & Tension
Investigates conflict and dramatic irony through Romeo and Juliet. Focuses on partner dialogue performance, reading comprehension of dramatic tension, and writing playscripts into narrative fiction.
Weeks 5–6: Imagery, Structure & Performance Poetry
Examines figurative language and poetic structure using Shakespearean Sonnets and storm poetry from The Tempest. Culminates in choral poetry performances and writing original sonnets/metaphorical poems.

Phase 1: Character, Voice & Dramatic Monologues
Week 1: Ambition & Persuasion (*Macbeth*)
Oracy: Physical & Vocal Framework (projection, gesture, pace) to deliver persuasive speeches.
Reading: Analysing Lady Macbeth's speech to Macbeth; unpicking motives, tone, and archaic vocabulary.
Writing: Crafting a persuasive monologue in character (Macbeth deciding whether to act).
LKS2 Focus:
Substantive: Imperative verbs, expanded noun phrases for character description, cause-and-effect conjunctions.
Disciplinary: Identifying how word choice reveals a character's feelings.
UKS2 Focus:
Substantive: Rhetorical questions, modal verbs for degrees of possibility, subjunctive form (*If I were to...*).
Disciplinary: Analysing how manipulation techniques influence character decisions across a whole scene.
Differentiated Outcome: LKS2 writes a 1st-person monologue using strong emotive adjectives; UKS2 incorporates rhetorical devices and modal verbs to persuade a listener.

Week 2: Perspective & Internal Conflict (*A Midsummer Night's Dream*)
Oracy: Hot-seating and role-on-the-wall; vocal tone variations to reflect internal emotion (Helena/Puck).
Reading: Comparing character perspectives in the woods; identifying shifts in tone within soliloquies.
Writing: Diary entries capturing character confusion and love-potion chaos.
LKS2 Focus:
Substantive: Fronted adverbials of manner and place, 1st-person pronouns, simple/compound sentences.
Disciplinary: Inferring feelings from actions and speech rather than direct statement.
UKS2 Focus:
Substantive: Relative clauses for added detail, informal vs. formal shifts, complex sentence structures.
Disciplinary: Evaluating how contrasting character perspectives build comedic or dramatic effect.
Differentiated Outcome: LKS2 writes a diary entry with clear fronted adverbials; UKS2 uses multi-clause sentences and relative clauses to contrast inner thoughts with outer actions.

Phase 2: Dialogue, Narrative Structure & Tension
Week 3: Conflict & Tension (*Romeo and Juliet*)
Oracy: Choral reading and paired dialogue performance focusing on beat, pause, and spatial stance.
Reading: Analysing the street brawl and balcony scenes; tracking tension levels on a narrative arc.
Writing: Translating playscript dialogue into descriptive narrative fiction (retelling the feud).

LKS2 Focus:
Substantive: Punctuation for direct speech (inverted commas), reporting clauses, action verbs.
Disciplinary: Explaining how direct speech advances narrative action.
UKS2 Focus:
Substantive: Integrating speech into narrative with pre-/post-dialogue action, ellipsis, varied speech verbs.
Disciplinary: Analysing how dynamic dialogue reveals subtext and shifts power between characters.
Differentiated Outcome: LKS2 writes a dialogue scene using speech marks correctly; UKS2 writes a narrative passage seamlessly blending speech with character body language.

Week 4: Fate, Warnings & Dramatic Irony (*Julius Caesar*)
Oracy: Formal debate (Brutus vs. Antony); presenting arguments to the plebeians using rhetoric.
Reading: Comparing Cassius's and Brutus's motives; identifying dramatic irony (soothsayer's warning).

Writing: Newspaper report reporting Caesar's assassination and public reaction.
LKS2 Focus:
Substantive: Paragraphing using time conjunctions, past tense consistency, 3rd-person perspective.
Disciplinary: Distinguishing between stated facts and personal opinions in eyewitness quotes.
UKS2 Focus:
Substantive: Passive voice for formal reporting (*Caesar was warned...*), cohesive devices across paragraphs.
Disciplinary: Assessing bias and propaganda techniques in public speeches.
Differentiated Outcome: LKS2 writes a structured newspaper report with direct quotes; UKS2 crafts an article utilising passive voice and subtle editorial bias.

Phase 3: Imagery, Structure & Performance Poetry
Week 5: Storms & Extended Metaphor (*The Tempest*)
Oracy: Soundscape creation (vocal percussion and choral poetry) to recreate Prospero's storm.
Reading: Analysing Ariel's songs and Prospero's speeches; identifying personification and extended metaphors.
Writing: Descriptive storm poetry using figurative language.
LKS2 Focus:
Substantive: Similes, metaphors, alliteration, expanded noun phrases for vivid imagery.
Disciplinary: Identifying imagery types and describing the visual pictures they create.
UKS2 Focus:
Substantive: Personification, hyperbole, figurative language combinations, intentional stanza structure.
Disciplinary: Explaining how figurative choices create atmosphere and mood shifts in poetry.
Differentiated Outcome: LKS2 writes a 3-stanza poem using similes and alliteration; UKS2 writes a poem driven by personification and controlled rhythmic metre.

Week 6: Poetic Form & Showcase (*Sonnets & Final Performance*)
Oracy: Final poetry performance showcase; self-evaluating performance using an Oracy framework (voice, body, content).
Reading: Deconstructing Sonnet 18 ("Shall I compare thee to a summer's day?"); exploring iambic rhythm and rhyme schemes.
Writing: Writing an original Shakespeare-inspired poem or sonnet; editing and polishing final drafts.
LKS2 Focus:
Substantive: Rhyming couplets, quatrain structure (ABAB), proofreading for spelling and punctuation.
Disciplinary: Comparing structural patterns across different poems.
UKS2 Focus:
Substantive: 14-line sonnet structure (ABAB CDCD EFEF GG), iambic pentameter rhythm, Volta (turn).
Disciplinary: Evaluating how strict poetic constraints influence word choice and semantic meaning.
Differentiated Outcome: LKS2 performs an ABAB rhyming poem; UKS2 writes and performs a 14-line sonnet with a clear Volta.

Domain	LKS2 Target	UKS2 Target
Oracy	Adapts volume and tone for character. Speaks clearly using physical gestures.	Uses rhetorical devices, controls pacing/pauses, and adapts stance for audience effect.

Reading	Identifies main ideas. Infers feelings/motives from actions. Retrieves key facts.	Evaluates structural choices. Analyses subtext, tone shifts, and authorial intent across texts.
Writing (Grammar)	Fronted adverbials, speech marks, expanded noun phrases, time conjunctions.	Passive voice, relative clauses, modal verbs, subjunctive form, cohesion techniques.
Writing (Composition)	Writes coherent 3-part narratives, structured diaries, and simple rhyming verse.	Crafts multi-layered narratives, persuasive rhetoric, formal reports, and sonnets.

Other Information, Ideas and Resources

To teach Shakespeare through English at Key Stage 2, the focus should be on **demystifying the language** and showing pupils that these stories are "living blueprints" for performance. These alternative learning ideas move from decoding archaic vocabulary to composing original dramatic texts.

1. The "Insult & Compliment" Generator (Reading & Etymology)
The Concept: Decoding archaic vocabulary through context and tone.
The Activity: Shakespeare invented or popularised thousands of words. Provide pupils with a "Tudor Word Bank" (e.g., *rank, lily-livered, saucy, brave, gentle, sweet*).
The Task: In pairs, pupils must construct "Shakespearean Insults" or "Courtly Compliments" for a character of their choice.
The Inquiry: How do the words *thou* and *thee* change the "formality" of the sentence? What does the word *anon* tell us about the urgency of a character?
Learning Goal: To explore the meaning of words in context and understand how the English language has evolved.

2. The Secret Soliloquy (Writing & Perspective)
The Concept: Using a specific dramatic form to reveal internal conflict.
The Context: A character like **Macbeth** (struggling with his conscience) or **Puck** (planning a prank).
The Activity: Writing a "Thinking Aloud" speech.
The Task: Pupils use a writing frame to draft a **soliloquy**. They must include:
A Metaphor: "My mind is a tangled forest..."
Rhetorical Questions: "Should I do this deed or fly away?"
Dramatic Irony: The character reveals a secret that the other characters on stage don't know.
Learning Goal: To select appropriate grammar and vocabulary to change and enhance meaning.

3. "The Heartbeat Rhythm" (Reading & Oracy)
The Concept: Identifying the "music" of Iambic Pentameter.
The Activity: The "da-DUM, da-DUM" rhythm.
The Task: Pupils march or clap to the rhythm of famous lines (e.g., *"If music be the food of love, play on"*).
The Inquiry: Why did Shakespeare write in this rhythm? (It mimics a heartbeat/natural breath).
The Performance: Pupils try to "break" the rhythm to show a character is panicking or confused. They perform the same line in a "steady" heart-rate and then a "racing" heart-rate.
Learning Goal: To read aloud with appropriate intonation, tone, and volume so that the meaning is clear.

4. News From the Globe (Writing & Journalistic Style)
The Concept: Recounting a dramatic event using a different genre.
The Context: The "Disappearance" of the lovers in *A Midsummer Night's Dream* or the "Murder" of King Duncan.
The Activity: Writing a front-page news report for the *Athens Gazette* or *The Scotland Chronicle*.
The Task: Pupils must transform the poetic dialogue into a **formal journalistic report**. They need to include:
Direct Speech: A "quote" from a witness (using modern English).
Sub-headings: To organise the facts of the "crime" or "event."
The 5 Ws: Who, What, Where, When, Why.
Learning Goal: To write for a specific purpose and audience, noting how language choices differ between a script and a report.

Summary of English Skills

Lesson	Focus Area	Key Literacy Concept
Insult Generator	Reading / Vocab	Etymology and word-building.
Secret Soliloquy	Writing	Viewpoint and Characterisation.
Heartbeat Rhythm	Reading / Oracy	Scanning text for rhythm and emphasis.
News From the Globe	Writing	Genre-switching and Formal Tone.

Considerations for Implementation

Maths

We use the White Rose Maths Scheme. The information below is for enhanced provision purposes and do not replace the WRM lessons.

Substantive Knowledge

Substantive knowledge in Mathematics focuses on the **"what"**—the specific facts, formulas, and concepts that are true regardless of the theme. Applying this to Shakespeare allows pupils to use "real-world" 16th - century scenarios to practice modern curriculum requirements like geometry, measurement, and statistics.

1. Geometry: Polygons and the "Wooden O"
The Fact: Identifying the properties of 2D shapes and their angles.
Regular Polygons: Understanding that the Globe Theatre was not a perfect circle, but a **polygon** (likely an icosagon with 20 sides).
Interior Angles: Calculating the sum of angles in a shape to ensure the "walls" of a playhouse meet correctly.
Symmetry: Identifying lines of symmetry in Tudor architectural designs.
Why it matters: It bridges the gap between abstract shapes on a page and **structural engineering**. Pupils learn that "round" buildings are often a series of precise, straight-edged geometric calculations.

2. Measurement and Scaling: Stagecraft
The Fact: Converting units and using scale factors.
Scaling: Using a **scale factor** (e.g., 1:10) to turn a small drawing of a stage into a full-sized set.
Conversion: Converting between units of measure (e.g., metres to centimetres) when calculating the amount of "timber" needed for a stage or "silk" for a costume.
Area and Perimeter: Calculating the floor space of the "apron stage" versus the "pit" where the Groundlings stand.
Why it matters: It develops **spatial accuracy**. Pupils see that measurement isn't just about using a ruler; it's about predicting resources and managing space effectively in a professional environment.

3. Number and Finance: The Box Office
The Fact: Using the four operations (addition, subtraction, multiplication, division) in financial contexts.
Multi-step Problems: Calculating total revenue (e.g., 500 Groundlings at 1 penny each + 100 Gentry at 6 pennies each).
Profit and Loss: Subtracting "running costs" (licensing the play, paying the actors, buying candles) from the total "takings" to find the **net profit**.
Why it matters: It builds **financial literacy**. By using Shakespeare's "business" as a model, pupils practice mental and written arithmetic within a logical, high-stakes narrative.

4. Statistics: Data of the Drama
The Fact: Interpreting and representing data using tables and charts.
Frequency Tables: Counting the occurrences of specific themes or words in a play.
Line Graphs: Tracking the "Emotional Tension" of a play across five acts (e.g., the tension rising in *Macbeth*).
Bar Charts: Comparing the number of characters in a Tragedy versus a Comedy.
Why it matters: It introduces **analytical modelling**. Pupils learn that data can be extracted from stories to help us understand patterns of human behaviour and storytelling.

Why Substantive Maths Knowledge Matters

Topic Area	The "Shakespeare" Connection
Geometry	Shows how **shapes** create the physical spaces we live and play in.
Ratio/Scale	Teaches the mathematical relationship between a **plan** and a **reality**.
Arithmetic	Connects maths to **economics** and the survival of a theatre company.
Statistics	Proves that **patterns** exist everywhere, even in 400-year-old poetry.

The "Shakespearean Mathematician" Knowledge Check
What is the name of a 20-sided polygon? (Icosagon)
If a model is 1:50 scale and the model door is 4\cm high, how high is the real door? (200cm or 2m)

What operation do you use to find the "Total Takings" if you know the price and number of tickets? (Multiplication)
On a line graph of a play's tension, what does a "peak" usually represent? (The Climax of the story)

Disciplinary Knowledge

In Mathematics, **disciplinary knowledge** is the ability to "think like a mathematician"—using logic, pattern recognition, and scale to solve problems. When applied to the 'Shakespeare' learning theme, it moves away from abstract sums and into the practical application of maths in the 16th and 17th centuries. To think like a mathematician in the world of the "Bard," Key Stage 2 pupils focus on these four pillars:

1. Geometric Construction: The "Wooden O"
The Practice: Using properties of shapes and angles to understand architectural design.
The Inquiry: How do you build a "round" theatre like the Globe using only straight timber?
The Discipline: Pupils investigate **polygons**. The Globe was likely a 20-sided polygon (an icosagon). Pupils use their knowledge of **interior angles** and **symmetry** to understand how smaller geometric units create a circular structure.
Why it matters: It teaches pupils that geometry is the foundation of the physical world. They see that complex curves in architecture are often built from simpler, repeating angular patterns.

2. Ratio and Scaling: Set Design
The Practice: Using proportional reasoning to translate small ideas into large realities.
The Inquiry: If a model of the "Birnam Wood" forest is 1:50 scale, how tall must the actual trees be on stage?
The Discipline: Pupils apply **ratio and proportion**. They might look at a sketch of a stage set and use a scale factor to calculate the real-life dimensions needed for the "tiring house" or the stage trapdoor.
Why it matters: It develops **spatial reasoning**. Pupils learn that maths is a vital tool for engineers and designers, allowing them to predict exactly how much space and material a project will require.

3. Financial Literacy: The "Groundling" Economy
The Practice: Managing money, calculating profit/loss, and understanding currency.
The Inquiry: How many "Penny" tickets does the Globe need to sell to pay for a new silk costume?
The Discipline: Pupils work with **multi-step word problems** involving Tudor currency (adapted to decimals for ease or kept as a challenge). They calculate "Box Office" takings, subtracting the "expenses" of the actors and playwrights to find the profit.
Why it matters: It provides **real-world context for arithmetic**. It moves maths from the worksheet to the "marketplace," showing how addition, subtraction, and multiplication are essential for running a successful business.

4. Statistics and Probability: The "Frequency" of Words
The Practice: Collecting, representing, and interpreting data to find patterns.
The Inquiry: Which words did Shakespeare use the most, and how can we prove it?
The Discipline: Pupils engage in **Data Handling**. They might take a famous speech and create a **frequency table** or a **bar chart** of specific words or "parts of speech" (e.g., how many times does he use "thee" vs "you"?).
Why it matters: It introduces **computational linguistics**. Pupils learn that data can be extracted from literature to reveal "hidden" patterns, a fundamental skill in modern data science and coding.

Why Disciplinary Knowledge in Maths Matters

Skill Area	The "Shakespeare" Application
Problem Solving	Working out how many "ells" of fabric are needed for 10 capes (Measurement).
Logic	Understanding that if the play starts at 2:00 PM and lasts 3 hours, what time must the "tiring house" be ready? (Time).
Precision	Realising that a 1° error in an architectural drawing means the theatre roof won't meet.
Pattern Seeking	Identifying the **A-B-A-B** rhyme schemes as a mathematical sequence.

The "Shakespearean Mathematician" Success Criteria
I can identify the properties of a polygon used to build a Tudor theatre.
I can use a scale of 1:10 to design a costume for a character like Falstaff.
I can create a **line graph** showing the "tension" levels in a play across five acts.
I can solve a budget problem to see if the "King's Men" have enough money for their tour.

Learning Objectives

In Key Stage 2 Mathematics, the '**Shakespeare'** learning theme provides a "real-world" historical context for applying abstract concepts. The objectives focus on **geometry**, **ratio**, **financial arithmetic**, and **data interpretation**, showing pupils that maths was the silent partner in building the Globe Theatre and running a successful playing company.

1. Geometry: Properties of Shapes
Objective: *Identify 3D shapes, including cubes and other cuboids, from 2D representations.*
The Shakespeare Focus: Understanding the architecture of the Globe Theatre.
The Activity: Investigating the "Wooden O." Pupils learn that the Globe was actually a **polygon** (an icosagon with 20 sides). They use properties of circles and polygons to see how 2D timber frames create a 3D performance space.
Why it matters: It teaches **spatial reasoning**. Pupils realise that complex architectural curves are often built from simpler, repeating geometric units and precise angular calculations.

2. Ratio and Proportion: Scaling the Stage

Objective: *Solve problems involving the relative sizes of two quantities where missing values can be found by using integer multiplication and division facts.*
The Shakespeare Focus: Set and costume design.
The Activity: Using a **scale factor** (e.g., 1:10 or 1:20) to create a model of a stage or a "Birnam Wood" tree. If the model is 5cm, how tall is the "real" object on stage?
Why it matters: It develops **proportional reasoning**. This is a vital skill for engineering and design, allowing pupils to translate a small "vision" into a large-scale physical reality without losing the correct dimensions.

3. Number: Financial Literacy and the "Box Office"
Objective: *Solve addition and subtraction multi-step problems in contexts, deciding which operations and methods to use and why.*
The Shakespeare Focus: Managing the finances of "The King's Men" (Shakespeare's acting troupe).
The Activity: Calculating the "Takings" from a performance. For example: 500 "Groundlings" pay 1 penny, while 100 "Gentlemen" pay 6 pennies. Pupils must then subtract the "running costs" (paying the actors, buying a new silk cape) to find the **profit**.
Why it matters: It provides **economic context**. It moves maths from a worksheet to a "marketplace," showing that arithmetic is the essential tool for running a business and surviving as an artist.

4. Statistics: Interpreting the Drama
Objective: *Interpret and present discrete and continuous data using appropriate graphical methods, including bar charts and time graphs.*
The Shakespeare Focus: Analysing the "structure" of the plays.
The Activity: Creating a **time graph** to track the "Level of Tension" or "Body Count" across the five acts of a tragedy like *Hamlet* or *Macbeth*.
Why it matters: It introduces **data modelling**. Pupils learn that information can be extracted from literature to reveal "hidden" patterns, helping them visualise the "shape" of a story through a mathematical lens.

Why These Learning Objectives Matter in Maths

Skill Area	The "So What?" (Impact)
Problem Solving	Encourages pupils to apply maths to **human scenarios** rather than just numbers.
Precision	Demonstrates that a 1° error in an architectural drawing means a roof won't meet.
Logical Thinking	Links the "sequences" found in poetry (rhyme schemes) to **mathematical patterns**.
Measurement	Connects the history of the **Tudor period** to the evolution of units and scales.

The "Shakespearean Mathematician" Success Criteria
I can identify the name and properties of the polygon used to build the Globe.
I can use a **scale factor** to calculate the real-life height of a stage prop.
I can solve a multi-step money problem to work out the **profit** of a play.

I can draw a **line graph** showing how the "tension" increases in a scene.

Lesson Ideas

Unit Overview: Designed for a mixed LKS2/UKS2 setting, this 6-week Mathematics Medium-Term Plan embeds National Curriculum objectives within the context of Shakespeare's life, playhouses, and works. **Substantive knowledge** targets key mathematical facts, operational procedures, geometric properties, and formulas across both key stages. **Disciplinary knowledge** focuses on mathematical reasoning, problem-solving, identifying patterns, proving conjectures, systematically organising data, and testing hypotheses.

Weeks 1–2: Stage Architecture, Geometry & Scale
Explores the spatial layout and design of The Globe Theatre. LKS2 focuses on perimeter, area on grids, and 2D/3D shape properties, while UKS2 advances to calculated area/perimeter, volume, scale factors, and angle properties.
Weeks 3–4: Box Office Finances, Roman Numerals & Chronology
Uses theatre receipts, ticket sales, and historical timelines (Julius Caesar/Elizabethan era). LKS2 covers Roman numerals to 100 and addition/subtraction, while UKS2 masters Roman numerals to 1,000, complex multi-step money problems, and percentage discounts.
Weeks 5–6: Ratios, Potions & Dramatic Data
Investigates mixing brewing ingredients (Macbeth) and analysing audience metrics. LKS2 works on unit fractions, scaled bar charts, and simple ratio scaling, while UKS2 handles scaling ratios, pie charts, mean averages, and multi-step probability.

Phase 1: Stage Architecture, Geometry & Scale (*The Globe Theatre*)
Week 1: Designing the Polygon Playhouse
Context: Deconstructing the octagonal/polygonal architecture of the 1599 Globe Theatre.
Substantive Knowledge:
LKS2: Identify 2D shapes (regular/irregular polygons); calculate perimeter of 2D shapes on grids; identify acute and obtuse angles.
UKS2: Calculate perimeter of composite shapes; apply formulas for area of rectangles (A = l x w); calculate unknown angles around a point (360°) and on a straight line (180°).
Disciplinary Knowledge: Classifying shapes based on geometric properties; deducing missing side lengths using symmetry and spatial reasoning.
LKS2 Tasks: Map out the 8-sided Globe pit layout using grid paper. Calculate total perimeter and identify acute vs. obtuse corner angles.
UKS2 Tasks: Calculate the area of the central polygon yard and surrounding covered seating galleries using composite shape decomposition. Find missing internal angles of regular polygons.
Differentiated Outcome: LKS2 finds perimeter by counting unit lengths and adding side lengths. UKS2 uses spatial decomposition and formulas to solve missing area/angle problems.

Week 2: Scaling the Stage Set (*The Tempest*)
Context: Building scale models of Prospero's island and shipwreck set.
Substantive Knowledge:
LKS2: Measure and draw lengths in cm and mm; calculate grid area by counting squares; recognise 3D nets (cubes, prisms).
UKS2: Solve scale factor enlargement problems; calculate volume of cuboids (V = l x w x h); draw and nets of 3D shapes.
Disciplinary Knowledge: Testing hypotheses regarding scale and volume; generalising rules for how perimeter/area change under enlargement.

LKS2 Task: Draw scale diagrams of stage prop crates on 1cm^2 grid paper; count squares to compare surface areas.
UKS2 Task: Scale stage set dimensions up by a scale factor of 3 and 1.5; calculate cubic volume (cm^3) of stage structures and design corresponding nets.
Differentiated Outcome: LKS2 converts measurements and determines grid area. UKS2 calculates volume and applies scale factors to 2D and 3D shapes.

Phase 2: Box Office Finances, Roman Numerals & Chronology (*The Globe & Julius Caesar*)
Week 3: Roman Numerals & Playwright Timelines (*Julius Caesar*)
Context: Dating Shakespeare's plays, publication years (First Folio: MDCXXIII), and settings in ancient Rome.
Substantive Knowledge:
LKS2: Read and write Roman numerals to 100 (I to C); add and subtract 3- and 4-digit numbers using formal column methods.
UKS2: Read and write Roman numerals to 1,000 (M) and recognise years in Roman numerals; solve multi-step chronological word problems involving negative numbers (BC/AD timelines).
Disciplinary Knowledge: Spotting patterns in additive and subtractive numeral structures; constructing logical arguments for chronological order.
LKS2 Task: Decode play dates written in Roman numerals up to C (e.g., LVIII = 58) and calculate time elapsed between plays.
UKS2 Task: Convert publication years (e.g., MDXCVIC) to Arabic numbers; calculate exact time intervals across BC/AD timelines for *Julius Caesar*.
Differentiated Outcome: LKS2 performs column addition/subtraction up to 1,000. UKS2 works with 4-digit Roman numerals and calculates across zero on a timeline.

Week 4: The Penny Pit Box Office (*Money & Financial Literacy*)
Context: Managing ticket sales for Groundlings (1 penny) vs. Gallery seats (2–3 pence) and calculating profits.
Substantive Knowledge:
LKS2: Add/subtract amounts of money to give change (£ and p); multiply 2-digit by 1-digit numbers.
UKS2: Solve multi-step financial problems involving decimals; calculate percentage discounts (10%, 25%, 15%) for group bookings; multiply 4-digit by 2-digit numbers.
Disciplinary Knowledge: Systematic problem-solving; optimising ticket income under specific capacity constraints.
LKS2 Task: Calculate total daily receipts for 45 Groundlings (45 x 1p) and 32 Gallery audience members (32 x 2p); calculate change from £5.
UKS2 Task: Calculate total revenue for a 3,000-seat sell-out performance with tiered pricing; apply percentage discounts for noble patrons and calculate net profit after production expenses.
Differentiated Outcome: LKS2 converts pence to pounds and performs multi-digit mental/written arithmetic. UKS2 solves complex multi-step financial scenarios using long multiplication and percentages.

Phase 3: Ratios, Potions & Dramatic Data (*Macbeth & Midsummer*)
Week 5: The Witches' Ratio Potion (*Macbeth*)
Context: Scaling magical cauldron recipes ("Eye of newt, toe of frog").
Substantive Knowledge:

LKS2: Understand unit and non-unit fractions of quantities; scale quantities up/down by simple integer multipliers (double, triple, half).
UKS2: Understand ratio notation (a:b); solve scaling problems involving unequal sharing and proportions; simplify fractions and ratios.
Disciplinary Knowledge: Identifying proportional relationships; verifying solution accuracy by working backward.
LKS2 Task: Calculate ingredient quantities for a potion scaled up 4 times (e.g., ¼ of 24 dragon scales; triple 6 fen adder forks).
UKS2 Task: Scale potion recipes using ratio ratios (e.g., newt eyes to frog toes ratio 3:5). Calculate total ingredients needed for 350 units of potion using proportion balancing.
Differentiated Outcome: LKS2 applies integer multiplication/division to unit fractions. UKS2 uses formal ratio notation (a:b) and proportional reasoning to solve scaling tasks.

Week 6: Audience Data & Play Metrics (*Data Handling & Averages*)
Context: Analysing attendance data, genre popularity (Tragedy, Comedy, History), and performance running times.
Substantive Knowledge:
LKS2: Interpret and construct bar charts and pictograms; solve one-step and two-step comparison and total problems using chart data.
UKS2: Interpret and construct line graphs and pie charts; calculate and interpret the mean as an average.
Disciplinary Knowledge: Drawing inferences from visual representations of data; evaluating statistical claims for validity.
LKS2 Task: Construct a scaled bar chart showing attendance across 5 performance days; answer comparative questions (e.g., "How many more attended Saturday than Tuesday?").
UKS2 Task: Calculate the mean attendance across a 6-week run; convert play genre distribution data into percentages and construct corresponding pie chart sectors (360° scale).
Differentiated Outcome: LKS2 reads scales accurately and calculates differences from bar charts. UKS2 calculates mean averages and converts raw categorical data into pie charts.

Domain	LKS2 Target	UKS2 Target
Number & Operations	Column addition/subtraction to 4 digits; 2/3-digit x 1-digit multiplication; Roman numerals to 100 (C).	Long multiplication (4-digit x 2-digit); long division; negative numbers; Roman numerals to 1,000 (M).
Fractions, Ratios & %	Unit and non-unit fractions of quantities; simple scaling by whole numbers.	Ratio notation (a:b); proportion; calculating percentages of amounts; fraction arithmetic.
Geometry & Measure	Perimeter on grids/shapes; area by counting squares; classifying 2D/3D shapes.	Area formulas (A = l x w); volume of cuboids (V = l x w x h); missing angles; scale factors.
Data & Statistics	Bar charts and pictograms with scaled axes; simple multi-step comparison tasks.	Pie charts; line graphs; calculating and interpreting the mean as an average.

Other Information, Ideas and Resources

To teach Shakespeare through Maths at Key Stage 2, you can move away from abstract calculations and into the **practical engineering and economics** of the 16th century. These alternative **lesson ideas** use the Globe Theatre and the "business" of acting to develop geometry, ratio, and financial literacy.

1. Building the "Wooden O" (Geometry)
The Concept: Understanding polygons and the properties of 3D shapes.
The Context: The Globe Theatre was famously called the "Wooden O," but it wasn't a perfect circle—it was a 20-sided polygon (an **icosagon**).
The Activity: Investigating 2D to 3D construction.
The Task: Pupils use lolly sticks or straws to build regular polygons (hexagons, octagons, etc.). They calculate the **interior angles** and see how many sides are needed before a shape starts to look like a circle.
The Challenge: Can they identify the **symmetry** in the Globe's floor plan?
Learning Goal: To identify 3D shapes from 2D representations and describe the properties of regular polygons.

2. Scaling the "Birnam Wood" (Ratio & Proportion)
The Concept: Using scale factors to design stage sets.
The Context: In *Macbeth*, an entire forest (Birnam Wood) appears to move toward a castle.
The Activity: Creating a 1:20 scale model of a stage prop.
The Task: If a "real" tree on stage needs to be 3m (300cm) tall, how tall should the model be if the scale is 1:20? (300 ÷ 20 = 15cm).
The Challenge: If the stage trapdoor is 1.2m wide, what is the width of the trapdoor on their 1:20 scale drawing?
Learning Goal: To solve problems involving the relative sizes of two quantities using multiplication and division.

3. The Globe's Box Office (Number & Finance)
The Concept: Multi-step word problems involving money and profit.
The Context: Shakespeare wasn't just a writer; he was a "sharer" (business partner) in the Globe.
The Activity: Running the "Box Office" for a performance of *Hamlet*.
The Task: Calculate the total "Takings":
400 "Groundlings" in the yard at **1 penny** each.
150 "Gentry" in the galleries at **6 pennies** each.
The Challenge: The "Running Costs" (paying actors, buying candles, new costumes) total **800 pennies**. Does the theatre make a **profit** or a **loss**?
Learning Goal: To solve addition and subtraction multi-step problems in a real-world context.
4. The "Tension Graph" (Statistics)
The Concept: Interpreting and presenting data on a coordinate grid.
The Context: Every Shakespeare play follows a specific "Arc"—introduction, rising action, climax, and resolution.
The Activity: Mapping the "Pulse" of a play.
The Task: Pupils create a **line graph** where the x-axis is the "Scene Number" and the y-axis is the "Level of Excitement" (1–10).
The Challenge: Can they identify the "Climax" of the play by finding the highest point on their graph? Compare a Comedy graph (high tension in the middle) to a Tragedy graph (tension peaks at the very end).
Learning Goal: To interpret and present discrete and continuous data using line graphs.

📐 Summary of Maths Skills

Lesson	Focus Area	Key Maths Concept
The Wooden O	Geometry	Polygons, Angles, and Symmetry.
Birnam Wood	Ratio	Scaling and Proportional Reasoning.
Box Office	Number	Financial Arithmetic and Four Operations.
Tension Graph	Statistics	Data Representation and Trend Analysis.

Considerations for Implementation

Courageous Advocacy

Courageous Advocacy is about pupils standing up for a cause, challenging injustice, and "living out" their values to make a difference. Using Shakespeare as a lens, pupils can move from the **thematic injustices** in the plays to **real-world action** in their local or global community.

1. Social Justice: "The Stranger's Case" (Refugees & Kindness)
The Shakespeare Link: In the play *Sir Thomas More*, Shakespeare wrote a famous speech (known as "The Stranger's Case") where he asks the crowd to imagine themselves as refugees being treated with cruelty.
The Advocacy Idea: Pupils can campaign for the rights of modern-day refugees.
The Action: They could write letters to their local MP advocating for better support for displaced families, or partner with a charity like **City of Sanctuary** to make their school a "School of Sanctuary."
Why it matters: It teaches empathy for the "other" and challenges the "us vs. them" mentality found in plays like *Romeo and Juliet*.

2. Stewardship: "The Seasons Change" (Climate Change)
The Shakespeare Link: In *A Midsummer Night's Dream*, Titania explains that because the Fairy King and Queen are fighting, the natural world is in chaos: "the seasons alter... the mazed world, now knows not which is which."
The Advocacy Idea: Highlighting how human conflict and greed are causing "seasonal chaos" (climate change).
The Action: Pupils create a "Nature's Warning" exhibition. They use Shakespeare's quotes about the broken environment to raise awareness about local biodiversity loss and petition the school governors to switch to a 100% renewable energy provider.
Why it matters: It connects 400-year-old literature to the most pressing global crisis of the 21st century.

3. Equality: "Hath Not a Jew Eyes?" (Anti-Bullying & Inclusion)
The Shakespeare Link: Shylock's speech in *The Merchant of Venice* is a powerful plea for common humanity: "If you prick us, do we not bleed?"

The Advocacy Idea: Challenging prejudice and discrimination based on religion, race, or disability.
The Action: Pupils lead a whole-school "Humanity First" week. They identify groups in their community who might feel "side-lined" (like the elderly or those with disabilities) and organise a community tea party or a "Letters of Kindness" campaign to bridge the gap.
Why it matters: It empowers pupils to recognise that despite our differences, we are all part of the same human family.

4. Peace & Reconciliation: "Ending the Ancient Grudge"
The Shakespeare Link: The tragedy of *Romeo and Juliet* happens because of an "ancient grudge" between two families that no one remembers the start of.
The Advocacy Idea: Promoting conflict resolution and "Restorative Justice" within the school.
The Action: Pupils train as **"Peer Mediators."** They create a "Peace Garden" in the playground—a neutral space where pupils can go to resolve arguments using a set of "Shakespearean Reconciliation" rules they have drafted themselves.
Why it matters: It teaches that "courage" isn't just fighting for what you want; it's having the bravery to say sorry and end a cycle of conflict.

Summary for the School Newsletter

Shakespeare Theme	Advocacy Focus	Courageous Action
The Stranger's Case	Refugee Rights	Letters to MP / School of Sanctuary status.
Titania's Warning	Climate Change	Switch to green energy / Biodiversity petition.
Shylock's Plea	Inclusion/Diversity	Community bridge-building / Anti-prejudice workshops.
The Capulet/Montague War	Conflict Resolution	Peer Mediation / Peace Garden creation.

The "Courageous Advocate" Reflection
Who is the "voiceless" person in this story?
What is the "ancient grudge" or injustice we can see today?
How can our words (like Shakespeare's) change the minds of those in power?

Developing Spirituality

In the context of Key Stage 2, **Spirituality** isn't necessarily about religion; it is about the "Windows, Mirrors, and Doors" approach—looking out at the world's wonder, looking in at one's own feelings, and moving through doors to find new ways of being. Shakespeare's plays provide the perfect "high-voltage" emotional landscape for pupils to explore these big, invisible questions about life, death, and the human soul.

1. The "Window" of Wonder: The Magic of Nature
The Concept: Developing a sense of awe at the mystery and power of the natural world.

The Shakespeare Link: The enchanted woods of *A Midsummer Night's Dream* or the cosmic storm in *The Tempest*.
The Activity: "Prospero's Island Meditation."
The Spiritual Reflection: Take the pupils to a quiet outdoor space. Read a description of the "isle is full of noises, sounds and sweet airs." Ask them to sit in silence for two minutes, noticing things they usually ignore—the pattern of a leaf, the distance of a bird's cry.
The Question: Is "magic" just another word for the things in nature we don't yet understand?

2. The "Mirror" of Self: The Internal Storm
The Concept: Gaining a deeper understanding of one's own emotions, "dark" and "light."
The Shakespeare Link: Macbeth's "Is this a dagger which I see before me?" or Hamlet's "To be or not to be."
The Activity: "The Soliloquy Mirror."
The Spiritual Reflection: Use a soliloquy where a character is torn between two choices. Ask pupils to create a "Mask of Two Faces" (one showing their outward appearance, one showing a secret feeling or worry).
The Question: How do we deal with the "storm" inside us when we have a difficult choice to make? Where do we find our inner "stillness"?

3. The "Mirror" of Empathy: Universal Humanity
The Concept: Recognising that all humans share the same "heartbeat," regardless of time or place.
The Shakespeare Link: Shylock's "Hath not a Jew eyes?" or the tragedy of the "star-crossed lovers."
The Activity: "The Human Thread."
The Spiritual Reflection: Discuss a character who is often seen as a "villain." Explore their backstory—why are they hurting? Pupils stand in a circle and pass a ball of wool to someone they disagree with in a debate, eventually creating a web that connects everyone.
The Question: If we all "bleed when we are pricked," why is it sometimes so hard to be kind to people who are different from us?

4. The "Door" of Transformation: Forgiveness
The Concept: Learning how to move past mistakes and find "Grace" (reconciliation).
The Shakespeare Link: The ending of *The Winter's Tale* or *The Tempest*, where characters choose to forgive those who have deeply hurt them.
The Activity: "The Forgiveness Stone."
The Spiritual Reflection: Characters like Prospero have the power to "crush" their enemies but choose to "let it go." Give each pupil a stone. Ask them to think of a "grudge" or a "heavy feeling" they are carrying. They can choose to leave the stone at the "Door" of the classroom or place it in a bowl of water to symbolise "washing away" the anger.
The Question: Is it more "powerful" to seek revenge or to offer forgiveness?

The "Spiritual Bard" Reflection Framework

Approach	Key Question	Shakespearean Tool
Windows	What makes me feel "awe"?	The magic of the Forest/Storms.

Mirrors	Who am I when no one is looking?	The Soliloquy (Thinking Aloud).
Mirrors	How am I connected to others?	The "Common Humanity" speeches.
Doors	How can I change for the better?	The moments of Mercy and Forgiveness.

A Moment for Stillness
"We are such stuff as dreams are made on, and our little life is rounded with a sleep." — *The Tempest*

Other

Extra-curricular activities allow pupils to dive into the "world-building" and "professionalism" of Shakespeare that a busy school day can't always accommodate. These ideas focus on high-engagement, collaborative projects that treat pupils like members of a real theatre company.

https://www.shakespeareweek.org.uk/
https://www.shakespearesglobe.com/learn/#schools-teachers

1. The "Globe Builders" Architecture Club
The Concept: A STEAM-focused club (Science, Tech, Engineering, Arts, Maths) dedicated to 3D design.
The Activity: Building a large-scale, 1:20 model of the Globe Theatre.
The Tasks: Using CAD (Computer-Aided Design) or traditional woodwork/cardboard engineering to calculate the angles of the 20-sided polygon.
The Goal: To understand the "physics of the playhouse"—how acoustics work in an open-air theatre and how the "Heavens" (the roof over the stage) were supported.
Final Output: A permanent display in the school library or foyer.

2. The "Bard's Bakery" & Tudor Life Club
The Concept: Exploring the "Sights, Smells, and Tastes" of 1600.
The Activity: Researching and making authentic Tudor snacks that theatre-goers would have eaten (e.g., "Maids of Honour" tarts, gingerbread, or dried fruits).
The Tasks: Learning about the **Chemistry** of 16th-century cooking (no modern raising agents!) and the **History** of the spice trade that Shakespeare references in his plays.
The Goal: To provide a sensory connection to the period.
Final Output: Running a "Tudor Concession Stand" during the school's Shakespeare performance.

3. The "Royal Shakespeare Company" (RSC) Junior Press Team
The Concept: A media and journalism club for aspiring writers and photographers.
The Activity: Documenting the school's Shakespeare rehearsals and "interviewing" characters as if they were real celebrities.
The Tasks: Writing "Gossip Columns" about the lovers in *A Midsummer Night's Dream* or investigative reports on the "Scottish King." Learning digital photography and layout design.
The Goal: To practice **Oracy** and **Writing** for a real-world audience.
Final Output: A "Souvenir Programme" or a school blog dedicated to the '**Shakespeare'** learning theme.

4. Stage Combat & Choreography Academy
The Concept: A high-energy physical club focusing on the "Precision of the Clash."
The Activity: Working with a local drama coach or PE lead to learn safe, non-contact stage fighting and period dance (The Galliard or Pavane).
The Tasks: Mastering the **"En Garde"** stance, the "Parry," and the "Lunge." Developing the core strength and balance required for Tudor dance.
The Goal: To build **Physical Literacy** and self-discipline.
Final Output: A choreographed "Battle and Ball" sequence performed at a local community festival or school assembly.

5. The "Tiring House" Costume & Prop Design
The Concept: A creative arts club focusing on the "Visual Language" of the stage.
The Activity: Designing "Symbolic" costumes. For example, using recycled materials to create a cloak for Prospero that looks like the sea.
The Tasks: Learning about **Sustainability** (upcycling old clothes) and the **History of Dyeing** (using plants like woad or madder to create Tudor colours).
The Goal: To explore how colour and texture communicate status and character.
Final Output: A "Shakespearean Catwalk" show for parents.

Extra-Curricular "Launch" Summary

Club Name	Primary Skill	Great for pupils who...
Globe Builders	Engineering / Maths	Love LEGO, Minecraft, or making models.
Bard's Bakery	Science / History	Enjoy cooking and sensory learning.
Junior Press	English / ICT	Are inquisitive and love writing/blogging.
Combat Academy	PE / Drama	Have high energy and love physical play.
Tiring House	Art / Design	Are creative and enjoy fashion or crafts.