



Welcome to the second issue of *Talking History*, your History update. We hope that you enjoy this issue, and, just as importantly, that you find it useful. We've designed it to provide helpful and relevant information for our History centres and our History community, and to highlight developments in the teaching of our GCSE and A Level History that you might find interesting. We'd love to hear from you if you have a story to tell about your school or college and your History work. Please get in touch by emailing general.qualifications@ocr.org.uk

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Close-up on an unmissable one-day course

A truly special event at the Victoria and Albert Museum

OCR AS Level History A (H106): Enhance your teaching of the Mid-Tudor Crises at the Victoria and Albert Museum

This is an essential CPD event for you if you're teaching our AS Level History A Unit F963/01 on the Mid-Tudor Crises. Come and enjoy a unique opportunity to join leading historian Ronald Hutton, who is Professor of History at the University of Bristol and a Commissioner of English Heritage. You'll have access to subject specialists and be able to share innovative ideas for teaching.

Make the most of this exciting NEW course, which includes:

- A talk from Professor Hutton
- Feedback on F963/01 2010 exams on Mid-Tudor Crises
- A workshop on using written sources and visual images in the classroom
- A guided tour of key aspects of the V&A Tudor collections
- An opportunity to share best practice and ideas with others teaching the unit.

Book your place now!

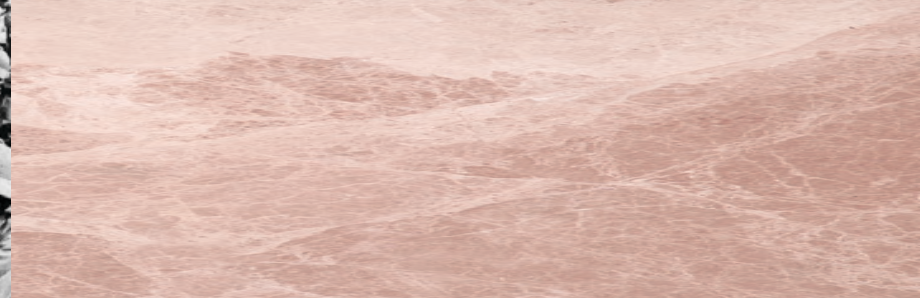
This is a unique CPD event – **definitely** one not to be missed! It costs £232 per delegate, including refreshments, lunch and course materials.

When: 28 September 2010, 10.30am – 4.30pm

Where: Victoria and Albert Museum, London

Book today: 





Spotlight on F963-4

Question paper and mark scheme

The AS Enquiries Units F963 and F964 are unique in that they target all four assessment strands (AO1a, AO1b, AO2a and AO2b). This means that you need to consider the demands of the question paper and what it requires of your students: pages 22–27 of the January 2010 Principal Examiner's report detail what the assessment targets mean in terms of the F963-4 questions.

Principal Examiners Report



In 2010, we've attempted to simplify the mark scheme by awarding marks for AO1 as a whole, and for AO2. So if you request access to your students' scripts, you'll see two marks awarded for each sub-question leading to the overall total, rather than three or four.

The new mark scheme – now in place

The amalgamation of the Assessment Objectives in the Enquiries generic mark scheme was flagged up to centres as an upcoming development in autumn last year. Working on this with QCDA (in what proved to be its last year) to finalise the change took longer than we'd hoped, and implementation was delayed until after the January 2010 session.

However, the new mark scheme was in place for this June's examinations in very much the same form as in the *Notice to Centres* released in November 2009. If you aren't aware of the final wording approved by QCDA, you can check the Specimen Assessment Material on the website.

Specimen Assessment Material



A more efficient assessment tool

Some centres have expressed concern that this development loses the clarity of the more detailed mark scheme. However, the skills assessed and their weightings remain unchanged.

Overall, the trials of the mark scheme and the live June session have suggested that it's a more efficient assessment tool without losing consistency. This June's Principal Examiner's report includes an explanation of how combining the targets works in practice.

Want to know more?

If you'd like a detailed explanation of the application of the mark scheme, your first port of call should be the Principal Examiner's reports. You can see them on the website here. (Please see 'Key dates for your calendar' on using the button in the left panel for details of when the June reports will be released.) These reports include, for many topics, extracts of answers that exemplify particular trends in candidates' answers that cause them to be placed in particular mark bands.

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The crucial importance of sources

The following advice is based on what's given at our specialist INSETs for the Enquiries topics, and highlights the crucial importance of sources to this unit.

1. **Sources** should feature in **all** lessons.
2. The unit should be part of a **taught source course** that examines how to spot significance, how to compare content with a specific purpose in mind, how to assess utility and reliability, how to handle context, how to **evaluate** and interpret sources and how to manage tone, date and inference.
3. A good idea is to begin by introducing a **modern school** or **adolescent issue**, based around a set of sources, for example **had a theft, a pastoral issue, a friendship case or occurrence of bullying been solved successfully?** The documents could be an extract from Facebook or a blog, the recollection of the incident a couple of years later at a school reunion, a record of a meeting held with those concerned by the pastoral head, and a parental letter.

Another example could be the question of **how successful your school is**. The sources could be the front cover of the website, league tables, Oxbridge results, a press cutting, an inspection report on student opinion, an Ofsted report, extra-curricular records, etc. Then organise a **role play** featuring the people responsible for compiling these sources.

4. **Learn from the lessons** produced by the above exercise, and focus through specific examples on:

- **Precise and clear understanding of a text** – this can be done by 'gap' exercises with tick box options for what's said or argued
- Compiling **vocabulary and concept lists** with tests to encourage the effective research of terms
- What **questions** would you ask of a source or sources?
- Exercises on '**purpose**'.

5. **Comparison exercises** – especially useful to introduce a topic 'cold'. These can focus on two sources that are either essentially similar or different. An effective way to do this might be to get two students to stand up. Their peers spot the similarities and differences. You could also get them to stand up separately to quickly demonstrate sequencing.

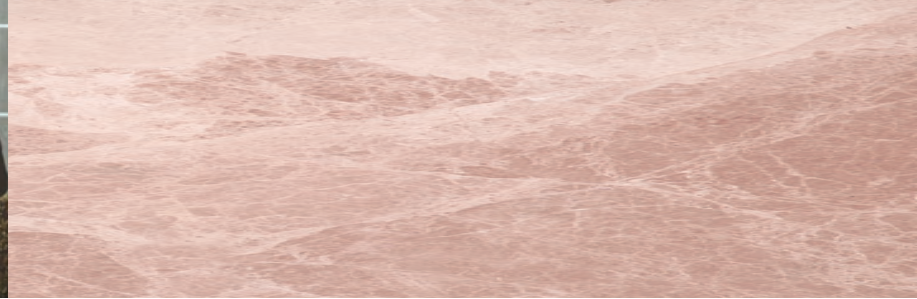
6. Develop exercises dealing with **tone, dating, purpose and context**.

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7. Mix written work with role-play to develop an understanding of different perspectives and arguments. For example, for the French Revolution topic, this could include:

- Louis XVI
- Marie Antoinette
- Reforming Ministers
- Philosophers – Rousseau; a Physiocrat
- Liberal Nobles, Traditional Nobles
- Clergy – Reforming, Juring, Non-Juring
- Peasants
- Sans Culottes
- Jacobins
- Abbe Sieyes
- Mirabeau
- Girondins
- Robespierre and St-Just

Students to question, interrogate, ask for explanation and challenge.



8. Set up **grid exercises to 'organise' grouping and relative value.**
For example:

Sources	Evaluation re usefulness and reliability, etc.	For the assertion because...	Against the assertion because...
A			
B			
C			

Encourage students to fill in both the 'for' and 'against' columns if the evidence justifies it so they realise that sources can bear different interpretations. Remember that Levels 1 and 2 are awarded to those with a considerable focus on the first **evaluation** column.

9. Look at the **Reports** (and the **New Guide to Enquiries** based on these) for further guidance.

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Other support

Heinemann and Hodder, of course, have well-established publishing programmes to support A Level History. You may wish to look at Hodder's *Access to History* online which contains free sample questions in our style for the Enquiries and other units. A particular advantage of this for F963-4 is the inclusion of some sources. However, please bear in mind that these are not official OCR-endorsed resources.

You can also access source collections and exercises in a variety of ways from The National Archives. Please take a look at the mapping exercise so you can see what's available for your centre.

National Archives Resource index



We also try to make source collections available through our INSETs, where possible. A development for **Crusades** teachers to look out for in autumn is an image bank which will be loaded onto our website for free use by centres. We're very pleased to be working with Professor Jonathan Phillips of the Royal Holloway College on this initiative.

Access to History



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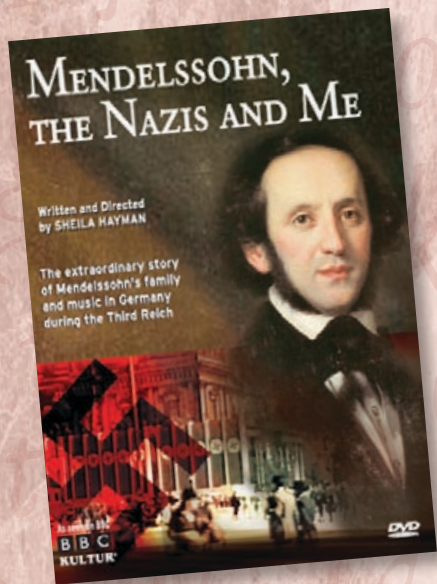
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Sheila Hayman

Q and A's with Sheila Hayman

Sheila Hayman has written and directed films about robots and chocolate biscuits, stammering, Chinese abortions, 'Killer Bimbos on Fleet Street', images of the future, the symbolism of car design, talking computers, personal hygiene in the space shuttle, American corporate culture, and the Los Angeles coroner's department.

She has won a BAFTA, an international Emmy, Young Journalist of the Year, and Time Out Documentary Series of the Year.

In 1990 she was awarded the BAFTA/Fulbright Fellowship, which sent her to Los Angeles to learn screenwriting, and utterly spoiled her for reality. While living in LA, she conceived and designed a website for Sony, was official necrologist of the Oscars, consulted on musical interfaces with Peter Gabriel, made lots more TV including *Back to Bradford* which was shown at the Sundance Film Festival, and played fiddle in the Irish band that featured in the movie *Titanic*.

She came home to London to have children, and while they were small, wrote three original screenplays and three more on commission. She also published two comic novels about family life, *Small Talk* and *Are we Nearly There Yet?* Her recently published third novel, *Mrs Normal Saves the World*, is a cross-platform multimedia extravaganza, linked to the website MrsNormal.com.

She also took over 'Write to Life', the therapeutic writing programme of the Medical Foundation, a charity that helps torture survivors, which she continues to run.

She returned to directing with *The Story of Art Deco*. After the success of *Mendelssohn, the Nazis and Me*, she plans to make a film about Walt Disney and Wernher von Braun.

Q: Your film *Mendelssohn, the Nazis and Me* is a good example of how History as a discipline will inform and advance other related areas of enquiry: memoir, biography, study of the arts. Do you personally have a feeling about whether an existing understanding of, for example, the Nazi regime should dictate an enquiry into a subject of that era, or can the reverse be as effective – ie the lessons from a study in isolation inform wider understanding?

A: I don't think I can speak generally, but I think the two tend to go together – it's usually an interest in a specific person or question that starts things off, but then in order to understand and know how to proceed, it's necessary to do specific research. So it's a sort of alternating process of convergence (to stick to the knitting) and divergence (to understand the wider context and know how to interpret what you find out).

I think in this instance, most people's understanding of Nazism is very Manichean – evil, jackbooted Nazis and sad-eyed victims – whereas nothing I read or heard corresponded in any way to this caricature. For every panicky civil servant banning everything, there was a sympathetic music professor or teacher willing to lend a piano, hide a score or give lessons in secret. And the whole matter of the so-called Mischlinge illustrates this: the contrast between the neatness of the Nazi plan in theory, and the inchoate reality of individual cases, meant that more time by far was spent at Wannsee, arguing over who was a Jew and who was not, and how to recognise them, than over the Final Solution for the unequivocally damned themselves. There is a lot of marvellous, almost comedic material in this that has

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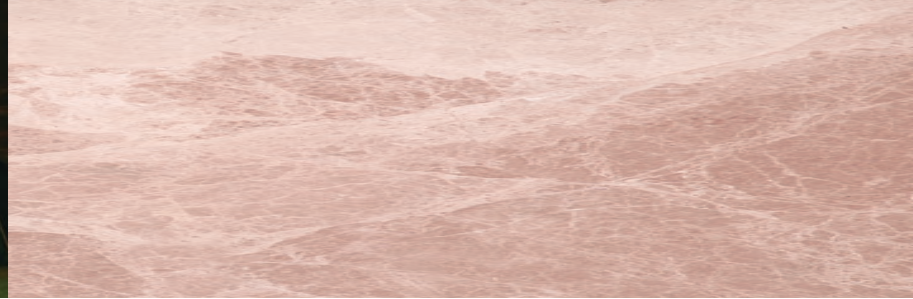
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been pretty much not written about, partly I think because people have been so panicked about seeming to condone Nazism.

But if I had not had the specific instance of my Great Aunt Lotte to start me off, I would never have found out the rest.

Q: Historical and other documentary film-makers are among the most prominent proponents of oral history, and your use of your own immediate family in this film is of course particularly striking. Do you feel that oral history has an important role to play in, for instance, generating empathy – are there any pitfalls here?

A: Well, it's not just documentary but all media that have become dependent on personal stories rather than abstract ideas. Every article even in serious papers now has to be anchored by some sort of personal testimony, even when a general thesis follows after. And of course it's riddled with pitfalls, of partiality and indeed potential inaccuracy – but it has become the norm because it's also very compelling. I think the matter of empathy is important, not in the sentimental sense but inasmuch as my experience as a writer tells me that what people remember is usually anchored in detail. If you tell them, in commentary over general images, that Jews were identified by their physical appearance, they may or may not remember. But if an old man looks past the camera back to his childhood, and says that as a little boy his big brother took him to his fellow medical students, who spent a day measuring his head and laughing at him, and he had no idea why, then they will certainly remember. And they will remember the general stuff as well as this particular detail. (Sadly the cousin to whom this happened died before I could film him. His brother – they were both half Jewish – was an enthusiastic member of the Hitler Youth, hated his Jewish blood, and despised his little brother for not being sporty and aggressive.)

Q: One of the facts that struck me from your film was that Felix Mendelssohn's grandfather, the philosopher Moses Mendelssohn (pictured far left), who your film explains was one of the first Jews to enter Berlin in the mid-18th century, had not one descendant who was a practising Jew by the end of the 19th century. The process of assimilation against a varying climate of anti-Semitism in the 19th century has been studied in depth. Our History B candidates who study Debates about the Holocaust will look at interpretations of the Holocaust that focus on its longer-term origins. When making your film did you take the view that seeing the roots of the Holocaust in those terms had any advantages or shortcomings?

A: I don't know that I can answer the question, but I do know that it is a very hotly contested issue. Some people I spoke to – mostly children of refugees to this country – knew of Moses Mendelssohn not as a great liberal and humanist, but as an awful warning of what happens when you trust the Goys, as well, of course, as the person who opened the floodgates of exodus from Judaism. Many people said that the German Jews, and especially the Berlin Jews, were intensely patriotic and regarded themselves far more as German than as Jewish. And of course by my father's generation, the children at least had no idea they even were Jewish. Ria said that she knew she had a 'yellow gene' but had no idea what it might be, except something bad – this of course after the Nazis came in. So for them, the shock of being thrown out was so much greater, because Germany was the only culture, the only community they knew, and the one they had always regarded as their own.

But I don't know enough about the roots of the Holocaust to answer this properly, I'm afraid.

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Q: The illustrations of the Nazis' sinister pseudo-science of racial classification included in your film exemplify how the Nazis tried to transform society; but the extension of this to Jewish culture is perhaps less easily understood. Were you surprised in researching your film by the lengths that they went to here as well (for instance that music was still being commissioned and written to replace Mendelssohn's *Midsummer Night's Dream* after the outbreak of Total War)?

A: I was completely amazed, but I guess the ideology of Germanness and its ancient roots was a cornerstone of the Nazi project, much as their ideas of science and law were. So proving that Germany could have an entirely Jew-free culture was vital, especially given Goebbels' influence. There was an even more amazing story that we didn't have time to include, about the operas of Mozart, which were also circumscribed, because their librettist, Lorenzo da Ponte, and their German translator were both Jewish too. But when the Berlin Opera wanted to put on an Aryan *Don Giovanni* with a new text, all the singers developed a mysterious collective amnesia, and were quite unable to remember any of the new words. Nothing undaunted, the management held two hundred rehearsals, to drum it in. They refused to give up or abandon the project.

The other thing that's rather entertaining about the alternative *Midsummer Night's Dream* is that of course it was also somewhat counter-productive, inasmuch as each new production gave the timorous critics a chance to mention – very obliquely – that there had once been some rather good music to this play, by somebody whose name escaped them. Of course all the readers knew the name perfectly, and it was a way of keeping the name and music of Mendelssohn in the public memory.

Can we ask about your own background: how important was your study of History at school; has this led towards your current profession?

I adored history at school and at university, and especially after I discovered – rather too late – that 'history' could encompass anything that had ever been made, said, done or written, as well as wars and monarchs. I vividly remember spending an entire afternoon crouched in the college library, unable to put down a monograph on the origin and significance of biscuits (all those stamped designs, Lincoln and Nice and Malted Milk, date back a century or more). I did papers on the origins of earth science and its conflicts with religion, on the clash between traditional belief and empirical discovery in mediaeval images of the Orient, and on the history of political philosophy, as well as more general social and political history.

And a lot of my TV programmes have been at least partly historical, though it's always a relief to have something alive to point the camera at. My two current projects are about the cultural and traditional roots of pantomime, and about a little known collaboration between Wernher von Braun, Hitler's rocket boss, and Walt Disney. So those are both definitely in that genre – I would say my main preoccupations are with culture and technology, and where they intersect (somewhere in California, usually...) So it wasn't as an historian that I came to film making, but it has certainly influenced my projects. I guess I would say that for me, history is not a subject, but a way of looking at the world. Does that make sense?

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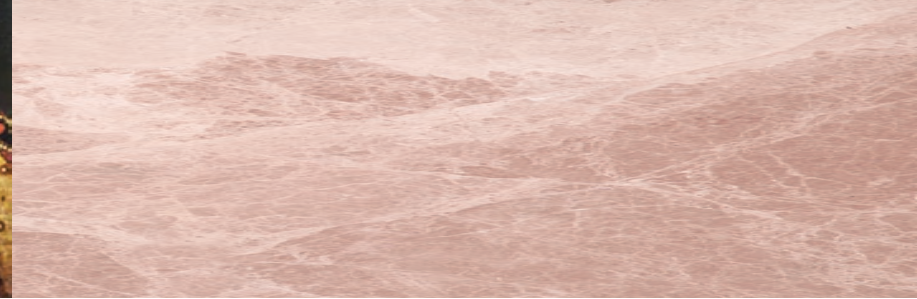
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Focus on exciting new support for our A Level History specifications

In an exciting initiative, we've been working with The National Archives to co-ordinate its support materials with our History syllabuses. We hope this will enable teachers who deliver our A Level History qualifications to make the most of this world-leading institution's unique collection and expertise.

Much of the comprehensive material is available free of charge and The National Archives has produced an easy-to-use unit-by-unit guide to help you find details of relevant resources, which include topic websites and online taught sessions, based on original source materials.

You could use this guide when planning your lessons:

The National Archives resource index



Alternatively, you could explore the comprehensive range of resources available from The National Archives website

The National Archives



You can discover more about our A Level History qualifications at

www.ocr.org.uk/history



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Out and about: interesting History resources/exhibitions

At OCR, we're often told about new resources that may be useful for History teachers.

Houses of History. We've been contacted by Parliament's Education Service, who've recently launched a free online resource. *Houses of History* is an animated interactive timeline of Parliament. It may be especially useful if you're teaching Crime and Punishment as part of the Schools History Project GCSE.

House of History



Schools History Project



We've also been keeping an eye out for forthcoming exhibitions that may link to topics within our specifications.

The Royal Society: 350 years of Science. If you're teaching Medicine Through Time, the Royal Society in London is running an exhibition entitled *'The Royal Society: 350 years of Science'*. Although probably not suitable for a school trip, it may be useful for teachers to visit or to mention to any particularly keen students.

The Royal Society



Explore History 1940. Also being run as part of an anniversary commemoration is *'Explore History 1940'* at London's Imperial War Museum. The introduction to the exhibition states: *"Churchill's rise to power, the evacuation of Dunkirk, the Battle of Britain, and the Blitz are all chronicled in this new display which allows visitors to examine the breadth, depth and diversity of the Museum's Collections."* With free entry, it could be well worth a visit.

Explore History 1940



If you hear of any exhibitions or new resources that might be useful to other teachers, please post details of them to our e-community.

For **History A**, you can join here



For **History B**, you can join here



Here's a resource of our own that we'd like to remind you about, as it's still available:

Free Talk History DVD. Produced in partnership with The History Squad, our *Talk History* DVD is a free resource that you could use in class. It's designed to bring to life key moments in history through dramatic performances.

There are five short films on it. Although not directly linked to our qualifications, they can help students put their learning in context and better understand complex issues. You can see a clip of one of the films and register for your **free** copy of the DVD at:



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Key dates for your calendar

A free one-day conference: **Building a Better History Curriculum (11–19)**

Supported by Cambridge Assessment

Attend a **free** one-day conference and share your opinions about potential revisions to the History curriculum.

Ministers are expected to announce plans to work with leading History experts to create an exciting and engaging History curriculum for secondary schools. Cambridge Assessment is supporting a conference in October, hosted by the 'Better History' group, to debate what the revised curriculum ought to look like and to address how it should work in practice.

To find out about more, please see our website: 


Be part of it...

When: Thursday 14 October 2010, 10am – 4pm (registration and refreshments from 9.30am)

Where: Park Crescent Conference Centre at International Students House, 229 Great Portland Street, London W1W 5PN

RSVP: To request your place, please email Lizzie Hale at Cambridge Assessment at better.history@cambridgeassessment.org.uk or call **01223 553462**

Post-June 2010 series

You'll find full details of post-results services on our website: 

Please also note:


- The deadline for placing an EAR (Enquiry About Result) is 20 September.
- The deadline for us (and all awarding bodies) to receive requests for access to scripts (for teaching purposes) is 4 October.

All post-results services dates for both the June 2010 and the January 2011 series are set out in the JCQ (Joint Council for Qualifications) booklet which is available online.


JCQ booklet 


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Available now on Interchange...

The June 2010 question papers and mark schemes are available on Interchange now for all units. We've put them here rather than on the public website in response to centre feedback, so they can be used more easily for mock examinations. Exams Officers should have access to Interchange, but our Customer Contact Centre will be able to help if you have any problems using it.

OCR Interchange



The June 2010 Principal Examiner's reports are on our main website. Extended, question-specific reports for Units F963-4 and F965 are published in separate documents.

Principal Examiner's report



A Level History B – Units F985 and F986

The dates for the A2 winter controlled-assessment task are **30 November to 11 December 2010**. This is the two-week period for task completion of the controlled assessment of the following units:

- F985 Historical Controversies – British History (3 hours)
- F986 Historical Controversies – Non-British History (3 hours)

These units must be completed and submitted to us no later than 18 December 2010.

Following feedback from centres, the question papers will be released on Interchange on the first day of the two-week window.

A Level History B

We are offering you a unique opportunity to become more closely involved in this exciting and innovative development in A Level History.

The launch of our History B specification clearly stood out as the most radical development in History in the last round of A Level reform. We're keen to establish it as the most significant as well. Its first full award this summer shows that this process has started: AS numbers significantly increased, and at A2 it was especially pleasing that the high quality of work was at least as noteworthy as the freshness that resulted from History B's distinctive approach.

Get involved...

We want you to become more involved in its further development, so we want to set up a focus group to influence History B's direction and growth. Although the scope and terms of this are yet to be agreed, if you're a current teacher of History B and you'd like to find out more about this project, please contact the Qualification Manager, Mike Goddard, at mike.goddard@ocr.org.uk

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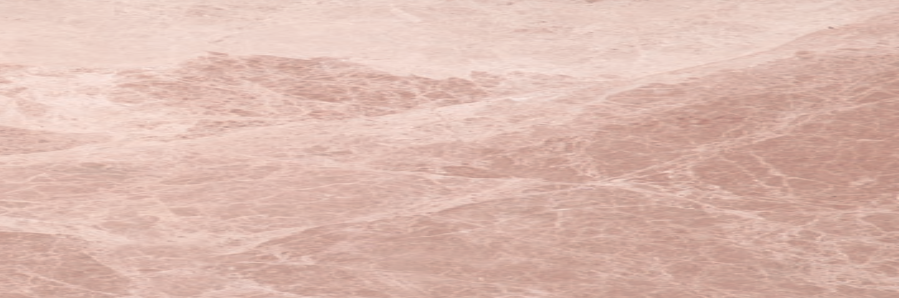
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A Level History A, Coursework Unit F965

2011 questions. It is crucial to make sure you're using the 2011 document when delivering this unit. The questions are available on our website under the Key Documents section on the A Level History A webpage.

2010 questions



We've also produced a summary of the changes to the Interpretations questions. You may enter students for the same question that you taught in 2010, as long as it's still a current question. Even if there have been no changes to the Interpretations questions you teach, you should still download the 2011 version, as we've made other smaller changes throughout, such as to some of the prohibited Interpretation–Investigation combinations.

Summary of changes



Strict word limits

The Principal Moderator's report for June 2010 emphasises the need to be strict about the limit of 2,000 words for each task, and we've recognised the need to be absolutely clear in this area. We would remind you of the *Notice to Centres* issued in March 2010 about requirements for the 2011 sessions: "*Centres must ensure that their candidates indicate the total word count on the front of the work and from January 2011 OCR will expect cumulative numbers of words on each page.*"

Principal Examiner's report



Achieving greater clarity for centres

Although our initial intention was to not burden centres with more paperwork and instructions, the balance of feedback from centres in 2010 was that they would appreciate greater clarity on administrative requirements. We'll therefore ask for an **OCR cover sheet** (this will be available on the website nearer the time of submission) to be used with each piece of work included in the sample requested for moderation. You should receive a Notice to Centres with full details of this soon. We would also remind centres to complete a *Record of Programme of Study* form (**appendix C in the specification**) as this is required by Moderators.

Record of Programme of Study



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The National Archives

OCR and The National Archives have been working together to identify areas of commonality between OCR's GCE History specifications and the comprehensive support materials available, free of charge, from The National Archives. We have produced the following guide to help teachers access The National Archives exciting and useful resources to support them in delivering OCR's GCE History qualifications. The National Archives have produced a unit by unit guide for ease of reference which will assist you in locating

details of the relevant resources, which include topic websites and online taught sessions, based on original source materials.

Why not use this guide when planning your lessons or take some time to explore the comprehensive range of resources available from The National Archives website.

The National Archives 

GCE History A

Onsite taught session: Personal study workshop:
www.nationalarchives.gov.uk/education/workshops/personalstudy.htm

Onsite taught session: A level Master class:
www.nationalarchives.gov.uk/education/workshops/masterclass.htm

Unit F963

Henry VIII to Mary I

Onsite taught session on Mary Tudor:
www.nationalarchives.gov.uk/education/workshops/crisis.htm

Onsite taught session on Tudor Rebellions:
www.nationalarchives.gov.uk/education/workshops/tudor-rebellions.htm

Church and State

Onsite taught session on the Dissolution of the Monasteries:
www.nationalarchives.gov.uk/education/workshops/dissolution.htm

Elizabeth I

Onsite taught session on Elizabeth I:
www.nationalarchives.gov.uk/education/workshops/elizabeth.htm

Stuarts and Civil War

Topic website: a site for Key Stage 3/4, but contains a huge amount of original source material:
www.nationalarchives.gov.uk/education/civilwar

Onsite taught session the Civil War:
www.nationalarchives.gov.uk/education/workshops/civilwar.htm

Pitt to Peel


Topic website: a site for Key Stage 3/4, but contains a huge amount of original source material:
www.nationalarchives.gov.uk/education/politics

Topic website that contains original source material on the period:
www.nationalarchives.gov.uk/humanrights


Liberals and Conservatives 1846-1895


Topic website: a site for Key Stage 3/4, but contains a huge amount of original source material:
www.nationalarchives.gov.uk/education/victorianbritain

Topic website that contains original source material on the period:
www.nationalarchives.gov.uk/humanrights


 Close-up on an unmissable one-day course


 Spotlight on F963-4

 Q and A's with Sheila Hayman

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Domestic 1918-1951

Onsite taught session the British Union of Fascists:
www.nationalarchives.gov.uk/education/workshops/bufascists.htm

Topic website containing Cabinet papers from 1915 to 1979:
www.nationalarchives.gov.uk/cabinetpapers

Topic website that contains original source material on the period:
www.nationalarchives.gov.uk/humanrights

Foreign policy from 1945

Topic website on Rise and fall of the British Empire:
www.nationalarchives.gov.uk/education/empire

Topic website containing Cabinet papers from 1915 to 1979:
www.nationalarchives.gov.uk/cabinetpapers

Post war 1951-94

Topic website containing Cabinet papers from 1915 to 1979:
www.nationalarchives.gov.uk/cabinetpapers

Onsite taught session on Bloody Sunday 1972:
www.nationalarchives.gov.uk/education/workshops/bloodysunday.htm

Unit F962

Peace and War 1890-1941

Topic website: a site for Key Stage 3/4, but contains a huge amount of original source material on WW2:
www.nationalarchives.gov.uk/education/worldwar2

Russia 1894-1941

Onsite taught session on Russian Revolution 1917:
www.nationalarchives.gov.uk/education/workshops/russian.htm

Education service videoconference on Russian Revolution 1917:
www.nationalarchives.gov.uk/education/workshops/russian.htm

Topic website with section Stalin and Industrialisation:
www.nationalarchives.gov.uk/education/heroesvillains

Italy 1896-1943

Topic website with section on Mussolini:
www.nationalarchives.gov.uk/education/heroesvillains

Germany 1919-1963

Onsite taught session on National Socialism:
www.nationalarchives.gov.uk/education/workshops/nationalsocialism.htm

Topic website on the Cold War:
www.nationalarchives.gov.uk/education/coldwar

Cold War 1940-1990s

Topic website on the Cold War:
www.nationalarchives.gov.uk/education/coldwar

Onsite taught session on the Cold War:
www.nationalarchives.gov.uk/education/workshops/coldwar.htm

Unit F963

Mid-Tudor Crisis 1536-1569

Onsite taught session on mid-Tudor Crisis:
www.nationalarchives.gov.uk/education/workshops/crisis.htm

Onsite taught session on Tudor Rebellions:
www.nationalarchives.gov.uk/education/workshops/tudor-rebellions.htm

Civil War 1637-1660

Topic website: a site for Key Stage 3/4, but contains a huge amount of original source material:
www.nationalarchives.gov.uk/education/civilwar

Onsite taught session the Civil War:
www.nationalarchives.gov.uk/education/workshops/civilwar.htm

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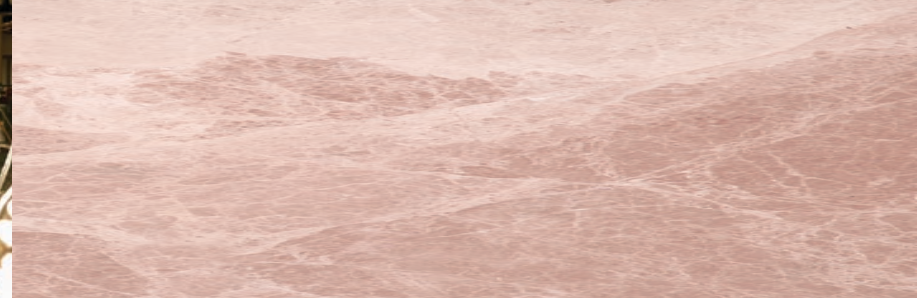
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England 1815-1853

Topic website: a site for Key Stage 3/4, but contains a huge amount of original source material: www.nationalarchives.gov.uk/education/politics

Topic website that contains original source material on the period
www.nationalarchives.gov.uk/humanrights

Onsite taught session on Chartism:
www.nationalarchives.gov.uk/education/workshops/chartism.htm

1900-1924

Topic website that contains original source material on the period:
www.nationalarchives.gov.uk/education/britain1906to1918

Unit F964

Germany 1933-1963

Onsite taught session on National Socialism
www.nationalarchives.gov.uk/education/workshops/nationalsocialism.htm

Education service Videoconference on National Socialism
www.nationalarchives.gov.uk/education/nationalsocialism.htm

Topic website on the Cold War: www.nationalarchives.gov.uk/education/coldwar

US Cold War in Asia

Topic website on the Cold War: www.nationalarchives.gov.uk/education/coldwar

Topic website with section on Korean War: www.nationalarchives.gov.uk/battles

Unit F966

Rebellion and disorders 1485-1603

Onsite taught session on Tudor Rebellions:
www.nationalarchives.gov.uk/education/workshops/tudor-rebellions.htm

Welfare 1792-1945

Topic website on the Liberal Reforms:
www.nationalarchives.gov.uk/education/britain1906to1918

Britain and Ireland 1798-1921

Onsite taught session on Easter Rising 1916:
www.nationalarchives.gov.uk/education/workshops/easter.htm

Russia 1855-1964

Onsite taught session on Russian Revolution 1917:
www.nationalarchives.gov.uk/education/workshops/russian.htm

Education videoconference on Russian Revolution 1917:
www.nationalarchives.gov.uk/education/workshops/russian.htm

Civil rights in USA 1865-1992

Onsite taught session on Civil Rights:
www.nationalarchives.gov.uk/education/workshops/civil-rights.htm

Topic website with section on Martin Luther King:
www.nationalarchives.gov.uk/education/heroesvillains

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GCE History B

Onsite taught session: Personal study workshop:
www.nationalarchives.gov.uk/education/workshops/personalstudy.htm

Onsite taught session: A level Master class:
www.nationalarchives.gov.uk/education/workshops/masterclass.htm

Unit F981

Elizabeth I

Onsite taught session:
www.nationalarchives.gov.uk/education/workshops/crisis.htm

Onsite taught session:
www.nationalarchives.gov.uk/education/workshops/elizabeth.htm

Liberal Sunset

Topic website: www.nationalarchives.gov.uk/education/britain1906to1918

Onsite taught session Suffragettes study day:
www.nationalarchives.gov.uk/education/workshops/suffragettes.htm

Onsite taught session on the vote for women:
www.nationalarchives.gov.uk/education/workshops/votes.htm

Education Service videoconference/virtual classroom sessions:
www.nationalarchives.gov.uk/education/deeds.htm

Onsite taught session on the Easter Rising 1916:
www.nationalarchives.gov.uk/education/workshops/easter.htm

End of consensus

Topic website containing Cabinet papers from 1915 to 1979
www.nationalarchives.gov.uk/cabinetpapers

Unit F982

Russia

Onsite taught session on Russian Revolution 1917:
www.nationalarchives.gov.uk/education/workshops/russian.htm

Education service videoconference on Russian Revolution 1917:
www.nationalarchives.gov.uk/education/workshops/russian.htm

Unit F983

Protest and Rebellion

Onsite taught session:
www.nationalarchives.gov.uk/education/workshops/tudor-rebellions.htm

Radicalism and popular politics

Topic website: www.nationalarchives.gov.uk/education/politics

Onsite taught session:
www.nationalarchives.gov.uk/education/workshops/chartism.htm

Impact of war on society

Topic website: www.nationalarchives.gov.uk/education/britain1906to1918

Topic website: www.nationalarchives.gov.uk/education/greatwar

Topic website containing Cabinet papers from 1915 to 1979
www.nationalarchives.gov.uk/cabinetpapers

Topic website containing 100 films that influenced the postwar generation
www.nationalarchives.gov.uk/films

Topic website: www.nationalarchives.gov.uk/education/coldwar

Onsite taught session:
www.nationalarchives.gov.uk/education/workshops/coldwar.htm

Topic website: The film archive contains a range of original footage from the twentieth century as well as some reconstructions of earlier periods of history. All clips have full background information and can either be viewed online or downloaded for free.
www.nationalarchives.gov.uk/education/focuson/film

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Topic website: a site for Key Stage 3, but contains a huge amount of original source material: www.nationalarchives.gov.uk/education/worldwar2

Topic website: www.nationalarchives.gov.uk/theartofwar

Topic website: a site for Key Stage 3/4, but contains a huge amount of original source material www.nationalarchives.gov.uk/education/homefront

Unit F984

Race and US society

Onsite taught session:
www.nationalarchives.gov.uk/education/workshops/civil-rights.htm

Topic website: Martin Luther King
www.nationalarchives.gov.uk/education/heroesvillains

Unit F985

17th Century Crisis

Topic website: a site for Key Stage 3/4, but contains a huge amount of original source material www.nationalarchives.gov.uk/education/civilwar

Onsite taught session:
www.nationalarchives.gov.uk/education/workshops/civilwar.htm

British Imperialism

Topic website on Rise and fall of the British Empire:
www.nationalarchives.gov.uk/education/empire

Topic portal for history of slavery www.nationalarchives.gov.uk/slavery

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