

**For:**

- English teachers
- English subject leaders



**Qualifications  
and Curriculum  
Development  
Agency**

Active  
Shakespeare:  
Capturing  
evidence of  
learning

**Performing  
*The Tempest*  
Teacher notes**

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**Qualifications and Curriculum  
Development Agency**

53–55 Butts Road  
Earlsdon Park  
Coventry  
CV1 3BH

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

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**Teaching time:** These materials are designed to be integrated into teachers' existing plans for the study of Shakespeare and to take approximately 4 one-hour lessons (or equivalent).

**Framework objectives:**

- 5.1 Developing and adapting active reading skills and strategies
- 5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts
- 6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning
- 6.3 Analysing writers' use of organisation, structure, layout and presentation

**Assessment focuses:** Reading AF4, AF5 and AF6. During the course of these activities you may also see evidence of AF2 and AF3.

**Synoptic task:** To select 15 lines from *The Tempest* to create 'My Interpretation of Caliban or Ariel in *The Tempest*'. The lines will reflect the character and his/her journey in the play.

# Active Shakespeare: Performing *The Tempest*

## *Introduction*

Pupils will create a class version of *The Tempest* and explore different performance techniques before generating their own interpretation of either Caliban or Ariel by selecting 15 lines which show the character's journey through the play.

Throughout these lessons, pupils will identify and comment on the structure and organisation of the text (AF4), explore different ways of understanding and presenting Shakespeare's words (AF5) and make decisions about how they would interpret characters and scenes for an audience (AF6).

## *Prior learning*

Pupils will need a solid understanding of the plot, character and themes of *The Tempest* in advance of starting these activities.

The Teacher Guidance shows how you might integrate the materials into your scheme of work, in order to provide this prior learning.

## *Stages and timing*

### **Stage 1: Editing 'The Tempest'** (1 hour 15 minutes)

Pupils will edit a reduced version of *The Tempest* to create a 30-line class version of the play.

### **Stage 2: Practical approaches to 'The Tempest'** (1 hour 30 minutes)

Pupils will explore rehearsal room techniques to help them understand different ways of performing and interpreting Shakespeare's text.

### **Stage 3: Synoptic task** (1 hour 20 minutes)

Pupils will choose 15 lines relating to the character of either Caliban or Ariel to describe the development of their chosen character. These lines will be chosen from the selection of lines they have studied during various activities in the materials. They will need to consider which lines have the most dramatic potential and which lines convey the character to the audience. They will also need to justify their choice of lines and explain how the line should be delivered.

## *Resources*

- A copy of the Reflection log for each pupil.
- Copies of the complete text of *The Tempest* for pupils to refer to.
- 🎬 Clip 1: 9 Point Performance Plan.
- Resource 1: Worksheets 1-30.
- Resource 2: Worksheets 1-30 (edited version).

## *Additional requirements*

Ideally all lessons would take place in an open space so that pupils have room to move around and physically explore the text, which aids understanding.

However, many lessons could take place in a classroom, with pupils sitting grouped around desks where necessary, or with desks cleared away.

## *Stage 1: Editing The Tempest*

### **Learning objectives**

- 5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts
- 6.3 Analysing writers' use of organisation, structure, layout and presentation

### **Resources**

- Resource 1: Worksheets 1-30.
- OR:
- Resource 2: Worksheets 1-30 (edited version).

### **Introduction** (*15 minutes*)

- In this stage pupils will be working in five groups to produce a whole class version of *The Tempest*. By reducing a play to a small number of lines they can capture the essence of its story and explore its most important elements in detail (e.g. characters, plot, themes). Each pupil will select one line from their text extract sheet which will be included in this whole class version of the play.
- If necessary, remind pupils of the key points of *The Tempest* and the central characters.

**Activity 1:** Identifying and selecting a line (30 minutes)

- At the end of this activity, every pupil will have chosen a line from the play from their text extract sheet to create a class version of *The Tempest* by selecting key lines from each act of the play. There are two teacher resources available for this activity, Teacher Resource 1 and Teacher Resource 2. Teacher Resource 2 is an edited version. You can choose to use either depending on which version you feel best meets the needs of your class.
  
- Divide the class into 5 groups and name them 'Act 1', 'Act 2', 'Act 3', 'Act 4' and 'Act 5'.
  - Give group 'Act 1' the first six sheets.
  - Give group 'Act 2' text extract sheets 7-12.
  - Give group 'Act 3' text extract sheets 13-18.
  - Give group 'Act 4' text extract sheets 19-24.
  - Give group 'Act 5' text extract sheets 25-30.

Each of the pupils in a group has to select one of the text extract sheets. They do not have to use all six extracts.

- The text extract worksheets are numbered in sequence and have to be read in that order to make sense of the play. At the top of each sheet there is a short summary. Pupils need to read this summary to remind themselves of the context and what is happening in the play at that point. Once they have done this, pupils should read through their sheet and identify one line each that they believe is essential to understanding the story.
  
- Pupils highlight their chosen line and write reasons on their worksheets to justify their choice. They should write down why they think their chosen line is important and what it will tell the listener about that part of the play (e.g. key event, decision or emotion). They should make sure that they give reasons for their decision in relation to the overall story of the play.



- The final number of lines for the class edited version of *The Tempest* will vary according to the number of pupils in your class (see below):
  - 30 pupils = 30 line version of the play
  - 32 pupils = 32 line version of the play
  - 28 pupils = 28 line version of the play
- If your class is small e.g. 15 pupils you could ask each pupil to select two lines to create a 30 line version of the play.

**Activity 2:** Justifying choices (*20 minutes*)

- Pupils discuss their individual line selections in their groups. Each pupil should explain their reasons for choosing their particular line. Each group needs to appoint a spokesperson to summarise their discussion and explain why they have selected their lines to tell the story of their Act.
- In turn, each group presents their lines in sequence, i.e. Act 1 followed by Act 2 etc., followed by their spokesperson's explanation.
- If possible, capture each pupil's line on the IWB (or equivalent) to record the whole class version of *The Tempest*. Alternatively, collect pupils' annotated text extract worksheets and prepare the full class version. Another way of collecting the class version would be to ask pupils to write their lines on slips of paper – but make sure they also write the number of their text extract sheet.

**Activity 3:** Reading aloud the edited version (*10 minutes*)

- Each pupil reads their line aloud (in sequential order) to the whole class.
- Take brief feedback from the pupils about the activity.
  - How straightforward did they find selecting one line from their extract worksheet?
  - What key words in their chosen line helped them to make their decision?
- The 'class version' of the play needs to be added to pages 1 - 2 of the reflection log before copies of the log are printed out for the next lesson.

Alternatively, you could choose to prepare and give out the class version separately. Pupils could then insert or stick the class version into their reflection log so that they have it available for subsequent activities.

**Assessment opportunity**


Pupils' comments and justifications on the final line selections in the whole-class version of the play will provide evidence of AF4. Pupils may also show evidence of AF2 (e.g. pupils' line selections, ideas from the text) and AF3 (when drawing on their understanding of the whole play).

## Stage 2: Practical Approaches to 'The Tempest'

### Learning objectives

- 5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts
- 6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning

### Resources

-  Clip 1: 9 Point Performance Plan.
- Reflection log books (including the class version of *The Tempest*, from Stage 1, on pages 1-2).

For the practical activities in this stage, you will need a drama studio/hall space or a classroom with the desks cleared to the sides.

### Introduction (5 minutes)

- In this lesson pupils will be using rehearsal activities and, like actors in rehearsal, they will be experimenting with different ways of exploring and understanding *The Tempest*. They will be working with the version of *The Tempest* they created together as a class in Stage 1. The practical activities will help them to explore how the meaning of the play can be affected by different ways of performing individual lines.
- The practical exercises will also prepare pupils for the 'synoptic task' which brings together everything they have done throughout these activities.
- Give out the reflection logs and ask pupils to write their names on the front. Explain that:
  - the log contains all the text they will need for these activities
  - it provides opportunities for them to reflect and write down notes about Shakespeare's use of language and different ways of performing the lines

- it has questions to prompt some writing about the development of the characters of Caliban and Ariel
  - it has a 'synoptic task' which brings together everything they have learnt
  - the notes they make in their reflection logs will greatly help them when they come to do the synoptic task so it's important that they make as many notes as they can during the course of the activities
  - they will need to include quotations and explain the reasons for their choice of quotations
  - you will be looking for evidence of AF4, AF5 and AF6.
- Pupils identify the line they chose in Stage one on pages 1-2 of their reflection log. They should memorise their line and put their reflection logs to the side until the end of the session. They also need to remember the number of their line so they can read them in the correct sequence.

**Activity 1:** The 9-point performance plan (50 minutes)

- This activity is made up of different practical activities used by actors in rehearsals to explore different ways of speaking and interpreting lines. Speaking and delivering each line in a different way can often change the way actors and audiences understand and interpret the meaning of the line. Briefly illustrate this by speaking one or two lines from the play in different ways, e.g. whisper, with a gesture.
- Move through the exercises swiftly to maintain pace and focus. The priority is to enable pupils to experience the different techniques used by actors.
- You may decide not to ask the questions after each exercise, but instead to explore the impact of the techniques on understanding the text in a follow-up session.
- Pupils stand in a circle in text order (i.e. the order of the numbers of their lines). The lines need to be spoken in this order.

1. *Normal but quiet*

- First pupils use a normal but quiet voice to speak their line aloud, one after the other in sequence.

2. *Whispering*

- Pupils whisper their lines aloud around the circle in turn. Their whispering should be just loud enough to be heard across the circle. Repeat this several times to enable pupils to familiarise themselves with the text.
- Ask the following questions for quick verbal responses.
  - When you whisper a line what atmosphere does it create? How do you feel?
  - Which letter sounds stand out when you whisper your line?

3. *Interrupting*

- Pupils speak their lines around the circle again in a normal voice but this time each pupil should interrupt the previous speaker two or three words before their line is completed, so that their lines overlap as in an argument. Each pupil should complete what they are saying even when they are interrupted.
- Ask the following questions for quick verbal response.
  - What changed when you interrupted each other?
  - How was this different from when you were whispering?

4. *Clapping*

- Pupils clap every time they speak a key word or group of words which they feel should be emphasised.
- Encourage pupils to identify the type of words which stand out, e.g. nouns, verbs.
- Ask the following questions for quick verbal responses.
  - Can you identify the emotion behind the words you clapped on?
  - Is there another gesture that would be more appropriate?

5. *Pointing on pronouns*

- Briefly remind pupils of the definition of a pronoun.
- Ask pupils to speak their lines around the circle again and this time point to themselves, another person/persons or an object whenever they say a pronoun. You might need to model this first.
- Ask the following questions for quick verbal responses.
  - Who did you find yourself pointing at?

- Did you point to a person or an object?

#### 6. *Gestures and words*

- Ask pupils to think of an appropriate gesture which best illustrates the meaning of their line. They should use an active gesture or a series of gestures to interpret the information contained in their line. Model this if necessary.
- Pupils say their line again with their gestures. Their gestures should be exaggerated, as in a silent film.
- Ask the following questions for quick verbal responses.
  - What impact did your gesture add to understanding the meaning of your line?
  - Which gesture was the most effective?

#### 7. *Gestures without words*

- Pupils 'speak' their lines around the circle again, this time delivering their line using their gestures only (i.e. silently).
- Ask the following questions for quick verbal responses.
  - What impression of the play would an audience get if they only saw the gestures and heard no text?
  - How could gestures help the audience understand the emotion behind the line?

#### 8. *Position on stage*

- Pupils should imagine the classroom space as a 'stage'. Identify where in the classroom is the 'back' and 'front' of the 'stage.'

- They then decide, in silence, where on the 'stage' they think would be the best or most appropriate place for them to deliver their line to an audience. Each pupil then moves to their chosen position on the 'stage' in the space.
- Pupils should consider how to relate to those who speak the lines before and after their own line. Observing where the person before/ after them stands will help them to decide where to stand to deliver their line.

9. *Freeze frames*

- Pupils will now perform a class version of the play. They will deliver their lines, with gestures, from their chosen position.
- Once they have delivered their line, they freeze. At the end of the performance the whole class, frozen in position, will have created a freeze frame telling the whole story of '*The Tempest*.'



**Activity 2:** Recording observations and ideas (*15 minutes*)

- After a rehearsal with the director, actors make notes on their scripts to help them remember the decisions they have made on how to perform the lines.
- Ask pupils to make brief notes on and beside the lines of their whole class version of *The Tempest* with their observations following the rehearsal exercises.
- **Reflection opportunity:** Pupils note their thoughts about the meaning of their own line and the best technique for performing the line on page 3 of their reflection log (*Reflection opportunity 1: My line*).

**Activity 3:** The class version of the play (*20 minutes*).

- Pupils now need to think about how well their edited class version conveys the themes and ideas of the play.
- Begin by discussing this with the whole class briefly, e.g. are there any lines which they think work well in summarising that part of the play? Any which don't work? Why/why not? Encourage pupils to think about whether lines which didn't seem like they would work or didn't totally understand were clearer once they had done the '9 Point Performance Plan'.
- Put pupils into groups or pairs. Ask them to decide on:
  - 4 lines they think work the best – and why
  - 4 lines which work the least – and why.
- **Reflection opportunity:** Pupils write their thoughts about lines from the class version of the play which they thought were most effective, and how they should be performed, on page 4 of their reflection logs (*Reflection opportunity 2: What worked?*).

### **Assessment opportunities**

The notes pupils make in their reflection logs during this stage will provide evidence of their understanding of AF4 (structure of the text) when they discuss the reasons for choosing the lines, AF5 (writer's use of language) where they discuss the choice of language and AF6 (overall effect on the reader) where they discuss the impact of the way the line is performed on the audience.

### **Stage 3: Synoptic task - Interpretation of Caliban or Ariel**

#### **Success criteria**

You should share these success criteria with the pupils before they begin the activity. Alternatively, you may want to agree and share your own success criteria for the task.

- How well does the selection of lines made by the pupil give a clear interpretation of Ariel or Caliban? Have they been able to show how the character's behaviour changes with different people and develops through the play? (RAF4)
- How well does the pupil explain and comment on the effectiveness of Shakespeare's use of language to describe the character of Caliban or Ariel? (RAF5)
- How well do the pupil's instructions for the actor explain how Caliban's or Ariel's lines are to be performed and identify and comment on the effects on the audience they wish to achieve? (RAF6)

#### **Resources**

- Reflection log pages 5-15.
- Copies of the full text of *The Tempest*.

#### **Activity 1: Introduction (10 minutes)**

- The synoptic task is to create their own interpretation of either Caliban or Ariel by selecting 15 lines from the play and then describing how they plan to perform the lines. This task will bring together what they learnt from selecting the lines for their class version of the play in Stage 1 and the rehearsal techniques in Stage 2.
- Ask pupils to discuss the following with their neighbour briefly:
  - what they know about the characters of Caliban and Ariel
  - how each changes through the play
  - what other characters think about them and how this changes

- which character they would prefer to play on stage and why.
- Each pupil then needs to make a decision about whether they want to choose Caliban or Ariel.

**Activity 2:** Preparation (*10 minutes*)

- Pupils pair up with a pupil near them who has chosen the same character as they have. Ask them to look at either pages 5-8 of their reflection log (*Resource 1: Ariel*) or pages 9-14 (*Resource 2: Caliban*).
- The task is to prepare to audition for the role of their chosen character. They need to think about how they will show their understanding of the way the character develops through the play.
- The first stage is to choose lines which demonstrate how the character develops and changes. In their pairs pupils should choose a line from Act 1 which they think is a significant one in showing what the character is like at the beginning of the play. Make sure they realise that each section of lines (e.g. 'lines spoken by Prospero' etc.) is organised in play sequence so they need to look at more than one section.
- Ask some pairs which line they have chosen and why.
- Pupils now need to think about how the line could best be performed and why (thinking back to the '9 Point Performance Plan' exercises).
- Ask pairs to feed back.

**Activity 3:** Synoptic task: Interpretation of Caliban or Ariel (*approximately 1 hour*)

- Ask pupils to look at page 15 of their reflection log (*Synoptic task*).
- Pupils will choose 15 lines which they think best show the development of their character, although you may wish to ask some pupils to choose fewer lines. They should write the lines they have chosen, then explain for each line why they have chosen it and how they would play it. They can start with the line they discussed in Activity 2 or choose a different line to start with.

### *Taking it further: Exploring interpretations (30 minutes)*

If time allows, this alternative approach will help pupils think about their chosen lines in more depth and prepare more actively to write about their chosen lines.

- Give pupils time to choose their 15 lines for the synoptic task.
- Quickly review with pupils the practical exercises they explored in the 9 Point Performance Plan, e.g. whispering the line, interrupting, pointing on the pronoun.
- Divide the pupils into pairs so that one pupil could act as the director and another pupil as an actor.
- Give sufficient time for pupils to explore the practical techniques for delivering each line before they write about the best way to perform them in their synoptic task.



## About this publication

Who is it for?

Teachers and English subject leaders.

What is it about

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

What is it for?

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

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Contact information:

### Qualifications and Curriculum Development Agency

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

Telephone 0300 303 3010

Textphone 0300 303 3012

Fax 0300 303 3014

[info@qcda.gov.uk](mailto:info@qcda.gov.uk) [www.qcda.gov.uk](http://www.qcda.gov.uk)

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