

For:

- English teachers
- English subject leaders



**Qualifications
and Curriculum
Development
Agency**

Active
Shakespeare:
Capturing
evidence of
learning

Performing *The Tempest* Exemplification level 7

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The *Active Shakespeare: Capturing evidence of learning* materials provide teachers with a way of building assessment into their ongoing teaching of Shakespeare that supports the periodic assessment of reading. The supporting exemplification materials give examples of evidence generated by pupils working at different levels and can be used as a resource and reference point for teachers. Each set of exemplification includes:

- examples of the pupil's classroom work drawing on the synoptic task and the reflection log
- commentary on the evidence at assessment focus (AF) level which contributes to a judgement on the pupil's overall reading level
- teacher observations contributing to the assessment judgement
- an assessment summary outlining the overall evidence that could contribute to a periodic reading judgement for the different AFs.

These *Active Shakespeare* materials provide a useful and varied range of written and oral evidence that will contribute towards a periodic review of pupils' progress in reading using the Assessing Pupils' Progress (APP) guidelines. Because the material relates to a single text and helps to generate evidence for selected assessment focuses only, it does not provide sufficient evidence on its own to make an overall judgement of a pupil's reading level.

STAGE 1

 Resource 1: Class version of *The Tempest*

Our 30 Line Version of the Tempest

Take in the topsail. Tend to the master's whistle.
 The government I cast upon my brother
 In my false brother/Awaked an evil nature
 Let me remember thee what thou hast promised
 This island's mine, by Sycorax my mother
 What is't? a spirit? → should be whispered as if sp'd to herself to indicate how in awe of Ferdinand she is
 ...We have lost your son
 I'll come by Naples. Draw thy sword: one stroke
 My strong imagination sees a crown
 Do hiss me into madness → this to be said slowly & quietly and the hiss' elongated to create more tension
 This is some monster of the isle with four legs, who hath got, as I take it, an ague
 I'll kiss thy foot; I'll swear myself thy subject
 My heart fly to your service; there resides
 Revenge it on him, - for I know thou dar'st
 The sound is going away; let's follow it, and after do our work
 You are three men of sin → This should be said in an imperative tone as it is an accusation from centre stage.
 Thou/perform'd, my Ariel; a grace it had, devouring
 All three of them are desperate: their great guilt
 Worthily purchased take my daughter
 To the fire i' the blood: be more abstemious
 A turn or two I'll walk/to still my beating mind
 Prithee, my King, be quiet. Seest thou here/This is the mouth o' the cell: no noise, and enter
 O King Stephano! O peer! O worthy Stephano!
 Let them be hunted soundly. At this hour/lie at my mercy all mine enemies
 Not a frown further. Go release them, Ariel
 I'll break my staff → This line is important and should be said in centre stage right at the front, the actor should be at an angle so he's announcing it to the audience and his enemies.
 The dukedom I resign and do entreat
 My dukedom of thee, which perforce, I know/thou must restore
 To have my pardon, trim it handsomely
 My Ariel chick/be free, and fare thou well

Handwritten notes:
 This should be said with a quiet voice as it is not something proud of.
 This line is Prospero's. Ferdinand should be in the front of the stage proper to the side a little, put expression of the word worthily.
 This line should be said as if Caliban is going into submission of Stephano. He should be bowing and shouting the lines out.

The effect on the reader clearly identified, with some explicit explanation as to how that effect is created
AF6 L6 b3



Synoptic task: Interpretation of Caliban or Ariel

Clear appreciation and understanding of how text structure and language uses support the writer's purpose and contribute to meaning
AF5 L8

How the Lines Should be Performed

'This island is mine by Sycorax my mother'
Through this line Caliban has to command authority. Pride must be evident through his voice. This line has a lot of emotion. I feel to make the greatest impact the actor playing Caliban should stamp his foot or make a 'thump' noise through some other way. This should be timed for the word 'island' as it will help to remind the audience what exactly is his. He should look straight into Prospero's eyes and manipulate them in such a way that you can easily visualise the fury he has. As this line consists of numerous possessive pronouns, these words should have extra emphasis. He could even point to himself. I think the tone of voice should be loud and strong, the line must be delivered with determination and clarity. He should be situated at the front go the stage and must capture the attention of the audience.

When thou cam'st first, Thou strok'st me and made much of mewouldst give me, Water with berries in't teach me how, To name the bigger light and how the less, That burn by day and night.
This line is partially used to persuade Prospero or make him feel guilty. So I think he should don a sly voice in an attempt to win him over and turn the tables on him. He should try to show pitiful eyes. These lines are the truth, however, as he is trying to use them against Prospero, he should crouch down and circle Prospero. He should put more expression on 'strok'st'. If he were to put hand gestures with this; as if he were actually stroking something; it would be more obvious that he is trying to toy with Prospero's guilty conscience. In this case, Caliban should be true to his native monster-like personality. Through his voice he should portray a devious quality. On stage however, his movements should be more subtle. It would add to the crafty personality he has in this line if he were to creep up from behind Prospero and bend his knees as he creeps around him.

I loved thee (Prospero)
This line is also a line used to manipulate Prospero's thinking. However, in this case, he hasn't a conniving manner about him. In this case he is acting as someone who truly misses the care and affection that they once had. I don't think any hand gestures are necessary for this line. It is a very short line and there is no particular gesture that would suit this line. However, if he were to portray the emotions through his eyes then that would be sufficient. To show a longing for something through his eyes, and to display a sense that he has lost something would help with the effect. In my opinion, I feel that the line should be delivered slowly. However, the word 'loved' should have more expression, this way not only would the audience hear it better, but it would affect them more. It would make them more touched.

This is no fish but an islander that hath lately sufferd by a thunderbolt
This line is mainly to abuse and to bring humour to the play. It is a strong line and should be delivered with clarity. As this line is spoken by Trinculo, it has to be in a drunken tone, so his voice needs to capture a sense of confusion. I think to make it seem as though he is drunk, he should elongate particular words. For example, in the first phrase, 'This is no fish', he could stretch the 'no' and then say 'fish' quicker. As he proceeds to say the rest of the line, he must depict a feeling of understanding. To make it seem that he has understood Caliban, and he is enlightening everyone else with his new found knowledge. To make the audience more aware of what he had said, he must strain the word thunderbolt, so that the audience will actually take notice of one of very few humorous lines. When the line is being delivered, he should almost squint his eyes, so that it seems as though he's trying to figure something out, he should also point to Caliban. Presuming that Caliban has assumed a position on the floor of the stage, then Trinculo should also point at him whilst conveying the line. I don't think he should either be in the front nor in the back. Instead he should be positioned centre stage to get the best effect.

Here comes a spirit of his to torment me for bringing wood in slowly
With this line Caliban is pleading to the drunken men. He should make big puppy dog eyes, and through his face, he should portray a sense of fear when Ariel comes about. The first half of the line, in my opinion should be whispered, this quiet should be broken by the word 'torment', this should be shouted aloud. On this particular word, the actor should strain his voice so that it seems he were in pain. The last part of the line should be said as if Caliban feels the reason is extremely tedious. So, in effect, the pitch of his voice should get higher and he would adopt a more questioning tone. He should be situated right next to Stefano and Trinculo, he could even pretend to go up to look for refuge from Ariel at their feet.

Responses begin to develop some analytic or evaluative comment on the writer's purpose
AF6 L7 b1

Response to overall effect of the text shows clear understanding and critical evaluation of writer's purpose and viewpoints and how these are articulated throughout the text
AF6 L8

Synoptic task: Interpretation of Caliban or Ariel (*continued*)**Brave monster**

This line is spoken by Stefano, it is when he is declaring Caliban as a worthy person to be sat at his side whilst he 'takes over the island'. The line has to have pride, shock and a hint of slyness about it. More emphasis should be placed on the word brave, and monster isn't exactly the most flattering word. As he says the line he should lift his head as if he is acknowledging his courageousness. I feel as a hand gesture he should make his hand into a fist and shake it in the air. Considering position on stage I feel he should walk forward as he delivers the line as if he is spurring on an army. The actions which I have chosen to accompany the line are vital for the audience to get a feel for the respect Stefano is trying to display for Caliban here.

I do adore thee

Again, the majority of feelings to be represented in this line can be displayed through the eyes. As love is a deep emotion, with his eyes the actor playing Caliban should show a longing for him. In this case, instead of putting more prominence on the main action word-'adore' I think he should strain the words-'I do', This way it would seem more sincere rather than forced. For this particular sentence, the more subtle movements would be more relevant. I feel that after he has finished saying the line, he should put a faint genuine smile on his face. Regarding positioning on stage, I believe that somehow Caliban should be situated, on a lower place than Stefano, and should look up towards him.

I never saw a woman, But only Sycorax my dam and she

When performing this line, I think the actor should make a pause between 'never' and 'saw'. He should also place more emphasis on the word 'dam' as it would make it clear as to what she was to him, to all those who hadn't realised before. Through this line, the audience are supposed to feel sorry for Caliban. They are supposed to feel his innocence. For this reason, I feel that he shouldn't raise the tone of his voice too loud otherwise it would seem as though he was being too defensive. The last phrase 'my dam and she' should be said more slower than the rest of the line. Concerning, the gestures, I think that he should shake his head slightly when saying 'I never'. He should walk to the front of the stage as if he is pleading for his innocence to them.

...possess his books for without them, He's but a sot

This line is one to demoralise peoples positive views upon Prospero. The beginning of the line should be delivered with an air of anger about it; from 'possess' to 'books'. He should also put expression on the 'out' part of 'without'. When he delivers the word 'sot' he should have a disgusted expression on his face. I feel he should be placed closer to the front of the stage, but as he finishes the line he should turn sideways. Throughout the line I think the common theme on his face should be sly and conniving one. His voice should be low and calm as if he knows what he's doing.

Sometimes a thousand twangling instruments Will hum about mine ears, and sometimes voices That if I then had waked after long sleep Will make me sleep again; and then, in dreaming the clouds methought would open and show riches Ready to drop upon me, that when I waked I cried to dream again

Caliban has to show significant sadness in this line. It's crucial for the impact of this line to be great. When saying this line, he has to give the audience the impression that he is actually reliving the dream. So if he were to look up and the sky for a moment-like on the words 'dreaming the clouds'. When the phrase 'show riches ready to drop upon me' comes Caliban should jolt his head as if he were actually looking as to where the riches are dropping. On the very last part of the sentence when he says 'dream again' I think he should put emphasis on the word dream and come forward to the stage to add more dramatic effect.

He is as disproportionate in his manners as in his shape

This line is not one of Caliban's, instead it is one of Prospero's. He is basically giving him a bad name, and trying to make him look bad in front of everyone. The 3 key words that make this sentence should all be emphasised: 'disproportionate', 'manners' and 'shape'. These 3 words alone can explain the gist of the sentence. To make the greatest visual impact, Prospero should come charging at him with a sense of purpose. Anger must be the prominent feeling throughout.

...I will be wise hereafter And seek for grace. What a thrice double ass was I to take this drunkard for a god and worship this dull fool!

This line is a line of repentance. The actor must show all the feeling he has inside of him, as here Caliban is potentially pleading for his life. All the words must be felt thoroughly. The first part should be said in a quieter tone, and it should gradually get louder. 'Thrice double ass' and 'dull fool' should both be louder than the rest of the sentence, as he says the lines, if Stefano is there then he should turn to him, and give him a look of repulsion. At the end he should fall to his knees. All this should occur in centre stage so that the audience get a clear view and so they are really encapsulated by the whole experience.

Responses begin to develop an appreciation of how particular techniques and devices achieve the effects they do

AF6 L7 b3

Some appreciation of how the writer's use of language contributes to the overall effect on the reader

AF5 L7 b2

Some evaluation of the extent to which structural choices support the writer's theme or purpose

AF4 L7 b1

Teacher observations

During the course of the activities the teacher noted that the pupil actively engaged in all the discussion and thrived on the practical work. He was able to make original and thought-provoking comments during the 9 point performance plan exercises. Within his group after each activity, the pupil was able to analyse the activity and apply discoveries to identify and explain clearly his understanding of the complexity of Caliban's character. While working independently in his reflection log, the pupil was able to locate key words from the text precisely and appreciate how language choices contributed to the overall effect and impact on the audience. The evidence in the reflection log shows a clear progression from mainly level 6 evidence at the beginning to level 7 and in some cases level 8 by the end of the activities.

Assessment summary

AF4 There is limited evidence of AF4 in the pupil's reflection log. However, during whole class discussions he was able to demonstrate excellent analysis of the lines and how they portray Caliban's character and his journey through the course of the play.

AF5 There is very good evidence for AF5 at level 7 with elements of level 8 in the synoptic task. Comments are precise, clear and analytical. They reveal how language can be used to affect meaning and infer emotion throughout the play. The pupil's excellent emotional awareness enables him to empathise with Caliban and achieve a deeper understanding of how an audience would react to Caliban at different moments in the play.

AF6 There is substantial evidence for AF6 at level 7 with elements of level 8. The pupil was able to identify and trace the writer's purpose and comment on how other characters view Caliban throughout the play. He also observed how Caliban's interactions with the other characters affect the direction of the play and achieve a specific effect or outcome. The synoptic task demonstrates how the practical experience enabled the pupil to understand how the words would impact on the audience and how Caliban's complex character linked to the central themes in the play.

In addition to the AFs above targeted specifically in these materials, there is also evidence for AF3 which provides evidence towards a secure level 7 with elements of level 8 reading judgement. The pupil's reflection log and comments made in class demonstrate a solid progression and rich understanding of the main themes explored in the play.

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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