

For:

- English teachers
- English subject leaders



**Qualifications
and Curriculum
Development
Agency**

Active
Shakespeare:
Capturing
evidence of
learning

Exploring character in *As You Like It* Teacher notes

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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 6 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
- 6.1 Relating texts to the social, historical and cultural contexts in which they were written
- 6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning
- 6.3 Analysing writers' use of organisation, structure, layout and presentation
- 10.1 Exploring language variation and development according to time, place, culture, society and technology

Assessment focuses: Reading AF4, AF5 and AF6. During the course of these activities you may also see evidence of RAF2 and RAF3.

Synoptic task: Pupils will illustrate how the character of either Rosalind or Orlando changes and develops through the course of the play and how Shakespeare uses language to convey these changes to impact on the audience.

Active Shakespeare: Exploring character in *As You Like It*

Introduction

Using these materials pupils will work through a rehearsal process using methods employed by actors in a rehearsal room. They will use techniques to explore and understand the characters of Rosalind and Orlando through a focus on Shakespeare's words. They will trace how different aspects of Orlando's or Rosalind's character develop and are revealed throughout the play (AF4). They will also explore the effectiveness of Shakespeare's language (AF5) and comment on how the audience's perception of Rosalind or Orlando changes (AF6).

Prior Learning

Pupils will need a solid understanding of the plot, characters and themes of *As You Like It* in advance of starting these activities. They will also need some knowledge of the social and historical context to help them relate their comments to knowledge of Shakespeare's times.

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

Stages and timing

Stage 1: Character and self (*approximately 1 hour 30 minutes*)

Pupils will identify and explain Shakespeare's use of language to create character and comment on the structure of a scene by focusing on a character's changing behaviour.

Stage 2: Character relationships (*approximately 40 minutes*)

Pupils will identify how Shakespeare's text can be interpreted in different ways by different readers. They will analyse Shakespeare's language in order to explore and comment on a character's relationships with others close to them.

Stage 3: Character and the wider world (*approximately 1 hour 25 minutes*)

Pupils will consider how language reflects the world of the play and how language affects characters and their relationships. They will interpret how language illustrates characters' changing status within the world of the play and understand that language and social structure are both artificial constructs which can change.

Stage 4: Understanding character status (*approximately 1 hour 15 minutes*)

Pupils will apply previous practical techniques to understand status in the text. They will be asked to comment on how language can show a character's relationship with others. Pupils will look at the way Rosalind and Orlando's status changes throughout the course of the play and map these changes on a status graph.

Stage 5: Synoptic task (*approximately 1 hour*)

Pupils will produce an extended piece of writing which analyses the development and changes in either Rosalind or Orlando throughout the play and the perceptions that the audience form of the characters.

Resources

- 🎬 Clip 1: Archetypes activity footage
- A copy of the *Reflection log* for each pupil
- Copies of the complete text of *As You Like It* for pupils to refer to.

Additional requirements

For Stage 1 you will need 4 large pieces of paper (e.g. sugar paper). For Stage 3 you will need a pack of playing cards. 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: Character and self

Learning objectives

- 6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning
- 10.1 Exploring language variation and development according to time, place, culture, society and technology

Resources

- Reflection log pages 1-10
- 4 sheets of sugar paper: write 1 archetype name on each
- 🎬 Clip 1: Archetypes activity footage. You should watch this clip before you begin using the materials with pupils. The clip explains the different archetypes and how to use them. You may decide to watch the clip just as part of your own preparation to demonstrate the activity, or you may decide to show the clip to pupils.

Introduction (5 minutes)

- Explain to pupils that the purpose of these activities is to:
 - explore how aspects of Orlando or Rosalind's characters develop throughout the play
 - help them understand how Shakespeare uses language to show this development
 - explore how the audience's perceptions of Orlando or Rosalind change.
- Pupils will be participating in practical activities used by actors and directors to try different interpretations of scenes in a play.
- Give out the reflection logs and ask pupils to write their names on the front. Explain that:
 - it contains all the text they will need for these activities

- it provides opportunities for them to reflect and write down notes about how Shakespeare gives us different views of the characters of Orlando and Rosalind
- it has questions to prompt some writing about Orlando and Rosalind
- it has a 'synoptic task' which brings together everything they have learnt and prompts more detailed writing about how Orlando and Rosalind change and develop throughout the play, and how Shakespeare uses language to show these changes
- 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.

Activity 1: Exploring archetypes (*25 minutes*)

- Pupils will be using a practical rehearsal activity often used by actors to investigate and track a character's changing behaviour throughout a scene. The purpose of this activity is to provide them with a tool to help them understand the way a character's feelings and actions change in the play. They will be exploring characters' changing behaviour using four named archetypes. Explain that:
 - an archetype is a name for the typical characteristics and qualities that a character represents
 - characters can reflect different archetypes at different times depending on their intention(s) or emotional state
 - the archetypes demonstrated in this practical activity are: Warrior, Sovereign, Wizard and Lover/Carer

- Warrior: they are honourable, loyal, strong and stable characters; they behave with dignity and honesty
 - Sovereign: they are leaders responsible for guiding people
 - Wizard (joker/ magician): they are shifty, creative, and sociable characters; they behave with energy and freedom
 - Lover (carer): they are open and giving characters; they behave with generosity.
- Before you demonstrate the gestures or show Clip 1 to the pupils ask them to suggest characteristics they think these four archetypes will have - you could note these on an interactive whiteboard (IWB) or equivalent. In the box are some characteristics you could use to start the discussion.
 - 🎬 Show pupils the physical gesture for the Sovereign OR play them Clip 1.
 - Allow time for pupils to explore the archetype by standing and walking in the space so they can experience 'being' the archetype.
 - Ask for brief responses to the following questions.
 - How did the way you moved as the archetype make you feel?
 - What do you notice about the way you are standing?
 - Can you think of an adjective to describe how this archetype alters your status/ appearance/ feelings towards other people?
 - Collect immediate feedback (on sticky notes, sugar paper, IWB) about their impressions of how it felt to walk and stand as the Sovereign. Repeat this process for each archetype, e.g. the Warrior, Lover (Carer) and Wizard.
 - Write on 4 pieces of sugar paper the name of each archetype and place each piece of paper in a different corner of the room.
 - Pupils walk to the archetype that they most identify with. Each group should then write down on their piece of sugar paper adjectives that describe the attributes and qualities of the archetype they have selected.

- **Reflection opportunity:** Pupils write their observations and discoveries about each archetype on pages 1- 2 of their reflection logs (*Reflection opportunity 1: Exploring Archetypes*).

Activity 2: Applying understanding of archetypes to the text (*30 minutes*)

- Divide the class into 4 groups and give each group one of the lines below. These could be put on the board or provided on a piece of paper.

“Yet your mistrust cannot make me a traitor.” (I.iii.53)

“Treason is not inherited, my lord” (I.iii.58)

“What shall be our sport then?” (I.ii.30)

“The little strength that I have, I would it were with you.” (I.ii.185)

- Pupils decide individually, which of the 4 archetypes they feel ‘best fits’ their line (and not tell anyone their choice). They then move around the room as that archetype, speaking their line aloud.
- After a minute or so pupils stop and move to their chosen archetype corner (you’ll need to use the pieces of paper from Activity 1).
- Pupils each explain to their group why they chose that archetype. They should use evidence from their line and their physical experience to justify their choice.
- The lines are all from Rosalind in the same act (Act 1). Discuss briefly with pupils what these exercises tell us about Rosalind and how her character changes.
- **Reflection opportunity:** Pupils add additional observations and discoveries that they have made about archetypes and the character of Rosalind on page 4 of their reflection log (*Reflection opportunity 1: Exploring Archetypes*). You might want to use some or all of the prompts below if you feel they need more discussion before doing this.
 - Which archetype did you link to your line?
 - Which words in the text helped you to identify the archetype you chose?
 - How many different archetypes did Rosalind show in this exercise?

- How can this exercise help us to understand the reason/s behind Rosalind's changing archetypes?
- What does this reveal about Rosalind's emotional state and what she wants in this scene?

Activity 3: Mood board (30 mins)

- Pupils will focus on either Rosalind or Orlando in this activity. They should look at page 4 of their Reflection log (*Resource 1: Mood board example*). Explain that:
 - a mood board is a piece of annotated text that illustrates how and why a character's mood changes in the course of a scene.
- Pupils discuss with a partner what they think this mood board reveals to the reader about the character. They should think about what they have learned about archetypes in Activity 1 and Activity 2. Collect observations.
- Next pupils should:
 - select the character of Rosalind or Orlando
 - look at either pages 6-7 of their reflection log (*Resource 2a: Mood Board - Rosalind*) or pages 8-9 (*Resource 2b: Mood Board - Orlando*)
 - read through the scene extract, identifying particular words or lines belonging to their chosen character which they feel demonstrate any of the archetypes
 - find a partner who has chosen the same character and discuss the lines that they have each chosen.
- Following the pair discussions pupils then work individually and choose which lines they feel best demonstrate any of the archetypes. They may select the lines they chose originally or lines that their partner chose. Pupils could shade, underline or mark these lines with a symbol and explain their choices in brief annotations. They should be able to identify more than one archetype for their character during the course of the scene.

- **Reflection opportunity:** Pupils note their thoughts about what they have found out about their character so far on page 10 of their reflection log (*Reflection opportunity 2: Moods*).

Assessment opportunity

Notes and annotations in reflection logs throughout this stage should provide evidence of pupils' understanding of AF5 as they justify how their chosen words reflect the archetype. The pupils' explanation of why the character changes archetypes during the scene may provide evidence of understanding of AF4.

There are also opportunities to observe and listen in on pupil discussions, which may provide further evidence of AF2 and AF3.

Stage 2: Character relationships

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

Resources

- Reflection log pages 11 – 13

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 characters in *As You Like It*.
- First, the class should briefly review their previous discoveries about characters' moods and intentions.

Activity 1: Exploring characters using rehearsal room techniques (*35 minutes - approximately 12 minutes per exercise*)

- Pupils find a partner who was working with the same character as them in Stage 1 (Rosalind or Orlando). You will be taking them through a series of practical exercises which they will complete with their partner.
- Ask pupils to look at page 11 of their reflection log (*Resource 1: Rehearsal techniques*). They should use either the Rosalind extract or the Orlando extract depending on the character chosen.

- Read through both extracts as a whole class to ensure understanding or pronunciation of any difficult words.

Rehearsal technique 1: Pointing on pronouns

- If necessary, make sure pupils understand how to identify pronouns.
- Then, pupils:
 - read through their allocated extract in their pairs
 - identifying the pronouns by either circling or underlining them
 - read the scene aloud with their partner
 - each time they come to a noun/name or pronoun, point using their whole arm to the relevant person/s.

e.g. **Point to self:** I, me, and my

Point to other character: you, your, thy, thou

Point to yourself and other character: our

- Pupils should discuss with their partners how this exercise helped them to identify which characters are being talked about and how often they are mentioned. You might wish to use the following prompt questions.
 - Were there any patterns in the pointing?
 - Did the pointing help you to identify who the characters have relationships with?
 - Did it show how characters feel about each other?
 - What have you found out about the character?

Rehearsal technique 2: Overlapping exercise

- Now pupils read through the same extract again starting each line three words before the end of their partner's line. (Both speakers should continue to read to the end of their line. Pupils will be talking at the same time.)
- In their pairs, pupils should decide whether they think these characters would interrupt each other in this situation.
- In pairs, groups or as a whole class pupils should discuss any additional thoughts they have had about the relationship between the characters.
 - How did overlapping the character's lines affect the status of the characters?
 - Would these characters speak over each other?
 - Which method of reading the text is more effective and realistic? Why?

Rehearsal technique 3: Thinking aloud

- Pupils read through the same extract again but, before they speak each of their character's lines, they should say a word or phrase out loud that they feel reflects what their character is really thinking at the time. This should not be a word from the extract.
- Again, in pairs, groups or as a whole class pupils should briefly discuss any additional thoughts they have had about the relationship between the characters.
 - Which words in the text helped you to identify the hidden thoughts of your character?
 - Can you comment on why a character may decide to keep their feelings a secret?
- **Reflection opportunity:** Pupils note their thoughts about the status and relationships of their chosen character on page 13 of their reflection log (*Reflection opportunity 1: Rosalind/Orlando*). Encourage them to refer to the activities they have done and include specific quotations from their extract.

Assessment opportunity

Pupils' notes should provide evidence of their understanding of AF5 and AF6. Their selection of specific words from the text and explanation of their choices, opinions and ideas may also provide evidence of understanding of AF2 and AF3.

Stage 3: Character and the wider world

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
- 6.3 Analysing writers' use of organisation, structure, layout and presentation
- 10.1 Exploring language variation and development according to time, place, culture, society and technology

Resources

- One pack of playing cards
- Reflection log pages 14 - 20

Introduction: Exploring the concept of character status (*5 minutes*)

- Pupils will explore and discuss the concept of status and how it can be reflected by the language characters use. First ask them to identify people in their own world who they consider to have high status and think how they would greet them as opposed to a peer (e.g. change of address from 'Hey' to 'Good morning').
- Ask pupils to identify which characters in the play have high and low status, and whether their status changes in the course of the play.
- In the rest of this session, pupils will be using practical approaches to understanding how the way a character is treated by others can inform the audience about the character's status and position in the society of the play (and that this may change during the course of the play).

Activity 1: Status cards (15 minutes)

- Give each pupil a playing card but tell them not to look at it. They should hold their card to their forehead so that the number is visible to the other pupils. They can see the status of other pupils by looking at each card but cannot see their own (Ace = lowest status and King= highest status).
- Pupils move around the room greeting and responding to each other according to the number on the other person's card. (e.g. You might bow or avoid eye contact with a person whose card was the king of clubs - high status).
- After two minutes ask the pupils to group together or stand in a line according to what they think their status is, based on the way others behaved towards them.
- Discuss briefly, as a whole class, their immediate observations about the activity. Encourage them to make connections by focusing on the way they moved, tone of voice, the language and the character's status.
 - How could you tell which status card you had by the way people treated you?
 - How did it make you feel being high/ low status?
 - Can you describe how people changed the way they responded to you because of your status?
 - Which strategies did you use to help you to identify your status?
 - Can you describe how people treated you differently dependant on your low or high status?

Activity 2: Changing status: Exploring status using in-role improvisations (15 minutes)

- This exercise will help pupils to understand how status can affect a situation, event, or relationship.
- Divide the class into threes or fours. Give each group a straightforward role-play situation between a young person and an adult, e.g.:
 - a son or daughter asking permission from their parents to stay out late
 - pupils asking their teacher for an extension on their homework.
- At the start of the improvisation the adult's status is 10 and the young person's is 1. During the conversation the young person's status will change and you should call out a new status number for them to use in the improvisation e.g. 5, 8, 1. The adult's status will always stay at 10, but their behaviour toward the pupil is likely to change as the pupil's status shifts.
- If time allows ask pupils to change roles and repeat the improvisation to experience the effects of changing status.
- Identify and discuss, in pairs, small groups or as a whole class their discoveries from the improvisation exercise.
 - Which status did you prefer in the exercise? Why?
 - How did your status affect the outcome of your dilemma?
 - How did the relationship change when the pupil's status changed in the middle of the exercise?
 - Can you identify how the change in status was reflected their voice and actions?

Activity 3: Applying understanding of status to identify the meaning behind the text (15 minutes)

- Divide the class into pairs. One person is Orlando, the other pupil is the Duke. Give the pupils the following lines. (The lines of text can be put on the board or printed in advance on paper).

“I almost die for food and let me have it.” (Orlando: II.vii.104)

“Sit down and feed, and welcome to our table.” (Duke: II.vii.105).

- Pupils will now apply their experience of the previous improvisation to their line. They should first identify from the language which character they think has the higher status.
- To begin with they should give the Duke a status of 10 and Orlando a status of 1. They should explore speaking the lines several times to observe any effect on the meaning of the line.
- Repeat the exercise but reverse the status for each character: Orlando 10; Duke 1.
- Briefly reflect on the exercise and identify the most appropriate status for the delivery for the line.
 - Can you identify how the relationship changed when the character’s status changed?
 - Can you identify how the change in status was reflected in their voice and actions?
 - Did the change in status affect the meaning of the line?

Activity 4: Character analysis (30 minutes)

- Pupils will now use their understanding of status from these practical exercises to analyse the character of either Rosalind or Orlando in Act 3 Scene 2.
 - They should turn to the relevant page in their reflection logs, according to the character they have been working with in previous activities; either page 14 (*Resource 1: Character analysis – Rosalind*) or page 17 (*Resource 3: Character analysis - Orlando*). They should first read the instructions at the top of the page.
- Pupils should underline those words and phrases in the text extract which tell them something about Rosalind or Orlando and their relationships with other characters. They then explain and justify their choices and opinions by annotating the text (e.g. adding notes at the side of the text).
- **Reflection opportunity:** Pupils note their thoughts about what they have discovered about their character during this stage on page 20 of their reflection logs (*Reflection opportunity 1: Relationships*).

Assessment opportunity

Notes made in reflection logs during this stage should provide evidence of AF4, AF5 and AF6. In this stage there are also opportunities to observe and listen in on pupil discussions, which will provide additional evidence of AF2 and AF3.

Stage 4: Understanding character status

Assessment Focuses

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

Resources

- Reflection log pages 21 - 35

Introduction (5 minutes)

- Pupils will apply practical techniques from previous stages to understanding status in the text. They will be asked to identify and comment on how language can affect a character's relationship with others.

Activity 1: Status ratings (20 minutes)

- Pupils should turn to either page 21 or page 22 of their reflection logs, depending on the character they have worked with in previous stages (*Resource 1: Status rating sheet – Rosalind* or *Resource 2: Status rating sheet – Orlando*). These pages contain example 'status rating sheets' showing how a character's status in a scene can be analysed and interpreted.
- Working in pairs, pupils to discuss the annotations made in the exemplar materials. Some of the pairs should then feedback their observations to help collect a range of strategies that they can use to complete their own 'Status Rating' sheets.

Activity 2: Applying understanding of status (35 minutes)

- Ask pupils to turn to page 23 or 28 of their reflection log, depending on the character they are focusing on (*Resource 3: Status rating - Rosalind* or *Resource 4: Status rating - Orlando*).
- Tell them:
 - they have 5 short extracts for their character, with one extract taken from each act throughout the play
 - they can refer back to the full text of the play if they need to remind themselves of the context of each scene extract
 - either working individually or in pairs, they should annotate each extract as in the example they looked at earlier
 - they should complete each notes box individually to explain their thoughts about their character's status.

Activity 3: Evaluating different interpretations of status (15 minutes)

- Tell pupils that having completed the status rating extracts they will now plot either Rosalind or Orlando's changing status on the status graph.
- Ask pupils to turn to page 34 or 35 of their reflection log, depending on the character they are focusing on (*Reflection opportunity 1: Status graphs*).
- Tell pupils that they will plot the changes in their character's status over time and note any observations they have about the changing status of their character through the course of the play.
- Once pupils have finished plotting their status graphs and writing their observations ask pupils to make groups of 4 (two having completed status rating extracts and status graphs for Rosalind, the others for Orlando) then share and compare their observations about each character's changing status.
- Ask each pair to present their observations to each other and discuss the similarities and differences in their interpretations.

- Collect feedback from some of the groups and identify why some pupils may have different interpretations of the character's changing status.
- **Reflection opportunity:** Tell the pupils to look at page 34 or 35 of their reflection logs (*Reflection opportunity 1: Status graphs*). They should note any further observations they have about the changing status of their character that have come out of the group discussion.

Assessment opportunity

The annotations and comments pupils make in the reflection log for Activity 2 in which they explain how the words and phrases help to show the character's status may provide evidence for pupils' understanding of AF5 (writer's use of language). The comments pupils write in the box at the end of each extract in this activity may provide evidence of their understanding of AF6 (writer's purposes and viewpoints, overall effect). Activity 3 may provide supporting oral evidence for both AF5 and AF6.

Stage 5: Synoptic task

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 pupil identify and comment on the structures and organisation of *As You Like It* to show how Orlando's or Rosalind's character develop throughout the play, including grammatical and presentational features at text level? (RAF4)
- How well does the pupil comment on Shakespeare's use of language to reveal your character's relationship with others in the play, including grammatical and literary features at word and text level? (RAF5)
- How well does the pupil identify and comment on Shakespeare's purpose and the overall effect of the text on the reader, particularly how the audience's perception of Rosalind or Orlando changes? (RAF6)

Resources

- Reflection log page 36

Activity: Understanding Rosalind/Orlando (*approximately 1 hour*)

- Tell the pupils that in this stage they will be planning and completing an extended piece of writing. They will be able to apply their practical experiences and use their notes from their reflection log to write about the development and changes in the character of either Rosalind or Orlando during *As You Like It*.
- Tell pupils to go to page 36 of their reflection logs (*Synoptic task: Understanding Rosalind/Orlando*).
- Remind the pupils that throughout these activities they have been given tools for understanding characters in the play.
- Remind pupils to refer to the notes they've already made in their reflection logs.
- Remind pupils of the value of using direct quotations from the text to support their arguments.



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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