

**For:**

- English teachers
- English subject leaders



Qualifications  
and Curriculum  
Development  
Agency

Active  
Shakespeare:  
Capturing  
evidence of  
learning

# Exploring character in *As You Like It* Exemplification level 4



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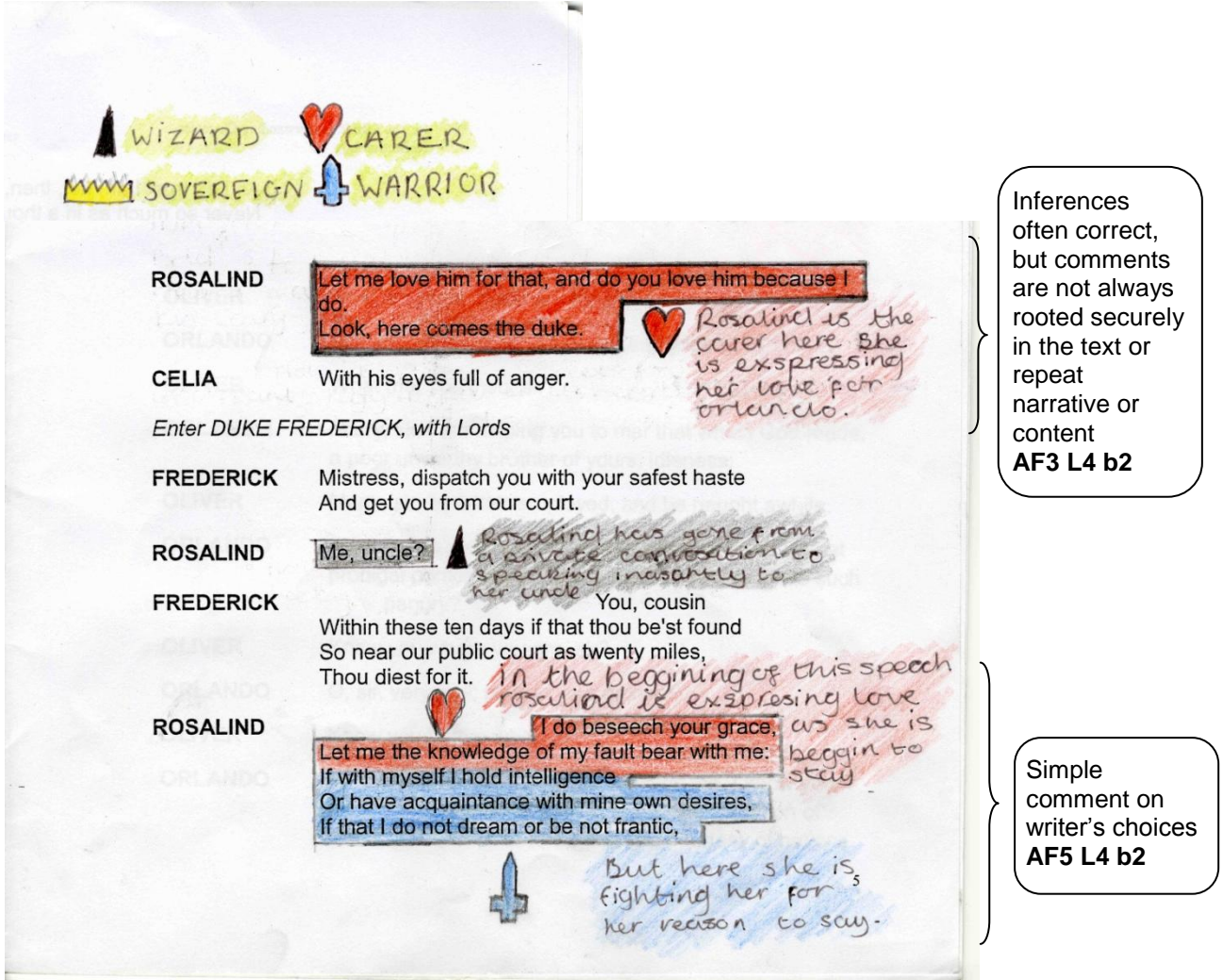
The *Active Shakespeare: Capturing evidence of learning* materials provide teachers with a way of building assessment into their ongoing teaching of Shakespeare that supports the periodic assessment of reading. The supporting exemplification materials give examples of evidence generated by pupils working 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 2a: Mood Board – Rosalind



**WIZARD** **CARER**  
**SOVEREIGN** **WARRIOR**

**ROSALIND** Let me love him for that, and do you love him because I do.  
Look, here comes the duke.

**CELIA** With his eyes full of anger.  
*Enter DUKE FREDERICK, with Lords*

**FREDERICK** Mistress, dispatch you with your safest haste  
And get you from our court.

**ROSALIND** Me, uncle?

**FREDERICK** You, cousin  
Within these ten days if that thou be'st found  
So near our public court as twenty miles,  
Thou diest for it.

**ROSALIND** I do beseech your grace,  
Let me the knowledge of my fault bear with me:  
If with myself I hold intelligence  
Or have acquaintance with mine own desires,  
If that I do not dream or be not frantic,

*Rosalind is the carer here. She is expressing her love for Orlando.*

*Rosalind has gone from a private conversation to speaking inasartly to her uncle*

*in the beggining of this speech Rosalind is exposing love as she is beggin to stay*

*But here she is fighting her for her reason to say.*

Inferences often correct, but comments are not always rooted securely in the text or repeat narrative or content  
**AF3 L4 b2**

Simple comment on writer's choices  
**AF5 L4 b2**

In this text annotation there is evidence that the pupil is able to make some straightforward inferences about Rosalind's feelings, *she is expressing her love for Orlando* (AF3 L4 b2). The pupil also identifies where Rosalind's language changes and makes a simple comment on how Shakespeare's choice of words reveal her feelings for her uncle, *but here she is fighting for her reason to say* (AF5 L4 b2).

STAGE 3

 Resource 1: Character analysis – Rosalind

**CELIA**  
Didst thou hear these verses?

**ROSALIND**  
O, yes, I heard them all, and more too; for some of them had in them more feet than the verses would bear. *Rosalind is starting to feel that Orlando has gone too far*

**CELIA**  
That's no matter: the feet might bear the verses.

**ROSALIND**  
Ay, but the feet were lame and could not bear themselves without the verse and therefore stood lamely in the verse.

**CELIA**  
But didst thou hear without wondering how thy name should be hanged and carved upon these trees? *Rosalind is wondering*

**ROSALIND**  
I was seven of the nine days out of the wonder before you came; for look here what I found on a palm-tree. I was never so be-rhymed since Pythagoras' time, that I was an Irish rat, which I can hardly remember.

Inferences often correct, but comments are not always rooted securely in the text or repeat narrative or content  
**AF3 L4 b2**

In this evidence the pupil clearly identifies Rosalind's tone, but does not show an explicit understanding of the metaphor (AF3 L4 b2).

Resource 1: Character analysis – Rosalind (*continued*)

**CELIA**  
Trow you who hath done this?

**ROSALIND**  
Is it a man?

**CELIA**  
And a chain, that you once wore, about his neck. Change you colour?

**ROSALIND**  
I prithee, who?

**CELIA**  
O Lord, Lord! it is a hard matter for friends to meet; but mountains may be removed with earthquakes and so encounter.

**ROSALIND**  
Nay, but who is it?

**CELIA**  
Is it possible?

**ROSALIND**  
Nay, I prithee now with most petitionary vehemence, tell me who it is.

**CELIA**  
O wonderful, wonderful, and most wonderful wonderful! And yet again wonderful, and after that, out of all hooping!

**ROSALIND**  
Good my complexion! dost thou think, though I am caparisoned like a man, I have a doublet and hose in my disposition? One inch of delay more is a South-sea of discovery; I prithee, tell me who is it quickly, and speakapace. I would thou couldst stammer, that thou mightst pour this concealed man out of thy mouth, as wine comes out of a narrow mouthed bottle, either too much at once, or none at all. I prithee, take the cork out of thy mouth that may drink thy tidings.

**CELIA**  
So you may put a man in your belly.

*Rosalind is getting excited about if it really is Orlando writing the poems.*

*Celia is being begged by Rosalind to the her who it is writing these poems and Celia has a higher status.*

Straightforward inference based on a single point of reference in the text  
**AF3 L3 b1**

The straightforward inference in this brief comment, *Rosalind is getting excited about if it really is Orlando writing the poems*, shows the pupil's understanding of Rosalind's hidden agenda (AF3 L3 b1).

STAGE 4

**Resource 3: Status rating – Rosalind**

*Extract 2: from Act 2 Scene 4*

Touchstone Holla, you clown!

Rosalind Peace, fool: he's not thy kinsman.

Corin Who calls?

Touchstone Your betters, sir.

Rosalind Peace, I say. Good even to you, friend.

Rosalind's status here is (1-10): 7  
 I think she is this status because: She turns a joke back on touchstone and saying peace as if she's in control

The other characters in this scene affect her status by: because corin is being called sir by touchstone but corin is lower than Rosalind

Some basic features of writer's language identified  
**AF5 L4 b1**

*Extract 3: from Act 3 Scene 2*

Rosalind Go with me to it and I'll show it you and by the way you shall tell me where in the forest you live. Will you go?

Orlando With all my heart, good youth.

Rosalind Nay you must call me Rosalind. Come, will you go?

Rosalind's status here is (1-10): 7  
 I think she is this status because: Rosalind is the person orlando ~~for~~ thinks is a man and Rosalind <sup>said</sup> next time you see her you can practise on me so you no what to say

The other character in this scene affects her status by: orlando ~~say~~ calls Rosalind, good youth, and no no ~~for~~ you must call me Rosalind.

Comments supported by some generally relevant textual reference or quotation  
**AF2 L4 b2**

In the first evidence, the pupil identifies the word play and repetition in these lines and shows some understanding of the purpose of the characters' lines (AF5 L4 b1).

In the second evidence the pupil uses textual reference to support the comment about Rosalind by identifying from the text that Orlando responds to Rosalind as a man, referring to her as *good youth* (AF2 L4 b2).

**SYNOPTIC TASK: Understanding Rosalind/Orlando**

How does Rosalind or Orlando change and develop in the play *As You Like It*?

Rosalind's status within the play and how it changes.

Rosalind's behaviour change quite a bit through out the play sometimes shes begging or joking she has been overruling other charecters during the play and three times out of five maintaing her high status.

Rosalind's behaviour changes quite a bit if I was to choose an archetype for her it would be lover/carer although she foos around like a wizard. ~~to because~~

Rosalind's behcurious changes when she speaks to different people when she speaks to her uncle she goes form lover/carer to warrior cus she begs Frederick to not banish her.

Rosalind's status changes alot and ~~at~~ it also changes when shes speaking to different people i.e. when she speaks to Fredrick at the start her status is veriy low it at a too cus she's fighting for her ~~was~~ right not to be banished.

Rosalind's relationship with others in the play and how it is shown in the language they use.

Rosalind talks about orlando the most and others at time but mostly orlando because he is in love with her and he dosen't know she's a man in cliques and he put poems in the tress about her.

Some structural choices identified with simple comment  
**AF4 L4 b1**



**SYNOPTIC TASK: Understanding Rosalind/Orlando (continued)**

There is parts in the play where Rosalind uses her disguise as Ganymed to talk straight to Orlando and to get him to confess his love for Rosalind because she want to let him know she is Rosalind but before she does that she wants to know how much he really loves her.

Rosalind gets treated ~~as~~ quite good throughout the play because she loves / and cares for them Orlando sought or treats her as Rosalind because she tells he can practise what his gunner say to her next time he sees her as he think she's Ganymed and thats how she gets Orlando to confess his love.

How does the audience's view of your character as the play progresses.

The audience feels sorry for Rosalind when she is being banished and when she can't reveal her self as Rosalind to Orlando.

Rosalind may change the audience's view when she disguises herself as a man so predict wont realize her and she uses her disguise to get Orlando to confess his love about her

Inferences often correct, but comments are not always rooted securely in the text or repeat narrative or content  
**AF3 L4 b2**

Simple comment on overall effect on reader  
**AF6 L4 b3**

In this evidence from the synoptic task the pupil draws on the practical activities on archetypes and status to show how Rosalind's character changes and develops in the course of the play. The pupil identifies moments when Rosalind's character changes but the comments are undeveloped, for example *when she speaks to her uncle she goes from lover/carer to warrior as she begs Frederick to not banish her* (AF4 L4 b1).

Throughout, the pupil makes straightforward inferences about Rosalind and her relationship with others. These inferences show some understanding but rely on narrative recount rather than close reference to the text, for example *because she tells he can practise what his gunner say to her next time he sees her as he think she's Ganymed and thats how she gets Orlando to confess his love* (AF3 L4 b2). The pupil also shows some understanding of the audience's response to Rosalind, *The audience feels sorry for Rosalind when she is being banished and when she can't reveal her self as Rosalind to Orlando* (AF6 L4 b3).

### **Teacher observations**

During the course of the activities the teacher noted that during the practical activities the pupil recognised changes in mood and status but was not able to refer directly to the text to support observations when recording discoveries in the reflection log. In teacher-led discussions the pupil was able to interpret a character's motive but was not able to engage with the play beyond an immediate personal response. When working independently, the pupil found it difficult to pay close attention to the language to help interpret the characters' actions and choices.

### **Assessment summary**

Overall, the selection of evidence shows the pupil has engaged with the activities and shown some understanding of the characters and issues at a simple level. The pupil is able to develop ideas during group and class discussion but needs much support from the teacher when working independently.

The evidence from the reflection log shows the pupil is able to make some straightforward and relevant points but not to develop them in detail or engage with the language of the text. However, the evidence from teacher observation indicates that during the class and group practical activities the pupil did attempt to draw out conclusions about the character's feelings based on their actions and speech and develop their ideas.

The range of work included in this sample of evidence shows the pupil fulfils some of the criteria for level 4 for AF4, AF5 and AF6; the AFs targeted specifically in these activities.

**AF4:** There is limited evidence for AF4. In the synoptic task the pupil is able to identify the changes in Rosalind's character throughout the play and say where these changes took place, but the ideas are not developed in detail.

**AF5:** In the reflection log there is evidence which meets the level 5 criteria. The pupil is able to make straightforward observations about how the language chosen by Shakespeare reflects the character's intention or feeling at that moment.

**AF6:** There is evidence for AF6 that meets some of the level 4 criteria in the synoptic task; the pupil shows some awareness of how the text can affect the reader, referring to how Rosalind gains the audience's sympathy when disguised as a man.

In addition, there is evidence for assessing AF2 and AF3.



## 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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