



# English Mastery

## Year 8 Unit of Work

### Literature Unit 2: 'The Tempest' by William Shakespeare

#### Foundation Pathway

	Lesson title	Key knowledge	Teacher notes
<b>Week 1</b>	Elizabethan context	The differences between a Shakespearean comedy and tragedy; the change in monarchy from Queen Elizabeth I to James I and the impact on Shakespeare's life; travel and exploration of the world started to become popular in the Elizabethan era; Italy was divided into city states.	
<b>Week 2</b>	Context and Chapter 1	Colonialism is settling on land and taking it away from the native people; this historically lead to exploitation; Whoosh through the plot of the whole play; Prospero was usurped in Milan; him and his daughter, Miranda, escaped and live on an island; Prospero has magical powers.	
<b>Week 3</b>	Chapters 2 – 4	Miranda and Ferdinand fall in love at first sight; Prospero decides to test their relationship; King Alonso thinks his son Ferdinand is dead; Ariel prevents the murder of Alonso by Antonio and Sebastian; Caliban is Prospero's slave; Caliban, Stephano and Trinculo plan to murder Prospero.	
<b>Week 4</b>	Chapters 5 – 6; Prospero	All murder plots are foiled; Miranda and Ferdinand are permitted to wed; the play has a happy ending; evaluating whether Prospero is a kind or cruel character; analysing Ariel's use of metaphors to calm Ferdinand.	
<b>Week 5</b>	Ferdinand and Miranda	Original text analysis of Miranda and Ferdinand's love at first sight; Prospero tests their love by getting Ferdinand to do hard labour; analysing Antonio usurping his brother and the language used to describe him as a villain.	
<b>Week 6</b>	The plot to kill Alonso	Original text analysis of the foiled plot to kill King Alonso; Antonio has no guilty conscience about usurping Prospero.	
<b>Week 7</b>	Caliban and Prospero	Caliban is insulted and treated like a slave; Prospero and Caliban use insulting language towards each other; exploring the link between Caliban and colonialism; Caliban is tormented by Prospero; Caliban tried to assault Miranda.	
<b>Week 8</b>	Caliban	Caliban wants to kill Prospero; Caliban has a more sensitive side seen through his love of the island; Caliban has a dual nature; evaluating Caliban's character through the lens of the nature/ nurture debate.	
<b>Week 9</b>	Assessment preparation	Prospero forgives his brother rather than seeking revenge; reviewing whether The Tempest is a comedy or a tragedy; synthesising knowledge of Caliban and reviewing his development across the play; using text references.	

# Week 1

**Key terms:**  
Genre, comedy, tragedy, city-state, Elizabethan, Jacobean

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson 1</p> <p style="writing-mode: vertical-rl; transform: rotate(180deg);">Mastery Content</p>	<ul style="list-style-type: none"> <li>Shakespeare had a family, marrying Anne Hathaway</li> <li>Shakespeare was a member of the Lord Chamberlain's Men</li> <li>Shakespeare was an actor as well as a playwright</li> </ul>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson guide</p> <p><b>Do Now:</b> Review Shakespeare biographical knowledge from last year. Use images as prompts. Take feedback and go through main biographical points</p> <p><b>Shakespeare in London</b> Read information sheet RE Shakespeare's early life and life in London. There are some discussion questions after reading to check for understanding. Students need to record answers to some questions in their books.</p> <p><b>Genre: comedy</b> Outline features of a Shakespearean comedy. Some of these may be applicable to contemporary comedies/romcoms as well – these may also illustrate the conventions further. Students need to recall an example of each convention from AMND from memory. Review with answers – hopefully these points will come back to students!</p> <p><b>Genre: tragedy</b> The opposite of a comedy is a tragedy. Ask students to deduce what the features of a tragedy are from the given features of a comedy. Take time to look at the contents page of the First Folio. Look at the plays students may already know (perhaps from primary school, or Shakespeare Schools Festival, TV/film adaptations, or their own experience). Look at titles of plays – especially by genre etc.</p> <p><b>Mastery assessment plenary</b> Students complete quiz. If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Resources</p> <p>Shakespeare in London</p> <p>Shakespearean comedy and tragedy</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson 2</p> <p style="writing-mode: vertical-rl; transform: rotate(180deg);">Mastery Content</p>	<ul style="list-style-type: none"> <li>Travel was completely different in the Elizabethan era</li> <li>Sea explorers could become rich and famous</li> <li>Exploration by sea was also very dangerous</li> </ul>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson guide</p> <p><b>Do Now: Elizabethan maps</b> Look at the map from 1570 – students need to note anything interesting about it. Review the inaccurate and missing parts of the map – discuss why this might be.</p> <p><b>Listening: Elizabethan travel</b> Listen to the article. It tells of travel in the Elizabethan era. There are some comprehension questions to check for understanding.</p> <p><b>Listening: Risk and reward</b> There were risks and rewards for explorers. Student need to listen to the article again and list the risks for travellers and Elizabeth I, and the possible rewards for them as well.</p> <p><b>Reading: Risk and reward</b> Issue the article. Students need to augment their responses with additional information from the article that they may have missed on the second listen.</p> <p><b>The Armada Portrait</b> Show the Armada Portrait, with discussion questions. There are suggested responses on the notes page to the slide.</p> <p><b>Open question: The Armada Portrait</b> Students need to write a response to the question, relating the image to the information they have read about in the lesson. Students may want to discuss their answers before writing.</p> <p><b>Mastery assessment plenary</b> Students complete quiz. If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Resources</p> <p>Risks and rewards in the age of discovery</p> <p>Elizabethan travel</p>

# Week 1

**Key terms:**  
**Genre, comedy, tragedy, city-state, Elizabethan, Jacobean**

Lesson 3

Mastery Content

- 'The Tempest' contains characters from Italy
- Italy has city-states in the Elizabethan era
- Rulers of city-states were rich because of trade
- City-states sometimes battled each other over land

Lesson guide

**Do Now:**

Students discuss why Shakespeare would have been interested and influenced by sea travel when he was writing.  
Recap information from last lesson.

**Italy**

Locate Italy, Greece and the Mediterranean on the map of Europe. The characters from 'The Tempest' are from Italy. You may want to make links to AMND, and ask why Shakespeare would want to set his plays in the Mediterranean.

Explain how and why Italy was so wealthy in the Elizabethan era.

**Italian city-states**

Read the resource on Italian city-states. This explains how and why Italy was governed in the Elizabethan era. This context is essential in explaining the relationship between Prospero/Antonio and Alonso in 'The Tempest'.

There are comprehension questions to check for understanding.

Students can discuss why Shakespeare would have wanted to set a story in an Italian city-state and what the advantages and disadvantages of being a ruler would have been.

**Writing: the ruler of a city-state**

Students need to place themselves in the shoes of a ruler of a city-state. They need to explain the benefits of being a ruler and the potential negatives and dangers. You can decide how students write this – as a first person account, or as a third person explanation.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

Resources

Italian city-states

# Week 2

**Key terms:**  
Colonialism, tempest, script, glossary, Jacobean

Lesson 4	<p><b>Mastery Content</b></p> <ul style="list-style-type: none"> <li>Christopher Columbus colonised the Americas</li> <li>Exploration can lead to an imbalance of power between the invading forces and the native inhabitants</li> <li>This imbalance is known as colonisation</li> <li>Native people can be exploited during colonisation</li> </ul>	<p><b>Lesson guide</b></p> <p><b>Do Now: Exploration recap</b> Revise the reasons Elizabeth I wanted to explore the world when she was queen. Introduce some of the negative repercussions of exploration, including link to city-states from the previous lesson.</p> <p><b>Christopher Columbus</b> Introduce Christopher Columbus, a Spanish explorer. His case is an examples of how exploration can go terribly wrong for the native population. Watch the video. <b>WARNING: this is a frank and brutal discussion of Columbus' exploitation of the West Indies.</b> There are comprehension questions following the video, also containing links to where the answers can be found in the video.</p> <p><b>Colonialism</b> Discuss how exploration can have a negative impact on the native populations. Introduce term colonialism, and apply to Christopher Columbus.</p> <p><b>Influences on 'The Tempest'</b> All of the topics we have studied over the past three lessons will have a direct bearing on the study of 'The Tempest'. Students need to discuss and review the three lessons and use the learning from them to make a prediction about what will happen in the play, including who the main characters will be, what the main plot might be, and how the story will end.</p> <p><b>Mastery assessment plenary</b> Students complete quiz. If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.</p>	Resources
Lesson 5	<p><b>Mastery Content</b></p> <ul style="list-style-type: none"> <li>There are three groups of characters in 'The Tempest'</li> <li>The plot of 'The Tempest'</li> </ul>	<p><b>Lesson guide</b></p> <p><b>Do Now: exploration recap</b> Students need to review the positive and negative outcomes of the age of exploration. Discovery, invention, expanding the empire, colonialism, exploitation...</p> <p><b>Vocab: tempest</b> Introduce the word tempest with the images. You may want to draw more attention to where this occurs within the Whoosh.</p> <p><b>Characters in 'The Tempest'</b> Briefly outline the three groups of characters in 'The Tempest', giving guidance to the pronunciation of their names. These characters will be introduced in more depth in future lessons: the purpose of this activity is to familiarise students with the names and some of the relationships in the play. You may also want to direct students to the character list in the book.</p> <p><b>The Tempest: Whoosh!</b> A whoosh is a group performance activity where students take it in turns to perform different parts of a story. It is fast moving and involves the whole group – to find out more about how to conduct a whoosh, take a look at these resources: <a href="#">Written explanation</a> <a href="#">YouTube guide</a></p> <p><b>Mastery assessment plenary</b> Students complete quiz. If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.</p>	Resources Whoosh
Lesson 6	<p><b>Mastery Content</b></p> <ul style="list-style-type: none"> <li>Prospero has magical powers</li> <li>Miranda is Prospero's daughter</li> <li>Prospero was sent to the island by his brother, Antonio and King Alonso</li> <li>Ariel is Prospero's fairy servant</li> </ul>	<p><b>Lesson guide</b></p> <p><b>Do Now: Egeus and Hermia</b> Students need to recall characters of Hermia and Egeus from A Midsummer Night's Dream. There is a contrast between this father/daughter relationship and that of Prospero and Miranda.</p> <p><b>Reading: Chapter 1</b> Introduce the Usborne edition of 'The Tempest'. Getting to know this version of the play will mean that studying the original play will be easier. Students will also be able to know the whole story of 'The Tempest', which was not true for A Midsummer Night's Dream. Some parts of that play were missed out in Year 7. Read first few pages showing Miranda, and Prospero's description of their history.</p> <p><b>Prospero's past</b> Prospero actually gives a lot of information in a short amount of space on page 8. Unpick this with the comprehension questions and then consolidate the characters that were introduced, including where each of them are from. Students need to write down each character's relationship to Prospero and what they did to him in Milan.</p> <p><b>Miranda and Prospero</b> Before reading about Ariel, students can look at a few words of Shakespeare's language and comment on the relationship between Prospero and Miranda. Students can compare their relationship to Egeus and Hermia's from the Do Now.</p> <p><b>Reading</b> Complete the chapter. Following this, students need to look at how Prospero treats Ariel and Miranda. Students can discuss this before writing their response.</p> <p><b>Fortnightly Quiz</b> Students complete fortnightly quiz. Can take feedback and address misconceptions.</p>	Resources

# Week 3

**Key terms:**  
**Tempest, pearl, coral, fathom, temple, castaway, mayhem**

Lesson 7

Mastery Content

- Ferdinand has been washed ashore
- Ferdinand and Miranda fall in love at first sight
- Prospero makes Ferdinand work to make him prove his love for Miranda
- King Alonso thinks that his son is dead
- Ariel makes King Alonso and Gonzalo fall asleep
- Antonio and Sebastian plan to kill King Alonso and Gonzalo
- Ariel prevents the murder

Lesson guide

**Do Now: Tempest**

Recap word 'tempest' and what we know about the storm that happened at the start of the play.

**Reading: Chapter 2**

Read Chapter 2. Ferdinand falls in love with Miranda and Prospero decides to interfere. There are two quotations from the original version in the Usborne edition here. Ariel's song in particular is a bit obtuse at this point in the story, which is why there is a gloss in the powerpoint. Feel free to omit this slide if students are able to understand what is happening.

**Miranda and Ferdinand**

Students need to write down what the three characters are thinking, feeling, and likely to say when Miranda and Ferdinand meet for the first time.

**Prospero, Miranda, and Ferdinand: True or false?**

Some key statements about the reading that has been completed to secure comprehension.

**Reading: Chapter 3**

Read chapter 3. Discuss what type of character Antonio is after reading the chapter. The statements about Antonio's actions can also lead to a discussion about Antonio's character.

**Acting: Chapter 3**

There is a script version of Chapter 3. Students can act out the scene in groups of 5. Students should read through the script in a group before rehearsing and acting out to work out how they want to represent each character. Students can act out the scene using the script.

**Antonio**

Students need to write a written response to the question: what type of character is Antonio?

This can be based on the events of Chapter 3 and from what happened with Prospero before the events of the story.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

Resources

More castaways

Lesson 8

Mastery Content

- Caliban is Prospero's slave
- Prospero torments Caliban
- Stephano and Trinculo find Caliban
- Caliban plans to kill Prospero with Stephano and Trinculo

Lesson guide

**Do Now: Colonialism recap**

Students need to review the story of Christopher Columbus and the definition of colonialism. This will be explicitly referred to in the lesson.

**Character review**

Most characters have been met in the story. Look at the characters that we have not encountered and check that their descriptions are clear. Knowing the types of character we will be looking at in the lesson should help to make the reading and comprehension quicker and more secure.

**Reading: Caliban and colonialism**

Read the first 2 pages of Chapter 4: Magic and Mayhem. There is a lot of information about Caliban in these pages. Students need to find four facts about Caliban from the two pages. Review.

Make links to the Do Now activity and colonialism. Compare how Caliban is treated to the concept of colonialism: how is Caliban a victim of colonialism?

**Reading: Chapter 4**

Continue reading the rest of the chapter. There is a T/F quiz to allow for a check for understanding.

**Writing as Caliban**

Caliban has gone through a variety of feelings towards the characters on the island. He clearly resents Prospero and is delighted to meet Stephano and Trinculo. Students need to write three diary entries: one before Prospero arrived, capturing his happiness at his freedom and his relationship with the island; one detailing his resentment at how he is treated at the hands of Prospero; and one explaining his elation at meeting Stephano and Trinculo.

Students need to check their writing for mistakes following the activity.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

Resources

# Week 3

## Key terms:

Tempest, pearl, coral, fathom, temple, castaway, mayhem

### Lesson 9

- The plot to kill Prospero is foiled
- King Alonso feels remorse for what he did to Prospero
- Miranda and Ferdinand are allowed to wed
- The play ends happily

### Lesson guide

#### Do Now: Groups of characters

There are three groups of characters in this activity. Students need to explain why they have been grouped together in this way and come up with alternative groupings (e.g. characters from Milan/Naples/the island)

#### Plots

Explain what a plot is. It is the story. Some books have more than one plot. They have lots of stories in them. 'The Tempest' has three different plots. Review the plot of Oliver Twist and ask students to recount the plot of a story they are familiar with.

Detail the three plots in 'The Tempest'. This is how the three plots will be referred to throughout the unit. Hopefully this will help students to focus their attention on relevant details when moving between and across the plots later in the unit.

#### Plots in 'The Tempest'

Students need to complete the resource which outlines each of the three plots.

#### Reading: Chapter 5

Read chapter 5. All three plots are addressed in this chapter. Pausing to complete the 'Chapter 5' box on the resource could be a good way of checking for understanding the events of the chapter.

There are slides that consolidate the chapter and check that students have placed the events into the correct plot stream.

#### Reading: Chapter 6

Finish reading the book and complete the final row on the resource, showing how each of the plots are resolved in the story.

#### Genre

Ask students to make links to the events of Chapter 2 and the study of genre from lesson 1. Students should hopefully identify that there is a love plot that is likely to end in a marriage.

#### Mastery assessment plenary

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

### 'The Tempest' – three plots

# Week 4

**Key terms:**  
Plot, genre, transformation, coral, pearls, metaphor

Lesson 10

Mastery Content

- Ferdinand is Alonso's son
- Ferdinand has been washed ashore the island
- Ariel wants to calm Ferdinand about the death of his father
- Ariel uses metaphors to inform Ferdinand of his father's death

Lesson guide

### Do Now: The love plot

Students need to summarise the love plot in five sentences. They may be able to do this using their notes from the previous two lessons.

### Ariel's song

Re-read Chapter 2 to remind students of the events of Ferdinand's arrival on the island. Focus will be on page 14: Ariel's song

### Ariel's song

Consolidate the events leading up to Ariel's song. Read the song in the modern version. Introduce the vocabulary of 'coal' and 'pearl' to students.

Again recap the context: Ferdinand thinks that his father has died. Ariel is attempting to calm Ferdinand. Students can discuss how the song is meant to calm Ferdinand.

### Ariel's song: original version

Read the song in the original version. It is placed in tandem with the modern version, so students can scan across both versions to help them with their understanding of the original Shakespeare version.

Recap metaphor and draw attention to the quotation comparing Alonso's eyes to pearls. Students need to identify the tenor and the vehicle here.

### Ariel's song: Alonso

Following discussion of the metaphor, students need to write a response to how Alonso is portrayed by the metaphor. It is a small quotation, but there is lots to write about. There is a suggested response on the subsequent slide.

### Fortnightly Quiz

Students complete fortnightly quiz.

Can take feedback and address misconceptions.

Resources

Ariel's song to Ferdinand

Lesson 11

Mastery Content

- Miranda falls in love with Ferdinand at first sight
- Ferdinand falls in love with Miranda at first sight
- Prospero wants to test Miranda and Ferdinand's love

Lesson guide

### Do Now: The course of true love

Re-introduce quotation from A Midsummer Night's Dream. Students need to explain what was meant by the quotation, and how it related to AMND.

### The love plot

We will be returning to the love plot between Ferdinand and Miranda, specifically the moment they fall in love. Chapter 2 was re-read in the previous lesson, so students should be familiar with the context of passages studied today.

### Introducing the script

The script students will read today is a hybrid script. Parts are in modern English, parts are in Shakespeare's original language. This should help to give Shakespeare's words a more explicit context. Direct students to Shakespeare's original words in bold. The script tallies directly with the events of Chapter 2, pages 15-19. If necessary, re-read these pages.

### Reading

Read the script. As this is the first time students will have read a script with some original Shakespeare, consider how you will manage the first read-through to aid comprehension.

### Dividing the script

The script tallies exactly with pages 15-19 of the Usborne edition. Students need to mark on the resource how the script matches to each page of the Usborne edition.

### The course of true love

Look at Prospero's quotation from the original version. Discuss what exactly he is planning to do with Ferdinand. Students then need to relate the quotation from AMND to 'The Tempest'. To make it explicit that the quotation is NOT from 'The Tempest', the genre activity should help to show that there are similarities between the two plays.

### Mastery assessment plenary

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

Miranda and Ferdinand fall in love at first sight

- Miranda and Ferdinand confirm their love for each other
- Ferdinand is being forced to do hard labour by Prospero
- Ferdinand and Miranda agree to marry each other

**Do Now: Recap**

Students review the image – specifically Prospero mistreating Ferdinand.

**The love plot**

Re-introduce the love plot, and emphasises that Prospero is making Ferdinand do hard labour.

**Reading: Miranda and Ferdinand fall in love**

Read the script. As last time, the script is a hybrid between a modern version and the original version. As this is just the second time students will have read a script with some original Shakespeare, consider how you will manage the first read-through to aid comprehension.

The second read through contains comprehension questions for students to answer in pairs.

**Ferdinand's love**

Students need to discuss the metaphor Ferdinand uses to describe his love for Miranda. You may ask students to capture their ideas in writing.

**Prospero**

Students need to write as a benign Prospero, deciding that Ferdinand is worthy of marrying his daughter. There are two specific paragraphs students need to include. This writing task should help to consolidate students' understanding of the plot, and links to Prospero's control of each of the narratives in the story.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

# Week 5

**Key terms:**  
Thou, thy, script, villain, hero, villain, conscience

Lesson 13

Mastery Content

- Prospero studied in Milan
- Prospero trusted Antonio
- Antonio plotted with King Alonso to get rid of Prospero
- Antonio banished Prospero in the dead of night on a dangerous boat

Lesson guide

**Do Now: Antonio recap**

Students need to review the character of Antonio, and what they know about him already

**Recap**

Re-read the Usborne edition, pages 5 – 8. This contains Prospero's telling of what happened to them in Milan.

**Reading: Prospero's account of Antonio's betrayal**

Read Prospero's account of Antonio's betrayal in the hybrid version. As previously, this contains part modern, part original versions. The original version in in bold. Note that there is a progression in the proportion of text given in the original version.

**Re-read – comprehension**

Following first read through, students can re-read the passage in order to complete some comprehension questions. These are not covered in the Usborne edition, so these questions will probe students' understanding of the original script. You may want to ask students to capture their responses in writing.

**Antonio as a villain**

Introduce the concept of a villain with examples. Discuss the definition and the counter example of Danny's father – why isn't he a villain even though he breaks the law? He is not a bad person and he does not harm other people. Even before we meet the character of Antonio in 'The Tempest', we know that he is a villain. We know this from the way that he treated Prospero in Milan.

Students need to write about how what Antonio did in Milan makes him a villain.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

Resources

Prospero tells Miranda of their past

Lesson 14

Mastery Content

- Ariel makes King Alonso and Gonzalo fall asleep
- Antonio begins to persuade Sebastian that Sebastian could be king
- Antonio tells Sebastian that there is no way Ferdinand could be alive

Lesson guide

**Do now: Antonio**

Students need to recap the main things Antonio has done to Prospero.

**Plot 2: The plot to kill Alonso**

Re-introduce the main characters from Plot 2, and re-read Chapter 3 from the Usborne edition. This should help students to consolidate and remember the key events of the scene before studying the original script.

**Shakespeare's language**

Introduce the original script. Some words Shakespeare uses are different to words we would use today. The order of sentences can also be different. Take a moment to explain some of these differences to students. You may want to refer back to this slide during or after reading the script.

**Reading: Antonio and Sebastian**

This will be the first time students have encountered an extended passage of original Shakespearean language in this unit. Read through the discussion between Antonio and Sebastian. Feel free to add to the gloss to help students to understand what is being said, and refer to the Usborne edition too to help give students confidence that they know what is happening in the script. You may want to re-read the passage a number of times to secure understanding and build confidence in Shakespeare's language.

**Antonio and Sebastian: sequencing**

After reading the passage, students need to place the events from the discussion into the correct order and provide a quotation for each event.

**'What might?'**

Students discuss the quotation from Antonio. First establish what is literally being said, before moving onto a discussion on what is being revealed about Antonio.

**Antonio as villain**

In the previous lesson, students wrote about why Antonio was a villain with reference to what he did to Prospero in Milan. Students need to build on this discussion, referring exclusively to the events they have studied in today's lesson.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

Resources

Antonio and Sebastian

- Antonio convinces Sebastian to kill Alonso and Gonzalo
- Antonio feels no remorse for what he did to Prospero

**Do now: Antonio**

Students need to consider why Antonio would have wanted to become the leader of an Italian city-state, and their own opinion of Antonio.

**Vocabulary: conscience**

Introduce the term conscience to students with examples. You may want to use examples from pop culture or contemporary news to help illustrate the word and meaning further. Apply to Antonio.

**Reading: Antonio and Sebastian**

Read the passage where Antonio and Sebastian attempt to kill Alonso and Gonzalo. You may want to recap the events from the Usborne edition to help students if they are struggling to understand the essential events of the extract.

**Close analysis**

Look closer at two of Antonio's quotations from the passage. Before looking more closely, students need to put the quotations into their own words.

Following this, students need to explore what the two quotations reveal about Antonio's conscience. One is available to model with students and the second quotation can be explored independently.

You may want students to make notes on the quotation(s) before writing a prose answer, or ask students to make their notes in complete sentences as they work on the quotation.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

**Antonio and Sebastian try to kill King Alonso and Gonzalo**

# Week 6

## Key terms:

Villain, conscience, heartless, callous, Caliban, slave, colonialism, colonist

Lesson 16

### Mastery Content

- Antonio convinces Sebastian to kill Alonso and Gonzalo
- Antonio feels no remorse for what he did to Prospero

### Lesson guide

#### Do now: Antonio

Students need to think of words they would use to describe Antonio. These can be useful when students come to write their analytical paragraphs later in the lesson. You may want to tell students this here, or refer back to the Do now later in the lesson.

#### The plot to kill Alonso

Watch the clip where Antonio and Sebastian plan to kill Alonso. Seeing the whole scene in its entirety may help to contextualise and re-focus students on what they have been studying for the past few lessons.

#### How is Antonio presented

Introduce the question students will be answering. Make it explicit that they will need to write about an 'unseen' extract. Also explain that they will need to write about the scene they have been studying in the previous lessons.

#### Prospero's description

Students need to read Prospero's description of how he and Miranda were banished from Milan by Antonio. You can offer as much or as little support here as you feel appropriate, but the purpose of this activity is to help students prepare for answering an assessment involving an unseen element. This may affect how much additional help you give students. Obviously, students need to be able to understand the passage, but this extract was looked at in a previous lesson (in a modern/original hybrid). Try to encourage students to read the extract as independently as possible.

Following the reading, there are some prompts to guide students to the types of notes they could make about the extract.

#### Antonio's conscience

Recap the study of Antonio's conscience from the previous lesson. Students may want to write about this in their second, holistic paragraph about Antonio.

#### Writing

Students need to write their response to the question. There is a suggested paragraph structure. There is no model paragraph provided, **but you may want to live-model a paragraph** with the class. Allow students time to write a response to the essay title.

#### Antonio

If there is time following writing and checking, students can discuss why Shakespeare included the character of Antonio in 'The Tempest'. He offers an audience a true antagonist, where we may feel some sympathy and pity towards Caliban!

#### Fortnightly Quiz

Students complete fortnightly quiz.

Can take feedback and address misconceptions.

### Resources

How is Antonio presented?

Lesson 17

### Mastery Content

- Prospero treats Caliban like a slave
- Prospero and Caliban insult and curse each other
- Prospero and Caliban got on well when Prospero first arrived
- Caliban tried to assault Miranda

### Lesson guide

#### Do now: Caliban recap

Students need to recap key information about Caliban, and how an audience feels towards him. The Usborne edition may make a reader feel differently to Caliban to the play edition. Consider how you will couch discussion in order help students to understand that there are reasons why Caliban is an unlikeable character.

#### Caliban

Show other – more arresting and effective! – portrayals of Caliban from stage productions. Students can discuss how these interpretations show Caliban to be monstrous and savage.

#### Caliban and Prospero

**Make it clear that the Usborne edition omits some key scenes from the play. We are going to study Caliban's character in sequence from the play version of 'The Tempest'. The order of the scenes studied in lessons will be the order students need to be familiar with in preparation for the assessment. There are a couple of additional scenes studied in lesson which are not in the Usborne edition.**

#### Caliban and Prospero

Recap the relationship between Prospero and Caliban. Introduce some of the ways Prospero describes Caliban in 'The Tempest' before Caliban appears. This should establish how Prospero feels towards Caliban. The reading will explore why these characters feel like this towards each other.

#### Reading: Prospero and Caliban

Explain what happens in the extract, then read with students. Student can re-read the extract and complete the comprehension questions.

#### Prospero and Caliban's relationship

Following the comprehension questions, students need to discuss and answer two question on the relationship between Prospero and Caliban.

**NOTE: This is the passage that explains that Caliban attempted to rape Miranda before the events of the play. This is not made explicit in the lesson. Consider how you will frame discussions around this topic. It is important for students to know that Caliban attacked Miranda; the level of detail students need to know will depend on a class and students' circumstances. Consider how you will address this topic with classes.**

#### Mastery assessment plenary

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

### Resources

Caliban and Prospero

- The relationship between Caliban and Prospero can be seen as an example of colonialism
- Caliban resents being taught English by Prospero

**Do now: Recap colonialism**

Students use the words and images to recap what colonialism is, and its negative effects on a native population. Recap and consolidate – use the story of Christopher Columbus as a stimulus if it helps direct students towards remembering the definition quicker.

**Colonialism and Prospero**

Explain how the relationship between Prospero and Caliban could be seen as an example of colonialism: Prospero arrives on the island and exploits the native population, Caliban

**Caliban and Prospero**

Last lesson looked at comprehending the passage where Prospero and Caliban curse each other. This lesson looks more closely at the reasons why Caliban hates Prospero so much.

Re-read the extract from the previous lesson to remind students of the key events and the relationship between Prospero and Caliban.

**Close study**

Look more closely at a number of Caliban's quotations. There are three quotations with prompt questions to help guide students' discussions on the quotations. You may want to manage the first discussion closely before allowing students to discuss the subsequent questions with greater independence.

You may want to ask students to make notes on their discussions to help them with their writing on Caliban and Prospero later in the lesson.

**Reminder about writing good points for analytical paragraphs****Writing about Caliban and Prospero**

The question here makes the relationship between Caliban and Prospero explicit: Prospero treats Caliban like a slave. Students need to write a paragraph that explores this relationship.

There is a model paragraph to help students compose their answers.

Students need to check their paragraphs after writing.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

# Week 7

**Key terms:**  
hag, torment, violent, gruesome, dual nature, sensitive

Lesson 19

Mastery Content

- Caliban hates Prospero
- Prospero uses spirits to torment Caliban
- Caliban is tormented by Prospero's spirits physically and emotionally

Lesson guide

**Do now: Prospero and Caliban**

Students recap the relationship between Prospero and Caliban, and why they feel like this towards each other.

**Caliban**

Recap the main facts we already know about Caliban. Re-introduce plot 3: the plot to kill Prospero

**Soliloquy**

We have already looked at soliloquies in AMND – the image shown illustrates what a soliloquy is. Discuss and define soliloquy. You may also want to investigate why a character might want to make a soliloquy, or why a playwright would choose to use one in a play.

**Reading: Prospero torments Caliban**

In the passage, Caliban laments the ways Prospero tortures and torments him. There is a list of the quotations that show what Prospero does to Caliban.

Students need to explain what each of these things are in their own words, and discuss which of the tortures is the worst.

**Prospero torments Caliban**

Caliban's descriptions are very vivid and evocative. Students need to mime out Caliban's soliloquy in groups, with one group member taking the role of Caliban and the others taking the parts of spirits, miming all the afflictions Prospero sets on Caliban. You may want to ask students how it felt to be Caliban – victimised and abused by Prospero to elicit sympathy for his character.

**Open question: Does Prospero treat Caliban fairly?**

Students can discuss this question, relating to their knowledge of what Caliban did to deserve punishment. Students can write a response here as well if time allows.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

Resources

Prospero torments Caliban

Lesson 20

Mastery Content

- Caliban plans to kill Prospero
- Caliban wants to kill Prospero in a violent way

Lesson guide

**Do now: Murder plot recap**

Recap the plot to kill King Alonso and its nature, and how it was prevented. This consolidation of Plot 2 should help introduce students into the planned murder of Prospero.

**Plot 3: the plot to kill Prospero**

To recap the events of Plot 3, students need to re-read the Usborne version of the plan. Giving students this literal understanding should help them when they come to read the script in the original version later in the lesson.

There are some comprehension questions to allow you to check for students' understanding of the main points of the chapter. This will be useful when reading the original version of the play later in the lesson.

This will be useful when reading the original version of the play later in the lesson.

**Reading: Caliban's plot to kill Prospero**

Read the passage where Caliban describes how he wants to kill Prospero. Read together as a class for the first reading.

To aid comprehension and check for understanding, there are a series of images relating to the extract. Students need to explain how each of the images relates to the extract.

You can discuss Prospero's plan and ensure students have a secure understanding of the key literal events from the passage.

**Note:** avoid over-teaching the passage as this is the unseen element of the final assessment.

**Discussion**

The passage shows Caliban in a particularly unfavourable light. In previous lessons, we have been led to feel sympathetic towards Caliban – but here he demonstrates his monstrous and savage side. Making this clear will help students in the assessment as it will give them another platform to discuss Caliban.

Following the discussion, you may want to ask students to write down their responses.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

Resources

Caliban's plot to kill Prospero

- Caliban has a sensitive side
- Caliban loves the island
- Caliban can be seen as a victim

**Do now: dual nature**

Students revisit the phrase 'dual nature' as it applied to Sherlock Holmes. Recap the definition.

**Caliban's dual nature**

Introduce plot 3: the plot to kill Prospero.

Caliban has a dual nature. First look at the murderous side – Caliban is violent and savage.

**Caliban's dream**

Recap the plot, as Caliban leads Stephano and Trinculo towards Prospero's cell to murder him. As they do so, Ariel appears and makes strange sounds to scare Stephano and Trinculo. Caliban tries to calm them.

Watch the clip where Caliban tries to calm Stephano and Trinculo. After a first watch, students can watch again with the script before reading in pairs.

Read the passage. There are some comprehension questions following the extract to allow you to check for understanding.

**Caliban's dream – a closer look**

This extract is a famous part of the play and begins to show the sensitive and vulnerable side of Caliban. Students need to re-read the extract again using the resource. This will require students to think more closely about words and phrases and how they portray Caliban's character.

**Caliban's dream**

Students need to write independently about how the extract has changed their views of Caliban.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

# Week 8

**Key terms:**  
nature, nurture, rare, virtue, vengeance, forgiveness

Lesson 22

Mastery Content

- 'Nurture' means to encourage or support the development of someone or something
- Prospero thinks that Caliban is inherently evil

Lesson guide

**Do now: Caliban and Miranda**

Students to consider the similarities between Caliban and Miranda, two residents of the island and both raised by Prospero.

**Prospero learns of Caliban's plan to kill him**

Recap the main points about Caliban and Miranda, and the ways in which they are similar. Draw attention to the fact that Prospero acted as parent to both, trying to teach and nurture both of them. But Caliban responded to Prospero's teaching in a completely different way!

Re-read the passage where Prospero learns of Caliban's plot to kill him. This will help to frame Prospero's musings upon Caliban's character.

**Nature/nurture**

Introduce the concept of nature vs nurture, and complete vocab work on the idea of nurture. Both words act as counterpoint to each other. The debate between nature and nurture heavily influenced psychological thinking and writing over the past 200 years, and people still investigate the balance and conflict today.

**Caliban's nature/nurture**

Read the passage where Prospero discussed Caliban's nature against the way Prospero tried to nurture him. This is a tricky passage, so it contains a simplified edition parallel to the original. Read through the extract with students.

**Discussion: nature vs nurture**

Following the extract, there are some broader discussion questions that will allow students to think more carefully about the implications of what Prospero has said. Students can discuss these questions before relating the passage to Caliban, and completing a piece of writing.

**Fortnightly Quiz**

Students complete fortnightly quiz.

Can take feedback and address misconceptions.

Resources

Caliban's nature nurture

Lesson 23

Mastery Content

- Prospero and Ariel prevent Caliban's plot to kill Prospero
- Prospero decides to forgive Antonio and the others instead of taking vengeance
- 'The Tempest' contains features of a comedy
- All of the plots in 'The Tempest' have a happy ending

Lesson guide

**Do now: Prospero and Caliban**

Students to list the reasons an audience would like/dislike Prospero and Caliban, and which character they prefer and why.

**Prospero prevents the murder**

Watch the clip where Stephano and Trinculo are obsessed with the garish clothes, then chased away by Prospero's magical hounds. There are some comprehension questions to check for students' understanding.

**Virtue/vengeance**

Go through Prospero's options: he could decide to take revenge on Antonio or decide to forgive them. Introduce the words 'virtue' and 'vengeance' to help prepare students for reading the passage.

**Reading: Rarer action in virtue**

Read the passage where Prospero decides to forgive his trespassers. Students need to summarise Prospero's speech in three sentences – this will help to check for understanding.

Following the reading, there are some broader questions that ask students to consider Prospero's character and the wider implications of his decision to forgive Antonio and the others.

**The end of the story**

Re-read the end of the story in the Usborne edition. This will help to consolidate the final events of the play.

**Comedy**

Look at the definition of a comedy. Students need to consider how 'The Tempest' is a comedy (rather than the more complex term, tragicomedy). This will serve to see how well students can recall the whole play and its characters and events.

**Note** this is a different definition to the one found in the traditional pathway.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

Resources

Prospero decides to forgive Antonio, Caliban and the others

- The topic of the assessment is Caliban
- There are a number of key scenes involving Caliban in 'The Tempest'
- Caliban develops as a character throughout the play

**Do now: Caliban**

Students think of ways to describe Caliban, and consider whether they are all positive or negative. If mixed, what kind of character does that make Caliban?

**Assessment**

Introduce the context of the assessment. It will be on Caliban. Students will need to write about a given extract. They will also need to write about the play as a whole.

**Recapping Caliban throughout the play**

Share the resource with students.

This contains the key scenes students may want to refer to when writing their assessment.

Some boxes are incomplete – especially the final two columns.

Students need to complete the grid considering how Caliban is presented throughout the play. Students need to find quotations from the script and consider how Caliban is presented in each scene.

This should help students to compose their analytical paragraphs and to begin to consider Caliban as a literary construct: we are being manipulated into feeling a certain way about him throughout the play. Students also need to make a note of some key quotations from each scene. Students can use their own classwork if this helps them find more relevant quotations.

**Mastery assessment plenary**

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

# Week 9

**Key terms:**  
Rare, virtue, vengeance, forgiveness, plot, character, assessment

Lesson 25

Mastery Content

- It is possible to refer to a text without using quotations
- References to the text should be followed by analytical comments

Lesson guide

### Do now: Caliban and Prospero

Following last lesson's Do now where students thought about both sides of Caliban, students need to decide their own definitive opinion on whether Caliban is a monster or a victim.

### Assessment

Explain that students were – in general – not great at referring to the extract in the Sherlock Holmes assessment. To help address this, students should aim to write at least four paragraphs in the upcoming assessment: 2 on the extract; 2 on the wider play.

### Writing about the extract

Guide students through how to refer to the extract. They need to read and make notes on the given extract and use these notes to compose their paragraphs.

Go through this process. There are examples and models at each stage to help support students with the reading, thinking, planning and writing stage of the paragraph on the extract.

Note that the models are on Prospero – the actual assessment will be on Caliban.

### Referring to the play

Repeat the process above, but this time show students how that can write about the play even when they don't have a copy of it in front of them.

Guide students through how to refer to the play without quoting. They need to use the extract on Prospero to help prepare for the process they will use when writing about Caliban in the assessment. Go through this process. There are examples and models at each stage to help support students with the reading, thinking, planning and writing stage of the paragraph on the extract.

### Referring to the play

Give students three quotations from the play. They need to plan how they would refer to these parts of the play without using quotations.

Following this, there is an example of how a paragraph refers to the play without quotations, but this example is on Caliban. This is an example paragraph on Caliban that should show students the quality of writing they should be aspiring to in their assessment.

### Mastery assessment plenary

Students complete quiz.

If all correct, do extension by asking students to turn a wrong answer into a right one. If incorrect, address misconception and explain correct answer/get other student to explain correct answer.

Resources

Practise question