



English Mastery

Year 8 Unit of Work

Literature Unit 2: 'The Tempest' by William Shakespeare

Traditional Pathway

	Lesson title	Key knowledge	Teacher notes
Week 1	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.	
Week 2	Context and Act 1	Colonialism is settling on land and taking it away from the native people; this historically led to exploitation; Whoosh through the plot of the whole play; Prospero creates a violent storm which elicits a range of responses from the crew.	
Week 3	Prospero and Miranda	Prospero was usurped in Milan; he and his daughter, Miranda, escaped and live on an island; Prospero has magical powers; analysing metaphors describing Antonio, the usurping brother.	
Week 4	Ariel and Caliban	Ariel is Prospero's magical servant; Ariel was freed from the witch Sycorax; Caliban is Prospero's slave; 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 tried to assault Miranda.	
Week 5	Plot 1: The love plot	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.	
Week 6	Plot 2: The plot to kill Alonso	Original text analysis of the foiled plot to kill King Alonso; Antonio has no guilty conscience about usurping Prospero; Caliban is tormented by Prospero.	
Week 7	Plot 3: The plot to kill Prospero	Caliban, Stephano and Trinculo plan to murder Prospero; Caliban swears to serve Stephano; Caliban wants to kill Prospero in a violent way; Caliban has a more sensitive side seen through his love of the island; Caliban has a dual nature.	
Week 8	Caliban's character	All murder plots are foiled; Miranda and Ferdinand are permitted to wed; the play has a happy ending; evaluating Caliban's character through the lens of the nature/nurture debate.	
Week 9	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

Lesson 1

Mastery Content

- Shakespeare had a family and his wife was called Anne Hathaway
- Shakespeare was a member of the Lord Chamberlain's Men
- Shakespeare was an actor as well as a playwright
- Shakespeare retired from the London theatre in 1611

Lesson guide

Do Now:
Review Shakespeare biographical knowledge from last year. Use images as prompts.
Take feedback and go through main biographical points

Shakespeare in London
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.

Genre: comedy
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!

Genre: tragedy
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.

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

Shakespeare in London
Shakespearean comedy and tragedy

Lesson 2

Mastery Content

- Travel was completely different in the Elizabethan era
- Sea explorers could become rich and famous
- Exploration by sea was also very dangerous

Lesson guide

Do Now: Elizabethan maps
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.

Listening: Elizabethan travel
Listen to the article. It tells of travel in the Elizabethan era.
There are some comprehension questions to check for understanding.

Listening: Risk and reward
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.

Reading: Risk and reward
Issue the article. Students need to augment their responses with additional information from the article that they may have missed on the second listen.

The Armada Portrait
Show the Armada Portrait, with discussion questions. There are suggested responses on the notes page to the slide.

Open question: The Armada Portrait
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.

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

Risks and rewards in the age of discovery
Elizabethan travel

Week 1

Key terms:

Genre, comedy, tragedy, city-state, Elizabethan, Jacobean

Lesson 3

Mastery Content

- "The Tempest" contains characters from Italy
- Italy had 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.

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

Mastery Content

- Christopher Columbus colonised the Americas
- Exploration can lead to an imbalance of power between the invading forces and the native inhabitants
- This imbalance is known as colonisation
- Native people can be exploited during colonisation

Lesson guide

Do Now: Exploration recap
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.

Christopher Columbus
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. **WARNING: this is a frank and brutal discussion of Columbus' exploitation of the West Indies.**
There are comprehension questions following the video, also containing links to where the answers can be found in the video.

Colonialism
Discuss how exploration can have a negative impact on the native populations.
Introduce term colonialism, and apply to Christopher Columbus.

Influences on "The Tempest"
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.

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

Lesson 5

Mastery Content

- There are three groups of characters in 'The Tempest'
- The plot of 'The Tempest'

Lesson guide

Do Now: exploration recap
Students need to review the positive and negative outcomes of the age of exploration. Discovery, invention, expanding the empire, colonialism, exploitation...

Characters in 'The Tempest'
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.

Vocab: Usurp
Introduce the word usurp, with the question. You may want to draw more attention to where this occurs within the Whoosh (Antonio's plan to kill Prospero; Antonio's plot to kill Alonso; Caliban's plot to kill Prospero)

A Midsummer Night's Dream: Whoosh!
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:
[Written explanation](#)
[YouTube guide](#)

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

Whoosh!

Lesson 6

Mastery Content

- There is a violent storm at the start of the play
- Alonso is the King of Naples
- Sebastian is his son
- Gonzalo is his counsellor
- Antonio is also on board. He is Prospero's brother

Lesson guide

Do Now: Vocab work
Using the images of tempests, students need to define what a tempest is. Note that the middle image doesn't have a ship in it, so a process of deduction is perfectly possible here. Extension asks students to use the word 'tempestuous' in a sentence.
Review on following slides – provide further examples if necessary. Note that the image illustrating 'tempestuous' is Caliban – this may be useful later on when describing his character.

Introducing the script
Run through the formatting of the script. Draw particular attention to the parallel gloss, and the summary on the top left of each page. These are very useful!

Act I, Scene 1
Before reading, run through the characters in I.i. Ask students to predict how each character is going to feel about being in a tempest. Reveal answers on following slide. This could be something that frames the re-reading of the scene – how do we know that each character feels this way from what they say in Act 1 scene 1?
The link gives background storm sounds, if you would like to add some atmosphere to the reading.

Gonzalo and Antonio
We looked at how Gonzalo and Antonio would feel about being caught in the storm. How do the quotations provided demonstrate that they feel this way?

Reviewing characters in I.i.
Run through the characters again, and ask students to capture one thing they've learnt about each character from the scene.

Fortnightly Quiz
Students complete fortnightly quiz.
Can take feedback and address misconceptions.

Resources

Week 3

Key terms:
Milan, Naples, usurp, duke, metaphor, ivy

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson 7</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Mastery Content</p> <ul style="list-style-type: none"> Prospero and Miranda are on the island Prospero has magic powers Miranda is Prospero's daughter Prospero was the Duke of Milan His brother, Antonio, planned to overthrow him Prospero and Miranda were put out to sea Prospero was given a book of magic when he was out to sea 	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson guide</p> <p>Do Now: Father/daughter Recap characters of Egeus and Hermia from AMND and their relationship. This father / daughter relationship will be a good comparison to that of Prospero and Miranda (and in subsequent years to Lord Capulet and Juliet). Take feedback. Introduce Prospero and Miranda with pronunciation guides. Recap how the characters feel about the storm.</p> <p>Reading: I.ii.1-15 Read I.ii.1-15. There are some check for understanding questions here to see how well students have understood what Miranda is saying. As a re-read activity to work on inference, students need to think of words they would use to describe Miranda – kind, caring, emotional, compassionate, anxious, humane... Students then need to answer four questions.</p> <p>Reading: I.ii.15-57 Read lines 15-57 using the supporting A3 resource. There is a lot of exposition here, revealing a lot of key information about Miranda and Prospero. The focus here is to make sure students grasp the historical past as it will influence the action of the play. A summary of what we learn about Miranda and Prospero is provided.</p> <p>Open question: Prospero and Miranda Students discuss the relationship between Miranda and Prospero, and how it differs to that between Egeus and Hermia. If time, students can write down their responses.</p> <p>The rest of the scene There is a reminder of the other characters who are involved in the life of Miranda and Prospero before they arrived on the island. There is a video with a recap of the events. We provide a list of 11 key events in their past which will be key for comprehension.</p> <p>Reading: I.ii.53-177 Reading the rest of the scene with the support of a redacted version. Students complete the worksheet by highlighting a quotation in the original where Shakespeare tells the event. The first two have been done for you.</p> <p>Open question: Prospero and Antonio Prospero has clearly been betrayed by Antonio. Prospero now has Antonio within reach on the island. What should Prospero do with Antonio? Students can discuss, and write down their responses if time allows.</p> <p>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.</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Resources</p> <p>Miranda and Prospero – STUDENT COPY (A3)</p> <p>Miranda and Prospero – TEACHER COPY (A3)</p> <p>Prospero and Miranda's Past</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson 8</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Mastery Content</p> <ul style="list-style-type: none"> Prospero was the Duke of Milan His brother, Antonio, planned to overthrow him Prospero and Miranda were put out to sea 	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson guide</p> <p>Do Now: Character recap Continue to consolidate the characters from the play. Recap characters' names, and whether they are 'good' or 'bad'. Gonzalo is good, even though he is currently working for Alonso.</p> <p>Characters Lead a recap of the characters and their relationships. There are a lot of characters who are related in various ways, and we haven't even met Ferdinand yet. Make sure students are confident on all of the human characters up to this point, their relationships to and with each other, and who are the main antagonists are.</p> <p>Metaphor recap Review metaphor and key components: Tenor, vehicle, ground Model with an example of the boat Prospero and Miranda were sent away in.</p> <p>Writing about metaphor Explore a second metaphor about Antonio and Prospero's feelings towards him. Go through tenor and vehicle with group. Continue and repeat with metaphor on Miranda. Then write a couple of sentences on this metaphor.</p> <p>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.</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Resources</p>

Week 4

Key terms:
 Slave, servant, Ariel, Caliban, curse, plague

Lesson 9

Mastery Content

- Ariel is a magical being on the island
- Ariel is Prospero's servant
- Prospero freed Ariel from a horrible witch, Sycorax

Lesson guide

Do Now: Introducing Ariel

Look at images of various stage productions' versions of Ariel. Students need to predict what kind of character he is. Make links to Puck from AMND – there are similarities: both are airy, mischievous, spritely...

Introduce Ariel. Rehearse pronouncing name if needed.

Ariel and 'The Tempest'

Recap Ariel's involvement with creating the storm before reading what he did to the passengers on board the ship.

Read from I.ii.187 – 217 to see what Ariel did to terrify the passengers.

On re-read, there is a T/F quiz to check for understanding. Look for evidence from the script to help direct students.

Ariel's past

Introduce Ariel's past to students. In essence, you are providing students with the answer to the questions they will later answer. But this pre-reading will help students to grasp what is happening in the extract.

Remind students to use the glossary and the page summaries to help speed understanding.

After reading, there are comprehension questions. As noted, these answers are given before the reading, but the questions direct students to the specific lines students will find the answers.

Open question: Prospero

Students discuss the Prospero's character based on how he treats Miranda and Ariel. If time, students can 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

Lesson 10

Mastery Content

- Caliban is on the island
- Prospero treats Caliban like a slave
- Prospero insults Caliban
- Caliban is angry at Prospero and curses him

Lesson guide

Do Now: Ariel and Prospero

Recap Ariel's character. This should help to frame the fact that there are strange and magical characters in 'The Tempest', helpful for introducing Caliban. Also consider the master/servant relationship between Prospero and Ariel, which contrasts with the master/slave relationship we will see between Prospero and Caliban.

Pre-reading – Prospero and Miranda describe Caliban

Look at Prospero and Miranda's descriptions of Caliban before he enters. Students discuss Prospero's feelings towards him before he enters, and also how his appearance links to what he says. This will help to frame the antagonistic relationship between Caliban and Prospero and Miranda.

Reading: Caliban and Prospero

Read the extract where Caliban enters. Look primarily for the antagonistic relationship, where they curse and insult each other. The quotations afterwards will help to check for understanding – which are insults, and which are not? It may be important to note that the non-insults are generally exposition – they reveal something about the history of Caliban. Some quotations will be looked at in more detail in the following lesson.

Acting out Prospero and Caliban

Focussing on just three quotations from each character, students need to act out the relationship between Caliban and Prospero. They could be angry, snarling and screaming at each other, or students could try to elicit a more complex relationship between the two – Prospero exhibiting control and power, or Caliban showing fear and awe of Prospero.

Open question: Caliban and Prospero

Students can discuss, then write their opinion on which insult is worst out of the six studied. A case could be made for Caliban's violent curses, or Prospero's degrading insults.

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 and Caliban

Week 4

Key terms:
Slave, servant, Ariel, Caliban, curse, plague

Lesson 11

Mastery Content

- Caliban can be seen as a victim of colonialism
- Caliban attempted to assault (rape) Miranda
- Prospero is cruel to Caliban because he tried to rape Miranda
- Caliban hates Prospero for taking his land away from him

Lesson guide

Do Now: Caliban recap

Recap the characters of Prospero, Miranda and Caliban and the relationships between each of them. Draw out the antagonistic nature between Prospero and Caliban – the lesson will look more closely at why and how they hate each other.

Re-reading: Caliban and Prospero

Re-read the same extract as the previous lesson. Previously, the focus was on establishing and confirming the antagonistic relationship between Prospero and Caliban. Now the focus is on why the two characters hate each other, and the language used to show that hate.

The four questions elicit the factual information needed to show why they hate each other.

Caliban

Look more closely at two of Caliban's quotations. Students need to discuss exactly how this shows his hatred for Prospero, and what we learn about the relationship between the two characters from the quotation.

You may want to ask students to capture their ideas in writing before composing an analytical paragraph.

Analytical writing: Why does Caliban hate the way he is treated by Prospero?

This question is meant to encourage students to begin to feel some sympathy for Caliban. Yes, he did attempt to assault Miranda, and he is particularly unrepentant about that. But he can certainly be seen as a victim of colonialism – exploited and tortured by Prospero.

Fortnightly Quiz

Students complete fortnightly quiz.

Can take feedback and address misconceptions.

Resources

Week 5

Key terms:
Fathom, pearls, coral, aside, plot

Lesson 12

Mastery Content

- Ferdinand is Alonso's son
- Ferdinand has been washed ashore the island
- Ariel tries to convince Ferdinand that his father has died
- Ariel uses metaphors to inform Ferdinand of his father's death

Lesson guide

Do Now: Ariel and Caliban

Compare the two non-human characters in 'The Tempest' – Ariel and Caliban. There are many similarities, especially their obedience and mistreatment at the hands of Prospero.

Characters on board the ship

Recap the characters from the ship: Alonso, Sebastian, Gonzalo and Antonio. We meet another character today: Alonso's son, Ferdinand.

You may also want to suggest that Ferdinand is a prince, and next in line to the throne. This will prove to be useful when considering Antonio's plot to kill Alonso.

Ariel's song

Introduce the context of Ariel's song to Ferdinand.

You may want to emphasise that Ariel is lying: Alonso is not actually dead. But Ferdinand thinks that he is, and Ariel does nothing to correct him! Instead, his song tries to calm him.

Read Ariel's song and re-read, with context that Ariel is trying to calm Ferdinand.

Metaphor

Re-introduce metaphor terminology and features. Re-read Ariel's song looking for examples of metaphors. The two more obvious examples are Alonso's eyes and bones being turned to pearls and coral, respectively. Students need to find the tenor, vehicle and ground for both of these metaphors.

Ferdinand: Message in a bottle

Students need to write a message in a bottle to Naples explaining what has happened to him so far: 'The Tempest' and shipwreck; hearing a strange a magical song; discovering that his father is dead, making him king.

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

Lesson 13

Mastery Content

- Ferdinand and Miranda fall in love at first sight
- Prospero is pleased that they have fallen in love
- Prospero wants to challenge their relationship to prove that their love is true

Lesson guide

Do Now: The course of true love

Recap the quotation from AMND: 'The course of true love never did run smooth'. Ask students to review what this quotation means, and how it applied to the story of AMND. There is also opportunity to relate this quotation to other examples from literature, art, or pop culture if further illustrations are needed to clarify.

Recap: Ariel and Ferdinand

Recap who Ferdinand is and how Ariel sung to him in the previous lesson. You may want to suggest that Ferdinand is feeling vulnerable and emotional. He may well be open to suggestion at the moment.

Reading: Ferdinand and Miranda fall in love at first sight

Read the extract where Miranda and Ferdinand meet for the first time.

On re-reading, look for how they feel towards each other, and how they declare their feelings for one another.

The comprehension activity asks students to sequence the events of the passage in the correct order with a quotation to support. This is an opportunity to check for understanding before moving onto the next section.

Aside

Explain what an aside is. You might also be able to link to a soliloquy if this is remembered from last year. It is less formal than a soliloquy, though. Look at Prospero's aside and ask students to explain what he means by this. There are links to 'The course of true love...' as Prospero is deliberately attempting to hinder the courting of Miranda and Ferdinand.

The course of true love

Students need to draw upon the quotation from AMND to explain the relationship between Miranda and Ferdinand – Prospero is deliberately interfering with their love in order to make it stronger. There are other links to interfering father figures (Egeus) as well.

Plots and genre

Recap the features of Shakespearean comedy and relate to the events of 'The Tempest'. There are three main plots in 'The Tempest': the love plot is the first plot. We will call it that when we return to it later in the unit.

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 5

Key terms:
Fathom, pearls, coral, aside, plot

Lesson 14

Mastery Content

- Antonio tells Sebastian that Sebastian could become king
- Antonio suggests that they kill Alonso to make Sebastian king
- Sebastian allows himself to be persuaded by Antonio

Lesson guide

Do Now: Magic

Review the magic we have already seen in 'The Tempest' from both Prospero and Ariel. This will help to frame Ariel turning invisible and making Alonso and Gonzalo fall asleep later in the scene. You could contrast this with the love potion from AMND, or even the real violence of the plot to kill Alonso.

Recap

Recap the four characters in the murder plot, introducing Ferdinand as Alonso's son. Recap where each character is from. It may be worth highlighting how Antonio usurped Prospero to help prepare students for what Antonio and Sebastian are about to do.

Reading: Antonio and Sebastian

Emphasise how Ariel makes Alonso and Sebastian fall asleep. Read Antonio and Sebastian's discussion, as Antonio begins to suggest that he can see Sebastian as king.

Discuss Antonio's quotation, where his imagination see a crown falling on Sebastian's head. Discuss what he means by this, and its implications.

Reading: Antonio and Sebastian

The next passage is particularly oblique, so a modern version is also available. Following on from Antonio's suggestion to Sebastian, the next passage sees Antonio trying to suggest further that Sebastian needs to act to kill Alonso and become king. Students can re-read the passage in role as Sebastian and Antonio, with Antonio acting insidious and Sebastian slowly realising what is being said.

There is a film version of the scene studied to help students to visualise the dialogue.

Relate the plot to kill Alonso to the desire to become a king, and why this would be desirable for Sebastian.

Vocabulary

Explicit teaching of the word treason and independent writing to ensure the meaning is understood.

Plots

Summarise the events of the scene and explain that this plot will now be referred to as **Plot 2: The plot to kill Alonso.**

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

Week 6

Key terms:

Line to the throne, conscience, tragedy, callous, conniving, persuasive, soliloquy, torture, torment

Lesson 15

Mastery Content

- Antonio and Sebastian believe that Ferdinand is dead
- Antonio persuades Sebastian to kill Alonso and Gonzalo
- Antonio feels no regret for what he did to Prospero

Lesson guide

Do Now: Recap

Use the images to recap the events of the plot that have happened so far. Guide a recap of the plot and emphasise we are looking at plot 2: the plot to kill Alonso.

Reading: Antonio convinces Sebastian to kill Alonso

Introduce the context of the passage: Antonio is trying to convince Sebastian to kill Alonso so he can become king. The T/F questions check understanding of Antonio's discussion of Sebastian's niece, Alonso's daughter Claribel. She is not mentioned elsewhere in the play, so take time to reinforce this.

Line to the throne

Antonio discusses Ferdinand and Claribel, Alonso's daughter. If Alonso and Ferdinand were to die, Claribel is too far away to rule over Naples. Students discuss this, referring to the passage to confirm how Sebastian would be in line to become King.

Reading: Antonio's conscience

Read the passage where Antonio explains that he has no remorse for what he did to Prospero. There are inference questions following the reading, and an opportunity to write as well.

Genre

Recap the features of Shakespearean tragedy and relate to the events of 'The Tempest'. You might also want to discuss what genre 'The Tempest' is – a comedy or a tragedy? Is it easy to categorise?

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 convinces Sebastian to kill Alonso

Lesson 16

Mastery Content

- Ariel prevents Antonio and Sebastian from killing Alonso and Gonzalo
- Antonio feels no alon or remorse for his actions against Prospero
- Antonio is a callous character

Lesson guide

Do Now: Antonio, Sebastian and genre

Students need to predict whether the murder will go ahead based on the features of comedy and tragedy. A case could be made for either case, especially considering that the characters are all 'high' characters – kings and princes.

The murder plot

Watch as Antonio and Sebastian attempt to kill Alonso, and are foiled by Ariel. The comprehension questions will help to check for understanding. You may want to make the link to genre here – the murder plot has failed. Does that make the play a comedy? There is another plot to come, though!

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. Also review words that could be used to describe Antonio. These single statement words will be useful when producing 'points' about Antonio, as notes on the extracts will provide the evidence.

Vocabulary

Explicit teaching of the word callous.

Antonio

There are three given quotations on Antonio. These quotations show a lot about the type of character he is. Students need to review the quotations and make notes on what each of them reveal about the character of Antonio.

Writing about Antonio

Students need to answer the question **How is Antonio presented in Act 2 Scene 1?** Once students have completed their paragraphs, they need to look at the opening statements in each paragraph to link them together to make their response more fluent.

Students check and review 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.

Resources

How is Antonio presented in Act 2, Scene 1?

Week 6

Key terms:

Line to the throne, conscience, tragedy, callous, conniving, persuasive, soliloquy, torture, torment

Lesson 17

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: Caliban recap

Recap the character of Caliban and his relationship with Prospero.

Soliloquy

Remind students what a soliloquy is – when a character directly addresses the audience.

Caliban's soliloquy

Introduce what happens in Caliban's soliloquy. Explain the different sections so that the extract can be comprehended quicker by students.

Read the extract.

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.

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.

Fortnightly Quiz

Students complete fortnightly quiz.

Can take feedback and address misconceptions.

Resources

Week 7

Key terms:

Butler, jester, stage directions, dual, nature, sensitive, isle, pathos

Lesson 18

Mastery Content

- Stephano is a drunken butler
- Trinculo is a jester
- Stephano feeds Caliban alcohol
- Caliban swears to serve Stephano
- Shakespeare creates pathos for Caliban

Lesson guide

Do Now: Genre recap

Student to recap the features of a comedy and how 'The Tempest' falls into this genre.

Stephano and Trinculo

Introduce the characters of Stephano and Trinculo, and what their roles are. You may need to explain what a jester and a butler are. You can link these low-class characters to the comedy genre. We can predict that these two characters will get into silly situations.

Act 2 Scene 2: Stage directions

Explain what stage directions are, and how actors use them to understand how characters are meant to be portrayed. 'The Tempest' actually has the most extensive and detailed stage directions of all Shakespeare's plays. The resource details the main directions from the scene. Students need to watch the scene and write down which characters the stage directions apply to.

Students also need to summarise what is happening in the scene as they watch the clip. This can be done with the aid of the book of 'The Tempest'.

The resource and the T/F questions following the clip will allow you to check for understanding.

Comedy / Tragedy

The scene is humorous in many ways, but is also tragic for Caliban. Students need to list the ways the scene is intended to be funny and also why it is tragic for Caliban.

There are two quotations following this activity that will allow for a more detailed exploration of an audience's reaction to Caliban in this scene.

Vocabulary

Explicit teaching of the word pathos and independent writing to ensure the meaning is understood.

Pathos for Caliban

Although humorous, the scene also elicits pity for Caliban. Students need to write one paragraph explaining why an audience might feel pathos for Caliban in the scene.

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.

Act 2, Scene 2 stage directions

Resources

Lesson 19

Mastery Content

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

Lesson guide

Do Now: plot 2 recap

Students need to answer the questions about plot 2: the plot to kill Alonso.

The plot to kill Prospero

Students need to discuss why Caliban hates Prospero. Students then read the extract where Caliban describes how he wants to kill Prospero.

There are check for understanding questions to assess how well students have comprehended the passage. **Note:** avoid over-teaching the passage as this is the unseen element of the final assessment.

Debate: Caliban's plot to kill Prospero

In pairs, students need to discuss whether or not Caliban is justified in his plot to kill Prospero. He has been mistreated and tortured, but Caliban is no saint: he attempted to assault Miranda and is unremorseful. Pairs need to take a side each and argue why Caliban is or isn't justified in his actions.

The plot to kill Prospero

Following the debate and discussion, students need to write their own opinion of Caliban's plot to kill Prospero, and whether there is any way his actions can be defended.

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 7

Key terms:

Butler, jester, stage directions, dual, nature, sensitive, isle, pathos

Lesson 20

Mastery Content

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

Lesson guide

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.

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.

Resources

Caliban's dream

Week 8

Key terms:
Genre, nature, nurture, inherent, virtue, vengeance

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson 21</p> <p style="writing-mode: vertical-rl; transform: rotate(180deg);">Mastery Content</p>	<ul style="list-style-type: none"> Prospero wants to test Ferdinand and Miranda's love Miranda and Ferdinand fall in love Prospero approves of their relationship 	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson guide</p> <p>Do now: Recap Miranda and Ferdinand Students recap the three characters and their relationships to each other. Make it clear that the lesson will return to the first plot – the love plot between Miranda and Ferdinand. Consolidate what has happened between these two characters so far.</p> <p>Prospero: 'too light winning Make the prize light' Students discuss this quotation and what it means – there is an opportunity to link back to AMND. This quotation frames the events of Act 3 Scene 1: Prospero has forced Ferdinand to complete tough labour to prove his love for Miranda.</p> <p>Reading: Act 3, Scene 1 The scene is around 80 lines long – and it is relatively straightforward. The slides reveal the main points that are happening in the scene. Students need to read the scene and find a quotation that summarises what happens in the extract. Hopefully, by this point in the unit students will be able to read the original version with more fluency and confidence than they did at the start.</p> <p>Prospero Prospero eventually admits that he mistreated Ferdinand and grants him permission to marry Miranda. Read this passage and discuss Prospero's treatment of the characters in the play.</p> <p>Genre The love plot is the most obvious example of a comedic feature. There is a love plot that ends happily ever after. Ask students to explain how Miranda and Ferdinand fit the features of a comedy, possibly linking to the similar plots in AMND.</p> <p>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.</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Resources</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson 22</p> <p style="writing-mode: vertical-rl; transform: rotate(180deg);">Mastery Content</p>	<ul style="list-style-type: none"> Ariel has led Caliban, Stephano and Trinculo into a trap 'Nurture' means to encourage or support the development of someone or something Prospero thinks that Caliban is inherently evil 	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lesson guide</p> <p>Do now: plots recap Students need to recap what the third plot is, and whether any plots have similarities.</p> <p>Recap: plot 3 Recap events of Plot 3: The plot to kill Prospero. At this point, students can predict how this plot will end using their knowledge of the other two plots and the features of comedy. We can expect that the murder plot will be unsuccessful.</p> <p>Reading: Act 4, Scene 1 Read the passage from Act 4 Scene 1 where Ariel explains what he has done with Caliban, Stephano and Trinculo, and Prospero's Nature/Nurture speech. There are some comprehension questions here to help you to check for understanding.</p> <p>Nurture vocab Introduce the word 'nurture'. There are examples and questions to help consolidate understanding of the word which will be looked at in more detail in the next activity.</p> <p>Nature/Nurture Re-read Prospero's nature/nurture speech. It is a famous speech. The idea of nature vs nurture was popularised in this speech, and it formed the basis of much psychological investigation over the succeeding centuries. The speech raises some big philosophical questions. Students can discuss and debate these questions in pairs.</p> <p>Prospero and Caliban The speech sheds light on both Prospero, who does not believe that people are truly capable of change, and Caliban, who is portrayed as a 'born devil'. Students need to answer how the nature/nurture speech has affected their perspectives on Prospero and Caliban.</p> <p>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.</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Resources</p>

Week 8

Key terms:
Genre, nature, nurture, inherent, virtue, vengeance

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

Lesson guide

Do Now: Prospero

Students need to explain Prospero's relationship to the given characters and how he feels towards each of them. This activity can also recap the three plots.

Plot recap

Recap how plots 1 and 2 have ended happily. We will be returning to plot 3 today. Students may anticipate that plot 3: the plot to kill Prospero will also end happily. Recap the events that led Caliban, Stephano and Trinculo into the swamp.

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.

Plot 3

Look at the main events from Plot 3. Students need to complete the missing details from the events.

Following this, students need to explain how an audience might feel towards Caliban at each point. This activity can help to prepare students for the holistic study of Caliban in the assessment task, though do not make this explicit to students at this point.

Caliban

Following the sequencing task, students need to discuss how an audience feels towards Caliban at the end of the play. Note that this is not a written activity in order to avoid over-preparing students for the final assessment.

Virtue/vengeance

Explain how Prospero has all his enemies in his power on the island. He decides to forgive them rather than take revenge. Read the passage, then students need to put Prospero's speech into their own words.

Following this, there is a writing task asking students to consider how Prospero has changed since the start of the play.

Fortnightly Quiz

Students complete fortnightly quiz.

Can take feedback and address misconceptions.

Resources

Resource: Plot 3: The plot to kill Prospero

Week 9

Key terms:
Assessment, plots, Caliban

Lesson 24	<p>Mastery Content</p> <ul style="list-style-type: none"> 'The Tempest' contains features of tragedy and features of comedy 'The Tempest' can be categorised as a tragicomedy All of the plots in 'The Tempest' have a happy ending 	<p>Lesson guide</p> <p>Do now: genre Students need to list the features of a comedy and tragedy found in 'The Tempest'.</p> <p>Tragicomedy Look at the definition of a tragicomedy from Shakespeare-contemporary John Fletcher. Students need to discuss how this definition applies to 'The Tempest'. 'The Tempest' is arguably an exemplar of a tragicomedy, as there are murder plots and no deaths.</p> <p>'The Tempest': Whoosh! The play has been studied in isolated scenes over the past few weeks, and it is possible that the play as a whole piece of drama has been lost. Students will recap the whole play in a whoosh. 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: Written explanation YouTube guide</p> <p>Brave new world One of the most infamous quotations from 'The Tempest' is Miranda's comment, 'brave new world'. Look at this quotation in context and discuss how it shows her innocence and naivety. You may also want to discuss the phrase's use in modern English.</p> <p>'The Tempest' – plots Students need to complete the resource that outlines the plot in 'The Tempest'.</p> <p>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.</p>	<p>Resources</p> <p>Whoosh</p> <p>Summarising the three plots</p>
Lesson 25	<p>Mastery Content</p> <ul style="list-style-type: none"> 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 	<p>Lesson guide</p> <p>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?</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Resources</p> <p>Caliban in 'The Tempest'</p>

Week 9

Key terms:
Assessment, plots, Caliban

Lesson 26

Mastery Content

- It is possible to refer to a text without using quotations
- References to the text should be followed by analytical comments
- Link paragraphs together when writing an essay

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

Practice question