

Year 8: Much Ado About Nothing

Rationale and ambition for The Purbeck School English Curriculum:

- Our English curriculum aims to transmit a culturally enriching knowledge of literature to students by drawing from the literary Canon and also texts that reflect wider voices in a diverse society, developing the cultural capital of students at the school.
- Our English curriculum aims to develop empathetic and engaged citizens through careful text choice, reflecting contemporary concerns and debates such as those about class, gender and intolerance and discrimination.
- Our English curriculum aims to support students in developing confidence in expressing their own views and opinions.
- Our English curriculum aims to prepare students for work and life through the development of soft skills such as communication, teamwork, adaptability, problem solving, public speaking.
- Our English Curriculum aims to offer suitable challenge to students of all abilities.
- Our English curriculum aims to offer opportunities for creativity with written and spoken language.

Key concepts:

The concepts that The Purbeck School English curriculum aims to support student progression in are:

- 1.) **Form, structure and coherence** – understanding that texts are organised with intent.
- 2.) **Spelling, punctuation and grammatical rules** – understanding word classes, key spellings, sentence forms and varied punctuation.
- 3.) **Awareness of Impact and Intent** - Understanding that writing is shaped by the priorities of a writer and the needs of a reader, including the teaching of genre, audience and purpose.
- 4.) **Context** – understanding how production and reception shape meaning.
- 5.) **Evidence** - Understanding how to read and listen for meaning and use evidence from texts to support personal critical viewpoints.
- 6.) **Methods** - Understanding how writers and speakers choose from a variety of methods to communicate and engage readers and audiences.

<p>What are students going to be studying?</p>	<p>Shakespeare's 'Much Ado About Nothing' is a timeless comedy that explores the complexities of relationships, love, and deception. At the heart of the play are three key relationships: the "merry war" between Benedick and Beatrice, the romantic relationship between Hero and Claudio, and Don John's villainous schemes. Through these interconnected storylines, students are presented with a rich tapestry of themes that range from love and loyalty to betrayal and deceit.</p> <p>One of the most engaging aspects of the play is the witty banter and verbal sparring between Benedick and Beatrice. Their "merry war" is a central focus of the story, as they engage in clever wordplay and teasing that masks their true feelings for each other. This dynamic relationship provides a stark contrast to the more traditional courtship between Hero and Claudio. While Hero and Claudio's love story follows a more conventional path, their relationship is not without its challenges. The betrayal orchestrated by Don John threatens to tear them apart, highlighting the fragility of trust and the destructive power of deceit.</p> <p>The character of Don John serves as the primary antagonist in the play, using deception and manipulation to sow discord among the other characters. His villainy adds a layer of tension and suspense to the narrative, as his actions have far-reaching consequences for the other characters. In contrast to the light-hearted tone of Benedick and Beatrice's banter, Don John's schemes inject a darker element into the story, underscoring the potential for malice and treachery in even the most seemingly innocent of settings.</p> <p>Through the exploration of these relationships, students are exposed to a range of themes that are as relevant today as they were in Shakespeare's time. The complexities of love, loyalty, and deception are universal concepts that resonate with audiences across centuries and cultures. By studying the interactions between Benedick and Beatrice, Hero and Claudio, and Don John, students gain insight into the human condition and the ways in which relationships can be shaped by honesty, trust, and communication.</p> <p>In examining the historical context of the play, it is important to consider the societal norms and values of Shakespeare's time and the themes of gender roles reflecting the hierarchical structures of Elizabethan England. The play also showcases the power dynamics at play within relationships, as characters navigate the expectations and constraints placed upon them by their society.</p>
<p>Why are students studying this content and what are the links to our rational and ambition?</p>	<p>William Shakespeare's 'Much Ado About Nothing' is a timeless comedy that explores the themes of love, deception, and misunderstandings. Through the characters of Benedick and Beatrice, the relationship between Hero and Claudio, and the villainy of Don John, the play delves into complex relationships that offer insights into contemporary concerns and debates surrounding class, gender, intolerance, and discrimination.</p> <p>One of the key elements that make studying the 'merry war' between Benedick and Beatrice relevant to contemporary audiences is the exploration of gender roles and expectations. Benedick and Beatrice engage in witty banter and verbal sparring, challenging traditional gender norms of the time. Beatrice, in particular, stands out as a strong and independent woman who refuses to conform to societal expectations of docility and submission. By studying their dynamic relationship, students can gain a deeper understanding of how gender roles have evolved over time and how they continue to shape relationships and interactions in modern society.</p> <p>Additionally, the relationship between Hero and Claudio raises important questions about trust, deception, and the consequences of hasty judgments. Claudio's unwarranted accusations against Hero on the basis of mere appearances highlight the dangers of prejudice and the need for critical thinking and empathy. By examining the complexities of their relationship, students can reflect on the impact of false accusations, the</p>

	<p>power dynamics at play in relationships, and the importance of communication and trust in building lasting connections.</p> <p>On the other hand, Don John's villainy serves as a stark reminder of the destructive nature of intolerance and discrimination. His malicious schemes to sabotage the happiness of others demonstrate the potential harm that can result from prejudice and hatred. By studying Don John's character, students can explore the motivations behind intolerance and discrimination, as well as the ways in which these attitudes perpetuate harm and injustice in society. This can lead to important conversations about empathy, compassion, and the importance of standing up against discrimination in all its forms.</p> <p>By engaging with the complex relationships and themes present in 'Much Ado About Nothing', students can develop a greater sense of empathy and understanding towards others, as well as a critical awareness of the ways in which class, gender, intolerance, and discrimination continue to shape our world today. Through thoughtful analysis and discussion of the play's characters and their interactions, students can begin to recognize the impact of these issues on individuals and communities, and consider ways in which they can contribute to creating a more inclusive and equitable society.</p>
<p>How does this unit link back to content of prior learning?</p>	<p>Understanding of writers context Understanding of historical context Ability to write detailed big idea sentences and correctly use evidence. Understanding of gender roles and expectations of Shakespeare's era (though Elizabethan now, not Jacobean.)</p>
<p>What is the essential Knowledge</p>	<p>L1: What students will know and understand (revising/revisiting from Y7):</p> <ul style="list-style-type: none"> ○ Key contextual information about how plays were performed in Shakespeare's time such as: <ul style="list-style-type: none"> ○ The Globe was an open-air theatre. ○ Rich members of the audience would sit in the gallery. ○ Poor members of the audience would stand in the pit and were known as 'Groundlings.' ○ Plays took place during the daytime only. ○ Boys played female roles. ○ Unlike 'The Tempest', 'MAAN' is an Elizabethan play and the audience referred to as Elizabethans. ○ Terms – protagonist, antagonist, comedic characters and stock characters. ○ Who Hero, Beatrice, Claudio, Benedick, Leonato, Don Pedro, Don John, Verges and Dogberry are their roles within the play. <p>Students will be able to:</p> <ul style="list-style-type: none"> ○ Show what they remember from studying Shakespeare in Y7 through an exploratory talk and quiz. ○ Answer questions about who the main characters are and whether they are a protagonist, antagonist, comedic character or stock character. <p>L2: What students will know and understand about the context:</p> <ul style="list-style-type: none"> ○ Features of Shakespearean comedy such as: mistaken identity, love, happy ending, disguises and marriage. ○ How Shakespearean comedies are similar or different to modern romantic comedies. ○ The importance of reputation and gender to the Elizabeth audience. ○ What 'cuckold' means and how this was linked to gender roles and reputation. ○ What the title of the play means.

Students will be able to:

- Work with peers to compare **comedy of Elizabethan era** and now through an exploratory talk.
- Answer 10 questions explaining the significance of comedic convention, the title of the play and additional contextual information taught – reputation, gender, cuckold.

L3: What students will know and understand about structure:

- The key terms **Structure, Act, Scene, Mood, Evoke, Juxtapose** and **Juxtaposition**.
- How and why Shakespeare juxtaposes scenes in his plays through looking at stills from ‘Macbeth.’
- What **themes** emerge and **relationships** develop in the play.
- The **structure** of the play and why scenes with a different **tone** have been placed next to each other.

Students will be able to:

- Use the ‘Summary of Scenes’ sheet to colour-code the scenes according to what mood Shakespeare evokes.
- Explain the juxtaposition of different scenes through answering the following question: How does Shakespeare combine tension, humour and romance to entertain the audience?

L4 & 5: What students will know and understand about Act 1 Scene 1 of the play:

- The **significance** in the **differences** and **similarities** between **Benedick** and **Beatrice** established in their ‘**merry war**.’
- The **key event** (the ‘merry war’) and **big ideas** explored in the scene.
- Know relevant **context** about the scene.

Students will be able to:

- Note quotations that show both the characters similarities and differences.
- Work with peers to create planning to support analytical writing.
- Plan analytical writing on ideas about **how Benedick and Beatrice have been characterised in the play and** which big ideas they will discuss and the quotations they will use.
- **Annotate** the scene, commenting on methods Shakespeare used.
- Explore one of the planned big ideas to write the answer to the following question: ‘**How are Beatrice and Benedick presented in this scene?**’
- **Big Ideas:** Knowledge of how to write developed and detailed ‘Big Idea’ sentences about how Beatrice and Benedick are presented in this scene.
- **Evidence:** Knowledge of how to select relevant quotations and references to support their big idea sentences
- **Evidence:** Knowledge of how accurately use quotations and quotation marks and demonstrate knowledge of how to use quotations after a colon, after a comma and to embed them within sentences.
- **Impact:** Knowledge of how to show a personal response to how chosen quotations make them and others feel, commenting on individual words and phrases. Knowledge of how to **infer** why Shakespeare presents Beatrice and Benedick this way.
- **Methods:** Knowledge of Identify and comment on the methods that Shakespeare has used in order to achieve their effects.
- **Context:** Know **contextual knowledge** about Elizabethan gender expectations.

L6: What students will know and understand about Don John in Act 1 Scene 2 & 3 of the play:

- Elizabethan ideas about **illegitimacy** and how this would have affected Don John.
- How Shakespeare **characterises** Don John in this scene.
- Why Shakespeare introduces a **villain** here.
- What different quotations tell the **audience** about Don John and his feelings.

Students will be able to:

- Analyse selected quotations about Don John and his feelings.
- Answer the question: **'How does Shakespeare present Don John as an evil character?'**
- **Big Ideas:** Knowledge of how to write developed and detailed 'Big Idea' sentences about how Shakespeare presents Don John as an evil character.
- **Evidence:** Knowledge of how to select relevant quotations and references to support their big idea sentences
- **Evidence:** Knowledge of how accurately use quotations and quotation marks and demonstrate knowledge of how to use quotations after a colon, after a comma and to embed them within sentences.
- **Impact:** Knowledge of how to show a personal response to how chosen quotations make them and others feel, commenting on individual words and phrases. Knowledge of how to **infer** why Shakespeare presents Don John as an evil character.
- **Methods:** Knowledge of Identify and comment on the methods that Shakespeare has used in order to achieve their effects.
- **Context:** Know **contextual knowledge** about Elizabethan beliefs of illegitimacy.
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L7: What students will know and understand about Beatrice in Act 2 Scene 1 of the play:

- What it means to **subvert**.
- How Shakespeare **subverts expectations** and **roles of women** in his plays.
- What the expectations of women were and how Shakespeare characterises **Beatrice** to subvert these expectations

Students will be able to:

- Note quotations that show how Shakespeare presents Beatrice in this scene.
- Work with peers to create planning to support analytical writing of how Shakespeare subverts the role of women in this scene.
- Plan analytical writing on ideas about **how Beatrice has been characterised in the play and** which big ideas they will discuss and the quotations they will use.
- **Annotate** the scene, commenting where Shakespeare **subverts character and/or expectations**.
- Explore one of the planned big ideas to write the answer to the following question: **'How is Beatrice presented in this scene?'**
- **Big Ideas:** Knowledge of how to write developed and detailed 'Big Idea' sentences about how Beatrice is presented in this scene.
- **Evidence:** Knowledge of how to select relevant quotations and references to support their big idea sentences
- **Evidence:** Knowledge of how accurately use quotations and quotation marks and demonstrate knowledge of how to use quotations after a colon, after a comma and to embed them within sentences.
- **Impact:** Knowledge of how to show a personal response to how chosen quotations make them and others feel, commenting on individual words and phrases. Knowledge of how to **infer** why Shakespeare presents Beatrice this way.
- **Methods:** Knowledge of Identify and comment on the methods that Shakespeare has used in order to achieve their effects.
- **Context:** Know **contextual knowledge** about Elizabethan gender expectations.

L8: What students will know and understand about Benedick in Act 2 Scene 3 of the play:

- What **misogyny** means and if we see it in this scene.
- The presentation of Benedick in this scene.
- How Shakespeare uses language to show **Benedick's change of heart** in this scene.

Students will be able to:

- Note quotations that show how Shakespeare presents Benedick's change of heart in this scene.

- Work with peers to **evaluate** whether Shakespeare presents Benedick's change of heart as **believable**.
- Plan analytical writing on ideas about **how Benedick's has been presented in this scene and** which big ideas they will discuss and the quotations they will use.
- Analyse given quotations from the play so far, commenting on Benedick and how Shakespeare presents his feelings.
- Explore one of the planned big ideas to write the answer to the following question: **A student said that Benedick's change of heart does not seem genuine. To what extent do you agree?**
- **Big Ideas:** Knowledge of how to write developed and detailed 'Big Idea' sentences.
- **Evidence:** Knowledge of how to select relevant quotations and references to support their big idea sentences
- **Evidence:** Knowledge of how accurately use quotations and quotation marks and demonstrate knowledge of how to use quotations after a colon, after a comma and to embed them within sentences.
- **Impact:** Knowledge of how to show a personal response to how chosen quotations make them and others feel, commenting on individual words and phrases. Knowledge of how to **infer** whether Benedick's change of heart seems genuine.
- **Methods:** Knowledge of Identify and comment on the methods that Shakespeare has used in order to achieve their effects.
- **Context:** Know **contextual knowledge** about Elizabethan gender expectations.

L9/10: Assessment: How does Shakespeare present the relationship between Beatrice and Benedick in this extract

Students will be able to:

- Plan and write an essay that includes an **introduction, conclusion** and **two paragraphs using the features of the Purbeck School analytical writing mat.**

L13: What students will know and understand further about the conventions of comedy in the play:

- What **stock characters** are and why Shakespeare uses them.
- How **Dogberry** and **Verges** contribute to the chosen structure of the play.

Students will be able to:

- Explain how the stock characters contribute to the plot of the play and the extent to which they fit with the convention of Shakespearean comedy.
- **Annotate** the scene, commenting on the comedic elements of Dogberry and Verges.
- Write the answer to the following question: **'How are Dogberry and Verges typical of Shakespearean comedies.'**

L14: What students will know and understand about the wedding scene and how to write about it:

- **The wedding scene** and its significance in the plot.
- The treatment of **Hero** as a result of **Don John** and **Borachio's** misogyny.
- The misogyny of **Claudio's** and **Leonato's** behaviour.
- Different **sentence forms** and how they can be used to aid our writing about the play.

Students will be able to:

- Use the different sentence types on the Purbeck writing mat to **explain** the scene and the behaviour of the different characters in the style of a newspaper article.

L15: What students will know and understand about Newspaper article writing:

- The **features** of a **newspaper** including: **Caption, Headline, Columns, Opening Paragraph, Name of Newspaper, Image** and **Sub-heading**.
- The '5Ws' of the wedding scene. (Who, What, Where, When, Why.)
- What the **inverted pyramid** structure is and where the events of the wedding scene would fit on this structure.

Students will be able to:

- Label a newspaper **article** to show the correct the structure.
- Use the **inverted pyramid** structure to write the **lead** only.
- Show knowledge of the plot and structure in my writing.
- Work with peers to identify the '5Ws' of the wedding scene through an exploratory talk. (Who, What, Where, When, Why.)

L16: What students will know and understand about Newspaper article writing:

- What **lead, body** and **tail** of the **inverted pyramid** are.
- What a **headline** and **subheading** are and why they are used.
- What eyewitness statements are and how they would be used.

Students will be able to:

- Plan a newspaper **article** about the wedding scene.
- Use the **inverted pyramid** structure to plan the lead, body and tail.
- To write an appropriate **headline** and **subheading**.
- Show knowledge of the plot, structure and character feelings in my planning.

L17 & 18: Assessment: Write a newspaper article about the wedding scene.

Students will be able to:

- Write a newspaper **article** about the wedding scene.
- Use the **inverted pyramid** structure to plan lead, body and tail.
- To write an appropriate **headline** and **subheading**.
- Show knowledge of the plot, structure and character feelings in the article.
- Use a variety of sentence types from the Purbeck writing mat.

L21: What students will know and understand about the ending of the play:

- The events of the end of the play.
- How Shakespeare brings about the **solution** to the problem.
- How Shakespeare uses typical comedic convention at the end.
- Why and how **justice** will be served to Don John.
- Why this **justice** is not shown on stage and the characters delay it.

Students will be able to:

- Work with peers to explain how Shakespeare creates a typically comedic end to the play through an exploratory talk.
- Write the answer to the following question: '**How does Shakespeare successfully create a typically comedic end to the play?**'
- **Big Ideas:** Knowledge of how to write developed and detailed 'Big Idea' sentences.
- **Evidence:** Knowledge of how to select relevant quotations and references to support their big idea sentences
- **Evidence:** Knowledge of how accurately use quotations and quotation marks and demonstrate knowledge of how to use quotations after a colon, after a comma and to embed them within sentences.
- **Impact:** Knowledge of how to show a personal response to how chosen quotations make them and others feel, commenting on individual words and phrases. Knowledge of how to **infer** whether Benedick's change of heart seems genuine.
- **Methods:** Knowledge of Identify and comment on the methods that Shakespeare has used in order to achieve their effects.

	<ul style="list-style-type: none"> ○ Context: Know contextual knowledge about comedic conventions.
How will this unit link to the content of future learning?	<p>GCSE: Inclusion of increasing amounts of context in Literature style analytical writing. Gender roles and expectations in Elizabethan England. Shakespeare’s use of gender expectation and role to characterise complex characters. Writing expectations and style for Language Paper 2 Q5</p> <p>A Level: What literary convention is. Challenging the audience view of villainous characters.</p>
Assessment 1: Success criteria –	<p>Lit Assessment on <i>Much Ado About Nothing</i></p> <p>➤ How does Shakespeare present the relationship between Beatrice and Benedick in <i>Much Ado About Nothing</i>?</p> <p><i>What should students know and what should they be able to do?</i></p> <ul style="list-style-type: none"> ● Essay form– write an essay that includes an introduction, conclusion and two analytical paragraphs about Benedick and Beatrice and their merry war. ● Big ideas – write developed big idea sentences at the start of each paragraph (<i>when and because</i>). ● Discourse markers / topic sentences ● Evidence – To know how to select a range of quotations and references to support their big idea sentences from Act 1. ● Evidence: Show knowledge of how to accurately use quotations and quotation marks and demonstrate knowledge of how to use quotations after a colon, after a comma and embed them within sentences. ● Impact: Show a personal response to how chosen quotations might make Elizabethan and modern audience feel about the characters and ideas of public and private lives. ● Methods: Identify and comment on the linguistic methods that the writer has used in the extract in order to achieve their effects. ● Impact: Show understanding of the possible writer’s intention through the use of modal verbs ● Context: Apply contextual knowledge about Victorian society / aestheticism and genre / contextual ideas about public and private. ● Link: Show some understanding of the whole of Act 1 in their answer by making detailed links to elsewhere in the text in their individual paragraphs.
Assessment 2: Success criteria –	<p>Lang Assessment on <i>Much Ado About Nothing</i></p> <p>➤ A newspaper article reporting on Hero and Claudio’s wedding</p>

What should students know and what should they be able to do?

- Independently plan five paragraphs that use recognisable **conventions** of the newspapers.
- To know how to write appropriate **headlines, subheadings, captions** (if required.)
- Use effective discourse markers and topic sentence.
- To know how **to structure the opening two paragraphs** (i.e.: overview in the first paragraph, the '5 w's' – who, what, where, when, why in the second.)
- Write in a variety of sentences outlined on the Purbeck School writing mat – specifically, vary sentence openers, use relative clauses, fronted adverbials, embedded adverbials, minor sentences, simple and compound sentences.
- Write using a wide range of punctuation including those listed on the Purbeck School writing mat - : / ; / ... / . / , / () .
- Choose suitably ambitious vocabulary to inform.
- Know how to **use and select appropriate** of methods for newspapers: pun, addressing counter arguments, facts and opinions, hyperbole / superlatives to intensify arguments, expert evidence to support arguments, emotive language, triadic structures, arguments based on ethos, pathos and logos, tone, standard English, expert evidence and quotations.