

Year 7: The Tempest – pt1

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>William Shakespeare's play "The Tempest" explores complex relationships between characters, particularly in the case of Prospero and Miranda, Miranda and Ferdinand, and Caliban's treatment. These dynamics reveal themes of power, control, and colonialism, providing readers with a rich tapestry of emotions and conflicts to unravel.</p> <p>The relationship between Prospero and Miranda is central to the play. Prospero, a powerful magician and the rightful Duke of Milan, is Miranda's father. Despite his love for her, Prospero is controlling and manipulative, using his magic to orchestrate events on the island where they are stranded. He shelters Miranda from the harsh realities of their situation, keeping her naive and dependent on him. This dynamic raises questions about the ethics of parental control and the impact of overprotection on a child's development.</p> <p>Miranda's relationship with Ferdinand, the Prince of Naples, offers a contrasting view of love and power. When Miranda and Ferdinand meet, they experience a mutual attraction that transcends social barriers. Theirs is a love based on equality and respect, in contrast to the paternalistic control that Prospero exerts over Miranda. Through their relationship, Shakespeare explores themes of freedom, choice, and agency, challenging traditional notions of authority and hierarchy.</p> <p>Caliban's treatment by Prospero exposes the darker side of colonialism and power dynamics. Caliban, a native inhabitant of the island, is enslaved and abused by Prospero, who sees him as a savage and subhuman creature. This dehumanization of Caliban reflects the cruelty of colonialism, where the colonizer justifies exploitation and violence by viewing the colonized as inferior beings. Caliban's attempts to resist Prospero's control highlight the complexity of power relations and the consequences of oppression.</p> <p>The historical context of "The Tempest" is crucial to understanding its themes and characters. Written in the early 17th century, the play reflects England's colonial ambitions and encounters with indigenous peoples in the New World. Shakespeare's depiction of Caliban as a savage and Prospero as a benevolent ruler mirrors the colonialist discourse of the time, which justified exploitation and domination in the name of civilization and progress. By exploring these themes, students can gain insight into the complexities of colonial relationships and their lasting impact on societies.</p>
<p>Why are students studying this content and what are the links to our rational and ambition?</p>	<p>Shakespeare's play "The Tempest" has long been regarded as a masterpiece of English literature, captivating audiences for centuries with its rich themes and complex characters. One of the reasons why "The Tempest" remains relevant to contemporary concerns and debates about class, gender, and intolerance is its exploration of these issues through the lens of empathy, inviting students to engage with the text on a deeper level.</p> <p>"The Tempest" was written at a time of great social change and upheaval in England, with issues of class and gender inequality at the forefront of public discourse. The play's protagonist, Prospero, is a powerful sorcerer who has been exiled to a remote island, where he plots to restore his daughter Miranda to her rightful place as a noblewoman. Throughout the play, Prospero's interactions with the other characters reveal the complexities of social hierarchies and power dynamics, as well as the limitations of gender roles in shaping individual destinies.</p> <p>By immersing students in the world of "The Tempest," teachers can foster empathy and understanding for the struggles of its characters, encouraging them to reflect on their own attitudes towards class, gender, and intolerance. Through discussions and analysis of the text, students can explore how these issues play out in the lives of the characters and how they resonate with contemporary debates about social justice and equity.</p>

	<p>One of the key figures in "The Tempest" who challenges traditional ideas of class and gender is the character of Caliban, a native inhabitant of the island who is enslaved by Prospero. Caliban's status as a marginalized and oppressed figure reflects the colonial mindset of the time, as well as the dehumanizing effects of racism and prejudice. By examining Caliban's story, students can gain insights into the ways in which power and privilege intersect with race and ethnicity, prompting them to reconsider their own assumptions about social justice and equality.</p> <p>Furthermore, the character of Miranda offers a lens through which to explore gender roles and expectations in Shakespearean society. As a young woman raised in isolation on the island, Miranda embodies the virtues of innocence and purity, but also exhibits agency and intelligence beyond her years. By analysing Miranda's interactions with the other characters, students can probe the complexities of gender dynamics in "The Tempest" and reflect on how these issues continue to shape our understanding of gender in contemporary society.</p> <p>In addition to class and gender, "The Tempest" also raises important questions about intolerance and discrimination, highlighting the ways in which prejudice and ignorance can distort our perceptions of others. Through the character of Ariel, a spirit bound to serve Prospero, students can explore the theme of freedom and agency, as well as the challenges of navigating a world marked by hostility and bigotry. Ariel's quest for liberation invites students to reflect on their own experiences of discrimination and alienation, fostering empathy and solidarity with those who face similar struggles.</p>
<p>How does this unit link back to content of prior learning?</p>	<p>Understanding how to write big idea sentences and support them with evidence. How language is used to affect the audience. How writers are impacted by the context they are writing in. Conventions of fairy tales.</p>
<p>What is the essential Knowledge</p>	<p>L1: What students will know and understand:</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. ○ 'The Tempest' is a Jacobean play and the audience referred to as Jacobeans. ○ Terms – protagonist, antagonist, comedic characters and stock characters. ○ Who Prospero, Miranda, Alonso, Ferdinand, Antonio, Sebastian, Gonzalo, Caliban, Ariel, Stephano and Trinculo are and their roles within the play. <p>Students will be able to:</p> <ul style="list-style-type: none"> ○ Show their learning of Shakespeare and the historical context through a 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 plot:</p> <ul style="list-style-type: none"> ○ The key terms: depose, enslave, liberate, renounce and rebuke and their significance to the plot. ○ The summary of the entire plot, split into the five Acts.

Students will be able to:

- Complete a **cloze activity** showing understanding of **Act 1**.
- Work with a partner to answer a **quiz** on **Act 2**.
- **Illustrate** the **key event** of **Act 3** followed by **Act 4**.
- Complete **comprehension** questions on **Act 5**.

L3: What students will know and understand about the play using a 'whoosh.'

- What a **'whoosh'** activity is.
- What the **plot** of the play is.
- Key characters **relationships**, the **problem** and the **solution** of the play

I will be able to:

- **Stand up** and take on the **role** of a key character.
- Show the key **actions** of the character being portrayed in the whoosh.
- **Read key lines** (these may be on the board to see what the character says aloud.)
- At the end of each section, when 'whoosh' is said, sit down and continue with new students in role.

L4: 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 'Romeo and Juliet.'
- 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?**

L5: What students will know and understand about Miranda and the context:

- The historical context of the play, including: The **patriarchy, marriage** (the business-like nature, the role of fathers, husbands and wives), **women's rights** and women's expected roles in marriage and the home.
- Key terms associated with and expected of Jacobean women: **compassionate, virtuous/moral, obedient/subservient** and **modest/humble**.
- Miranda's **characterisation** in Act 1, Scene 2 (Lines 1-13) and the typical traits of a **Jacobean woman** presented.

Students will be able to:

- Explain the historical context of the play through a cloze activity.
- **Annotate** the scene, commenting on how Miranda is presented.
- Write two **big idea** sentences to answer the following question '**How is Miranda presented in this scene?**' with **evidence** for each.
- **Big Ideas:** Knowledge of how to write developed and detailed 'Big Idea' sentences about how Miranda 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.

L6: What students will know and understand about analysis of Miranda:

- Some of the key components of analytical paragraphs from The Purbeck Writing mat: **Big Idea, Context, Evidence and Analysis.**
- Key adjectives used to describe Miranda: compassionate, virtuous/moral, obedient/subservient and modest/humble.
- How to structure an analytical paragraph.

I will be able to:

- Work with peers to explain how Miranda presented in her opening speech through an **exploratory talk**.
- Explore one of the planned big ideas to write the answer to the following question: **How is Miranda presented in her opening speech?** Including: **Big Idea, Context, Evidence and Analysis.**
- **Big Ideas:** Knowledge of how to write developed and detailed 'Big Idea' sentences about how Miranda is presented in her opening speech.
- **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 Miranda this way in her opening speech.
- **Methods:** Knowledge of Identify and comment on the methods that Shakespeare has used in order to achieve their effects.
- **Context:** Know **contextual knowledge** about Jacobean gender expectations.

L7: What students will know and understand:

- The key context of **father/daughter relationships in Jacobean England.**
- The **relationship of Prospero and Miranda** presented through different paintings.
- The **relationship of Prospero and Miranda presented by Shakespeare in Act 1, Scene 2** – line 13 ('*Be collected*') to line 55 ('*...thy remembrance.*')
- How Shakespeare uses **imperatives, emotive language, terms of address and imagery** to present their relationship.
- The terms **authoritative, deferential, subservient and compassionate** and where they are presented in the scene and relationship.

I will be able to:

- Work with peers to identify key quotations in Act 1, Scene 2 – line 13 ('*Be collected*') to line 55 ('*...thy remembrance*') that present the relationship between Prospero and Miranda.
- Work with peers to explain how the relationship is presented.
- Identify where Shakespeare has used different methods in the given quotations.

L8: What students will know and understand:

- The key components of analytical paragraphs from The Purbeck Writing mat: **Big Idea, Context, Evidence and Analysis of Method.**
- How Shakespeare presents the relationship in a given pair of quotations.

I will be able to:

- Work with peers to explain how Shakespeare presents the relationship between Prospero and Miranda in the pair of quotations through an exploratory talk. (These quotations cannot be used in my assessment.)
- Go through The Purbeck School writing mat stage by stage, practising an analytical paragraph ready for their assessment.
- Ensure students big idea sentences are detailed using teaching how to use **when** and/or **because** in this section of their paragraph.

- **Big Ideas:** Knowledge of how to write developed and detailed 'Big Idea' sentences about how Shakespeare presents the relationship between Prospero and Miranda.
- **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 the relationship between Prospero and Miranda 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 Jacobean gender expectations.

L9/10: Assessment: How does Shakespeare present the relationship between Prospero and Miranda?

Students will be able to:

- Plan and write an essay that includes **two paragraphs** using the features of **The Purbeck School analytical writing mat – Big Ideas, Evidence, Writers Intension, Method and Context.**

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

- The role of **love** in the play.
- The relationship between Ferdinand and Miranda presented through different paintings.
- How Shakespeare presents the emerging relationship in Act 1, Scene 2 from line 409 (*'The fringed curtains of thine eye advance...'*) to the end of the scene.
- What a **lexical field** is and the use of **religious** lexical field.

Students will be able to:

- **Identify** quotations that show Miranda is attracted to Ferdinand and vice versa.
- Work with peers to explain how Shakespeare uses **lexical fields** to present the love between Ferdinand and Miranda in the pair of quotations through an exploratory talk.
- Go through The Purbeck School writing mat stage by stage, practising an analytical paragraph ready for their assessment.
- Ensure big idea sentences are detailed using words **when** and/or **because**.
- **Big Ideas:** Knowledge of how to write developed and detailed 'Big Idea' sentences about how Shakespeare uses **lexical fields** to present the love between Ferdinand and Miranda.
- **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 the relationship between Prospero and Miranda this way.
- **Methods:** Knowledge of lexical fields and comment on the methods that Shakespeare has used in order to achieve their effects.
- **Context:** Know **contextual knowledge** about Jacobean gender expectations and comedy plays.

L14: What students will know and understand further about the conventions of comedy in the play:

- What a **convention** is and why a **fairy tale** convention has been used in a comedy.
- How and why Prospero tests Ferdinand.

- Prospero is characterised as a **complex character**.

Students will be able to:

- Work with peers to explain why Shakespeare uses the conventions of fairy tales through an exploratory talk.
- Answer the following question to show my understanding of convention here: 'A student said, 'Shakespeare uses many fairy tale conventions in The Tempest to make the story seem more magical.' To what extent do you agree? Explain why.'

L15: What students will know and understand about colonialism and its significance in the play:

- The key terms **colonialism, colony, exploit, prejudice** and **immoral**.
- What happened during **The Age of Discovery**.
- What Jacobean explorers like **Sir Walter Raleigh** and **Sir Francis Drake** found on their travels and **popular beliefs** propagated by colonists.
- The **cruelty** of colonialism and **Sir Francis Drake's** central role in **enslaving people**.

Students will be able to:

- Work with peers to explain how this is relevant to 'The Tempest' through an exploratory talk.
- Answer the following question to show their understanding of context: '**How is this historical context relevant to 'The Tempest'?**'

L16: What students will know and understand about colonialism and its significance in Caliban's introduction:

- 'The Tempest' has often been interpreted as a **play about colonialism** because Prospero comes to **Sycorax's** island
- How characters are presented as **prejudiced** towards **Caliban**.
- It is believed Caliban is an anagram of the Spanish word 'canibal.'
- How Caliban is introduced by Shakespeare in Act 1, Scene 2 from line 368 ('*We'll visit Caliban, my slave...*') to line 416 ('*In mine own cell.*')

Students will be able to:

- Explain the different interpretations of Caliban in painting and on stage.
- Answer the comprehension questions to show their understanding of Caliban's introduction and Prospero's treatment of him.

L17: What students will know and understand about colonialism and its significance in Caliban's introduction:

- The key terms **exploit, befriend, flatter, govern** and **pathos**.
- Shakespeare reflects European colonists would treat native people when they arrived at a new land through quotations spoken by Caliban.
- The **difference** in how modern and Jacobean audiences may feel about Prospero's treatment of Caliban.

Students will be able to:

- Work with peers to explain what each of the quotations spoken by Caliban show about the way European colonists would treat native people through an exploratory talk.
- Answer the following question: **How does Shakespeare create pathos for Caliban?**
- **Big Ideas:** Knowledge of how to write developed and detailed 'Big Idea' sentences about how creates **pathos** for Caliban.
- **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 creates **pathos** for Caliban.

	<ul style="list-style-type: none"> ○ Methods: Knowledge of lexical fields and comment on the methods that Shakespeare has used in order to achieve their effects. ○ Context: Know contextual knowledge about colonialism and potential Jacobean ideas of colonies. <p>L18: What students will know and understand about descriptive writing:</p> <ul style="list-style-type: none"> ○ The key methods to revisit: ambitious adjectives and adverbs, expanded noun phrases, sensory details, auditory imagery and visual imagery. ○ The types of auditory imagery: alliteration and onomatopoeia ○ The types of visual imagery: metaphor, simile and personification. ○ What sibilance is and how it is used. ○ How writers create different tones through looking at different models. <p>Students will be able to:</p> <ul style="list-style-type: none"> ○ Write a detailed paragraph describing a beach of an island much like that of ‘The Tempest.’ ○ Use revisited and newly introduced descriptive methods. ○ Use a variety of sentence forms found on The Purbeck School writing mat. <p>L19: Assessment: Write a detailed descriptive piece of writing describing Prospero’s island from Ferdinand’s perspective.</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> ○ Write two detailed paragraphs about the island in ‘The Tempest.’ ○ Write as Ferdinand in past tense. ○ Use all descriptive methods and sentence forms found on The Purbeck School writing mat.
<p>How will this unit link to the content of future learning?</p>	<p>GCSE: The impact of colonialism both to a contemporary and modern audience or reader. The portrayal of the practice of colonialism. The gender expectations of a Jacobean audience. How to analyse Shakespeare’s use of method and relationships between different characters. A level: How Shakespeare challenged audience’s potential prejudices. Historical context of a Jacobean audience/era.</p>
<p>Assessment 1: Success criteria –</p>	<p>➤ How does Shakespeare present the relationship between Prospero and Miranda?</p> <p><i>What should students know and what should they be able to do?</i></p> <ul style="list-style-type: none"> ● Write a brief introduction that explains the relationship between these characters. ● Body of essay must be at least two paragraphs (a paragraph on each character explaining their relationship with the other, eg: Miranda is subservient / deferential daughter/Prospero is demanding / patriarchal father.) ● Conclusion paragraph should offer summary of ideas expressed.

	<ul style="list-style-type: none"> • Big ideas – write developed big idea sentences at the start of each paragraph (<i>when and because</i>). • Evidence – With support from teacher and resourcing, select a range of quotations and references to support their big idea sentences from the text. This could include the stage direction (where appropriate.) • 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 readers feel and show awareness that Shakespeare’s contemporary audience would likely respond differently to the characterisation. • 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 playwrights intent in presenting the relationship this way (ie: how humour / conflict or tension is created.) • Context: Make simple comment on contextual knowledge about Shakespearean gender expectations / presentation of women to the essay. <p>Vocabulary: apply taught vocabulary to the writing – e.g. patriarchy / patriarchal / deferential / subservient.</p>
<p>Assessment 2: Success criteria –</p>	<p>➤ Descriptive writing based on Prospero’s Island</p> <p><i>What should students know and what should they be able to do?</i></p> <ul style="list-style-type: none"> • Independently plan three or four paragraphs to describe Prospero’s island, indicating some understanding of the environment the stranded sailors are in. • Write in first person. • 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 describe. • Use a range of literary methods including: simile / metaphor / personification / alliteration / onomatopoeia • Write using expanded noun phrases.