



Year 7 – ‘The Tempest’

L1: What I will know and understand:

- How and why Shakespeare **juxtaposes different scenes**.
- Key terms such as: **slapstick, wordplay, and mistake identity**.
- The key events in A2S2.
- The comedic elements (**mistaken identity**) of A2S2.

What I will be able to do:

- Explain where different **comedic conventions** are used by Shakespeare in this scene.
- Through **exploratory talk**, discuss the following question: ‘Caliban is purely comical and is not a character Prospero should take seriously.’ To what extent do you agree?

L2: What I will know and understand:

- Key terms such as: **usurpation, parody**.
- Where the **theme of usurpation** has occurred in the play previously.
- The key events of A3S2.
- How **Shakespeare characterises Caliban** in this scene.

What I will be able to do:

- Through **exploratory talk**, discuss the following question: ‘Caliban is a complex character but ultimately, he is more threatening than comical.’ To what extent do you agree?
- Use **ambitious adjectives** and **evidence** from the scene to explain how Caliban is presented.

L3 & L4: What will I know and understand:

- How Shakespeare presents **contrasting** sides of Caliban.
- Shakespeare’s use of **lexical field of violence** and **plosive sounds** to present him as violent.
- Shakespeare’s use of **sibilance** and **onomatopoeia** to present him as kind.
- Key terms such as: **typical, archetype**.

What I will be able to do:

- **Annotate** the scene, commenting on methods used.
- Answer the following question **using some key ingredients on the analytical writing mat**: ‘How does Shakespeare present Caliban as a complex character?’

L5: ASSESSMENT

- **How does Shakespeare present Caliban’s relationship with Prospero?**

L7: What I will know and understand:

- The **expectations** and **stereotypes** of **Jacobean women**.
- The key events of A4S1.
- Shakespeare’s use of **metaphor** in the scene.
- Key terms such as: **dowry, commodification**.

What I will be able to do:

- **Annotate** the scene, highlighting evidence that present Miranda as an object that Prospero is giving to Ferdinand.
- Take part in **exploratory talk** to explain how Miranda is presented in Act 4 Scene 1.
- Answer the following question **using some key ingredients on the analytical writing mat**: ‘How is Miranda presented in Act 4 Scene 1?’



L8: What I will know and understand:

- The **expectations** and **stereotypes** of **Jacobean women**.
- The key events of A4S1.
- Key terms such as **stage directions**, **setting**, **aside**.
- What a script looks like, contains and informs actors of.
- The modern reception of Miranda and why.
- What happens in the scene and how to potentially retell it and extend it.
- How heroic girls/young women have changed stereotypes and expectations of women (Malala, Greta Thunberg, Emma Watson.)

What I will be able to do:

- Through **exploratory talk**, explore how the **commodification** may make Miranda feel and how she may react.
- Write a **script** for A4S1, modernising the language and the characterisation of Miranda.

L9: What I will know and understand:

- The key events of A5S1.
- Characters **prejudicial attitudes** towards Caliban.
- **Shakespeare's use of language** in the scene.
- How Caliban can be justifiably **characterised** as either a **victim** or a **villain**.

What I will be able to do:

- Find evidence from the scene and play as a whole that present Caliban as either a victim or a villain.
- Through **exploratory talk**, discuss whether Shakespeare meant to characterise Caliban as a **victim** or a **villain** and **why**.

L10: What I will know and understand:

- The key events leading to the ending.
- What happens in the **epilogue**
- The key term **genre** and Shakespeare's different genres, **tragedy**, **comedy** and **history**.
- The key term **problem play**, **denouement**, **epilogue**, **rhyming couplets**.
- Why 'The Tempest' is considered a problem play.

What I will be able to do:

- Find evidence from the scene that suggest 'The Tempest' is a **problem play**.
- Through **exploratory talk**, evaluate whether the play has a happy ending or not.
- Answer the following question **using some key ingredients on the analytical writing mat**: 'Why do you think 'The Tempest' is classed as a problem play?'

L11: What I will know and understand:

- The key term **non-fiction** and the different types of non-fiction writing.
- Different types of letter.
- Letters have different **audiences** and **purposes**.
- The key term **register** and how it can differ.
- What the **conventions** of a letter are including: **layout**, **terms of address**, **salutation** and **sign off**.
- Letters have different **audiences** and **purposes**.

What I will be able to do:

- Identify and **label** the convention of a letter from Caliban to Stephano and Trinculo.
- Identify the **purpose** of the letter.
- Write the **opening paragraph of a letter** from Miranda to Prospero, **asking** Prospero to stop the storm.



L12: What I will know and understand:

- The key terms **persuade** and **discourse markers**.
- The key persuasive techniques: **direct address, hyperbole, repetition, emotive language, rhetorical questions, imperative**.
- Examples of the different techniques and what the effect is.
- The impact of varying **punctuation**.

What I will be able to do:

- Identify persuasive techniques and the variety of punctuation in a given letter and explain the effects.
- Write the **opening paragraph** of a letter from Antonio to Alonso, with the correct layout, **persuading** Alonso to overthrow Prospero as Duke of Milan.
- Use at least a variety of **persuasive techniques**.
- Use a variety of **punctuation** marks for effect.
- Use a variety of **sentence types**.

L13: ASSESSMENT

Write a letter to Prospero from Ariel, persuading him to give you your freedom.

I will be able to:

- Include a variety of persuasive devices
- Include a variety of sentence forms
- Include a variety of punctuation for effect