

# Year 7: The Tempest – pt2

### 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><b>What are students going to be studying?</b></p>	<p>Students continue to study 'The Tempest,' the story of Prospero, the exiled Duke of Milan, and his daughter Miranda, who have been stranded on a remote island for twelve years. The play explores themes of power, betrayal, forgiveness, and redemption, making it a rich and complex text for students to study.</p> <p>In Act 4 Scene 1 of 'The Tempest', Miranda is commodified by her father Prospero and her suitor Ferdinand. Prospero sees Miranda as a valuable asset to be exchanged in a marriage transaction with Ferdinand, thereby reinforcing patriarchal norms of ownership and control. This scene raises important questions about gender, power dynamics, and consent, which are relevant issues for students to explore in a modern context.</p> <p>In a classroom setting, students write an alternative, modern script for Act 4 Scene 1 to demonstrate Miranda's agency and autonomy. By showing Miranda taking umbrage to being commodified and asserting her own desires and boundaries, students can challenge traditional gender roles and highlight the importance of consent in relationships. This exercise encourages critical thinking and creativity while allowing students to engage with the text in a meaningful way.</p> <p>Additionally, students also write a letter as Ariel, the magical spirit enslaved by Prospero, persuading Prospero to grant them freedom. This task provides an opportunity for students to empathize with Ariel's plight and explore themes of bondage and liberation in the play. By stepping into the shoes of a marginalized character, students can develop a deeper understanding of power dynamics and injustice, while honing their persuasive writing skills.</p> <p>Reading 'The Tempest' aloud and practicing rhetoric can have numerous benefits for students. By vocalizing the text, students can improve their fluency, pronunciation, and comprehension skills. Additionally, performing written tasks aloud allows students to embody the characters and convey emotions through voice and gesture, enhancing their understanding of the themes and nuances of the text. Practicing rhetoric, or the art of persuasive speaking, can also help students develop their communication and critical thinking skills, which are essential in academic and professional contexts.</p> <p>The historical context of 'The Tempest' is essential to understanding the play's themes and characters. Written during the early modern period, the play reflects the political and social tensions of Shakespeare's time, including colonization, imperialism, and the clash of cultures. Prospero's role as a colonizer and master of the island mirrors the conquest and subjugation of indigenous peoples by European powers, adding layers of complexity to the narrative.</p> <p>'The Tempest' offers students a rich and thought-provoking text to study, exploring themes of power, gender, colonization, and freedom. By engaging with the play through writing, performance, and critical analysis, students can deepen their understanding of Shakespeare's work and its enduring relevance to society today.</p>
<p><b>Why are students studying this content and what are the links</b></p>	<p>In Shakespeare's play "The Tempest," the character of Miranda is often analyzed in terms of her commodification and the language surrounding her. This aspect of the play raises important questions about power dynamics, gender roles, and colonization, making it a crucial topic for students to study. Through the lens of Miranda's commodification, students can explore how women were treated as objects to be bought and sold, controlled and manipulated in Shakespeare's time. By examining the language used to describe Miranda, students can delve into issues of</p>

<p><b>to our rational and ambition?</b></p>	<p>representation, agency, and the construction of identity.</p> <p>Writing a letter as Ariel, one of the play's spirits, allows students to engage with the text in a creative and immersive way. By embodying Ariel's perspective, students can explore themes of freedom, loyalty, and the desire for liberation. Ariel's role as a servant to Prospero raises questions about power dynamics and the ethics of servitude, prompting students to consider their own relationships to authority and responsibility. Through this exercise, students can develop empathy and critical thinking skills, expanding their ability to engage with complex texts and ideas.</p> <p>"The Tempest" encourages students to be empathetic global citizens by highlighting the interconnectedness of individuals and communities. The play's themes of forgiveness, redemption, and reconciliation emphasize the importance of understanding and compassion in a world marked by conflict and division. By emphasizing the humanity of its characters, "The Tempest" challenges students to see beyond stereotypes and prejudices, encouraging them to build bridges and foster understanding across boundaries of race, class, and culture.</p> <p>One character in the play who embodies prejudicial views is Caliban, the island's native inhabitant. Caliban is frequently depicted as a savage and monstrous figure, reflecting the colonialist attitudes of Shakespeare's time. By analysing Caliban's characterization, students can explore how stereotypes and misconceptions are used to justify exploitation and oppression. Through Caliban's story, students can confront the legacy of imperialism and the ongoing struggles for social justice and equality.</p> <p>The historical context of "The Tempest" is crucial to understanding its themes and characters. Written during a period of exploration, conquest, and cultural exchange, the play reflects the tensions and contradictions of the early modern world. By examining the impact of colonization on indigenous peoples and the environment, students can gain insight into the complex legacies of imperialism and globalization. "The Tempest" challenges students to confront the darker aspects of history and to reflect on their own roles in shaping the present and future.</p>
<p><b>How does this unit link back to content of prior learning?</b></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><b>What is the essential Knowledge</b></p>	<p><b>L1: What students will know and understand:</b></p> <ul style="list-style-type: none"> <li>• How and why Shakespeare <b>juxtaposes different scenes</b>.</li> <li>• Key terms such as: <b>slapstick, wordplay, and mistake identity</b>.</li> <li>• The key events in A2S2.</li> <li>• The comedic elements (<b>mistaken identity</b>) of A2S2.</li> </ul> <p><b>What students will be able to do:</b></p> <ul style="list-style-type: none"> <li>• Explain where and why different <b>comedic conventions</b> are used by Shakespeare in this scene.</li> <li>• Through <b>exploratory talk</b>, discuss the following question: 'Caliban is purely comical and is not a character Prospero should take seriously.' To what extent do you agree?</li> </ul>

**L2: What students 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 students 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 students 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 - What students will know and understand:**

- **How does Shakespeare present Caliban's relationship with Prospero?**
- *See details below for assessment instructions*

**L7: What students 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 students 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 students 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 students 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 students 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 students 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 students 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 students 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 students will know and understand:**

- The key term **non-fiction**.
- That there are many different forms of non-fiction (give examples.)
- There are different **forms of letter**.
- What the **conventions** of a letter are including: **layout, terms of address, salutation** and **sign off**.
- Letters have different **audiences, purposes** and **registers**.

**What students 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** (persuade in the following lesson) Prospero to stop the storm.

**L12: What students will know and understand:**

	<ul style="list-style-type: none"> <li>• The key term <b>persuade</b>.</li> <li>• The different <b>persuasive devices</b> used in letters.</li> <li>• How and why persuasive devices have been used in the example letter from Caliban to Stephano and Trinculo.</li> <li>• The impact of different <b>punctuation</b> in the letter.</li> <li>• How and why <b>discourse markers</b> have been used in the letter.</li> </ul> <p><b>What students will be able to do:</b></p> <ul style="list-style-type: none"> <li>• Write the <b>opening paragraph of a letter</b> from Antonio to Alonso, <b>persuading</b> Alonso to overthrow Prospero as Duke of Milan.</li> <li>• In their letter students must use at least three persuasive techniques, vary punctuation marks for effect and use a range of sentence types.</li> </ul> <p><b>L13: ASSESSMENT</b>  <b>Write a letter to Prospero from Ariel, persuading him to give you your freedom.</b></p> <p><b>L14: What students will know and understand:</b></p> <ul style="list-style-type: none"> <li>• How and why different <b>persuasive devices</b> have been used in model letter from Ariel to Prospero.</li> <li>• The impact of different <b>punctuation</b> in the letter.</li> <li>• How and why <b>discourse markers</b> have been used in the letter.</li> </ul> <p><b>What students will be able to do:</b></p> <ul style="list-style-type: none"> <li>• <b>Annotate</b> the model letter, showing how and why different <b>persuasive devices</b> have been used</li> <li>• Using the model letter from Ariel to Prospero, <b>extend</b> their previous letter using further persuasive devices, punctuation and/or discourse markers.</li> </ul>
<p><b>How will this unit link to the content of future learning?</b></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><b>Assessment 1:  Success criteria –</b></p>	<p><b>How does Shakespeare present Caliban’s relationship with Prospero?</b></p> <p><i>What should students know and what should they be able to do?</i></p> <ul style="list-style-type: none"> <li>• <b>Write a brief introduction</b> that explains the relationship between Prospero and Caliban.</li> <li>• <i>Body of work must be <b>one paragraph</b> based on their previous assessment on Prospero and Miranda’s relationship, increasing the detail and adding section that were identified as missing in this first Lit analysis essay.</i></li> </ul>

	<ul style="list-style-type: none"> <li>• <b>Big idea</b> – write a <b>developed and detailed</b> big idea sentence at the start of the paragraph (<i>Shakespeare presents Caliban planning Prospero’s murder because Prospero has been exploiting by enslaving him.</i>)</li> <li>• <b>Evidence</b> – With support from teacher and resourcing, select a quotations to support this big idea sentences from the text. This could include the <b>stage direction</b> (where appropriate.)</li> <li>• <b>Evidence:</b> Show knowledge of how to accurately use quotations and quotation marks and demonstrate knowledge of how to use quotations after a <b>colon</b>, after a <b>comma</b> and <b>embed</b> them within sentences.</li> <li>• <b>Impact:</b> Show a <b>personal response</b> to how chosen quotations might make audience feel and <b>show awareness that Shakespeare’s contemporary audience would likely respond differently to the characterisation.</b></li> <li>• <b>Methods:</b> Identify and comment on the linguistic methods that the writer has used in the extract in order to achieve their effects.</li> <li>• <b>Impact:</b> Show understanding of the playwrights <b>intent in presenting the relationship this way (ie: how conflict or tension is created.)</b></li> <li>• <b>Context:</b> Make simple comment <b>on contextual knowledge about Shakespearean attitudes to colonialism and foreign people.</b></li> </ul> <p><b>Vocabulary: apply taught vocabulary to the writing – e.g. exploit / colonialism / usurp / pathos.</b></p>
<p><b>Assessment 2:</b>  <b>Success criteria –</b></p>	