



# Year 8 English - Shakespearean Play Study: *The Tempest*

Duration: 10 weeks (flexible) \*Please note that Learning Episodes can span more than one 60 minute lesson.



STIMULATE & GENERATE - FOCUS ON ENGAGEMENT, DISCUSSION AND BUILDING CULTURAL CAPITAL	CAPTURE, SIFT & SORT - FOCUS ON DEVELOPING KEY SKILLS LINKED TO SUCCESS CRITERIA/ASSESSMENT OBJECTIVES	CREATE, REFINE & EVALUATE - PRODUCE EXTENDED PIECES, EDIT AND REFINE WORK
<p><b>1. Why would a story begin with a disaster?</b></p> <p>Pupils develop an understanding of how and why writers can structure openings to engage their audience and establish themes.</p> <ul style="list-style-type: none"> <li>☐ Pupils explore a variety of disaster story openings, using extracts, images, sound and video clips <ul style="list-style-type: none"> <li>☐ Examples: <i>Lord of the Flies</i>, <i>Lost</i>, <i>Twelfth Night</i>, <i>Cast Away</i>, <i>Robinson Crusoe</i>, (<i>Saving Private Ryan</i>)</li> </ul> </li> <li>☐ Possible activities include think alouds, ranking, build a disaster word bank, discussion of links from fiction to real-world disasters and their effects</li> </ul> <p><b>KEY LEARNING</b> (statements are for Y8 ARE - see KS3 grids for above and below)</p> <ul style="list-style-type: none"> <li>☐ <b>Reading:</b> <ul style="list-style-type: none"> <li>☐ <b>Personal Engagement - Evaluate texts, justifying opinions and considering writer's intentions, making clear reference to specific elements of the text and connections with other texts and experiences</b></li> <li>☐ <b>Structure - Discuss and analyse how the presentation of texts and specific structural features influence the reader</b></li> </ul> </li> </ul> <p><b>2. How does Shakespeare employ the disaster opening?</b></p> <p>Pupils develop an understanding of <i>The Tempest's</i> opening scene and how Shakespeare establishes the play.</p> <ul style="list-style-type: none"> <li>☐ Pupils explore different representations of the play's opening scene using images and video clips. Pupils record their initial impressions and opinions about the representations in a 2-page spread in reading journal style</li> <li>☐ Pupils research what would and would not have been available to use to act out this scene in the original Globe Theatre, recording their findings in a format of their choice</li> <li>☐ Pupils in groups act out Act 1, Scene 1 trying to use only what was available to Elizabethan actors</li> </ul> <p><b>KEY LEARNING</b></p> <ul style="list-style-type: none"> <li>☐ <b>Reading:</b> <ul style="list-style-type: none"> <li>☐ <b>Making Meaning - Show understanding by reading aloud/performing texts, making choices about intonation, volume, pace, and movement so that shades of meaning are clearly expressed and articulated</b></li> <li>☐ <b>Comparison and Evaluation of Methods - Discuss, compare, and evaluate the impact of a range of writers' methods within and across texts, considering the intended impact on the reader and justifying personal opinion</b></li> </ul> </li> </ul> <p><b>3. What happens when people turn up in a strange land?</b></p> <p>Pupils develop an understanding of context and the concept of xenophobia and outsiders turning on local populations (could also go into cultural assimilation and the 'White Man's Burden').</p> <ul style="list-style-type: none"> <li>☐ Pupils explore non-fiction accounts including newspaper articles, interviews, extracts of historical accounts, video clips, images <ul style="list-style-type: none"> <li>☐ Examples: Christopher Columbus and Native American tribes, the Crusades, American military in Iraq, colonisation in the British Empire, melting pot vs mosaic cultures</li> </ul> </li> <li>☐ Possible activities include summaries, fact sheets, newspaper front pages, ABC discussions/debates, think alouds, timelines, independent research</li> <li>☐ Pupils create a word bank for outsiders and locals from these texts, focusing on the power of words in 'us vs. them' scenarios</li> </ul> <p><b>KEY LEARNING</b></p> <ul style="list-style-type: none"> <li>☐ <b>Reading:</b> <ul style="list-style-type: none"> <li>☐ <b>Contextual Understanding - Use relevant knowledge to explore how the context in which texts are set, written, and read can bias an audience's understanding of its meaning</b></li> <li>☐ <b>Summary and Synthesis - Recall, skim, and scan for evidence from different places in a text, focusing on the purpose of reading and choosing the most effective presentation/method of note taking</b></li> <li>☐ <b>Language - Explain how the writer uses language to affect the reader, and what this suggests about the writer's intentions</b></li> </ul> </li> </ul>	<p><b>7. With whom do we sympathise?</b></p> <p>Pupils develop empathy and understanding of relationships between characters in context and develop their own opinion.</p> <ul style="list-style-type: none"> <li>☐ Watch the film scene for Act 1 Scene 2 until Caliban exits (line 375 in play)</li> <li>☐ Guided reading session on Act 1, Scene 2, lines 322-375</li> <li>☐ Pupils consider prior learning about xenophobia, outsiders, cultural assimilation, and slavery</li> <li>☐ Pupils explore and respond to the scene, focusing on Prospero and Caliban as master/outsider and slave/local</li> <li>☐ Key Questions: What do we learn? With whom do we sympathise? Who is right?</li> <li>☐ Pupils add to their Prospero 'role on the wall'</li> </ul> <p><b>KEY LEARNING</b></p> <ul style="list-style-type: none"> <li>☐ <b>Reading:</b> <ul style="list-style-type: none"> <li>☐ <b>Personal Engagement - Show understanding and empathise with the characters' or writer's feelings, linking my wider experiences to the text</b></li> <li>☐ <b>Contextual Understanding - Use relevant knowledge to explore how the context in which texts are set, written, and read can bias an audience's understanding of its meaning</b></li> </ul> </li> </ul> <p><b>8. Man or Monster?</b></p> <p>Pupils develop understanding of character and perceptions of the character both within and outside the world of the play. Pupils evaluate perceptions to develop their own opinions.</p> <ul style="list-style-type: none"> <li>☐ Watch the film until the end of Act 2, Scene 2</li> <li>☐ Pupils consider prior learning about xenophobia, outsiders, cultural assimilation, and slavery</li> <li>☐ Pupils discuss and think aloud annotate Trinculo (line 18-40) and Stephano's (line 63-78) first impressions of Caliban</li> <li>☐ Pupils discuss the film director's choices for Caliban and think aloud an image from the film</li> <li>☐ Pupils explore a wide range of other representations of Caliban, thinking about choices other directors/artists have made and what this can tell them about Caliban and perceptions of him</li> <li>☐ Pupils rank the images from least to most similar to their own impressions of Caliban, including think alouds with reasoning and justification</li> <li>☐ Pupils also rank a word bank with written descriptions of Caliban, including reasoning and justification</li> <li>☐ Pupils to explore their own impressions of Caliban, especially outside the film's representation of him. This is to be done on a 2-page spread in reading journal style. Focus on use of descriptive vocabulary and begin building a word bank for Caliban as part of personal impressions. Pupils should be able to discuss and justify vocabulary choices.</li> </ul> <p><b>KEY LEARNING</b></p> <ul style="list-style-type: none"> <li>☐ <b>Reading:</b> <ul style="list-style-type: none"> <li>☐ <b>Personal Engagement - Evaluate texts, justifying opinions and considering writer's intentions, making clear reference to specific elements of the text and connections with other texts and experiences</b></li> <li>☐ <b>Comparison and Evaluation of Methods - Discuss, compare, and evaluate the impact of a range of writers' methods within and across texts, considering the intended impact on the reader and justifying personal opinion</b></li> </ul> </li> <li>☐ <b>Writing:</b> <ul style="list-style-type: none"> <li>☐ <b>Vocabulary - Experiment with a wide range of vocabulary to achieve deliberate, cumulative effect and be able to justify decisions made</b></li> </ul> </li> </ul> <p><b>9. How does Caliban feel about other characters' perceptions of him?</b></p> <p>Pupils develop ability to track a character across a text.</p> <ul style="list-style-type: none"> <li>☐ Pupils create an emotion tracker for Caliban (graph or chart). They may choose how to present and organise the developments and changes in Caliban's emotions. This is to be done on a 2-page spread in reading journal style to be added to throughout study</li> <li>☐ Pupils look back on Caliban throughout the play so far and include relevant information on the character's explicit and implicit emotions and perceptions in their tracker</li> <li>☐ Pupils add evidence from the play to justify inferences made about Caliban's emotional state. Pupils think aloud annotate key words and phrases from the evidence to show their thinking and understanding</li> </ul> <p><b>KEY LEARNING</b></p> <ul style="list-style-type: none"> <li>☐ <b>Reading:</b> <ul style="list-style-type: none"> <li>☐ <b>Personal engagement - show understanding and empathise with the character's or writer's feelings, linking my wider experiences to the text</b></li> <li>☐ <b>Summary and synthesis - recall, skim, and scan for evidence from different places in a text, focusing on the purpose of reading and choosing the most effective presentation/method of note taking</b></li> </ul> </li> </ul>	<p><b>13. How does the play end?</b></p> <p>Pupils continue to develop ability to track characters across a text and understand the significance of the text's end.</p> <ul style="list-style-type: none"> <li>☐ Watch the film until Act 5, Scene 1, line 255 (before Caliban, Trinculo, and Stephano enter)</li> <li>☐ Read together from line 255 until the end of the play</li> <li>☐ Pupils consider prior learning and discuss: What do you think Caliban's final words about "seeking for grace" mean (line 294-295) and how sincere do you think he is? How would you show him at the end of the play - repentant or still resentful and defiant? What will become of him?</li> <li>☐ Pupils complete their Prospero 'role on the wall' and Caliban tracker</li> <li>☐ Pupils create 2-page spread in reading journal style based on their discussion and own opinions about Caliban, including quotes from the play</li> </ul> <p><b>KEY LEARNING</b></p> <ul style="list-style-type: none"> <li>☐ <b>Reading:</b> <ul style="list-style-type: none"> <li>☐ <b>Personal Engagement - Evaluate texts, justifying opinions and considering writer's intentions, making clear reference to specific elements of the text and connections with other texts and experiences</b></li> <li>☐ <b>Making Meaning - Check own and other's understanding of the text by asking pertinent questions and exploring a range of connotations and implied meanings</b></li> <li>☐ <b>Language - Explain how the writer uses language to affect the reader, and what this suggests about writer's intentions</b></li> <li>☐ <b>Structure - Track the development of individual characters, ideas, and themes through the text, and comment on how they change</b></li> <li>☐ <b>Evidence - Choose appropriate and interesting evidence to convincingly back up my ideas about explicit and implicit meaning</b></li> </ul> </li> </ul> <p><b>14. How can we express an outsider's emotions?</b></p> <p>Pupils develop understanding of writing in form to express implicit understanding.</p> <ul style="list-style-type: none"> <li>☐ Pupils explore a range of monologues from the perspective of outsiders (e.g. John Agard, Benjamin Zephaniah), focusing on themes explored and features used</li> <li>☐ Pupils compare the monologues and consider which parts of language and structure make a text a monologue</li> <li>☐ Pupils decide on conventions - teacher addresses any misinformation or gaps in understanding</li> <li>☐ Pupils use trackers, monologues, and key scenes from <i>The Tempest</i> graphic novel edition to construct a word bank for Caliban's thoughts and emotions.</li> <li>☐ Teacher models the live writing process for a monologue from Prospero's perspective at the end of the play (do not do Caliban as pupils will have to do so independently for their outcome) <ul style="list-style-type: none"> <li>☐ Focus on finding and expressing Prospero's voice and emotions (can also consider internal and external conflict)</li> <li>☐ Experiment with monologue features, language, and structure so pupils can see how writers make deliberate choices</li> </ul> </li> </ul> <p><b>KEY LEARNING</b></p> <ul style="list-style-type: none"> <li>☐ <b>Reading:</b></li> </ul>

#### 4. What types of outsiders are there?

Pupils identify the different ways in which people can be seen as or felt to be outsiders in new or existing environments. Pupils will develop their understanding of context and concept of xenophobia in its roots and manifestations.

- Pupils brainstorm types of outsiders across space and time
- After initial brainstorm, encourage pupils to broaden their thinking to include:
  - Race, religion, geography, gender, ability, societal expectations, bullying, cliques, language, familial relationships, physical and mental health, poverty, etc.
- Pupils add to their initial brainstorm and re-organise if they deem necessary
- Pupils take this brainstorm and do a piece of life-writing. If comfortable, should write about a personal experience as an outsider
- This piece of writing is to be red-pen marked by the teacher according to the Key Learning**

#### KEY LEARNING

- Reading:**
  - Contextual Understanding - Use relevant knowledge to explore how the context in which texts are set, written, and read can bias an audience's understanding of its meaning**
- Writing:**
  - Personal Engagement - Experiment with my personal voice and style**

#### 5. Who are the outsiders who turn up in a strange land in our play?

Pupils develop an understanding of the play's central character and their role in the play's world.

- Share a variety of images of representations of Prospero. Pupils make predictions about the character and their role based on these images
  - Predictions can be discussed and recorded as think alouds
- Watch the film version of *The Tempest* with subtitles up until Act 1, Scene 2 when Prospero calls to Caliban. Stop the film before Caliban is shown for the first time
- Pupil create a 'role on the wall' for Prospero, including explicit and implicit information, descriptive vocabulary, and quotes. This is to be done on a 2-page spread in reading journal style to be added to throughout study
  - Teacher addresses gaps in understanding from the film clip
  - Space to discuss the idea of Prospero being represented as Prospera instead and implications on gender, outsiders, and power

#### KEY LEARNING

- Reading:**
  - Personal Engagement - Show understanding and empathise with the character's or writer's feelings, linking my wider experiences to the text**
  - Making Meaning - Check own and other's understanding of the text by asking pertinent questions and exploring a range of connotations and implied meanings**
  - Summary and Synthesis - Recall, skim, and scan for evidence from different places in a text, focusing on the purpose of reading and choosing the most effective presentation/method of note taking**

#### 6. How do these outsiders outsiders turn on the local people?

Pupils develop understanding of characters in relation to each other and context.

- Pupils explore a variety of non-fiction representations of slavery using images, extracts of historical accounts, video clips
  - Possible activities include summaries, fact sheets, newspaper front pages, ABC discussions/debates, think alouds (thought, prediction, and question annotation), timelines, independent research, word banks
- Pupils discuss Prospero and Ariel's relationship as it's established in Act 1, Scene 2
  - Teacher checks understanding of scene and characters
  - Pupils discuss connotations of "master" and "slave"
  - Pupils add to their Prospero 'role on the wall'

#### KEY LEARNING

- Reading:**
  - Making Meaning - Check own and other's understanding of the text by asking pertinent questions and exploring a range of connotations and implied meanings**
  - Summary and Synthesis - Recall, skim, and scan for evidence from different places in a text, focusing on the purpose of reading and choosing the most effective presentation/method of note taking**
  - Contextual Understanding - Use relevant knowledge to explore how the context in which texts are set, written, and read can bias an audience's understanding**
  - Language - Explain how the writer uses language to affect the reader, and what this suggests about the writer's intentions**

- Structure - Track the development of individual characters, ideas, and themes through the text, and comment on how they change**
- Evidence - Choose appropriate and interesting evidence to convincingly back up my ideas about explicit and implicit meaning**
- Language - Explain how the writer uses language to affect the reader, and what this suggests about the writer's intentions**

#### 10. How can you bring the characters to life?

Pupils develop their ability to express their implicit interpretation through voice and movement.

- Pupils read Act 3, Scene 2 and add to their Caliban emotion tracker, including annotated quotes from and about Caliban
- Pupils consider prior learning about the Globe Theatre and Shakespearean performances
- Pupils work in groups to develop an acted performance of Act 3, Scene 2, focusing specifically on using voice and movement to express the characters' emotions and implicit meanings
  - Teacher should provide time for pupils to experiment and take risks with acting this scene to develop familiarity and depth with Shakespearean English

#### KEY LEARNING

- Reading:**
  - Making Meaning - Show understanding by reading aloud/performing texts, making choices about intonation, volume, pace, and movement so that shades of meaning are clearly expressed and articulated**
  - Structure - Track the development of individual characters, ideas, and themes through the text, and comment on how they change**

#### 11. How can you express Caliban's complex emotions?

Pupils develop their ability to transfer their understanding of what they've read to expression in what they write.

- Teacher models the live writing process for an apprentice piece of creative writing from Caliban's perspective in Act 3, Scene 2. This should not be prepared ahead of time so that pupils can see what writing and self-editing really looks like.
  - Focus on finding and expressing Caliban's voice and emotions (can also consider internal and external conflict)
  - Experiment with perspective, language, and structure so pupils can see how writers make deliberate choices for effect
- Pupils continue the apprentice piece, referring back to their Caliban Man or Monster spread, tracker and work on outsiders and locals
  - This piece of apprentice writing is to be red-pen marked by the teacher according to the Key Learning. Feedback should be immediate for maximum effect.**
  - Pupils then green pen the work to improve in key areas**

#### KEY LEARNING

- Reading:**
  - Personal engagement - Show understanding and empathise with the character's or writer's feelings, linking my wider experiences to the text**
- Writing:**
  - Personal engagement - Experiment with my personal voice and style, imitating the styles of other writers**
  - Idea generation - Generate ideas, choosing stimuli to inspire and inform my thinking, sifting out the best ideas to include**
  - Vocabulary - Experiment with a wide range of vocabulary to achieve deliberate, cumulative effect and be able to justify decisions made**

#### 12. How and why does Prospero punish Caliban?

Pupils develop understanding of conflict and relationships between characters in context.

- Watch the film until Act 4, Scene 1 - stop it at line 193 (right before Caliban, Stephano, and Trinculo enter)
- Pupils write post-it/twitter summaries of the film scenes
- Guided reading session on Act 4, Scene 1, lines 194-262
- Pupils consider prior learning about slavery
- Pupils explore and respond to the scene, focusing on Prospero and Caliban as master/outsider and slave/local
- Key Questions: How are Prospero's punishments represented? Why? Can Prospero protect and punish Caliban at the same time? Why do Stephano and Trinculo tell Caliban what to do?
- Pupils add to their Prospero 'role on the wall' and Caliban tracker
- Pupils create a double page reading journal style think aloud of line 251-262 (including stage directions)

#### KEY LEARNING

- Reading:**
  - Personal Engagement - Show understanding and empathise with the characters' or writer's feelings, linking my wider experiences to the text**
  - Contextual Understanding - Use relevant knowledge to explore how the context in which texts are set, written, and read can bias an audience's understanding of its meaning**
  - Structure - Track the development of individual characters, ideas, and themes through the text, and comment on how they change**

- Contextual Understanding - Show an understanding of why a writer may have chosen to use certain forms, genres, or levels of formality within a text for effect**
- Language - Explain how the writer uses language to affect the reader, and what this suggests about the writer's intentions**
- Structure - Discuss and analyse how the presentation, organisation of the texts, and specific structural features influence the reader**
- Comparison and Evaluation of Methods - Discuss, compare, and evaluate the impact of a range of writers' methods within and across texts, considering the intended impact of the reader and justifying personal opinion**

#### OUTCOME:

Pupils use independent creative writing to exhibit their understanding of a character's thoughts, emotions, and development across the text. This writing is assessed, but should not be completed in exam conditions. Teachers give time for pupils to plan, write, edit, peer assess, and redraft until final draft. Pupils work collaboratively throughout the writing process - the work they produce for summative assessment should be independent from the teacher, though not from peer support.

- Pupils write a character monologue from Caliban's perspective, considering all prior learning about context, form, and character
  - Pupils write from Caliban's perspective at the end of the play, but need to consider whole text
- Pupils plan using key scenes from the graphic novel or stills from the film, or any other method they choose
- Pupils perform their monologues aloud to further exhibit the developments in their understanding and opinions of character
- Pupils green pen work to improve in key areas as part of the editing and drafting process**
- This piece of writing is to be red-pen marked and assessed by the teacher according to the Key Learning. This is an assessment piece so it needs to be completed independently, though not in exam conditions.**

#### KEY LEARNING

- Reading:**
  - Making Meaning - Show understanding by reading aloud/performing texts, making choices about intonation, volume, pace, and movement so that shades of meaning are clearly expressed and articulated**
  - Structure - Track the development of individual characters, ideas, and themes through the text, and comment on how they change**
- Writing:**
  - Personal Engagement - Experiment with my personal voice and style, imitating the styles of other writers**
  - Idea Generation - Generate ideas, choosing stimuli to inspire and inform my thinking, sifting out the best ideas to include**
  - Composition and Style - Craft writing for purpose, audience, form, genre and viewpoint, utilising the most effective features to influence the reader**
  - Vocabulary - Experiment with a wide range of vocabulary to achieve deliberate, cumulative effect and be able to justify decisions made**
  - Structure - Begin to shape paragraphs for rhetorical effect**

