

Weeks and key questions.	Suggested content with non-negotiables in red.	Terminology with non-negotiables in red.	Useful texts or links that enable the exploration of the content and terminology.
<p>Week One:</p> <p><i>What happens in The Tempest?</i></p> <p><i>Who are the key characters in the play? What happens in Act 1?</i></p> <p><i>Why does Shakespeare start the play in this way?</i></p> <p><i>Who is Prospero?</i></p> <p>Word of the week:</p>	<p>-All students to stick in a copy of the plot overview and key characters list (these resources will be provided in the K Drive).</p> <p><u>-Non-negotiable extracts:</u></p> <p>-A1S1 (whole scene)</p> <p>-A1S2, lines 1-13 (“If by your art...” – “souls within her”)</p> <p>-A1S2, lines 66-88 (“My brother...” – “thou attend’st not”)</p> <p>-A1S2, lines 178-187 (“Know thus far...” – “Miranda sleeps”)</p> <p>-Introduce students to the idea of the play as something to be acted on stage – including comment on the response of audiences to the first shipwreck scene.</p> <p>-Introduce the term protagonist when discussing Prospero. Discuss the idea of Prospero as both a father and a statesman, including his actions as Duke of Milan and his care for his daughter. Ensure that your teaching of Prospero’s history includes his betrayal by Antonio, Antonio’s dealings with Alonso, and Gonzalo’s aid.</p> <p>-Make links between the character of Prospero and the 1600s ideal of the Renaissance Man (typified by Leonardo da Vinci).</p> <p>-Focus on Miranda’s lines from A1S2 (up to her falling asleep). Discuss her lack of personality/character at this point. Link to Elizabethan attitudes to women and the idea of a patriarchal society.</p> <p>-Discuss Shakespeare’s inspiration for the opening shipwreck scene, and how it might be adapted for a stage performance.</p>	<p>Tempest: a violent windy storm. From the Latin “tempesta” (could cover the term etymology here)</p> <p>Elizabethan: relating to or characteristic of the reign of Queen Elizabeth I (refer back to the Timeline unit for contextualisation).</p> <p>Playwright: a person who writes plays.</p> <p>Renaissance Man: a person with many talents or areas of knowledge.</p> <p>-Protagonist: the lead character in a text.</p> <p>Tragedy (in the context of a play): A drama or literary work in which the main character is brought to ruin or suffers extreme sorrow.</p> <p>Comedy (in the context of a play): a play characterized by its humorous tone and its depiction of amusing people or incidents, in which the characters ultimately triumph over adversity.</p> <p>Statesman: a skilled, experienced, and respected political leader or figure.</p> <p>Patriarchy: a system of society or government in which the father or eldest male is head of</p>	<p><u>Links</u></p> <p>The voyage and shipwreck of the Sea Venture in 1609, thought to be part of the inspiration for Shakespeare’s play: https://www.historyisfun.org/exhibitions/collections-and-exhibitions/special-exhibitions/virginia-company-colonies/sea-venture-essay/</p> <p>An academic discusses the characteristics of Renaissance Man (good for very short extracts to highlight the key features): https://archive.org/details/gardner_sartthro000gard/page/536</p> <p>Two short videos explaining Renaissance Man: https://www.youtube.com/watch?v=sBDTRsYVbwz https://www.youtube.com/watch?v=M6lmKTAIrh4</p>

	-Focus on the named characters from the shipwreck scene – how does their reaction to the Boatswain reveal their characters?	the family and descent is reckoned through the male line.	
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<p>Week Two:</p> <p>Who is Ariel?</p> <p>Who is Caliban?</p> <p>How does Shakespeare present the two slaves?</p> <p>How does Shakespeare present courtly love?</p> <p>Word of the Week:</p>	<p><u>-Non-negotiable extracts:</u></p> <p>-A1S2, lines 189-305 (“Approach, my Ariel” – Exit Ariel) <i>this can be broken into smaller, more manageable extracts.</i></p> <p>-A1S2, lines 320-375 (Enter Caliban – Exit Caliban)</p> <p>-A1S2, lines 411 – 477 (“The fringed curtains” – “I’ll be his surety”)</p> <p>-Focus on the relationship between Prospero and his two slaves, Ariel and Caliban. Start to consider where Caliban offers some comedic moments in the play.</p> <p>-Discuss the difference between a servant and a slave.</p> <p>-Compare the initial greetings and reactions of Ariel and Caliban – focus on Shakespeare’s crafting of language.</p> <p>-Recap knowledge of courtly love (Timeline unit: week 1) and apply it to Miranda and Ferdinand’s new relationship.</p> <p>-Focus on Shakespeare’s choices of responses for Prospero to both Ariel and Caliban – how do they differ and why?</p> <p>-Consider the concept of a “slave” and how both Ariel and Caliban play this role in different ways.</p>	<p>Antagonist: a person who actively opposes or is hostile to someone or something; an adversary.</p> <p>Servant: a person who performs duties for others.</p> <p>Slave: a person who is the legal property of another and is forced to obey them.</p> <p>Colonialism: the practice of acquiring control over another country, occupying it with settlers, and exploiting it economically.</p> <p>Courtly love: A contradictory love that wavers between passionate desire and spiritual purity.</p> <p>Semantic field: a set of words related by their meaning (<i>in relation to Ariel and Caliban’s language</i>).</p> <p>Civilisation: the stage of human social and cultural development that is considered most advanced.</p>	<p>Links</p> <p>Colonialism in relation to Ariel and Caliban: http://www.columbia.edu/itc/lithu/m/gallo/tempest.html</p> <p>Post-colonialism and The Tempest: https://www.bl.uk/shakespeare/articles/post-colonial-reading-of-the-tempest</p> <p>A character analysis of Ariel: https://www.bl.uk/shakespeare/articles/character-analysis-ariel-and-prospero-in-the-tempest</p> <p>Miranda and Ferdinand’s relationship: http://www.shakespeare-online.com/plays/thetempest/mirandaferdinand.html</p> <p>A dramatic reading of Caliban’s monologue:</p>

	-Consider the nature of Miranda's love for Ferdinand. She has never seen a man other than her father: can she really be in love? Should Prospero allow her to fall for this man?		https://www.youtube.com/watch?v=Ld-BbStaPcQ
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<p>Week Three:</p> <p><i>Who is Gonzalo?</i></p> <p><i>What is a utopia?</i></p> <p><i>Who are Sebastian and Antonio?</i></p> <p><i>What is Shakespeare telling us about the nature of power?</i></p> <p>Word of the Week:</p>	<p>Non-negotiable extracts:</p> <p>-A2S1, lines 143-163 ("I' th' commonwealth" – "innocent people")</p> <p>-A2S1, lines 200-207 ("They fell together" – "upon thy head")</p> <p>-A2S1, lines 219-226 ("Well, I am standing" – "fear or sloth")</p> <p>-A2S1, lines 268-279 ("I remember..." – "ere they molest!")</p> <p>- Teach the idea of the island as a potential utopia. Allow pupils room to discuss their own ideas of what a utopia looks like.</p> <p>- Explain the relationship and similarities between Sebastian and Antonio: Sebastian is the King's younger brother, and Antonio is Prospero's younger brother.</p> <p>-Explore and analyse the use of the extended metaphor of water in lines 219-226. Link this to Shakespeare's potential message about the nature of power.</p> <p>- Gonzalo's vision of a utopia is based on Montaigne's image of the noble savage – a pure community uncorrupted by modern society. This can be linked, in contrast, to Caliban's harmful savagery.</p> <p>-- Enable pupils to understand the motives behind Antonio's persuasion of Sebastian – the idea of a power-hungry leader.</p>	<p>Utopia: an imagined place or state of things in which everything is perfect.</p> <p>Monologue: a long speech by one actor in a play.</p> <p>Imagery: visually descriptive or figurative language.</p> <p>Extended metaphor: A metaphor that is developed in great detail, across sentences, paragraphs, or sometimes whole texts.</p> <p>Visionary: someone who thinks about or plans for the future with imagination or wisdom.</p> <p>Noble savage: a representative of primitive humankind as an ideal state, symbolizing the inner goodness of humanity.</p>	<p>Links</p> <p>Social structure in Elizabethan England: https://www.bl.uk/shakespeare/articles/the-social-structure-in-elizabethan-england</p> <p>The 1601 poor law: https://www.bbc.co.uk/bitesize/guides/zxjgqty/revision/3</p> <p>Power relationships in The Tempest: https://www.thoughtco.com/the-tempest-power-relationships-2985283</p> <p>Information on Montaigne's "noble savage": http://www.cyberartsweb.org/cpace/nonfiction/authors/montaigne/strohminger.html</p>

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<p>Week Four:</p> <p><i>Who are Trinculo and Stephano?</i></p> <p><i>Why does Caliban hate Prospero?</i></p> <p><i>What sort of power do Trinculo and Stephano want?</i></p> <p><i>How does Shakespeare make the play funny?</i></p> <p>Word of the Week:</p>	<p>Non-negotiable extracts:</p> <ul style="list-style-type: none"> -A2S2, lines 1-15 (“All the infections” – “to torment me”) -A2S2, lines 18-140 (A shortened version of this extract is provided in the folder) -A2S2, lines 156-160 (“I’ll show thee” – “Thou wondrous man”) <p>Additional extract:</p> <p>-A3S2, lines 87-103 (“as I told thee” – “great’st does least”) <i>If pupils do not study this extract, a comment on Caliban and Trinculo’s plot to kill Prospero will need to be included in your lesson planning for this week instead.</i></p> <ul style="list-style-type: none"> -Explore Caliban’s thoughts and feelings as he monologues at the beginning of A2S2. Link back to the tragic conventions of the play; think about the tragedy that Caliban has experienced; the island was usurped from him and his mother. -Introduce the characters of Trinculo and Stephano, and the concept of comic relief, including why it might be needed in plays. -Analyse how Shakespeare creates comedy in A2S2, including exploration of the key terminology listed. -Explore the language Caliban uses to describe Trinculo and discuss this new perspective on powerful people. -Compare the depiction of power in Trinculo to the way power is presented in Antonio and Prospero – allow pupils to explore the differences in these powerful men. 	<p>Dehumanisation: the process of depriving a person or group of positive human qualities.</p> <p>Euphemism: a mild word or expression substituted for one considered to be too harsh or embarrassing.</p> <p>Comic relief: humorous content in a text intended to contrast more serious content.</p> <p>Stage direction: an instruction in the text of a play indicating the movement, position, or tone of an actor, or the sound effects and lighting.</p> <p>Accumulatio: the use of climax in a group of items within a speech. (<i>From the word accumulation – see Caliban’s speech A3S2 “brain him... seize his books... batter his skull etc.)</i>)</p> <p>Auxesis: a gradual increase in the intensity of words. (<i>Also links to Caliban’s language in envisioning Prospero’s death).</i></p>	<p>Links</p> <p>Trinculo, Stephano and Caliban meet: https://www.youtube.com/watch?v=jH6nUuu5A4s&</p> <p>An analysis of Caliban’s character: https://www.cliffsnotes.com/literature/t/the-tempest/character-analysis/caliban</p> <p>A comment on Caliban’s eloquence in comparison to the basic language of Trinculo and Stephano: https://www.gradesaver.com/the-tempest/q-and-a/how-does-caliban-reveal-himself-to-be-more-eloquent-than-stephano-and-trinculo-what-does-this-quality-suggest-about-his-character-111209/</p>

	-Analyse the use of accumulatio and auxesis in Caliban’s monologue and what this reveals about his thoughts and feelings.		
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<p>Week Five:</p> <p><i>How do Miranda and Ferdinand express their love for each other?</i></p> <p><i>How does Shakespeare present their love?</i></p> <p><i>How does Prospero begin to change, from the start of the play to Act 4?</i></p> <p><i>How does Shakespeare present the nature of guilt?</i></p> <p>Word of the Week:</p>	<p><u>Non-negotiable extracts:</u></p> <p>-A3S1 (whole scene)</p> <p>-A4S1, lines 1-33 (“If I have...” – “She is thine own.”)</p> <p><u>Additional extract:</u></p> <p>-A3S3, lines 52-83 (“Thunder and lightning” – “He vanishes”)</p> <p>-Explore the ways in which Miranda and Ferdinand fall in love – a dramatic performance of A3S1 may be appropriate depending on the abilities of your class.</p> <p>-Analyse Shakespeare’s use of language in portraying their love in A3S1.</p> <p>-Focussing on A4S1, consider the change in Prospero and his attitude towards his daughter. Language such as “acquisition” and “purchased” linked to attitudes towards marriage of the time.</p> <p>-If A3S3 is studied, students should be directed to consider the nature of guilt and why Antonio, Alonso and Sebastian should feel differing levels of guilt. This can then be used to allow pupils to explore their own guilt, or the nature of crime and punishment in their own lives.</p> <p>-Alternatively, A3S3 can be used to explore the use of stagecraft within the play – how would a 17th Century theatre group be able</p>	<p>Metaphor: an object or item regarded as representative or symbolic of something else.</p> <p>Tripling (or tricolon): three parallel phrases or words, which come in quick succession without interruption.</p> <p>Religious imagery: visuals or descriptions that have spiritual or religious connections.</p> <p>Dowry: an amount of property or money brought by a bride to her husband on their marriage.</p> <p>Stagecraft: is the technical aspect of theatrical production, including set, sound, and lighting design.</p>	<p>An exploration of Act 3 Scene 1 by RSC actors: https://www.youtube.com/watch?v=ml0PdATMDDw</p> <p>Marriage in Elizabethan times: https://www.theclassroom.com/about-marriage-in-elizabethan-times-12081771.html</p> <p>The RSC talk stagecraft and theatre performance in Shakespeare’s time (however, this video uses Macbeth as a focal point): https://www.youtube.com/watch?v=NNPK7H9RHFw&feature=youtu.be</p>

	to create special effects such as thunder and lightning, costumes, stage tricks etc.		
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<p>Week Six:</p> <p><i>How does Prospero solve the problems with the groups on the island?</i></p> <p><i>Does Prospero make the right decisions?</i></p> <p><i>How have our opinions of Prospero changed, from the beginning of the play to the end?</i></p> <p>Word of the Week:</p>	<p><u>Non-negotiable extracts:</u></p> <ul style="list-style-type: none"> -A5S1, lines 1-3 (“Now does my project” – “with his carriage”) -A5S1, lines 120-184 (“First, noble friend” – “such people in’t”) -A5S1, lines 198-199 (“Let us not” – “heaviness that’s gone”) -A5S1, lines 269-278 (“Mark but” – “pinched to death”) -A5S1, lines 294-301 (“He is as...” – “this dull fool”) <p>-Allow the pupils to consider the four “problems” that Prospero is faced with at the end. These are:</p> <ul style="list-style-type: none"> - His desire for revenge against Antonio and Alonso. - Antonio and Sebastian’s plot to kill King Alonso. - Stephano, Trinculo and Caliban’s plot to kill him. - Miranda and Ferdinand’s love, and planned marriage. <p>Give pupils the opportunity to develop their own solutions to Prospero’s problems. Also consider how these problems fit into the tragic elements of the play.</p> <p>-Ensure that pupils understand how the play’s problems resolve: Prospero forgives all and returns to Milan as the reappointed Duke. Ferdinand and Miranda are due to be wed, so that Miranda will one day become Queen of Naples. Caliban is left to his island.</p> <p>-Was Prospero right in forgiving Antonio? Explore the nature of revenge and what Shakespeare teaches us here about the power of forgiveness.</p>	<p>Character arc: the transformation or inner journey of a character over the course of a story.</p> <p>Resolution: the action of solving a problem or contentious matter.</p> <p>Five-act or five-part structure: the idea of a start, middle and an end.</p> <p>Climax: the most intense, exciting, or important point of a story.</p> <p>Falling action: occurs right after the climax, when the main problem of the story resolves.</p> <p>Exposition: the part of a story where the themes and characters are first presented.</p> <p>Rising action: a series of relevant incidents that create suspense, interest, and tension in a narrative.</p> <p>Denouement: the final part of a narrative in which the strands of the plot are drawn together and matters are resolved.</p>	<p>What does the ending mean? https://www.sparknotes.com/shakespeare/tempest/what-does-the-ending-mean/</p> <p>A short commentary on the ending: https://kylesartsblog.wordpress.com/2012/11/09/the-tempest-happy-endings-and-monsters/</p> <p>Interesting quote from a children’s author on the ending: https://www.goodreads.com/quotes/330012-at-the-happy-ending-of-the-tempest-prospero-brings-the</p>

	-Explore Miranda's "brave new world" perspective at the end of the play, and Caliban's acceptance of being a "thrice-double ass". Pupils to consider what Shakespeare teaches us about the world through these two characters.		
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<p>Week Seven:</p> <p><i>Can Prospero still be considered a Renaissance Man?</i></p> <p><i>Does the play resolve itself in a satisfying way?</i></p> <p><i>What do we learn from the play as a whole? What is its 'moral'?</i></p> <p>Word of the Week:</p>	<p><u>Non-negotiable extract:</u></p> <p>-Epilogue (whole scene)</p> <p>-Consider Prospero's final act of casting away his magic and forsaking his magical powers. What does this mean? What is Shakespeare telling us here? Is it a tragedy that he feels he must sacrifice his powers?</p> <p>-Recap the idea of a Renaissance Man from Week 1. Now that Prospero is without magic, can he still be considered a true Renaissance Man?</p> <p>-The bulk of this week is given over to building pupils up to being able to tackle the Application Check. Teachers are advised to use the time this week to catch up on missed content, re-cover the key teaching points for the application check, and ensure pupils are prepared for the assessment.</p>	<p>Epilogue: a section at the end of a book or play that serves as a conclusion to what has happened.</p>	<p>The Animated Tales (full play): https://www.youtube.com/watch?v=kAZKlpWGN_Q</p> <p>The Epilogue, acted: https://www.youtube.com/watch?v=2xluKsjEjTc</p>