

# THE TEMPEST

## – THE BIG QUESTION

A Key Stage 2 PSHE and Citizenship Resource



© Coram Shakespeare Schools Foundation 2023

All rights reserved. Copyright of this curriculum resource rests with Coram Shakespeare Schools Foundation. Any hiring, lending, redistribution, modification or copying (other than copying for the exclusive use of the school or institution which has purchased the resource) is strictly prohibited

# ACKNOWLEDGEMENTS

Coram Shakespeare Schools Foundation wish to thank the following trusts and charitable foundations, without whom this resource could not have been created.



This project has been made possible thanks to the generous support of The Childhood Trust, who fund grass roots charities and their projects to alleviate the impact of child poverty.

## theBigGive.org.uk

We have been kindly supported by The Big Give, who profile the work of thousands of charities and their projects, providing a platform to promote causes and inspire people to give. We are very grateful to everyone who supported our work through The Big Give.



## Curriculum Links

This KS2 Citizenship and English teaching sequence provides lessons to teach pupils about forming, and talking about their opinions. It uses Shakespeare's **The Tempest** to look at how we forgive those who have wronged us and whether this is always the right thing to do.

There are various opportunities to meet **KS2 National Curriculum English** requirements, including study of a significant author, fiction from our literary heritage, drama, writing, and spoken language opportunities.

**In addition, the lesson sequence includes opportunities to meet KS2 Citizenship curriculum requirements, giving children opportunities to:**

- Talk and write about their opinions, and explain their views, on issues that affect themselves and society.
- Prepare to play an active role as citizens by researching, discussing and debating issues.
- Reflect on spiritual, moral, social, and cultural issues, using imagination to understand other people's experiences.
- Resolve differences by looking at alternatives, making decisions and explaining choices.
- Understand that pressure to behave in an unacceptable or risky way can come from a variety of sources, including people they know, and how to ask for help and use basic techniques for resisting pressure to do wrong.
- Understand that actions affect themselves and others, to care about other people's feelings and to try to see things from their points of view.

**Examples of actions schools can take to promote 'Fundamental British values', include:**

- Ensuring all pupils within the school have a voice that is listened to, and demonstrating how democracy works by actively promoting democratic processes such as a school council, whose members are voted for by the pupils.



**Before you start this lesson and delve into the Big Question in the play, you might want to familiarise yourself with the story first.**

- There are lots of different approaches you could take, including using the 10 point summary.
- If you or your students don't know the play, the following process is a great introduction to the story and its main characters.
- As with any lesson, do adapt this to suit the needs of your students.
- This is a great way to get the story on its feet quickly and help your students to understand the story arc.

**Firstly, divide your students into groups and give them copies of the 10 point summary to explore the story order.**

- Cut up and remove the numbers from the 10 point summary.
- Give each group a few minutes to rearrange them into the correct order.
- You could print a large copy of the 10 point summary so that each one is on an A3 page and when you go through the order with the whole class you can stick them up in the correct order around the room.
- Correct any misconceptions as you go through the points and ask your students to justify and clarify the decisions they made.
- This will support with comprehension work across English as there are some key indicators of the story structure (E.g. Romeo and Juliet can only get married once they have met, Macbeth can only become King once he has killed the King).

**Once the correct order has been established, give each group two consecutive story points and ask them to create freeze frames to show this moment. Provide them with the following two rules:**

1. Everyone must be involved.
  2. Someone/some people must read out the story point.
- Give them a strict time limit to create the freeze frame, before moving onto their second one.
  - Ask them to consider what else they could be if there are only a small amount of named characters in the scene - could they create the architecture or double up on characters?
  - After the time limit is up, give them a further two minutes to consider how they would adjust their positions so that the rest of the class can see the whole image – ask them to consider their audience.
  - With the rest of the class watching, move from one group to another, seeing each freeze frame in order and hearing the story point. Then jump into the image to 'Thought tap' some (or all ideally) of the characters.
  - It's really encouraging for students if they can share their ideas regardless of their character E.g. Macbeth or one of his soldiers.



- Ask them open questions about who they are, what they are doing and how they feel about it. Facilitate this in a light-hearted way to avoid the students feeling under pressure.
- If they struggle with an answer, throw the question out to the rest of the group and the audience.
- This is a great opportunity to get some interpretations of characters' thoughts and actions, but do use it to clarify facts about the story and the characters too.
- It is also a great time to show that you don't have all of the answers either and that you will all find out more as you delve further into the play and rehearsals.
- You could do this 'Thought Tapping' as a 'Roving Reporter', using a prop as a microphone to interview the characters as if live in that moment.

**Once you have done this for each of the 10 images, bring the class back together for a plenary.**

This is a good time to recap on what they have learnt about the characters and/or the story. This could be done in a number of ways:

- 1. Tell the story in a circle.** Everyone sits in a circle and adds a bit more information on the previous person's ideas. This means that those that have a good grasp will be able to share their knowledge and those who are still working towards it, will be able to add whatever they can – such as a character name or a setting for the play.
- 2. Provide them with plenary cards.** Use the following examples and ask them to share their response with someone else.
  - Something they have learnt today; a new word or phrase that they have used today; something that they would like to know more about; something that they are looking forward to in the play; a question that they now have about the play.
- 3. Learnt and enjoyed.** Simply ask for them to tell a partner something that they have learnt and something that they have enjoyed in this lesson



## The Big Question – The Tempest

<p><b>Learning Objective</b></p> <p>Pupils use a range of balanced and persuasive argument techniques, across a range of drama activities to formulate a viewpoint and argument related to the Big Question.</p> <p>Pupils analyse the actions of Prospero and his ability to forgive.</p> <p><b>Success Criteria (including differentiation)</b></p> <p><b>All children</b> can express an initial opinion on the 'Big Question' and justify their viewpoint.</p> <p><b>Most children</b> can develop their opinion over the course of the lesson sequence by listening and responding to others.</p> <p><b>Some children</b> can articulate a clear balanced argument on the 'Big Question', using sophisticated argument techniques.</p>	<p><b>Big Question: Should I always forgive the people who have wronged me?</b></p> <p><b>Vocabulary:</b> Power, vengeance, usurpers, forgiveness, conscience, hot-seating, role on the wall</p> <p><b>Starter:</b> Exploring forgiveness – Prompt a discussion with the class to lead into the Big Question.</p> <ul style="list-style-type: none"> <li>Ask the students to consider their response to the Big Question by placing themselves on a Value Continuum.</li> <li>Through discussion, ask pupils for their reaction to the behaviour of Prospero with regards to his treatment of those who were on the ship that was wrecked on his island.</li> <li>They feed back to the rest of the class regarding the relationship between Prospero and Antonio using key facts from the play.</li> <li>Pupils explore the characters of Antonio and Prospero. Thinking particularly about everything he has gone through using role on the wall and two text extracts from the play.</li> <li>Pupils hot-seat Prospero to find out more about his motivations regarding the plot to seek vengeance on his brother.</li> <li>Pupils take part in a conscience alley to advise Prospero what to do next.</li> <li><i>Optional written activity. Pupils write either a balanced argument or a persuasive argument, taking a stance on the behaviour of Prospero based on his usurpation and how he feels about seeing the guilty parties again.</i></li> </ul> <p><b>See Teaching and Learning Activities for full details</b></p>	<p><b>Assessment Opportunities</b></p> <ul style="list-style-type: none"> <li>Value continuum</li> <li>Role on the wall</li> <li>Hot-seating and conscience alley</li> <li>Follow up written work (persuasive or balanced argument)</li> </ul> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>10 point summary</li> <li>Five Facts about Prospero and Antonio's relationship</li> <li>Two Text Extracts</li> <li>Role on the Wall templates</li> <li>Question stems for hot-seating</li> <li>Sentence starters (balanced and persuasive arguments)</li> </ul> <p><b>KS2 English Curriculum Links (Y5/6 Programme of Study) Pupils:</b></p> <ul style="list-style-type: none"> <li>Increase familiarity with wide range of books, including fiction from our literary heritage.</li> <li>Drawing inferences such as assuming characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence.</li> <li>Provide reasoned justifications for views.</li> <li>Articulate and justify answers, arguments and opinions.</li> <li>Participate in discussions, performances, role play/improvisations and debates.</li> <li>Use spoken language to develop understanding through speculating, imagining and exploring ideas.</li> </ul>
---	--	--



# Teaching and Learning Activities

## Starter – Exploring Forgiveness

- Tell the class a story about a child who was upset with a friend of theirs, so they went into their tray and ripped up a painting they'd done that day.
- What are pupils' initial responses to this story? Write them on the board or flipchart paper and keep somewhere visible.
- Ask the pupils what might happen next? Suggestions could be: A teacher might be told, there might be an argument, they may forgive one another.
- Split the class into five groups and ask them to create a freeze frame to show what happens next. (You might want to provide them with the scenarios. They must include both friends in the freeze frame and everyone in the group must be involved.)
- Show each of these back to the class.
- Go around, in role as a roving reporter to each group and ask them to tell you and the class what is happening and how they feel.
- Tell them the story: If I upset my friend - they write it in the sand but I do something wonderful for them-they carve it in rock. What does that mean? (They should hopefully reflect on how the bad thing will wash away but the good thing will stay for a very long time.)
- Ask pupils to think about circumstances where forgiveness isn't always possible. What circumstances effect whether it is possible to forgive? Does it change as you get older?

## Teaching and Learning Activity One - Value Continuum

- Introduce the concept of a Value Continuum by asking pupils to imagine that the room is bisected diagonally, with one corner of the room representing "Strongly Agree or YES" and the other corner of the room representing "Strongly Disagree or NO".
- Explain to the pupils that you will ask them a question, and that they must stand somewhere on the imaginary line. They don't have to stand in the corners. Demonstrate where they might stand if they agree quite strongly or think 'yes', or if they disagreed slightly more than they agreed with a question.
- Now give them an example question so they can see how it works. E.g 'Is breakfast the most important meal of the day?' or 'Are cats better than dogs?' Take views from different places on the line, encouraging pupils to articulate their feelings.
- Once they are used to how it works, ask them the 'Big Question' **'Should I always forgive the people who have wronged me?'** and to move to where they think they should be. Ask for responses and for the reasoning for their thoughts.





## Teaching and Learning Activity Two – Exploring Prospero and Antonio

- Next, give each group one of the **Five Facts** and share with the class. These facts contextualise the relationship between the two characters up until Prospero has seen his brother on the island. What do we know for sure? What can we deduce from what we know? How does the relationship change or develop? What are the strengths and weaknesses of it? How do they think it will end between them? Why has Prospero decided to taunt and torment his family like this?
- Ask pupils for their reaction to the behaviour of Prospero and how he treats those around him. What effect does it have on them? Show the following statement: **“Prospero is torturing his brother, Antonio. Prospero is a cruel man”** and record their thoughts on the whiteboard.

## Teaching and Learning Activity Three – Role on the Wall

- First create a shared **Role on the Wall** for Antonio, exploring what the character is like on the inside (inner thoughts and feelings) and the outside (what he shows to the world).
- E.g. Antonio– *Inside the figure* – Greedy for power, nervous about his future on this island, scared about committing murder.
- *Outside the figure* – Wants to appear brave, determined and ambitious.
- Hand out the **Two Text Extracts** – one showing some of Prospero’s loving words spoken to his daughter and the other from when he is talking about and has seen his brother and those that usurped him.
- Lead pupils in a discussion about the difference between the two different Prosperos.
- Now, divide pupils into groups – with one set of groups creating a role on the Wall for Prospero when he is looking after and protecting his daughter and one set of groups creating a role on the Wall for Prospero when he is angry. Use the **Role on the Wall Template**.
- Ask children to create their own role on the wall for whichever Prospero they have been allocated, with the characteristics, hopes, fears and personal desires of Prospero written on the inside of the figure. On the outside of the figure, children provide details of how the character wishes to appear to others.
- Once the roles on the wall are done, share them with the entire class and discuss the different ‘Prosperos’ that have been created. What similarities and differences are there?





### Teaching and Learning Activity Four – Hot-seating

This exercise allows pupils get to know characters by asking questions and hearing them speak outside of the parameters of the story itself.

- The teacher should initially play the role of Prospero.
- Ask pupils to think about what they already know about Prospero up to this point in the story, using their existing knowledge, the five facts and their completed role on the wall. What would they like to know about what he wants and how he feels after Antonio has arrived on his island. Think in particular about his relationship with Antonio and the other characters.
- Provide open ended **question stems for hot-seating** to pupils to ensure that they use high order questions and not simply questions that can be answered yes or no.
- Pupils work in groups to create their questions. Aim for 4 or 5 questions from each group.
- Pupils vote for the 'juiciest' questions in their groups - the ones likely to generate the most interesting answers. These are likely to be about character motivation/ feelings/hopes and wishes, rather than factual questions such as "What did you have for lunch today?"
- Teacher in role to answer questions.
- After the teacher has answered a few questions in role, invite pupils to hot-seat each other, first on their tables, in pairs, with one child asking and the other answering questions in role. Then, invite students to the front of the class to show their hotseating discussions if they feel confident.

### Teaching and Learning Activity Five - Conscience Alley

- Pupils take part in a conscience alley to advise Prospero what he should do about his brother, Antonio, when he has seen him on the island.
- Explain that Prospero faces a decision – either to avenge himself or to forgive his brother.
- Ask children to work in pairs to provide advice to Prospero. Should he forgive or not?
- They must justify their decision with reference to the play or with reference to their own moral viewpoint.
- Justification is essential so therefore ask the children to practise doing this with their viewpoint, with their partner.
- The teacher should then play the part of Prospero.



- Pupils who think that he should forgive Antonio, should stand on one side.
- Pupils who think that he should not forgive Antonio, should stand on the other side.
- As the teacher moves along the tunnel, they should pause at every point and listen to the justifications from their left and right.
- It is vital that this is done slowly so that every point and justification is heard (otherwise this can be a very noisy and unproductive exercise!)

**Written Follow Up** Children write a balanced argument giving both viewpoints to Prospero. The Resources section contains **Sentence starters (balanced and persuasive arguments).**

### Plenary

Return to the Big Question and the Value Continuum. **‘Should I always forgive the people who have wronged me?’** Has anyone changed their minds? Interrogate how their understanding of Prospero’s behaviour has influenced their decision.





Appendix 1

# THE TEMPEST

## THE BIG QUESTION

Resources Pack



# The Tempest

## 10 Events

1. With the help of his servant spirit, Ariel, the usurped Duke of Milan (Prospero) conjures a storm to shipwreck his usurpers onto his desert island.
2. Prospero explains to his daughter (Miranda) how his brother Antonio usurped him and a faithful Lord Gonzalo helped them escape to the island 12 years ago.
3. Miranda sees the shipwrecked son of King Alonso – Ferdinand- and they fall in love, but Prospero pretends not to trust him and takes him captive.
4. Antonio persuades the brother of Alonso (Sebastian) to kill Alonso, but Ariel wakes Alonso just before they attack.
5. Caliban, an islander enslaved by Prospero, meets a drunken butler (Stephano) and a jester (Trinculo) also shipwrecked. He thinks they are gods and swears allegiance to them.
6. Ariel tricks the nobles by tempting them with the magical image of a banquet which then transforms into a terrifying image of Ariel as a harpy who reminds them of their sins to Prospero. They wander off separately, under Ariel's spell.
7. Caliban persuades Stephano and Trinculo to usurp and kill Prospero.
8. Prospero gives his blessing to Ferdinand and Miranda's marriage.
9. Prospero and Ariel set up a trap of fine clothes to distract Stephano and Trinculo in their murder plot. Their distraction enables Prospero and Ariel to attack and chase them away with magic.
10. Ariel brings everyone to meet Prospero, who forgives his usurpers whilst demanding his dukedom back. He reveals the lovers and plans for them all to journey back to Milan in the safely harboured ships.



## Five Facts about Prospero and Antonio's relationship

1. Prospero used to be the Duke of Milan. He was a good Duke who was loved by the public, but he paid more attention to his books than to the people.
2. He asked his brother Antonio to look after the business of being Duke of Milan. Antonio, a ruthless and power-hungry man, enjoyed this power and decided he would like to keep it.
3. Antonio and the King of Naples, Alonso (who disliked Prospero) plotted against Prospero. Antonio paid Alonso to make him Duke of Milan and arranged for Prospero and his young daughter, Miranda, to be seized and banished from Naples.
4. Prospero and Miranda were forced to flee the city in a boat before being shipwrecked on a witch's island, of which Prospero took control.
5. Prospero has spent the last twelve years practising his magic, which he uses to gain power over other characters in the play.



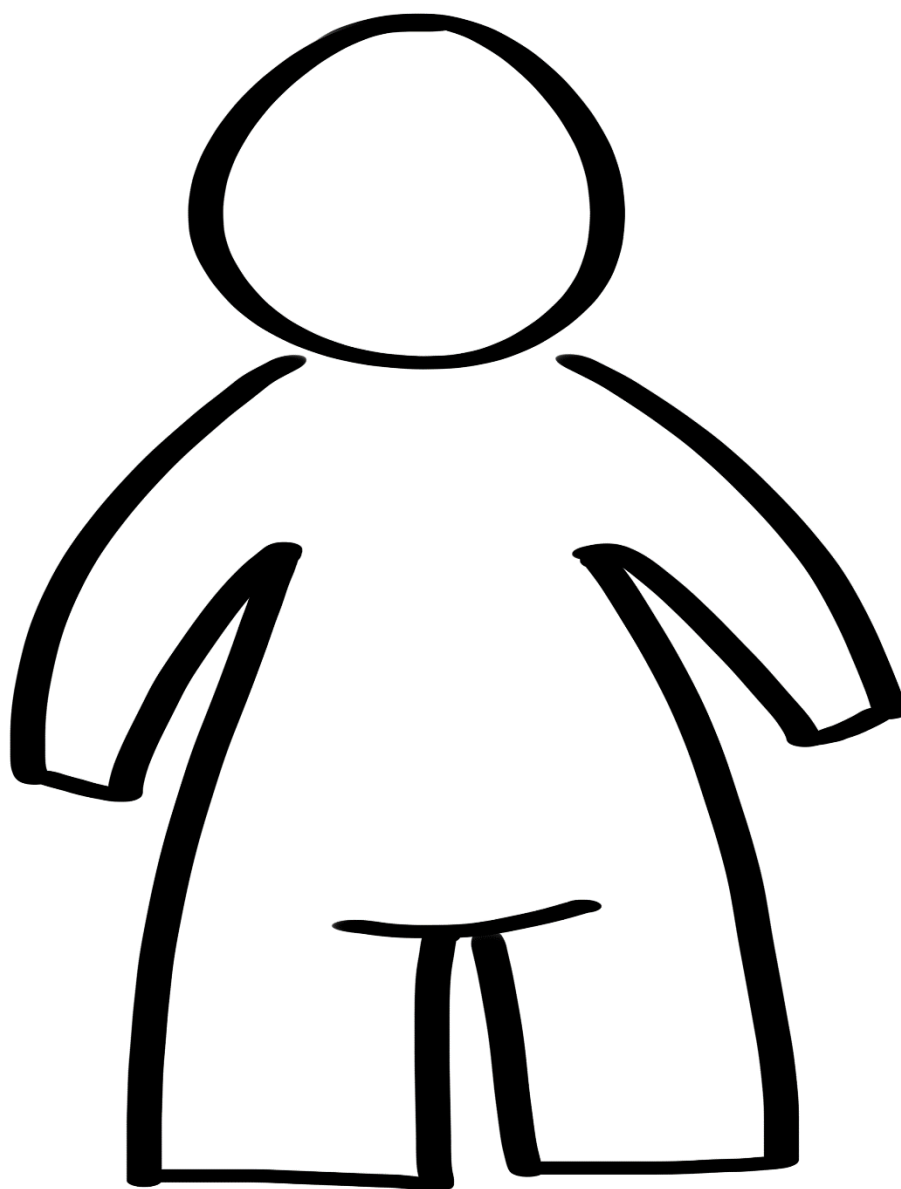
## Role on the Wall Template: (for whole class modelling)

### **INSIDE the outline:**

- How the character feels about him/herself/ other people.
- What the character thinks about his/her life and/or events.
- His or her dreams and regrets.

### **OUTSIDE the outline:**

- What other people think about the character.
- Story/plotline about the character.



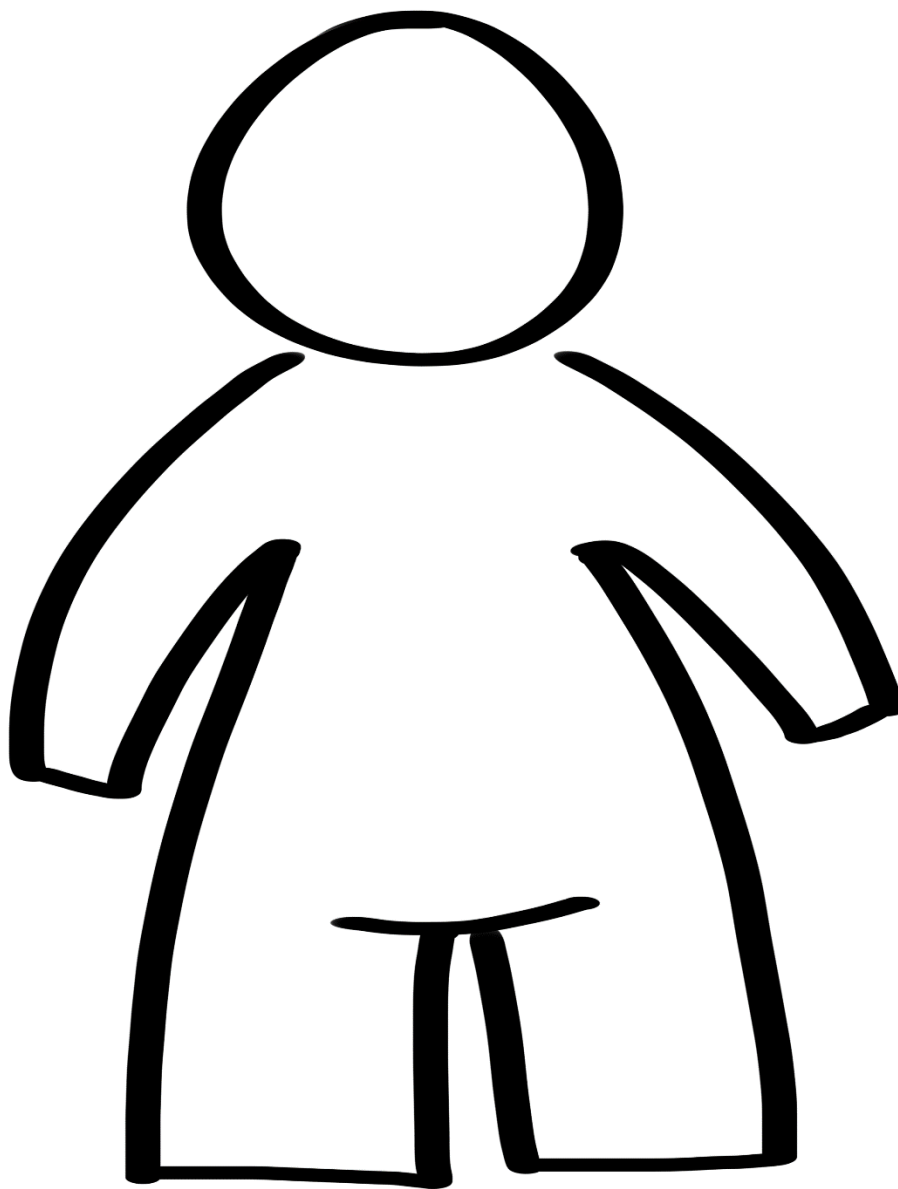
## Role on the Wall Template: (for group work)

### **INSIDE the outline:**

- How the character feels about him/herself/ other people.
- What the character thinks about his/her life and/or events.
- His or her dreams and regrets.

### **OUTSIDE the outline:**

- What other people think about the character.
- Story/plotline about the character.





## Two Text Extracts

### Extract One – Prospero and Miranda (Not in the SSF abridgement: Act 1 Scene 2)

**PROSPERO:** I have done nothing but in care of thee,  
My daughter, who art ignorant of what thou art;  
'Tis time I should inform thee farther. Lend thy hand,  
And pluck my magic garment from me. So:  
*[She helps him lay down his mantle]*  
Lie there, my Art. Canst thou remember  
A time before we came unto this cell?  
I do not think thou canst, for then thou wast not  
Out three years old.

**MIRANDA:** 'Tis far off, and rather like a dream.

**PROSPERO:** Twelve year since, Miranda, twelve year since,  
Thy father was the Duke of Milan, and  
A prince of power.

### Extract Two – Prospero speaks about Antonio and his usurpers (Not in the SSF abridgement: Act 3 Scene 3)

**PROSPERO:** My high charms work  
And these mine enemies are all knit up  
In their distractions. They now are in my power,  
And in these fits I leave them while I visit  
Young Ferdinand, whom they suppose is drowned,  
And his and mine loved darling.



## Question Stems for Hotseating

How did you feel when...?

Why did you feel...?

Why do you think.....?

Why did you.....?

In what ways does.....?

Explain how.....?

What might.....?

Describe what...

If you were....

What do you think about...?

Have you ever...?

Do you agree that...?



## Sentence Starters: Balanced and persuasive arguments

<b>Some people believe that...</b>	<b>Others think that...</b>
<b>On the one hand...</b>	<b>On the other hand...</b>
<b>It is clear that...</b>	<b>On the contrary...</b>
<b>There is no doubt that...</b>	<b>Alternatively...</b>
<b>Whilst some argue that...</b>	<b>Many maintain that...</b>
<b>It is certain that...</b>	<b>But other facts show...</b>
<b>It could be argued that...</b>	<b>However...</b>

