

# THE TEMPEST

## – THE BIG QUESTION

A Key Stage 3 and 4 PSHE and Citizenship Resource



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## Curriculum Links

This KS3/KS4 Citizenship, English and Personal Wellbeing teaching sequence provides a scheme of work to help pupils learn about forming and talking through their opinions. It uses Shakespeare's plays to explore a range of topics including:

- *Personal growth and maturity*
- *Responsibility at different stages of life*
- *The importance of the rule of law*
- *Young people and mental health*
- *The power of political rhetoric*
- *Forgiveness and retribution*
- *Religious and other forms of extremism*
- *Cyberbullying and the pressures of social media*
- *The importance of diversity and of respecting difference*

## From the National Curriculum – Citizenship

### Purpose of study

A high-quality citizenship education helps to provide pupils with knowledge, skills and understanding to prepare them to play a full and active part in society. In particular, citizenship education should foster pupils' keen awareness and understanding of democracy, government and how laws are made and upheld. Teaching should equip pupils with the skills and knowledge to explore political and social issues critically, to weigh evidence, debate and make reasoned arguments. It should also prepare pupils to take their place in society as responsible citizens, manage their money well and make sound financial decisions.

### Aims

The national curriculum for citizenship aims to ensure that all pupils:

- Acquire a sound knowledge and understanding of how the United Kingdom is governed, its political system and how citizens participate actively in its democratic systems of government.



- Develop a sound knowledge and understanding of the role of law and the justice system in our society and how laws are shaped and enforced.
- Develop an interest in, and commitment to, participation in volunteering as well as other forms of responsible activity, that they will take with them into adulthood.
- Are equipped with the skills to think critically and debate political questions, to enable them to manage their money on a day-to-day basis, and plan for future financial needs.

## Subject content

### Key stage 3

Teaching should develop pupils' understanding of democracy, government and the rights and responsibilities of citizens. Pupils should use and apply their knowledge and understanding while developing skills to research and interrogate evidence, debate and evaluate viewpoints, present reasoned arguments and take informed action.

Pupils should be taught about:

- The development of the political system of democratic government in the United Kingdom, including the roles of citizens, Parliament and the monarch.
- The operation of Parliament, including voting and elections, and the role of political parties.
- The functions and uses of money, including the importance and practice of budgeting, and managing risk.

### Key stage 4

Pupils should be taught about:

- Parliamentary democracy and the key elements of the constitution of the United Kingdom, including the power of government, the role of citizens and Parliament in holding those in power to account, and the different roles of the executive, legislature and judiciary and a free press.
- The different electoral systems used in and beyond the United Kingdom and actions citizens can take in democratic and electoral processes to influence decisions locally, nationally and beyond.
- Other systems and forms of government, both democratic and non-democratic, beyond the United Kingdom.
- Local, regional and international governance and the United Kingdom's relations with the rest of Europe, the Commonwealth, the United Nations and the wider world.



- Human rights and international law.
- The legal system in the UK, different sources of law and how the law helps society deal with complex problems
- Diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding.
- The different ways in which a citizen can contribute to the improvement of their community, to include the opportunity to participate actively in community volunteering, as well as other forms of responsible activity
- Income and expenditure, credit and debt, insurance, savings and pensions, financial products and services, and how public money is raised and spent.

## **The Personal Wellbeing Programme of Study – non statutory**

### **The range and content includes:**

#### **Key Stage 3**

- Examples of diverse values encountered in society and the clarification of personal values.
- The knowledge and skills needed for setting realistic targets and personal goals.
- Physical and emotional change and puberty.
- Sexual activity, human reproduction, contraception, pregnancy, and sexually transmitted infections and HIV and how high-risk behaviours affect the health and wellbeing of individuals, families and communities.
- Facts and laws about drug, alcohol and tobacco use and misuse, and the personal and social consequences of misuse for themselves and others.
- How a balanced diet and making choices for being healthy contribute to personal wellbeing, and the importance of balance between work, leisure and exercise.
- Ways of recognising and reducing risk, minimising harm and getting help in emergency and risky situations.
- A knowledge of basic first aid.
- The features of positive and stable relationships, how to deal with a breakdown in a relationship and the effects of loss and bereavement.
- Different types of relationships, including those within families and between older and young people, boys and girls, and people of the same sex, including civil partnerships.
- The nature and importance of marriage and of stable relationships for family life and bringing up children.
- The roles and responsibilities of parents, carers and children in families.
- The similarities, differences and diversity among people of different race, culture, ability, disability, gender, age and sexual



orientation and the impact of prejudice, bullying, discrimination and racism on individuals and communities.

#### **Key Stage 4**

- a. The effect of diverse and conflicting values on individuals, families and communities and ways of responding to them.
- b. How the media portrays young people, body image and health issues.
- c. The characteristics of emotional and mental health, and the causes, symptoms and treatments of some mental and emotional health disorders.
- d. The benefits and risks of health and lifestyle choices, including choices relating to sexual activity and substance use and misuse, and the short and long-term consequences for the health and mental and emotional wellbeing of individuals, families and communities.
- e. Where and how to obtain health information, how to recognise and follow health and safety procedures, ways of reducing risk and minimising harm in risky situations, how to find sources of emergency help and how to use basic and emergency first aid.
- f. Characteristics of positive relationships, and awareness of exploitation in relationships and of statutory and voluntary organisations that support relationships in crisis.
- g. The roles and responsibilities of parents, carers, children and other family members.
- h. Parenting skills and qualities and their central importance to family life.
- i. The impact of separation, divorce and bereavement on families and the need to adapt to changing circumstances.
- j. The diversity of ethnic and cultural groups, the power of prejudice, bullying, discrimination and racism, and the need to take the initiative in challenging this and other offensive behaviours and in giving support to victims of abuse.



## The Tempest – The Big Question

<p><b>Learning Objective</b></p> <p>Pupils use a range of balanced and persuasive argument techniques across a range of activities to formulate a viewpoint and argument related to the Big Question for this lesson.</p> <p>Pupils analyse the themes of crime, retribution and forgiveness at the heart of The Tempest, and relate this to different faiths and their approach to retribution and forgiveness.</p> <p><b>Success Criteria (including differentiation)</b></p> <p><b>All can</b> express an initial opinion on the 'Big Question' and justify their viewpoint.</p> <p><b>Most can</b> develop their opinion over the course of the lesson sequence by listening and responding to others.</p> <p><b>Some can</b> articulate a clear balanced argument on the 'Big Question', using sophisticated argument techniques.</p>	<p><b>Big Question: Is it possible to forgive any crime?</b></p> <p><b>Vocabulary:</b> forgiveness, diverse, retribution, revenge, extremism</p> <p><i>To begin: Discover the events of The Tempest using the SSF 10 Events and the instructions for exploring the story in the Appendix.</i></p> <p><b>Lesson Plan</b></p> <ul style="list-style-type: none"> <li>Students explore the key themes of The Tempest – Crime, retribution and forgiveness.</li> <li>Once they have discussed what these words mean to them, students work in small groups to create freeze frames to depict the words.</li> <li>Ask pupils for their response to the Big Question via a value continuum.</li> <li>Ask how Prospero is a victim of crime and for responses to his reaction to the crime. How does he reach a point where he wishes to forgive?</li> <li>Using the seven stages of grief, students stage a representation of one of them, researching the potential physical effects it has on people.</li> <li>Written outcome – students write as Prospero, thinking about how these stages of grief have affected him.</li> <li>Students return to the value continuum to consider their opinion on the Big Question again.</li> <li>What do different religions say about retribution and forgiveness? Look at the Muslim and Christian faiths in particular.</li> </ul> <p><b>See Teaching and Learning Activities for full details</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li><b>The Tempest – 10 events</b></li> <li><b>Instructions for exploring the story in the Appendix</b></li> </ul> <p><b>National Curriculum Links</b></p> <ul style="list-style-type: none"> <li>The features of positive and stable relationships, how to deal with a breakdown in a relationship and the effects of loss and bereavement.</li> <li>The roles and responsibilities of parents, carers and children in families.</li> <li>The effect of diverse and conflicting values on individuals, families and communities and ways of responding to them.</li> <li>The characteristics of emotional and mental health, and the causes, symptoms and treatments of some mental and emotional health disorders.</li> </ul>
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# The Tempest – The Big Question

## Teaching and Learning Activities

### Starter – Exploring Crime and Forgiveness

- Ask students to consider the word 'crime'. What does it mean to them? Ask them to think independently and then pair up to discuss ideas. In their pairs they should come up with three words that they think of when hearing the word. Ask them to write them down on individual post it notes and stick them all onto a sheet of flipchart or large sugar paper.
- Ask them to now repeat this exercise but with the word 'forgiveness', again allowing them to discuss in pairs in order to then produce three words to stick onto a separate large sheet of paper.
- Once both words have been explored, talk through the suggestions on the post it notes and identify any repetitions or unusual ideas. Ask for further clarification from the class about any of the words and the reasons why they made these connections.
- Now ask the students to work in small groups and create two different freeze frames depicting those two words – crime and forgiveness.
- They should think about how they will transition from each of the freeze frames too.
- Show each group's work and ask the rest of the class to add any further words to the post it note collections that spring to mind when watching the freeze frames.

### 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 if they disagreed slightly more than they agreed with the 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' **'Is it possible to forgive any crime?'** and ask them to move to where they think they should be on the continuum. Ask for responses and for the reasoning for their thoughts.





## Teaching and Learning Activity Two – Prospero as a victim of crime

- Ask the students of what past crimes Prospero has been a victim and which of those he is forced to confront in the Tempest?
- Brainstorm these as a group and make a list. Pupils might suggest definite political offences such as usurpation, corruption and banishment but they may also suggest more personal crimes such as child cruelty/abuse (against Miranda), attempted murder or assault.
- Ask them to work in the small groups from the starter activity to categorise these crimes in any way that they wish and then rank them according to seriousness.
- Ask them to identify the crimes that Prospero finds most difficult to deal with and then challenge them to pin it down to one crime only.
  - Do pupils categorise the political crimes and usurpation of power as more difficult to process than the more emotional/personal offences? There is no right or wrong answer here, so encourage discussion amongst your pupils group.
  - Are there any other characters in the play who might need to exercise forgiveness to find peace? (Caliban and Ariel may need to forgive Prospero for his own crimes of imprisoning/enslaving them perhaps?)

## Teaching and Learning Activity Three - Prospero's reaction

- Ask the students to tell you what Prospero's initial reaction to these crimes was - Retribution. How does that manifest itself? - The creation of the Tempest, the tricks played on his enemies, forcing them to confront their wrongdoings.
- How does Prospero reach a point where he wishes to forgive? Is it simply the passage of time? Is it that he is too old to continue holding a grudge? Is it that his acts of revenge make him feel that there has been some sort of restitution (an eye for an eye)?
- Split the whole group into smaller groups and allocate each one of the Stages of Grief listed below. These seven are widely acknowledged to be the stages that individuals must go through to process traumatic events.
  - **SHOCK & DENIAL**
  - **PAIN & GUILT**
  - **ANGER**
  - **DEPRESSION and REFLECTION**
  - **AN UPWARD TURN**
  - **WORKING THROUGH PAIN**
  - **ACCEPTANCE, HOPE (AND FORGIVENESS)**



- In their groups, the students should complete research about this stage of grief, how it manifests itself for those who are grieving and what physical reactions they are likely to have when experiencing it.
- They should then create a living image, rather like a portrait from 'Harry Potter', which moves and responds to interactions to portray that stage of grief.
- As a further challenge, you could ask them to look for an example of this stage in the Tempest script and incorporate it into their image.
- When they show these back to the rest of the group, other students can tap them on their shoulders to see how the image responds to interaction and what the physical manifestations of this stage of grief are.
- **(If appropriate and to be done carefully)**, ask pupils to think of examples of a difficult emotional journey that they have either personally experienced or know of. E.g. divorce, bereavement. And ask have YOU ever found acceptance and/ or forgiveness difficult?

### Written outcome

- Pupils write a diary entry or monologue for Prospero, using the seven stages as paragraph markers, and working through his feelings following the usurpation, banishment and twelve years of isolation on the island. If they used extracts of text in their images, they could include these quotes in their written work too.
- Alternatively, pupils could write their own diary of grief and forgiveness based on either a personal or fictional life event, again using the seven stages as paragraph markers or subheadings.

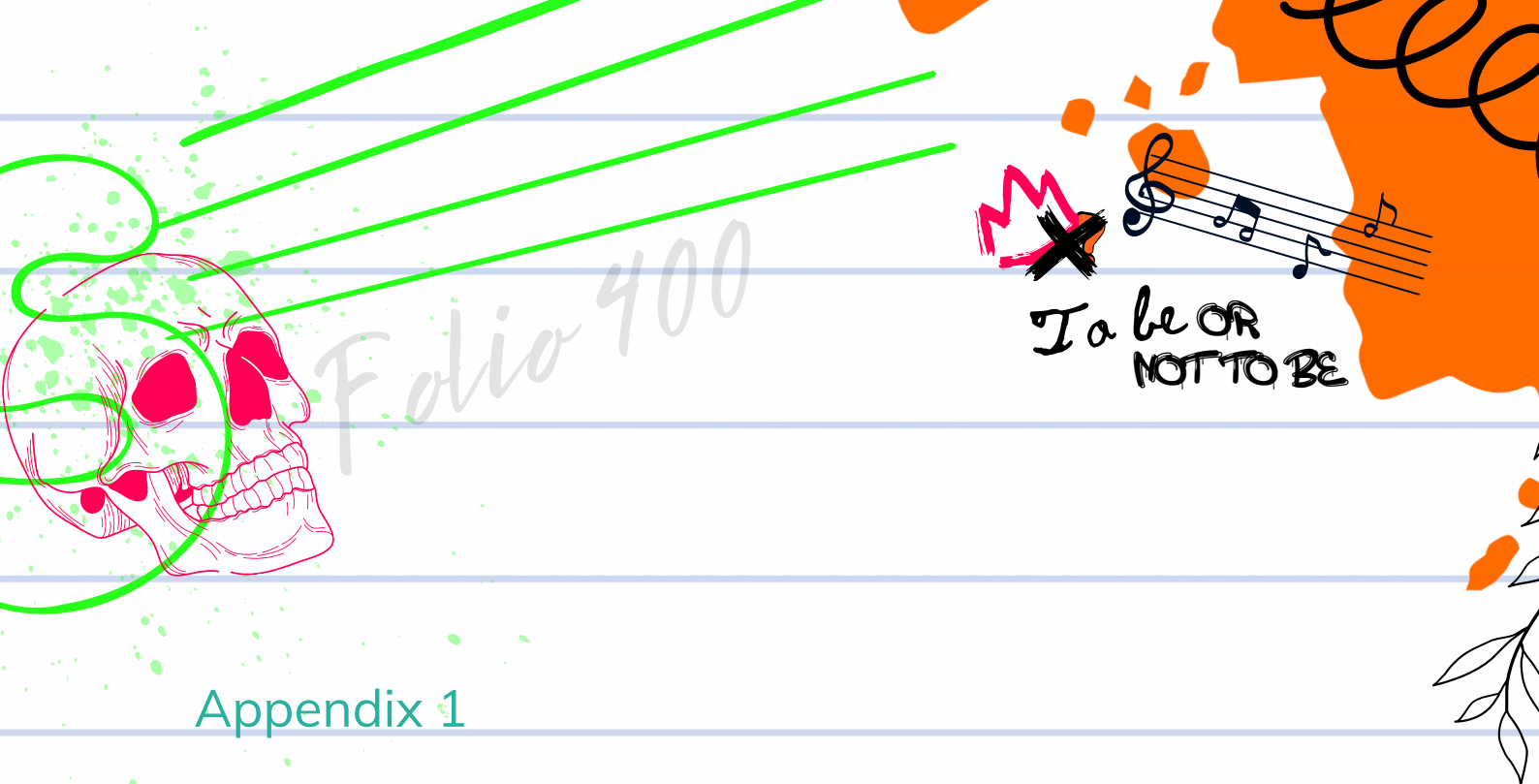
### Plenary

- Now return to the Big Question from the beginning and re do the value continuum. Has anyone changed their minds after delving into the world of the Tempest and seeing the effect of crime and forgiveness on the central characters?

### Potential follow up

- Ask the class what different religions say about retribution and forgiveness?
- Look at the Muslim and Christian faiths in particular. How do religions combat extremism? How do faith leaders respond to acts of violence and hate? Look for examples in the media. What responsibilities do you think that we have as a society to combat extremism? Are there any steps that some governments take that might be argued to have a less than positive effect on combatting extremism?





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.

## Exploring the story

**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 and/or your students don't know the play, then the following process is a great way to introduce them to the story and some of the 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.
  - Ensure that you correct 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 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 is really encouraging for students if they get to share their ideas, whether they are Juliet or Juliet’s wardrobe, 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 and you could do this in a number of ways. E.g

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.

