between the lines

A lesson written for every student in the room

FREE LESSON SAMPLER

Shakespeare: The Tempest: Full fathom five

How does Shakespeare make Ferdinand's arrival feel magical?

Lesson 6 of 14 from the scheme of learning

Teacher notes, slides and student pages at all three levels

Written for the English national curriculum at Key Stage 3



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What is in this sampler

This is one complete lesson from our Shakespeare: The Tempest scheme for Year 8. It comes exactly as it appears in the full scheme, so you can teach it next week and see how our lessons work.

Teacher notes	Timings with slide numbers, Do Now answers, the exploded quotation, the hinge question and what each answer tells you, the task at three levels, a model paragraph and notes on misconceptions and adapting the lesson (next pages).
Slides	The editable PowerPoint deck for Lesson 6, with teacher notes on every slide (separate file).
Student pages	The lesson's pages from the student booklet: one question, with the Securing, Strengthening and Soaring support side by side (at the end of this document).

How every lesson works

Know	Do Now from memory, vocabulary, then the reading. The five Do Now questions build on what students learned in Lessons 1 to 5 of the full scheme.
Apply	Explode one quotation together; a hinge question checks understanding.
Master	One shared question answered as a What–How–Why paragraph, with Securing, Strengthening and Soaring support; then a model paragraph and an exit ticket.

Three levels of support

Every student answers the same question in every lesson. What changes is the support on the page, so the whole class does the same lesson:

Securing	The most support: a word bank, a choice of quotations, a worked example and sentence starters.
Strengthening	Some support: prompts for What, How and Why, a planner and a checklist.
Soaring	The most challenge: a debatable statement, prompts to think further and an argument planner.

The names describe the support, never the student. The hinge question shows who might start where, and students move between levels from lesson to lesson.

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In the full scheme

- 14 lessons like this one, with editable slides and a teacher handbook (lesson notes, unit map, assessment guide and knowledge bank)
- A student booklet with every lesson and all three levels of support, plus the same lessons as one pack per level
- Six weeks of independent practice homework at three levels
- A checkpoint (Feedback Loop kit) with a whole-class feedback sheet and improvement tasks
- A two-part end-of-unit assessment with a teacher guide, band guidance and annotated models
- A catch-up sheet for every lesson, for students who missed it
- An inclusion guide: pre-teaching, SEND, EAL and pupil premium notes for every lesson

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Lesson 6: Full fathom five

SEQUENCE 1: THE ISLAND AND ITS MASTERS · 60 MINUTES

How does Shakespeare make Ferdinand's arrival feel magical?

By the end of the lesson, students can

- Explain what Ferdinand believes about his father and how Ariel's song affects him
- Analyse how the extract moves from what Ferdinand hears to what Miranda sees
- Write a What–How–Why paragraph about how a feeling of wonder builds, with a short quotation

Lesson at a glance

Time	Phase	What happens	Slides
0–8	Know	Do Now: five quick questions on Lesson 5 and earlier lessons. Students check their answers from the answer slide.	2–3
8–18	Know	Pre-teach "dirge", "enchantment", "imagery" and "transformation". Read the extract aloud while students follow, with the song chanted or sung, then ask: what does Ferdinand believe, and what does Miranda think he is?	4–8
18–28	Apply	Explode the quotation together. Think aloud about the image of eyes turned to pearls, then students annotate their copy and look at the lines on either side of it. Before you reveal any notes, students try the four empty boxes on the first explode slide, on their own or after you model one box.	9–10
28–33	Apply	Hinge question on mini-whiteboards. Use the answers to decide who starts on which level of support.	11–12
33–53	Master	Students write one What–How–Why paragraph using their level of support in the student booklet. Share the model paragraph in the last five minutes.	13–14
53–60	Master	Exit ticket. Collect and sort into three piles to plan the start of Lesson 7.	15

Do Now answers

1	What did Prospero threaten to do to Caliban that night?	Give him cramps and pinches
2	Who gave Caliban his claim to the island?	His mother, Sycorax
3	Which spirit has Prospero promised to free?	Ariel
4	In which year was the Sea Venture wrecked off Bermuda?	1609
5	Where was The Tempest first recorded as performed?	At court, before King James I, in 1611

Vocabulary

dirge	a slow, sad song sung for someone who has died
enchantment	the feeling of being under a magic spell, or the spell itself
imagery	words that make pictures or other senses in the reader's mind
transformation	a complete change in shape, form or appearance

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Reading

Act 1 Scene 2: music on the island

Caliban has gone to fetch wood. Ferdinand, the son of the King of Naples, jumped from the burning ship and thinks his father has drowned. Ariel, invisible, plays music and sings to lead him on. Prospero and Miranda watch from nearby, and Miranda has never seen a young man before. The words "Ariel sings." and "Burthen. Ding-dong." are stage directions. The second is the spirits' refrain.

FERDINAND.
Where should this music be? i' the air or the earth?
It sounds no more: and, sure, it waits upon
Some god o' the island. Sitting on a bank,
Weeping again the king my father's wreck,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air: thence I have follow'd it,
Or it hath drawn me rather. But 'tis gone.
No, it begins again.
Ariel sings.
Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Burthen. Ding-dong.

ARIEL.
Hark! now I hear them—Ding-dong, bell.

FERDINAND.
The ditty does remember my drown'd father.
This is no mortal business, nor no sound
That the earth owes. I hear it now above me.

PROSPERO.
The fringed curtains of thine eye advance
And say what thou seest yond.

MIRANDA.
What is't? a spirit?
Lord, how it looks about! Believe me, sir,
It carries a brave form. But 'tis a spirit.

PROSPERO.
No, wench; it eats and sleeps and hath such senses
As we have, such. This gallant which thou seest
Was in the wreck; and, but he's something stain'd
With grief that's beauty's canker, thou mightst call him
A goodly person: he hath lost his fellows
And strays about to find 'em.

MIRANDA.
I might call him
A thing divine, for nothing natural
I ever saw so noble.

William Shakespeare, The Tempest (about 1611), Act 1 Scene 2

Word help **owes**: owns · **fathom**: a measure of depth, about six feet · **knell**: a bell rung for a death · **The fringed curtains of thine eye advance**: lift your eyelids · **canker**: a grub that eats a flower

Explode the quotation

Method
Imagery in a song. A metaphor turns a drowned man's eyes into pearls.

Zoom in
The plural concrete noun "pearls" turns grief into treasure. The past tense "were" shows that the change has already happened.

"Those are pearls that were his eyes:"

Effect
The song moves from death ("thy father lies") to something "rich and strange". This line is the middle step, where sorrow begins to turn into wonder.

Purpose
Shakespeare makes the island's magic gentle and strange before Miranda appears. The song is untrue, because Alonso is alive, but it still moves Ferdinand and the audience.

Hinge question

Ariel sings that Ferdinand's father has been changed into coral and pearls. The song is untrue, because Alonso is alive. Why does it still move Ferdinand?

A. Ariel sings it to make Ferdinand more afraid.

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B. Ferdinand knows it is untrue but likes the tune.

C. Ferdinand believes his father has drowned, and the song turns his grief into something beautiful. **(the right answer)**

What the answers tell you

A confuses Ariel's job: he leads Ferdinand on, and does not frighten him. B ignores "The ditty does remember my drown'd father": ask what Ferdinand says the song reminds him of. Students who chose A or B may start on Securing.

Why the answer is right

Ferdinand thinks his father has drowned, so a song about the drowned man touches his grief and changes it into wonder.

Master task

How does Shakespeare make Ferdinand's arrival feel magical?

Securing the most support

Quotations to choose from

"This music crept by me upon the waters,"

"Into something rich and strange."

"A thing divine, for nothing natural"

Starters

Shakespeare makes Ferdinand's arrival feel magical by ____. At first Ferdinand hears "____", and the ____ (adjective) ____ (word class) "____" suggests ____. Later Miranda says "____", which shows ____. Shakespeare wants the audience to feel ____ because ____.

Strengthening some support

Prompts

What: Make a clear point that answers the question.

How: Choose a short quotation about what Ferdinand hears and one about what Miranda sees. Name a method, such as imagery, zoom in on one word, and say how the extract moves from the first to the second.

Why: What does Shakespeare want the audience to feel about the island and about the meeting of Ferdinand and Miranda?

Soaring the most challenge

The debate

"The magic in this extract comes more from what the characters believe than from Ariel's music."

Write two paragraphs. In the first, explain how the extract builds wonder through sound and song. In the second, weigh the statement, beginning with "However", by looking at what Ferdinand and Miranda believe.

Model paragraph

What	Shakespeare makes Ferdinand's arrival feel magical by moving the extract from music in the air to a song of change and then to Miranda's wonder.
How	Ferdinand first says that the music "crept by me upon the waters", and the soft verb "crept" makes the sound seem alive. In the song, his father's eyes become "pearls", and the sea-change turns death into something "rich and strange". Then Miranda sees Ferdinand and calls him "A thing divine", so the wonder passes from what is heard to what is seen.
Why	Shakespeare wants the audience to feel that the island is full of enchantment. The love between Ferdinand and Miranda then begins in a place where anything seems possible.

Exit ticket

The meeting of Ferdinand and Miranda feels magical because…

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