

Student Name: _____

Year 8 English

‘The Tempest’ Student Workbook



A special thanks to **Isobel Lambie**, Ark Alexandra Academy for the adaption and formatting of this material.

This workbook has been created to follow the **English Mastery 4Hr Traditional Curriculum**.

This workbook is an optional supplement and should not replace the standard English Mastery resources.

It is specifically designed to provide consistency of learning, should any students find their learning interrupted.

Due to the nature of the format – some deviations have been made from the EM Lesson ppts. These have been made of necessity and for clarity.

The Tempest – Lesson 1

Mastery Content:

- Shakespeare was an actor as well as a playwright
- Shakespeare retired from the London theatre in 1611
- 'The Tempest' contains characters from Italy
- Italy had city-states in the Elizabethan and Jacobean eras
- Rulers of city-states were rich because of trade

Do Now: What can you remember about William Shakespeare?



Extension: Can you remember any quotations from 'A Midsummer Night's Dream'?

We are going to study another **play** by William Shakespeare.

Before we do, we are going to find out more about **William Shakespeare**.

Task: Read the information sheet below - '**Shakespeare in London**'.

After reading, you will answer the following questions:

1. When was Shakespeare alive?
2. What do we know about his early life in Stratford-upon-Avon?
3. What did Shakespeare do in London?
4. What is the difference between the Elizabethan era and the Jacobean era?
5. Who did Shakespeare marry and how many children did they have?
6. What is a 'company'?
7. Which company did Shakespeare belong to?
8. What happened to Shakespeare's company in 1603? Why?

William Shakespeare in London

Shakespeare's early life

William Shakespeare was born in Stratford-upon-Avon in 1564, during the Elizabethan era. His parents were wealthy and well-respected in the area.

Shakespeare would have studied maths, religious studies, and ancient Greek and Roman literature at school. The ancient Greeks and Romans had lots of great writers who wrote wonderful stories. The stories that they wrote about are not always true. They are **myths**. Shakespeare must have paid attention when he was at school, because so many of his plays are about things that happened in ancient Greece and Rome.

The only other thing we know about Shakespeare's early life is that he got married. In 1582, when he was 18, Shakespeare married Anne Hathaway who lived in a village a few miles away from Stratford. They had three children together: Susanna, and twins, a boy and a girl, called Hamnet and Judith.

Not much is known about Shakespeare's life after he left school. Nobody knows when he moved to London, where he lived when he got there, or how he started working in theatres.

Shakespeare in London

There are no traces of what happened in Shakespeare's life for the ten years after he married Anne Hathaway, but we know that he moved to London, became an actor, and started writing plays.



Anne Hathaway,
Shakespeare's wife

Theatres in London in the Elizabethan era were run very differently to how they are now. Then, a group of actors and writers would form a **company**. Normally, a company would have written and performed their own plays. The company would hire a theatre, put on their play, and then share the profits between themselves.

Plays were very popular entertainment. Sometimes, rich lords and knights would sponsor a company. They would get a share of the profits as well. Shakespeare's company was sponsored by the Lord Chamberlain. His company was called the **Lord Chamberlain's Men**.



Shakespeare wrote plays for James I, the new king

As well as writing plays, Shakespeare would also have small acting roles. During Shakespeare's time with the Lord Chamberlain's men, the company grew to be one of the most popular and respected theatrical groups in London.

When Elizabeth I died in 1603, the new king, James I, liked the company so much that he decided to become their **sponsor**. The Lord Chamberlain's Men then became The King's Men. Shakespeare spent the rest of his career in London writing and performing plays for the new king.

Shakespeare was born in the Elizabethan era, named after Elizabeth I. After she died, James I became king. This period of history is called the **Jacobean** era, because Jacob is the Latin for James. Shakespeare lived and worked in the Elizabethan and Jacobean era.

Task: Answer the following questions about Shakespeare in London using full sentences.

1. When was Shakespeare alive?

2. What do we know about his early life in Stratford-upon-Avon?

3. What did Shakespeare do in London?

Task: Answer the following questions about Shakespeare in London using full sentences.

4. What is the difference between the Elizabethan era and the Jacobean era?

5. Who did Shakespeare marry and how many children did they have?

6. What is a 'company'?

7. Which company did Shakespeare belong to?

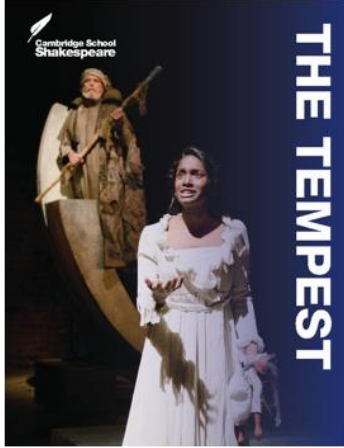
8. What happened to Shakespeare's company in 1603? Why?

'The Tempest'

This term, we will be studying '**The Tempest**' by William Shakespeare.

'The Tempest' was written around **1610**.

This means that it was written in **the Jacobean era**, when James I was King.



'The Tempest'
Written ~ 1610



Shakespeare
Born 1564
Died 1616



Jacobean era
1603 – 1625

Before we study '**The Tempest**', let's **review** our learning from last year.

Recap: 'A Midsummer Night's Dream' – A Shakespearean comedy

Last year, we studied 'A Midsummer Night's Dream'.

'A Midsummer Night's Dream' is one of Shakespeare's **comedies**.



When Shakespeare was writing, these were the main features of a comedy:

1. It has a **happy ending**, usually including a **marriage**.
2. There are **no deaths** in the play.
3. There is at least one romantic plot.
4. One plot involves characters who aren't kings, queens, princes, princesses, lords or ladies. They are **servants and tradespeople**. These characters get into **ridiculous situations**.
5. There is **confusion** around who characters really are.



Review: Let's remind ourselves about where we saw these features of comedy in 'A Midsummer Night's Dream'.

1. Hermia and Lysander; Helena and Demetrius; and Theseus and Hippolyta get married at the end of the play.
2. Nobody dies. The closest a person comes to death is Hermia. Her father, Egeus, says she should be killed if she does not marry who he wants.
3. The play is about romantic partners, including: Hermia and Lysander and Demetrius and Helena.
4. Bottom is a tradesperson. He has his head turned into a donkey's head! The love potion makes Titania, the fairy queen, fall in love with him.
5. Puck puts the love potion on the wrong people. This makes Lysander and Demetrius fall in love with Helena, which makes Helena and Hermia fight!

Vocabulary: Tragedy

The opposite of a comedy is a tragedy.



If these are the features of a comedy, **what do you think the features of a tragedy are?**

1. It has a happy ending, usually including a marriage.
2. There are no deaths in the play.
3. There is at least one romantic plot.
4. One plot involves characters who aren't kings, queens, princes, princesses, lords or ladies. They are servants and tradespeople. These characters get into ridiculous situations.
5. There is confusion around who characters really are.

What do you think the features of a tragedy are?

Vocabulary: Tragedy

The opposite of a comedy is a tragedy.



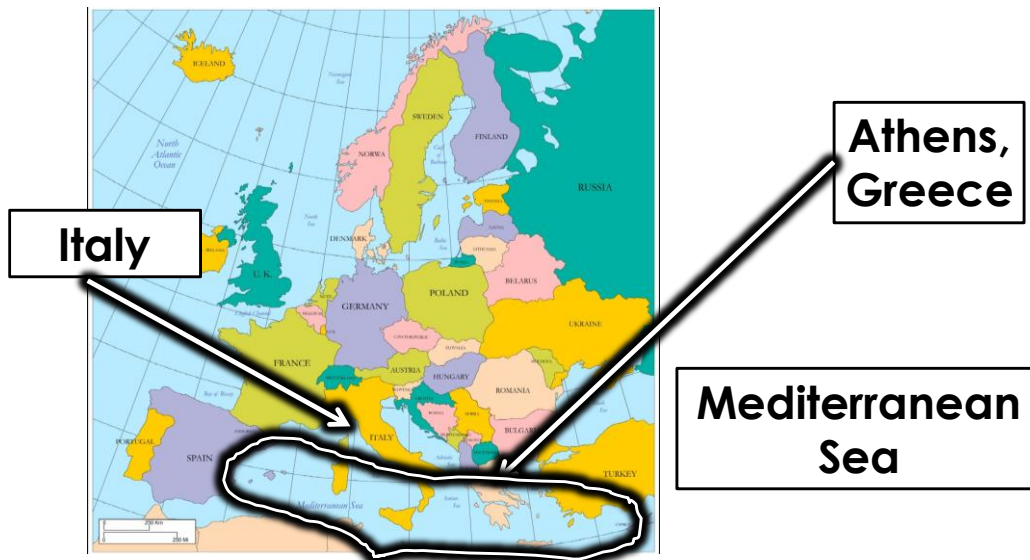
These were some of the features of a tragedy when Shakespeare was writing.

1. It has a **sad ending**, usually including a **death**.
2. There are **deaths** in the play.
3. There is at least one **murder plot**.
4. The play usually involves 'high' characters, like kings, queens, princes, princesses, lords and ladies.
5. In tragedy, **there can be confusion** around who, or what, characters really are.



The play we are going to study has characters from Europe. They are from Italy.

Lots of Shakespeare's comedies were set in Europe and the Mediterranean. 'A Midsummer Night's Dream' was set in Athens, Greece.



Let's find out more about what Italy was like when Shakespeare was writing during the Elizabethan and Jacobean era.

Italy was perfectly situated for trade. From Italy, it was possible to trade with Southern Europe, and parts of North Africa. This made Italy very rich in the Elizabethan and Jacobean eras.



In the Elizabethan and Jacobean eras, Italy was ruled in a completely different way to how it is today.

It was not one, united country.

It was divided into lots of city-states.



Let's find out more about **Italian city-states**.

Turnover to read the information on **Italian city-states**.

Task: Read the information on Italian city-states.

After reading, you will be answering the following questions:

1. How are city-states different to a united country, like England is today?
2. Why did Italian city-states have so much money in the Elizabethan and Jacobean eras?
3. What were the different titles rulers of city-states had?
4. Give three ways Italian city-states tried to show they were better than others.

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Italian city-states



During the Elizabethan and Jacobean eras, Italy was not a country like it is today. Instead, the place that we now call Italy was made up of lots of smaller city-states. A city-state is an area that is ruled by a major city. Italy wasn't one unified country, but a number of small independent city-states. Some of these cities were run by elected leaders and others by rich ruling families.

Italy was perfectly placed to trade with Southern Europe and parts of Africa. This meant that the Italian city-states were some of the largest and richest cities in all of Europe.

The rulers of city-states had different titles. Kings, Queens, Princes, Dukes,

and Lords could be rulers. The name changed between cities, but any of these titles could mean that you were the ruler of a city. The King of Naples was the man in charge of Naples, while the Duke of Milan was in charge of Milan.

All of the city states wanted to be better and more impressive than the others. They spent lots of their money on art, theatre, and architecture. Michelangelo, Leonardo da Vinci, and Raphael are some of the artists from this time that remain famous today.

However, the city-states didn't just use art to try to show that they were better than their neighbours. There was conflict for the land in Italy. Many of the city states warred with one another, fighting for the right to control different parts of land. If one city-state was becoming too powerful, the other cities would group together and try to stop them from gaining more power. Alliances were made and broken quickly; rulers could gain and lose power quickly.

Lots of Shakespearean plays are set in Italian city-states. You can tell this from some of their titles. 'The Merchant of Venice' and 'The Two Gentlemen of Verona' are set in the wealthy Italian city-states of Venice and Verona. 'Romeo and Juliet' is set in Verona too.



The Mona Lisa by Leonardo Da Vinci is one of the most famous portraits in the world



A map of Milan from the 1500s

The play we are going to read involves two Italian city-states: Milan and Naples. During the Elizabethan and Jacobean eras, **Milan** became famous for its metalwork, including designing strong suits of armour. The city-state of **Naples** ruled much of southern Italy during this time. It became known for its music and is where the mandolin was invented.

Task: Answer the following questions in full sentences.

- 1) How are city-states different to a united country, like England is today?

- 2) Why did Italian city-states have so much money in the Elizabethan and Jacobean eras?

- 3) What were the different titles rulers of city-states had?

- 4) Give three ways Italian city-states tried to show they were better than others.

Task: You are now going to write at least a paragraph to answer this question:

What are the advantages to being the ruler of a city-state?

Here are some ideas you could include in your writing.

You can ensure the people in your city are happy and employed

Great power

**You can help
create great art**

You can increase your power and lands

You can influence others in society

You can help design beautiful cities

You can afford to travel to exotic places

Check 1: Does every sentence start with a capital letter?

Check 2: Does every sentence end with a full stop?

Check 3: Do all names start with a capital letter?

Check 4: Have you used the ideas outlined above in your writing?

Exit Quiz

Which of these are features of a Shakespearean comedy?

- a) There is a happy start and end.
- b) There are no deaths in the play.
- c) The play takes place in a forest.
- d) Some characters get into ridiculous situations.
- e) There are magical characters.

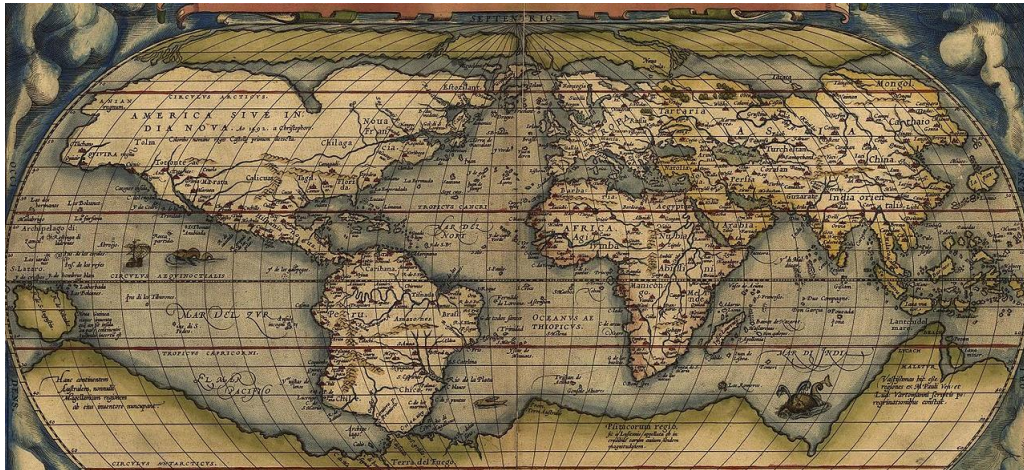
Extension: Turn the incorrect answers into correct answers.

The Tempest – Lesson 2

Mastery Content:

- Sea explorers could become rich and famous, but it was very dangerous
- Christopher Columbus colonised the Americas
- European exploration led to an imbalance of power between the invading forces and the native inhabitants
- This imbalance is known as colonisation
- Native people are exploited during colonisation

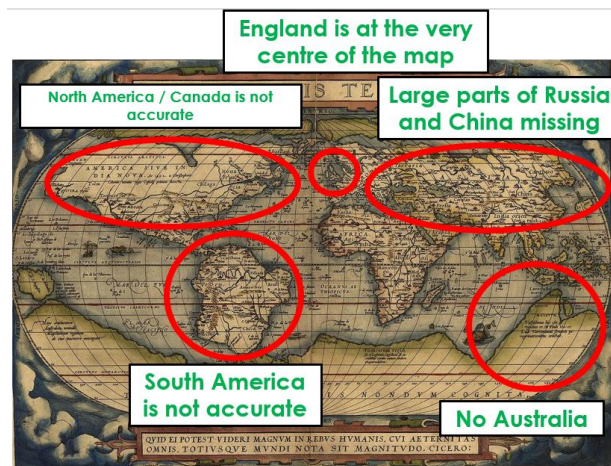
Do Now: This is a world map from 1570.



1. What do you notice about this map?
2. What do you notice about the position of England? Why is England there?
3. Can you find any mistakes?

Extension: What does this map tell you about how people travelled in Elizabethan England?

Do Now Review:

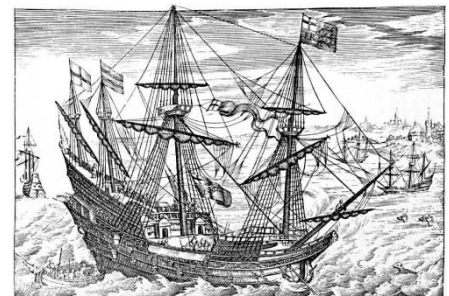


Task: Why do you think map from 1570 was not accurate?

In this lesson, we are going to learn about some of the things that were happening in England at that time Shakespeare was writing.

All of these things link to *The Tempest*.

Today we are going to look at **sea-travel** and **colonialism**.



Task: Read the article – Travel in the Elizabethan era.

After reading, you will be answering the following questions:

1. Which modes of transport were there in Elizabethan England?
2. Which modes of transport were not available?
3. Who were Sir Walter Raleigh, Sir Francis and Sir Martin Frobisher?
4. How did people discover new lands in the Elizabethan era?
5. Why was the Elizabethan era called 'The Age of Exploration'?

Travel in the Elizabethan era

Today, we can use lots of different types of transport. Aeroplanes, trains, coaches, buses, the underground, cars and bicycles are all available depending on where you are going, how quickly you want to get there, and how much money you are prepared to spend!



The paths were basic, and travelling was hard

However, these different types of transport were not available for Elizabethan travellers. Moving around the country was much harder as there were no roads – only basic highways. You could travel on horseback easily enough, but cars wouldn't be invented for another 300 years, and a horse and carriage were only available for the richest people in society – people like Queen Elizabeth, and lords and ladies of the court.

Other modes of transport like bicycles, trains and cheaper carriages were only invented in the Victorian era, which you will remember is over 200 years **after** the Elizabethan era. For Elizabethans, travelling long distances around the county was

hard. It was not encouraged, either. People tended to live and stay close to where they were born to help avoid the spread of the plague and other diseases.

Most people at this time were born, lived and died within a local area, but some people from England were starting to explore parts of the world that they never knew existed before. These explorers and travellers were the great celebrities of the Elizabethan age. Sir Walter Raleigh, Sir Francis Drake and Sir Martin Frobisher were some of the most famous explorers. Elizabeth I was obsessed with their discoveries, and she was happy to pay for their travels, no matter what the price. Led by the Queen's example, the rest of the country were fascinated with their adventures of exploring the world by sea.



Sir Walter Raleigh

These explorers could bring back fantastic rewards for Elizabeth. Any new land found by an explorer became England's. During Elizabeth's reign, she managed to spread the land she ruled over into North America, the West Indies, and parts of India. There were also great riches to be found in these new lands, including exotic crops, and precious jewels and resources. As expensive as the journeys were, they were often worth it for the explorers and for Elizabeth, who became richer and more powerful as a result of the discoveries of the New World.



An Elizabethan ship

Exploring wasn't for everyone, though. It was incredibly dangerous, and many travellers didn't make it back home. Ships were made of wood, and had to be looked after very carefully to make sure they kept watertight. Explorers were travelling into the unknown. They didn't have good maps of where they were going. They certainly didn't have sat nav or GPS! They also didn't have any way of predicting the weather, so some ships became lost at sea, and many more were destroyed by storms on the ocean. Starvation and

sickness were also killers, as there was no refrigeration on board, and food needed to be well preserved in salt to make sure it lasted the whole journey. Sailors were often malnourished as there was no way of getting fresh fruit and vegetables or even water that wasn't sea water.

Their journeys would take a long time, and even if an explorer did find a new land, it would be very difficult to send a message back. Although explorers sometimes travelled with groups of ships, it wasn't always a good idea to send a ship back to England straight after landing in a strange new world!

The Elizabethan era is sometimes called 'The Age of Exploration' because of how many countries were exploring the world. Maps became more accurate and detailed, and new crops like tobacco and potatoes were introduced to Europe for the first time. Exploring could bring great fame and wealth, but there was often a great risk for taking part in the race to discover new lands.



A world map from 1570

Task: Answer the following questions in full sentences.

1. Which modes of transport were there in Elizabethan England?

2. Which modes of transport were not available?

Task: Answer the following questions in full sentences.

3. Who were Sir Walter Raleigh, Sir Francis and Sir Martin Frobisher?

4. How did people discover new lands in the Elizabethan era?

5. Why was the Elizabethan era called 'The Age of Exploration'?

Exploring could bring great **rewards** for the explorers and for Elizabeth I. But there were also huge **risks**.

Look through the article again and complete the table on the next page.

The risks to Elizabethan travel have been identified, but what were the possible rewards?

Task: Complete the table below.

What were the rewards possible to the explorers and Elizabeth I?

	Risk	Reward
Explorers	<ul style="list-style-type: none">• Death – in many ways! Drowning, starvation, dehydration• Disease• May not see family and friends again• Away for long periods	
Elizabeth I	<ul style="list-style-type: none">• Huge cost• Best sea captains may not be near England to defend from attack• Can lead to disputes over land, and war	

Task: Look at the painting below.

It is a famous painting of **Elizabeth I**. It is called the **Armada Portrait**. It was painted in **1588** after England defeated Spain in a sea battle.



1. Why do you think Elizabeth I's hand is resting on a globe?

2. What does the portrait tell us about the power of English ships?

3. How are we meant to feel about Elizabeth I? Why?

Lots of the countries that were being '**discovered**' already had societies, customs, religions and people living there! They were the **natives** of the country.

1. **How would the native people have felt by being 'discovered' by people from Europe?**

2. **What impact do you think "discovery" had the on the native culture of these countries?**

New Learning: Exploration in the Elizabethan era.

Christopher Columbus was a famous explorer. Originally born in Genoa, an Italian city-state, he later moved to Spain.

Columbus wanted to expand the **Spanish Empire**. He sailed to the **West Indies** to try to claim the land for Spain.

Columbus is famous for 'discovering' America, but America already had a **native** population and culture when he arrived from Europe. Exploration, 'discovery' and colonialism had a **damaging and dangerous impact** on the native population and culture.

Here is a link to a video online that explains more about Christopher Columbus:

https://www.youtube.com/watch?app=desktop&v=aF_unlvjccA

Warning: This is a forthright and brutal discussion of Columbus's exploitation of the West Indies.

On the next page, there is a summary of the events described in the video.

New Learning: Exploration in the Elizabethan era.

Christopher Columbus was a famous explorer. Originally born in Genoa, an Italian city-state, he later moved to Spain.



- Columbus called the natives 'Indians' because he thought that India was to the West of Europe. When he landed in the Caribbean, he thought he had reached India.
- Columbus searched for gold in the Caribbean.
- Columbus was treated like a hero when he first returned to Europe. People were impressed with the exotic crops he brought back with him.
- Fighting broke out between the Taíno and Columbus because he demanded more gold from them. When Columbus tried to enslave the Taíno, they fought back.
- The Taíno population declined by 50 000 because of war and execution. They also died from starvation because they were unable to farm their crops.

Before we begin reading Shakespeare's 'The Tempest', turn over to learn about the key term – **colonialism**.

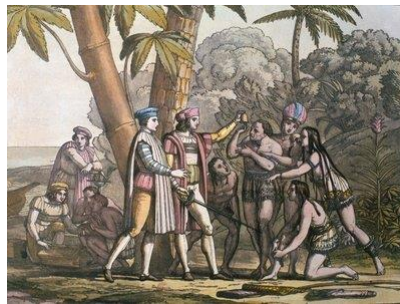
Vocabulary: colonialism

A word used to describe European exploration in the Elizabethan ages and later is **colonialism**.

Colonialism is when one country establishes itself in another country. When someone **colonises** a new country, they are called a **coloniser**. The original inhabitants of the land are called **natives**.

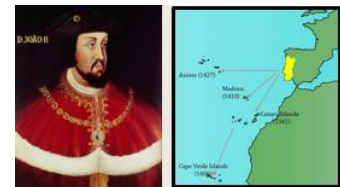
In the new country, the **colonisers** often **exploit** the **native** people and their resources.

There is an **unequal relationship** between the **colonising** people and the natives. The colonisers usually benefit and the natives suffer.



Colonialism is when one country establishes itself in another country and negatively affects the native people.

- King John II of Portugal gained power by **colonising** islands in the Atlantic ocean in the 1400s.
- The Artful Dodger is sent to Australia, a country which had been **colonised** by the British in 1788.
- There were brutal disagreements between the **coloniser** and the **native** Taíno population.



Vocabulary: Which of these sentences use the word **colonialism** and its other forms correctly?

Colonialism is when one country establishes itself in another country and negatively affects the native people.

Tick the correct sentence:

- A. The British colonised India because of its profitable trade route.



- B. The British and the Boers (Dutch settlers) both colonised South Africa at different stages in its history.



- C. The Zimbabwean colonisees gained independence from Britain on 18 April 1980.



Task: Write the answers to these questions in full sentences.

1. How is the story of Christopher Columbus an example of colonialism?

2. How did this colonialism negatively affect the native population and culture?

Today we have learnt about the **colonialism** and Elizabethan **sea exploration** that would have influenced Shakespeare when he wrote 'The Tempest'.



Task: Write the answers to these questions in full sentences.

1. How does the Armada portrait of Queen Elizabeth sum up what we have studied today?

2. Can you predict what characters and settings we might meet in the play we are going to study.

Exit Quiz

- a) Colonialism is when one country establishes itself in another country.
- b) Colonisation is slavery.
- c) Colonialism often has a bad impact on the native inhabitants.
- d) The British Empire is an example of colonialism.
- e) Britain was the only nation that tried to colonise other countries.

Extension: Turn the incorrect answers into correct answers.

The Tempest – Lesson 3

Mastery Content:

- There are three groups of characters in 'The Tempest'
- The plot of 'The Tempest'

Do Now: Last lesson, we looked at three important aspects of **context** which influenced Shakespeare. What were they?



Context

The time, place and things that are happening during the life of a writer. These events inspire and influence a writer in their work.

Extension: We're going to be studying a play called 'The Tempest'. What do you think 'tempest' means?

In the Elizabethan era, the public were interested in a number of events taking place around the world. They were interested in:

- **Sea travel**
- **Power and conflict in European city-states**
- **Colonialism**



This term we are going to be studying a Shakespeare play called 'The Tempest'. Shakespeare included these themes and events in the play.

In today's lesson, we are going to 'Whoosh!' through the whole play.

This will allow us to understand what happens in 'The Tempest' so that we can then study Shakespeare's influences and intentions in greater depth throughout this unit.

Before we 'Whoosh!' through the whole plot of the play, let's look at some of the main characters in the play of 'The Tempest'.

Alonso	King of Naples
Sebastian	his brother
Ferdinand	his son
Antonio	Prospero's brother. Antonio stole Prospero's title as Duke of Milan
Trinculo	a jester
Stephano	a drunken butler
Prospero	the rightful Duke of Milan
Miranda	His daughter
Ariel	An airy spirit
Caliban	A savage and deformed slave

We can already work out a few things just from looking at the character list.

- Prospero is the rightful Duke of Milan.
- He has a brother, Antonio.
- Antonio usurped Prospero.
- **This means Antonio took the title of Duke of Milan from Prospero when he shouldn't have.**

Vocabulary: usurp

If you **usurp** someone, you take control of someone else's power when you do not have the right to.

Imagine you are a princess or a prince. You are the next person in line to the throne.

Let's say that you don't want to wait to become queen or king. You want power now! You could try to **usurp** the king.



Which would be a way of **usurping** the king?

Tick the correct answer.

- a) You ask the king to give up the throne and give you power. You give lots of good reasons.
- b) You poison his dinner, killing him and making you queen or king.

If you **usurp** someone, you take control of someone else's power when you do not have the right to.

Look at how these sentences use the word **usurp**.

- Macbeth **usurped** King Duncan by killing him while he slept.
- The decision will **usurp** the powers of the committee.
- Ride-hailing apps like Uber have **usurped** traditional minicab companies.



Vocabulary: usurp

Which of these sentences use the word **usurp** correctly?

Tick the correct answers.

A. The army considered the benefits of usurping the President in the long-term.



B. The French Revolution began in 1789 and the usurpies overthrew the monarchy.



C. The judge wanted all of the power, but the committee usurped her and sought to defy the rule of law.



We are nearly ready to 'Whoosh!' through the exciting events of the play.

Before we do, let's look at the **locations** featured in the play.

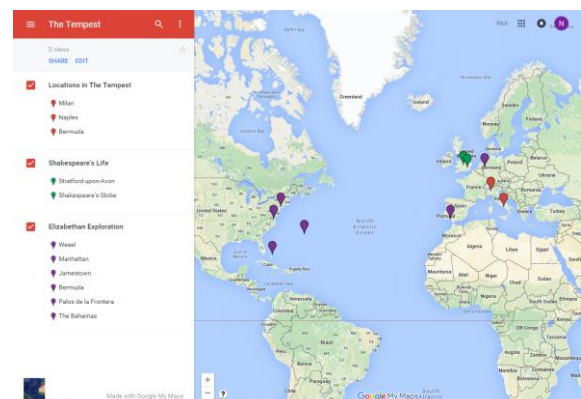
Alonso is the king of Naples.

Antonio usurped his brother Antonio, taking the title of Duke of Milan.

- **Milan and Naples are city-states in Italy.**
- **Naples was a bigger city-state. It was more powerful than Milan.**

Here is a link to find out more about these two locations.

<https://www.google.com/maps/d/u/0/viewer?mid=1OtElpbHFbujdbbsZjA4eXs77IP34&ll=39.941270100032966%2C-31.5899694499999987&z=4>



The Tempest: Whoosh!

You are now going to read through the story of the play.

As you read, there are **quick comprehension questions** to complete to check your understanding of the key events.

As the setting changes for key points in the play, you will see the word 'Whoosh!' and a new image illustrating the setting will appear.

The quotes in bold will form part of our key understanding of this unit.



Part 1: The Tempest

Alonso, the king of Naples is on a ship with his son **Ferdinand**, and his companions **Sebastian**, **Antonio**, **Stephano**, and **Trinculo**. Out of nowhere, they are hit by a terrifying, howling storm. **Lightning flashes and thunder cracks around them (group makes noise)**. They cower on the ship's deck and cling to one another in desperate fear. They abandon ship and swim to a nearby island but are washed ashore in different places. There are hardly any people living on the island.

Whoosh!



Part 2: After the storm

From a nearby island, **Miranda** watches the huge tempest (check. Is Miranda actually on a different island? She is fifteen and has never known anything other than this isolated island. She lives with her father, Prospero. As they watch the storm, **Prospero** tells his daughter, Miranda, of their past. He was the Duke of Milan, a great Italian city, just twelve years ago. But he was so involved with his books and secret studies that he did not realise that his brother Antonio was stealing power from him.

One night, Antonio ordered soldiers to take Prospero and Miranda and put them on a boat. Miranda was just three years old. The boat was put out to sea. The boat Prospero and Miranda were on was broken and dangerous. Prospero explains that the boat was so dangerous, '**even the very rats instinctively had quit it.**'

But Prospero and Miranda were washed ashore safely. In the twelve years since they have been living on the island, Prospero has become the ruler of the island and gained magical powers. Prospero explains that he created the storm to bring his brother ashore.

Whoosh!

Quick comprehension check:

1. Who is Prospero?

2. What makes Prospero special?

3. Where are Prospero and Miranda from?

4. Who put Prospero and Miranda out to sea? Where is Antonio now?



Part 3: Ariel and Caliban

Prospero is a powerful magician who controls the bright, airy spirit **Ariel**, who flits and dances across the island. Prospero has agreed to release Ariel if he does a few more things for him. Prospero starts by asking Ariel to bring Ferdinand, the king's son to him. Ariel leaves to fetch Ferdinand.

There is someone else in Prospero's power: the deformed and savage slave, **Caliban**. Caliban is the son of an old witch, Sycorax. Prospero taught Caliban how to speak, but Caliban swears and curses at Prospero. **Caliban says** that Prospero stole the island from him: '**This island's mine which thou tak'st from me.**' Prospero uses his magic to torment the slave Caliban.

Quick Comprehension check:

1. Who else lives on the island with Prospero and Miranda?

2. How are Ariel and Caliban different?

Whoosh!



Part 4: King Alonso

The **king Alonso**, his younger brother **Sebastian**, and Prospero's scheming brother **Antonio** wander around the island, amazed they survived the terrible storm. **King Alonso weeps** as he believes his son Ferdinand is dead. Sebastian and Antonio want to use Ferdinand's death to their advantage. They keep to one side and whisper their plans to each other. If they kill Alonso, Sebastian would become the king. Sebastian knows that Antonio is capable of usurping people as he threw Prospero out of Milan. **Sebastian says, 'Thy case, dear friend, shall be my precedent. As thou got'st Milan, I'll come by Naples.'** Antonio and Sebastian take out their knives when the king is sleeping, but just before they kill the king and his assistants, **the magic spirit Ariel** comes and wakes everyone.

Antonio and Sebastian lie and pretend that they were about to use their weapons to defend Alonso from attacking lions. The king believes them, but Sebastian and Antonio won't give up that easily.

Quick comprehension check:

1. Why was king Alonso weeping?

2. What do Antonio and Sebastian want to do?

3. Who stops them from killing Alonso?

4. How do Antonio and Sebastian explain why they had their knives out?

Whoosh!



Part 5: Caliban, Stephano and Trinculo

Meanwhile, the monster **Caliban** is found by **Stephano** and **Trinculo**. Stephano and Trinculo give Caliban wine and get him drunk. Caliban is overwhelmed by the alcohol. He says that he wants to serve Stephano as if he was a king but Caliban knows that Prospero's magic is too powerful to let this happen. So Caliban explains to Stephano and Trinculo that Prospero must be killed. **Caliban tells them, 'Batter his skull, or paunch him with a stake, Or cut his wezand with thy knife.'** The three drunks go to find and kill Prospero.

Quick comprehension check:

1. Who does Caliban meet?

2. What do Stephano and Trinculo feed Caliban?

3. How does Caliban react to being given alcohol?

4. How does Caliban plan to kill Prospero?

5. Why do you think Caliban wants to kill Prospero?

Whoosh!



Part 6: Ferdinand and Miranda

The king's son **Ferdinand** was not killed by the storm. He is safe. He was washed up alone on the island, away from his father. Ferdinand weeps as he thinks his father, king Alonso, died in the storm. **Miranda** finds him and they fall instantly in love. **Prospero** sees they have fallen in love, but wants to test their love first. He makes Ferdinand chop and carry endless logs. Miranda is tormented by her father's treatment of Ferdinand and pities him. She asks Ferdinand to marry her and he agrees. Prospero sees that Ferdinand is a good man. He blesses the young couple's engagement.

Quick comprehension check:

1. Who is Ferdinand?

2. Who does he fall in love with?

3. How does Prospero feel about their relationship?

Whoosh!



Part 7: The end

Trinculo, Stephano and **Caliban** prepare to attack **Prospero**. But Prospero is prepared. **He and Ariel** send spirit dogs to hound them. The spirit dogs bark, gnash and growl (**group makes noise**) at Caliban, Stephano and Trinculo, and the three of them run away howling in terror.

King **Alonso, Sebastian** and **Antonio** meet **Prospero**. Prospero explains a little of what has been happening. He shows them **Ferdinand** and **Miranda** playing chess and informs king Alonso that his son has fallen in love.

Prospero explains to everyone that he needed to see his brother Antonio and talks of the dark events of the past. King Alonso is filled with regret and gets down on his knees to seek forgiveness from Prospero. Prospero forgives him.

The young lovers will be married and Prospero will be given back his power in Milan.

Quick comprehension check:

1. Does Prospero get his revenge?

2. Does Alonso feel bad about how they treated Prospero in the past?

Whoosh!

Epilogue

Before leaving the stage, **Prospero** declares that he will be giving up his magic: **'Now my charms are all o'erthrown / And what strength I have's mine own.'** **Ariel** has been aching for his freedom and **Prospero** lets him go now. He gives up his magic powers and prepares to leave the island and travel back to Milan.

Recap: You have now read through the story of the play. To further your understanding of the plot, we recommend that you re-read through the 'Whoosh!' version again.



Exit Quiz

Which of these statements are true?

- a) Antonio usurped the title of Duke of Milan from Prospero.
- b) Miranda and Prospero were put out to sea by Antonio but they survived.
- c) Caliban and Ariel are strange spirits in 'The Tempest'.
- d) There are two murder plots in 'The Tempest'.
- e) Ferdinand and Miranda fall in love from a love potion.

Extension: Turn the incorrect answer into a correct answer.

The Tempest – Lesson 4

Mastery Content:

- There is a violent storm at the start of the play
- Alonso is the King of Naples
- Sebastian is his son
- Gonzalo is his counsellor
- Antonio is also on board. He is Prospero's brother

Do Now: Each of these images show a **tempest**.



What is a tempest?

Extension: 'Tempest' is a **noun**. It names. 'Tempestuous' is an **adjective**. It **describes**. Use tempestuous in a sentence.

Vocabulary: tempest

A tempest is a violent storm.



Which of these pictures shows a tempest? Circle the correct image.

The word '**tempestuous**' is an adjective. It describes.

Something that is 'tempestuous' is full of strong emotions.



Which of these images shows a tempestuous person? Circle the correct image.

Before we begin reading 'The Tempest', let's recap the features of a script.

Before we begin reading 'The Tempest', let's recap the features of a script.

Here is scan of pages 8 and 9 of 'The Tempest'.

This summarises what is happening on the page. It is always useful to read this!

The script is on the right-hand side

The stage directions are written in italics. These say what should be happening in the scene.

Miranda begs her father, Prospero, to calm the tempest. She feels the suffering of the shipwrecked people, and is full of pity for them. Prospero assures her that no harm has been done.

1 Visualising Prospero (in pairs)
We learn from Miranda's first speech that her father, Prospero, has the power to create storms and control the seas.

a How do you visualise Prospero? With a partner, talk about how he might appear.

b Look at the ways in which different productions have presented Prospero in the photographs throughout this book. Which one is closest to your own imagining of this character? How would you present him differently? Sketch your own ideas for Prospero's 'look'.

Language in the play
Conjuring the storm (in fours)
Miranda's first speech (lines 1–13) is a vivid description of the storm as it is happening.

a Take it in turns to read the speech aloud, changing speaker at each punctuation mark. Emphasise the imagery she uses to describe the storm.

b Talk together about Miranda's 'storm' imagery. How does it create atmosphere for the audience? Make some notes and then share your thoughts with other groups.

c What does Miranda's language in the script opposite tell us about her character? Draw up a list of adjectives you would use to describe her.

2 'no harm done'? (in pairs)
a Look at the exchange between Prospero and Miranda in lines 14–21. Shakespeare uses *anaphora* – the repetition of words in successive clauses (see p. 167) – in Prospero's words 'No harm'. It is as though he is trying to reassure his daughter that he is benevolent. But what do you think are his motives? Discuss this in your pairs.

b What are your first impressions of Prospero and Miranda, and of their relationship? By yourself, write down your thoughts, then swap these notes with your partner. How are your impressions similar? How do they differ?

*art magical powers
roar great noise
allay calm
The sky ... fire out the sky seems
filled with tar, which would become
liquid and rain down as it is heated
by the lightning but for the waves
that rise up to extinguish the flames
welkin's cheek sky's face
brave noble, fine
creature human being
or ere before
fraughting souls
terrified passengers
Be collected be calm
amazement wonder*

THE TEMPEST ACT 1 SCENE 2

Act 1 Scene 2
The island

Enter PROSPERO and MIRANDA

MIRANDA If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky it seems would pour down stinking pitch,
But that the sea, mounting to th'welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer! A brave vessel,
Who had no doubt some noble creature in her,
Dashed all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perished.
Had I been any god of power, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallowed, and
The fraughting souls within her.

PROSPERO Be collected;
No more amazement. Tell your piteous heart
There's no harm done.

MIRANDA O, woe the day.

PROSPERO No harm.
I have done nothing but in care of thee –
Of thee my dear one, thee my daughter – who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.

MIRANDA More to know
Did never meddle with my thoughts.

This tells you which character is speaking.

This is a glossary. It explains what words and phrases from the script mean.

The line numbers will help you to find your place quickly.

Turn over to find out more about the characters we will meet in Act 1 Scene 1 of 'The Tempest'.

These are the characters we are going to meet in Act 1, Scene 1



Alonso (Ah-lon-so),
the King of Naples



Sebastian,
Alonso's brother.
Prince of Naples.



Antonio (An-toe-
nee-oh), the
usurping brother
of Prospero. He is
the Duke of
Milan.



Gonzalo
(Gon-zar-lo),
the old
counsellor to
the King

Here are the characters in this scene:

- **Master** – in charge of the ship
- **Boatswain** – in charge of navigating and steering
- **Alonso** – King of Naples
- **Antonio** – Prospero's usurping brother
- **Gonzalo** – An old, wise counsellor to the king
- **Sebastian** – Alonso's brother

We also know the setting of this scene:

A tempestuous noise of thunder and lightning.



Task: Make a list of ideas to answer this question:

What might each character feel about the storm?

We are going to read Act 1 Scene 1.

Below is a summary of how each of the characters might be feeling about the storm.

- **Master** – in charge of the ship
- **Boatswain** – in charge of navigating and steering
- **These characters have experience of storms. They will want to keep the ship safe and save the lives of everyone on board.**
- **Alonso** – King of Naples
- **As a king, Alonso will probably want to save his own life.**
- **Antonio** – Prospero's usurping brother
- **Antonio will also want to save his life. He may be scared. He may be rude and cruel to the other people on the ship.**
- **Gonzalo** – An old, wise counsellor to the king
- **As counsellor to the king, Gonzalo will probably want to ensure the safety of Alonso.**
- **Sebastian** – Alonso's brother
- **Sebastian will want to save his own life, and that of his father.**

Reading: Act 1 Scene 1.

Turn to page 3



p.3

A storm threatens to destroy the ship carrying the characters.

- This is a **dramatic** scene. There is real **danger** that the characters will **drown**.
- There is **confusion** on the ship. Not all of the characters **know what is happening**, so it is fine if we **don't understand** everything either!

Task: What do these quotations from Act 1 Scene 1 tell us about the characters?

Gonzalo:

'Good, yet remember whom thou hast aboard.'

'The king and prince at prayers! let's assist them, For our case is as theirs.'

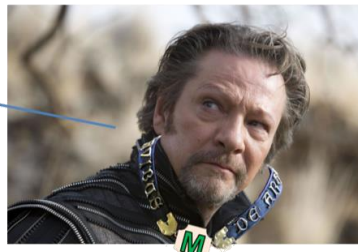


How do these quotations show that Gonzalo wants to ensure the safety of Alonso?

Antonio:

'Hang, cur! hang, you whoreson, insolent noisemaker! We are less afraid to be drowned than thou art.'




'Let's all sink with the king.'



How do these quotations show that Antonio may be scared? Do they show that he is rude and cruel to the other people on the ship?

Task: At the end of the scene, all of the named characters are washed ashore.

Fill out the table with at least one fact about each character we have met so far.

Character	Fact about the character
 <p>Alonso</p>	
 <p>Sebastian</p>	
 <p>Antonio</p>	
 <p>Gonzalo</p>	

Extension: Which of these people is Prospero related to?

Numbers in brackets show the number of correct answers for each question.

1) We know two facts about Shakespeare's life before he moved to London. What are the two facts? (2)

- a) He had three children.
- b) He wrote A Midsummer Night's Dream.
- c) He wrote for King James I.
- d) He got married to Anne Hathaway.
- e) He explored the world by sea.

2) Which modes of transport were available in Elizabethan England? (2)

- a) Horse
- b) Bicycle
- c) Ship
- d) Car
- e) Steamboat

3) What were the potential rewards for an Elizabethan explorer? (3)

- a) You would be out at sea for long periods.
- b) You would need to fund the expensive journey yourself.
- c) It could bring great wealth.
- d) It could make you more powerful.
- e) It could bring you favour with the queen.

4) How did Italian city-states try to prove they were better than others in the Elizabethan era? (2)

- a) Italy was not a unified country. It was made up of many city-states which controlled different parts of the country.
- b) They would sponsor artists and architects to show how beautiful their city was.
- c) Kings, Queens, Princes, Dukes, and Lords could be rulers.
- d) They would go to war to control different parts of land.
- e) They would ask Shakespeare to set his plays in their city, like 'The Merchant of Venice' and 'The Two Gentlemen of Verona'.

5) Which of these statements about colonialism are correct? (3)

- a) Colonialism is when one country establishes itself in another country.
- b) Colonisation is slavery.
- c) Colonialism often has a bad impact on the native inhabitants.
- d) The British Empire is an example of colonialism.
- e) Britain was the only nation that tried to colonise other countries.

- 6) Why does colonialism have a bad impact on a native population (the people already living in a country)? (3)
- a) They can have their wealth taken from them.
 - b) They might be made to work as slaves.
 - c) They may be able to trade with the explorers.
 - d) If they are forced to do other work for the explorers, their crops may not grow and they could die of starvation.
 - e) They will be able to learn of the countries the explorers came from.
- 7) When was 'The Tempest' written? (1)
- a) The Golden era
 - b) The Elizabethan era
 - c) The Jacobean era
 - d) The Verona era
 - e) The Victorian era
- 8) Which of these sentences uses the word usurp correctly? (2)
- a) The prince tried to usurp his father by poisoning him.
 - b) The usurp decided to kill the queen.
 - c) It was a very usurp plan.
 - d) There were a couple of attempts to usurp the young king.
 - e) Cristopher Columbus' treatment of the Taíno people was usurp.
- 9) Which of the following are features of a Shakespearean comedy? (3)
- a) There are no deaths in the play.
 - b) There is at least one murder plot.
 - c) The ending usually includes the death of a character.
 - d) One plot involves characters who aren't kings, queens, princes, princesses, lords or ladies. They are servants and tradespeople.
 - e) There is confusion around who characters really are.
- 10) Which of the following are features of a Shakespearean tragedy? (3)
- a) It has a happy ending, usually including a marriage.
 - b) There are deaths in the play.
 - c) The play usually involves 'high' characters, like kings, queens, princes, princesses, lords and ladies.
 - d) There can be confusion around who, or what, characters really are.
 - e) There is at least one romantic plot.

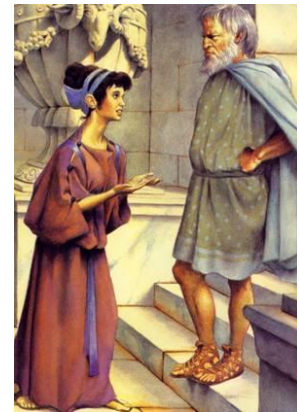
The Tempest – Lesson 5

Mastery Content:

- Prospero and Miranda are on the island
- Prospero has magic powers
- Miranda is Prospero's daughter
- Prospero was the Duke of Milan
- His brother, Antonio, planned to overthrow him
- Prospero and Miranda were put out to sea
- Prospero was given a book of magic when he was out to sea

Do Now: These are two characters we studied last year in 'A Midsummer Night's Dream'.

They are Hermia and Egeus.



1. What was the relationship between Hermia and Egeus?

2. What had Hermia done to upset Egeus?

Extension: How was the disagreement resolved?

In today's lesson, we are going to meet another father and daughter in 'The Tempest'.

We are going to meet another father and daughter in 'The Tempest'.



Prospero
Pros-per-oh



Miranda
Me-ran-dar

In Act 1 Scene 1, there was a tempest that threatened to destroy the ship carrying Alonso and his crew.

Miranda has watched as the ship got caught in the storm. She is worried about what happened to those on board.

Reading: Act 1 Scene 2 – Lines 1-15

Turn to page 9.

In lines 1-15, we learn that:

- Prospero made the storm – he has magic powers
- Miranda cares for others and is upset because she thinks that the people on board the ship have drowned
- Prospero tells Miranda that everyone on board the ship is safe
- Miranda is Prospero's daughter



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Miranda **Prospero**

Reading: Act 1 Scene 2 – Lines 15-57

Turn to page 9.

In this next passage, Prospero begins to tell Miranda of their past.

We are going to learn a lot about Miranda and Prospero's past.

As we read, we will complete the final column in our table on page 54.

Glance at page 54 to see what that will look like.

Let's read from lines 15 – 57.

Task: Complete the final column on

Page 54 as we read.

Key events	Key quotations and line numbers	What do we learn about Prospero and Miranda?
Lines 1-14 <ul style="list-style-type: none"> • Miranda begs her father, Prospero, to calm the tempest. • Miranda is worried about the suffering of the shipwrecked people. • Prospero reassures her that they won't be harmed. 	<p>MIRANDA "O my dear father, you have put me into this fear" (line 1-2)</p> <p>MIRANDA "poor souls, they perish" (line 12)</p> <p>PROSPERO "There's no harm done." (line 14)</p>	<ul style="list-style-type: none"> • Prospero made the storm – he has magic power. • Miranda cares for others and is afraid because she thinks that the people on board the ship have drowned. • Prospero tells Miranda that everyone on board the ship is safe. • Miranda is Prospero's daughter.
Lines 14-23 <ul style="list-style-type: none"> • Prospero tells Miranda that he has always protected her because she must be as pure as just her father. 	<p>PROSPERO "I have done nothing but in care of thee" (line 14)</p>	
Lines 23-38 <ul style="list-style-type: none"> • Prospero decides to tell Miranda his story. • He has used his magic powers to make sure that no one is hurt. 	<p>PROSPERO "And pluck my magic garment from me" (line 23)</p>	
Lines 39-57 <ul style="list-style-type: none"> • Prospero reassures Miranda that no one was hurt in the shipwreck. • Prospero has started telling Miranda about her past but he has not finished the story. 	<p>PROSPERO "There is no wonder in this, and so much wonder do you have" (line 39-41)</p> <p>MIRANDA "You have often begun to tell me what I am, but stop" (line 41-42)</p> <p>PROSPERO "And left me to a bottomless night" (line 42-43)</p>	
Lines 58-66 <ul style="list-style-type: none"> • Prospero tells Miranda that he has always protected her because she must be as pure as just her father. 	<p>PROSPERO "This was my" (line 58-59)</p> <p>MIRANDA "I told you" (line 60-61)</p> <p>PROSPERO "Four or five women once that tended me" (line 61-62)</p>	
Lines 67-76 <ul style="list-style-type: none"> • Prospero reveals that he was the Duke of Milan. 	<p>PROSPERO "Twelve year since, Miranda... the father was the Duke of Milan and thus his only heir" (line 67-68)</p>	

Key events	Key quotations and line numbers	What do we learn about Prospero and Miranda?
Lines 1-15 <ul style="list-style-type: none">Miranda begs her father, Prospero, to calm the tempest.Miranda is worried about the suffering of the shipwrecked people.Prospero reassures her that they won't be harmed.	MIRANDA 'If by your art, my dearest father, you have Put the wild waters in this roar' (lines 1-2) MIRANDA 'poor souls, they perish'd ' (line 9) PROSPERO 'There's no harm done.' (line 13)	<ul style="list-style-type: none">Prospero made the storm – he has magic powersMiranda cares for others and is upset because she thinks that the people on board the ship have drownedProspero tells Miranda that everyone on board the ship is safeMiranda is Prospero's daughter
Lines 16-23 <ul style="list-style-type: none">Prospero tells Miranda that he has always acted in her interests but that he is more than just her father	PROSPERO 'I have done nothing but in care of thee' (line 16)	
Lines 22-28 <ul style="list-style-type: none">Prospero decides to tell Miranda her life storyHe has used his magic powers to make sure that no one is hurt	PROSPERO 'And pluck my magic garment from me' (line 23)	
Lines 29-35 <ul style="list-style-type: none">Prospero reassures Miranda that no one was hurt in the shipwreckProspero has started telling Miranda about her past before but never finished the story	PROSPERO 'there is no soul-- No, not so much perdition as <u>an</u> hair Betid to any creature in the vessel' (lines 29-31) MIRANDA 'You have often Begun to tell me what I am, but stopp'd And left me to a bootless inquisition' (lines 33-35)	
Lines 36-43 <ul style="list-style-type: none">Prospero asks Miranda if she remembers a time before they were on the island	PROSPERO 'thou wast not Out three years old' (lines 40-41) MIRANDA 'Had I not Four or five women once that tended me?' (lines 46-47)	
Lines 52-58 <ul style="list-style-type: none">Prospero reveals that he was the Duke of Milan	PROSPERO 'Twelve year since, Miranda... Thy father was the Duke of Milan and thou his only heir And princess no worse issued' (lines 54-56)	

Summary: Here is what we learn about Miranda and Prospero from the extract:

Miranda	Prospero
<ul style="list-style-type: none">• Cares for others (line 9)• Daughter of Prospero (line 1)• Able to feel empathy for others (line 9)• Knows nothing of her past (lines 33-35)• Was sent to the island when she was three years old (lines 40-41)• Used to have four or five women looking after her (lines 46-47)• Has been on the island for 12 years, making her 15 years old now (lines 54-55)• The only child of Prospero (lines 54-56)	<ul style="list-style-type: none">• Has magic powers (line 23)• Has looked after Miranda on his own on the island (line 16)• Owns magic clothes or garments (line 23)• Made sure nobody on the ship was harmed (lines 29-31)• Used to be the Duke of Milan (lines 54-55)• This means he was very powerful in Milan (lines 54-55)

Task: Write the answer to these questions in full sentences.

Look at the ways Prospero and Miranda talk to each other.

Miranda to Prospero:

- My dearest father
- Certainly, sir

Prospero to Miranda:

- I have done nothing but in care of thee
- My dear one
- Wipe thou thine eyes; have comfort
- My girl

1. How would you describe the relationship between the father and his daughter?

2. How is the relationship between Prospero and Miranda different to the relationship between Egeus and Hermia?

Prospero is going to tell Miranda more about their past.

There are a number of key events in his history that involve other characters we have met.



Here are the key events of Prospero and Miranda's past that we will encounter in lines

1. Prospero was the Duke of Milan.
2. Prospero wanted to study.
3. To allow himself time to study, Prospero gave Antonio some power to look after Milan.
4. Antonio grew more powerful in Milan.
5. Prospero became too concerned with his studies and didn't look after his duties as Duke of Milan.
6. Antonio began to act as if he was the Duke of Milan.
7. Antonio began making peace with Alonso, the King of Naples. Naples used to be an enemy.
8. Antonio and Alonso plan to get rid of Prospero.
9. Prospero and Miranda were put out to sea in an awful boat.
10. Gonzalo gave Prospero some clothes, food and the book of magic.
11. When they arrived on the island, Prospero began to teach Miranda.

Below is a link to a video that shows this scene:

<https://www.bbc.co.uk/teach/school-radio/english-ks2-the-tempest-index/zfdshbk>

Watch up to 2 mins 20 secs.

Reading: We are now going to read the rest of Act 1 Scene2.

You will then need to complete the worksheet by highlighting a quotation where Prospero reveals the information. The first two have been done for you.

Act 1 Scene 2 - Prospero and Miranda's past

Prospero tells Miranda of their past in Act 1 Scene 2.

You need to highlight a quotation that shows where Prospero tells the main event from their past. The first two have been done for you.

			Highlight where Prospero reveals this information:
PROSPERO	Twelve year since, Miranda, twelve year since, Thy father was the Duke of Milan and A prince of power.		1. Prospero was the Duke of Milan.
MIRANDA	Sir, are not you my father?		
PROSPERO	My brother and thy uncle, called Antonio— I to him put The <u>manage</u> of my state, as at that time Prospero the prime duke, being so reputed In dignity, and for the liberal arts Without a parallel; those being all my study,	5	2. Prospero wanted to study.
	The government I cast upon my brother And to my state grew stranger, being transported And rapt in secret studies.	10	3. To allow himself time to study, Prospero gave Antonio some power to look after Milan.
	Thy false uncle new created The creatures that were mine, or changed 'em, Or else new formed 'em; having both the key Of officer and office, set all hearts i' th' state To what tune pleased his ear, that now he was The ivy which had hid my princely trunk, And sucked my verdure out on't.	15	4. Antonio grew more powerful in Milan.
	I, thus neglecting worldly ends, all dedicated To closeness, and the bettering of my mind, but by being so retired, in my false brother Awaked an evil nature.	20	5. Prospero became too concerned with his studies and didn't look after his duties as Duke of Milan.
	He <u>being</u> thus lorded, he did believe He was indeed the duke, out o' th' substitution And executing th' outward face of royalty. Hence his ambition growing	25	6. Antonio began to act as if he was the Duke of Milan.
	He thinks me now incapable; confederates— <u>So</u> dry he was for sway— <u>wi' th'</u> King of Naples To give him annual tribute, do him homage, Subject his coronet to his crown and bend The dukedom yet unbowed—alas, poor <u>Milan!</u> — To most ignoble stooping.	30	7. Antonio began making peace with Alonso, the King of Naples. Naples used to be an enemy.
MIRANDA	O, the heavens!		
PROSPERO	<u>The</u> King of Naples, being an enemy To me inveterate, hearkens my brother's suit, Should presently extirpate me and mine Out of the dukedom, and confer fair Milan, With all the <u>honors</u> on my brother. Whereon, A treacherous army levied, one midnight Fated to th' purpose did Antonio open The gates of Milan, and, i' th' dead of darkness, The ministers for th' purpose hurried thence Me, and thy crying self.	35 40	8. Antonio and Alonso planned to get rid of Prospero.
	They hurried us aboard a barque, Bore us some leagues to sea, where they prepared A rotten carcass of a butt, not rigged, Nor tackle, sail, nor mast - the very rats Instinctively had quit it. There they hoist us To cry to th' sea that roared to us.	45 50	9. Prospero and Miranda were put out to sea in an awful boat.
MIRANDA	How came we ashore?		
PROSPERO	By providence divine. Some food we had and some fresh water that A noble Neapolitan, Gonzalo,		10. Gonzalo gave Prospero some clothes, food and the book of magic.

	Out of his charity - who being then appointed Master of this design - did give us, with Rich garments, linens, stuffs, and necessities, Which since have steaded much. So, of his gentleness, Knowing I loved my books, he furnished me From mine own library with volumes that I prize above my dukedom.	55 60	
PROSPERO	Here in this island we arrived, and here Have I, thy schoolmaster, made thee more profit Than other princesses can that have more time For vainer hours and tutors not so careful.	65	11. When they arrived on the island, Prospero began to teach Miranda.
MIRANDA	Heavens thank you for 't.		

Exit Quiz

Place these events from Prospero and Miranda's past in the correct order.

- Antonio began taking more power and began acting as the Duke of Milan.
- Prospero was the Duke of Milan.
- Antonio worked with an enemy, the King of Naples.
- Antonio used the forces from Naples to get rid of Prospero.
- Prospero and Miranda were sent away from Milan. One of Prospero's friends gave him food and his books to take with him
- Prospero gave his brother, Antonio, some power so that Prospero could study.

Extension:

These statements about Prospero's past are true:

- Prospero focussed on his studies.
- He didn't take care of his responsibilities as the Duke of Milan.

What do you think Prospero plans to do with Antonio?

The Tempest – Lesson 6

Mastery Content:

- Prospero was the Duke of Milan
- His brother, Antonio, planned to overthrow him
- Ariel is a magical being on the island
- Ariel is Prospero's servant
- Prospero freed Ariel from a horrible witch, Sycorax

Do Now: What are the names of these characters from 'The Tempest'? Which characters are good? Which characters are villains? Label the images.



Extension: Write down two things you remember about each character.

In today's lesson we are going to focus on three characters in detail. Let's review the important information about each of the three characters.

 <p>Prospero</p> <ul style="list-style-type: none"> Used to be Duke of Milan Has a brother called Antonio Antonio usurped him as Duke of Milan Has a daughter called Miranda Helped by Gonzalo when sent away from Milan 	 <p>Alonso</p> <ul style="list-style-type: none"> Is the King of Naples Has a brother called Sebastian Gonzalo is now his counsellor Also has a son, Ferdinand, who we have not met yet 			
 <p>Antonio</p> <p>Prospero's brother Took power from Prospero</p>	 <p>Miranda</p> <p>Prospero's daughter</p>	 <p>Gonzalo</p> <p>Helped Prospero when he was sent from Milan</p>	 <p>Sebastian</p> <p>Alonso's brother</p>	 <p>Gonzalo</p> <p>Counsellor for Alonso</p>

 <p>Antonio</p> <ul style="list-style-type: none"> Is Prospero's brother Worked with Alonso, King of Naples to overthrow Prospero Sent Prospero and Miranda out to sea Became Duke of Milan. 	 <p>Prospero</p>  <p>Alonso</p>  <p>Antonio</p>	
 <p>Prospero</p> <p>Antonio's brother</p>	 <p>Alonso</p> <p>Helped Antonio to overthrow Prospero</p>	 <p>Miranda</p> <p>Sent out to sea by Antonio</p>

Recap: Metaphor

Last year, we studied metaphors.

A **metaphor** is a way of **describing something**.

It is **not** a literal description.

You compare it to **something it is not**.

A **metaphor** is made up of three things:

Tenor

The thing you want to try and describe to your audience.

Vehicle

The imaginative idea you compare it with to help your audience understand it. This is the 'made up' bit.

Ground

The things the tenor and the vehicle have in common.

Here is an example from last year:

The fog comes on little cat feet.



Tenor

The tenor is **fog**. This is the thing that is being described.

Vehicle

The vehicle is a **cat**. This is the imaginative idea fog is being compared to.

Ground

They are both **slow, silent, and careful**. Both could be described as **cool and silky**.

Shakespeare uses metaphors all the time in his writing.

Here is an example of a **metaphor** Shakespeare uses. Prospero is describing the terrible boat he and Miranda were sent away in.

Task: What is the ground between these two things? Why did Prospero describe the boat as a 'carcass'?



they prepared
A rotten carcass of a boat



The **tenor** is the **boat** Prospero was sent away in. This is the thing Prospero is describing.

The **vehicle** is a **carcass**. A carcass is the body of a dead animal.

Ground

- A boat has a **hollow inside**, like a carcass.
- A broken or dangerous boat can have **rotting (dying) wood**, just like **the rotting (dying) flesh** on a carcass.

Why did Prospero describe the boat as a 'carcass'?

By comparing the boat to a carcass, Prospero shows how dangerous the boat is. A carcass is like a skeleton, so the boat would not have been very large, and the shell of the boat was probably very thin, and looked like it would break easily. Also, a carcass makes a reader think of a dead animal. The idea of death suggests that the boat was going to kill Prospero. He felt that he had no chance of surviving.

Here is another metaphor Prospero uses.

Miranda says that she must have been a great trouble to Prospero when they were sent away.

This is how Prospero replies:



O, a cherubin
Thou ~~wast~~ that did preserve me.

Think about the answer to these questions:

1. What is the **tenor** of this metaphor?
2. What is the **vehicle** of this metaphor?

Task: What is the **ground** between Miranda and the cherubin? How does the metaphor show Prospero's love for Miranda'?

O, a cherubin
Thou wast that did preserve me.

Prospero

This is a **cherubim**. A cherubim is a guardian angel. It is represented in art as a beautiful child with small wings.

1. The **tenor** is Miranda

2. The **vehicle** is a cherubin.

What is the **ground** between Miranda and the cherubin? How does the metaphor show Prospero's love for Miranda'?

1. The **tenor** is Miranda
2. The **vehicle** is a cherubin.

O, a cherubin
Thou wast that did preserve me.



This is a **cherubim**. A cherubim is a guardian angel. It is represented in art as a beautiful child with small wings.



What is the **ground** between Miranda and the cherubin? How does the metaphor show Prospero's love for Miranda'?

Review: Let's check our understanding of the metaphor that shows Prospero's love for Miranda.

Ground

- Miranda and the cherubin are both **children**.
- Miranda and the cherubin have **kept people safe and protected**.

How does the metaphor show Prospero's love for Miranda?

By calling Miranda a cherubin, Prospero shows that he relies on Miranda's love because it helps to protect him and make him stronger. For Prospero, Miranda is like a guardian angel who has kept him safe. This shows how deep his love is for Miranda. However, it also shows that Prospero still sees Miranda as a young child who is not yet ready to be independent from him.

In the rest of the lesson, we are going to meet another character from the island. In the character list, they are described like this:

Ariel - an airy spirit

These are some photographs of Ariel in different productions of 'The Tempest'.



How would you expect this character to talk, move, act and behave?

Extension: Does Ariel remind you of a character from 'A Midsummer Night's Dream'? Who? Why?



Ariel is an airy spirit

He is strange and magical. He is Prospero's servant.

He has magic powers, just like Puck from 'A Midsummer Night's Dream'.



Puck

- Prospero summons Ariel to come to him.
- Ariel explains how he terrified all of the people on board the ship. He scared them so much, they jumped overboard.
- Alonso's son, **Ferdinand**, was on board the ship.
- He was so scared, he cried, '**Hell is empty, And all the devils are here**' before he jumped off the ship.
- Prospero ordered Ariel to cause the shipwreck. Ariel did it exactly as Prospero requested.



Prospero



Ariel

- Ariel is Prospero's **servant**. Ariel has to do whatever Prospero wants him to do.
- That is because **Prospero freed Ariel**. Ariel used to be the prisoner of a terrible witch, called **Sycorax**.
- Ariel agrees to be Prospero's servant because **Prospero freed him**.
- But Ariel wants to be completely free.

Let's find out more about Ariel's past.

Reading: Read from Act 1 Scene 2 Line 242 ('Is there more toil?')

Read to Act 1 Scene 2 Line 300 ('That's my noble master')



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Remember to use the page summary and the glossary to help with difficult parts!

After reading, you will answer the following questions:

1. What has Prospero promised Ariel? (242-245)
2. Does Ariel think he deserves to be freed? (247-249)
3. Does Prospero want to free Ariel right now? (246)
4. Who kept Ariel prisoner before Prospero arrived on the island? (257-260)
5. Where was Ariel kept prisoner? (276-280)
6. Who else is on the island? (281-284)

Task: Now answer these questions in full sentences.

Use the line numbers in brackets to help you.

1. What has Prospero promised Ariel? (242-245)

2. Does Ariel think he deserves to be freed? (247-249)

3. Does Prospero want to free Ariel right now? (246)

4. Who kept Ariel prisoner before Prospero arrived on the island? (257-260)

5. Where was Ariel kept prisoner? (276-280)

6. Who else is on the island? (281-284)

By the end of this lesson, you will write an answer to this question.

What kind of character is Prospero?

Think about the ways Prospero treats Miranda and Ariel.

1. **Prospero has promised to free Ariel.**

PROSPERO: What is't thou canst demand?

ARIEL: My liberty.

PROSPERO: Before the time be out? no more!

2. **Ariel has been a good servant. He thinks he deserves to be freed.** 'I have done thee worthy service'

3. **Prospero does not want to free Ariel yet.**

ARIEL: My liberty.

PROSPERO: Before the time be out? no more!

4. **Sycorax kept Ariel prisoner before Prospero arrived on the island.**

5. **Ariel was kept prisoner in a tree trunk.** 'She did confine thee ... Into a cloven pine'

6. **Sycorax has a son, Caliban, who is also on the island.**

Ground

-Miranda and the cherubin are both **children**.

-Miranda and the cherubin have **kept people safe and protected**.

How does the metaphor show Prospero's love for Miranda?

By calling Miranda a cherubin, Prospero shows that he relies on Miranda's love because it helps to protect him and make him stronger. For Prospero, Miranda is like a guardian angel who has kept him safe. This shows how deep his love is for Miranda. However, it also shows that Prospero still sees Miranda as a young child who is not yet ready to be independent from him.



O, a cherubin
Thou wast that did preserve me.



Main Task: You will now write an answer to this question.

What kind of character is Prospero?

In your answer, think about the ways Prospero treats Miranda and Ariel.

Check 1: Does every sentence start with a capital letter?	Check 2: Does every sentence end with a full stop?	Check 3: Do all names start with a capital letter and are they spelt correctly? Prospero, Ariel	Check 4: Have you explored Shakespeare's use of metaphor?
--	---	---	--

Exit Quiz

Which of these statements are true?

- a) Ariel has magical powers.
- b) Prospero is Ariel's servant.
- c) Prospero freed Ariel from a horrible witch.
- d) Prospero wants to keep Ariel as his servant forever.
- e) Prospero hates Ariel.

Extension: Turn the false statements into true statements.

The Tempest – Lesson 7

Mastery Content:

- Caliban can be seen as a victim of colonialism
- Prospero treats Caliban like a slave and insults him
- Caliban is angry at Prospero and curses him
- Prospero is cruel to Caliban because he tried to assault Miranda
- Caliban hates Prospero for taking his land away from him

Do Now:

1. List three facts you know about Ariel.
2. List two features of the relationship between Prospero and Ariel.



Extension: How does Prospero treat Ariel? What does this tell you about Prospero?

Ariel is a native of the island.

Today, we are going to meet another **native** of the island: **Caliban**

Below are some of the most famous words Caliban says in 'The Tempest'.

Be not afeard. The isle is full of noises,

Sounds, and **sweet airs** that give **delight** and hurt not.

Sometimes a **thousand twangling instruments**

Will **hum** about mine ears, and sometime voices

That, if I then had waked after long **sleep**,

Will make me **sleep** again.

1. What impression do you get of Caliban from **these words**? What type of character is he?

2. How does he feel about the island? What is his relationship like with the island?

In the introduction to the play, Caliban is described as '**a savage and deformed native of the island, Prospero's slave.**'

Here are some of the ways Caliban has been presented in films and theatre productions of 'The Tempest':



Image 1



Image 2



Image 3

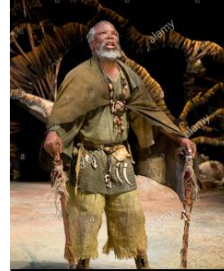


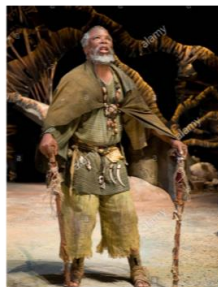
Image 4

1. Which image makes Caliban look strong and noble?

2. Do they all make him look savage and deformed?

We are going to use this image of Caliban in our lessons. This image comes from a **Royal Shakespeare Company/ Baxter Theatre Centre South Africa** collaboration.

Caliban is played by **John Kani**, who plays T'Chaka in the 'Black Panther' films.



John Kani said this about 'The Tempest':



In 'The Tempest', Shakespeare told a story that has survived time, crosses borders of geography, culture, language and...just speaks about human emotions and humanity.'

Caliban is described by Prospero and Miranda before he enters the stage.


Here are some of the descriptions of Caliban:



Prospero

Caliban is...

- 'A **freckled whelp**' (whelp = dog)
- 'Hag-born' (i.e. son of a witch)
- 'Not honour'd with a human shape'
- A 'dull thing'



Miranda

Caliban is...

- 'A villain I do not love to look on'

It is significant that we hear about Caliban from Prospero before we see him. Prospero is the ruler of the island and Caliban is a native and a slave.

In an interview, actor John Kani said we should be **suspicious of Prospero's description of Caliban.**



'In 'The Tempest', Shakespeare is exploring the **white man's perceptions of the indigenous natives** ... the description of the native by the conqueror or the colonialist is **exaggerated** to a certain extent'

Glossary

Perception - the way you think about or understand someone or something

Indigenous - produced, living, or existing naturally in a particular place or environment

Native – (noun) a person who was born or raised in a particular place

Thinking harder: What do you think actor John Kani means in this quote?

Reading: Let's read from Act 1 Scene 2 Line 320 ('Thou poisonous slave')

Read to Act 1 Scene 2 Line 374 ('So, slave, hence')



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Prospero calls Caliban to come to him.

Prospero calls Caliban awful names.

Caliban curses Prospero a lot.



'The first introduction between Prospero and Caliban is violent, incredibly violent using their words as weapons.'

Recap: Colonialism

Colonialism is when one country tries to take land away from people who already live there.

Caliban and colonialism

- Caliban already lived on the island before Prospero arrived.
- Prospero takes the island from Caliban.
- Prospero is more powerful than Caliban and he uses his power to scare Caliban.

Prospero has taken land away from Caliban, who already lived there. This could be seen as an example of colonialism.

Turn over to explore the relationship between Prospero and Caliban further.

Task: Re-read

Here are some of the things Prospero says to Caliban.



Which of these quotations are curses or insults? Label with a C or an I.

How do you know?

1. Thou most poisonous slave, got by the devil himself.
2. Tonight thou shalt have cramps.
3. I lodged thee in mine own cell.
4. Fetch us in fuel; and be quick.
5. Thou most lying slave.
6. Filth as thou art.
7. Hag-seed.
8. Slave!

Which do you think is the most offensive or insulting? Why?

Task: Re-read some of the things Caliban says to Prospero.

Here are some of the things Caliban says to Prospero.

Which of these quotations are curses or insults? Label with a C or an I.

How do you know?

1. A south-west blow on ye and blister you all o'er!
2. I must eat my dinner.
3. Then I loved thee and showed thee all the qualities o'th'isle.
4. All the charms of Sycorax, toads, beetles, bats light on you!
5. Here you sty me in this hard rock.
6. The red plague rid you for learning me your language!



Which do you think is the most offensive or insulting? Why?

Reading: This scene is really important to study in order to develop our understanding of the relationship between Caliban and Prospero.



'The first introduction between Prospero and Caliban is violent, incredibly violent using their words as weapons.'

We are going to re-read this violent passage.

As we read, try to find the answers to these questions:

1. How did Caliban help Prospero when Prospero first arrived on the island? **(337-339)**
2. How did Prospero help Caliban when he arrived on the island? **(333-337; 353-358)**
3. Why does Caliban hate Prospero? **(332-333)**
4. What did Caliban do to make Prospero hate him? **(345-358)**

Read from **Act 1 Scene 2 Line 320** ('Thou poisonous slave')

Read to **Act 1 Scene 2 Line 374** ('So, slave, hence')



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Summary: Here is a summary of what we learn about Prospero and Caliban's relationship in Act 1 Scene 2, lines 320-374.

- Caliban helped Prospero by showing him where he could find fruit, good land and fresh water.
- Prospero helped Caliban by teaching him different things, including the names of the sun and the moon, and language.
- Caliban hates Prospero because Prospero stole the island from Caliban.
- Caliban attacked Miranda. That is why Prospero now hates him and treats him cruelly. Caliban shows no regret for what he did to Miranda.

Turn over to look at two of Caliban's quotations in closer detail.

Task: Read the quotations and answer the questions to develop your understanding of how **Caliban** feels about his treatment by Prospero.

This island's mine, by Sycorax my mother,
Which thou takest from me.

1. How does Caliban feel about his home?

2. How does Caliban feel about his mother?

3. Can you remember how Prospero describes Caliban's mother?

4. Why is Caliban so angry with Prospero?

You taught me language; and my profit on't
Is, I know how to curse. The red plague rid you
For learning me your language!

1. What does this quotation tell you about how Caliban feels Prospero has treated him?

We are now going to prepare to write an analytical paragraph to answer this question:

Why does Caliban hate the way he is treated by Prospero?

Today, we are going to write an **analytical paragraph**. The first sentence of an analytical paragraph is often called your topic sentence.

A good topic sentence does three important things:

- ✓ It answers the question.
- ✓ It says something accurate.
- ✓ It focusses on one thing.

Let's look at an example:

Question:

Why does Caliban hate the way he is treated by Prospero?

Topic Sentence:

Caliban is a victim of colonisation and he is exploited by Prospero. ✓

Task: Why are the following topic sentences not good topic sentences to answer the question? Use the checklist to help you decide.

Topic sentence:

I don't like Caliban.

A good topic sentence does three important things:

- ☐ It answers the question.
- ☐ It says something accurate.
- ☐ It focusses on one thing.

Topic sentence:

Caliban is vengeful, angry and savage in the play.

A good topic sentence does three important things:

- ☐ It answers the question.
- ☐ It says something accurate.
- ☐ It focusses on one thing.

Main Task: You are now going to answer this question. You should refer to one of the two quotations we have looked at.

Why does Caliban hate the way he is treated by Prospero?

You can use these three steps to help you write two paragraphs.

1. State a reason why Caliban should hate how he is treated.
2. Provide one of the quotations we have looked at as an example.
3. Explain how this quotation shows why this is (or isn't) a good reason for Caliban to hate the way he is treated by Prospero. See if you can link this to colonialism!

- ☐ **Check 1:** Are there any run-on sentences?
- ☐ **Check 2:** Have you used pronouns clearly and accurately when referring to Caliban and Prospero?
- ☐ **Check 3:** Have you punctuated the quotations accurately?
- ☐ **Check 4:** Have you checked your spellings?

Review: Have a look at this model answer. Is there anything you need to add to your writing?

Caliban hates the way that Prospero has taken away his own language since arriving on the island. Caliban curses Prospero for 'learning me your language'. **Prospero taught Caliban how to speak and communicate when he arrived. Since then, the ability to talk and understand has hurt and damaged Caliban. Since he tried to assault Miranda, Prospero has taunted, cursed, and tortured Caliban. It may be that Caliban is so vicious and mean to Prospero because he is retaliating to the way he is being treated. Even though Caliban's behaviour towards Miranda is inexcusable, Prospero's subsequent treatment of Caliban is overly cruel as he verbally and physically assaults him, and treats him like a slave.**

1. State a reason why Caliban should hate how he is treated.
2. Provide one of the quotations we have looked at as an example.
3. Explain how this quotation shows why this is (or isn't) a good reason for Caliban to hate the way he is treated by Prospero.

Exit Quiz

Which of these statements are true?

- a) Caliban is Prospero's slave.
- b) Prospero is Caliban's slave.
- c) Caliban has to be respectful and polite to Prospero because he is a slave.
- d) Prospero and Caliban are very rude and cruel to each other.
- e) Caliban curses Prospero for teaching him language.

Extension: Turn the false statements into true statements.

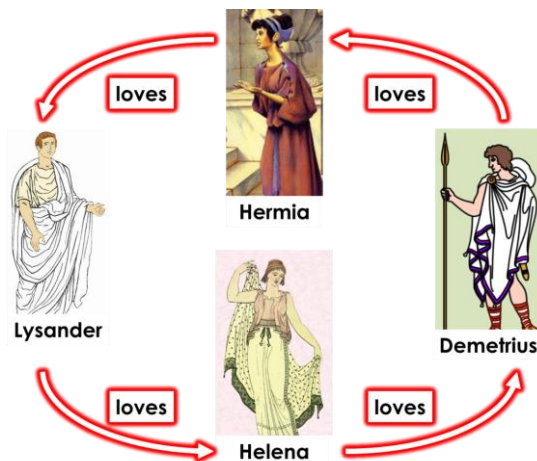
The Tempest – Lesson 8

Mastery Content:

- Ferdinand is Alonso's son
- Ariel tries to convince Ferdinand that his father has died
- Ferdinand and Miranda fall in love at first sight
- Prospero is pleased that they have fallen in love
- Prospero wants to challenge their relationship to prove that their love is true

Do Now: This is a quotation from 'A Midsummer Night's Dream'.

'The course of true love never did run smooth'



- What does this quotation mean?
- How did this quotation apply to the characters in 'A Midsummer Night's Dream'?

Extension: How does this quotation apply to other books you have read?

Today we are going to meet another character from the ship. He is Alonso's son.
 We are going to meet **Ferdinand**.

- 1) Ferdinand was washed ashore the island by himself.
 - 2) Ferdinand is very upset because he thinks his father, King Alonso, died in the shipwreck.
 - 3) **Ariel sees Ferdinand is upset. Ariel sings a song to calm Ferdinand down.**
 - 4) Ariel wants Ferdinand to think that King Alonso died peacefully.



We are going to look at the third point more closely.

Reading: Let's read Act 1, Scene 2, Lines 395 – 403.

Ariel is invisible. Ferdinand cannot see him. He can only hear Ariel's song.
Let's read Act 1, Scene 2, Lines 395 – 403.

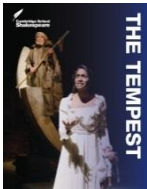


Ariel



Ferdinand

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



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Ariel's song to Ferdinand

- 1) We find Ferdinand is alone on the island.
- 2) Ferdinand is very upset because he thinks his father, King Alonso, died in the shipwreck.
- 3) Ariel sees Ferdinand is upset. Ariel sings a song to calm Ferdinand down.
- 4) Ariel wants Ferdinand to think that King Alonso died peacefully.

Modern version	Original version
Your father lies far below the sea, His bones have turned to coral now. His eyes have turned to pearls. There's nothing left of him, He's undergone a complete transformation And become something wonderful and strange. Sea fairies ring a bell to mark his death every hour. Listen, now I hear them, ding <u>dong</u> bell.	Full fathom five thy father <u>lies</u> ; [fathom = 2m] Of his bones are coral made; Those are pearls that were his eyes: Nothing of him that doth fade <u>doth</u> = does] But doth suffer a sea-change Into something rich and strange. Sea-nymphs hourly ring his knell Hark! now I hear <u>them</u> ,--Ding-dong, bell.

Task: Let's look more closely at Ariel's song.

Ariel compares Alonso's body to things that are found in the sea.

Here are some of the things that Ariel uses to describe Alonso's body in the sea.



A pearl



coral

Let's look in depth at two of the metaphors Ariel uses in his song.

For the first metaphor, two grounds have been found for you.

Metaphor: 'Of his bones are coral made'

Tenor: Alonso's bones.

Vehicle: Coral from the sea.

Ground:

1. Both are found under the sea.
2. Both are now part of the natural world.

For this metaphor, you need to identify two grounds.

Metaphor: 'Those are pearls that were his eyes'

Tenor: Alonso's eyes.

Vehicle: Pearls from the sea.

Ground:

- 1.
- 2.

Thinking harder:

- How will Ariel's metaphors make Ferdinand feel?
- Why might Ariel want him to feel that way?

We are now going to read the passage where Ferdinand meets Miranda. They fall in love at first sight!

Reading: Miranda and Ferdinand meet for the first time.

Let's read: Act 1 Scene 2 Lines 404 – 448

Read from Act 1 Scene 2 Line 404 ('**The ditty does remember...**')

Read to Act 1 Scene 2 Line 448 ('**The Queen of Naples**')



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Summary: Below is a summary of what happens in lines 404-448

Miranda falls in love with Ferdinand at first sight.

'I might call him / A thing divine, for nothing natural / I ever saw so noble.' (416-418)

Ferdinand believes that Miranda must be the beautiful and strange creature that sung of his father's death.

'Most sure the goddess / On whom these airs attend.' (420-421)

Ferdinand explains that he is now the King of Naples as he thinks his father died in the storm.

'Myself am Naples, / Who with mine eyes, never since at ebb, beheld / The king my father wreck'd.' (433-435)

Prospero realises that Miranda and Ferdinand have fallen in love.

'At the first sight / They have changed eyes.' (439-440)

After falling in love with Miranda, Ferdinand offers to make Miranda Queen.

'I'll make you / The queen of Naples.' (447-448)

Turn over to explore Prospero's reaction to his daughter, Miranda, falling in love at first sight with Ferdinand.

Vocab: [Aside]

- When a character speaks *aside*, they briefly talk away from the rest of the characters.
- The character speaks to himself or herself or to the people watching rather than to the other characters. It gives the audience more information.



Task: Prospero sees that his daughter has fallen in love with Ferdinand at first sight.

This is what he says in his next aside:

[Aside]

They are both in either's powers; but this swift business
I must uneasy make, lest too light winning
Make the prize light.

1. What do you think Prospero means by this?

2. Why does he say it aside from the other characters?

Review: This is what Prospero thinks about Miranda and Ferdinand's love for each other.

[Aside]

They are both in either's powers; but this swift business
I must uneasy make, lest too light winning
Make the prize light.



Prospero

- Prospero thinks that Ferdinand and Miranda have fallen in love too easily.
- He thinks that there needs to be some difficulty in their relationship.
- This will test Ferdinand and Miranda's love and make it mean more to them.

Main Task: You are now going to write an answer to this question:

This is a quotation from 'A Midsummer Night's Dream'.



**'The course of true love
never did run smooth'**

**How does this quotation apply to Ferdinand
and Miranda's relationship in 'The Tempest'?**



Prospero



Ferdinand



Miranda

Check 4: Have you explained clearly how the quotation applies to Ferdinand and Miranda's relationship?

We have already looked at the features of a Shakespearean comedy.

What features of comedy have we found so far in 'The Tempest'? Tick them off and make notes on how these features apply to 'The Tempest'.

1. It has a **happy ending**, usually including a **marriage**.
2. There are **no deaths** in the play.
3. There is at least one romantic plot.
4. One plot involves characters who aren't kings, queens, princes, princesses, lords or ladies. They are **servants and tradespeople**. These characters get into **ridiculous situations**.
5. There is **confusion** around who characters really are.



There are three main plots in 'The Tempest'.

Miranda and Ferdinand's love plot is the first plot we have found in the play.

We will call this **Plot 1: The love plot**.

This will help to avoid confusion when we read the other plots in the play!



Prospero



Ferdinand



Miranda

The Tempest
Fortnightly Quiz

Name: _____

Date: _____

Quiz
T2

Score ____ /10

Numbers in brackets show the number of correct answers for each question.

1) Which of these statements are true about Prospero? (2)

- a) He is from Milan.
- b) He is from Naples.
- c) He studied magic.
- d) He planned to usurp the King of Naples.
- e) He is Alonso's brother.

2) Which of these statements are true about Miranda? (3)

- a) She is Antonio's sister.
- b) She is Prospero's daughter.
- c) She is caring and worried for the safety of others, like the people that were on the ship.
- d) She was three years old when she was sent away from Milan.
- e) She is the only person that likes Caliban.

3) Here is a metaphor Prospero uses to describe the boat he and Miranda were sent away in:

they prepared A rotten carcass of a boat

Which statements about this metaphor are correct? (2)

- a) 'They' (the people preparing the boat) are the tenor.
- b) 'A rotten carcass' is the tenor.
- c) The 'boat' is the tenor.
- d) 'A rotten carcass' is the vehicle.
- e) The metaphor shows that Prospero thinks that the people that prepared the boat deserve to die. That is why he uses the word 'carcass'.

4) Here is a metaphor Prospero uses to describe how Miranda helped him when they first came to the island:

O, a cherubin Thou wast that did preserve me.
--

Which statements about this metaphor are correct? (2)

- a) Prospero is the tenor.
- b) Miranda is the tenor.
- c) This metaphor shows that Miranda relied on Prospero's love.
- d) This metaphor shows that Prospero relied on Miranda's love.
- e) Cherubin is the tenor.

- 5) Which of these statements about Ariel are correct? (2)
- a) He was kept as a prisoner by the witch Sycorax.
 - b) He is related to Caliban.
 - c) He is rude and disobedient towards Miranda.
 - d) Prospero stole the island from Ariel.
 - e) He has magical powers.
- 6) Why does Prospero hate Caliban? (2)
- a) Caliban is rude and ungrateful.
 - b) Caliban worked with Antonio to get rid of Prospero from Milan.
 - c) Caliban tried to assault Miranda.
 - d) Caliban tortures Prospero with aches and pains.
 - e) Caliban keeps all the best fruits and crops on the island to himself.
- 7) Why does Caliban hate Prospero? (3)
- a) Prospero won't teach Caliban his magic.
 - b) Prospero uses his magic to torment and hurt Caliban.
 - c) Prospero keeps Caliban locked up on the island.
 - d) Prospero didn't cure Caliban when Caliban had the plague.
 - e) Caliban thinks that Prospero stole the island from him.
- 8) Which of these characters are an enemy to Prospero? (3)
- a) Alonso
 - b) Antonio
 - c) Gonzalo
 - d) Ariel
 - e) Caliban
- 9) Which characters have been usurped so far in 'The Tempest'? (2)
- a) Antonio usurped Prospero in Milan.
 - b) Alonso usurped Antonio in Naples.
 - c) Prospero usurped Miranda on the island.
 - d) Prospero usurped Caliban when Prospero arrived on the island.
 - e) Caliban usurped Prospero when Prospero arrived on the island.
- 10) Which characters are from Naples? (2)
- a) Prospero
 - b) Antonio
 - c) Alonso
 - d) Sebastian
 - e) Ariel

The Tempest – Lesson 9

Mastery Content:

- Antonio suggests to Sebastian that they kill Alonso to make Sebastian king
- Sebastian allows himself to be persuaded by Antonio
- Antonio and Sebastian believe that Ferdinand is dead
- Antonio persuades Sebastian to kill Alonso and Gonzalo
- Antonio feels no regret for what he did to Prospero

Do Now: We know that Prospero and Ariel have magical powers.



Prospero



Ariel

1. What powers have they used so far?
2. Who did they use their powers on?

Extension: Why did they use their powers?

Today, we are going to return to the characters that were washed ashore on the shipwreck.

Review: Let's review the characters we have met.



- Is the King of Naples
- Has a brother called **Sebastian**
- Gonzalo is his counsellor
- Has a son called **Ferdinand**. **Alonso** does not know that Ferdinand is still alive.



Alonso's **brother**



Counsellor for Alonso



Alonso's **son**



Antonio

- Is **Prospero's** brother
- Worked with **Alonso**, King of Naples to overthrow Prospero
- Sent **Prospero** and **Miranda** out to sea
- Became Duke of Milan.



Prospero

Antonio's **brother**



Alonso

Helped Antonio to overthrow Prospero



Miranda

Sent out to sea by Antonio

In the passage from Act 2, scene 1 that we are going to read today, the following characters are together.



Alonso



Sebastian



Gonzalo



Antonio



Ariel

We find out that Ariel has more magical powers!

- Ariel makes himself invisible.
- He enters and makes Alonso and Gonzalo fall asleep.
- Sebastian and Antonio are left awake.

Summary: In the passage we are going to read today:

- Ariel has used his magical powers to turn invisible and sends Alonso and Gonzalo to sleep.
- Sebastian and Antonio are still awake.
- Antonio suggests that Sebastian could become King.
- In order to be successful, Sebastian would have to be ambitious and act while Alonso and Gonzalo are asleep.
- After a while, Sebastian realises what Antonio is saying. He does not say 'No' to the idea immediately.

Reading: Today, we are going to read the passage in the modern version.

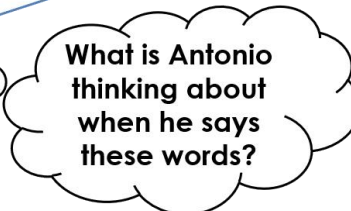
Before we read, look at the quotation below:

Antonio says this to Sebastian:

What might,
Worthy Sebastian? O, **what might?**--No more:--
And yet me thinks I see it in thy face,
What thou shouldst be: the occasion speaks thee, and
My strong imagination sees a crown
Dropping upon thy head.



Antonio



Sebastian

We are now going to read the modern version below.

Remember the following characters are in this scene, but Ariel has put Alonso, King of Naples and Gonzalo, Alonso's counsellor to sleep!



Alonso



Sebastian



Gonzalo



Antonio

Antonio and Sebastian (Act 2 Scene 1, pg 57)

In this passage, Antonio and Sebastian continue talking while Alonso and Gonzalo are asleep. Antonio is giving Sebastian ideas.

As you read, think about these questions:

1. What is Antonio actually suggesting?
2. Does Sebastian realise what Antonio is trying to say?

	ORIGINAL VERSION	MODERN VERSION
	SEBASTIAN	SEBASTIAN
205	What, art thou waking?	Are you dreaming or awake?
	ANTONIO	ANTONIO
	Do you not hear me speak?	Don't you hear me speaking?
	SEBASTIAN	SEBASTIAN
	I do; and surely	I do, and it sounds like you're talking in your
	It is a sleepy language and thou speak'st	sleep. What did you say? It's weird for you
	Out of thy sleep. What is it thou didst say?	to be dreaming with your eyes wide
	This is a strange repose, to be asleep	open—standing, talking, moving, but
205	With eyes wide open; standing, speaking,	sound asleep.
	moving,	
	And yet so fast asleep.	
	ANTONIO	ANTONIO
	Noble Sebastian,	Good Sebastian, you're the one who's
	Thou let'st thy fortune sleep--die, rather;	sleeping if you let this opportunity pass you
	wink'st	by without acting on it.
	Whiles thou art waking.	
	SEBASTIAN	SEBASTIAN
	Thou dost snore distinctly;	You're snoring, but it sounds like you're
	There's meaning in thy snores.	talking. There's meaning in your snoring.
	ANTONIO	ANTONIO
215	I am more serious than my custom: you	I'm not kidding when I say this; I'm not
	Must be so too, if heed me; which to do	joking around like usual. You should be
	Trebles thee o'er.	serious too when you listen to what I'm
		saying. You can become a great man if
		you listen to me.

SEBASTIAN

Well, I am standing water.

ANTONIO

I'll teach you how to flow.

SEBASTIAN

Do so: to ebb

Hereditary sloth instructs me.

ANTONIO

O,

220

If you but knew how you the purpose
cherish

Whiles thus you mock it! how, in stripping it,

You more invest it! Ebbing men, indeed,

Most often do so near the bottom run

By their own fear or sloth.

SEBASTIAN

Prithee, say on:

225

The setting of thine eye and cheek proclaim

A matter from thee, and a birth indeed

Which throes thee much to yield.

ANTONIO

Thus, sir:

Although this lord of weak remembrance,
this,

230

Who shall be of as little memory

When he is earth'd, hath here almost
persuaded—

For he's a spirit of persuasion, only

Professes to persuade,—the king his son's
alive,

'Tis as impossible that he's undrown'd

And he that sleeps here swims.

SEBASTIAN

I have no hope

That he's undrown'd.

SEBASTIAN

I'm hanging on every word you say.

ANTONIO

You need to do more than hang around—
you have to act. I'll show you how.

SEBASTIAN

You need to. I'm lazy by nature.

ANTONIO

Oh, if you only knew how close to success
you are, even while you make fun of what
I'm telling you! The more you joke about it,
the more clearly I feel how serious it is! Lazy
people end up at the bottom, and you
deserve to be at the top.

SEBASTIAN

Please, tell me more. There's something in
your expression that tells me you have
something serious to say, and you're
having a lot of difficulty saying it.

ANTONIO

This is what I'm saying. (points
at GONZALO) Although this lord who has
such a bad memory—and who will be
forgotten by the world when he's dead
and buried—almost succeeded in
convincing the king that his son's alive, it's
impossible that he survived. It's as far from
the truth as saying this sleeping man is
swimming.

SEBASTIAN

Yes, I'm sure he's dead. I've got no hope
that he survived.

<p>235</p> <p>ANTONIO</p> <p>O, out of that 'no hope'</p> <p>What great hope have you! no hope that way is</p> <p>Another way so high a hope that even Ambition cannot pierce a wink beyond, But doubt discovery there. Will you grant with me</p> <p>That Ferdinand is drown'd?</p>	<p>ANTONIO</p> <p>But in that "no hope" there are great hopes for you! That "no hope" means you're on the way to glory so brilliant you couldn't even imagine it, no matter how ambitious you were. Do you agree that Ferdinand must have drowned?</p>
---	---

Review: Did you find the answers to these questions?

2. What is Antonio actually suggesting?

3. Does Sebastian realise what Antonio is trying to say?

Vocab: treason

Antonio is telling Sebastian to kill King Alonso.



In Elizabethan England, and even today, killing the King would have been a terrible act of **treason**.

Treason is a crime that harms your country or government.

Someone who commits treason is a **traitor**.

Vocab: treason

Treason is a crime that harms your country or government. Someone who commits treason is a **traitor**.

Look at how these sentences use the word **treason**.

King Edward III established the law against **treason** in 1351 which was punishable by torture and public hanging.



One of the most famous **traitors** in English history was Guy Fawkes, a Catholic Yorkshireman who planned the Gunpowder Plot in 1605.



The spy committed **treason** by selling the government's secrets to the enemy's Prime Minister.



Antonio is telling Sebastian to **usurp** King Alonso.

In Elizabethan England, and even today, killing the King would be a terrible act of **treason**.

Answer these questions in full sentences:

1. How does Antonio persuade Sebastian to commit **treason**? (*Hint: lines 200-205; 235-239*)

2. What would happen to Antonio and Sebastian if they were caught committing **treason**?

3. They think that it must be worth the risk to kill Alonso. What makes being a King so attractive?

The **first** plot we read in 'The Tempest' was **the love plot** between Ferdinand and Miranda.

Sebastian and Antonio's plan to kill King Alonso is the second plot we have read.

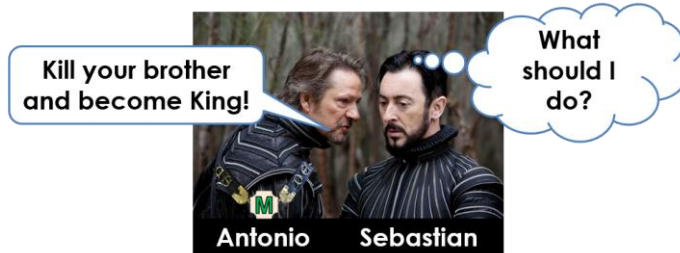
When we come back to this plot in the future, we will call it

Plot 2: The plot to kill Alonso.



Reading: Read Act 2 Scene 1 Lines 235 – 260

Sebastian is unsure what to do.



p. 59

Antonio is very persuasive. He is going to try to convince Sebastian to kill Alonso, Sebastian's brother. His first trick is to convince Sebastian that if Alonso dies, he would be the next person to become king. Let's see how Antonio does this!

Summary: In the passage you have just read, Antonio tries to persuade Sebastian to kill Alonso.

Sebastian is unsure what to do.



Antonio explains that If Alonso and Ferdinand were dead, Alonso's daughter **Claribel** would become Queen of Naples.

Claribel

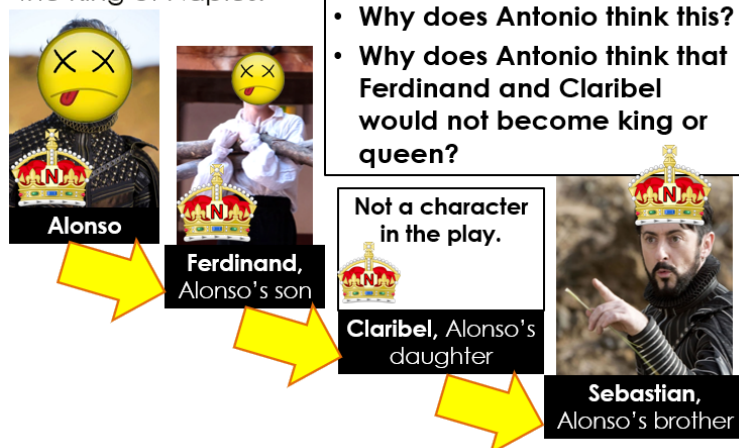
Claribel is the Queen of Tunisia.

It would be hard for Claribel to rule Naples from Tunisia.

(she is only referred to, she is not in the play)

Here is the line to the throne to be the King or Queen of Naples.

Antonio says if Alonso died, Sebastian would become the King of Naples.



Reading: Read from line 263 ('O, that you bore...')

Read to line 287 ('We say befits the hour.')



As you read, try find the answers to these questions:

p. 59

1. How does Antonio feel about being the Duke of Milan?
2. Does Antonio show any regret for what he did to Prospero?
3. How does Antonio plan to kill Alonso?

Summary: In the passage you have just read, we find out that:

1. Antonio feels glad that he made himself the Duke of Milan. He thinks the position suits him very well. He is pleased that the people that were once his equals and friends are now his servants.
2. Antonio shows no regret for what he did to Prospero. He says that his conscience was not affected one bit.
3. Antonio suggests killing Alonso and Gonzalo with a dagger as they sleep.

Task: Complete the table showing how Antonio convinces Sebastian to kill Alonso.

You need to explain how Antonio persuades Sebastian for each point. You should also give a quotation.

Sebastian's concern	How does Antonio explain Sebastian shouldn't be concerned?	Give a quotation to show what Antonio says
Even if Alonso were dead, Ferdinand would be the next king.		
Even if Alonso and Ferdinand were dead, Claribel would be the next queen.		
I would feel terrible if I killed my brother.		

Main Task:



We have already looked at the features of a Shakespearean tragedy.

What features of tragedy are we seeing in 'The Tempest'? Explain your reasons.

1. It has a **sad ending**, usually including a **death**.
2. There are **deaths** in the play.
3. There is at least one **murder plot**.
4. The play usually involves 'high' characters, like kings, queens, princes, princesses, lords and ladies.
5. In tragedy, **there can be confusion** around who, or what, characters really are.



Make sure you include specific references to the text.

Check 4: Have you explained clearly how some of the features of a tragedy are present in 'The Tempest'?

Exit Quiz

Which of these statements are true?

- a) If Ferdinand is dead, Sebastian is the next person in line to become King of Naples.
- b) Sebastian refuses to consider killing his brother.
- c) Antonio does not feel regret for what he did to Prospero.
- d) Antonio wants to become King of Naples.
- e) Antonio made Alonso fall asleep.

Extension: Turn the false statements into true statements.

The Tempest – Lesson 10

Mastery Content:

- Ariel prevents Antonio and Sebastian from killing Alonso and Gonzalo
- Antonio feels no regret or remorse for his actions against Prospero
- Antonio is a callous character

Do Now: 'The Tempest' has some features of a comedy and some features of a tragedy.



1. Do you think Antonio and Sebastian will succeed in killing Alonso? Why?

Extension: What genre do you think 'The Tempest' is?

Recap:

Today we are going to return to
Plot 2: The plot to kill Alonso



The plot to kill Alonso so far:

Antonio convinces Sebastian to try to kill Alonso when he and Gonzalo are asleep
He is very persuasive!

Reading: Read to the end of Act 2 Scene 1.

Antonio has persuaded Sebastian to kill Alonso!

Sebastian decides that he will kill his brother:

SEBASTIAN (lines 287 – 291)

Thy case, dear friend,
Shall be my precedent; as thou got'st Milan,
I'll come by Naples. **Draw thy sword: one stroke**
Shall free thee from the tribute which thou payest;
And **I the king** shall love thee.



p. 59

Follow the link below to watch the scene:

<https://www.youtube.com/watch?app=desktop&v=IsAlO994niA>

As you watch / read, think about the answers to these questions:

1. Who stops Antonio and Sebastian?
2. How do Antonio and Sebastian explain why they have their swords out?
3. Does their excuse seem convincing?

Summary: In the passage you have just read (line 287 to the end of Act 2 Scene 1), this happens:

- Ariel whispers into Gonzalo's ear to wake him up. Gonzalo calls out and wakes Alonso.
- Antonio and Sebastian say that they heard lions and bulls coming to attack them. That is why they had their swords out.
- Antonio and Sebastian's excuses do not seem very convincing!

Thinking harder: The murder plot has failed. Does that make the play a comedy? – there's another plot to come yet though!

Today, you are going to answer this question:

How is Antonio presented in 'The Tempest'?

To answer this question, you are going to do two things:

1. Write about how Prospero describes Antonio. This will be from a passage we have not read in a while.
2. Write about Antonio in Act 2 Scene 1.

Task: This is the extract where Prospero describes Antonio. You need to write how Antonio is presented by his actions in this extract.

Here is an extract from Act 1, Scene 2 of 'The Tempest'.

In the extract, Prospero is describing how Antonio and Alonso sent him and Miranda away from Milan.

PROSPERO

In few, they hurried us aboard
a barque

Bore us some leagues to sea,
where they prepared

A rotten carcass of a butt, not
rigged,

Nor tackle, sail, nor mast – the
very rats

Instinctively had quit it. There
they hoist us

To cry to the sea.

In few - in a few words; **they** – Antonio and King Alonso; **barque** – small boat

Leagues – miles

Carcass – skeleton; **butt** – tub, boat; **rigged** – prepared

hoist – put

What words would you use to describe Antonio in the extract we have just looked at?

heartless

two-faced

unfeeling

callous

spiteful

ambitious

cruel

uncaring

conniving

persuasive

careful

cold

Make some notes here:

How is Antonio presented by his actions in this extract?

Vocab: callous

A word we can use to describe Antonio is
callous

If someone is **callous** they are cruel and do not care about other people.

Look at how these sentences use the word **callous**.

The **callous** thief stole the children's gifts from under the Christmas tree.



The army showed **callous** disregard for innocent lives.



The Joker didn't care about Gotham City: he **callously** detonated the bomb.



Which passages below show that Antonio is **callous**? (Tick the correct passages)

A

**SEBASTIAN
ANTONIO**

But, for your conscience?
Ay, sir; where lies that? I feel not
This deity in my bosom.

B

ANTONIO

Noble Sebastian,
Thou let'st thy fortune sleep--die, rather; wink'st
Whiles thou art waking.

C

PROSPERO

In few, they hurried us aboard a barque
Bore us some leagues to sea, where they prepared
A rotten carcass of a butt, not rigged,
Nor tackle, sail, nor mast – the very rats
Instinctively had quit it. There they hoist us
To cry to the sea.

Today, you are going to answer this question:

How is Antonio presented in 'The Tempest'?

To answer this question, you are going to do two things:

3. Write about how Prospero describes Antonio. This will be from a passage we have not read in a while. – **We have prepared notes and learnt the word callous.**
4. Write about Antonio in Act 2 Scene 1. – **We are now going to prepare for this part of the answer.**

How is Antonio presented in Act 2 Scene 1?

Here are some quotations that will help you to answer this question.

There are also some bullet points to help you explore each quotation.

Quotation 1: lines 191 – 193

Context: Before Alonso and Gonzalo fall asleep, Antonio promises that he and Sebastian will protect them as they sleep:

ANTONIO We two, my lord,
Will guard your person while you take your rest,
And watch your safety.

- Is Antonio telling the truth?
- How do you view this quotation after knowing what happens at the end of the scene?

Quotation 2: Lines 235 – 236

Context: Antonio says this after Sebastian has admitted that Ferdinand, Sebastian's nephew, has 'no hope' of being alive:

ANTONIO O, out of that 'no hope'
What great hope have you!

- How does Antonio feel about the death of Ferdinand?
- What does this tell you about Antonio?

Quotation 3: Lines 272 – 275

Context: Sebastian is worried that he will feel guilty if he kills Alonso and Gonzalo. Sebastian asks Antonio if he felt bad after sending Prospero out to sea:

SEBASTIAN But, for your conscience?
ANTONIO Ay, sir; where lies that? **I feel not
This deity in my bosom.**

- What does this quotation tell you about Antonio?

Main Task: You are going to answer this question:

How is Antonio presented in 'The Tempest'?

Here is how you can structure your paragraphs:

1. State what type of character Antonio is presented as in this scene.
2. Briefly explain a part of the scene where Antonio shows this characteristic.
3. Provide a quotation to support your topic sentence.
4. Explain how this quotation shows how Antonio has been presented in the scene.

- **Write one paragraph about how Antonio was presented in the 'unseen' extract**
- **Write at least one paragraph on how Antonio is presented in the rest of the play.**

Main Task: Extra Space

How is Antonio presented in 'The Tempest'?

- ☐ **Check 1:** Are there any run-on sentences?
- ☐ **Check 2:** Does each proper noun begin with a capital?
- ☐ **Check 3:** Have you used pronouns clearly and accurately when writing about two men?
- ☐ **Check 4:** Have you checked your spellings?

Review: Linking Topic Sentences

When we studied 'Sherlock Holmes' we learnt that we can make our writing better by linking our paragraphs together.

Here's how you can do this.

- Use the first sentence of each paragraph to link to the previous paragraph.
- Use the first sentence to say how what you are about to say is different to the previous paragraph.



Task: Look back at the paragraphs you have written.

Edit the first sentence of each paragraph to help them link together.

- Use the first sentence of each paragraph to link to the previous paragraph.
- Use the first sentence to say how what you are about to say is different to the previous paragraph.

Here is an example of a good linking sentence.

- The underlined part talks about the previous paragraph.
- The bold part introduces what the next paragraph will be about.

Prospero's description of Antonio makes him seem callous, **and this opinion is confirmed when we see how little Antonio cares about the possible death of Ferdinand.**

Review: Model Answer

Read this model answer for one of the paragraphs.

How is Antonio presented in 'The Tempest'?

In Act 2 Scene 1, we see how heartless Antonio can be towards other characters. He does not show any sadness at Ferdinand's death. He encourages Sebastian to see it as an opportunity instead of taking time to grieve for his nephew. He thinks that the 'no hope' of Ferdinand's survival is actually a 'great hope' for Sebastian. This shows us how Antonio sees other characters – they are only obstacles that stand in the way of him achieving greater power. He shows no sadness that the young Ferdinand has died, and shows no sympathy for the suffering of others. We also see this when he is remorseless about the way he treated Prospero. Even though he appears to be trying to make Sebastian more powerful, it is possible that Antonio is preparing to increase his own power in Milan and Naples.

1. State what type of character Antonio is presented as in this scene.
2. Briefly explain a part of the scene where Antonio shows this characteristic.
3. Provide a quotation to support your topic sentence.
4. Explain how this quotation shows how Antonio has been presented in the scene.

Is there anything you need to add to your answer?

Exit Quiz

What does this quotation show us about Antonio?

- a) Antonio wants to kill Alonso and Gonzalo.
- b) Antonio felt no regret about sending his brother out to sea.
- c) Antonio will become Duke of Milan if he kills Alonso.
- d) Sebastian makes Antonio think carefully about how he treated Prospero. Sebastian's question makes Antonio begin to feel regret for what he did to Prospero.
- e) Sebastian agrees to kill Alonso because of the example of Antonio taking power from Prospero.

The Tempest – Lesson 11

Mastery Content:

- Caliban hates Prospero
- Prospero uses spirits to torment Caliban
- Caliban is tormented by Prospero's spirits physically and emotionally
- Trinculo is a jester
- Stephano is a drunken butler

Do Now: What do you remember about Caliban?

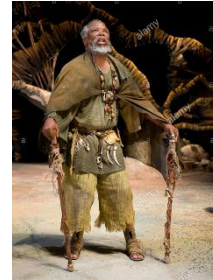


1. Write down six things that you remember about Caliban.
2. How does the audience feel towards Caliban?

Extension: How does hearing about Caliban from Prospero first affect the audience's view of Caliban?

Recap: Caliban

- Caliban is Prospero's slave.
- He lived on the island before Prospero and Miranda arrived.
- Prospero and Miranda taught him how to speak.
- He showed Prospero and Miranda where to find food, water and shelter when they arrived on the island.
- Caliban tried to assault Miranda.
- Caliban hates Prospero.
- Prospero puts curses on Caliban.
- Caliban's mother was a witch called Sycorax.



Thinking harder: Are Caliban's attitudes and actions towards Prospero justified?

Vocab: soliloquy

You may remember what a **soliloquy** is from last year.

It is similar to an **aside**.

Prospero made some comments **aside** when Miranda and Ferdinand met.

In the image below, Prospero is making a **soliloquy**.



A **soliloquy** is a speech in a play **where the character speaks to himself or herself** or to the people watching rather than to the other characters.

It means they can be **totally honest, and can say what they are truly thinking and feeling**.

Reading: We are going to read Caliban's soliloquy at the start of Act 2, Scene 2 – lines 1-14.



(The original version and modern version side by side are printed below to support your understanding.)

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Remember – during a soliloquy, a character can be **totally honest, and can say what they are truly thinking and feeling.**

Here is what happens in this speech:

Lines 1 – 3: Caliban curses Prospero

Lines 3 – 4: Even though Prospero's secret spirits spy and listen to Caliban, Caliban must still complain about how badly Prospero treats him.

Lines 4 – 7: Caliban explains the terrible things Prospero asks his spirits to do to Caliban.

Lines 7 – 14: Caliban says that for every little thing that he does, Prospero sets his spirits on Caliban to torment him.

Prospero torments Caliban

This is a soliloquy by Caliban. A soliloquy is a **speech** where a character **speaks to himself or herself** or **to the people watching.**

In this soliloquy, Caliban explains all the different ways that Prospero torments him.

Modern version	Original version
1. I hope all the horrible diseases from swamps and marshes infect Prospero, inch by inch, until he's nothing but a walking disease!	¹ All the infections that the sun sucks up From bogs, fens, flats, on Prospero fall and make him By inch-meal a disease! ² His spirits hear me And yet I <u>needs</u> must curse. ³ But they'll nor pinch, Fright me with urchin--shows, pitch me i' the mire, Nor lead me, like a firebrand, in the dark Out of my way, unless he bid 'em; ⁴ but For every trifle are they set upon me, Sometime like apes that mow and chatter at me And after bite me; ⁵ then like hedgehogs, which Lie tumbling in my barefoot way and mount Their pricks at my footfall; ⁶ sometime am I All wound with adders who with cloven tongues Do hiss me into madness.
2. Prospero's spirits always listen to me, but I can't help cursing him anyway.	
3. They won't pinch me, frighten me, push me in the mud, or mislead me unless he tells them to.	
4. But he sends his spirits to punish me for every little thing. Sometimes his spirits take the form of apes, shouting, grimacing and chattering at me and then biting me.	
5. Sometimes they come like <u>hedgehogs</u> , and prick my feet as I walk.	
6. Sometimes snakes wrap around me, hissing at me with their forked tongues until I go crazy.	

Re-read: We are going to read Caliban's soliloquy at the start of Act 2, Scene 2 – lines 1-14 again.



As you read, **find all the things Prospero asks his spirits to do to torment Caliban.**

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Note them down below, the first two have been done for you:

- **'His spirits hear me'** They spy on Caliban
- **'Pinch'** They pinch him and hurt him

Prospero is very cruel to Caliban! Here are all the things Prospero gets his spirits to do to Caliban.

- **'His spirits hear me'** They spy on Caliban
- **'Pinch'** They pinch him and hurt him
- **'Fright me with urchin-shows'** Frighten Caliban by appearing as demons and phantoms
- **'pitch me i'th'mire'** Throw Caliban into a swamp
- **'lead me like a firebrand in the dark / Out of my way'** They lead Caliban the wrong way at night
- **'mow and chatter at me'** They make noises at Caliban
- **'And after bite me'** They bite him
- **'like hedgehogs mount their pricks at my footfall'** They prick Caliban's feet
- **'am I / All wound with adders, who with cloven tongue / Do hiss me into madness'** They wrap themselves around Caliban and whisper horrible things in his ears

Prospero's spirits' torment of Caliban. How will this affect Caliban's mental health and quality of life? How will it make him feel?

Prospero has sent Caliban to go and fetch wood. As Caliban is doing this, he meets two new characters:

Stephano and Trinculo.

Stephano and Trinculo were also washed ashore at the start of the play.

Here is how Stephano and Trinculo are described in the character list:





- A butler is a male servant. He is employed by the head of a house or family.
- As King of Naples, Alonso would have many servants and other people working for him. A butler would be one of the people working for him.
- A jester is a clown.
- The jester would have entertained the king and his friends and family on board a long journey.

In the next lesson, we are going to learn more about how **Stephano** and **Trinculo** treat Caliban.

We will also explore how Shakespeare makes us feel about Caliban and his treatment.

Task: Think and then write the answer to these questions.

1. **How does Prospero's treatment of Caliban change your view of Prospero and his attitude towards Caliban?**

2. **How is Prospero's treatment of Caliban at this point an example of colonialism?**

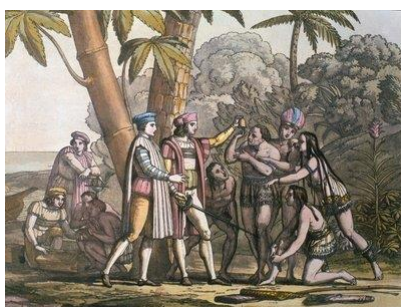
Recap: colonialism

A word used to describe European exploration in the Elizabethan ages and later is **colonialism**.

Colonialism is when one country establishes itself in another country. When someone **colonises** a new country, they are called a **coloniser**. The original inhabitants of the land are called **natives**.

In the new country, the **colonisers** often **exploit** the **native** people and their resources.

There is an **unequal relationship** between the **colonising** people and the natives. The colonisers usually benefit and the natives suffer.



Colonialism is when one country establishes itself in another country and negatively affects the native people.

Exit Quiz

Which of these statements are true?

- a) Trinculo and Stephano are two of the spirits Prospero has sent to torment Caliban.
- b) An aside is longer than a soliloquy.
- c) Characters need to be secretive when speaking a soliloquy to the audience.
- d) Prospero's spirits torment Caliban.
- e) Caliban is Prospero's jester.

Extension: Correct the false statements so that they are true..

The Tempest – Lesson 12

Mastery Content:

- Stephano and Trinculo and low-class characters typical of comedy.
- Stephano feeds Caliban alcohol.
- Caliban swears to serve Stephano.
- Shakespeare creates **pathos** for Caliban.

Do Now: In Shakespeare's time, 'The Tempest' was described as a comedy.

Here are the features of a comedy in Shakespeare's time:

Here are the features of a comedy in Shakespeare's time:

1. It has a **happy ending**, usually including a **marriage**.
2. There are **no deaths** in the play.
3. There is at least one romantic plot.
4. One plot involves characters who aren't kings, queens, princes, princesses, lords or ladies. They are **servants and tradespeople**. These characters get into **ridiculous situations**.
5. There is **confusion** around who characters really are.



1. What features of comedy have we found in 'The Tempest' so far?

2. From what we have read so far, do you think the play is a comedy?

In the last lesson, we were introduced to **Stephano** and **Trinculo**. They are **low class characters** and servants for Alonso, Sebastian, and Antonio.

Stephano and Trinculo are characters we would associate with **comedy**.

Reading: We are going to read the rest of Act 2 Scene 2, lines 14 to the end.



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Caliban meets Stephano and Trinculo whilst out collecting wood for Prospero.

He starts off being scared by them. He thinks they are some of Prospero's spirits who have come to torment him.

- Caliban hides from Trinculo under his coat, thinking he is a spirit, but Trinculo joins him.
- Stephano sees the men's legs and mistakes them for a monster until he recognizes Trinculo's voice.
- Stephano feeds Caliban alcohol.
- Caliban offers to serve Stephano
- Caliban celebrates and sings that he no longer serves Caliban.

You can also watch the scene by following the link below:

<https://www.youtube.com/watch?app=desktop&t=33m16s&v=rw03uCfM0QM&feature=youtu.be>

Turn over to complete a true or false activity on the passage you have just read.

Task: Which statements are true?

1. Stephano hides under the cloak with Caliban.
2. Stephano carries alcohol with him.
3. Stephano thinks that he has found a strange, four-legged creature.
4. Trinculo gives Caliban alcohol.
5. Caliban hates the alcohol and refuses to drink it.
6. Caliban offers to serve Stephano.
7. Caliban feels bad about not serving Prospero any more.

Extension: Correct the false statements to make them true statements.

This scene is meant to be one of the funniest parts of the play.

But it can also be seen as a **sad moment for Caliban**.



Task: Complete the table below.

Features of comedy in Act 2, Scene 2	Why Act 2, Scene 2 is sad for Caliban

Review: Does your table have all of these ideas?

Features of comedy in Act 2, Scene 2



- There are low class characters.
- It is silly when Trinculo gets under the cloak with Caliban.
- It is funny when Trinculo insults Caliban. He says Caliban smells like a fish.
- It is funny when Stephano yanks Trinculo out from under the cloak
- It is funny when Caliban gets drunk.



Why Act 2, Scene 2 is sad for Caliban

- Caliban is petrified of Prospero. He is clearly bullied.
- Trinculo sees Caliban as a 'monster'. At first, Trinculo is only interested in bringing Caliban to England as a freak. (lines 25-30)
- Caliban seems glad to be free of Prospero, but he is still a slave. He is just a slave for a different master.

Task: Write the answers to these questions in full sentences.

1. Why is it particularly sad that Caliban chooses two foolish comedic characters to be his new masters?
2. What does Caliban's choice of master reveal about his character and current position on the island?

Vocab: pathos

Shakespeare makes us **pity** Caliban. We can say that Shakespeare creates **pathos** for Caliban.

Pathos is when a situation makes us feel sympathy or sorrow.

Look at how these sentences use the word **pathos**.

Dickens creates **pathos** for Bull's Eye because he is a vulnerable animal who is subjected to Bill's abuse.



Doyle creates **pathos** for James Ryder when he begs Sherlock Holmes for mercy.



An audience feels **pathos** for Hermia when she is threatened with death by her father, Egeus.



Task: Tick the sentences that use the word pathos correctly.

- A. The dramatic performance was rich in pathos and left the audience with teary eyes.



- B. I was overwhelmed by the pathos I felt after visiting the underfunded orphanage.



- C. I felt pathos when I got a better gift than my twin brother.



We are now going to prepare to answer this question:

How does Shakespeare create pathos for Caliban in Act 2 Scene 2?

Were I in England now – as once I was – and had but this fish painted, not a holiday-fool there but would give a piece of silver. There would this monster make a man; any strange beast there makes a man.

No more dams I'll make for fish
Nor fetch in firing
At requiring;
Nor scrape trencher, nor wash dish
'Ban, 'Ban, Ca-caliban
Has a new master: get a new man.
**Freedom, hey-day! hey-day, freedom! freedom,
hey-day, freedom!**



How do these two quotations make an audience feel pathos for Caliban?

Main Task: You need to write a paragraph on this question:

How does Shakespeare create pathos for Caliban in Act 2 Scene 2?

You could say:

- Caliban is petrified of Prospero. He is clearly bullied.
- Trinculo sees Caliban as a 'monster'. At first, Trinculo is only interested in bringing Caliban home and displaying him as a freak. (lines 25-30)
- Caliban seems glad to be free of Prospero, but he is still a slave. He is just a slave for a different master.

You can use these three steps to help you write two paragraphs.

1. State how Shakespeare presents Caliban.
2. Provide one of the quotations from Act 2 Scene 2 we have looked at as an example.
3. Explain how this quotation creates pathos for Caliban. Consider the comedy genre if you can!

Review: Read this model paragraph.

Are there any changes you would like to make to your paragraph now?

Caliban is presented as gullible because he delights in ridding himself of Prospero for a new master. Caliban sings in delight that he 'Has a new master: get a new man'. Shakespeare creates pathos for Caliban because he does not know what true freedom is. Even though he is a native of the island, he does not feel his life is worth more than being a slave. The comedic characters of Trinculo and Stephano mock and ridicule Caliban, calling him a 'monster' and getting him drunk. As an audience, we pity Caliban because we realise that he won't attain the freedom he seeks. The context of colonialism highlights the ill treatment of natives at the hands of colonisers which was historically prevalent in the Elizabethan era. Perhaps Shakespeare is drawing attention to the oppression at the hands of the empire.

1. State how Shakespeare presents Caliban.
2. Provide one of the quotations from Act 2 Scene 2 we have looked at as an example.
3. Explain how this quotation creates pathos for Caliban. Consider the comedy genre if you can!

The Tempest

Name: _____

Date: _____

Quiz

Score

Fortnightly Quiz**T3**

____ /10

Numbers in brackets show the number of correct answers for each question.

1) How are Ariel and Caliban similar? (2)

- a) Ariel and Caliban are servants to Prospero.
- b) Ariel and Caliban are glad to serve Prospero.
- c) Ariel and Caliban are kind and elegant.
- d) Ariel and Caliban are not human.
- e) Prospero says he will set Ariel and Caliban free at the end of the story.

2) Ariel sings to Ferdinand. Ariel tries to convince Ferdinand that his father has drowned. Here is a line from Ariel's song:

Those are pearls that were his eyes

Which of the following statements are correct about this metaphor? (3)

- a) 'Pearls' are the tenor. Ariel is describing pearls.
- b) Alonso's eyes are the tenor. Ariel is describing Alonso's eyes.
- c) Ariel is saying that Alonso has drowned and is under the sea, like pearls are.
- d) Ariel is saying that Alonso is now a beautiful part of nature, and Ferdinand should not be too sad at his father's death.
- e) Ariel is saying that he has used his magic to transform Alonso's eyes into pearls. He has brought the pearls too Ferdinand as a gift to remember his father.

3) Ferdinand and Miranda fall in love at first sight, but Prospero wants to slow down their relationship. He says this:

[Aside]
They are both in either's powers; but this swift business
I must uneasy make, lest too light winning
Make the prize light.

Why does Prospero want to slow down the relationship between Miranda and Ferdinand? (1)

- a) Miranda has never met another person before. Prospero thinks she is not ready for a relationship.
- b) Prospero knows that Ferdinand is a prince. He does not think that a relationship between a prince and his daughter would last.
- c) Prospero does not trust Ferdinand.
- d) Prospero thinks that Miranda can find a better partner in Milan.
- e) Prospero wants Ferdinand and Miranda to prove their relationship over time to make their love more meaningful and lasting.

4) Which event is from Plot 2: The plot to kill Alonso? (1)

- a) Ariel sings to Ferdinand about the death of Alonso.
- b) Ariel uses his magic to make Alonso and Gonzalo fall asleep.
- c) Prospero says that he wants Ferdinand and Miranda to earn their love for one another.
- d) Sebastian convinces Antonio to kill Alonso.
- e) Prospero explains to Miranda how Antonio and Alonso worked together to throw him out of Milan.

- 5) Some characters want to commit treason by usurping King Alonso. Which character, and why? (1)
- a) Prospero wants revenge because of how he was treated in Milan.
 - b) Sebastian is a traitor because he is jealous of Alonso.
 - c) Sebastian wants to commit treason because this would make him King of Naples.
 - d) Caliban wants to commit treason because Alonso stole the island from him.
 - e) Antonio wants to commit treason because he wants to become King of Naples.

- 6) Which statements about Antonio are correct? (3)
- a) Antonio stole power from Prospero in Milan.
 - b) Antonio feels guilty for what he did to Prospero.
 - c) It is Antonio's idea to try to kill Alonso.
 - d) Antonio tries to stop Sebastian from killing Alonso.
 - e) Antonio is callous because he tells Sebastian to find 'hope' in Ferdinand's death.

- 7) What does this quotation show us about Antonio? (1)

SEBASTIAN	But, for your conscience?
ANTONIO	Ay, sir; where lies that? I feel not This deity in my bosom.

- a) Antonio wants to kill Alonso and Gonzalo.
 - b) Antonio felt no regret about sending his brother out to sea.
 - c) Antonio will become Duke of Milan if he kills Alonso.
 - d) Sebastian makes Antonio think carefully about how he treated Prospero. Sebastian's question makes Antonio begin to feel regret for what he did to Prospero.
 - e) Sebastian agrees to kill Alonso because of the example of Antonio taking power from Prospero.
- 8) Which of these sentences uses the word *callous* correctly? (3)
- a) It was callous to give my mum flowers for her birthday.
 - b) The callous thief stole the children's gifts from under the Christmas tree.
 - c) The army showed callous disregard for innocent lives.
 - d) The Joker didn't care about Gotham City: he callously detonated the bomb.
 - e) The president was callous when he attended the charity fundraiser.

- 9) Caliban reveals how he feels about Prospero, when we meet him in Act 1 Scene 2:

You taught me language; and my profit on't Is, I know how to curse. The red plague rid you For learning me your language!

- What does this quotation tell you about how Caliban feels Prospero has treated him? (2)

- a) Caliban is a victim of colonisation and he is exploited by Prospero.
 - b) Caliban hates the way that Prospero has taken away his own language since arriving on the island.
 - c) Caliban tried to assault Miranda.
 - d) Caliban is a really powerful character in 'The Tempest'.
 - e) Caliban and Miranda are similar characters because they were both taught by Prospero.
- 10) Which statements about Caliban are correct? (3)
- a) Prospero's treatment of Caliban makes Caliban feel like he is going mad.
 - b) Caliban deserves to be tormented by Prospero because he is not as clever or powerful as Prospero.
 - c) Prospero only hurts Caliban physically.
 - d) Prospero always spies on Caliban.
 - e) An audience might feel sorry for Caliban because of how Prospero treats him.

The Tempest – Lesson 13

Mastery Content:

- Caliban plans to kill Prospero
- Caliban wants to kill Prospero in a violent way
- Caliban also has a sensitive side
- Caliban loves the island
- Caliban can be seen as a victim

Do Now: Sherlock Holmes had a dual nature.



What does it mean to have a 'dual nature'?

Extension: What was Holmes's 'dual nature'?

Recap: 'dual nature'

If you have a 'dual nature', there are **two sides** to your character.

There were two sides to Sherlock Holmes:

- The quiet, introspective, thoughtful side
- The manic, energetic, detecting side

New Learning:

Today we are going to learn about two different sides to **Caliban's** character. **Caliban** also has a **dual nature**.

Today, we will be exploring Plot 3: the plot to kill Prospero



- Caliban has a plan to take the island back from Prospero.
- He wants to take the island back by force.
- Let's find out how Caliban plans to take the island back.

Reading: Read from Act 3, Scene 2, Line 78 ('**Come, proceed**')

Read to Act 3, Scene 2, Line 101 ('**shall be viceroys**')



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Summary: The following ideas are discussed in the passage you have just read.

In this passage, Caliban lists a number of ways Stephano can kill Prospero in his sleep!

The four ways Caliban suggests are:

1. **hitting him in the head;**
2. **using a log to hit him in the head;**
3. **Stabbing him in the stomach; or**
4. **cutting his throat.**

Before killing Prospero, Stephano and Trinculo need to do something important.

To take away Prospero's power, Stephano needs to steal and destroy Prospero's magic books.

Caliban offers another reward to Stephano in addition to becoming the king of the island.

Caliban says that Stephano could make Miranda be his wife after Prospero is killed.

Task: Make notes to answer these questions.

Caliban's desire to kill Prospero in a violent way makes Caliban seem like a dangerous, savage and villainous character. However, Caliban feels that he has a strong justification for killing Prospero.

1. **Why does Caliban want to kill Prospero? What has led him to that desire?**
2. **Can the audience sympathise with Caliban's desire to kill Prospero? Is Caliban justified?**

Task: Make notes to answer these questions.

Although Caliban wants to kill Prospero violently, he has a **dual nature**. We are going to look at Caliban's more sensitive side today.

Before we think in more depth about his sensitive side, make notes to answer these questions.

1. **What negative things has Caliban done during the play, or have we heard about?**
2. **What negative characteristics has Caliban demonstrated, or been described with?**

Extension: Are any of Caliban's negative characteristics or actions justified? Why?

Review:

Here are some of negative actions and characteristics sometimes associated with Caliban.



Caliban

- He is disgusting
- He is rude
- He curses a lot
- He tried to assault Miranda
- He does not feel any regret for wanting to assault Miranda
- He wants to kill Prospero in a violent and terrible way
- He is easily impressed by stupid people
- He is not intelligent

What other ideas did you think of?

We are now going to see another side of **Caliban**.

We are going to closely look at a passage that shows how **sensitive** he can be.

- Ariel has made himself invisible. He is listening to Stephano, Trinculo and Caliban.
- Caliban, Stephano and Trinculo have decided they are going to go and kill Prospero.
- Ariel starts making strange music and sounds. He wants to confuse and scare Stephano and Trinculo.

A soliloquy is a **speech** where a character **speaks to himself or herself**.

A **monologue** is different. It is a long speech by one person, but **other characters** are on stage listening.

Today we'll be annotating a clean copy of Caliban's **monologue**. We will **read and re-read** it a number of times to unlock its meaning.



Trinculo Stephano Caliban

- We will practise reading like **experts**.

Reading: Caliban tells Stephano and Trinculo not to be scared.

Let's read.

Read from Act 3, Scene 2, Line 127 ('Be not afeard')

Read to Line 135 ('I cried to dream again.')



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Caliban's monologue is also below:

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that when I waked
I cried to dream again.

What are your first impressions of Caliban in this monologue?

We are now going to re-read the extract closely to unlock it's meaning further.

Turn over to begin practise reading like an expert.

Close reading 1

We are going to look at the first two lines of the monologue now.

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that when I waked
I cried to dream again.

1. What is the island 'full of'?
2. Underline all of the 's' sounds in these two lines. How does this make Caliban's song calming for Stephano and Trinculo?

Close reading 2

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that when I waked
I cried to dream again.

1. List two noises that Caliban hears on the island.
2. Caliban says he hears 'twangling instruments'. How does this show that Caliban appreciates beauty? How does this contrast with Prospero's opinion of Caliban?

Close reading 3

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that when I waked
I cried to dream again.

1. Caliban repeats the word 'sleep' and talks of 'dreaming'. Is this extract like a lullaby? How? What does this tell you about Caliban's character?
2. How does this compare to Prospero's description of Caliban as a 'devil'?

Close reading 4

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that when I waked
I cried to dream again.

1. The sounds of the island cause Caliban to dream. How would you describe his dreams?
2. When Caliban wakes up, he 'cries' because he wants to be asleep again. What does this tell you about Caliban's life?
3. Does this change how you feel towards Caliban?

Task: Let's develop our understanding of Caliban's dual nature

Many people believe that **Caliban has a dual nature.**

Write answers to these questions.

Think of examples from the play to support your ideas.

1. **What are the two different sides of Caliban?**

2. **Is Caliban's violent side his true nature? Why or why not?**

3. **Is Caliban's sensitive side his true nature? Why or why not?**

4. **How has Prospero's treatment of Caliban affected Caliban's personality?**

Thinking harder: Look back at the work you completed for lesson 2. Can you link the historical context of the play to these questions?

Review: Review Caliban's dream monologue before you write your answer to the question,

What have you learned about Caliban from his monologue?

Caliban's dream

Caliban urges Stephano and Trinculo to not be afraid of the strange noises Ariel is making. Caliban describes delightful sounds and wonderful dreams.

Caliban tries to reassure Stephano and Trinculo. He tries to tell them that they are safe. Underline five words where Caliban tells them they have nothing to worry about.

CALIBAN

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.

Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, that when I waked

I cried to dream again.

Caliban is able to appreciate beauty. He also loves the island, which is his home. Underline three things that Caliban finds beautiful about his home.

When Caliban wakes up, he 'cries' because he wants to be asleep again. What does this tell you about Caliban's life? How does this change how you feel towards Caliban?



Caliban's dream

Caliban urges Stephano and Trinculo to not be afraid of the strange noises Ariel is making. Caliban describes delightful sounds and wonderful dreams.

CALIBAN

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, that when I waked
I cried to dream again.

Caliban is refined and gentle here, not a savage! ← This gives the sense of a lullaby: Caliban wants to comfort Stephano and Trinculo

→ sibilance: repeated 's' sounds makes the song soothing.

→ noises that Caliban hears on the island
→ Caliban has an appreciation for beauty

→ Caliban imagines riches pouring out of the sky and onto him. Caliban wants to usurp Prospero.

→ Caliban wants to escape his real life because it is miserable.
→ Caliban is vulnerable and Shakespeare creates

Main Task: Now write down your own answer to this question.

What have you learned about Caliban from his monologue?

Extension: How does Caliban's monologue challenge Prospero's view of Caliban?

- ☐ **Check 1:** Are there any run-on sentences?
- ☐ **Check 2:** Have you used pronouns clearly and accurately when referring to Caliban and Prospero?
- ☐ **Check 3:** Have you punctuated the quotations accurately?

Exit Quiz

Which of these statements are true?

- a) Caliban says that Prospero can be killed with magic.
- b) Caliban wants to kill Prospero because Caliban wants to become the King of the island.
- c) Caliban wants to kill Prospero in a violent and gruesome way.
- d) Caliban thinks that the sounds on the island are uncomfortable and disruptive.
- e) Caliban feels very disconnected from the island.

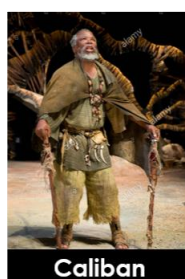
Extension: Turn the false statements into correct statements.

The Tempest – Lesson 14

Mastery Content:

- Ariel has led Caliban, Stephano and Trinculo into a trap
- 'Nurture' means to encourage or support the development of someone or something
- Prospero thinks that Caliban is inherently evil
- Prospero and Ariel prevent Caliban's plot to kill Prospero
- Prospero decides to forgive Antonio, Caliban and the others instead of taking vengeance

Do Now: Here are two characters in 'The Tempest'.



1. What is Prospero's relationship to each of these characters?
2. How does Prospero feel towards each of these characters?
3. How are Antonio and Caliban different?

Extension: Find a quotation for each that shows how Prospero feels towards them.

Today, we will see how Plot 3: the plot to kill Prospero ends.



We are going to read Act 4 Scene 1. In this scene:

- Ariel has led Caliban, Stephano and Trinculo into a trap
- Prospero thinks that Caliban is inherently evil
- Prospero and Ariel prevent Caliban's plot to kill Prospero
- Prospero decides to forgive Antonio, Caliban and the others instead of taking vengeance

Reading: Let's find out more about the trap!

Read from Act 4, Scene 1, Line 171 ('I told you')

Read to Act 4, Scene 1, Line 184 ('This was well done, my bird!')

Ariel has led Caliban, Stephano and Trinculo into a trap.

Prospero wants to find out more:

Ariel, come! Spirit,
We must prepare to meet with Caliban.
Say again, where didst thou leave these **varlets**?



Prospero



Ariel

varlets – villains

Let's find out more about the trap!

Read from Act 4, Scene 1, Line 171 ('I told you')

Read to Act 4, Scene 1, Line 184 ('**This was well done, my bird!**')



p. 117

Summary: In the scene you have just read:

- Caliban, Stephano and Trinculo were 'red hot' from drinking.
- Their 'project' is to kill Prospero.
- When Ariel banged his drum, Caliban, Stephano and Trinculo followed the sound it made.
- Caliban, Stephano and Trinculo were 'calf-like' because they followed the sound of the drums peacefully and calmly.
- Ariel made Caliban, Stephano and Trinculo walk through 'Tooth'd briars, sharp furzes, pricking gorse and thorns'.
- Ariel left Caliban, Stephano and Trinculo in a filthy swamp.

Prospero is pleased with Ariel.



Well done, my bird!

Prospero sends Ariel away to trick Caliban, Stephano and Trinculo so Prospero can catch them.

While Ariel is gone, Prospero talks about all of the efforts he has made to educate Caliban and make him civilised.

Prospero talks about Caliban's **nature**.

He also talks about the way he has tried to **nurture** Caliban.

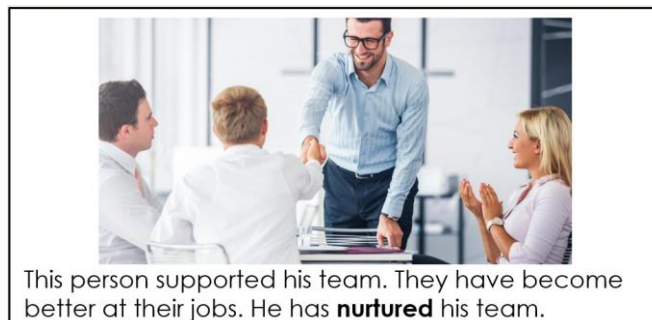
Vocab: nurture

Prospero talks about the way he has tried to **nurture** Caliban.

Nurture

When you **nurture** something, you encourage or support the development of someone or something.

He was an inspiring leader who nurtured the talents of his colleagues.



This person supported his team. They have become better at their jobs. He has **nurtured** his team.

Vocab: nurture

When you **nurture** something, you encourage or support the development of someone or something.

1. Who nurtured Oliver Twist: Fagin or Mr Brownlow?

2. What would you do to nurture a younger brother or sister?

Prospero thinks that he tried to **nurture** Caliban.

Even though Prospero tried to teach Caliban and make him civilised, Caliban still tried to assault Miranda and curses and swears at Prospero.

Here is how Prospero describes Caliban in Act 4, Scene 1, Line 188.



p. 117

Nature / Nurture

In this speech, Prospero says that it is impossible to teach Caliban. Prospero thinks that Caliban was born bad, and this cannot be changed.

Original version	Modern version
A devil, a born devil, on whose nature Nurture can never stick; on whom my pains, Humanely taken, all, all lost, quite lost; And as with age his body uglier grows, <u>So</u> his mind cankers. I will plague them all, Even to roaring.	He's a devil, a born devil, who can never be trained. All of my attempts to help him have been wasted. As his body grows uglier with age, his mind rots away as well. I'll torment them all until they roar with pain.

This speech says that people can never really change.

Prospero thinks that the way someone is born can never be changed.

This speech asks lots of questions about people's **inherent** behaviour and the behaviour we can try to **nurture** in them. They are big questions!

Here are some of the questions this speech asks:

Write your opinion in response to these questions.

Glossary:

Inherent - belonging to the basic/ essential nature of someone

Nurture - When you **nurture** something, you encourage or support the development of someone or something.

1. Is it possible to change someone's inherent personality?

2. Are people born as good or bad?

3. What has more influence on you: your inherent personality, or the way you are brought up?

Task: Answer the questions below in full sentences.

Let's remind ourselves of Prospero's judgement about Caliban's nature.



Prospero

A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost;

Act 4, Scene 1, Line 188

Write the answer to these questions:

- 1. Is Prospero's view of Caliban's nature fair? Why/why not?**
- 2. To what extent has Prospero's treatment of Caliban made Caliban act worse and be more violent?**

Let's see how the plot to kill Prospero ends. Ariel has lured Caliban, Stephano and Trinculo into a horrible swamp.

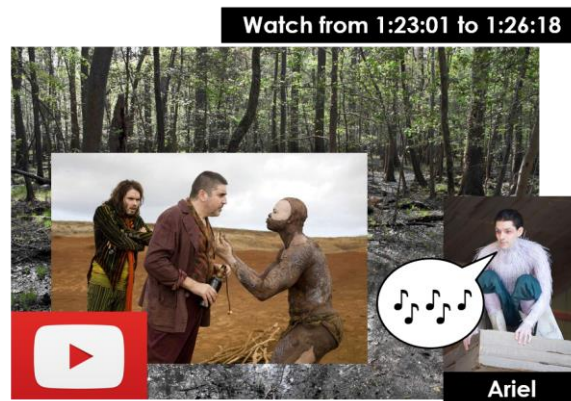
Prospero knows they are there. He wants to stop their attempt to kill him!

Reading: Let's see how the plot to kill Prospero ends. Ariel has lured Caliban, Stephano and Trinculo into a horrible swamp.

Prospero knows they are there. He wants to stop their attempt to kill him!

You can follow the link below or search on to watch the scene:

<https://www.youtube.com/watch?app=desktop&v=lsAlO994niA>



Reading: Read Act 4 Scene 1, lines 194 to the end, pg. 117.

In this scene:

- Stephano and Trinculo become interested in some bright clothes.
- Caliban thinks that the clothes are useless. He tells Stephano and Trinculo to leave them.
- Caliban is told to carry lots of clothes.
- Prospero sets magical dogs to scare and chase Caliban, Stephano and Trinculo
- Caliban, Stephano and Trinculo are unharmed.



p. 117

Task: We are now going to review Plot 3 – The Plot to kill Prospero.

The resource on the next page lists the events from Plot 3: The plot to kill Prospero.

This plot is in the correct order, but some events are missing.

You need to fill in the missing events.

Here are the events from **Plot 3: The plot to kill Prospero**. This plot is in the correct order, but some events are missing.

1. Fill in the missing events.
2. In the space, explain how an audience feels towards Caliban at this point in the play, and why. *The first two have been done for you as examples.*

Event 1: Caliban describes all the ways that _____ torments him. <i>An audience might feel sorry for Caliban because we realise that he is tormented by Prospero.</i>
Event 2: Caliban meets _____ and _____. <i>An audience might laugh at Caliban as he is terrified of these harmless characters.</i>
Event 3: After being given alcohol, Caliban swears he will serve Stephano as his master.
Event 4: Caliban explains that Prospero can be killed when _____.
Event 5: Ariel tries to scare Stephano and Trinculo, but Caliban calms them by describing the delightful sounds on the island.
Event 6: Ariel leads Caliban, Stephano and Trinculo into a swamp.
Event 7: Caliban, Stephano and Trinculo are chased away by _____

[illegible]

At the end of the play, Prospero has Caliban, Stephano, and Trinculo under his control. These characters tried to kill him.

Turn over to see how the play ends and what Prospero decides to do!

Reading: We are going to read from Act 5 Scene 1.

(The passage is below with a glossary to support your understanding)

- At the end of the play, Prospero has Caliban, Stephano, and Trinculo under his control. These characters tried to kill him.
- He also has Antonio, Sebastian and King Alonso under his control. These characters tried to kill him when he lived in Milan.



Prospero

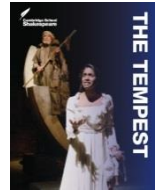
Prospero has a right to be angry with all of these characters.



An audience would probably understand if he wanted to use his power to punish all of them!

But Prospero does not do this. He is forgiving.

Let's read the passage where he decides to forgive the characters.



p. 127

In this extract, Prospero tells Ariel that he has decided to forgive Antonio, Caliban and the others. He will not take revenge on them.

ARIEL	Your charm so strongly works 'em That if you now beheld them, your affections Would become tender.	charm – magic beheld – saw; affections – feelings tender – kind, caring
PROSPERO	Dost thou think so, spirit?	5 were – if I was
ARIEL	Mine would, sir, were I human.	high wrongs – serious crimes; quick –
PROSPERO	Though with their high wrongs I am struck to the quick, Yet with my nobler reason 'gainst my fury Do I take part: the rarer action is In virtue than in vengeance: they being penitent, The sole drift of my purpose doth extend Not a frown further. Go release them, Ariel: My charms I'll break, their senses I'll restore, And they shall be themselves.	most tender part 7-8 – But I will reject my anger and listen to my kinder instincts 10 virtue – forgiveness; vengeance – revenge; penitent – full of remorse 10-11 – My quest to punish them does not need to continue.
ARIEL	I'll fetch them, sir.	

Task: Fill in the gaps to explain what Prospero saying here.

Though with their high wrongs I am struck to th' quick,
Yet, with my nobler reason, 'gainst my fury
Do I take part. **The rarer action is
In virtue, than in vengeance.**



high wrongs – serious crimes
quick – most tender part
rarer – uncommon
vengeance – revenge

Prospero says that he has been _____ by all of the characters. Despite this, he does not take the side of anger.

Instead, he does the _____ thing: he decides to forgive everyone instead of _____.

Task: Now write your answers to the three questions. (Extra space on the next page).

**The rarer action is
In virtue, than in vengeance.**



Prospero

Now, at the end of the play,
Prospero is a kind and forgiving
man.

Write your answers to these
questions in full sentences:

1. **What are your impressions of Prospero at the end of the play?**
2. **How has he changed since the beginning?**
3. **Whose "nature" is better: Prospero or Caliban? Why?**

Task: Extra space.

Write your answers to these questions in full sentences:

1. **What are your impressions of Prospero at the end of the play?**
2. **How has he changed since the beginning?**
3. **Whose “nature” is better: Prospero or Caliban? Why?**

Exit Quiz

Which of these statements are true?

- a) Prospero doesn't know that Caliban wants to kill him.
- b) Ariel has led Caliban, Stephano and Trinculo into a disgusting swamp.
- c) Prospero thinks that Caliban is the born devil.
- d) Prospero thinks that Caliban can change if he wants to.
- e) Prospero thinks that Caliban is becoming more horrible as he gets older.

Extension: Turn the false statements into correct statements.

The Tempest – Lesson 15

Mastery Content:

- Prospero wants to test Ferdinand and Miranda's love
- Miranda and Ferdinand fall in love
- Prospero approves of their relationship
- 'The Tempest' can be categorised as a tragicomedy because it has features of comedy and tragedy
- All of the plots in 'The Tempest' have a happy ending

Do Now:

Two of the plots have finished happily:

- **Plot 2: Ariel stopped Antonio and Sebastian from killing Alonso and Gonzalo.**
- **Plot 3: Ariel prevented Caliban, Trinculo and Stephano from killing Prospero.**



What is plot 1? Has it finished yet?

Extension: Are any of the plots similar? How?

Recap: There are **three main plots** in 'The Tempest'.

Here is **a summary** of the three of the plots.

We have resolved plot 2 and 3, today we will resolve plot 1.

Plot 1 is the love plot.

- Miranda is Prospero's daughter.
- Ferdinand has been washed ashore the island. He thinks his father died in the shipwreck.
- Miranda and Ferdinand fell in love at first sight.
- Prospero wants to test their love to make sure it is real. He thinks that if Miranda and Ferdinand fall in love too easily, their love will not be strong.



Plot 2: The plot to kill Alonso

- Antonio, Sebastian, King Alonso and Gonzalo were washed ashore from a shipwreck.
- Antonio and Sebastian planned to kill King Alonso, the King of Naples.
- **Ariel stopped the murder attempt. Antonio and Gonzalo were unsuccessful.**

Plot 3: The plot to kill Prospero

- Caliban is tormented by Prospero. Prospero thinks Caliban is inherently evil.
- Caliban meets Stephano and Trinculo and plots to kill Prospero.
- **Ariel leads Caliban, Stephano and Trinculo into a swamp and they are chased away by Prospero's magical hounds.**

Today, we will return to Plot 1: The love plot.

Let's see how it is resolved. Will Ferdinand and Miranda get their happy ending?

Reading: Today, we are going to read Act 3, Scene 1.

This scene is very straightforward.

(The original and modern versions of this scene are on the following

Pages to support your understanding.)



p. 79

ORIGINAL TEXT

*Enter **FERDINAND** bearing a log*

FERDINAND

There be some sports are painful,
and their labor
Delight in them sets off. Some kinds
of baseness
Are nobly undergone. And most
poor matters
Point to rich ends. This my mean
task
5 Would be as heavy to me as
odious, but
The mistress which I serve quickens
what's dead
And makes my labors pleasures.
Oh, she is
Ten times more gentle than her
father's crabbed,
And he's composed of harshness. I
must remove
10 Some thousands of these logs and
pile them up,
Upon a sore injunction. My sweet
mistress
Weeps when she sees me work,
and says such baseness
Had never like executor. I forget,
But these sweet thoughts do even
refresh my labors,
15 Most busiest when I do it.

*Enter **MIRANDA**, and **PROSPERO**
unseen*

MODERN TEXT

FERDINAND enters, carrying a log.

FERDINAND

Some games are painful, but their
discomfort makes them more fun.
Some kinds of lowly activities are
done for noble reasons. And you can
do poor things that lead to rich
results. This hard work would be
boring and nasty to me, but I'm
working for a mistress who makes me
enjoy my labor. Oh, she's ten times
nicer than her father is mean, and
he's the height of crabbiness. I have
thousands of logs to take away and
pile up, on strict orders from him. My
sweet darling cries when she sees me
work and tells me that such a
wonderful man never performed
such lowly tasks before. These sweet
thoughts relieve me and refresh me,
especially when I'm slaving away
busily.

MIRANDA enters, followed by
PROSPERO at a distance,
unobserved.

Reading:

MIRANDA

Alas now, pray you,
Work not so hard. I would the
lightning had
Burnt up those logs that you are
enjoined to pile!
Pray, set it down and rest you.
When this burns,
'Twill weep for having wearied you.
My father
20s hard at study. Pray now, rest
yourself.
He's safe for these three hours.

MIRANDA

Now, please, I beg you, don't work so
hard. I wish the lightning had burned
up all those logs that you've been
ordered to stack! Please put that log
down and rest a while. When this
wood burns, it'll weep for making you
tired. My father's studying hard, so he
won't see you. So please rest. We're
safe from my father for at least three
hours.

ORIGINAL TEXT

FERDINAND

O most dear mistress,
The sun will set before I shall
discharge
What I must strive to do.

MIRANDA

If you'll sit down,
I'll bear your logs the while. Pray,
give me that.
25I'll carry it to the pile.

FERDINAND

No, precious creature.
I had rather crack my sinews, break
my back,
Than you should such dishonor
undergo
While I sit lazy by.

MIRANDA

It would become me
As well as it does you, and I should
do it
30With much more ease, for my
good will is to it
And yours it is against.

PROSPERO

(aside) Poor worm, thou art
infected!
This visitation shows it.

MODERN TEXT

FERDINAND

Oh, my dear mistress, I won't be able
to finish this work until sunset at the
earliest.

MIRANDA

If you sit down, I'll carry your logs a
while. Please give me that. I'll take it
over to the pile.

FERDINAND

No, my darling, I'd rather strain all my
muscles and break my back than let
you do work like this while I lounge
around nearby.

MIRANDA

I'd be as right for the job as you are,
and I'd do it more easily, since I'd
have good will on my side.

PROSPERO

(to himself) You poor weak thing,
you're in love! I can see it clearly
now.

Reading:

MIRANDA

You look wearily.

FERDINAND

No, noble mistress. 'Tis fresh morning
with me

When you are by at night. I do
beseech you—

35 Chiefly that I might set it in my
prayers—

What is your name?

MIRANDA

Miranda.—O my father,
I have broke your hest to say so!

FERDINAND

Admired Miranda!
Indeed the top of admiration, worth
What's dearest to th' world! Full
many a lady
40 I have eyed with best regard and
many a time

Th' harmony of their tongues hath
into bondage
Brought my too diligent ear. For
several virtues
Have I liked several women. Never
any
With so full soul but some defect in
her
45 Did quarrel with the noblest grace
she owed
And put it to the foil. But you, O you,
So perfect and so peerless, are
created
Of every creature's best.

MIRANDA

You look tired.

FERDINAND

No, noble mistress, I'm as fresh as
morning when you're near me, even
at night. I beg you to tell me your
name so I can use it in my prayers.

MIRANDA

Miranda.—Oh father, I've disobeyed
you by telling him that!

FERDINAND

Miranda—the very name means
“admired!” You are indeed admired,
more than anything else in the world!
I've looked at many ladies with
pleasure, and been

seduced by the sweet nothings they
said to me. I've liked several women
for their good qualities, but there was
something wrong with each one that
blotted her excellent qualities and
cancelled them out. But with you it's
different. You're perfect, without a
rival in the world, made up of the
best qualities of every creature.

Summary: In the passage you have just read,

- We find Ferdinand carrying logs. He says the thought of Miranda makes the work easy.
- Miranda enters. She asks him to stop working. She even offers to do some work for him!
- Miranda enters. She asks him to stop working. She even offers to do some work for him!
- Miranda admits she does not know how beautiful she is compared to other women as she has never met any. But she says she can't imagine anyone more handsome than Ferdinand!

Reading:

MIRANDA

I do not know
One of my sex, no woman's face
remember—
50 Save, from my glass, mine own.
Nor have I seen
More that I may call men than you,
good friend,
And my dear father. How features
are abroad
I am skill-less of, but, by my
modesty,
The jewel in my dower, I would not
wish
55 Any companion in the world but
you,
Nor can imagination form a shape
Besides yourself to like of. But I
prattle
Something too wildly, and my
father's precepts
I therein do forget.

FERDINAND

I am in my condition
60 A prince, Miranda—I do think, a
king;
I would, not so!—and would no
more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth. Hear
my soul speak.
The very instant that I saw you did
65 My heart fly to your service, there
resides
To make me slave to it, and for your
sake
Am I this patient log-man.

MIRANDA

Do you love me?

FERDINAND

O heaven, O earth, bear witness to
this sound
And crown what I profess with kind
event

MIRANDA

I've never known any woman or seen
a woman's face—except my own in
the mirror. And I've never met any
men besides you and my father. I
have no idea what people look like in
other places, but I swear by my
modesty, which I value above
everything else, that I'd never want
any companion in the world but you.
I can't even imagine one. But listen
to me chattering like crazy, and
father always told me not to.

FERDINAND

I'm a prince by birth, Miranda—
maybe even a king now; though I
wish I weren't—and normally I
wouldn't put up with carrying these
logs any more than I'd let flies breed
in my mouth. But I'll tell you
something from my soul. The second I
saw you, my heart rushed to serve
you and be your slave, so here I am
now, a patient log-man.

MIRANDA

Do you love me?

FERDINAND

Oh heaven, oh earth, witness what
I'm about to say, and reward me if I
tell the truth! If I'm lying, then

Reading:

If I speak true! If hollowly, invert
What best is boded me to mischief!
I
Beyond all limit of what else i' th'
world
Do love, prize, honor you.

MIRANDA

I am a fool
To weep at what I am glad of.

PROSPERO

(*aside*) Fair encounter
75Of two most rare affections!
Heavens rain grace
On that which breeds between
'em!

FERDINAND

Wherefore weep you?

MIRANDA

At mine unworthiness, that dare not
offer
What I desire to give, and much less
take
80What I shall die to want. But this is
trifling,
And all the more it seeks to hide
itself
The bigger bulk it shows. Hence,
bashful cunning,
And prompt me, plain and holy
innocence!
I am your wife if you will marry me.
85If not, I'll die your maid. To be your
fellow
You may deny me, but I'll be your
servant
Whether you will or no.

FERDINAND

My mistress, dearest, and I thus
humble ever.

MIRANDA

My husband, then?

destroy all my prospects in life! More
than anything else in the world, I love
you, value you, and honor you.

MIRANDA

Look at me crying—what a fool I am
to cry at what makes me happy.

PROSPERO

(*to himself*) What a pleasant meeting
between two people truly in love!
May heaven bless the feelings
growing between them!

FERDINAND

Why are you crying?

MIRANDA

I'm crying at how unworthy I am to
give you what I want to give you and
to take what I'm dying to have. But
it's a waste of time to say so. The
more I try to hide what I'm feeling,
the bigger it gets. Oh, stop being so
bashful and tricky, Miranda, just be
straightforward and innocent! I'll be
your wife if you'll have me.
Otherwise, I'll die a virgin, devoted to
you. You can refuse to make me your
spouse, but I'll be your servant
whether you want me to or not.

FERDINAND

You'll be my wife, dearest, and I'll
serve you forever.

MIRANDA

Will you be my husband, then?

Reading:

ORIGINAL TEXT

FERDINAND

A thousand thousand!

*Exeunt **FERDINAND** and **MIRANDA** severally*

PROSPERO

⁹⁵So glad of this as they I cannot be,
Who are surprised withal. But my
rejoicing
At nothing can be more. I'll to my
book,
For yet ere supper-time must I
perform
Much business appertaining.

Exit

MODERN TEXT

FERDINAND

A million goodbyes to you.

***MIRANDA** and **FERDINAND** exit in
opposite directions.*

PROSPERO

I can't be as happy as they are at
this moment, but nothing could make
me any happier. Now it's time to get
back to my studying, since I have a
lot of serious business to take care of
before dinner.

He exits.

Summary: In the passage you have just read,

- We find Ferdinand carrying logs. He says the thought of Miranda makes the work easy.
- Miranda enters. She asks him to stop working. She even offers to do some work for him!
- Miranda enters. She asks him to stop working. She even offers to do some work for him!
- Miranda admits she does not know how beautiful she is compared to other women as she has never met any. But she says she can't imagine anyone more handsome than Ferdinand!
- They swear they love each other.
- They agree to get married.



Reading: Act 4 Scene 1, lines 1-11.

Has Ferdinand done enough?

Let's find out if Prospero will allow Ferdinand and Miranda to marry.

Let's read Act 4, Scene 1, Lines 1 - 11



Ferdinand



Miranda



Prospero



p. 105

(The original and modern versions of this scene are below to support your understanding.)

ORIGINAL TEXT

*Enter **PROSPERO**, **FERDINAND**, and **MIRANDA***

PROSPERO

(to FERDINAND) If I have too
austerely punished you,
Your compensation makes
amends, for I
Have given you here a third of
mine own life—
Or that for which I live—who once
again
5 I tender to thy hand. All thy
vexations
Were but my trials of thy love and
thou
Hast strangely stood the test. Here,
afore heaven,
I ratify this my rich gift. O Ferdinand,
Do not smile at me that I boast of
her,
10 For thou shalt find she will outstrip
all praise
And make it halt behind her.

MODERN TEXT

***PROSPERO**, **FERDINAND**, and **MIRANDA** enter.*

PROSPERO

(to FERDINAND) If I've punished you
too harshly, I'm ready to make it up
to you now, since I've given you a
third of my life—everything I live for—
my daughter Miranda. I put her in
your hands. All the trouble I put you
through was to test your love for her,
and you've passed the test
remarkably well. As heaven is my
witness, I give you this valuable gift.
Oh Ferdinand, don't smile at me for
bragging about Miranda, for you'll
see soon enough that she outshines
any praise of her.

Summary: In the passage you have just read,

- Prospero says he made Ferdinand suffer, but the pain will be worth it.
- Miranda is a third of Prospero's life.
- Prospero's challenges tested Ferdinand's love. Ferdinand passed the test.
- Prospero allows them to get married.
- Prospero says Miranda will surpass any praise that can be given to her.

After the **resolution of Plot 1**, Miranda makes an **important** and **famous comment**.

Miranda has lived almost her **entire life on the island** with Prospero, Ariel and Caliban. She **hasn't seen** any **other people** since she was **three years old**.

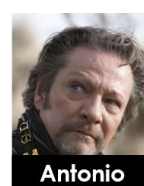
During the play, she meets Ferdinand and falls in love with him.

At the end of the play, she **sees Antonio, Alonso, Sebastian and Gonzalo for the first time**. These are some of the first people she has ever seen. When she sees them, Miranda says this:



O wonder!
How many goodly creatures are there here!
How beauteous mankind is! **O brave new world**
That has such people in it!

Miranda says this after she sees these three people:



- How do you feel about Miranda's words?
- What do they show you about Miranda?

Pick **one** of the three plots that has been resolved

Make notes on the following for one of the plots:

- The characters involved in the plot
- A summary of the plot
- How the plot ends happily
- How Prospero feels about the plot

Plot 1: The Love Plot has now been resolved. **The three main plots** in 'The Tempest' are now finished.

Prospero uses his magic to control the island in 'The Tempest'. **He controls all the plots.** All the plots have **happy endings**.

'The Tempest': Summary Summarise Plot 3 of 'The Tempest'.

Plot 3: The plot to kill Prospero

Characters involved:

Summary:

(Include how the plot begins, how it develops and becomes more interesting, and how it is resolved)

How is there a happy ending?

What are Prospero's thoughts on this plot?

'The Tempest': Plot 1 summary

Summarise Plot 1 of 'The Tempest'.

Plot 1: **The love plot**

Characters involved:

Summary:

(Include how the plot begins, how it develops and becomes more interesting, and how it is resolved)

How is there a happy ending?

What are Prospero's thoughts on this plot?

'The Tempest': Summary

Summarise Plot 2 of 'The Tempest'.

Plot 2: The plot to kill Alonso

Characters involved:

Summary:

(Include how the plot begins, how it develops and becomes more interesting, and how it is resolved)

How is there a happy ending?

What are Prospero's thoughts on this plot?

Task: All the plots have been resolved happily, but 'The Tempest' is often described as a **tragicomedy** because it has some features of **tragedy** and some features of **comedy**.

1. Make a list of the parts of 'The Tempest' that are a **tragedy**.
2. Make a list of the parts of 'The Tempest' that are a **comedy**.

Features of tragedy in 'The Tempest'

Features of comedy in 'The Tempest'

Extension: Is a play that contains both tragedy and comedy more enjoyable than a play that only contains one of these genres?

Shakespeare wrote 'The Tempest' in around 1610.
Two years earlier in 1608, a playwright called John Fletcher described tragicomedy like this:

"A tragi-comedie is so called in respect of mirth and in respect it lacks deaths, which is enough to make it no tragedy, yet brings some [death] near it, which is enough to make it no comedy."



How does this definition of tragicomedy apply to 'The Tempest'?

Exit Quiz

Which of these parts of 'The Tempest' are features of a comedy?

- a) Trinculo and Stephano are drunken clowns.
- b) Caliban curses the way Prospero treats him.
- c) Prospero forgives Antonio, Sebastian and Alonso and does not take vengeance on them.
- d) Antonio and Sebastian are prevented from killing Alonso by Ariel's magic.
- e) Ferdinand and Miranda fall in love and are allowed to be married after a test of their love.

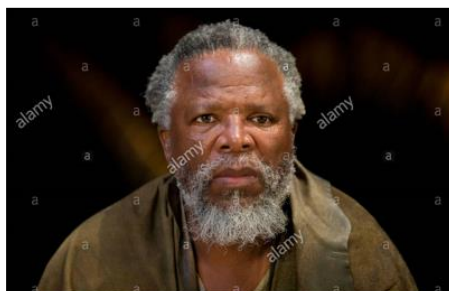
The Tempest – Lesson 16

Mastery Content:

- The topic of the assessment is Caliban
- There are a number of key scenes involving Caliban in 'The Tempest'
- Caliban develops as a character throughout the play

Do Now: Today we will begin preparing for your assessment on 'The Tempest'.

The assessment will be on Caliban.



1. Give three reasons why Caliban can be seen as a monster in 'The Tempest'.

1. Give three reasons why Caliban can be seen as a victim in 'The Tempest'.

Extension: What do you think? Is Caliban a monster or a victim in 'The Tempest'?

Your assessment on 'The Tempest' will be on **Caliban**.

You will need to respond to a short extract from the play.

Then you will need to write about Caliban in the rest of the play.

You **will not** be allowed to take the play into the assessment with you.

You **will not** be allowed to take notes into the assessment with you.

Let's revise Caliban in 'The Tempest'.

We will revise the main events surrounding Caliban in the order they happen in the play.

Your assessment question will ask you to do two things:

1. **Consider how Caliban is presented in the given extract**
2. **Consider how Caliban is presented in the whole play**

✗ We will plan for the first part in the next lesson.

✓ **But we can prepare for the second part now.**

✓ We can think about how Caliban is presented in the whole play.



Task: You need to complete the resource on the following page.

1. Complete the seven main events
2. Find some key quotations from each event
3. Make some notes on the quotations you select
4. Consider whether Caliban is shown to be a monster or a victim in the scene

Caliban in 'The Tempest'

This table lists all of Caliban's main events in 'The Tempest'. You need to complete the blank spaces. This will help you to revise and prepare for the assessment.

Event:	Key quotations:	Notes on quotations:	Is Caliban a monster or a victim? Why?
Act 1, Scene 2, Lines 319 – 374 Caliban appears for the first time. He curses Prospero for teaching him language. Prospero explains why they hate each other so much.	Prospero describes Caliban: 'slave', 'hag-born', 'freckled whelp' Caliban curses Prospero: 'The red plague rid you for learning me your language!' 'This island's mine, by Sycorax my mother, Which thou takes from me.'		
Act 2, Scene 2, Lines 1 – 14	'His spirits hear me' 'pitch me with ^{with} the ^{the} voice ^{voice} ' 'lead me like a firebrand ion the dark / Out of my way' 'am I / All wound with adders, who with cloven tongue / Do hiss me into madness'		
Act 2, Scene 2 Caliban meets Stephano and Trinculo. They get Caliban drunk, and Caliban promises to serve Stephano.			
Act 3, Scene 2, Lines 78 – 101 Caliban plans to kill Prospero with Stephano and Trinculo.			
Act 3, Scene 2, Lines 127 – 135	'Be not afeard; the isle is full of noises' 'in dreaming, / The clouds methought would open, and show riches / Ready to drop upon me, that when I waked / I cried to dream again'		
Act 4, Scene 1, Lines 188 – 193	'A devil, a born devil, on whose nature Nurture can never stick'		
Act 4, Scene 1, Lines 200 – 252 Caliban, Stephano and Trinculo are chased away by Prospero's spirits			

Task: Look at the parts of your worksheet where you have said that Caliban is a monster.

1. How does Prospero's treatment of Caliban make Caliban a monster?

1. Is there anything monstrous Caliban does that is not a result of Prospero's treatment of him?

We have revised:

- ✓ Caliban's key moments in the play
- ✓ Key quotations that relate to Caliban
- ✓ How Caliban is shown to be a victim and as a monster
- ✓ How Caliban is presented in different parts of the play

Next lesson, we will look at how to structure your essay, and how to make each paragraph effective.



You need to prepare for the assessment.

Use the resource you worked on today to revise:

1. The plot of 'The Tempest'
2. The key quotations by and about Caliban
3. How different characters feel towards Caliban, and why
4. How Caliban is presented in 'The Tempest'
5. What an audience's feelings towards Caliban are, and why

Exit Quiz

What does this quotation tell you about Caliban?

This island's mine, by Sycorax my mother,
Which thou takest from me.

- a) Caliban can be violent towards other characters.
- b) Caliban thinks Stephano is incredible because of the alcohol he is given.
- c) Caliban hates Prospero for taking the island away from him.
- d) Prospero thinks that Caliban has an evil nature.
- e) Caliban, Stephano and Trinculo plan to kill Prospero.

The Tempest**Fortnightly Quiz**

Name: _____

Date: _____

Quiz

T4

Score

____ /10

Numbers in brackets show the number of correct answers for each question.**1)** Which of these statements are true about Stephano and Trinculo? **(1)**

- a) Stephano and Trinculo are high class characters, like Alonso and Antonio.
- b) Stephano and Trinculo are low class characters. This type of character is often found in a comedy.
- c) Stephano is a butler. This means he works closely with King Alonso. This makes Stephano a very powerful character.
- d) Stephano carries wine with him. This tells an audience that he is rich and we should respect him.
- e) Caliban is terrified of Stephano. That is why he offers to become Stephano's slave.

2) In Plot 3: The plot to kill Prospero, Caliban explains how Stephano and Trinculo can kill Prospero.How does Caliban say they can kill Prospero? **(3)**

- a) Caliban says that Prospero needs to be asleep before they can kill him.
- b) Caliban says he will use his magic to make Prospero fall asleep.
- c) Caliban says that they must destroy Prospero's magic books before trying to kill him.
- d) Caliban wants to kill Prospero quickly and painlessly to avoid being caught.
- e) Caliban wants to kill Prospero in a violent and gruesome way.

3) Here is a quotation from Caliban's dream:

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.

What does this quotation suggest to a reader about Caliban? **(2)**

- a) Caliban is scared of Prospero.
- b) The island is full of terrible sounds.
- c) Caliban thinks that the sounds on the island are peaceful and pleasant.
- d) Caliban prefers sleeping to being awake.
- e) Caliban feels very connected to the island.

4) Here is another quotation from Caliban's dream:

in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, that when I waked
I cried to dream again.

What does this quotation suggest to a reader about Caliban? **(2)**

- a) Caliban wants to be rich.
- b) Caliban dreams about rain.
- c) Caliban has beautiful dreams about the island.
- d) When Caliban wakes up, he is desperate to fall asleep so he can dream again.
- e) Caliban has nightmares that upset him.

5) Why might an audience **dislike** Caliban? (3)

- a) Caliban attempted to assault Miranda.
- b) Caliban wants to kill Prospero in a horrible and violent way.
- c) Caliban is a slave.
- d) Caliban curses and swears, and is horrible to other characters.
- e) Caliban thinks that the island was his before Prospero arrived.

6) Why might an audience feel **pathos** towards Caliban? (3)

- a) Caliban is forgiving to the other characters.
- b) Prospero is cruel to Caliban.
- c) Caliban has a sensitive side.
- d) Although Caliban wants to kill Prospero, he wants to kill Prospero peacefully in his sleep.
- e) Caliban does not realise he remains a slave even when he says he will serve Stephano.

7) Which features of comedy are there in Plot 1: The love plot? (2)

- a) It has a happy ending, usually including a marriage.
- b) There are no deaths in the play.
- c) There is at least one romantic plot.
- d) One plot involves characters who aren't kings, queens, princes, princesses, lords or ladies. They are servants and tradespeople. These characters get into silly situations.
- e) There is confusion around who characters really are.

8) How does Plot 3: The plot to kill Prospero end? (3)

- a) Ariel leads Caliban, Stephano and Trinculo into a swamp.
- b) Ariel wakes up Alonso and Gonzalo and stops Antonio and Sebastian from killing them.
- c) Stephano and Trinculo are distracted by colourful clothing.
- d) Prospero uses magical hounds to chase Caliban, Stephano and Trinculo away.
- e) Prospero swears he will punish everyone who has crossed him.

9) Prospero describes Caliban in this way:

A devil, a born devil, on whose nature
Nurture can never stick

What does Prospero mean by this? (2)

- a) Prospero thinks that people's personalities can change. People can learn to act and behave in different ways.
- b) Prospero admits that he used a stick to beat Caliban.
- c) Prospero forgives Caliban.
- d) Prospero thinks that Caliban was born evil. There is no way Caliban's personality can be changed.
- e) Prospero tried to teach Caliban just like he taught Miranda, but Caliban's personality meant that Prospero's teaching didn't work.

10) Towards the end of the play, Prospero says this:

The rarer action is
In virtue, than in vengeance.

What does Prospero mean by this? **(2)**

- a) Prospero decides to take revenge on his enemies.
- b) Prospero says that it is 'rare' to be in a position to take revenge on your enemies.
- c) Prospero says that it is rare for people to forgive their enemies.
- d) Prospero says that people never take any kind of action against their enemies. They just forget about what happened.
- e) Prospero decides to forgive Antonio and Alonso for trying to kill him when he lived in Milan.

The Tempest – Lesson 17

Mastery Content:

- It is possible to refer to a text without using quotations
- References to the text should be followed by analytical comments
- Link paragraphs together when writing an essay

Do Now:



A) Caliban is a vicious monster. An audience should be disgusted and terrified of him.

B) Caliban is a victim in 'The Tempest'. We should pity him for the way he is treated by others. His treatment by others makes him do monstrous things.



Caliban

Which person do you agree with the most? Why?

Extension: Provide quotations to support your view.

We have looked at Caliban's key scenes and quotations.

Now we need to plan how to structure the essay and each paragraph.

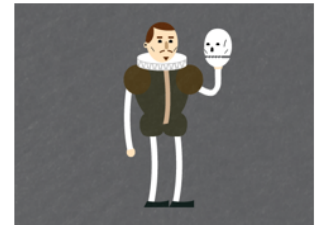
Remember: you will be marked on how well you are able to analyse Caliban.

You will need to write about the extract in this assessment, just like the Sherlock Holmes assessment.

- **Writing about the extract is a major part of the assessment!**
- **In the assessment on Caliban, you must refer to the extract!**

Here is how you should write your assessment essay:

1. Write AT LEAST **two paragraphs** on the **extract** that is given to you.
2. Write AT LEAST two more paragraphs on Caliban in **the rest of the play**.



Let's look at each part more closely.

First, we will look at this part

1. Write AT LEAST **two paragraphs** on the **extract** that is given to you.
- You will be given an extract on Caliban.
 - You will be expected to read it and write about how Caliban is presented **in that extract**.

Let's look at an example. The example is on Prospero.

Turn over to look at a practise assessment.

Practice question

This is a practice assessment question on Prospero.

This example will help you to prepare for your final assessment.

Here is an extract from Act 5, Scene 1 of **The Tempest**.

Ariel has told Prospero that he has trapped Antonio, King Alonso and the others. Ariel asks what Prospero plans to do with them. Ariel asks if he will forgive them or not.

In the extract, Prospero explains how he feels towards Antonio and King Alonso, and what he plans to do with them.

PROSPERO

Though with their high wrongs I am
struck to the quick,

Yet, with my nobler reason, 'gainst my
fury

Do I take part. The rarer action is
In virtue, than in vengeance.

high wrongs – serious crimes; **quick** –
most tender part

nobler reason – kinder instincts; **fury** –
anger

virtue – forgiveness; **vengeance** –
revenge

Read through this extract. How is Prospero presented in this extract? Make some notes in the space below.

Review: Did you have any of the following ideas in your notes on the practise question sheet?

He is forgiving.

Prospero is in control of his emotions.

Prospero admits that he was deeply hurt. He is emotional and can be vulnerable.

**But he has to battle between
revenge and forgiveness – he
doesn't forgive them
automatically.**

Prospero does not hold a grudge. He is able to start afresh.

Task: Using your notes, write a paragraph on how Prospero is presented in the extract.

Remember – in the assessment, you will write at least two paragraphs on how Caliban is presented in the extract.

Review:

**Here's an example paragraph.
How does yours compare?**

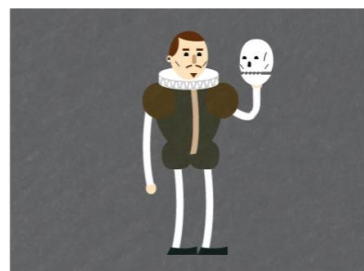
In the extract, we see that Prospero can be forgiving. After debating in his mind how he should treat Antonio and Alonso, he decides to take the side of 'virtue' and forgive them for what they have done. Prospero does this because he knows that it is the right thing to do. But maybe a part of Prospero would like to harm Antonio for what he did to him. Prospero admits that he does feel 'fury'. The fact that Prospero goes against his fury shows that he is kind and able to think about other people's feelings. This is unlike Antonio, who only cares about himself.

Remember, this is how you will need to structure your essay on Caliban:

1. Write AT LEAST **two paragraphs** on the **extract** that is given to you.
2. Write AT LEAST two more paragraphs on Caliban in **the rest of the play**.

✓ **We have just looked at writing about the extract.**

Now we need to look at how to write about Caliban in the rest of the play when we don't have a copy of the play in front of us.



Remember: When you sit your assessment, you will **not** have your copy of the play with you.



You can refer to the play in three ways:

1. Use quotations from the extract you are given.
2. Use any quotations that you can remember from the play.
3. Briefly explain what part of the play you are referring to. This is called text reference.

Here is an example of how a student has made a text reference. They have not quoted the play, but they are stating the part of the play they want to write about. They are writing about where else we see Prospero as a kind character.

We also see how kind and positive Prospero can be with the way he treats his daughter, Miranda. He looked after her when they were washed ashore the island, and he taught her to be a kind and smart young woman. Even when it looked like they had no chance of being rescued, Prospero still wanted to raise Miranda in a good way, teaching her how to speak politely and intelligently. This shows how Prospero can be a good role model to others.

Turn over to explore further how this student has been successful in writing an analytical paragraph using a text reference.

This paragraph is structured in the same way as the other paragraphs we have written:

1. Make a statement about Prospero.

2. Explain _____
where _____
Prospero _____
shows _____
this in the _____
play. _____

We also see how kind and positive Prospero can be with the way he treats his daughter, Miranda. He looked after her when they were washed ashore the island, and he taught her to be a kind and smart young woman. Even when it looked like they had no chance of being rescued, Prospero still wanted to raise Miranda in a good way, teaching her how to speak politely and intelligently. This shows how Prospero can be a good role model to others.

3. Explain how this part of the play presents Prospero.

Task: Write your own paragraph about Prospero that makes a text reference.

You can write about a part of the play where he is not kind.

Extra Space

Task: Write your own paragraph about Prospero that makes a text reference.

You can write about a part of the play where he is not kind.

- ☐ **Check 1:** Are there any run-on sentences?
- ☐ **Check 2:** Does each proper noun begin with a capital?
- ☐ **Check 3:** Have you used pronouns clearly and accurately when writing about two men?
- ☐ **Check 4:** Have you checked your spellings?

Turn over to start considering events in the play that you could make a text reference to in your essay about Caliban.

You need to consider how you would make a text reference to these quotations.

1. [Talking to Prospero]

2. [Singing after he says he will serve Stephano]

Has a new master: get a new man.

3. [To Stephano and Trinculo]

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Task: Here's a good example of a paragraph about Caliban that makes a text reference. It does not use a quotation, but it **does refer to a specific part of the play**.

This student is arguing that **Caliban is a wild and savage monster** that Prospero is unable to tame.

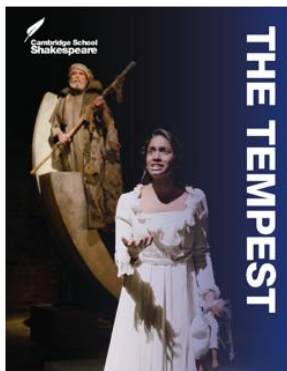
Caliban shows that he is a wild and savage monster when we find out that he attempted to assault Miranda near the start of the play. Although Caliban lists the ways Prospero torments him, Caliban ultimately brought it upon himself. He shows no regret or remorse for the way he tried to attack Miranda, and this leaves Prospero no choice but to confine and contain him. Prospero may be able to control the seas and other weaker minds on the island, but he is unable to tame the destructive force of nature that is Caliban.

Do you agree with this student's opinion of Caliban's character? Why or why not?

Remember, 'The Tempest' was written around **1610**.

This means that 'The Tempest' was written in **the Jacobean era**, when James I was King.

However, events from the Elizabethan era – such as exploration and colonialism – would have influenced Shakespeare's writing.



'The Tempest'
Written ~ 1610



Shakespeare
Born 1564
Died 1616

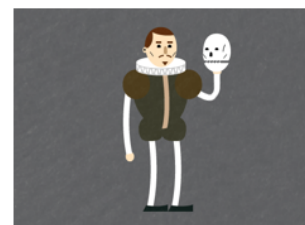


Jacobean era
1603 – 1625

Your assessment will be next lesson.

Here is how you should write your assessment essay:

1. Write AT LEAST **two paragraphs** on the **extract** that is given to you.
2. Write AT LEAST two more paragraphs on Caliban in **the rest of the play**.



Use the resource from last lesson to revise:

1. The plot of 'The Tempest'
2. The key quotations by and about Caliban
3. How different characters feel towards Caliban, and why
4. How Caliban is presented in 'The Tempest'
5. What an audience's feelings towards Caliban are, and why

Exit Quiz

Here is a quotation from 'The Tempest':

This island's mine, by Sycorax my mother,
Which thou takest from me.

Which of these statements is a good example of a text reference for this quotation?

- a) Ferdinand explains how carrying a heavy load is easier when he thinks of Miranda.
- b) Caliban argues with Prospero about how Prospero took the island from him.
- c) Caliban lists all of the ways that Prospero torments him.
- d) Prospero explains how Antonio and Alonso threw him and Miranda away from Milan.
- e) Antonio and Sebastian plan how to kill Alonso and Gonzalo in their sleep.

The Tempest: Further reading

Title	Author	ISBN
Reference		
<i>The Usborne History of Britain</i>	Ruth Brocklehurst	9780746084441
<i>Tudors and Stuarts</i>	Ruth Brocklehurst	9781409599692
<i>William Shakespeare</i>	Mick Manning	9781847803450
<i>William Shakespeare And The Globe</i>	Aliki	9780064437226
<i>What's so special about Shakespeare?</i>	Michael Rosen	9781406367416
<i>Shakespeare for Kids: His Life and Times</i>	Colleen Aagesen	9781556523472
<i>Christopher Columbus and the Age of Exploration</i>	Ronald A. Reis	9781613746745
<i>Avoid Sailing with Christopher Columbus!</i>	Fiona MacDonald	9781904642121
Related Fiction		
<i>Sea Change</i>	Aimee Friedman	9780439922302
<i>Storm-Wake</i>	Lucy Christopher	9781906427733
<i>Tempestuous</i>	Kim Askew and Amy Helmes	9781440582837
<i>Ariel</i>	Grace Tiffany	9780060753276
<i>The Dream of Perpetual Motion</i>	Dexter Palmer	9780312608668
<i>Copper Sun</i>	Sharon M. Draper	9780689821813
<i>Unheard Voices</i>	Malorie Blackman	9780552556002

'The Tempest': Traditional Homework tasks

Here are some options for homework tasks for each of the lessons in this unit of work.

You do not need to use all of these tasks and you do not need to set homework every lesson.

Please refer to your school and department homework policy when setting and marking homework tasks.

1	<p>Research: Find out more about how the theatres grew and developed in the Elizabethan era. Find out about the Puritans, and why The Globe theatre was built where it was.</p> <p>First Folio: You can find a copy of the First Folio online here: http://firstfolio.bodleian.ox.ac.uk/ What do you notice about the writing? How is it different to books printed today?</p> <p>Writing: What makes large cities an interesting place to set stories? Explain all the reasons why Shakespeare might have decided to set some of his plays in city-states, using dukes, princes and kings as characters.</p>
2	<p>Research: Britain has a colonialist history. Find out more about the countries England colonised.</p> <p>Research: Over the past 100 years, many countries that were once British colonies have regained independence. Find out more about countries like Canada, Australia, Hong Kong and Malta.</p> <p>Creative writing: Imagine you were a Native American watching Christopher Columbus approaching. Write a diary explaining what happened to you and your people over the following years.</p>
3	<p>Writing: Choose one character from 'The Tempest' and explain what happens to them throughout the play.</p> <p>'The Tempest': Nobody is certain exactly which island 'The Tempest' was set on. Research where it could have been set and explain why it could, or could not have been set there.</p>
4	<p>Writing: 'The Tempest' and 'A Midsummer Night's Dream' both start with the threat of death. Why is this a good way to start a play? How does it grab an audience's attention?</p> <p>Characters: Choose one of the characters from the opening scene. Look at what they say in the scene and how other people react to them. What kind of character do you think they are?</p>
5	<p>Research: Prospero is a magician. Even today, audiences are interested in magic and mystery. Find out about magic and alchemy in Shakespearean London. How do you think a Shakespearean audience would have reacted to Prospero? Why?</p>

6	<p>Writing: Write a paragraph about this metaphor. Prospero is describing how Antonio took power from him in Milan: 'now he was / The ivy which had hid my princely trunk'</p> <p>Creative writing: We have only heard Prospero's version of events from Milan. Write your own account of what happened from Antonio's perspective. Try to use metaphors to describe Prospero in the same way as Prospero used them to describe Antonio.</p> <p>Creative Writing: We hear Ariel's perspective of what happened on the ship, and all the ways he used his magic to terrify the people on board. Write an account of what happened from the perspective of one of the people on board the ship.</p>
7	<p>Research: Look at the ways Caliban has been portrayed in a variety of different productions of 'The Tempest'. What similarities do you notice between how he is presented?</p> <p>Writing: Whose side do you take – Caliban's or Prospero's? Why?</p>
8	<p>Creative writing: Ferdinand thinks that his father, King Alonso has drowned. Write an obituary for Alonso. As a king, you would need to be respectful and reverent of the dead king, but you might also want to mention how he was involved in throwing Prospero from Milan.</p> <p>Writing: Compare the difficulties Ferdinand and Miranda face to the difficulties faced by Hermia and Lysander in 'A Midsummer Night's Dream'.</p>
9	<p>Research: Antonio is trying to convince Sebastian to usurp his father. One of the most famous pieces of writing about taking power from others is Machiavelli's book The Prince. Find out more about this book and how it may have influenced Shakespeare when he was writing.</p> <p>Writing: Why does an audience enjoy watching Antonio and Sebastian plan to kill Alonso and Gonzalo even though they are doing a terrible thing?</p>
10	<p>Writing: Antonio and Sebastian try to kill Alonso and Gonzalo near the start of the play. How does this keep an audience wanting to find out more about these characters throughout the play?</p>
11	<p>Creative writing: We have heard Caliban's perspective of the terrible ways Prospero treats him. Write an account of what happens from Prospero's perspective. You may want to include reasons why you need to be so harsh on Caliban.</p>
12	<p>Research: 'The Tempest' contains the most stage directions of any of Shakespeare's plays. But there are some famous stage directions in some of his other plays. Find out more about some of Shakespeare's most important stage directions.</p> <p>Creative writing: Caliban declares that he will be Stephano's slave from this point onwards. Write a diary that explains how Caliban feels about finding a new master.</p>
13	<p>Writing: Which character is worse – Caliban or Antonio? Who has the better excuse for wanting to kill? Which character does an audience have more sympathy with? Why?</p>

14	<p>Writing: Write down your own opinions on one of these questions:</p> <ol style="list-style-type: none"> 1. Is it possible to change someone's inherent personality? 2. Are people born as good or bad? 3. What has more influence on you: your inherent personality, or the way you are brought up? <p>Research: Find out more about the nature/nurture debate. How does it impact research in science today? For example, what is more important in causing cancer – your genetic makeup, or environmental factors like diet and exercise?</p>
15	<p>Writing: Is Prospero a good father to Miranda? Why? Why not?</p> <p>Creative writing: We don't really hear Miranda's thoughts about being able to marry Ferdinand. Write 12-15 lines where you explain how you feel about being allowed to marry Ferdinand. Try to use the same kind of language Shakespeare would have used.</p>
16	<p>Assessment Preparation – Use the Caliban resource you completed in lesson 16 to revise for your assessment.</p>
17	<p>Assessment Preparation – Use your knowledge organiser and the work completed in lesson 17 to prepare for your assessment.</p>

Plot Summary		Ferdinand and Miranda (I.ii, III.i) Ferdinand has survived the storm. He is safely on the island and is found by Miranda. They fall instantly in love. Prospero wants to test that the love is real. Ferdinand has to endure hard labour to prove his intentions are honourable. Miranda pities Ferdinand and wants to marry him. Prospero blesses their marriage.	Keywords colonialism – when one country establishes itself in another country. When someone colonises a new country, they are called a coloniser . The original inhabitants of the land are called naïves . usurp – to take control of someone else’s power when you do not have the right to. Someone who usurps is called a usurper . tempest – a violent storm. treason – a crime that harms your country or government. Someone who commits treason is a traitor . callous – when someone is cruel and does not care about other people. pathos – a situation that makes us feel sympathy or sorrow. dual nature – having two sides. nurture – to encourage or support the development of someone or something. Tragicomedy – a play that has some features of a tragedy and some features of a comedy.
The Tempest (I.i) Alonso, the King of Naples, is on a ship with his son Ferdinand and his companions Sebastian, Antonio, Stephano and Trinculo. They are struck by a terrifying, howling storm. They abandon ship and swim to a nearby island but are washed ashore in different places. The island seems to be abandoned. After the Storm (I.ii) From a nearby island, Miranda watches the huge tempest. She lives with her father Prospero and has little memory of her life before the island. Prospero tells his daughter of their past: he was the Duke of Milan twelve years ago, but he was so involved with his books and secret studies that he did not realise his brother Antonio was stealing power from him. One night, Antonio ordered soldiers to take Prospero and Miranda and put them on a boat to their death. But they were washed ashore this island safely and have lived there ever since. Prospero has been ruler of the island. Prospero has created the storm to bring his brother to the island.			
Ariel and Caliban (I.ii. cont./II.i) Prospero is a powerful magician who controls the spirit Ariel who completes tasks for him. Prospero has agreed to release Ariel after this last mission. Caliban is a deformed savage slave who is also under Prospero’s control. He is the son of an old witch, Sycorax, and is a native of the island. Prospero taught Caliban how to speak but Caliban resents the control Prospero has over him.		The End (IV.i, V.i) A marriage for Ferdinand and Miranda is arranged and celebrated with a masque attended by spirits. It is interrupted when Prospero recalls the threat from Trinculo, Stephano and Caliban. Prospero and Ariel send spirit dogs to scare them away. King Alonso, Sebastian and Antonio meet Prospero. He explains what has been happening on the island. He shows them Ferdinand and Miranda who are now married. King Alonso is filled with regret and asks for forgiveness from Prospero which he grants. Epilogue Prospero declares that he will be giving up his magic. Ariel is released from his service. The party travel back to Milan. We do not know what has happened to Caliban.	
Kind Alonso (II.i) King Alonso and his younger brother Sebastian, as well as Antonio (the usurping Duke of Milan), wander around the island. King Alonso weeps as he believes his son Ferdinand is dead. Sebastian and Antonio plot to kill Alonso so that Sebastian can be king. They are stopped by Ariel’s magical intervention.		‘The Tempest’ Knowledge Organiser	
Caliban, Stephano and Trinculo (II.ii, III.ii) The monster Caliban is found by Stephano and Trinculo. They give him alcohol to drink and he gets drunk. Caliban offers to serve Stephano because he believes he is a god because of the heavenly drink! Caliban explains to them how Prospero has treated him and that he will be their guide on the island if they overthrow him. The three drunks go to find and kill Prospero.			
Characters		Background Information Shakespeare was born in the Elizabethan era, named after Elizabeth I. After she died, James I became king. This period of history is called the Jacobean era, because Jacob is the Latin for James. Shakespeare lived and worked in both eras. Italian city states - A city-state is an area that is ruled by a major city. During the Elizabethan and Jacobean era, Italy wasn’t one unified country, but a number of small independent city-states. Sea exploration was booming in the Elizabethan era as people ‘discovered’ new parts of the world. Queen Elizabeth I was obsessed with their discoveries and was happy to pay for their travels. Led by her example, the rest of the country were also fascinated by their stories and goods.	
Alonso – King of Naples Sebastian – Alonso’s brother Ferdinand – Alonso’s son Antonio – Prospero’s brother. Antonio stole Prospero’s title as Duke of Milan. Gonzalo – the old counsellor to the King of Naples Trinculo – a jester Stephano – a drunken butler Prospero – the rightful Duke of Milan Miranda – Prospero’s daughter Ariel – an airy spirit; a slave of Prospero’s who earns his freedom Caliban – a savage and deformed slave of Prospero’s; a native of the island			