Study Booklet
Year 8: Unit 3

William Shakespeare’s
The Tempest

Name

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<tr>
<td>Antagonist</td>
<td>A person who actively opposes or is hostile towards someone.</td>
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<tr>
<td>Colonialism</td>
<td>The action of taking over or taking control over the indigenous people of an area.</td>
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<tr>
<td>Comedy</td>
<td>Entertainment intended to make the audience laugh.</td>
</tr>
<tr>
<td>Didactic</td>
<td>Intended to teach or provide a moral.</td>
</tr>
<tr>
<td>Enslave</td>
<td>To make someone a slave.</td>
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<tr>
<td>Foreshadows</td>
<td>A warning or hint of a future event.</td>
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<tr>
<td>Iambic pentameter</td>
<td>The rhythm of a line of verse; like a heartbeat, with one soft beat and one strong beat repeated five times</td>
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<tr>
<td>Imagery</td>
<td>Visually descriptive language.</td>
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<tr>
<td>Loyalty</td>
<td>To have loyalty is to be faithful or committed to someone or a set of beliefs</td>
</tr>
<tr>
<td>Oppressive</td>
<td>A situation or circumstance that is cruel, brutal or ruthless.</td>
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<tr>
<td>Betrayal</td>
<td>To break a promise or be unfaithful to someone; to expose someone to danger through providing information to an enemy.</td>
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<tr>
<td>Protagonist</td>
<td>Leading character of a drama, movie, novel or other fictional text.</td>
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<tr>
<td>Resolution</td>
<td>A final decision; a conclusion of a story; the action of solving a problem.</td>
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<tr>
<td>Savage</td>
<td>Fierce, violent and uncontrolled.</td>
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<tr>
<td>Soliloquy</td>
<td>Speaking thought aloud, especially by the character in a play.</td>
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<tr>
<td>Tragedy</td>
<td>An event causing suffering, destruction or distress.</td>
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<tr>
<td>Ubiquitous</td>
<td>Appearing or found everywhere.</td>
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<tr>
<td>Utopian</td>
<td>The ideal of perfect example. Usually in reference to society.</td>
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Vocabulary Check

1. Connect
   - Have I heard this word before? Can I make connections between this word and others that I already understand?

2. Define
   - What does the word mean? Can I rewrite the definition in my own words?

3. Say
   - Can I confidently say the word on its own, and in a sentence?

4. Use
   - Can I write the word and use it to explain my own ideas?

Analytical verbs

1. Connotes
   - What does the word make me think of? What connections or associations do I make?

2. Suggests
   - What further ideas does the word conjure up? What does it lead us to believe?

3. Implies
   - By using that word, what does the writer want us to think?

4. Highlights
   - What does the writer want to emphasise by using that word?
## Characters in the Play

**Prospero:** the former Duke of Milan, now a magician on a Mediterranean island

**Miranda:** Prospero’s daughter

**Ariel:** a spirit, servant to Prospero

**Caliban:** an inhabitant of the island, servant to Prospero

**Sycorax:** unseen in the play, Caliban’s mother. Vicious and powerful witch

**Ferdinand:** Prince of Naples

**Alonso:** King of Naples

**Antonio:** Duke of Milan and Prospero’s brother

**Sebastian:** Alonso’s brother

**Gonzalo:** councillor to Alonso and friend to Prospero

**Adrian**

**Francisco**

Courtiers in attendance on Alonso

**Trinculo:** servant to Alonso

**Stephano:** Alonso’s butler

**Shipmaster**

**Boatswain**

**Mariners**

Players who, as spirits, take the roles of Iris, Ceres, Juno, Nymphs, and Reapers in Prospero’s masque, and who, in other scenes, take the roles of “islanders” and of hunting dogs.
What happens: the plotline of the play

Twelve years ago, Prospero was Duke of Milan. Prospero left the management of his state to his brother Antonio.

Eventually, with the help of Alonso, King of Naples, and the King's brother Sebastian - enemies of Prospero - Antonio usurped the dukedom for himself. Prospero and his baby daughter Miranda were exiled in a rotten boat and eventually landed on a distant island once ruled by the witch Sycorax but now inhabited only by her son, Caliban, and Ariel, a spirit.

Since then, Prospero has ruled the island and its two inhabitants by the use of magic arts derived from his studies. His daughter Miranda has grown up seeing no other human being.

Prospero divines that fortune has brought his enemies close to the island and he sees an opportunity to work his revenge. He uses his powers to raise a storm which shipwrecks them. When Miranda questions this, he tells her the story of their arrival on the island and assures her that no real harm will come to the survivors.

The shipwrecked travelers are separated. At Prospero's bidding, the invisible Ariel directs their wanderings. He leads Ferdinand, the King's son, to Prospero's cell, where he and Miranda fall instantly in love. Prospero sets heavy tasks to test Ferdinand.

The King of Naples searches for his son, although fearing him to be drowned. Sebastian, the king's brother, plots to kill him and seize the crown. The drunken butler, Stephano, and the jester, Trinculo, encounter Caliban and are persuaded by him to kill Prospero so that they can rule the island. However, Ariel manages to make mischief between them and they are soon bickering amongst themselves.

Satisfied that Ferdinand has met all his challenges, Prospero presents the young couple with a betrothal masque celebrating chastity and the blessings of marriage. He is distracted from this, however, when he remembers Caliban's plot.

Prospero's vows that he will abandon his magic arts.

Ariel brings Alonso and his followers to the cell, and Prospero confronts his enemies and forgives them.

Finally, Prospero grants Ariel his freedom and prepares to leave the island for Milan and his restored Dukedom.
The Tempest

Year 8: Unit 3
Big Lecture: Student Notes

Slide 1: Big question: What does the Tempest teach us?

Slide 2: What if you lived in an enchanted world, where you had all the power?

Slide 3, 4: Timeline and glossary
Slide 5: The title of the Tempest

Slide 6: the Blackfriars theatre. Why would this play be performed a) inside and b) to higher society?

Slide 7: The use of masques

Slide 8: the age of discovery and colonialism
<table>
<thead>
<tr>
<th>What does tempest mean?</th>
<th>Was the play performed indoors or outdoors?</th>
<th>What is colonialism?</th>
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**Slide 10, 11, 12, 13: plot of the play**


**Slide 5: The title of the Tempest**


**Slide 14: who is who?**

[Diagram showing character relationships in The Tempest]
Slide 15: Magic:

__________________________

__________________________

__________________________

__________________________

Slide 16: Order and chaos:

__________________________

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Slide 17: Power and control:

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Who has the most power?

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Who has the most freedom?

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What represents order or chaos within the play?

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What do we learn from the Tempest? What might be the morals or ideas that it makes us think about?

__________________________

__________________________

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__________________________
What do you already know about Shakespeare’s life and times?

Complete a spider diagram to show all your prior learning. What do you already know about his life? His times? His works?
Now use the information below to expand your understanding about Shakespeare’s life times and works. Add to your spider diagram in a different colour.

**SHAKESPEARE’S LIFE**

Very little is known for certain about William Shakespeare. What we do know about his life comes from registrar records, court records, wills, marriage certificates and his tombstone in Holy Trinity Church, Stratford-upon-Avon.

William Shakespeare was baptised on 26 April 1564 at Holy Trinity in Stratford-Upon-Avon. Traditionally his birthday is celebrated three days earlier, on 23 April, St George’s Day.

**SHAKESPEARE’S BIRTHPLACE**

John Shakespeare married Mary Arden, the daughter of Robert Arden, a farmer from the nearby village of Wilmcote. In 1556 John bought the main part of the house in Henley Street which is now known as the ‘Birthplace’ and their family, including William, grew up there (see photo). John’s principal business was that of a glover, but he also traded as a wool and corn merchant, and he is recorded in 1570 as being involved in money-lending.

**SHAKESPEARE’S PARENTS**

William’s father, John Shakespeare, was an affluent glove maker, tanner and wool dealer who owned property in Stratford. For a number of years he played a prominent role in the municipal life of the town. He served on the town council and was elected bailiff (mayor). However, around 1576 John Shakespeare was beset by severe financial difficulties and he was forced to mortgage his wife’s inheritance.

William’s mother, Mary Arden, was the daughter of a prosperous farmer, Robert Arden, who had left her some land in Wilmcote, near Stratford. John and Mary Shakespeare had eight children: four daughters, of whom only one (Joan) survived childhood. William was the eldest of the four boys.

**MARRIAGE AND CHILDREN**

In 1582, when he was 18, Shakespeare married Anne Hathaway. She was 26. Anne was the daughter of a well-to-do farmer, Richard Hathaway of Newlands Farm in nearby Shottery. Their first child, Susanna, was born in May 1583. Twins, Hamnet and Judith, were christened in February 1585. Anne’s home, now known as Anne Hathaway’s Cottage, still stands in the village of Shottery.

From 1585 until 1592, very little is known about Shakespeare. These are generally referred to as ‘The Lost Years’. But by 1592 we know that he was in London where he was singled out by a rival dramatist, Robert Greene in his bitter deathbed pamphlet, *A Groats-worth of Wit*.

**WRITING AND ACTING**

Plague broke out in London in 1593, forcing the theatres to close. Shakespeare turned to writing poetry. In 1593 Shakespeare published an erotic poem, *Venus and Adonis*, dedicated to Henry Wriothesley, Third Earl of Southampton, a young courtier and favourite of Queen Elizabeth.

Shakespeare’s earliest plays included *Henry VI Parts I, II & III*, *The Two Gentlemen of Verona*, and *Titus Andronicus*. The sonnets were also written about this time, though they were not published until 1609.

In 1594, Shakespeare became a founding member, actor, playwright and shareholder of the Lord Chamberlain’s Men. Richard Burbage was the company’s leading actor. He played roles such as Richard III, Hamlet, Othello and Lear. Under James VI/I, the company was renamed The King’s Men. They performed at court more often than any other company.
1. Where was Shakespeare baptised and buried?
2. What was his father’s name?
3. What was his father’s job?
4. Who did Shakespeare marry?
5. What forced the theatres to close in 1593?
Big Question: How does setting choice reflect themes of the play?

Do now:

Define:

<table>
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<th>Tragedy</th>
<th>Oppression</th>
<th>Chaos</th>
<th>Colonialism</th>
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Whole class reading

SHAKESPEARE'S OTHER WORLD
by Kim Zarins

In Shakespeare’s magical plays A Midsummer Night’s Dream and The Tempest, fairies and sprites work magic and dabble for a time in human affairs. Shakespeare drew inspiration for these otherworldly characters from oral tales filled with fairies, imps, hobgoblins, boggarts, elves, and many other spirits often believed not good enough to be angels or bad enough to be devils.

Oberon and Robin Goodfellow, two of Shakespeare’s main fairies in A Midsummer Night’s Dream, are traditional Renaissance characters. Oberon is a legendary fairy lord. Robin, also called Puck, is a traditional, mischievous hobgoblin who changes shape, enjoys misleading travellers, and plays pranks on unsuspecting mortals.

Shakespeare’s Ariel, the sprite from The Tempest, does not play games as Oberon and Puck do or feel human emotions. He serves a mortal master, Prospero, obediently but reluctantly. Unlike Puck, who serves a fairy lord, Ariel is a sprite imprisoned in a human world. His great desire is to be free.

In English Renaissance culture, good fairies helped mortals in need, often doing the cleaning and other chores. They also punished mortals with pinches and cramps, as the fairies in The Tempest do to Caliban. In many non-Shakespearean tales, however, fairies had more sinister links with witchcraft and the dead. The fact that Oberon is also called the “King of Shadows” hints at his connection to the shadowy underworld, although Shakespeare never makes his fairies obviously evil or ghostly.

Renaissance fairies tended to be small (Shakespeare’s sprites play among the flowers), and were gifted with song and dance. However, they were not merely pretty but also mysterious and even melancholy.

Ariel, for example, sings merrily about lying down in cowslips and playing with flowers, but he also sings about death (“Full fathom five thy father lies”) to one of the island’s visitors. Although usually beautiful, Ariel also appears before humans as a harpy, a frightening classical monster, half-human, half-bird, that tormented starving mortals by fouling their food. Shakespeare blends English and classical lore to show that fairies can be fearsome.

These two plays have inspired numerous works of art, music, and literature, among them Susan Cooper’s modern fantasy novel, King of Shadows, about a boy who acts Puck’s role. For centuries after the Renaissance, producers of the plays sugar-coated Shakespeare’s fairies with butterfly wings and ballerina costumes. Less interested in empty prettiness, modern audiences appreciate otherworldly mischief and mystery.

@saysmiss KHoward
How was Shakespeare influenced by oral tales?

What are the common traits of fairies in Renaissance culture?

What do modern audiences like about Shakespeare’s fairies?

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<th>Sprite</th>
<th>Imp</th>
<th>Boggart</th>
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<td>Renaissance</td>
<td>Melancholy</td>
<td>Sugar-coated</td>
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Whole class reading

@saysmiss KHoward
1. PROSPERO and his daughter MIRANDA live on an island together. They have lived there since she was three years old and they had to run away from Prospero’s brother ANTONIO, but Miranda doesn’t know what happened or remember anything before they came to the island. They live there with ARIEL – a spirit - and CALIBAN – a creature, who Prospero has made his servants using magic.

2. The play begins with a terrifying storm. By chance the boat carrying all Prospero’s former enemies has passed near the island, at last within the reach of his magic powers. The storm threatens the life of all. Chaos ensues and those on board are separated as they are washed ashore.

   Confused noise within
   Mercy on us! – We split, we split!
   Farewell my wife and children! –
   Farewell bother – We split, we split, we split!

3. On the ship are Prospero’s brother Antonio, now Duke of Milan, and Alonso with his son FERDINAND and SEBASTIAN, Alonso’s brother. Also on board are GONZALO, an honest old councillor; TRINCULO, a jester, and STEPHANO, a drunken butler. Trinculo and Stephano provide much of the comedy in the play. For one thing they sing silly drunken songs:

   The master, the swabber, the boatswain and I,
   The gunner and his mate
   Loved Mall, Meg and Marian and Margery,
   But none of us cared for Kate

4. On the island Miranda suspects the storm is the work of her father and she pleads with him to calm the tempest. He assures her that no one has come to harm and, for the first time in her life, he tells her the full story of their past.

   PROSPERO: Canst thou remember
   A time before we came unto this cell?
   I do not think thou canst, for then thou wast not
5. Prospero uses Ariel to guide the movements of the shipwrecked men. Ariel starts by taking Ferdinand, separated by the others and feared drowned, to Prospero and Miranda. Miranda and Ferdinand fall in love at first sight.

   MIRANDA: This is the third man that e’er I saw, the first
            That e’er I sighed for...

   FERDINAND: I’ll make you … the Queen of Naples

6. Meanwhile, on another part of the island the main party, except Antonio and Sebastian, have fallen into a strange sleep, brought on by Ariel’s music. Antonio suggests that Sebastian could become King of Naples and the two plot to kill Alonso and Gonzalo. Ariel warns Gonzalo

   Ariel sings in Gonzalo’s ear
   If of life you keep a care,
   Shake off slumber and be aware
   Awake, awake!

7. On yet another part of the island Trinculo stumbles across Caliban, then they meet up with Stephano. In the confusion Stephano gives Caliban alcohol, winning Caliban’s devotion. A drunken Caliban promises to show them the island, which Stephano will rule once they’ve murdered Prospero.

   CALIBAN: Thou mayst brain him,
            Having first seized his books

8. Meanwhile Prospero has set Ferdinand to work, moving a pile of logs. Unseen he watches as Miranda offers to help Ferdinand and the two promise to marry each other. Prospero is moved at this and resolves to support them

   MIRANDA: Do you love me?
   FERDINAND: O heaven, O earth … I
             Beyond all limit of what else I’ the world
             Do love, prize, honour you.
   PROSPERO: Fair encounter
             Of two most rare affections!
9. Prospero, with Ariel’s help, creates a magical banquet in front of Alonso and his party. Ariel, disguised as an enormous bird, makes the banquet disappear, and tongue lashes Alonso, Sebastian and Antonio for their crime against Prospero. They leave in confusion. Prospero thanks Ariel for his good work.

ARIOEL: You are three men of sin, whom Destiny Hath caused to belch up. I have made you mad.

10. Prospero and Ariel now turn to Ferdinand and Miranda. Prospero uses his magic to lay on a celebration for them. Suddenly he remembers the plot of Caliban, Stephano and Trinculo to kill him; he stops the celebration to deal with them.

PROSPERO: I had forgot that foul conspiracy Of the beast Caliban and his confederates Against my life

11. Stephano, Trinculo and Caliban are outside Prospero’s cell, preparing to kill him. A noise of yelping dogs is heard. A group of Spirits shaped like hounds rush in to chase away the three clowns. Prospero and Ariel have set them on the fools.

ARIOEL: Silver! There it goes!
PROSPERO: Fury, fury! There, tyrant, there! Hark, hark!

12. Now that he has total control Prospero decides to free his enemies from his magic powers and, moreover, to give up these powers altogether. He reveals himself to Alonso and his party and reunites Alonso with his son Ferdinand.

PROSPERO: I’ll break my staff And deeper than did ever plummet sound I’ll drown my book

13. Prospero finally gives Ariel his freedom. Alonso expresses regret for his part in Prospero’s overthrow twelve years before. Prospero promises to go with Alonso back to Naples, where Ferdinand and Miranda will be married.

ARIOEL: Aside to Prospero Was’t well done?
PROSPERO: Bravely. Thou shalt be free.

14. The play ends as Prospero asks the audience to free him with their applause.

PROSPERO: As you from crimes would pardon’d be, Let your indulgence set me free
1. Who is Prospero?

2. What relationship does Prospero have with Ariel and Caliban?

3. Summarise the play in fifty words.
Voyages of Discovery – The Historical Background to the Tempest

The Tempest was written in 1611. At the time great voyages of discovery were undertaken by fearless explorers such as Sir Walter Raleigh and Christopher Columbus to find new lands. The Elizabethans were fascinated with sea voyages that led to the discovery of new lands and peoples. At this time, the world was far different from how we know it now . . . places such as America and Australia were yet to be discovered. Adventurers returned from great sea voyages with stories to inspire and horrify the landlubbers back at home. Remember, most ordinary people at this time travelled little, rarely leaving their own village or small town. Furthermore, people’s understanding of their world was limited; people readily believed in sea monsters and many were convinced that the world was flat – if you sailed too far you would fall off the edge of the earth! Explorers brought back with them many new discoveries that today we take for granted – such as the potato and tobacco.

English colonialism seems to be on Shakespeare’s mind throughout The Tempest, as almost every character, from the lord Gonzalo to the drunk Stephano, ponders how he would rule the island if he were its king. Shakespeare seems also to have read and included ideas from Montaigne’s essay “Of the Cannibals,” which was translated into English in 1603. The name of Prospero’s servant-monster, Caliban, seems to be an anagram or derivative of “Cannibal,’ a person who eats the flesh of other human beings.

1. Two explorers who discovered new lands were:
2. 
3. People believed that the world was:
4. 
5. Cannibal is an anagram of______________ which means:
6. 

@saysmiss KHoward
Act One Scene One

**ACT 1 SCENE 1**
On board a ship caught in a violent storm are: Alonso, the King of Naples; Ferdinand, his son; Sebastian, his brother; Gonzalo, his counsellor; Antonio, the Duke of Milan; and two lords called Adrian and Francisco. This group of noblemen are returning to Italy after the wedding of Alonso’s daughter in Tunisia. As the storm rages, the Master of the ship, his Boatswain, and other sailors are trying to control the ship, whilst the noblemen get in their way. The Boatswain tells them ‘What care these roarers for the name of king? To cabin, silence, trouble us not!’ It seems the ship is about to sink and the sailors yell, ‘Mercy on us! We split, we split!’

Whole class reading: Act 1 Scene 1: The noblemen are on board a ship caught in a violent storm

Read from:

_A tempestuous noise of thunder and lightning heard._

_Enter a Shipmaster and a Boatswain._

**MASTER:** Boatswain!

**BOATSWAIN:** Here, master. What cheer?

**TO**

“Farewell, brother!”—“We split, we split, we split!”

**ANTONIO** Let’s all sink w’ th’ King.

**SEBASTIAN** Let’s take leave of him.

_He exits with Antonio._

**GONZALO** Now would I give a thousand furlongs of sea for an acre of barren ground: long heath, brown furze, anything. The wills above be done, but I would fain die a dry death.

_He exits._

1. What does the Boatswain complain about?
2. Why does Gonzalo believe the ship won’t be wrecked?

3. What do the insults used imply about the treatment of the crew?

4. How do the different characters’ reactions to the storm differ?

Whole class writing task

How does Shakespeare create an engaging opening to the play?

<table>
<thead>
<tr>
<th>Parts of the scene that draws the audience’s attention</th>
<th>How?</th>
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<tbody>
<tr>
<td>“Master!”</td>
<td>Exclamatory, dramatic opening to the play, the Boatswain is demanding attention and we realise the situation is urgent.</td>
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</table>
Storms feature heavily in the Bible, both as created by God as a means of punishment but also as a metaphor of judgment upon man with all his mistakes or flaws. However, storms also represent a time of personal development or to demonstrate bravery in a moment of peril. Noah rescues God’s creatures from the great storm, as he is warned by God to build the ark in preparation. The audience would recognise the storm as an allusion (reference that links to an idea or text without naming it in an obvious way) and would recognise the storm as weather sent from God; a moment for those aboard the boat to see the storm as a warning, and an opportunity for those upon the boat to see this terrifying point in their lives as an opportunity to think about how they could be better people.

1. Knowing what we know about the plot, who could the judgment be upon and why?

Next lesson, we are going to write about how engaging the opening to the play is. Knowing what you know about people during the Jacobean era, how do you think they might have reacted to the opening of the Tempest?

<table>
<thead>
<tr>
<th>Magic</th>
<th>Storms</th>
<th>New lands</th>
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</table>
How does setting choice reflect themes of the play?
Big Question: How are oppression and power presented within the play?

Do now:

<table>
<thead>
<tr>
<th>Biblical allusion is:</th>
<th>A tempest is:</th>
<th>The storm could be a warning because:</th>
<th>Oppression is:</th>
</tr>
</thead>
</table>

Here is an opening for an answer to the question ‘How does Shakespeare create an engaging opening to the play?’ Let’s use the grid from last lesson to help us continue it:

*The audience’s attention is immediately drawn by the Master’s assertive tone. He is clearly trying to get the ship under control in a violent storm “fall to it yarely or we run ourselves aground”. …*

Teacher plan and model:
Analytical verbs:

1. Connotes
   - Mark the connotations and implications of the text.
   - What is the deeper meaning or significance?

2. Suggests
   - Indicate the implied ideas and implications.
   - What is the underlying message?

3. Implies
   - Deduce the inferred meanings or implications.
   - What are the probable consequences?

4. Highlights
   - Emphasize the important points and implications.
   - What are the key takeaways or lessons?
Do now:

<table>
<thead>
<tr>
<th>Name two characters that are not human:</th>
<th>Name two characters that are female:</th>
<th>Name two characters that have high status:</th>
<th>Name two characters that are oppressed:</th>
</tr>
</thead>
</table>

Act 1 Scene 2 Part 1: Backstory to Prospero’s life on the island and introduction to his daughter, Miranda.

Enter Prospero and Miranda.

Read from:

**MIRANDA** If by your art, my dearest father, you have Put the wild waters in this roar, allay them.

to

*Miranda falls asleep. Prospero puts on his cloak.*

Reflecting on the reading

1. ‘O, I have suffered with those I saw suffer!’ - How does Miranda feel about the ship caught in the storm?

2. ‘I have done nothing but in care of thee’ - How does Prospero view himself as a father?
3. ‘Obey and be attentive’ - How is Prospero talking to Miranda here? (119)

4. What was Prospero’s former position? Why do we feel sympathy for him?

5. Is Prospero putting Miranda to sleep an act of control or kindness?

Consider what has happened to Prospero. What evidence can you find to suggest that what has happened to him is his own fault? What evidence suggests blame lies with other factors?

<table>
<thead>
<tr>
<th>Prospero is to blame for his exile</th>
<th>Prospero isn’t to blame for his exile</th>
</tr>
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<tbody>
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</table>
Do now: Homework Task

1. What is colonialism?
2. *The Tempest* was performed at which theatre?
3. What was the general opinion on the supernatural in Shakespeare’s time?
4. The Tempest was written in the Age of _____________.
5. What does ubiquitous mean?
6. Who is the protagonist of the play?
7. Who are the two female characters of the play?
8. Who are the two servants that Prospero keeps enslaved?
9. What is a biblical allusion?
10. Name two possible themes of the play.

<table>
<thead>
<tr>
<th>Answers</th>
<th>☑</th>
<th>☒</th>
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</thead>
<tbody>
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<td>1</td>
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</table>

TOTAL
Act 1 Scene 2 Part 2: Prospero calls on his servant Ariel

Read from:


Enter Ariel.

To

PROSPERO Go make thyself like a nymph o’ th’ sea. Be subject To no sight but thine and mine, invisible To every eyeball else. Go, take this shape, And hither come in ‘t. Go, hence with diligence!

Ariel exits.

Reflecting on the reading

1. What is Ariel’s relationship to Prospero?

2. What did Prospero instruct Ariel to do on his behalf?

3. What does Prospero mean by ‘there’s more work...’?
4. What does Ariel want from Prospero in return?

PROSPERO Ariel, thy charge
Exactly is performed. But there's more work.
What is the time o' th' day?

ARIEL Past the mid season.

PROSPERO At least two glasses. The time 'twixt six and now
Must by us both be spent most preciously.

ARIEL Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet performed me.

PROSPERO How now? Moody?
What is 't thou canst demand?

ARIEL My liberty.

PROSPERO Before the time be out? No more.

ARIEL I prithee,
Remember I have done thee worthy service,
Told thee no lies, made no mistakings, served
Without or grudge or grumblings. Thou did promise
To bate me a full year.

PROSPERO Dost thou forget
From what a torment I did free thee?

ARIEL No.

PROSPERO Thou dost, and think'st it much to tread the ooze
Of the salt deep,
To run upon the sharp wind of the North,
To do me business in the veins o' th' Earth
When it is baked with frost.

ARIEL I do not, sir.

PROSPERO Thou liest, malignant thing. Hast thou forgot
The foul witch Sycorax, who with age and envy
Was grown into a hoop? Hast thou forgot her?

ARIEL No, sir.

PROSPERO Thou hast. Where was she born? Speak. Tell me.
BQ2: How are oppression and power presented within the play?
How do characters defy hierarchy?

Do now:

<table>
<thead>
<tr>
<th>Prospero uses imperative language to:</th>
<th>Oppression is:</th>
<th>The weather reflects:</th>
<th>Prospero is to blame for his exile because:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<td>However,</td>
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</table>

Whole class reading: Hierarchy

Hierarchy is defined as a system where people are organised in order of importance; those that have more power or control are at the high end of the hierarchy, and those with less of these are at the lower end of the hierarchy.

Where have we seen the use of hierarchy before? Which texts or characters have existed within a hierarchy?

On the boat, who was at the lower end of the hierarchy and who was at the higher end of the hierarchy?

<table>
<thead>
<tr>
<th></th>
<th>Higher end of hierarchy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miranda</td>
<td></td>
</tr>
<tr>
<td>Captain</td>
<td></td>
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<tr>
<td>boatswain</td>
<td></td>
</tr>
<tr>
<td>Prospero</td>
<td></td>
</tr>
<tr>
<td>Mariner</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Lower end of hierarchy</th>
</tr>
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</table>

In society, people often classify or place others into a hierarchical system, and this system portrays the people in it, to be considerable higher or lower compared to others. Similarly, in *The Tempest*, there is hierarchy control and power, but some of the characters in *The Tempest* would not be as powerful without the help from other people. One of the greatest examples of hierarchy is shown through Prospero and his thirst to shape his island into a perfect society, but without the help of others, Prospero’s aspirations would not be possible.

@saysmiss KHoward
What is hierarchy?

Why is it complicated to try and put the characters of the island into a hierarchy?

How do characters like Ariel and Caliban have power, even though they are enslaved?

Whole class reading: Act 1 Scene 2 Part 3: Miranda and Prospero visit Caliban

Read from:


MIRANDA The strangeness of your story put Heaviness in me.

PROSPERO Shake it off. Come on, We'll visit Caliban, my slave, who never Yields us kind answer.

MIRANDA, rising, 'Tis a villain, sir, I do not love to look on.

TO

CALIBAN No, pray thee. Aside.

I must obey. His art is of such power It would control my dam's god, Setebos, And make a vassal of him.

PROSPERO So, slave, hence. Caliban exits.

Characters:
- Ariel
- Caliban
- Miranda
- Prospero
Reflecting on the reading

1. What language does Prospero use to refer to Caliban?

2. What did Caliban do to Miranda? How might that influence Prospero’s feelings towards him?

3. Re-read these lines:

   **CALIBAN**
   
   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!

   **PROSPERO** Hagseed, hence!
   Fetch us in fuel; and be quick, thou ’rt best,
   To answer other business. Shrugg’st thou, malice?

Does this mean that:

   a) Prospero is justified for enslaving Caliban?
b) Caliban is justified for his abhorrent behaviour?

For both of the answers to question 3, try to argue both sides of the argument.

<table>
<thead>
<tr>
<th>Because</th>
<th>But</th>
<th>so</th>
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</table>
Do now:

### Which of these statements about colonialism are correct?

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

### Which of these statements are true about Prospero?

| He studied magic. | He is Alonso’s brother. | He is from Naples. | He planned to usurp the King of Naples. |

### Name three analytical verbs:

### Circle the verbs used by Caliban:

I must eat my dinner.
This island’s mine by Sycorax, my mother,
Which thou tak’st from me. When thou cam’st first,
Thou strok’st me and made much of me, wouldst give me
Water with berries in ’t, and teach me how
To name the bigger light and how the less,
That burn by day and night. And then I loved thee,
And showed thee all the qualities o’ th’ isle,
The fresh springs, brine pits, barren place and fertile.
Cursed be I that did so!
Savage is a word best suited to describe ____________ because...

Which of these statements are true about Miranda?

a) She is Antonio’s sister.

b) She is caring and worried for the safety of others, like the people that were on the ship.

c) She was three years old when she was sent away from Milan.

d) She is the only person that likes Caliban.

How are Ariel and Caliban different?

Whole class reading: Act 1 Scene 2 Part 4: Ferdinand is led to the island by Ariel, leading him to fall in love with Miranda

Read from:

Enter Ferdinand; and Ariel, invisible, playing and singing.

ARIEL Come unto these yellow sands, to

PROSPERO, to Ferdinand

Come follow. To Miranda. Speak not for him

They exit.
Reflecting on the reading

1. Ariel sings a song to Ferdinand to calm him. Why does he do this?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. What metaphors does Ariel use to describe Alonso? For each one, consider: what metaphor he uses for which part of Alonso, what he is comparing Alonso to, what Alonso and this object have in common:

________________________________________________________________________
________________________________________________________________________

**Ariel’s song includes the quotation: ‘Full fathom five thy father lies.’ Which of these following statements are true?**

<table>
<thead>
<tr>
<th>Statement</th>
<th>True/False</th>
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<tr>
<td>Ariel has been to the bottom of the ocean and is telling the truth.</td>
<td>True/False</td>
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<tr>
<td>Ariel is lying and Alonso is alive.</td>
<td>True/False</td>
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<tr>
<td>Ariel says that Alonso is a liar.</td>
<td>True/False</td>
</tr>
<tr>
<td>Ariel tells Ferdinand that Alonso’s body is nine metres beneath the sea</td>
<td>True/False</td>
</tr>
<tr>
<td>Ariel tells Ferdinand that Alonso is lying on another island five fathoms away.</td>
<td>True/False</td>
</tr>
</tbody>
</table>
Do now:

Which of these statements about Ariel are correct?

- He is related to Caliban
- He has magical powers
- He was kept prisoner by Sycorax
- Prospero stole the island from him.

Why does Prospero hate Caliban?

- Caliban is rude and ungrateful
- Caliban worked with Antonio
- Caliban tried to assault Miranda
- Caliban tortures Prospero with aches and pains.

Why does Caliban hate Prospero?

- Prospero won’t teach Caliban any magic
- Prospero keeps Caliban locked up on the island
- Prospero didn’t cure Caliban
- Prospero uses his magic to torment and hurt Caliban.

Three analytical verbs: ________________________________________________

Three words to describe Prospero: _______________________________________

Two people that Prospero has oppressed: _________________________________

Whole class reading: extract from Act 1 Scene 2

PROSPERO Come away, servant, come. I am ready now.
Approach, my Ariel. Come.
Enter Ariel.
ARIEL All hail, great master! Grave sir, hail! I come
To answer thy best pleasure. Be ’t to fly,
To swim, to dive into the fire, to ride
On the curled clouds, to thy strong bidding task
Ariel and all his quality.
PROSPERO Hast thou, spirit,
Performed to point the tempest that I bade thee?
ARIEL To every article.
I boarded the King’s ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement. Sometimes I’d divide
And burn in many places. On the topmast,
The yards, and bowsprit would I flame distinctly,
Then meet and join. Jove’s lightning, the precursors
O’ th’ dreadful thunderclaps, more momentary
And sight- outrunning were not. The fire and cracks
Of sulfurous roaring the most mighty Neptune
Seem to besiege and make his bold waves tremble,
Yea, his dread trident shake.
PROSPERO My brave spirit!
Who was so firm, so constant, that this coil
Would not infect his reason?
How does Shakespeare present Prospero in this extract? You can include your knowledge of Prospero’s presentation in other parts of the play.

To plan out our ideas, which characters or actions might be useful to discuss as a way of considering the character of Prospero?
Date: ________________________________

Do now:

<table>
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<tr>
<th>Colonialism is:</th>
<th>An example of this within the play is:</th>
<th>Imagery is:</th>
<th>An example of this within the play is:</th>
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You might like to use some because/but/so sentences in your response:

Shakespeare presents Prospero as...because...
Shakespeare presents Prospero as...but...
Shakespeare presents Prospero as...so...

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To what extent has Prospero created a utopian society?

Do now: homework task

<table>
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<tr>
<th>Definition</th>
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</table>

TOTAL

Colonialism
Loyalty
Oppressive
Betrayal
Protagonist
Resolution
Savage
Soliloquy
Utopian
Ubiquitous
Utopia and the Tempest

Utopianism derives from the book named Utopia written by Thomas More. It is an outline of ideas for producing a perfect society: perfect economy, perfect peace, through a lack of war, hate or deviance. However, the Utopian society is impossible to achieve, because it relies upon all humans behaving in the same way.

More was one of Henry VIII’s main councillors. He fell out of favour with the king when he did not sign a letter urging the pope to divorce Henry and Catherine. He was imprisoned in the Tower of London because his going against the king was treason; he was beheaded.

Notice as Gonzalo speaks of utopia and consider:

a) To what extent could this be possible?

b) How does this compare with Prospero’s interpretation of a perfect world?

ACT 2 Scene 1: The noblemen wash up on the shore, Alonso is grieving for Ferdinand, Antonio is insensitive and Gonzalo talks of utopia

Characters:
- Alonso
- Antonio
- Adrian
- Francisco
- Gonzalo
- Sebastian

Read from:

Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco, and others.  
GONZALO to Alonso Beseech you, sir, be merry. You have cause—
So have we all—of joy, for our escape

To

ANTONIO We two, my lord,
Will guard your person while you take your rest,
And watch your safety.
ALONSO Thank you. Wondrous heavy.
Alonso sleeps. Ariel exits.

Reflecting on the reading

1. What would Gonzalo’s utopian kingdom look like?

GONZALO Had I plantation of this isle, my lord—
ANTONIO He’d sow ‘t with nettle seed.
SEBASTIAN Or docks, or mallows.
GONZALO And were the king on ‘t, what would I do?
SEBASTIAN Scape being drunk, for want of wine.
GONZALO I’ th’ commonwealth I would by contraries
Execute all things, for no kind of traffic
Would I admit; no name of magistrate; 
Letters should not be known; riches, poverty, 
And use of service, none; contract, succession, 
Bourn, bound of land, tith, vineyard, none; 
No use of metal, corn, or wine, or oil; 
No occupation; all men idle, all, 
And women too, but innocent and pure; 
No sovereignty—

SEBASTIAN Yet he would be king on ’t. 
ANTONIO The latter end of his commonwealth forgets 
the beginning. 
GONZALO All things in common nature should produce 
Without sweat or endeavor; treason, felony, 
Sword, pike, knife, gun, or need of any engine 
Would I not have; but nature should bring forth 
Of its own kind all foison, all abundance, 
To feed my innocent people. 
SEBASTIAN No marrying ’mong his subjects? 
ANTONIO None, man, all idle: whores and knaves. 
GONZALO I would with such perfection govern, sir, 
T’ excel the Golden Age.

2. How do Antonio and Sebastian respond to his idea?
3. How is Claribel’s fate similar to Miranda’s fate?


4. How does Gonzalo’s perfect world compare with Prospero’s utopia? Think of what we know about Prospero’s past behaviour both on and off the island.

<table>
<thead>
<tr>
<th></th>
<th>Gonzalo’s Utopia</th>
<th>Prospero’s utopia</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Power</td>
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<td>• War</td>
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<td>• Freedom</td>
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</tr>
<tr>
<td>• Hierarchy</td>
<td></td>
<td></td>
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<tr>
<td>• Religion</td>
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</tbody>
</table>
Do now:

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

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

<table>
<thead>
<tr>
<th>MIRANDA IS OPPRESSED BECAUSE...</th>
<th>CALIBAN IS ENSLAVED AS A RESULT OF...</th>
<th>ARIEL AND CALIBAN STILL HAVE POWER BECAUSE...</th>
<th>UTOPIA MEANS...</th>
</tr>
</thead>
</table>

Act 2 Scene 1 Part 2: Ariel casts a sleeping spell, whilst Antonio and Sebastian plot regicide

Regicide: murder of the monarch. Machiavellian- a person who is sneaky, cunning, and lacking a moral code

Read from:

SEBASTIAN What a strange drowsiness possesses them!

TO

seek thy son.

They exit.

Characters:
- Alonso
- Antonio
- Adrian
- Ariel
- Francisco
- Gonzalo
- Sebastian

saysmiss KHoward
Reflecting on the reading

1. What is Antonio plotting?

2. Why does Ariel awaken the nobleman just as Antonio has convinced Sebastian that they should kill Alonso?

3. How does this parallel the way that Prospero has been treated?

4. Who is Machiavellian within this scene?
Whole class annotation: Act 1 Scene 2

The following extract is from Act 2 Scene 1 where Ariel casts a sleeping spell, whilst Antonio and Sebastian plot regicide. What does this scene reveal to us about how the characters feel about power and freedom?

Usually, regicide would be considered if the individual were to gain a kingdom. What will Antonio and Sebastian gain by plotting to murder Alonso?

SEBASTIAN What a strange drowsiness possesses them!
ANTONIO It is the quality o’ th’ climate.
SEBASTIAN Why
Doth it not then our eyelids sink? I find
Not myself disposed to slee
ANTONIO Nor I. My spirits are nimble.
They fell together all, as by consent.
They dropped as by a thunderstroke. What might,
Worthy Sebastian, O, what might—? No more.
And yet methinks I see it in thy face
What thou shouldst be. Th’ occasion speaks the e, and
My strong imagination sees a crown
Dropping upon thy head.
SEBASTIAN What, art thou waking?
ANTONIO Do you not hear me speak?
SEBASTIAN I do, and surely
It is a sleepy language, and thou speak’st
Out of thy sleep. What is it thou didst say?
This is a strange repose, to be asleep
With eyes wide open—standing, speaking, moving—
And yet so fast asleep.
ANTONIO Noble Sebastian,
Thou let’st thy fortune sleep, die rather, wink’st
Whiles thou art waking.
SEBASTIAN Thou dost snore distinctly.
There’s meaning in thy snores.
ANTONIO I am more serious than my custom. You
Must be so too, if heed me; which to do
Trebles thee o’er.
How does Shakespeare present power within this extract?

The crown resembles power to Antonio and Sebastian: they recognise the control that the monarchy has. The word ‘strong’ highlights that Antonio sees strength as important to success.

My strong imagination sees a crown
Do now:

Which of these characters are an enemy to Prospero?

<table>
<thead>
<tr>
<th>Alonso</th>
<th>Antonio</th>
<th>Gonzalo</th>
<th>Ariel</th>
</tr>
</thead>
</table>

Regicide means:  
Utopia means:  
Three adjectives to describe Caliban:

<table>
<thead>
<tr>
<th>Masters and Servants</th>
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<tr>
<td>Submissive: ready to conform/ to be obedient</td>
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</table>

While Prospero used his powers to free Ariel from the Sycorax, he uses his powers and magic in order to torture Caliban. Ariel and Caliban react differently towards Prospero’s treatment and his powers.

Prospero respects Ariel more than Caliban because he knows Ariel can perform and carry out actions and yet Prospero doesn’t keep his promises to Ariel. Ariel is the more submissive of the two servants to serve his master. Although he has been threatened several times, he continues to please his master and subject to Prospero’s demands hoping to become free one day. Ariel’s language and tone of voice is significant to the way he reacts to Prospero. Ariel’s speech in much of Act i and ii are through song and poetry. This creates a soft tone and implies Ariel is innocent and naïve. Ariel has much more gratitude and respect towards his master.

Caliban on the other hand, has a completely opposite attitude towards Prospero. Caliban is more resistant to fulfil Prospero’s demands. His hatred towards Prospero grows stronger the longer he is enslaved on the island. It is significant to note Caliban’s language as he uses curses in much of his speech which highlights his rage towards Prospero. Unlike Ariel, Caliban knows he does not have any promising future of freedom, leading him towards an attitude of hatred and rebellion. Caliban and Prospero’s relationship could represent the colonialism taking place at the time, as several indigenous people were enslaved by Western travellers looking to claim the land.

Prospero enslaves Caliban and Ariel, but he has very different relationships with both characters. How does he treat them differently?
Prospero’s treatment of Caliban | Prospero’s treatment of Ariel
---|---

Act 2 Scene 2: Trinculo finds Caliban and Stephano is drunk, Stephano becomes Caliban’s new master

Read from:

Enter Caliban with a burden of wood. A noise of thunder heard.

**CALIBAN** All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall and make him
By inchmeal a disease! His spirits hear me,

To

**STEPHANO** O brave monster! Lead the way.
*They exit.*

1. Why does Caliban hate Prospero?
2. What is Caliban’s relationship with nature?

3. Why does Caliban need a new master?

4. Does this scene change our interpretation or opinion of Caliban?

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<th>Because</th>
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</table>
**TRINCULO** Here’s neither bush nor shrub to bear off any weather at all. And another storm brewing; I hear it sing ‘i’ th’ wind. Yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head. Yond same cloud cannot choose but fall by pailfuls. *Noticing Caliban.*

What have we here, a man or a fish? Dead or alive? A fish, he smells like a fish—a very ancient and fishlike smell, a kind of not-of-the-newest poor-John.

A strange fish. 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. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian. Legged like a man, and his fins like arms! Warm, o’ my troth! I do now let loose my opinion, hold it no longer: this is no fish, but an islander that hath lately suffered by a thunderbolt. *Thunder.* Alas, the storm is come again. My best way is to creep under his gaberdine. There is no other shelter hereabout. Misery acquaints a man with strange bedfellows. I will here shroud till the dregs of the storm be past.

---

**Do now:**

- Why choose a fish to compare Caliban to? What does this suggest?
- Trinculo suggests that people would pay money to see something like Caliban. What does this highlight about the Western world and Age of Discovery?
- Why is it surprising that he seeks shelter under Caliban’s cloak?
<table>
<thead>
<tr>
<th>A metaphor is:</th>
<th>Colonialism is:</th>
<th>One of the play’s key themes is:</th>
<th>A character that represents this theme most is:</th>
</tr>
</thead>
</table>

Because:

Whole class feedback
To what extent has Prospero created a utopian society?
How far does Miranda’s character conform with the patriarchy?

Do now:

| Some characters want to commit treason by usurping King Alonso. Which characters, and why? |
|---|---|---|---|
| Prospero wants revenge because of how he was treated in Milan. | Sebastian wants to commit treason because this would make him King of Naples. | Antonio wants to commit treason because he wants to become King of Naples. | Sebastian is a traitor because he is jealous of Alonso. |

Which statements about Caliban are correct?

| Prospero’s treatment of Caliban makes Caliban feel like he is going mad. | Caliban deserves to be tormented by Prospero because he is not as clever or powerful as Prospero. | Prospero only hurts Caliban physically. | An audience might feel sorry for Caliban because of how Prospero treats him. |

Three adjectives to describe Caliban:

- Oppressed means: 
- Hierarchy means: 

The character of Miranda

Miranda is the only present female character of the play and she is also a victim of Prospero’s control and oppression. However, there are elements to her character which make her a strong female character as well.

She is very naïve, and this is repeatedly shown within Act 3 Scene 1. At the beginning of the scene, she offers to carry Ferdinand’s logs for him: with no knowledge of society’s codes concerning how she should behave, she claims, ‘It would become me / As well as it does you’ (3.1.28–9):

If you’ll sit down,
I’ll bear your logs the while. Pray give me that;
I’ll carry it to the pile. (3.1.23–25)

In the stage directions at the start of the scene, Ferdinand enters bearing just a single log, but Miranda’s use of the plural indicates that she may physically be the stronger of the two. Her repeated use of the imperative voice, and the ease and enthusiasm with which she offers to carry the logs indicate a level of independence.
She is also naive of the world: she realises that she has never seen another woman in her life on the island and how that might change her behaviour, ‘I do not know one of my sex, no woman’s face remember / Save from my glass mine own’ (Miranda, 3:1)

She attempts to reassure and calm Prospero’s temper throughout the play and because she does this without losing her temper, she could be seen as weak minded, however, you could argue that she is just a good negotiator.

1. What other female characters have you studied who have similar characteristics to Miranda?

2. How does Miranda fulfil a typical gender stereotype?

3. How does she defy the stereotype?

4. Miranda is still very close to Prospero- how might that influence her behaviour and decisions?
Act 3 Scene 1: Ferdinand and Miranda declare their devotion, Prospero is secretly delighted

Read from:

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.

To

They exit.
PROSPERO So 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 suppertime must I perform
Much business appertaining.
He exits.

1. How does Ferdinand feel towards Miranda? How do we know?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. Why does Prospero ask Ferdinand to collect logs? (Consider Prospero’s other relationships here)

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. How does Miranda treat her Father in this scene?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Characters:
- Ferdinand
- Miranda
- Prospero

@saysmiss KHoward
4. Why does Prospero watch over Miranda and Ferdinand here?

Big Question: How far does Miranda’s character conform with the patriarchy?
How is colonialism a consideration within the play?

Do now:

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)

<table>
<thead>
<tr>
<th>They’ (the people preparing the boat) are Prospero and Miranda.</th>
<th>The ‘boat’ is described as a ‘rotten carcass’.</th>
<th>A rotten carcass’ is the metaphor Prospero uses to describe Antonio.</th>
<th>The metaphor shows that Prospero thinks that the people that prepared the boat deserve to die</th>
</tr>
</thead>
</table>

Two characters who have the least power: Two characters who are enslaved: Two characters who are bitter as a result of their treatment of others | One way that Shakespeare foreshadows the chaos of the play’s events: |
| --- | --- | --- | --- |

Who is savage and who is civilised?

This play raises questions about who is savage and who is civilised, and considers the context: as Western travellers journeyed overseas and claimed land from indigenous populations, Western people seemed to disregard the traditions that were already in place in such countries and viewed cultural routines and rituals as unnecessary.

The English colonist William Strachey also compared the indigenous people of Virginia with the first Great Britons. In 11612, he wrote:

Does this mean he viewed indigenous people as entitled to be different, or that they should be made to behave differently to make them better?
Act 3 Scene 2: Caliban persuades Stephano to kill Prospero and become ruler of the island

Read from:

Enter Caliban, Stephano, and Trinculo.

STEPHANO, to Trinculo Tell not me. When the butt is out, we will drink water; not a drop before. Therefore bear up and board 'em.—Servant monster, drink to me.

TO

STEPHANO Lead, monster. We’ll follow.—I would I could see this taborer. He lays it on. Wilt come?

TRINCULO I'll follow, Stephano.

They exit.

Reflecting on the reading: annotation

Look at the following extract. How does Caliban interact with Stephano as his master? How does this contrast to when Prospero was his master? Why might that be?

CALIBAN Art thou afeard?

STEPHANO No, monster, not I.

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 sometimes 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.

STEPHANO This will prove a brave kingdom to me,

where I shall have my music for nothing.

CALIBAN When Prospero is destroyed.

STEPHANO That shall be by and by. I remember the story.

TRINCULO The sound is going away. Let’s follow it, and after do our work.

Characters:

- Ariel
- Caliban
- Stephano
- Trinculo
Tracking Prospero’s treatment of Caliban

How might this have had an influence upon the Caliban that we see now? Make some notes next to each of Prospero’s lines to explain what he is saying about Caliban, how that would make Caliban feel.

<table>
<thead>
<tr>
<th>Prospero’s Description of Caliban – Act 1 Scene 2</th>
</tr>
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<tbody>
<tr>
<td>Then was this island--</td>
</tr>
<tr>
<td>Save for the son that she did litter here,</td>
</tr>
<tr>
<td>A freckled whelp hag-born--not honour’d with</td>
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<tr>
<td>A human shape.</td>
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<table>
<thead>
<tr>
<th>Prospero’s initial treatment of Caliban - Act 1 Scene 2</th>
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</thead>
<tbody>
<tr>
<td><strong>CALIBAN:</strong></td>
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<tr>
<td>This island’s mine, by Sycorax my mother,</td>
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<td>Which thou takest from me. When thou camest first,</td>
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<td>Thou strokedst me and madest much of me, wouldst give me</td>
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<td>Water with berries in’t, and teach me how</td>
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<td>To name the bigger light, and how the less,</td>
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<td>That burn by day and night: and then I loved thee</td>
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<td>And show’d thee all the qualities o’ the isle,</td>
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<td>The fresh springs, brine-pits, barren place and fertile:</td>
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<td>Cursed be I that did so! All the charms</td>
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<tr>
<td>Of Sycorax, toads, beetles, bats, light on you!</td>
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<tr>
<td>For I am all the subjects that you have,</td>
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<tr>
<td>Which first was mine own king: and here you sty me</td>
</tr>
<tr>
<td>In this hard rock, whiles you do keep from me</td>
</tr>
<tr>
<td>The rest o’ the island.</td>
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</table>

| **PROSPERO:**                                           |
| Thou most lying slave,                                 |
| Whom stripes may move, not kindness! I have used thee,|
| Filth as thou art, with human care, and lodged thee    |
| In mine own cell, till thou didst seek to violate      |
| The honour of my child.                                |

| **CALIBAN:**                                            |
| O ho, O ho! would’t had been done!                     |
| Thou didst prevent me; I had peopled else              |
| This isle with Calibans.                              |
PROSPERO:
Abhorred slave,
Which any print of goodness wilt not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow’d thy purposes
With words that made them known. But thy vile race,
Though thou didst learn, had that in’t which
good natures
Could not abide to be with; therefore wast thou
Deservedly confined into this rock,
Who hadst deserved more than a prison.

CALIBAN:
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!

Caliban’s Speech – Act 3 Scene 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.
How has Prospero’s control changed Caliban as a person?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

How are Caliban and Prospero similar?

________________________________________________________________________

________________________________________________________________________

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________________________________________________________________________

This is an image of the Brazilian Tupinambá tribe who were said to practise cannibalism on their enemies. These images were widely circulated throughout Europe.

How might such images have manipulated the audience into thinking a certain way about Caliban? Do you think they might have had these opinions challenged by watching the play?
Do now:

Use your homework quiz to test your working partner.

Write down sentences to secure your understanding of the answers that were incorrect.

Act 3 Scene 3: Antonio and Sebastian continue with their plot to kill Alonso; Prospero seeks to punish him

Read from:

Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco, etc.

GONZALO By ’r lakin, I can go no further, sir.
My old bones aches. Here’s a maze trod indeed
Through forthrights and meanders. By your patience,
I needs must rest me.

TO

GONZALO All three of them are desperate. Their great guilt,
Like poison given to work a great time after,
Now ’gins to bite the spirits. I do beseech you
That are of suppler joints, follow them swiftly
And hinder them from what this ecstasy
May now provoke them to.

ADRIAN Follow, I pray you.

They all exit.

Characters:
- Alonso
- Antonio
- Adrian
- Francisco
- Gonzalo
- Prospero
- Sebastian
Reflecting on the reading: the harpy

A harpy is a rapacious mythical monster of Greek and Roman origin, with the head of a human and the wings and claws of a bird. It is sometimes described as the demonic spirit of the storm, a ‘snatcher’ that kidnaps evil people from the earth or steals food from under their noses.

In this scene, the airy spirit Ariel appears theatrically disguised ‘like a harpy’. He ‘claps his wings upon the table’ to make Prospero’s magical banquet vanish ‘with a quaint device’. These precise stage directions suggest some form of stage trickery, perhaps using a false table top which could be tripped by a boy underneath, while the harpy’s wings covered the disappearing food.

Why does Ariel choose to dress as a harpy?

Whole class annotation: Ariel’s speech

ARIEL

You are three men of sin, whom Destiny,
That hath to instrument this lower world
And what is in’t, the never-surfteited sea
Hath caused to belch up you; and on this island
Where man doth not inhabit; you ’mongst men
Being most unfit to live. I have made you mad;
And even with such-like valour men hang and drown
Their proper selves.

ALONSO, SEBASTIAN & c. draw their swords

You fools! I and my fellows
Are ministers of Fate: the elements,
Of whom your swords are temper’d, may as well
Wound the loud winds, or with bemock’d-at stabs
Kill the still-closing waters, as diminish
One dowle that’s in my plume: my fellow-ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths
And will not be uplifted. But remember--
For that's my business to you--that you three
From Milan did supplant good Prospero;
Exposed unto the sea, which hath requit it,
Him and his innocent child: for which foul deed
The powers, delaying, not forgetting, have
Incensed the seas and shores, yea, all the creatures,
Against your peace. Thee of thy son, Alonso,
They have bereft; and do pronounce by me:
Lingering perdition, worse than any death
Can be at once, shall step by step attend
You and your ways; whose wraths to guard you from--
Which here, in this most desolate isle, else falls
Upon your heads--is nothing but heart-sorrow
And a clear life ensuing.

He vanishes in thunder; then, to soft music enter the Shapes again, and dance, with mocks and mows, and carrying out the table

1. Why are Ariel’s and Caliban’s perceptions of Prospero so different?

2. How does this speech reflect Prospero’s feelings?

3. Prospero has been waiting for this moment- do you think it brings him happiness?
Next lesson, we will write as a member of the audience, watching Ariel appear. Which words could we use to describe the key messages of his speech? What are we meant to learn or think about as a result?

Teacher plan and model:

<table>
<thead>
<tr>
<th>What did he say?</th>
<th>How was it said or how did it make an impact?</th>
<th>Why- what ideas or themes did he want us to think about?</th>
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**Do now:**

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<tr>
<th>A metaphor is</th>
<th>Ariel uses iambic pentameter in this line:</th>
<th>This is because:</th>
<th>The island is a failed utopia because...</th>
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**Write as a member of the audience, watching Ariel appear. You should include:**

- What he talks about in his speech
- How he looks or the way he delivers it
- What key ideas it made you consider as a member of the audience.

**Teacher plan and model:**

<table>
<thead>
<tr>
<th>What did he say?</th>
<th>How was it said or how did it make an impact?</th>
<th>Why- what ideas or themes did he want us to think about?</th>
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</table>
How is colonialism a consideration within the play?
How is Prospero presented as a character throughout the play?

**Do now:**

Which of these statements are true about Miranda?

<table>
<thead>
<tr>
<th>She is Antonio’s sister</th>
<th>She is caring and worried about the safety of others</th>
<th>She is the only person who likes Caliban</th>
<th>She is naive</th>
</tr>
</thead>
</table>

Savage means: The Western world viewed some indigenous people as savages because: Caliban challenges this idea because: Ubiquitous means:

---

**Act 4 Scene 1:** Prospero reveals he has been testing Ferdinand and Miranda’s love, he celebrates their impending marriage with a masque.

Read from:

*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 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, For thou shalt find she will outstrip all praise And make it halt behind her.

**to**

**FERDINAND/MIRANDA** We wish your peace.  

*They exit.*
Ferdinand has passed Prospero’s test to prove his suitability to marry Miranda. Prospero relieves him of his labours and arranges the union. Ariel relates news of the illusion of the banquet to Prospero who instructs Ariel to bring Alonso and the others to him.

Prospero then conjures a *masque*, an elaborate illusion of gods and goddesses, to celebrate the marriage of Ferdinand and Miranda. Remembering Caliban, Stephano and Trinculo’s plot to overthrow him, Prospero realises he must use his powers to stop them.

Spirits appear as Iris, Goddess of the Rainbow and Harmony; Ceres, Goddess of the Harvest; and Juno, Queen of the Gods, along with other spirits. Suddenly, Prospero interrupts the show, telling the audience, ‘I had forgot that foul conspiracy / Of the beast Caliban and his confederates.’ Prospero gives this powerful speech, suggesting that he feels that he is satisfied with what has happened to his enemies on the island:

1. How does Prospero try to make amends to Ferdinand?

2. What do the choice of Gods highlight about Prospero’s mood?

3. How does Prospero’s ubiquitous nature benefit him in this scene?
Date: ______________________________________

Do now:

<table>
<thead>
<tr>
<th>Circle the verbs:</th>
<th>Two characters that represent oppression are:</th>
<th>A thesis statement is:</th>
</tr>
</thead>
<tbody>
<tr>
<td>I told you, sir, they were red-hot with drinking,</td>
<td></td>
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<tr>
<td>So full of valor that they smote the air</td>
<td>Because:</td>
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<tr>
<td>For breathing in their faces, beat the ground</td>
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<td>For kissing of their feet; yet always bending</td>
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<tr>
<td>Towards their project. Then I beat my tabor,</td>
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</tr>
<tr>
<td>At which, like unbacked colts, they pricked their ears,</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Act 4 Scene 1 Part 2: Prospero instructs Ariel to punish Caliban, Stephano and Trinculo

Read from:

Enter Ariel.

PROSPERO Come with a thought. I thank thee, Ariel. Come.

ARIEL Thy thoughts I cleave to. What’s thy pleasure?

PROSPERO Spirit,

We must prepare to meet with Caliban.

ARIEL Ay, my commander. When I presented Ceres,

I thought to have told thee of it, but I feared

Lest I might anger thee.

TO

ARIEL Hark, they roar.

PROSPERO Let them be hunted soundly. At this hour

Lies at my mercy all mine enemies.

Shortly shall all my labors end, and thou

Shalt have the air at freedom. For a little

Follow and do me service.

They exit.
Prospero gives a powerful speech, suggesting that he feels that he is satisfied with what has happened to his enemies on the island:

**PROSPERO:**
Our revels now are ended. These our actors,  
As I foretold you, were all spirits and  
Are melted into air, into thin air:  
And, like the baseless fabric of this vision,  
The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Ye all which it inherit, shall dissolve  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep.

1. How does this speech restore the order for Prospero?

2. Which words create a serious and solemn end to the Masque and why?

3. Choose two quotations to explore in further detail: what does it tell us about Prospero’s state of mind?
4. How does this contrast to the Prospero that we have seen in earlier scenes?
Big Question: How is Prospero presented as a character throughout the play?

Do now:

Which of these statements are true about Stephano and Trinculo?

| Stephano and Trinculo are high class characters, like Alonso and Antonio. | Stephano is a butler. This means he works closely with King Alonso. This makes Stephano a very powerful character. | Stephano and Trinculo are low class characters. This type of character is often found in a comedy. | Caliban is terrified of Stephano. That is why he offers to become Stephano’s slave. |

What deeds has Ariel done for Prospero so far?  
What does Ariel want?  
How does Caliban represent oppression?

ACT 5 Scene 1 Part 1: Prospero vows to give up his magic

Read from

Enter Prospero in his magic robes, and Ariel.
PROSPERO Now does my project gather to a head. My charms crack not, my spirits obey, and time Goes upright with his carriage.—How’s the day?

TO ARIEL I drink the air before me, and return Or ere your pulse twice beat.
He exits.
Reflecting on the reading

Now does my project gather to a head./My charms crack not, my spirits obey, and time/Goes upright with his carriage."
How does this show that Prospero feels in control again?

PROSPERO:

Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites, and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though ye be, I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-based promontory
Have I made shake and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and, when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

In this speech Prospero uses PASTORAL imagery – images from nature. Underline the words and phrases that show pastoral imagery.

Also, Prospero shows his own powers over nature. Annotate words and phrases that show this.

- Pastoral imagery
- Prospero’s powers
Does Prospero forgive others here?

Why might Prospero want to give up his magic?
Do now:

<table>
<thead>
<tr>
<th>Prospero controls others because:</th>
<th>The island is not utopian because:</th>
<th>Caliban is enslaved by:</th>
<th>Ariel wishes for:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

Act 5 Scene 1 Part 2: Prospero forgives Alonso and informs him of Ferdinand and Miranda’s marriage

Read from:

GONZALO All torment, trouble, wonder, and amazement Inhabits here. Some heavenly power guide us Out of this fearful country!

TO

ALONSO, to Ferdinand and Miranda Give me your hands. Let grief and sorrow still embrace his heart That doth not wish you joy! GONZALO Be it so. Amen.

Reflecting on the reading

1. ‘I embrace thy body’ How does Prospero greet Alonso?

2. ‘Though pardon me my wrongs’ What is Alonso’s reaction to Prospero?
3. Why is it significant that Antonio remains quiet during this scene? How might he be feeling?

Whole-class annotation

ALONSO A daughter?
O heavens, that they were living both in Naples,
The King and Queen there! That they were, I wish
Myself were muddied in that oozy bed
Where my son lies!—When did you lose your
daughter?

PROSPERO In this last tempest. I perceive these lords
At this encounter do so much admire
That they devour their reason, and scarce think
Their eyes do offices of truth, their words
Are natural breath.—But howso’er you have
Been justled from your senses, know for certain
That I am Prospero and that very duke
Which was thrust forth of Milan, who most
strangely
Upon this shore, where you were wracked, was
landed
To be the lord on ’t. No more yet of this.

Prospero feels that he has lost his daughter because....

<table>
<thead>
<tr>
<th>Because</th>
<th>But</th>
<th>so</th>
</tr>
</thead>
</table>
1. How would you describe the hierarchy of the island?


2. Who is Antonio?


3. Three adjectives to describe Caliban.


4. Why is Miranda naïve?


5. Use the words ‘oppression,’ ‘betrayal’ and ‘utopian’ to describe a character or moment of the play.


Date:______________________________

Response:

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@saysmiss KHoward
Do now:

<table>
<thead>
<tr>
<th>Why does colonialism have a bad impact on a native population (the people already living in a country)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>They can have their wealth taken from them.</td>
</tr>
</tbody>
</table>

A masque is:  
Prospero is ubiquitous because:  
Prospero controls Miranda because:

**Act 5 Scene 1 Part 3: Prospero continues with his reconciliation**

Read from:

*Enter Ariel, with the Master and Boatswain amazedly following.*

O, look, sir, look, sir, here is more of us.

I prophesied if a gallows were on land,

This fellow could not drown. Now, blasphemy,

That swear’st grace o’erboard, not an oath on shore?

Hast thou no mouth by land? What is the news?

TO

**PROSPERO** I’ll deliver all,

And promise you calm seas, auspicious gales,

And sail so expeditious that shall catch

Your royal fleet far off. *Aside to Ariel.* My Ariel,

chick,

That is thy charge. Then to the elements

Be free, and fare thou well.

—Please you, draw near.

*They all exit.*
1. Look at the ratio of speech between the characters. Who has the most power and authority here?

2. Prospero describes Caliban as,

**PROSPERO**

Mark but the badges of these men, my lords,
Then say if they be true.
*(indicates CALIBAN)* This misshapen knave,
His mother was a witch, and one so strong
That could control the moon, make flows and ebbs,
And deal in her command without her power.
These three have robbed me, and this demi-devil—
For he’s a bastard one—had plotted with them
To take my life. Two of these fellows you
Must know and own. This thing of darkness I
Acknowledge mine.

**PROSPERO**

He is as disproportioned in his manners
As in his shape.—*(to CALIBAN)* Go, sirrah, to my cell.
Take with you your companions. As you look
To have my pardon, trim it handsomely.

Why is this significant? What has Prospero realised?
Prospero – Victim or Villain?

Review what you have learned about Prospero’s character. Do you think he is a victim or a villain? Find evidence to support your views.

<table>
<thead>
<tr>
<th>Prospero is victim</th>
<th>Key words</th>
<th>Prospero is villain</th>
</tr>
</thead>
<tbody>
<tr>
<td>commanding</td>
<td></td>
<td></td>
</tr>
<tr>
<td>cunning</td>
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<tr>
<td>merciful</td>
<td></td>
<td></td>
</tr>
<tr>
<td>compassionate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dissatisfied</td>
<td></td>
<td></td>
</tr>
<tr>
<td>callous</td>
<td></td>
<td></td>
</tr>
<tr>
<td>concerned</td>
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<td></td>
</tr>
<tr>
<td>demanding</td>
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<tr>
<td>hospitable</td>
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<tr>
<td>forgiving</td>
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<td></td>
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<tr>
<td>controlling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>cruel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>satisfied</td>
<td></td>
<td></td>
</tr>
<tr>
<td>manipulating</td>
<td></td>
<td></td>
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<tr>
<td>powerful</td>
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</tbody>
</table>

My overall view of Prospero is . . .

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________
Do now:

<table>
<thead>
<tr>
<th>This play could be didactic because:</th>
<th>Two characters that gain power:</th>
<th>Two characters that lose power:</th>
<th>Three adjectives to describe Ariel:</th>
</tr>
</thead>
</table>

Prospero: character analysis: Hodder Education

Prospero

Prospero can be considered a complicated character because he has many facades. These facades make Prospero one of the most fascinating characters in the play. It can be noted that a lot of the details we know about the other characters (specifically Sycorax and Antonio) come from Prospero, and therefore it is important to determine his character in order to know if his presentation of these characters is correct.

The delinquent duke

Although Prospero is the rightful ruler of Milan, one could say that he was delinquent in his duties and instead focused on studying magic (Act 1, Scene 2). One could then argue that Prospero shares some responsibility for his brother’s betrayal. This is due to the fact that his neglect gave his brother the opportunity to betray him. The argument can be further reinforced by stating that Prospero actually asked his brother to assist him with running the city/state.

The dutiful father or the manipulator

It could also be argued that Prospero put his plans into motion so that Miranda would have an opportunity to have a life off the island. For example, did he carefully orchestrate the meeting between Miranda and Ferdinand with the hope that they might fall in love so that he could regain his place in Milan, or did he do it for the good of his daughter? Prospero’s motives seem unclear at times in the play. Does he want revenge or does he want reconciliation?

We know that Prospero loves Miranda because of his efforts to protect her throughout the play. However, is she just a pawn in his well-woven plans? This question can be asked because we see Prospero planning to return to Milan as a result of Miranda’s marriage to Ferdinand.

The merciful forgiver

In light of what his enemies did to him, it can be said that Prospero exercised mercy in forgiving them. Prospero’s merciful nature is not a one-off act; this is shown throughout the play. It is first seen in Act 1 when the members of the crew are saved in spite of the tempest that destroyed the ship. Mercy is displayed by Prospero throughout the play. In the end, we see Prospero exercising mercy through forgiveness. Instead of destroying his enemies in the flick of a finger (using magic) he chooses reconciliation. This shows his innate goodness.
Next lesson, we are going to write about the character of Prospero in the play.

When is Prospero powerful? When does he lack power and why?

Where would you place the characters on this scale? Choose five characters, write their name, and why you have put them at that point.

How does their place change over the course of the play? Who changes the most frequently?
Do now:

<table>
<thead>
<tr>
<th>The tempest at the start of the play reflects the themes of:</th>
<th>Two characters that represent power are:</th>
<th>This is because:</th>
<th>Oppression means:</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

Next lesson, we are going to write about the character of Prospero and how he is presented within the play.

- Which words would you use to describe Prospero and how would your choices change?
- Which themes does Prospero represent?
- What do we learn from him as a character?

As we read the example, think about how the writer has used this three key questions.

Undoubtedly, Prospero represents power within Shakespeare’s play the Tempest, however, as the island lacks hierarchy and power moves from one character to another, Prospero is powerless and other characters overrule him as a result of their intelligence, good character or kindness.

Prospero is a complicated character as he first appeared after the storm and the shipwreck. Shakespeare has created him to be a powerful man, and sometimes brutal, but when it comes to it, he can be kind and compassionate.

At first, Prospero is shown as a kind character when he assures his daughter than no one was harmed in the storm and decided it was time to tell Miranda. The audience then learns that Prosper, before had political authority – “Thy father was the Duke of Milan, a prince of power”. He enjoys being a leader and wants to be in control of the island, just like he was in Milan. The abstract noun “power” demonstrates Prospero’s pride and commitment to his role. Prospero went from ruling over people to being stuck on an island through
studying magic and neglecting his duties. Whilst trying to gain power, Prospero lost a lot too.

Shakespeare shows Prospero as magical through the storm, and through act one. However, we as the audience begin to question his power when he requests for Ariel to obey him and complete tasks in his replacement. When Prospero first came to the island, he was loving and cared for everyone but through the scene he becomes controlling.

Shakespeare is also presented as controlling over Ariel and Caliban. Caliban was first cared for “when thou camest first, thou strokst me and made much of me”, but is now ruled over by Prospero. Furthermore, “… thou didst seek to violate the honour of my child”. Although Prospero was just being a father, the audience begins to think that perhaps for Caliban, it was an animal instinct. As Caliban has been treated badly, for technically the island is his by his mother, Sycorax. So, Prospero essentially took it over which links to the exact behaviour and actions Prospero’s brother did to him. This enables the audience to question whether Prospero’s actions are hypocritical or contradictory.

Shakespeare also presents Prospero as a protective father. The audience knows this as it took him twelve years for him to tell her the truth – “begin to tell” and “but stopped” highlights Prospero’s reluctance to tell her in the first instance. Prospero also prizes his daughter – “then didst smile infused with a fortitude from heaven” and loves Miranda more than anything.

Overall, Shakespeare portrays as the main character with magic often bringing his power. He can sometimes be shown as manipulative and controlling over Ariel and Caliban but prizes his child above everything. He is demonstrated as a warm and loving father towards Miranda and protects her unconditionally.
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.

Read through this extract. How is Prospero presented in this extract? Make some notes in the space below.
Thesis statements

**Interestingly...**

Interestingly, we can see that Shakespeare aims to present ideas of....
Interestingly, Shakespeare emphasises use of power through the use of....

**Undoubtedly...**

Undoubtedly, several of the characters represent power in different ways...
Undoubtedly, the play seems to touch upon the theme of power as brutal and cruel...However...

**Start with the question wording.**

Shakespeare presents the theme of power, undoubtedly, to make the audience think about how power can be abused but is unavoidable because...
How is Prospero presented as a character throughout the play?

Do now:

<table>
<thead>
<tr>
<th>Two characters who have power removed from them</th>
<th>A thesis statement could start with:</th>
<th>The play could be didactic because:</th>
<th>Miranda has less power because:</th>
</tr>
</thead>
</table>

Task: Write about the character of Prospero and how he is presented throughout the play. You might focus your response on details in Act 1 Scene 1 lines 242-330 and Act 5 Scene 1, lines 95-134.

You will need to write about:

- What kind of character Prospero is and how he is presented in the scenes.
- The importance of Prospero as a character.
- What Prospero says and does.
- How Prospero interacts with other characters.
- Your personal response to Prospero
### To what extent is this a didactic play?

#### Do now:

<table>
<thead>
<tr>
<th>Why might an audience dislike Caliban? Tick all that apply.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caliban curses and swears, and is horrible to other characters.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Why might an audience feel pathos towards Caliban? Tick all that apply.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caliban does not realise he remains a slave even when he says he will serve Stephano</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What does Prospero use to chase away Stephano, Caliban and Trinculo?</th>
</tr>
</thead>
<tbody>
<tr>
<td>spirits in the shape of wolves</td>
</tr>
</tbody>
</table>

Ariel is finally permitted freedom because:

I think the main message of the play is:

### Epilogue - Prospero directly addresses the audience and requests them to free him

_Spoken by Prospero._

Now my charms are all o’erthrown,  
And what strength I have ’s mine own,  
Which is most faint. Now ’tis true  
I must be here confined by you,  
Or sent to Naples. Let me not,  
Since I have my dukedom got  
And pardoned the deceiver, dwell  
In this bare island by your spell,  
But release me from my bands  
With the help of your good hands.  
Gentle breath of yours my sails  
Must fill, or else my project fails,  
Which was to please. Now I want  
Spirits to enforce, art to enchant,  
And my ending is despair,  
Unless I be relieved by prayer,  
Which pierces so that it assaults  
Mercy itself, and frees all faults.  
As you from crimes would pardoned be,  
Let your indulgence set me free

@saymiss KHoward
Reflecting on the reading

1. How does Prospero feel at this point?

2. To what extent do we feel a sense of pathos for Prospero?

3. Do we get the impression that this restoration of order will last?

4. In your opinion, does this play fulfil the genre of tragi-comedy?

5. Which of the key themes are we left with to think over the most, do you think?
The two spirits who reside on the island with Prospero and Miranda are:

- Caliban and Trinculo.
- Trinculo and Stephano.
- Trinculo and Ariel.
- Caliban and Ariel.

Prior to Prospero releasing him, Ariel was stuck for twelve years in a

- Cage
- Cave
- Ocean
- Tree

Our protagonist and antagonist are

- Prosper and Miranda
- Prosper and Ferdinand
- Prospero and the Tempest
- Prospero and Antonio

Whole class reading: Academic Criticism

Tempestuous words: The Tempest and Shakespeare’s linguistic innovation

Article written by: David Crystal
Themes: Comedies, Language, word play and text
Published: 15 Mar 2016


Some of Shakespeare’s most vivid word-creations turn up in The Tempest. My favourite is Trinculo being described as reeling ripe – so drunk he’s staggering about. But that has to compete with such adjectival compounds as cloud-capped (towers), strong-based (promontory) and pole-clipped (vineyard), or the noun compound demi-puppets, or the verb compound weather-fend (defend against the weather). These feel like the product of a linguistically creative mind.

Undoubtedly, some of the first recorded usages of words found in this play are coincidences: Shakespeare just happens to be the first person we know to have written them down. When the spirits sing ‘the watchdogs bark, bow-wow’ (1.2.385), it might come as a surprise to know that this is the first time we see both watchdogs and bow-wow written down in English (the latter in the remarkable Folio spelling, bough-wawgh). But they would have been in the language long before that, as would Ariel’s grumblings and Gonzalo’s leaky (ship/wench). And the same probably applies to blue-eyed (hag), grass-plot and Caliban’s high-day (i.e. a variant of hey-day, meaning a day of celebration).

But some of the new compounds have an uncertain status: are Caliban’s footfall and Ariel’s mid-season everyday local expressions or poetic adaptations? It’s difficult to say.

What is a compound?

What is an adjectival compound?
In total, there are 45 novel forms in The Tempest. We see new prefixed words in *betrim* (to trim something), *discase* (take off clothing), *over-topping* (being over-ambitious) and the splendid *over-stink* (drown the smell of), describing the foul water into which Ariel leads Stephano and the others. There are new suffixed words too: *baseless* (fabric) and *printless* (foot), *razorable* (chins), the adverbs *instinctively* and *rootedly*, and the mouth-twisting *chirurgeonly* (like a surgeon). That last is not the only polysyllabic monster: note also *expeditious* (sail) and *unmitigable* (rage).

Several of the most descriptive new words relate to natural phenomena: *bosky* (acres), *mountain winds*, *pignuts*, *sedged crowns*, *unshrubbed* (down), *closing* (waters) and the mysterious and much-debated *pioned and twilled brims* (possibly, trenched and woven with sticks to prevent erosion). *Windring* (brooks) is another puzzle. Was this a misprint for *winding* or a poetic blend of *winding* and *wandering*? And editors have thrown in the towel over *scamels*, the (presumably) species of shellfish that Caliban promises to find for Stephano and Trinculo.

Which of these words are least recognisable from the words we use today for the same idea?

How have the meanings of words changed: can you think of an example?

We see a few new parts of speech formed by changing a noun into a verb, a favourite creative device of Shakespeare: *bass* (my trespass), *hand* (a rope) and *throe* (agonize, as if in childbirth), and three instances of a verb becoming an adjective: *scandalled* (company, i.e. ‘shameful’), *suffered* (labour, i.e. ‘endured’) and *collected* (meaning ‘composed, calm’), as in Prospero’s words to Miranda: ‘Be collected’ (1.2.13). And there is a lovely case of a metaphorical extension, when Prospero tells her about his earlier life, and the days when he decided ‘who t’advance and who / To trash for overtopping’ (1.2.80–81). How to express the notion of restraining people who are over-ambitious in court? The metaphor is from dog-handling while hunting: to check a hound with a leash. Its etymology is obscure, but its dramatic impact is not. It adds support to any characterisation of Prospero as a tough ruler. You don’t mess with him, as the other characters in the play soon learn.

This article first appeared in *Around the Globe*, the membership magazine for Shakespeare's Globe. The original can be found listed under ‘Book and Articles’ on [David Crystal’s website](https://www.photostage.co.uk).
Reflecting on the reading

The writer outlines that Shakespeare was the first to create some of the words used in the play. How are new words created?

How might we describe sounds as they sound, or objects as they look? Pick two examples and share them with your working partner.

The way words are formed:

<table>
<thead>
<tr>
<th>Way words are formed</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mixing two words together</td>
<td>Hangry, brunch</td>
</tr>
<tr>
<td>Using part of a word and shortening it</td>
<td></td>
</tr>
<tr>
<td>Adding a prefix or suffix</td>
<td></td>
</tr>
<tr>
<td>Changing the way the word is used (verb as noun)</td>
<td>It was a great find!</td>
</tr>
<tr>
<td>Connecting two words</td>
<td></td>
</tr>
<tr>
<td>Taking a word from another language</td>
<td></td>
</tr>
</tbody>
</table>
To what extent is this a didactic play?
**Multiple Choice Knowledge Quiz**

1. During the time that Tempest was first performed, this era was known as:
   - The Age of knowing
   - The Age of worlds
   - The Age of discovery
   - The Age of art

2. Power is explored in the play through the roles of:
   - Mother and daughter
   - Master and servant
   - Father and son
   - Husband and wife

3. Which of these statements about colonialism is correct?
   - Colonialism has a bad impact on the indigenous people.
   - Colonialism benefits all people and traditions.
   - British was the only country to colonise other countries.
   - Colonialism is what happens on the boat in the storm.

4. Which of these statements about Prospero is correct?
   - He is from Rome
   - He planned to usurp the King
   - He is unintelligent
   - He is Antonio’s brother

5. In Shakespeare’s time, there was little distinction between:
   - Magic and Shakespeare
   - Magic and science
   - Magic and books
   - Magic and sport

6. Oppressive means:
   - A controlling situation
   - A pleasant situation
   - A formal situation
   - A magical situation

7. Which of these statements about Ariel are correct?
   - Prospero stole the island from him
   - He is related to Caliban
   - He has magical powers
   - He was kept prisoner by Sycorax
8 | Why does Prospero hate Caliban?
---|---
Caliban tortures Prospero with aches and pains. | Caliban tried to assault Miranda. | Caliban worked with Antonio to get rid of Prospero from Milan. | Caliban keeps all the best fruits and crops on the island to himself.

9 | A warning or hint of a future event is:
---|---|---|---
Simile | Introduction | Foreshadowing | Metaphor

10 | Why does Caliban hate Prospero?
---|---|---|---|---
Prospero won’t teach Caliban magic | Prospero uses his magic to torment Caliban | Prospero refuses to talk to Caliban | Prospero didn’t cure Caliban when he was sick.

11 | Pictures of tribes were circulated in the Western countries so people thought:
---|---|---|---|---
Indigenous people had similar cultures | Indigenous people had technology | Indigenous people were friendly | Indigenous people were to be feared

12 | How are Ariel and Caliban similar?
---|---|---|---|---
Ariel and Caliban are glad to serve Prospero | Ariel and Caliban are kind and elegant | Ariel and Caliban are free | Ariel and Caliban are not human

13 | Which statements about Caliban are correct?
---|---|---|---|---
Prospero’s treatment of Caliban makes Caliban feel like he is going mad. | Caliban deserves to be tormented by Prospero because he is not as clever or powerful as Prospero. | Prospero only hurts Caliban physically | An audience would side with Ariel as a better example than Caliban of how a slave should behave.
A didactic play:

<table>
<thead>
<tr>
<th>Attempts to show the audience future events.</th>
<th>Attempts to teach the audience.</th>
<th>Attempts to scare the audience</th>
<th>Attempts to create a sense of mystery for the audience.</th>
</tr>
</thead>
</table>

Loyalty is to be:

<table>
<thead>
<tr>
<th>Faithful and honest</th>
<th>Faithful and oppressive</th>
<th>Faithful and committed</th>
<th>Faithful and secretive</th>
</tr>
</thead>
</table>

Which of these statements are true about Miranda?

<table>
<thead>
<tr>
<th>She is Prospero’s sister</th>
<th>She is Antonio’s sister</th>
<th>She is caring and worried about the safety of others</th>
<th>She is fierce and argumentative</th>
</tr>
</thead>
</table>

Caliban is presented as:

<table>
<thead>
<tr>
<th>Savage</th>
<th>Selfish</th>
<th>Selfless</th>
<th>Self-obsessed</th>
</tr>
</thead>
</table>

Caliban is unlikeable because:

<table>
<thead>
<tr>
<th>Caliban curses and swears, and is horrible to other characters.</th>
<th>Caliban thinks that the island was his before Prospero arrived.</th>
<th>Caliban is interesting.</th>
<th>Caliban is upset at his being enslaved.</th>
</tr>
</thead>
</table>

An audience would have pathos for Caliban because:

<table>
<thead>
<tr>
<th>Caliban does not realise he remains a slave even when he says he will serve Stephano</th>
<th>Prospero is cruel to Caliban.</th>
<th>Although Caliban wants to kill Prospero, he wants to kill Prospero peacefully in his sleep.</th>
<th>Caliban takes his fury out on other characters.</th>
</tr>
</thead>
</table>
20. The island is a failed utopian project for:

| Ariel | Ferdinand | Miranda | Prospero |

21. An example of analytical verbs are:

| Connotes and suggests | Arguably and suggests | Eventually and suggests | Connotes and undoubtedly |

22. The two spirits who reside on the island with Prospero and Miranda are:


23. The technique usually used within Shakespeare when a character is expecting a particular emotion like anger or devotion is:

| Sonnet | Metaphor | Iambic pentameter | Trochaic pentameter |

24. Prospero describes Caliban in this way:

```
A devil, a born devil, on whose nature
Nurture can never stick
```

What does Prospero mean by this?

- Prospero thinks that people’s personalities can change. People can learn to act and behave in different ways.
- Prospero admires that he used a stick to beat Caliban.
- Prospero forgives Caliban.
- Prospero thinks that Caliban was born evil. There is no way Caliban’s personality can be changed.

25. Towards the end of the play, Prospero says this:

```
The rarer action is
In virtue, than in vengeance.
```

What does Prospero mean by this?

- Prospero decides to take revenge on his enemies.
- Prospero says that it is rare for people to forgive their enemies.
- Prospero says that people never take any kind of action against their enemies. They just forget about what happened.
- Prospero says that it is ‘rare’ to be in a position to take revenge on your enemies.
| Whole class feedback |
Date: __________________________

Response:

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