

Summer Term 2



Year 9

The Tempest

Week-by-Week Summary

Every week, you need to:

- **Complete a reading task. For some of the activities, there will be a presentation attached to Insight, which has been recorded by an English teacher to help you complete the task.**
- **Complete a writing task.**

You should aim to spend 3 hours a week on the reading and writing tasks.

Aim to read for at least 30 minutes a day in addition to this.

Email any work to your English teacher. You can attach work written on a computer or take a photo of any written work completed in the exercise book provided.

Week One - Shakespeare and his life

Week Two - Plot, Character and Themes

Week Three - Opening Scene - The Tempest

Week Four – Prospero and Ariel

Week Five – Caliban, Prospero and Miranda

Week Six – Caliban, Trinculo and Stephano

Week Seven - The Ending - Prospero

Week Seven - Further Reading

Week One – Shakespeare and his life

Reading Task: Read the following information from the Royal Shakespeare Company (RSC) about Shakespeare's life. Underline key information, such as dates, places and names.

Then, answer the following 10 questions:

1. What year was Shakespeare born?
2. What were the first names of his parents?
3. What is a hornbook?
4. Name two subjects Shakespeare would have studied at school.
5. Write down two other things you learnt about Shakespeare's childhood and school days.
6. What was the name of Shakespeare's wife?
7. What did Robert Greene call Shakespeare in 1592?
8. How many plays are included in Shakespeare's first folio?
9. What happened to theatres in 1593?
10. When did Shakespeare die?

Writing Task

Create a one-page leaflet all about Shakespeare and his works for a Year 8 class.

Include:

- Important details about Shakespeare's life
- Information about his plays
- An introduction to Shakespeare's various play genres, eg comedy, tragedy
- An Introduction to The Tempest

Make sure your language is engaging for a younger audience and you have laid out the information in an interesting way.

Spend one hour creating your leaflet and then send it to your English teacher.

Week Two – Plot, Characters and Themes

After reading the summary below, watch the Animated Tales version of the play on YouTube (about 25 minutes) to help you understand the plot and enjoy the story: https://www.youtube.com/watch?v=kAZKlpWGN_Q (or just search for “Animated Tales The Tempest”)

Reading Task: Read through the plot of The Tempest from sparknotes.com, below. Underline key information about the play (names, places, events) and then complete the activities underneath.

A storm strikes a ship carrying Alonso, Ferdinand, Sebastian, Antonio, Gonzalo, Stephano, and Trinculo, who are on their way to Italy after coming from the wedding of Alonso's daughter, Claribel, to the prince of Tunis in Africa. The royal party and the other mariners, with the exception of the unflappable Boatswain, begin to fear for their lives. Lightning cracks, and the mariners cry that the ship has been hit. Everyone prepares to sink.

The next scene begins much more quietly. Miranda and Prospero stand on the shore of their island, looking out to sea at the recent shipwreck. Miranda asks her father to do anything he can to help the poor souls in the ship. Prospero assures her that

everything is all right and then informs her that it is time she learned more about herself and her past. He reveals to her that he orchestrated the shipwreck and tells her the lengthy story of her past, a story he has often started to tell her before but never finished. The story goes that Prospero was the Duke of Milan until his brother Antonio, conspiring with Alonso, the King of Naples, usurped his position. Kidnapped and left to die on a raft at sea, Prospero and his daughter survive because Gonzalo leaves them supplies and Prospero's books, which are the source of his magic and power. Prospero and his daughter arrived on the island where they remain now and have been for twelve years. Only now, Prospero says, has Fortune at last sent his enemies his way, and he has raised the tempest in order to make things right with them once and for all.

After telling this story, Prospero charms Miranda to sleep and then calls forth his familiar spirit Ariel, his chief magical agent. Prospero and Ariel's discussion reveals that Ariel was directed by Prospero to bring the tempest upon the ship and set fire to the mast. He then made sure that everyone got safely to the island, though they are now separated from each other into small groups. Ariel, who is a captive servant to Prospero, reminds his master that he has promised Ariel freedom a year early if he performs tasks such as these without complaint. Prospero chastises Ariel for protesting and reminds him of the horrible fate from which he was rescued. Before Prospero came to the island, a witch named Sycorax imprisoned Ariel in a tree. Sycorax died, leaving Ariel trapped until Prospero arrived and freed him. After Ariel assures Prospero that he knows his place, Prospero orders Ariel to take the shape of a sea nymph and make himself invisible to all but Prospero.

Miranda awakens from her sleep, and she and Prospero go to visit Caliban, Prospero's servant and the son of the dead Sycorax. Caliban curses Prospero, and Prospero and Miranda berate him for being ungrateful for what they have given and taught him. Prospero sends Caliban to fetch firewood. Ariel, invisible, enters playing music and leading in the awed Ferdinand. Miranda and Ferdinand are immediately smitten with each other. He is the only man Miranda has ever seen, besides Caliban and her father. Prospero is happy to see that his plan for his daughter's future marriage is working, but decides that he must upset things temporarily in order to prevent their relationship from developing too quickly. He accuses Ferdinand of merely pretending to be the Prince of Naples and threatens him with imprisonment. When Ferdinand draws his sword, Prospero charms him and leads him off to prison, ignoring Miranda's cries for mercy. He then sends Ariel on another mysterious mission.

On another part of the island, Alonso, Sebastian, Antonio, Gonzalo, and other miscellaneous lords give thanks for their safety but worry about the fate of Ferdinand. Alonso says that he wishes he never had married his daughter to the prince of Tunis because if he had not made this journey, his son would still be alive. Gonzalo tries to maintain high spirits by discussing the beauty of the island, but his remarks are undercut by the sarcastic sourness of Antonio and Sebastian. Ariel appears, invisible, and plays music that puts all but Sebastian and Antonio to sleep. These two then begin to discuss the possible advantages of killing their sleeping companions. Antonio persuades Sebastian that the latter will become ruler of Naples

if they kill Alonso. Claribel, who would be the next heir if Ferdinand were indeed dead, is too far away to be able to claim her right. Sebastian is convinced, and the two are about to stab the sleeping men when Ariel causes Gonzalo to wake with a shout. Everyone wakes up, and Antonio and Sebastian concoct a ridiculous story about having drawn their swords to protect the king from lions. Ariel goes back to Prospero while Alonso and his party continue to search for Ferdinand.

Caliban, meanwhile, is hauling wood for Prospero when he sees Trinculo and thinks he is a spirit sent by Prospero to torment him. He lies down and hides under his cloak. A storm is brewing, and Trinculo, curious about but undeterred by Caliban's strange appearance and smell, crawls under the cloak with him. Stephano, drunk and singing, comes along and stumbles upon the bizarre spectacle of Caliban and Trinculo huddled under the cloak. Caliban, hearing the singing, cries out that he will work faster so long as the "spirits" leave him alone. Stephano decides that this monster requires liquor and attempts to get Caliban to drink. Trinculo recognizes his friend Stephano and calls out to him. Soon the three are sitting up together and drinking. Caliban quickly becomes an enthusiastic drinker, and begins to sing.

Prospero puts Ferdinand to work hauling wood. Ferdinand finds his labor pleasant because it is for Miranda's sake. Miranda, thinking that her father is asleep, tells Ferdinand to take a break. The two flirt with one another. Miranda proposes marriage, and Ferdinand accepts. Prospero has been on stage most of the time, unseen, and he is pleased with this development.

Stephano, Trinculo, and Caliban are now drunk and raucous and are made all the more so by Ariel, who comes to them invisibly and provokes them to fight with one another by impersonating their voices and taunting them. Caliban grows more and more fervent in his boasts that he knows how to kill Prospero. He even tells Stephano that he can bring him to where Prospero is sleeping. He proposes that they kill Prospero, take his daughter, and set Stephano up as king of the island. Stephano thinks this a good plan, and the three prepare to set off to find Prospero. They are distracted, however, by the sound of music that Ariel plays on his flute and tabor-drum, and they decide to follow this music before executing their plot.

Alonso, Gonzalo, Sebastian, and Antonio grow weary from traveling and pause to rest. Antonio and Sebastian secretly plot to take advantage of Alonso and Gonzalo's exhaustion, deciding to kill them in the evening. Prospero, probably on the balcony of the stage and invisible to the men, causes a banquet to be set out by strangely shaped spirits. As the men prepare to eat, Ariel appears like a harpy and causes the banquet to vanish. He then accuses the men of supplanting Prospero and says that it was for this sin that Alonso's son, Ferdinand, has been taken. He vanishes, leaving Alonso feeling vexed and guilty.

Prospero now softens toward Ferdinand and welcomes him into his family as the soon-to-be-husband of Miranda. He sternly reminds Ferdinand, however, that Miranda's "virgin-knot" (IV.i.15) is not to be broken until the wedding has been

officially solemnized. Prospero then asks Ariel to call forth some spirits to perform a masque for Ferdinand and Miranda. The spirits assume the shapes of Ceres, Juno, and Iris and perform a short masque celebrating the rites of marriage and the bounty of the earth. A dance of reapers and nymphs follows but is interrupted when Prospero suddenly remembers that he still must stop the plot against his life.

He sends the spirits away and asks Ariel about Trinculo, Stephano, and Caliban. Ariel tells his master of the three men's drunken plans. He also tells how he led the men with his music through prickly grass and briars and finally into a filthy pond near Prospero's cell. Ariel and Prospero then set a trap by hanging beautiful clothing in Prospero's cell. Stephano, Trinculo, and Caliban enter looking for Prospero and, finding the beautiful clothing, decide to steal it. They are immediately set upon by a pack of spirits in the shape of dogs and hounds, driven on by Prospero and Ariel.

Prospero uses Ariel to bring Alonso and the others before him. He then sends Ariel to bring the Boatswain and the mariners from where they sleep on the wrecked ship. Prospero confronts Alonso, Antonio, and Sebastian with their treachery, but tells them that he forgives them. Alonso tells him of having lost Ferdinand in the tempest and Prospero says that he recently lost his own daughter. Clarifying his meaning, he draws aside a curtain to reveal Ferdinand and Miranda playing chess. Alonso and his companions are amazed by the miracle of Ferdinand's survival, and Miranda is stunned by the sight of people unlike any she has seen before. Ferdinand tells his father about his marriage.

Ariel returns with the Boatswain and mariners. The Boatswain tells a story of having been awakened from a sleep that had apparently lasted since the tempest. At Prospero's bidding, Ariel releases Caliban, Trinculo and Stephano, who then enter wearing their stolen clothing. Prospero and Alonso command them to return it and to clean up Prospero's cell. Prospero invites Alonso and the others to stay for the night so that he can tell them the tale of his life in the past twelve years. After this, the group plans to return to Italy. Prospero, restored to his dukedom, will retire to Milan. Prospero gives Ariel one final task—to make sure the seas are calm for the return voyage—before setting him free. Finally, Prospero delivers an epilogue to the audience, asking them to forgive him for his wrongdoing and set him free by applauding.

Vocabulary Check

Write down the meaning of the following words to help you understand the summary above (you may need to look them up in a dictionary):

Boatswain	
Mariner	
Conspire	

Usurp	
Mast	
Chastise	
Nymph	
Berate	
Raucous	
Supplant	
Harpy	
Solemnise	
Masque	
Epilogue	

Multiple Choice. Circle the correct answer.

1. At the beginning of the play, who causes The Tempest and shipwreck?

1. Miranda

2. Boatswain

3. Prospero

2. Who usurped Prospero's old position as Duke of Milan?

1. Gonzalo

2. Antonio

3. Alonso

3. Who trapped Ariel in a tree?

1. Sycorax

2. Prospero

3. Miranda

4. What relationship does Caliban have with Prospero?

1. Son

2. Friend

3. Servant

5. Which one of the nobles gets separated from the rest of the group?

1. Alonso	2. Ferdinand	3. Sebastian
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6. Why do Antonio and Sebastian try to kill Alonso when Ariel has put everyone apart from them to sleep?

1. To annoy Gonzalo	2. So Sebastian can marry Claribel	3. So Sebastian will become ruler of Naples
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7. Who does Caliban think Trinculo is when he first comes upon him?

1. A nobleman	2. A spirit sent by Prospero to torment him	3. Prospero
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8. Who does Caliban want to kill?

1. Prospero	2. Stephano	3. Ariel
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9. Who helps Prospero to bring Alonso and the other noblemen to justice for what they did to him?

1. Caliban	2. Miranda	3. Ariel
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10. How does the play end?

1. Prospero orders Ariel to kill all the	Everything is resolved and Prospero is	Everyone lives happily ever after together on the island
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noblemen before setting Ariel free	restored as The Duke of Milan	
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Family Tree/character map

Read the character summary descriptions below to help you to create a family tree or character map in your exercise book showing how the characters link together. You can vary how you represent the servant characters and the minor characters and think about how you can show the hierarchical structures on the page.

- **Prospero**
The play's protagonist, and father of Miranda. Twelve years before the events of the play, Prospero was the duke of Milan. His brother, Antonio, in concert with Alonso, king of Naples, usurped him, forcing him to flee in a boat with his daughter. The honest lord Gonzalo aided Prospero in his escape. Prospero has spent his twelve years on the island refining the magic that gives him the power he needs to punish and forgive his enemies.
- **Miranda**
The daughter of Prospero, Miranda was brought to the island at an early age and has never seen any men other than her father and Caliban, though she dimly remembers being cared for by female servants as an infant. Because she has been sealed off from the world for so long, Miranda's perceptions of other people tend to be naïve and non-judgmental. She is compassionate, generous, and loyal to her father.
- **Ariel**
Prospero's spirit helper. Ariel is often referred to as "he," but his gender and physical form are ambiguous. Rescued by Prospero from a long imprisonment at the hands of the witch Sycorax, Ariel is Prospero's servant until Prospero decides to release him. He is mischievous and ubiquitous, able to traverse the length of the island in an instant and to change shapes at will. He carries out virtually every task that Prospero needs accomplished in the play.
- **Caliban**
Another of Prospero's servants. Caliban, the son of the now-deceased witch Sycorax, acquainted Prospero with the island when Prospero arrived. Caliban believes that the island rightfully belongs to him and has been stolen by Prospero. His speech and behavior is sometimes coarse and brutal, as in his drunken scenes with Stephano and Trinculo (II.ii, IV.i), and sometimes eloquent and sensitive, as in his rebukes of Prospero in Act I, scene ii, and in

his description of the eerie beauty of the island in Act III, scene ii (III.ii.130-138).

- **Sycorax**

Sycorax is not a character we meet, but she is an important part of the back story. When Prospero first arrives on the island he finds evidence of Sycorax's presence. She was a witch who practiced a malevolent magic and left a son, the deformed, Caliban. Prospero releases the spirit, Ariel, from the heavy oak tree in which Sycorax had embedded him.

- **Ferdinand**

Son and heir of Alonso. Ferdinand seems in some ways to be as pure and naïve as Miranda. He falls in love with her upon first sight and happily submits to servitude in order to win her father's approval.

- **Alonso**

King of Naples and father of Ferdinand. Alonso aided Antonio in unseating Prospero as Duke of Milan twelve years before. As he appears in the play, however, he is acutely aware of the consequences of all his actions. He blames his decision to marry his daughter to the Prince of Tunis on the apparent death of his son. In addition, after the magical banquet, he regrets his role in the usurping of Prospero.

- **Antonio**

Prospero's brother. Antonio quickly demonstrates that he is power-hungry and foolish. In Act II, scene i, he persuades Sebastian to kill the sleeping Alonso. He then goes along with Sebastian's absurd story about fending off lions when Gonzalo wakes up and catches Antonio and Sebastian with their swords drawn.

- **Sebastian**

Alonso's brother. Like Antonio, he is both aggressive and cowardly. He is easily persuaded to kill his brother in Act II, scene i, and he initiates the ridiculous story about lions when Gonzalo catches him with his sword drawn.

- **Gonzalo**

An old, honest lord, Gonzalo helped Prospero and Miranda to escape after Antonio usurped Prospero's title. Gonzalo's speeches provide an important commentary on the events of the play, as he remarks on the beauty of the island when the stranded party first lands, then on the desperation of Alonso after the magic banquet, and on the miracle of the reconciliation in Act V, scene i.

- **Trinculo & Stephano**

Trinculo, a jester, and Stephano, a drunken butler, are two minor members of the shipwrecked party. They provide a comic foil to the other, more powerful pairs of Prospero and Alonso and Antonio and Sebastian. Their drunken

boasting and petty greed reflect and deflate the quarrels and power struggles of Prospero and the other noblemen.

- **Boatswain**

Appearing only in the first and last scenes, the Boatswain is vigorously good-natured. He seems competent and almost cheerful in the shipwreck scene, demanding practical help rather than weeping and praying. And he seems surprised but not stunned when he awakens from a long sleep at the end of the play.

- **Mariners**

Mariners try to keep the ship afloat during the storm, but soon realize that all is lost and that their only hope is in prayer. They spend some time under strange hatches, haunted by odd sounds, but then awake to discover that their ship has not been wrecked after all.

Writing Task: Themes

A theme is an idea explored in a text. Some of the themes in The Tempest are power and exploitation, magic, revenge and forgiveness, betrayal, colonialism and freedom and confinement

Write the opening to a story inspired by some of the themes of The Tempest.

It could be about:

- **Someone who wants to gain back the power they have lost because of a past betrayal**
- **A family conflict**
- **Forgiveness and resolution**
- **A servant or slave's fight for freedom**

Alternatively, write the opening to a story inspired by this painting:



Spend one hour planning and writing this. Aim for a page of writing. Make sure you use paragraphs, interesting words and phrases, and a mix of long and short sentences. Check for spelling, punctuation and capital letters.

Week 3

Last week you read about the overall plot of the play and got to know the characters and themes.

This week we are going to look more closely at the opening of the play, which begins with a ship being caught in a terrible storm.

ACT I

SCENE I. On a ship at sea: a tempestuous noise of thunder and lightning heard.

Enter a Master and a Boatswain

Master

Boatswain!

Boatswain

Here, master: what cheer?

Master

Good, speak to the mariners: fall to't, yarely,
or we run ourselves aground: bestir, bestir.

Exit

Enter Mariners

Boatswain

Heigh, my hearts! cheerly, cheerly, my hearts!
yare, yare! Take in the topsail. Tend to the
master's whistle. Blow, till thou burst thy wind,
if room enough!

*Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND,
GONZALO, and others*

ALONSO

Good boatswain, have care. Where's the master?
Play the men.

Boatswain

I pray now, keep below.

ANTONIO

Where is the master, boatswain?

Boatswain

Do you not hear him? You mar our labour: keep your
cabins: you do assist the storm.

GONZALO

Nay, good, be patient.

Boatswain

When the sea is. Hence! What cares these roarers
for the name of king? To cabin: silence! trouble us not.

GONZALO

Good, yet remember whom thou hast aboard.

Boatswain

None that I more love than myself. You are a
counsellor; if you can command these elements to
silence, and work the peace of the present, we will
not hand a rope more; use your authority: if you
cannot, give thanks you have lived so long, and make
yourself ready in your cabin for the mischance of

1. What do the exclamations and use of imperatives (verbs that are instructions) here tell us about the tone of this opening?

2. What does the fact that these characters have names and not just job titles suggest about them?

3. How does the Boatswain feel about the interruption of these royal characters? Support your answer with a quotation from the text.

the hour, if it so hap. Cheerly, good hearts! Out of our way, I say.

Exit

GONZALO

I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging: make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable.

Exeunt

Re-enter Boatswain

Boatswain

Down with the topmast! yare! lower, lower! Bring her to try with main-course.

A cry within

A plague upon this howling! they are louder than the weather or our office.

Re-enter SEBASTIAN, ANTONIO, and GONZALO

Yet again! what do you here? Shall we give o'er and drown? Have you a mind to sink?

SEBASTIAN

A pox o' your throat, you bawling, blasphemous, incharitable dog!

Boatswain

Work you then.

ANTONIO

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

GONZALO

I'll warrant him for drowning; though the ship were no stronger than a nutshell and as leaky as an unstanch'd wench.

Boatswain

Lay her a-hold, a-hold! set her two courses off to sea again; lay her off.

Enter Mariners wet

Mariners

All lost! to prayers, to prayers! all lost!

Boatswain

What, must our mouths be cold?

GONZALO

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

SEBASTIAN

I'm out of patience.

ANTONIO

We are merely cheated of our lives by drunkards: This wide-chapp'd rascal--would thou mightst lie drowning The washing of ten tides!

GONZALO

4. How might we as an audience feel about the named characters (the royal passengers on the ship) and their interactions with the crew? Explain your answers in detail, using quotations from the text and exploring the possible effects of the language on the audience.

Do this in What, How, Why paragraphs:

What we think / feel about the characters, how the language creates these ideas, why Shakespeare may have wanted us to think like this. Think about how it sets up the rest of the play.

Read the whole of the rest of the scene before answering the question.

He'll be hang'd yet,
Though every drop of water swear against it
And gape at widest to glut him.

*A confused noise within: 'Mercy on us!-- 'We split, we split!--'Farewell, my wife and children!--
'Farewell, brother!--'We split, we split, we split!''*

ANTONIO

Let's all sink with the king.

SEBASTIAN

Let's take leave of him.

Exeunt ANTONIO and SEBASTIAN

GONZALO

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

Exeunt

Reading Task: Answer the questions in the boxes on the side of the text.

Writing Task: Write a description of a crash or natural disaster. Choose a place or mode of transport you can picture clearly, to allow you to write in detail. Think carefully about how your choice of vocabulary helps to set the tone and paint a chaotic and dangerous picture for the reader.

Week 4

Last week you explored the opening of the play and how it introduced some of the characters.

This week you will be looking at Act 1 sc2, specifically at the introduction of Prospero and Ariel and their relationship.

ARIEL

Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet perform'd 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 thee no mistakings, served
Without or grudge or grumblings: thou didst promise
To bate me a full year.

PROSPERO

1. What makes Ariel's one line here powerful? What does it tell us about the relationship between Ariel and Prospero?

2. What does Ariel say about how they have served Prospero so far?

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' the 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.

ARIEL

Sir, in Argier.

PROSPERO

O, was she so? I must
Once in a month recount what thou hast been,
Which thou forget'st. This damn'd witch Sycorax,
For mischiefs manifold and sorceries terrible
To enter human hearing, from Argier,
Thou know'st, was banish'd: for one thing she did
They would not take her life. Is not this true?

ARIEL

Ay, sir.

PROSPERO

This blue-eyed hag was hither brought with child
And here was left by the sailors. Thou, my slave,
As thou report'st thyself, wast then her servant;
And, for thou wast a spirit too delicate
To act her earthy and abhorr'd commands,
Refusing her grand hests, she did confine thee,
By help of her more potent ministers
And in her most unmitigable rage,
Into a cloven pine; within which rift
Imprison'd thou didst painfully remain
A dozen years; within which space she died
And left thee there; where thou didst vent thy groans
As fast as mill-wheels strike. Then was this island--
Save for the son that she did litter here,
A freckled whelp hag-born--not honour'd with
A human shape.

ARIEL

Yes, Caliban her son.

PROSPERO

Dull thing, I say so; he, that Caliban
Whom now I keep in service. Thou best know'st
What torment I did find thee in; thy groans

3. What tone does Ariel use when replying to Prospero? What might it tell us about Prospero?

4. What situation did Prospero find Ariel in? What key words in this part of the speech can help give you a clue?

Did make wolves howl and penetrate the breasts
Of ever angry bears: it was a torment
To lay upon the damn'd, which Sycorax
Could not again undo: it was mine art,
When I arrived and heard thee, that made gape
The pine and let thee out.

ARIEL

I thank thee, master.

PROSPERO

If thou more murmur'st, I will rend an oak
And peg thee in his knotty entrails till
Thou hast howl'd away twelve winters.

ARIEL

Pardon, master;
I will be correspondent to command
And do my spiriting gently.

PROSPERO

Do so, and after two days
I will discharge thee.

ARIEL

That's my noble master!
What shall I do? say what; what shall I do?

5. What is Prospero threatening Ariel with here? What technique does he use when describing the 'oak 'tree? How does the language used here suggest his intentions? Why does Shakespeare make him use this language?
Write this up as one What, How, Why paragraph, in as much detail as you can, linking your ideas to how we are supposed to feel about the characters' relationship.

Reading Task: Read the extract and answer the questions in the boxes.

Writing Task: Write a diary entry or speech by Ariel describing your interaction with Prospero and how it made you feel. Try to explore a number of different possible feelings Ariel might have about Prospero, thinking about all the things you have learnt about their relationship.

Week 5

Last week you looked at the introduction of Ariel and Prospero. This week you will look at Caliban.

Read the following extract from the play and answer the questions as best you can. While you answer, think about the question: 'Is Caliban a victim or villain?'

Caliban: As wicked dew as e'er my mother
brush'd
With raven's feather from unwholesome fen
Drop on you both! a south-west blow on ye
And blister you all o'er!

Caliban begins with cursing Prospero. What is your reaction to Caliban, because of this?

Prospero: For this, be sure, to-night thou shalt have cramps,
Side-stitches that shall pen thy breath up;
urchins
Shall, for that vast of night that they may work,
All exercise on thee; thou shalt be pinch'd
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.

Prospero responds in the same manner, putting a 'spell' on Caliban to cause him pain. Does Caliban deserve this?

Caliban: This island's mine, by Sycorax my mother,
Which thou tak'st from me. When thou cam'st first,
Thou stroke'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 show'd thee all the qualities o' th' isle,
The fresh springs, brine-pits, barren place and fertile—

For I am all the subjects that you have,
Which first was mine own king, and here you sty me
In this hard rock, whiles you do keep from me
The rest o' th' island.

What does Caliban accuse Prospero of, in his first sentence?

What things did Prospero do for Caliban at first? What word/phrase would you use to describe this treatment?

How did Caliban respond to that?

What words show that Caliban is not free? Do you think Prospero is right to do this?

So, **victim or villain?** What is your opinion? To support your opinion, highlight the key lines that influenced your opinion.

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.

What does the word 'stripes' tell us about Prospero's treatment of Caliban? What word would you use to describe this treatment?

What, according to Prospero, caused him to change his earlier behaviour towards Caliban?

Caliban: O ho, O ho! would't had been done!
Thou didst prevent me; I had peopled else
This isle with Calibans

Is Prospero telling the truth? How do you know?

Is Caliban sorry for his past actions? How do you know?

So, victim or villain – what is your view now?

Miranda: 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.

What feeling motivated Miranda in her treatment of Caliban in the early days?

What did she do for him?

Does she still have this same feeling towards him?

What does she think about the way Prospero treats him (restricting his freedom)?

What is your view of Caliban now: victim or villain? How and why has your view changed? Complete the table with your thoughts. Draw it out separately in your exercise book if you need more space.

Quotation	What this means	Does it make us feel Caliban is a victim or a villain? Why?

Extended Reading Task: write two paragraphs giving your opinion, and use details from the text to explain your reasons.

Writing Task: write a diary entry or speech as Caliban, describing your thoughts and feelings.

Week 6

In previous weeks you have explored some of the key relationships in the play introduced in the opening scenes.

This week we will skip ahead a bit to look at a famous passage and how the language used develops Caliban's character.

This extract is the end of Act 3 sc2, where Caliban, Stephano and Trinculo are on their way to try to kill Prospero. They hear strange noises on their approach to Prospero's cave, and it prompts Caliban to describe the island, some of his experiences on it and his dreams. Read the extract, and then answer the question at the end using What, How, Why paragraphs.

CALIBAN

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

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.

STEPHANO

Lead, monster; we'll follow. I would I could see
this tabourer; he lays it on.

TRINCULO

Wilt come? I'll follow, Stephano.

Exeunt

Extended Reading Question: How does Shakespeare present Caliban in this extract? Remember to say **What** he is shown to be like or **What** we feel about him, **How** the language presents him in this way and **Why** Shakespeare might be presenting him in this way. Try to include as much detail as you can, particularly when exploring the effects and connotations of the language (**How**).

Writing Task: Write a description of a magical or wondrous place. Choose somewhere you can picture clearly, so that you can write in detail. Think about how you can use the senses to bring the scene to life, but avoid listing. Think carefully about your choice of vocabulary and imagery for effect.

Week 7

Last week you looked at the development of Caliban's character.

This week we are exploring the end of the play and the character of Prospero.

Look at the ways that Prospero talks to and about the various characters he has controlled and manipulated to the successful end of his plan, as well as what he decides to do. Keep in mind the question: How do we feel about Prospero at the end of the play?

PROSPERO

Mark but the badges of these men, my lords,
Then say if they be true. This mis-shapen 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 robb'd 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!
Acknowledge mine.

CALIBAN

I shall be pinch'd to death.

ALONSO

Is not this Stephano, my drunken butler?

SEBASTIAN

He is drunk now: where had he wine?

ALONSO

And Trinculo is reeling ripe: where should they
Find this grand liquor that hath gilded 'em?
How camest thou in this pickle?

TRINCULO

I have been in such a pickle since I
saw you last that, I fear me, will never out of
my bones: I shall not fear fly-blowing.

SEBASTIAN

Why, how now, Stephano!

STEPHANO

O, touch me not; I am not Stephano, but a cramp.

PROSPERO

You'd be king o' the isle, sirrah?

STEPHANO

I should have been a sore one then.

ALONSO

This is a strange thing as e'er I look'd on.

Pointing to Caliban

PROSPERO

He is as disproportion'd in his manners
As in his shape. Go, sirrah, to my cell;
Take with you your companions; as you look
To have my pardon, trim it handsomely.

CALIBAN

Ay, that I will; and I'll be wise hereafter
And seek for grace. What a thrice-double ass
Was I, to take this drunkard for a god
And worship this dull fool!

PROSPERO

Go to; away!

ALONSO

Hence, and bestow your luggage where you found it.

SEBASTIAN

Or stole it, rather.

Exeunt CALIBAN, STEPHANO, and TRINCULO

1. What does his description of Caliban's mother here suggest about what he respects, or is most interested in?

2. What effect does the language used here to describe Caliban have on us? Make a list of all the connotations of (the things that are suggested by) "this thing of darkness". How might this relate to the wider context?

3. Stephano, Trinculo and Caliban briefly thought they could escape being ruled by others (Stephano and Trinculo by Alonso and his party, Caliban by Prospero). How does the way that these rulers talk about the three rebels now show their superiority? Select at least two examples of language that shows this and explain how.

PROSPERO

Sir, I invite your highness and your train
 To my poor cell, where you shall take your rest
 For this one night; which, part of it, I'll waste
 With such discourse as, I not doubt, shall make it
 Go quick away; the story of my life
 And the particular accidents gone by
 Since I came to this isle: and in the morn
 I'll bring you to your ship and so to Naples,
 Where I have hope to see the nuptial
 Of these our dear-beloved solemnized;
 And thence retire me to my Milan, where
 Every third thought shall be my grave.

ALONSO

I long
 To hear the story of your life, which must
 Take the ear strangely.

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.

Exeunt

EPILOGUE**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 pardon'd 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 pardon'd be,
 Let your indulgence set me free.

4. How does Prospero talk to the higher-status characters? What might this show us about his character?

6. In this context, "want" means 'lack' i.e. 'don't have'. What do these final lines suggest about Prospero and how Shakespeare wants the audience to feel about him?

Extended Reading Question: How does Shakespeare present the character of Prospero?

Answer this question using your knowledge of the whole play, particularly the bits we have looked at in this pack. Think about how Prospero's character changes and develops over the course of the play and what we are left thinking or feeling about him at the end. Feel free to

include your own personal response to the character, as long as you can support it with evidence. Aim for three What, How, Why paragraphs.

Writing Task: Choose any character from the play and write a diary entry or speech exploring how they feel after the events of the play. You can make up the details of where they are or what they are doing. Try to base how they feel on your understanding of the play, its themes and events.

Week 8

Further Reading

Non-fiction

- ‘Strachey’s ‘A true reportory of the wreck’ in Bermuda’ (see extract on Insight or visit: <https://www.bl.uk/collection-items/stracheys-a-true-reportory-of-the-wreck-in-bermuda>) - a report on a real-life shipwreck, thought to have influenced Shakespeare and his creation of his play ‘The Tempest’
- ‘Michel de Montaigne: On Cannibals’, 1580 (see extract on Insight) - linked to the theme of colonialism
- Discover more about Shakespeare’s world, and about the relationship between colonialism and the language of Caliban in The Tempest through: <http://www.cambridgeschoolshakespeare.com/portraits> (you will need to subscribe and login to access the materials)

Some fictional stories with similar themes and settings to The Tempest:

- J.G. Ballard – *Concrete Island* [1974]
- Louis de Bernières – *Captain Corelli’s Mandolin* [1994]
- William Golding – *Lord of the Flies* [1954]
- Jean Rhys – *Wide Sargasso Sea* [1966]
- Derek Walcott – *Omeros* [1990]