

English Year 8 Summer A

Blended Learning Booklet

The Tempest

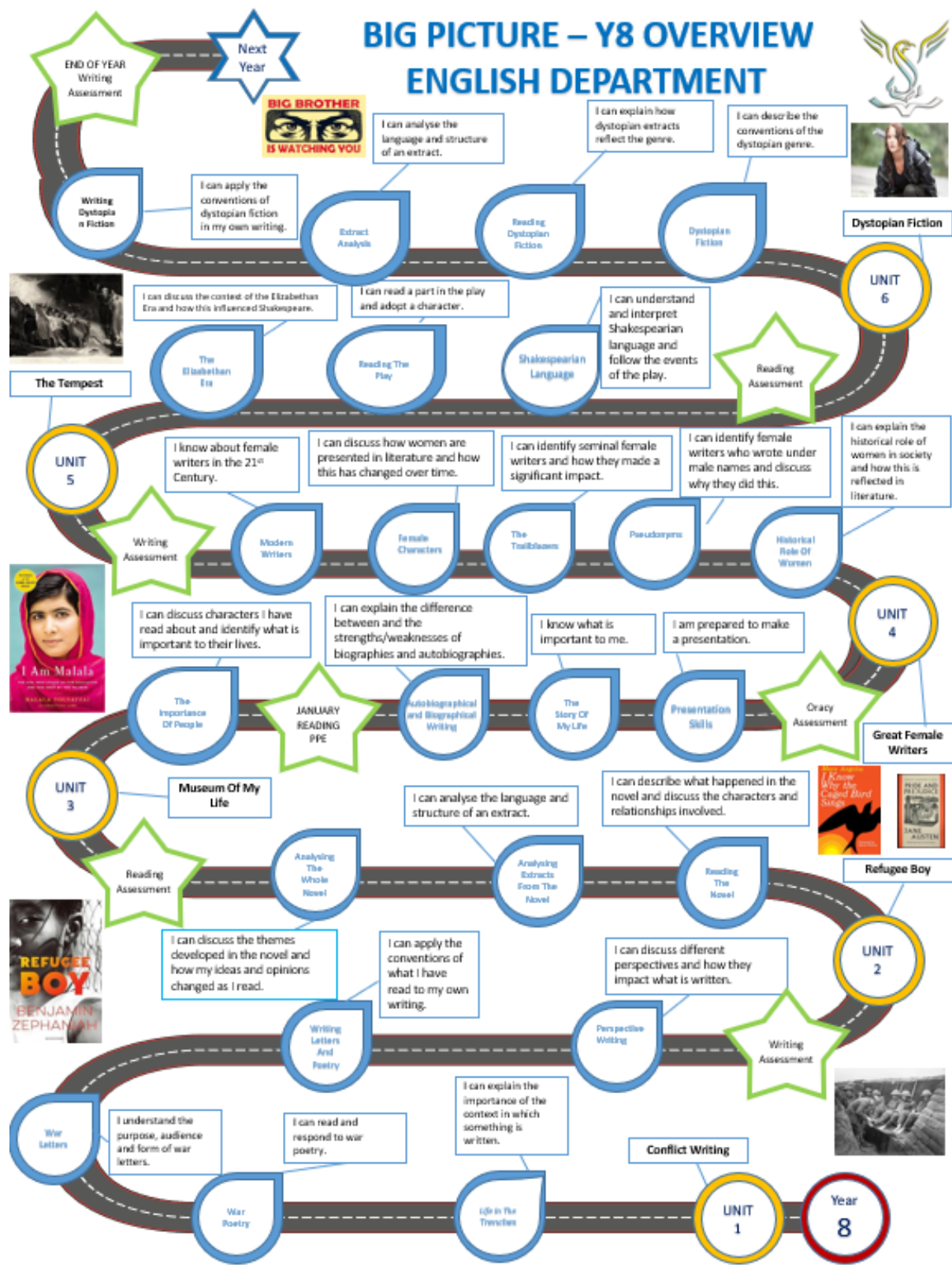
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Tempest Knowledge Organiser

Characters

BOATSWAIN, the supervisor of the deck sailors	SEBASTIAN, the King of Naples' brother
MIRANDA, daughter of Prospero, wife of Ferdinand	GONZALO, an honest old councillor
ARIEL, a spirit	JUNO, a spirit
ADRIAN, a Lord	STEPHANO, a drunken butler
PROSPERO, the right Duke of Milan	CALIBAN, a savage and deformed slave
TRINCULO, a jester	FERDINAND, son to the King of Naples
FRANCISCO, a Lord	ANTONIO, the Duke of Milan's brother
CERES, a spirit	MASTER OF A SHIP
ALONSO, King of Naples	MARINERS

Plot Summary

- A ship is caught in a tempest and begins to sink.
- Prospero tells Miranda that he caused the storm.
- Ariel fetches Ferdinand, who falls in love with Miranda.
- Antonio and Sebastian plot to kill Alonso, the King of Naples.
- The ship's jester and butler meet Caliban and feed him alcohol.
- Caliban suggests that they should kill Prospero, and Ariel overhears.
- Prospero uses magic to scare Alonso and spoil Caliban's plot.
- Prospero forgives the passengers for their former betrayals.
- They all set sail for home

Features of tragedy in 'The Tempest'	Features of comedy in 'The Tempest'
<ul style="list-style-type: none"> • There are two murder plots • Prospero, a good man, is nearly killed • Some characters are tortured • There is a terrible storm that nearly kills lots of people 	<ul style="list-style-type: none"> • There is a love story, which ends well • Nobody actually dies • Stephano and Trinculo are silly, funny characters • The play ends happily ever after

Lesson 1: Introduction to Shakespeare

L/I: To understand key information about Shakespeare's life and work

Shakespeare's early life (DART)

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

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

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

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

Shakespeare in London

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

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

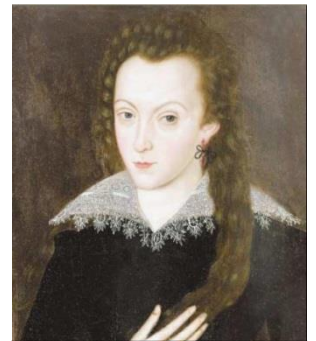
Plays were very popular entertainment. Sometimes, rich Lords and Knights would sponsor a company. They would get a share of the profits as well. Shakespeare's company was sponsored by the Lord Chamberlain. His company was called the **Lord Chamberlain's Men**.



Shakespeare wrote plays for James I, the new king

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

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



*Anne Hathaway,
Shakespeare's wife*

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

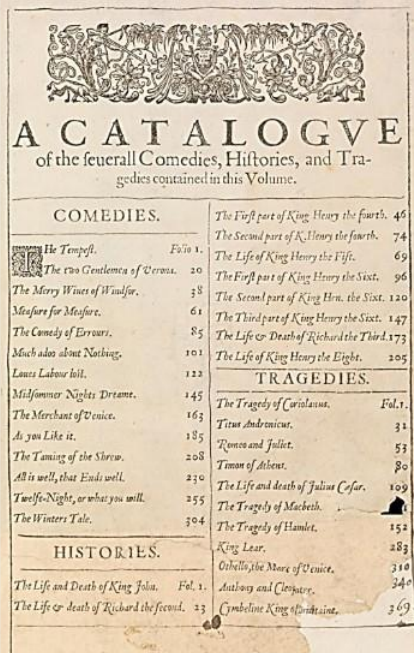
1. When was Shakespeare alive?
2. What do we know about his early life in Stratford-upon-Avon?
3. What did Shakespeare do in London?
4. What is the difference between the Elizabethan era and the Jacobean era?
5. Who did Shakespeare marry and how many children did they have?
6. What is a 'company'?
7.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

Shakespeare

Seven years after his death, 36 of Shakespeare's plays were published. The fact that Shakespeare's plays were printed helps to show how popular his plays were when he was alive.

This is the contents page of the collection. It is divided into three sections: comedies, histories and tragedies.

1. Which plays do you recognise?
2. What do you notice about the names of the comedies, the histories, and the tragedies?



Features of a comedy	Features of a tragedy
<ol style="list-style-type: none"> 1. It has a happy ending, usually including a marriage. 2. There are no deaths in the play. 3. There is at least one romantic plot. 4. One plot involves characters who aren't kings, queens, princes, princesses, lords or ladies. They are servants and tradespeople. These characters get into ridiculous situations. 5. There is confusion around who characters really are. 	<ol style="list-style-type: none"> 1. It has a sad ending, usually including a death. 2. There are deaths in the play. 3. There is at least one murder plot. 4. The play usually involves 'high society' characters, like kings, queens, princes, princesses, lords and ladies. 5. In tragedy, there can be confusion around who, or what, characters really are.

What have you learnt about Shakespeare? (DIP)

Think about his life and his plays and include as much detail as you can.

Lesson 2: Travel in Shakespearian Times

L/I: To situate a key theme in the Tempest in the context in which it was written

When was Shakespeare alive?

Who were the monarchs during this time?

What is the difference between a comedy and a tragedy?

Travel in Shakespearian Times (DART)



*The paths were basic,
and travelling was hard*

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

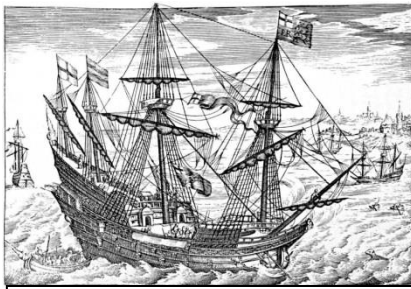
Other modes of transport like bicycles, trains and cheaper carriages were only invented in the Victorian era, which is over 200 years **after** the Elizabethan era. For Elizabethans, travelling long distances around the country was hard. It was not encouraged, either. People tended to live and stay close to where they were born to help avoid the spread of the plague and other diseases.

Most people at this time were born, lived, and died within a local area, but some people from England were starting to explore parts of the world that they never knew existed before. These explorers and travellers were the great celebrities of the Elizabethan age. Sir Walter Raleigh, Sir Francis Drake and Sir Martin Frobisher were some of the most famous explorers. Elizabeth I was obsessed with their discoveries, and she was happy to pay for their travels. Led by the Queen's example, the rest of the country were fascinated with their adventures of exploring the world by sea.



Sir Walter Raleigh

These explorers could bring back fantastic rewards - any new land found by an explorer became England's. During Elizabeth's reign, she managed to spread the land she ruled over into North America, the West Indies, and parts of India. There were also great riches to be found in these new lands, including exotic crops, and precious jewels and resources. As expensive as the



An Elizabethan ship

journeys were, they were often worth it for the explorers and for Elizabeth, who became richer and more powerful because of the discoveries of the New World.

Exploring was not for everyone - it was incredibly dangerous, and many travellers didn't make it back home. Ships were made of wood and had to be looked after very carefully to make sure they kept watertight. Explorers were travelling into the unknown.


They didn't have good maps of where they were going. They also couldn't predict the weather, so some ships became lost at sea, and many were destroyed by storms on the ocean. Starvation and sickness were also killers, as there was no refrigeration on board, and food needed to be preserved in salt to make sure it lasted the whole journey. Sailors were often malnourished as there was no way of getting fresh fruit and vegetables or even water that wasn't sea water.

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

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

Risks and Rewards in the Age of Discovery

	Risk		Rewards	
Explorers (like Sir Walter Raleigh) 				

<p>Elizabeth I</p> 		
--	--	--

Imagine you are on this
ship

- How would you feel? Why?
- Use sensory description to describe the scene. Use as much detail as possible.
- What would you be able to...
 - See?
 - Hear?
 - Smell?
 - Taste?
 - Feel? (touch)



Lesson 3: The Tempest Act 1 Scene 1

L/I: To read and understand the start of the play

A tempest is a violent storm. It is a noun. What is the meaning of the adjective tempestuous?

Italian city-states



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

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

The rulers of city-states had different titles. Kings, Queens, Princes, Dukes, and Lords could be rulers. The name changed between cities,

but any of these titles could mean that you were the ruler of a city. The King of Naples was the man in charge of Naples, while the Duke of Milan was in charge of Milan.

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



The Mona Lisa by Michelangelo is one of the most famous portraits in the world

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

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



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

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

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

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

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

What were the advantages and disadvantages of ruling a city state?

Read Act 1 Scene 1

BOATSWAIN, the supervisor of the deck sailors	SEBASTIAN, the King of Naples' brother
MIRANDA, daughter of Prospero, wife of Ferdinand	GONZALO, an honest old councillor
ARIEL, a spirit	JUNO, a spirit
ADRIAN, a Lord	STEPHANO, a drunken butler
PROSPERO, the right Duke of Milan	CALIBAN, a savage and deformed slave
TRINCULO, a jester	FERDINAND, son to the King of Naples
FRANCISCO, a Lord	ANTONIO, the Duke of Milan's brother
CERES, a spirit	MASTER OF A SHIP
ALONSO, King of Naples	MARINERS

Look at the following lines from the opening scene of the Tempest:

Choose three which best show the situation on the boat when it encounters the tempest and write them in your book

How does Shakespeare use language and structure to show what is happening onboard the ship in Act 1 Scene 1 of the Tempest? (DIP)

Boatswain! Boatswain! Boatswain!
Heigh my hearts! Cheerly, cheerly my hearts!
I pray now keep below!
Down with the topmast. Yare, lower, lower. Bring her to try with main-course!
A plague upon this howling! They are louder than the weather or our office.
Shall we give over and drown? Have you a mind to sink?
A pox on your throat! You bawling, blasting, incharitable dog!
Hang cur! Hang you whoreson! Insolent noisemaker.
Lay her ahold, ahold. Set her two courses off to sea again. Lay her off.
All lost. To prayers. To prayers. All lost!
Mercy on us! Mercy on us! Mercy on us!
We split, we split. We split, we split.
Farewell my wife and children.
Farewell brother.
Let's all sink with the King.

Lesson 4: Act 1 Scene 2

L/I: To write from the perspective of a character in the play

What was the traditional father-daughter relationship?

How would this impact marriage?

Why were the Duke of Milan and the King of Naples significant positions?

Read Act 1 Scene 2

Act 1 Scene 2

- The magician Prospero tells Miranda about their past.
- He explains that he was once Duke of Milan, but that his brother Antonio had stolen the Dukedom from him, helped by Alonso, King of Naples.
- Prospero reminds Ariel how he once saved the spirit from being tormented by a witch. Caliban, the witch's son, angrily curses Prospero for having stolen the island from him.
- Ariel leads in Ferdinand, King Alonso's son. He and Miranda fall in love.
- How might Prospero be viewed by each of the different characters in the scene?
- Why does Ariel introduce Ferdinand to Miranda?

Write about the events in Act 1 Scene 2 from the perspective of Prospero (DIP).

How do you feel about Antonio and Alonso? What did you do about it? Why did you choose this moment to tell Miranda about her past? How do you feel about Ariel and Caliban? How do you feel about Ferdinand?

Lesson 5: Prospero and Miranda

L/I: To introduce the relationship between Prospero and Miranda

Who made the storm?

Why is Miranda upset and concerned?

Why might Prospero want to see Antonio and Alonso?

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

Miranda to Prospero:

- My dearest father
- Certainly, sir

Prospero to Miranda:

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

Discuss these questions in pairs:

1. How would you describe the relationship between the father and his daughter?
2. How is the relationship between Prospero and Miranda similar/different to what you might expect at this time?



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

Prospero and Miranda's past

Prospero tells Miranda of their past in Act 1 Scene 2, lines 1 – 58. Here are the key events of their past and quotations. You need to complete the final column. The first row has been done for you.

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

Act 1 Scene 2 - Prospero and Miranda's past

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

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

			Highlight where Prospero reveals this information:
PROSPERO	Twelve year since, Miranda, twelve year since, Thy father was the Duke of Milan and A prince of power.		1. Prospero was the Duke of Milan.
MIRANDA	Sir, are not you my father?		
PROSPERO	My brother and thy uncle, called Antonio— I to him put The manage of my state, as at that time Prospero the prime duke, being so reputed In dignity, and for the liberal arts Without a parallel; those being all my study,	5	2. Prospero wanted to study.
	The government I cast upon my brother And to my state grew stranger, being transported And rapt in secret studies.	10	3. To allow himself time to study, Prospero gave Antonio some power to look after Milan.
	Thy false uncle new created The creatures that were mine, or changed 'em, Or else new formed 'em; having both the key Of officer and office, set all hearts i' th' state To what tune pleased his ear, that now he was The ivy which had hid my princely trunk,	15	4. Antonio grew more powerful in Milan.



And sucked my verdure out on't.		
I, thus neglecting worldly ends, all dedicated To closeness, and the bettering of my mind, but by being so retired, in my false brother Awaked an evil nature.	20	5. Prospero became too concerned with his studies and didn't look after his duties as Duke of Milan.
He being thus lorded, he did believe He was indeed the duke, out o' th' substitution And executing th' outward face of royalty. Hence his ambition growing	25	6. Antonio began to act as if he was the Duke of Milan.
He thinks me now incapable; confederates— So dry he was for sway—wi' th' King of Naples To give him annual tribute, do him homage, Subject his coronet to his crown and bend The dukedom yet unbowed—alas, poor Milan!— To most ignoble stooping. <i>MIRANDA</i> O, the heavens!	30	7. Antonio began making peace with Alonso, the King of Naples. Naples used to be an enemy.
<i>PROSPERO</i> The King of Naples, being an enemy To me inveterate, hearkens my brother's suit, Should presently extirpate me and mine Out of the dukedom, and confer fair Milan, With all the honors on my brother. Whereon, A treacherous army levied, one midnight Fated to th' purpose did Antonio open The gates of Milan, and, i' th' dead of darkness, The ministers for th' purpose hurried thence Me, and thy crying self.	35 40	8. Antonio and Alonso planned to get rid of Prospero.

<p>They hurried us aboard a barque, Bore us some leagues to sea, where they prepared A rotten carcass of a butt, not rigged, Nor tackle, sail, nor mast - the very rats Instinctively had quit it. There they hoist us To cry to th' sea that roared to us.</p>	<p>45 50</p>	<p>9. Prospero and Miranda were put out to sea in an awful boat.</p>
<p><i>MIRANDA</i> How came we ashore? <i>PROSPERO</i> By providence divine. Some food we had and some fresh water that A noble Neapolitan, Gonzalo, Out of his charity - who being then appointed Master of this design - did give us, with Rich garments, linens, stuffs, and necessities, Which since have steaded much. So, of his gentleness, Knowing I loved my books, he furnished me From mine own library with volumes that I prize above my dukedom.</p>	<p> 55 60</p>	<p>10. Gonzalo gave Prospero some clothes, food and the book of magic.</p>
<p><i>PROSPERO</i> Here in this island we arrived, and here Have I, thy schoolmaster, made thee more profit Than other princesses can that have more time For vainer hours and tutors not so careful. <i>MIRANDA</i> Heavens thank you for 't.</p>	<p> 65</p>	<p>11. When they arrived on the island, Prospero began to teach Miranda.</p>

Prospero behaves in the same way any other man would in the same situation. Do you agree or disagree with this statement? (DIP)

Think about:

His relationship with his daughter

Caliban

The context in which the play was written

Antonio and Alonso

Lesson 6: Act 2 Scene 1

L/I: To analyse the motivations of characters in the play

What position is held by Alonso?

What position is held by Antonio?

Why does Prospero not like the two of them?

Read Act 2 Scene 1


- Antonio is telling Sebastian to kill King Alonso.
- In Elizabethan England, and even today, killing the King would have been a terrible act of treason.
- Treason is a crime that harms your country or government.
- Someone who commits treason is a traitor.

What is Antonio suggesting to Sebastian in this quote?


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

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

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




Alonso



**Ferdinand,
Alonso's son**

• **Why does Antonio think this?**

• **Why does Antonio think that Ferdinand and Claribel would not become king or queen?**



**Sebastian,
Alonso's brother**

Queen of Tunisia
– not a character that appears in the play.

Claribel, Alonso's daughter

Write about the events of Act 2 Scene 1 from the perspective of Sebastian (DIP)

What is Antonio suggesting? Why is this tempting? What are your concerns? Do you trust him?

Lesson 7: Antonio

L/I: To analyse the presentation of Antonio in the Tempest

What is treason?

What does Antonio want Sebastian to do?

SEBASTIAN (lines 287 – 291)
Thy case, dear friend,
Shall be my precedent; as thou got'st Milan,
I'll come by Naples. Draw thy sword: one stroke
Shall free thee from the tribute which thou payest;
And I the king shall love thee.

What might his motivations be for doing this?

What does Sebastian say to Antonio here?

Who stops Antonio and Sebastian?

How do Antonio and Sebastian explain why they have their swords out? Is this convincing?

You are going to answer this question:

How is Antonio presented in 'The Tempest'?

Here is how you can structure your paragraphs:

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

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

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

How is Antonio presented by his actions?

You will be answering this question: **How is Antonio presented?**

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

1. Write about how Prospero describes Antonio. This will be from a passage we have not read before!
2. Write about Antonio in the scene we have already studied.

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

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

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

PROSPERO

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

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

Leagues – miles

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

hoist – put

Make some notes here:

How is Antonio presented by his actions in this extract?

How is Antonio presented in Act 2 Scene 1?

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

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

Quotation 1: lines 191 – 193

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

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

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

Quotation 2: Lines 235 – 236

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

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

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

Quotation 3: Lines 272 – 275

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

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

- What does this quotation tell you about Antonio?

Lesson 8: Caliban, Stephano and Trinculo


L/I: To analyse the presentation of minor characters in the play

What is a butler?

What is a jester?

Why might these characters have something in common with Caliban?

Read Act 2 Scene 2



Trinculo:
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 here makes a man.

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

Here are two quotations from this scene.
How do these two quotations make an audience feel pathos for Caliban?

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

You can use these three steps to help you.

State how Shakespeare presents Caliban.

Provide one of the quotations from Act 2 Scene 2 we have looked at as an example.

Explain how this quotation creates pathos for Caliban. Consider the comedy genre if you can!

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

Lesson 9: Act 3 Scene 1

L/I: To assess the presentation of gender roles

Who wants to marry Miranda?

Why might Prospero be suspicious of this?

What do you remember about Juliet and Lady Macbeth from last term?

Gender Roles in Shakespeare

From the outset of Christianity, Eve was created from Adam's rib to be his helper. Original sin is the result of Adam and Eve's disobedience to God when they ate a forbidden fruit in the Garden of Eden and some historical interpretations blamed Eve, and therefore women, for this. Furthermore, a review of the prominent late 19th-century biological writings reveals that a major plank of early evolution theory was the belief that women were intellectually and physically inferior to men. In Elizabethan times women belonged to their fathers (or their brothers if their father died), and then to their husbands. Women could not own property of their own. This is one of the reasons Queen Elizabeth never married – she did not want to give up her power to a man. Women were allowed to marry from the age of 12 in Shakespeare's time, but often only women from wealthy families would marry so young. In the play *Romeo and Juliet*, Juliet is 13, but her mother says by that age she was already married with a child. Many marriages were arranged for the good of the family and small children might be 'betrothed' to each other in order to join the families together before they were old enough to get married. Men had to be able to support a household when they married.

Why was Eve created?

What did early evolution theory believe about women?

Who did women belong to in Elizabethan times?

What reason is given for Queen Elizabeth never marrying?

Why was marriage important in Shakespearian times?

Read Act 3 Scene 1

Find quotations which show the following:

- We find Ferdinand carrying logs. He says the thought of Miranda makes the work easy.
- Miranda enters. She asks him to stop working. She even offers to do some work for him!
- Ferdinand compliments Miranda's beauty.
- Miranda admits she does not know how beautiful she is compared to other women as she has never met any. But she says she can't imagine anyone more handsome than Ferdinand!
- They swear they love each other.
- They agree to get married.

How does Miranda represent a stereotypical Shakespearian woman? (DIP)

Think about:

The scene we have just read

Miranda's relationship with Prospero

Miranda's relationship with Ferdinand

The information about Miranda and Prospero's past (from earlier in the play)

Lesson 10: Magic in the Tempest

L/I: To analyse the theme of magic in the Tempest

How has Prospero used magic in the Tempest?

Who is Ariel?

What do you know about magic in Shakespearian times?

Magic in Shakespeare

In Shakespeare's day people were extremely superstitious. During the Elizabethan era people blamed unexplainable events such as the Bubonic Plague, unexplained deaths or unpleasant illnesses - as the work of witches. Some of Shakespeare's most well-known plays such as Macbeth, Hamlet, The Tempest and Julius Caesar were very much influenced by witchcraft and the supernatural.

He often used ghosts, witches, floating daggers and prophetic apparitions throughout his plays. In Macbeth he used characters such as the witches to bring dark magic and suspense. In Shakespeare's day those accused of witchcraft, or being a witch, were generally old, poor and single women, widows or 'wise women'.

In 1542 Parliament passed the Witchcraft Act which defined witchcraft as a crime punishable by death. It was repealed five years later, but restored by a new Act in 1562. A further law was passed in 1604 during the reign of James I who took a keen interest in demonology and even published a book on it. The 1562 and 1604 Acts transferred the trial of witches from the Church to the ordinary courts. As well as the charge of 'mischief following anger', there were other ways witches were identified at trial. One was the presence of 'witch marks', a mark supposed to have been put on a woman's body by the Devil.

Water was another commonly used means of determining whether women were witches: water was seen as inherently pure, so a suspected witch would be tied up and thrown in a pond or lake. If the suspect sank, the water 'accepted' her and therefore she was not a witch, but if she floated, the water 'rejected' her, and she was presumed a witch.

Read Act 3 Scene 2

What do Caliban, Stephano and Trinculo plan to do? What does Ariel do?

Read Act 3 Scene 3

What have Antonio and Sebastian plotted to do? What does Ariel do?

Is magic a force for good in the Tempest? (DIP)

Think about what we have read in this lesson, how Prospero has used magic and the context in which the play was written.

Lesson 11: Caliban

L/I: To analyse the presentation of Caliban

Who has plotted to murder who in the Tempest?

Why did they each want to do this?

What does this show about what motivated the characters in the play?

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

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

How did Caliban help Prospero when Prospero first arrived on the island? (337-339)

How did Prospero help Caliban when he arrived on the island? (333-337; 353-358)

Why does Caliban hate Prospero? (332-333)

What did Caliban do to make Prospero hate him? (345-358)

What is the island 'full of'?

List two noises that Caliban hears on the island.

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



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

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

Caliban says he hears 'twangling instruments'. How does this show that Caliban appreciates beauty?

Caliban repeats the word 'sleep' and talks of 'dreaming'. What does this tell you about Caliban's character?

The sounds of the island cause Caliban to dream. How would you describe his dreams?

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

Does this change how you feel towards Caliban?

How does this presentation of Caliban contrast with what Prospero says and thinks?

How is Caliban presented in the play? (DIP)

What happened when Prospero first arrived on the island? Why

does Caliban grow to resent Prospero? What does Caliban plot to do with Stephano? What does his monologue reveal?

Lesson 12: Act 4 Scene 1

L/I: To consider the perspectives of different characters in the play

Why has Prospero been 'testing' Ferdinand? Identify as many reasons as you can.
Who are Prospero's enemies in the play?

Read Act 4 Scene 1

Act 4 Scene 1 is split in to two parts. What happens in each of the parts? How do these events help Prospero gain control of the situation?

Summarise Prospero's speech at the start of Act 4 in modern English. Include as many details as possible.

Write from the perspective of Ferdinand (DIP).

How do you feel about Prospero's decision? How has he treated you up to this point? Why do you think he made you wait? How do you feel about your father? What are your ambitions for the future?

Lesson 13: Act 5 and Epilogue

L/I: To read and respond to the end of the play

How has Prospero used magic during the play?
Why has Prospero used magic throughout the play?
What issues still need to be resolved?

Read Act 5 Scene 1

What decisions does Prospero make in the scene? Which characters are happy at the end of the play? How is forgiveness shown at the end of the play?

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.

Read the Epilogue

What do we learn about Prospero in the Epilogue?

What does he ask the audience to do?

Why does he do this?

Write from the perspective of Prospero (DIP)

How do you feel about the ending of the play? Why did you forgive your brother? How do you feel about Miranda? What about Ariel and Caliban? Why have you given up your magic? Do you have any regrets?

Lesson 14: The Three Plots in the Tempest

L/I: To analyse Shakespeare's intentions when writing the Tempest

Is the Tempest a comedy or a tragedy?

Features of tragedy in 'The Tempest'	Features of comedy in 'The Tempest'
<ul style="list-style-type: none"> • There are two murder plots • Prospero, a good man, is nearly killed • Some characters are tortured • There is a terrible storm that nearly kills lots of people 	<ul style="list-style-type: none"> • There is a love story, which ends well • Nobody actually dies • Stephano and Trinculo are silly, funny characters • The play ends happily ever after

Miranda has lived almost her entire life on the island with Prospero, Ariel and Caliban.

She hasn't seen any other people since she was three years old.

During the play, she meets Ferdinand and falls in love with him.

At the end of the play, she sees Antonio, Alonso, Sebastian and Gonzalo for the first time. These are some of the first people she has ever seen.

Miranda says this after seeing Antonio, Alonso and Sebastian.

What does this show about Miranda?

What impact might this have on Prospero?

O wonder!
 How many goodly creatures are there here!
 How beauteous mankind is! O brave new world
 That has such people in it!

‘The Tempest’: Plot 1 summary

Summarise Plot 1 of ‘The Tempest’.

Plot 1:	The love plot
Characters involved:	
Summary: (Include how the plot begins, how it develops and becomes more interesting, and how it is resolved)	
How is there a happy ending?	
What are Prospero’s thoughts on this plot?	

'The Tempest': Summary

Summarise Plot 2 of 'The Tempest'.

Plot 2:	The plot to kill Alonso
Characters involved:	
Summary: (Include how the plot begins, how it develops and becomes more interesting, and how it is resolved)	
How is there a happy ending?	
What are Prospero's thoughts on this plot?	

‘The Tempest’: Summary

Summarise Plot 3 of ‘The Tempest’.

Plot 3:	The plot to kill Prospero
Characters involved:	
Summary: (Include how the plot begins, how it develops and becomes more interesting, and how it is resolved)	
How is there a happy ending?	
What are Prospero’s thoughts on this plot?	

What is the message for the audience in the Tempest? (DIP)

Refer to all three plots in your answer and think about the context in which the play was written.

Lesson 15: Prospero

L/I: To analyse the character of Prospero

What does the following extract show about Prospero?

Here is an extract from Act 5, Scene 1 of **The Tempest**.

Ariel has told Prospero that he has trapped Antonio, King Alonso and the others. Ariel asks what Prospero plans to do with them. Ariel asks if he will forgive them or not.

In the extract, Prospero explains how he feels towards Antonio and King Alonso, and what he plans to do with them.

PROSPERO

Though with their high wrongs I am struck to the quick,
Yet, with my nobler reason, 'gainst my fury
Do I take part. The rarer action is
In virtue, than in vengeance.

high wrongs – serious crimes; **quick** – most tender part
nobler reason – kinder instincts; **fury** – anger
virtue – forgiveness; **vengeance** – revenge

Prospero – a morally ambiguous character

The Tempest features a morally ambiguous character, Prospero. Prospero can be viewed as both good and evil because of his kindness towards and support for some characters, such as his daughter Miranda, which conflicts with his harshness and unkindness to other characters, such as Caliban.

At the beginning of the play the audience are encouraged to feel sympathy for Prospero because he lost his title and status to his own brother, and it does not seem like he did anything wrong. He raised his baby daughter to be an intelligent and beautiful young woman on a deserted island. He rescued Ariel and educated Caliban. Throughout the story he expresses his sadness about fighting and even ends up giving his daughter to the son of one of his enemies. Prospero is forgiving to those who tried to hurt him.

However, it can be argued that Prospero is an evil character. First of all, he caused the terrible storm which, in turn, caused the shipwreck. He let Alonso believe that his son was dead. He used the shipwreck and his magic to manipulate all of the characters. He manipulated Ferdinand and Miranda's relationship by acting like he did not approve to make the other sound more enticing and create more curiosity. He caused the shipwreck to bring the noblemen from Milan together and charm them into giving him back his throne. He invaded the island and made Caliban and Ariel his slaves which was hypocritical, because he his own throne had just been usurped from him. Prospero seeks revenge throughout the entire play.

Throughout the play, Prospero's good and evil actions are usually paired together, making it hard to determine if he is good or evil. For example, he rescued and educated Ariel and Caliban, however he stole their island. He forgives the man who stole his throne, however, seeks revenge and steals it back. The good and evil qualities highlight each other and make it difficult to pin Prospero as fully good or evil.

Prospero displays both good and evil qualities and actions. This morally ambiguous character's different sides contrast each other and are used to highlight each other. His forgiveness and love for his daughter make him seem good, however, his desire for revenge and his enslavement of the island natives could be used to show his evilness.

Identify three reasons to argue Prospero is a good character and three reasons to argue he is an evil character.

Can you find quotes from the play to support your points?

Act 1 Scene 2

Act 3 Scene 1

Act 3 Scene 2

Act 4 Scene 1

Act 5 Scene 1

Epilogue

Is Prospero a good man? (DIP)

Think about his role as a father, his behaviour towards his enemies, his treatment of Caliban, his relationship with Ariel and their use of magic

	Reading
Yellow Plus	<ul style="list-style-type: none"> You demonstrate a thorough understanding of texts by drawing inferences and fully exploring implicit meaning. Your responses demonstrate originality and are enhanced by carefully chosen evidence from the text. Your explanation and analysis show a well-developed understanding of authorial intent, the impact on the reader, and the link between the two. Your critical judgements are strengthened by a range of carefully chosen evidence, fully exploring how specific elements of a text reflect authorial intent and why they are effective in fulfilling their aims. You explain the effect of a range of devices.
Yellow	<ul style="list-style-type: none"> Your understanding of a text goes beyond what is literally on the page to fully consider the conventions of genre and the influence of context. Your responses to the text are detailed and supported with relevant and focussed (word-level) evidence. You give detailed explanation and analysis beginning to explore the deliberate impact of the writer's choices on the reader. You make interesting and perceptive critical judgements directly supported by relevant and focussed (word-level) evidence from the text. You explain the effect of simple devices.
Blue	<ul style="list-style-type: none"> Your understanding of a text is more nuanced and includes a basic sense of genre and the context in which it was written. Your responses to the text are valid, sometimes original, and clearly supported and explained with relevant evidence from the text. Your explanation and analysis are well developed, referring to the impact or effect on the reader. You make increasingly critical judgements that are clearly supported and explained with relevant evidence from the text. You identify and label a range of devices.
Green	<ul style="list-style-type: none"> Your explanations of the text are simple, identifying explicit meaning. Your responses to the text are valid and supported by/based on relevant evidence from the text. Your answers include an attempt at explanation or basic analysis of your points, i.e. why a point is important or relevant in answering the question. You make basic judgements supported with some relevant evidence from the text. You identify and label simple language devices.
White	<ul style="list-style-type: none"> You can describe or re-tell the text. Your responses to the text are simple but valid with some relevant reference to the text. There is little or no explanation or analysis in your answers. You make simple but unfocused judgements with no relevant supporting examples from the text. You identify simple language devices without using subject terminology.