



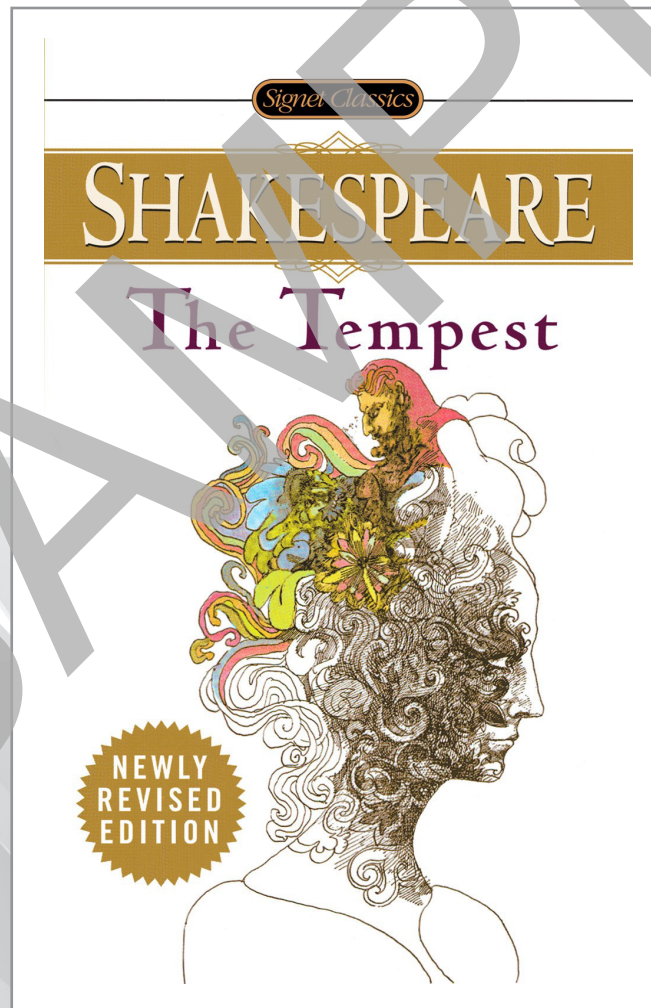
TEACHER GUIDE

GRADES 9-12

COMPREHENSIVE CURRICULUM BASED LESSON PLANS

The Tempest

William Shakespeare



READ, WRITE, THINK, DISCUSS AND CONNECT

The Tempest

William Shakespeare

TEACHER GUIDE

NOTE:

The trade book edition of the novel used to prepare this guide is found in the Novel Units catalog and on the Novel Units website. Using other editions may have varied page references.

Please note: We have assigned Interest Levels based on our knowledge of the themes and ideas of the books included in the Novel Units sets, however, please assess the appropriateness of this novel or trade book for the age level and maturity of your students prior to reading with them. You know your students best!

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Skills and Strategies

Thinking

Identifying attributes,
compare/contrast, research,
concordance

Writing

Log, freewriting, letter
writing, stage directions,
interview/report, diary entry,
poetry, essay, scene, speech,
postcard, critique

Listening/Speaking

Discussion, book talk, video,
acting, role play, debate,
speech, tableau

Comprehension

Predicting, summarizing,
cause and effect

Literary Elements

Unity of time, unity of action,
unity of place, pun, allusion,
contrast, tragicomedy, irony,
the masque, epilogue,
metaphors, similes

Other

Mythology, research,
newspaper, masks, collage/
montage, puppets, comic
strip, music

Summary of *The Tempest*

Act I

The curtains open on a ship tossed by a savage storm. From a nearby island, an aging father (Prospero) watches with his lovely daughter (Miranda). Prospero, an enchanter, had raised the storm in order to bring his enemies to the island where he and his daughter have been exiled for the past twelve years. Miranda, who remembers little of her previous life, listens as her father describes what happened when she was three: Prospero had been the rich and mighty Duke of Milan until his brother (Antonio), conspired with the King of Naples (Alonso) to overthrow him. Antonio was afraid to kill Prospero publicly, so had him set adrift in a rotting old boat with his little daughter. Prospero and Miranda would no doubt have drowned without the intervention of a kind nobleman, Gonzalo, who stocked the boat with food, drink, clothing, and books from Prospero's library. Here Prospero ends his narrative, without explaining why he brought the ship containing his enemies to the island, and uses the magic he has learned from his books to put Miranda to sleep.

Next he bids his fairy-sprite servant, Ariel, to appear and to describe how he performed his assigned task of stirring up the tempest. Ariel relates how the terrified passengers were flung into the sea, the ship magically fixed, the crew put to sleep on the restored vessel, and the royal party brought to the shore, miraculously dry. After finishing his tale, Ariel reminds Prospero of his promise to liberate Ariel; Prospero, in turn, reminds Ariel that he has two more days of servitude. Prospero reminds Ariel that if it weren't for Prospero, Ariel would still be imprisoned in the cloven pine where the witch, Sycorax, who used to rule the island, left him before her death. Prospero tells Ariel to take on the form of an invisible sea-nymph, and turns to waken Miranda.

The two set off to visit Caliban, Prospero's slave. Caliban, the son of Sycorax, is a deformed creature whom Prospero has taught to speak. Half-human, half-monster, Caliban had considered the island his kingdom until Prospero arrived and enslaved him; now he nurses a grudge against his master. Nor does Prospero, who once soothed and comforted Caliban, lose any love on the creature now; Caliban made the mistake of trying to rape Miranda. Prospero orders Caliban to get wood and the slave, who knows Prospero's ability to inflict aches and cramps and other pains, goes grudgingly forth.

At this point, Ariel, disguised as an invisible sea-nymph, uses beautiful music to lure Ferdinand, the King of Naples' son, to Prospero and Miranda. Ferdinand and Miranda (who hasn't seen a man other than her father in 12 years) fall in love instantly. Although this romance is just what Prospero wants, he is afraid things are happening too quickly, so he puts Ferdinand to the test. Prospero pretends to be angry, calls Ferdinand a traitor, and—when Ferdinand draws his sword—uses magic to disarm him.

Act II

On another part of the island, the castaways are grumbling amongst themselves, blaming the King for marrying off his daughter to an African, which necessitated the fateful voyage. Gonzalo tries to comfort Alonso, who mourns the supposed loss of his son. Prospero's brother, Antonio, and the King's brother, Sebastian, both mock Gonzalo, who seems to be aware that something magical is happening—why else are their clothes dry? When Ariel's mysterious music fills the air, Gonzalo, the King and two lords hear it and fall asleep. Antonio convinces Sebastian to get the throne for himself by

Attribute Web

Directions: Select a character from the book to tell about using the blocks below.

<i>Who is the character?</i>			
<i>What did the character do?</i>		<i>Why did s/he do it?</i>	
<i>Why is the character's name well chosen?</i>	<i>What is the nature of this character's actions? (reactive, active, important, consequential, secondary)</i>	<i>What is the significance of the book's time and place to the character?</i>	
<i>What is unusual or important about the character?</i>	<i>How does the character change in the story?</i>	<i>Does the character remind you of another character from another book? Who?</i>	<i>Do you know anyone similar to this character?</i>

Writing Activity

Think of a time you were in a stressful situation with a group of other people. Perhaps you all were in physical danger; perhaps the threat was more psychological. Describe the situation and how you responded to it. Did the group members cooperate? Did you argue? Were you a leader or a follower? Did you act logically or did you panic? Did you act in a characteristic way or did you surprise yourself? Did you lose your sense of humor—or use it? What did your reaction show about the type of person you are? If you can't remember being in a stressful situation, imagine one in which you might find yourself, and use the questions above to help you create a suspenseful short-short story.

Act I, Scene 2

Vocabulary

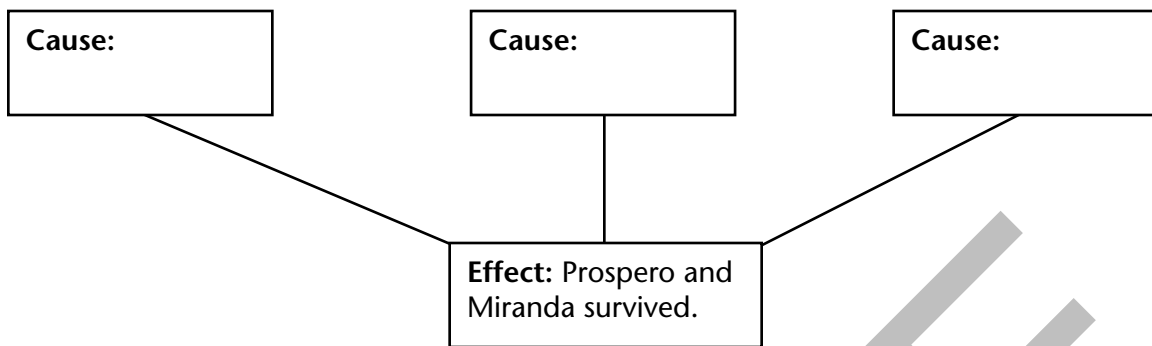
allay (2)	welkin (4)	dashed (8)	ere (11)
amazement (14)	naught (18)	full (20)	meddle (21)
virtue (27)	betid (31)	bootless (35)	ought (51)
holp (62)	perfidious (68)	seigniories (71)	overtopping (81)
verdure (87)	mark (89)	closeness (90)	sans (97)
lorded (97)	else (99)	needs (108)	royalties (110)
confederates (111)	dry (112)	yet (115)	condition (117)
hearkens (122)	extirpate (125)	thence (131)	impertinent (137)
butt (146)	cherubin (152)	stuffs (165)	vainer (175)
prescience (181)	zenith (182)	omit (184)	quality (193)
point (195)	precursors (202)	up-staring (214)	nigh (217)
mid season (240)	remember (244)	prithce (248)	bate (250)
hests (276)	cloven (279)	whelp (285)	correspondent (299)
gently (300)	miss (314)	offices (315)	fen (325)
stripes (348)	purposes (360)	vassal (376)	whist (381)
featly (382)	knell (406)	owes (411)	canker (419)
vouchsafe (426)	single (436)	entertainment (469)	surety (478)
unwonted (501)			

Vocabulary Activity

Divide the vocabulary words among three or four small student groups. Rewrite each of the lines in which the group's vocabulary words appear—in "modern everyday English."

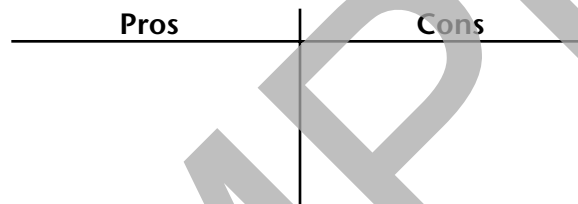
Discussion Questions

1. How can you tell that Miranda is sensitive and compassionate? (*She begs her father to save the men on the faltering ship.*) Do you think that Prospero is being cruel by frightening everyone on the ship? Why do you think he has raised the storm? (*We know that some of the men on the ship were responsible for his loss of the dukedom.*) How does Miranda seem to feel about her father and the way he is using his magic?
2. How do you learn about what happened twelve years in the past? (*Prospero tells his daughter how his brother conspired to get Prospero's office, setting Prospero and Miranda out to sea in a rotting boat.*) What are at least three reasons Miranda and her father didn't perish after being cast adrift? (*Draw the graphic on the following page on the board and jot down student responses.*)



(Cause 1: Fate led them to a tropical island. Cause 2: Gonzalo had given them some food and drink. Cause 3: Once on the island, Prospero was able to use the magic he learned from the books Gonzalo had sent with him.)

- Why do you suppose Prospero hasn't told his daughter about her past before this? What do you imagine he saw as some of the pros and cons of keeping Miranda "in the dark" all these years?



(Sample pros: She won't regret losing her old lifestyle; she won't be made fearful or angry. Sample cons: She has a right to know; she might be angry at her father for keeping this from her once she knows the truth.)

- How did Prospero feel about being Duke? *(He preferred to let his brother manage details while he studied his books.)* How did his brother manage to wrest control from him? *(He made a secret agreement with the King of Naples and took control.)* What did the King have to do with it? *(Antonio allied himself with the King and gave him annual tribute in return for help in overthrowing Prospero.)* Does it sound to you as if Prospero would still like to be Duke? Does it sound to you as if he is out for revenge?
- How did Prospero and his daughter end up on the island? Why didn't Antonio just kill them? *(Antonio was afraid that the people would get upset if Prospero, whom they admired, was killed, so he had Prospero and his daughter put out to sea in an old boat.)* What would have happened if it weren't for Gonzalo? *(They probably would have died without the food and other necessities he provided.)*
- Why doesn't Miranda hear Prospero's conversation with Ariel? *(Prospero uses his magic to put her to sleep.)* Why do you suppose Prospero doesn't want her to hear it? What report does Ariel give of the storm? *(He tells how the passengers were brought ashore, that the crew remains asleep aboard the harbored ship; the rest of the boats were scattered in the storm but then came together and headed back to Naples.)*
- What is Prospero's relationship with Ariel? *(The spirit, Ariel, serves Prospero.)* How did that relationship begin? How do you learn this? *(Prospero reminds Ariel how he released Ariel from the "cloven pine" in which Sycorax the witch had entrapped him.)* Do you think Ariel "owes" Prospero for saving him from the pine? Why is Prospero reminding Ariel about what happened so long ago? *(Ariel has started grumbling about wanting to be free.)*

-
8. Who is Caliban? (*Caliban is a monster who lived on the island before Prospero arrived.*) What is his relationship to Prospero? How did that relationship begin? (*When Prospero arrived, Caliban showed him around the island and Prospero taught Caliban to speak; Prospero made him into a slave.*) Do you think Prospero “owes” Caliban? Compare and contrast the relationship between Prospero and Caliban with the relationship between Prospero and Ariel. (*Both Ariel and Caliban are “slaves” to Prospero; Prospero seems to feel affection toward Ariel—which is reciprocated— and has Ariel use enchantment; Prospero and Caliban dislike each other—and Prospero has Caliban do menial labor like hauling in firewood.*)
 9. What does Prospero have against Caliban? (*Caliban tried to rape Miranda.*) How do you think their relationship would have been different if Caliban had not shown any interest in Miranda? (*They had once had more of a teacher-student relationship.*)
 10. What happens when Miranda and Ferdinand see each other? (*They fall instantly in love.*) How does Prospero seem to feel about this? (*He is pleased, but pretends not to approve of Ferdinand.*)
 11. Where is music heard in this scene? (*Sitting on a bank, Ferdinand hears Ariel’s song—“Full fathom five thy father lies...” and follows it.*) How is it used? to set a mood? to convey information? (*It sets a mystical tone.*)
 12. Which lines in this scene do you feel are most important or memorable? Why did you choose these quotations?
 13. **Prediction:** How will things go with Ferdinand and Miranda? Will Caliban and Ariel continue to let Prospero boss them around?

Literary Analysis: Unity of Action and Unity of Place

Explain that there are three “unities”—principles of dramatic structure. In addition to unity of time (*action is limited to one day, as explained above, after Act I, scene one*), there is unity of action (*action is complete, with a beginning, middle and end*) and unity of place (*action is limited to one place*). Only in *The Tempest* and *Comedy of Errors* did Shakespeare observe all three “unities.”

Writing Activity

Write Miranda a letter of advice about her attraction to Ferdinand. Is she being too hasty? What qualities should she look for in him? How should she act toward him? What should she do about the way her father is treating him? Use reasons to support your advice. These reasons might come from personal experience or from your observations of real people or characters from literature.

Act II, Scene 1

Vocabulary

dolor (21)	spendthrift (26)	temperance (45)	tawny (57)
pocket (70)	paragon (76)	doublet (104)	enmity (118)
importuned (130)	plaster (142)	chirurgionly (143)	bourne (155)
tilth (155)	pike (164)	engine (164)	foison (166)
an (182)	batfowling (186)	prate (265)	chough (268)
supplant (272)	kibe (278)	upbraid (289)	verily (324)