

# The Tempest

by William Shakespeare

## Teacher's Guide

Written By Matthew Jewell

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## Synopsis

### Act I

#### Scene 1

A ship carrying Italian noblemen is caught in a storm. The master of the ship calls the boatswain, who gives frantic instructions to the sailors, trying to save the vessel. Alonso, King of Naples; Sebastian, his brother; Antonio, Duke of Milan; Gonzalo and others come on deck to inquire about the storm but are sent directly back below deck by the boatswain, who considers them liabilities when underfoot. Sebastian, Antonio and Gonzalo return above shortly after to curse the boatswain. As the mariners cry that the ship is lost, the three go in search of Alonso and steel themselves.

#### Scene 2

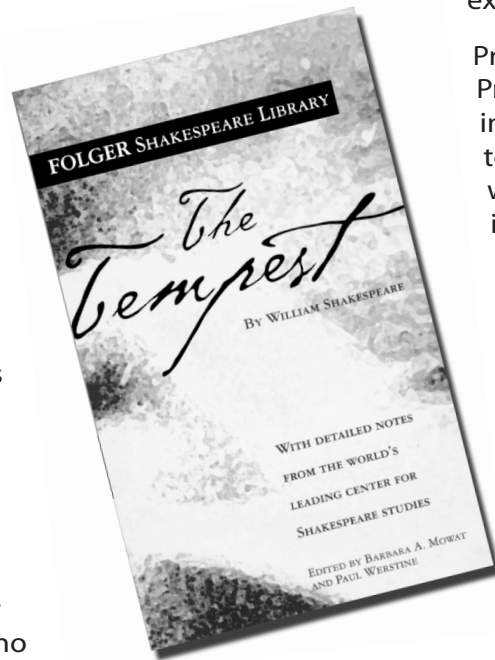
Having witnessed the storm-wrecked ship, Miranda begs her father, Prospero, to ensure that no harm comes to the crew and passengers. He assures her that they are safe and informs her that it is time for her to learn about her past and true identity. He tells her that he was the Duke of Milan, until his brother, Antonio, conspired with the King of Naples to usurp his throne and exile him on a ruined ship. Gonzalo, a "noble Neapolitan," supplied them with necessities and books from Prospero's library. Eventually Prospero and Miranda landed on the island they now inhabit. As he finishes, Miranda falls asleep, presumably under a charm.

Ariel, a spirit in service to Prospero, enters and reports that he successfully created the illusion of

the storm. He has left the ship safely in the harbor with the crew sleeping below deck and scattered the noblemen around the island, ensuring that Ferdinand, Alonso's son, is alone. Afterwards, he reminds Prospero that he had promised to shorten his servitude upon completion of this task. Prospero becomes angry and reminds Ariel that had he not freed him from the tree in which Sycorax, Caliban's mother and former mistress of the island, had imprisoned him, Ariel would still be trapped. The spirit appears contrite and exits.

Prospero wakes Miranda and Caliban, Prospero's twisted servant, enters, cursing them both. Prospero instructs him to gather firewood and threatens him with torture. Caliban exits, complaining.

Ariel, invisible and singing, leads Ferdinand to Prospero and Miranda. Ferdinand and Miranda fall in love at first sight. Prospero, uneasy with the swiftness of their romance, accuses Ferdinand of treachery, creating obstacles to make their eventual union more dear. Miranda tries to intercede on Ferdinand's behalf, but Prospero ignores her pleas and leads him away.



### Act II

#### Scene 1

On another part of the island, Alonso, Sebastian, Antonio, Gonzalo, and their attendants find themselves unharmed, their clothing dry and clean. Alonso, fearing his son drowned, is despondent. Gonzalo tries to make the best of the situation, but Sebastian and Antonio ridicule him. The ship, the audience learns, was returning from the marriage of Claribel, Alonso's daughter, to the King of Tunis in Algiers. Alonso moans that, having lost his daughter, the voyage has cost him his son as well. After further argument between Gonzalo and Sebastian and Antonio, Ariel enters and sings all but Sebastian and Antonio to sleep.

Sensing an opportunity, Antonio tries to convince Sebastian to kill Alonso, arguing that Claribel's distance from Naples would place Sebastian next in line for the throne. After a short discussion, they draw their swords and approach the sleeping nobles. Ariel wakes Gonzalo, whose shouts wake the others. Sebastian and Antonio, caught with their swords out, claim to have heard frightening noises in the woods and drawn in response. After a short discussion, the party sets out in search of Ferdinand.

## Scene 2

Caliban enters, carrying a load of wood, complaining about the various torments to which he is subject. As Trinculo, one of Alonso's servants, approaches, Caliban throws himself to the ground and hides under his cloak. Trinculo is looking for shelter from the storm and notices Caliban under the cloak. Expressing more interest than disgust, he wonders what manner of creature Caliban may be. As the storm returns, he crawls under the cloak with Caliban.

Stephano, Alonso's butler, enters drunk and singing. At first, he mistakes the two men under the cloak for a four-legged two-headed monster and promises to pour liquor down both its throats. Eventually, he recognizes Trinculo's voice and offers both men drinks. Caliban, quickly becoming drunk, begs to worship Stephano, while the Italians ridicule him. Singing, he leads them off, promising to share his knowledge of the island.

## Act III

### Scene 1

Ferdinand enters, carrying wood in service to Prospero. Miranda comes to him, followed by her invisible father. She begs Ferdinand to rest from his work or to allow her to do it for him. He pauses in his labor and praises her beauty, to which she responds modestly. He declares his rank and adds admirations of her, which causes her to first ask if he loves her and then if he will wed her. He replies in the affirmative to both queries. They clasp hands, sealing their union, and depart. Prospero, having witnessed the agreement, is less pleased than the couple, saying that while they are surprised, he is not. He hurries to his books of magic to finish his plans.

### Scene 2

Stephano, Trinculo, and Caliban drunkenly wander the isle. Stephano now refers to himself as the lord of the island and Caliban as his servant, while quarrelling good-naturedly with Trinculo. Ariel enters invisible as Caliban tells them that he is subject to "a tyrant, a sorcerer" who "cheated" him of possession of the island. Ariel introduces discord in the party by imitating Trinculo's voice and accusing Caliban of lying. Caliban tells them that Prospero will sleep in the afternoon and proposes to lead the men to him. He proposes that they steal his magic books, kill him, take the island, and make Miranda queen and Stephano king. Trinculo approves of the plan, the quarrel resolved, and the three follow Ariel's music offstage.

### Scene 3

Alonso's party becomes exhausted searching for Ferdinand. In asides, Antonio and Sebastian plot to take advantage of the Italians' weariness and kill Alonso at the next opportunity. Several "strange shapes" appear and set out a banquet table, dance around it, and invite the travelers to eat. The nobles are wary, but Gonzalo says that travelers often return with odd stories and insists that the food is safe. While Prospero watches, the group approaches the table. Ariel, in the form of a Harpy, appears amid thunder and lightning. He slaps the table with his wings, making the food disappear, and accuses them of having plotted against Prospero. He informs them that they have been wrecked and Alonso's son taken in retribution. The spirits re-enter and carry away the table. Ariel departs, while Prospero admires his performance. Alonso, despairing, runs to drown himself. Sebastian and Antonio run to fight the spirits. Gonzalo instructs the remaining Italians to follow the three and prevent them from rash action.

## Act IV

### Scene 1

Prospero releases Ferdinand and blesses his union with Miranda, but warns him not to take her virginity until after the marriage is blessed in a religious ceremony. Ariel arrives, answering Prospero's summons. Spirits in the guise of Iris, Ceres, and Juno enter and perform an elaborate magical ceremony for Ferdinand and Miranda. Suddenly remembering Caliban's plot and imminent arrival, Prospero halts the performance. He instructs Ariel to hang a line of fine clothing. Caliban, Trinculo, and

Stephano enter and are immediately distracted by the rich apparel, stealing it, while Caliban curses them and insists they continue the plot. Ariel and Prospero summon spirits in the form of hunting dogs, driving off the conspirators.

**Act V**

**Scene 1**

His work done, Prospero renounces the use of magic. Ariel brings him Alonso, Antonio, Gonzalo, and Sebastian. Stunned, Alonso returns the duchy to Prospero and repents. Prospero merrily returns Ferdinand to Alonso and informs the group of the marriage arrangement between Alonso's son and his daughter. All appears to be reconciled, though Antonio remains intractable. Trinculo, Caliban, and Stephano are brought in to be chastised, then sent to decorate Prospero's chambers. Ariel is freed, and the group prepares to sail back to Italy.

**Shakespeare Timeline**

- 1558 Coronation of Queen Elizabeth.
- 1564 William Shakespeare born on April 23? in Stratford-upon-Avon to John and Mary Shakespeare.
- 1570 Queen Elizabeth excommunicated by Pope Pius V.
- 1573 Henry Wriothesley, Earl of Southampton born; later becomes patron to Shakespeare.
- 1577 John Shakespeare, William's father, falls into debt and William is withdrawn from school.
- 1582 William Shakespeare marries Anne Hathaway.
- 1583 Susanna Shakespeare is born.
- 1585 English colonists are sent to Roanoke Island. Hamnet and Judith are born. Shakespeare leaves Stratford-upon-Avon.
- 1587 Queen Elizabeth orders the execution of her half-sister, Mary.
- 1588 The British navy defeats the Spanish Armada.
- 1589 *Henry VI, Part I*, Shakespeare's first play, is written and performed.
- 1591 Tea is introduced in England.
- 1592 Theatres are closed because of the bubonic plague.
- 1595 Theatres reopen as the plague eases. Shakespeare becomes a stockholder in the Chamberlain's Men.

- 1596 Shakespeare secures a coat of arms for his family. Hamnet dies and is buried on August 11.
- 1597 A second Spanish Armada is battered by bad weather before it reaches England. Shakespeare purchases a home in Stratford.
- 1598 The Globe Theatre is constructed.
- 1599 The Globe Theatre opens.
- 1601 Essex rebels against Queen Elizabeth. The Earl of Southampton is imprisoned for his part in the plot. John Shakespeare dies.
- 1603 Queen Elizabeth dies. King James of Scotland succeeds her and becomes a patron to the Chamberlain's Men, who change their name to the King's Men.
- 1605 Catesby's Gunpowder Plot to blow up Parliament fails.
- 1607 The colony at Jamestown is established by Captain John Smith. Susanna Shakespeare marries Dr. John Hall on June 5. Edmund Shakespeare, William's youngest brother, dies.
- 1608 Shakespeare's first granddaughter, Elizabeth, is born. Mary, his mother, dies.
- 1609 His *Sonnets* is published without his permission.
- 1610 Shakespeare retires to Stratford-upon-Avon.
- 1611 Shakespeare writes *The Tempest*. The *King James Bible* is published.
- 1612 Gilbert Shakespeare, William's brother, dies.
- 1613 Shakespeare's last brother, Richard, dies.
- 1616 Judith marries Thomas Quincy. Shakespeare becomes ill, revises his will, and dies.
- 1623 Anne dies. *The First Folio* is published.

**Author Sketch**

Details about the life of William Shakespeare are sketchy at best, mostly deduced from various clerical records. His parents, John and Mary, were married sometime around 1557. William was the eldest son and the third of eight children. He was baptized on April 26, 1564. His supposed birth date of April 23 is based on the Elizabethan custom of baptizing a child three days after its birth. It is generally thought that he attended a local Grammar school, where he studied Latin rhetoric, logic, and literature.

At the age of 18, he married Anne Hathaway, a local farmer's daughter eight years his senior. Some scholars speculate that the marriage was an unhappy one and that Shakespeare was forced to marry Hathaway because she was pregnant. The birth of their first daughter, Susannah, six months after their marriage lends some weight to the claim, as does Shakespeare's leaving her his "second best bed" in his will. Their twins Judith and Hamnet, named after friends, were born in 1585.



It is thought that Shakespeare began his theatrical career in London sometime around 1589. He was already well established when Plague closed theatres in 1592. During the two years theatres were closed, he wrote book-length narrative poetry. *Venus and Adonis* and *The Rape of Lucrece* were written during this time and were dedicated to the Earl of Southampton, presumed to be a friend and/or benefactor. Shakespeare also began writing *The Sonnets* during this hiatus from the theatre.

Theatres reopened in 1594, and he resumed writing plays. Hamnet died two years later in 1596. Shakespeare appears to have written for and acted with several companies before joining the Chamberlain's Men, with whom he remained for the rest of his career. In 1599 the Chamberlain's Men built the Globe Theatre with Shakespeare as a partner in the enterprise. When Queen Elizabeth died and was succeeded by King John of Scotland in 1603, the Chamberlain's Men renamed themselves the King's Men.

Shakespeare apparently wrote little after 1612. The Globe Theatre caught fire and burned to the ground during a performance of *Henry VIII* in 1613. Sometime between 1610 and 1613, Shakespeare retired to a large house, properties and moderate wealth in Stratford-upon-Avon. He died in 1616 on what is presumed to be his birthday, April 23, at the exact age of 52. He was buried at Holy Trinity Church, where he was also baptized.

## Critical History

*The Tempest's* first recorded performance was at the court of King James I in 1611. Another performance followed two years later at the wedding of Princess Elizabeth. The play inspired a number of adaptations in the seventeenth century, including Dryden and Davenant's *The Tempest or the Enchanted Island*. Critical reactions focused on the relative humanity of Caliban and Miranda's virtue. Thomas Rymer argued in 1677 that Caliban is essentially human, though monstrous in appearance.

Eighteenth century criticism continued the discussion of Caliban, though a primary discussion revolved around the origin of his language. Critical readings, in reaction to the intellectual climate and world events, also focused on gender relations in the play, using Prospero as a model for patriarchal norms. Discussions of the play's artistic merit also persisted throughout the century. In 1712 Addison argued that the play displayed a greater genius than other Shakespeare plays because it appears to have been created entirely from his imagination, rather than drawn from historical sources. Samuel Johnson disagreed in 1773, claiming that the play's success derives from a rule-governed plot, rather than wild creative genius.

In the nineteenth century, Samuel Taylor Coleridge dismissed earlier readings of the play. He describes the work as a "purely romantic drama" and dismisses any inconsistencies of geography or time as insignificant. Victorian readings split between considerations of the play's theological implications and Darwinian adaptations. Daniel Wilson calls Caliban a "pre-Darwinian realization of the intermediate link between brute and man."

Twentieth century readings have generally approached the play from highly specific critical perspectives. Post-colonial readings focus on the play's geography, Caliban as a colonial native, and master/slave relationships in the comedy. Feminist critics have noted the absence of females in the play, most specifically the complete absence of mothers. Several prominent materialist interpretations decode the class relations operating in the play.

Choose words from the list below that complete each citation from the play.

## Literary Precedents

Unlike many of Shakespeare's other plays, there appears to be no main source from which *The Tempest* is drawn. Several Italian *commedia dell'arte* plays about shipwrecked sailors landing on magical islands precede Shakespeare's play, though critics generally speculate that New World travel narratives likely influenced him more.

Three sources have been noted by scholars as being the most likely to have contributed to the play. The first is *True Reportory of the Wracke* (1610) by William Strachey, which recounts the experience of a June 1609 shipwreck off the Bermudas. This account, along with other New World travel writings, may have supplied the language-less native (Prospero recalls having taught human language to Caliban), the shipwreck itself, and the geography of the island. Another source pointed to by several critics is Michel de Montaigne's essay "Of the Cannibals," which was translated into English by John Florio in 1603. Several scholars have suggested that parts of Gonzalo's speech on the ideal commonwealth may be borrowed from the essay, as well as Caliban's name, which closely resembles "cannibal." As with many of his plays, Shakespeare appears in debt to Ovid's *Metamorphoses* in *The Tempest*. Sycorax, Caliban's mother, seems to be derived from Ovid's Medea.

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Southworth, John. *Shakespeare the Player: A Life in the Theatre*. Thrupp: Sutton, 2000.

Taylor, Gary. *Reinventing Shakespeare: A Cultural History, from the Restoration to the Present*. New York: Weidenfeld and Nicolson, 1989.

Wells, Stanley. *Shakespeare for All Time*. Oxford: Oxford Univ. Press, 2003.

Wood, Michael. *Shakespeare*. New York: Basic Books, 2003.

## Shakespeare's Other Works

### Plays

#### THE COMEDIES

- All's Well That Ends Well*, ca. 1602-3
- As You Like It*, ca. 1599
- The Comedy of Errors*, ca. 1593
- Love's Labour's Lost*, ca. 1594-95
- Measure for Measure*, ca. ca. 1604
- The Merchant of Venice*, ca. 1596-97
- The Merry Wives of Windsor*, ca. 1597
- A Midsummer Night's Dream*, ca. 1595-96
- Much Ado About Nothing*, ca. 1598-99
- The Taming of the Shrew*, ca. 1593-94
- Troilus and Cressida*, ca. 1601-2
- Twelfth Night*, ca. 1601-2
- The Two Gentlemen of Verona*, ca. 1592-93

#### THE HISTORIES

- Henry IV, Part 1*, ca. 1596-97
- Henry IV, Part 2*, ca. 1598
- Henry V*, ca. 1599
- Henry VI, Part 1*, ca. 1589-90
- Henry VI, Part 2*, ca. 1590-91
- Henry VI, Part 3*, ca. 1590-91
- Henry VII*, ca. 1612-13
- King John*, ca. 1594-96
- Richard II*, ca. 1595
- Richard III*, ca. 1592-93

#### THE TRAGEDIES

- Romeo and Juliet*, ca. 1593-1595
- Anthony and Cleopatra*, ca. 1606
- Coriolanus*, ca. 1607-8
- Hamlet*, ca. 1600-1601
- Julius Caesar*, ca. 1599
- King Lear*, ca. 1605
- Macbeth*, ca. 1606
- Othello*, ca. 1604
- Romeo and Juliet*, ca. 1595-96
- Timon of Athens*, ca. 1607-8
- Titus Andronicus*, ca. 1593-94

#### THE ROMANCES

- Cymbeline*, ca. 1609-10
- Pericles*, ca. 1607-8
- The Winter's Tale*, ca. 1610-11

#### DISPUTED

- The Two Noble Kinsmen*, ca. 1613
- The Reign of King Edward the Third*
- Sir Thomas Moore*, c.a. 1590-1593

### POETRY

- A Funeral Elegy* by W.S., ca. 1612
- A Lover's Complaint*
- The Passionate Pilgrim*
- The Phoenix and the Turtle*, ca. 1601
- The Rape of Lucrece*, ca. 1593-94
- The Sonnets*, ca. 1593-1609
- Venus and Adonis*, ca. 1592-93

## Media Versions

### CD/Audiocassette

- The Tempest*, 1996, HarperCollins, Abridged
- The Tempest*, 2004, Canadian Museum of Civilization, Unabridged
- The Tempest*, 2004, Naxos, Unabridged
- The Tempest*, 2005, Audio Partners, Unabridged

### DVD

- The Tempest*, 1979, Kino Video

### VHS

- The Tempest*, 1982, Vidmark.Trimark

## General Objectives

1. To read a William Shakespeare comedy
2. To navigate difficult/unfamiliar language
3. To develop critical reading, thinking, and writing skills
4. To access multiple readings
5. To follow and understand divergent thematic threads
6. To visualize the staging of a play
7. To track intertextual references
8. To note and understand various rhetorical devices
9. To deploy literary terminology
10. To gain a deeper appreciation of literature through close-reading and analysis

## Specific Objectives

1. To explain why Prospero abjures the use of magic
2. To view the play in its contemporary colonial context
3. To note the balances between the play's back-story and plot
4. To track the play's use of versification
5. To contrast ideas of human agency and providence

6. To decipher and interpret the character of Caliban
7. To understand the political implications of Miranda's marriage to Ferdinand
8. To discuss how magic operates and is used in the play
9. To formulate the relationship between the plot and the subplots
10. To characterize servitude in the play

## Literary Terms and Applications

**Plot:** the temporal progression of events throughout a piece of literature or a specific, easily delineated progression of events. *The Tempest* contains three subplots: the union of Ferdinand and Miranda, Caliban's plot with Trinculo and Stephano, and Antonio and Sebastian's plot against Alonso. Taken as a whole, they comprise the plot of the play which revolves around Prospero's machinations. Taken independently each comprises a plot.

**Setting:** the location in which a piece of literature is set. *The Tempest* is set upon a magical island. Somewhere between Italy and Tunis, it is geographically in the Mediterranean. However, the setting and natives appear to have been primarily inspired from New World travel narratives, the Mediterranean being already well-known (and thus not magically mysterious) in Shakespeare's time.

**Staging:** the actual production of a play on stage. Staging involves placement of characters, design of the set and stage, movement of actors, lighting, sound, and costuming. One of the more notable aspects of the play's staging is appearance of invisible characters on the stage. Solutions to this necessity have ranged from a character simply standing unnoticed to an invisibility costume of translucent material.

## Cross-Curricular Sources

### Art

William Hogarth, *Scene from The Tempest*

### DVD/VHS

*Forbidden Planet*, Warner Home Video, 1956

*Hamlet*, Castle Rock, 1996

*Henry V*, MGM, 1989

*Much Ado About Nothing*, MGM, 1993

*Othello*, Turner Home Entertainment, 1995

*Romeo and Juliet*, Morningstar, 1993

*Romeo + Juliet*, 20th Century Fox, 1996

*Shakespeare in Love*, Miramax, 1999

*Twelfth Night*, Image Entertainment, 1996

*A Midsummer Night's Dream*, 20th Century Fox, 1999

*William Shakespeare's The Merchant of Venice*, Sony Pictures, 2004

### Internet

British Library: Shakespeare in Quarto

<http://prodigi.bl.uk/treasures/shakespeare/>

Online copies of original quartos.

### Literature

W.H. Auden, *The Sea and the Mirror*

Charlotte Barnes, *The Forest Princess*

John Dryden and William Davenant, *The Tempest or The Enchanted Island*

H.D., *By Avon River*

John Milton, *Comus*

Gloria Naylor, *Mama Day*

Ovid, "Medea," *The Metamorphoses, Book VII*

Edgar Allan Poe, "The Masque of the Red Death"

Jean-Jacques Rousseau, *Emile*

Virginia Woolf, *Between the Acts*

### Nonfiction

*Poetics*, Aristotle

*Orientalism*, Edward Said

### Reference

*The Cambridge Companion to Shakespeare on Film*, Ed. Russell Jackson

*The Reader's Encyclopedia of Shakespeare*, Ed. Oscar James Campbell

*Shakespeare's Bawdy*, Eric Partridge

*The Shakespeare Book of Lists*, Michael LoMonico

*Shakespeare's Language: A Glossary of Unfamiliar Words in His Plays and Poems*, Eugene F. Shewmaker

### Teaching

*The Chortling Bard!: Caught'ya Grammar with a Giggle for High School*, Jane Bell Kiester

*Teaching Shakespeare into the Twenty-First Century*, Ronald E. Salomone and James E. Davis, eds.

### Theatre

*Secrets of Acting Shakespeare: The Original Approach*, Patrick Tucker

*Shakespeare: An Illustrated Stage History*, Eds. Jonathan Bate and Russell Jackson

*Shakespeare in Sable: A History of Black Shakespearean Actors*, Errol Hill

*Shakespeare's Globe Playhouse: A Modern Reconstruction in Text and Scale Drawings*, Irwin Smith

*Staging in Shakespeare's Theatres*, Andrew Gurr and Mariko Ichikawa

*This Wooden 'O': Shakespeare's Globe Reborn*, Barry Day

## Themes and Motifs

### Themes

- magic
- justice
- revenge
- colonialism
- servitude
- love/marriage
- illusion
- prescience
- greed

### Motifs

- the present reenacting past events
- plots to usurp power
- relationships between masters and servants
- manipulation of nature to achieve a "natural" order
- contrast/comparison between "men" and "monsters"
- human agency replacing divine providence

## Meaning Study

1. Prospero:  
I, thus neglecting worldly ends...  
in my false brother  
Awaked an evil nature, and my trust,  
Like a good parent, did beget of him  
A falsehood... (p 19)  
*(Speaking to Miranda, Prospero explains their family history. Twelve years before the play, his brother, Antonio conspired to seize control of Milan from Prospero and exiled him with Miranda. The interesting aspect of the lines above is that Prospero takes some modicum of responsibility for this brother's actions. He says that he neglected his daily duties, immersing himself in his studies, which allowed his brother to yield to an unbecoming taste for power. Prospero's parenting comparison is apt, since he corrects the error in a similar fashion, directing the various plotlines and characters with the authority of a parent over a child.)*

2. Ariel:  
Remember I have done thee worthy service,  
Told thee no lies, made no mistakings, served  
Without or grudge or grumblings. Thou did  
promise  
To bate me a full year. (p. 29)  
*(Ariel reminds Prospero of the terms of his service, which draws Prospero's ire. Of the various master/servant relationships in the play, Prospero's with Ariel is unique in that it is contractual, rather than based on static values. Caliban's servitude is presented as a natural outcome of his nature. Trinculo and Stephano are class-based servants. Ariel, however, serves Prospero in exchange for his having freed him from the tree in which Sycorax had trapped him.)*

3. Prospero:  
thou didst seek to violate  
The honor of my child.

Caliban: O ho, O ho! Would 't had been done!

Thou didst prevent me. I had people else  
This isle with Calibans. (p. 37)

*(Prospero says that, despite his initial kindness to Caliban, he tried to rape Miranda. Caliban laughs and replies that he wished he had and that if Prospero had not interfered, he would have populated the island with children. This exchange is important because it allows one to interpret Prospero's treatment of Caliban. Through much of the play, Caliban's exact nature is vague. One wonders whether he plots against Prospero simply because he treats him cruelly. These lines are part of a system of justification for Prospero's actions towards Caliban.)*

4. Gonzalo:  
nature should bring forth  
Of its own kind all foison, all abundance,  
To feed my innocent people. (p. 63)  
*(Here Gonzalo daydreams, explaining his ideal commonwealth. The scene is highly dependent upon performance, much like Polonius' scenes in Hamlet. Played earnestly, the egalitarian ideal he presents can be convincing. Played comically, Gonzalo serves as an unworldly buffoon to contrast with the over-worldly Sebastian and Antonio. His assertion that "nature" should provide in abundance is ironic on two levels. First, it stands out against his present circumstances, in which "nature" has stranded them on an island without food or fresh water. Second, the actions of "nature" in the play are actually guided by Prospero, which elevates human direction over natural order.)*



5. Caliban: For every trifle are they set upon me,  
Sometimes like apes, that mow and chatter at me  
And after bite me; then like hedgehogs, which  
Lie tumbling in my barefoot way and mount  
Their pricks at my footfall. Sometimes am I  
All wound with adders . . . (p. 77)

*(Caliban complains vehemently about Prospero's treatment of him, reciting a long list of tortures. These lines, spoken to himself, perform three functions. First, in context, they explain why he hides under his cape at Trinculo's approach. Second, they characterize Caliban. Even alone and without an audience, he complains incessantly. Third, they fit into an overall scheme of Prospero's relationship with Caliban, which is often unclear. Prospero threatens Caliban with punishments, and Caliban complains about similar punishments, but Prospero doesn't actually physically mistreat Caliban onstage. One concludes either that Prospero does indeed inflict such tortures on Caliban, in which case the context paints them as necessary in light of Caliban's inveterate evil nature, or that Prospero simply threatens them, which is enough to maintain some semblance of tranquility on the isle.)*

6. Trinculo: Were I in England now . . . and had but this fish painted, not a holiday fool there but would give a piece of silver . . . they will lay out ten to see a dead Indian. (p. 77-79)

*(Seeing Caliban and noting his disfigured physical appearance, Trinculo says that he could make money by displaying him to audiences in England. That he supports the idea by noting the price paid to view a "dead Indian" is one of the many details critics have use to place the island in a colonial context. Literally, the island is in the Mediterranean. However, the island's mysteriousness, its history and inhabitants, and passing references like the one above serve to place the isle in an imaginary geography more closely akin to the New World as it was considered in Shakespeare's contemporary society.)*

7. Miranda: I do not know  
One of my sex, no woman's face remember,  
Save, from my glass, mine own. Nor have I seen  
More than I may call men then you, good friend,  
And my dear father. (p. 95)

*(Miranda deflects Ferdinand's praise of her appearance by citing her inexperience, saying that she has no basis for comparison. While this is partly modesty, there are several interesting subtextual currents. First, she excludes Caliban from being a "man," by*

*implication classifying him as a beast. Second, her lack of memory of female faces recalls her inability to remember her mother's face. At a literal level, this inability dates her mother's presumed death as having happened when she was very young. At the figurative level, it further isolates Miranda as the sole female on the island, Claribel being beyond reach in Tunis and Miranda's mother having receded beyond even memory.)*

8. Ariel:  
you three  
From Milan did supplant good Prospero,  
Exposed unto the sea, which hath requit it,  
Him and his innocent child, for which foul deed,  
The powers-delaying, not forgetting-have  
Incensed the seas and shores, yea, all the creatures  
Against your peace. (p. 115)

*(These lines occur in the play's climax, where Ariel, appearing as a Harpy, accuses Alonso and Antonio of usurping Prospero's position and claiming to be the agent of retribution. Ariel's particular phrasing is peculiar in these lines. "The powers" evidently refer to Prospero, though they frame the agency of punishment as being supernatural. That the seas and creatures are incensed against them would indicate that nature is righting an unnatural act. Most likely, the obfuscatory nature of the speech is intended to allow Alonso and Antonio to know that they are being punished for their misdeeds, while maintaining their ignorance of the actual agency. Ariel also allows Alonso to believe that his son is dead, though the phrasing of the claim is literally true.)*

9. Alonso: Give us particulars of thy preservation,  
How thou hast met us here, whom three hours since  
Were wracked upon this shore . . . (p. 155)
- (Twice in the final act, reference is made to the time passed since the shipwreck: three hours. Similar to the uncertain time-frame of other Shakespeare plays, like Romeo and Juliet and A Midsummer Night's Dream, critics have debated the meaning and relevance of these lines. It seems unlikely that the entire plot could unfold within three hours. One explanation is that Prospero's magic has allowed him to manipulate time, just as he manipulates other elements. A more likely explanation is that the three hours refers to the time elapsed during the play's performance, blurring the distinction between play-time and real-time. This elision of the distinction is reinforced by Prospero's epilogue, which is addressed directly to the audience.)*

10. Prospero:  
This thing of darkness I  
Acknowledge mine. (p. 165)  
*(After the reconciliations, Prospero acknowledges Caliban. On the literal level, Prospero is stating that Caliban is his servant, just as Trinculo and Stephano serve Alonso. The acknowledgment, however, is also a claim to responsibility. That Caliban is a "thing" furthers the language surrounding him, differentiating him from human. That he is a thing of "darkness" reinforces the idea that he is an essential villain.)*

## Comprehension Study

1. List and explain the play's subplots.  
*(The Tempest includes three subplots within the context of an overarching story. The main plot revolves around Prospero's plan to regain his dukedom by shipwrecking and manipulating the Italian nobles. The three subplots are segments of this plan. In one, Prospero guides Ferdinand and Miranda into marriage by separating Ferdinand from the other Italians, placing him in a situation to which Miranda is sympathetic, and then introducing false obstacles for them to overcome. The stranded Italian nobles comprise a second subplot that involves Alonso searching for Ferdinand, then despairing, and Sebastian and Antonio plotting to kill Alonso and usurp his throne. The third subplot mirrors the second, with servants plotting against their masters. Trinculo and Stephano conspire with Caliban to kill Prospero and take control of the island.)*
2. Why does Prospero feign objection to the union between Ferdinand and Miranda?  
*(Although the eventual marriage between Ferdinand and Miranda is clearly part of Prospero's overarching plan, he introduces artificial obstacles between them. He accuses Ferdinand of treachery and sets him to manual labor, while forbidding Miranda to so much as reveal her name to him. He explains his reasoning in an aside: "this swift business / I must uneasy make, lest too light winning / Makes the prize light" (I:ii:543-545). At first read, his primary concern appears to be Ferdinand's opinion of Miranda, that he might not value her should he win her hand in wedlock easily. However, Prospero also seems to be taking Miranda's inexperience into account.)*
3. How do events in the play reenact events prior to the play?  
*(Much of the plot reenacts the back-story. The two plots of usurpation mirror the original plot to take Prospero's dukedom. The plot by Antonio and Sebastian to kill Alonso reflects the original character of Antonio and the situation, while Trinculo, Stephano, and Caliban's plot is a more literal reflection, being planned against Prospero himself. Alonso's apparent literal loss*

*of his son, Ferdinand, reflects his practical loss of Claribel, his daughter. Similarly, Miranda's arranged marriage to a prince from a faraway land echoes the details of Claribel's wedding. Just as Prospero freed Ariel from imprisonment in a tree before the play, he frees him from servitude at the end of the play. Over all, the plot reverses Prospero's loss of Milan. He lost power over Milan by neglect and regains it by losing power of the island by design.)*

4. How are women represented in the play?  
*(Of the female characters mentioned in the play, only one, Miranda, appears on stage. Claribel, recently wed, is in Tunis. Sycorax died before Prospero and Miranda came to the island, as did Prospero's wife, of whom Miranda has no memory. Miranda, as the sole example of femininity, is generally pliable, obedient, and chaste.)*
5. Why does Prospero abjure the use of magic at the end of the play?  
*(The most frequently posited answer to this question is that Prospero abjures the use of magic when he no longer needs it. This reply, however, raises more questions, such as why he needed magic in the first place. A more complete consideration of the issue notes that Prospero lost his dukedom because of his overwhelming interest in his "art," which led to the neglect of his duties and opened the way for Antonio's plot. Thus in The Tempest, Prospero is remedying the ills caused by magic with magic, and once all is restored, he abjures the use of the art.)*
6. Describe the nature of Prospero's magic.  
*(This issue divides into two considerations: literal form and moral type. Literally, Prospero's magic is heavily mediated. He depends on books and robes, and the primary effects of his magic are actually effected by Ariel and other spirits. He does not chant words of power, wave wands, or strike people dead with mind-bolts. His powers appear to be limited to becoming invisible and commanding spirits like Ariel to perform supernatural feats. One also assumes from context that his art provides him some measure of prescience.*

*As to the "type" of magic, Prospero's art appears to fall under the category of "white magic," as opposed to Sycorax's "black magic." The play takes pains to differentiate Prospero from Sycorax, both directly and by extension through his distaste for Caliban. Such distinctions extend to color the actual mode and effects possible through the different types of magic and would have been important to contemporary audiences. Simply put, Prospero could not be a sympathetic character if his magic were not explicitly painted as essentially benevolent in purpose and effect.)*

7. Contrast the roles of providence and human agency in the play.

*(Nineteenth century critics debated the theological implications of The Tempest. The play invites such discussions because of the strong role of human agency and lack of providence in the plot mechanism. Prospero is a god-like figure, who appears to be omniscient and manipulates the actions of other characters to his own ends. Even nature submits to his guidance. The plot revolves around his machinations to resume his role as duke and right wrongs. These actions are conscious and directed, requiring neither fate, luck, nor divine intervention. In contrast, other Shakespearean plots rely heavily on fate or providence like the "star-crossed" lovers of Romeo and Juliet.)*

8. Characterize master/servant relationships in the play.

*(The master/servant relationships are much like parent/child relationships in the play. For example, Prospero's "good" servant, much like his daughter, might question his decisions, but obeys his will. Caliban, the "bad" child/servant is rebellious, crude, and in need of constant supervision. Trinculo and Stephano have a similar relationship with Alonso. Their concerns and bickering are childish, as is their facile plot. Strengthening the servant/child corollary, the masters take responsibility for their servants at the end of the play. Alonso recognizes his drunken butler, and Prospero ruefully claims Caliban.)*

9. What are the political ramifications of Miranda's marriage to Ferdinand?

*(In one of the play's many reversal's, the marriage between Miranda and Ferdinand effectively reverses Antonio's coup. Alonso had supported Antonio's usurpation of Prospero, gaining influence in Milanese affairs. By matching the Neapolitan prince with his daughter, Prospero ensures that Milan will similarly have influence on Neapolitan affairs after his resumption of office.)*

10. Comment on Caliban as a character.

*(Caliban is one of the most written about characters from the play. Critics have debated such diverse topics as the origin of his language, his essential nature, his literal parentage, his role as a colonial symbol, and his physical appearance. From the play, it is clear that Caliban is physically deformed, a reflection of his twisted inner life. The exact nature of his deformity is unclear. Trinculo makes several references to his "fish-like" appearance, which has caused several critics to assume that he has a tail or webbed hands.*

*As a character, Caliban is Prospero's "other" child, serving as a foil to highlight Miranda's better qualities. Whether he is inherently evil or a product of his environment is highly debatable. He would seem to have inherited his poorer qualities from his*

*mother, Sycorax, but Prospero's treatment of him is ungentle at best, though it can be argued that Prospero is simply responding to Caliban's proclivities, rather than instilling them.)*

## How Language Works

1. Gonzalo's play on the proverb "He who is born to be hanged will not be drowned" in reference to the boatswain bookends the play. In the first scene, hoping that they survive the storm, he says, "he hath no drowning mark upon him. His complexion in perfect gallows" (9). In the final scene, all having turned out well, Gonzalo is reunited with the boatswain and crows, "I prophesied if a gallows were on land, / This fellow could not drown" (161).
2. It is indicative of Antonio's character that it is he, not Sebastian, that first suggests killing Alonso so that Sebastian might take his throne: "My strong imagination sees a crown / Dropping upon thy head" (67).
3. In Act II, Scene ii, Trinculo and Stephano refer to Caliban as a "monster" over a dozen times in quick repetition: "A very weak monster . . . . A most poor, credulous monster . . . . a most perfidious and drunken monster . . . . puppy-headed monster. A most scurvy monster . . . . poor monster's in drink. An abominable monster . . . . ridiculous monster . . . . A howling monster, a drunken monster . . . . brave monster!" (85-87) The repetition primarily generates humor, playing on Caliban's drunken insensibility in the face of their obvious taunts.
4. At the beginning of Act III, Ferdinand replaces Caliban at carrying logs. His response to the labor contrasts sharply to Caliban's complaining: "This my mean task / Would be as heavy to me as odious, but / The mistress which I serve quickens what's dead / And makes my labors pleasures" (91). More generally, Ferdinand is supplanting Caliban in Prospero's surrogate family. Caliban, the bad child, is replaced with Ferdinand, the good child.

5. Although Prospero treats Miranda as a child, arranging her future and husband and commenting on her lack of experience, it becomes clear that he is inordinately proud of her: "Do not smile at me that I boast of her, / For thou shalt find she will outstrip all praise / And make it halt behind her" (121).
6. Prospero's epilogue is addressed directly to the audience: "As you from crimes would pardoned be, / Let your indulgence set me free" (171). Literally, the action of the play breaks and Prospero doubles as a character and an actor playing a character, asking for the audience's approval and applause.

## Across the Curriculum

### Drama

1. Act out scenes from the play. Discuss the difference between reading the play and experiencing it. Identify elements of the play that seem primarily literary or theatrical. Does hearing the play spoken clarify the meaning of difficult passages?
2. Attend a stage production of *The Tempest*. Discuss the relationship between the play as read and as performed, specifically the role of text as notes for a performance. Does seeing the play performed change your understanding of the play?
3. Choose one character and read his or her lines aloud. Make a list of defining characteristics and discuss the character in relation to the themes of the play and the other characters.
4. Research and make an oral presentation on The Globe Theatre. Explain the Elizabethan theatrical experience, the history of the Globe, its reconstruction, and Elizabethan theatrical practices.
5. Choose a section of dialogue the meaning of which could be highly dependent on performance. Discuss how different performances would alter the meaning of the text. Assign the lines with different performance styles to groups and act them out.

### Gender Studies

1. In a chalk talk, explain the social role of women in Elizabethan England. What were their rights? How were they defined? How was their experience different from men's? Does Miranda conform to Elizabethan expectations of young women?
2. Make a list of every adjective used to describe a female character in the play, noting frequency of repetitions. Which words appear the most often? Is there a pattern to the types of words used to describe women?

### Biography

1. Make a timeline of William Shakespeare's life. Present the timelines and discuss the difficulties in dating certain events and time periods of his life.
2. Research and present the various anti-Stratfordian theories, i.e. the theories that claim that William Shakespeare did not author the plays attributed to him. Include the proffered substitute authors, such as Ben Jonson, Christopher Marlowe, The Earl of Derby, The Earl of Rutland, The Earl of Southampton, The Earl of Essex, Sir Walter Raleigh, Francis Bacon, Queen Elizabeth I, King James, El Spar, and Edward De Vere.

### Journalism

1. Host a talk show with the principal characters of the play. Interview them about life on the island, their various relationships and expectations, and their opinions of one another.
2. Create a newspaper-style crossword puzzle using significant names and words from the play.
3. Perform a radio interview with Prospero, preparing a list of journalistic questions beforehand. Base the questions and responses on the text of the play.
4. Compose a review of the play. Examine online and print literary reviews and mimic the general format. Include a plot summary, comparisons to other literary works, and a judgment of its literary merit.

**Language**

1. Keep a reading journal as you read *The Tempest*. List every phrase that seems important or particularly aesthetically appealing. Discuss your selections with your classmates.
2. Track the language used to describe Caliban. Make lists of words and discuss which you think are literal descriptions and which are figurative. Does the play give a clear sense of Caliban's physical appearance?
3. Using a computer art program, illustrate a glossary of theatre terms. Include act, actor, backstage, baffle, black box, blackout, casting, centre stage, character, comedy, company, dénouement, deus ex machina, dialogue, director, downstage, dramatic irony, dramatis personae, dress rehearsal, ensemble, entrance, epilogue, exit, exeunt, flashback, forestage, groundling, in the round, melodrama, mime, monologue, morality play, offstage, plot, producer, prologue, props, raked stage, repertoire, satire, scene, scenery, set, soliloquy, stage, stage directions, stage hand, stage left, stage right, tragedy, tragic-comedy, upstage, and wings.
4. Search the play for shifts in the language. Note rhymes that have shifted (ex: prove/love), words the meaning of which have shifted, words no longer used in common usage, and references no longer familiar to most readers. Discuss the significance of these changes. In what way is literature rooted to the time of its creation and in what ways does it transcend its origin?

**Composition**

1. Write a short story set before the events of the play on the island. Center your story around one of these events: Sycorax's arrival on the island, Ariel's imprisonment in the tree, Caliban's birth and childhood, Sycorax's death, Prospero's arrival, Ariel's liberation.
2. Choose two characters from the play and write an essay comparing/contrasting them. Be sure to consider their personalities, scenes, relationships with other characters, family affiliations, actions, attitudes, and functions in the plot.

3. Select what you consider to be the most significant scene in the play and write an essay explaining it. Incorporate direct quotes, paraphrases, and MLA style citations.
4. Compose a series of narrative poems from Miranda's perspective set before the arrival of the Italians. Reflect upon her: daily routine, thoughts on Caliban and her father, self-image, dreams, desires, understanding of the world, memories, etc.
5. Research and write an essay placing *The Tempest* within a colonial context. How does the island resemble colonial conceptions of the New World? Is Caliban compared to what colonialists thought of as "savages?" Is the shipwreck similar to historical events? Is Prospero analogous to a colonial governor?
6. Rewrite an act of the play as a short story, following the actual events of the play as closely as possible. Does rewriting the play change your understanding of the events and/or themes? Do you keep the setting the same, or do you make it contemporary? How do your changes affect the meaning of the act?

**Literature**

1. Using the British Library's online archives at <http://prodigi.bl.uk/treasures/shakespeare/search.asp> compare a quarto version of *The Tempest* to the version you have read. Are there substantial differences in content? Reexamine the role of editors in light of your findings.
2. Read *King Lear* and contrast the play to *The Tempest*. Consider: providence/fate versus human agency, the role of the storm, relationships to daughters, representations of evil, and each play's ending.
3. Research and make an oral report on literary rewrites, adaptations, and appropriations of *The Tempest*. How have different periods used the play? Which characters and events of the play remain the same, and which are excised or changed?
4. Compose an essay in which you select and explain what you consider to be the dominant theme of the play. Use specific exam-

ples from the play and cite quotes and references using MLA documentation.

### Art

1. Examine William Hogarth's *Scene from The Tempest*. Relate each element of the image to the play, explaining the context and meaning.
2. Using clues from the play, sketch portraits of each main character. Cite the lines from which you garner specific details and discuss your results.
3. Sketch drawings of what you consider to be the most significant moments of the play. Indicate the significance of each drawing in its title. Present and discuss the drawings in class.
4. Transform a section of dialogue from *The Tempest* into a comic strip. Incorporate stage directions into the drawings. Discuss how you perceive the meaning of the selection you chose.

### Alternate Assessment

1. Read a critical essay on *The Tempest* from a peer-reviewed journal and present the critic's views to your class. Summarize the main ideas and provide examples from the text. Afterwards, comment on your opinion of the arguments. Support your opinion with evidence.
2. Have a five minute free-for-all during which students read out loud their favorite lines from the play, making it clear that repetitions are perfectly acceptable and each student may read as many lines as they like. Afterwards, discuss which lines were read the most, why, and how those lines affected student understandings of the play.
3. Read another Shakespeare comedy, and compare it to *The Tempest*. Are its characters less ambiguous? Is humor generated in the same manner? How does the play treat marriage and other social contracts? Other comedies include: *All's Well That Ends Well*, *As You Like It*, *The Comedy of Errors*, *Love's Labors Lost*, *Measure for Measure*, *The Merchant*

*of Venice*, *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *The Taming of the Shrew*, *Troilus and Cressida*, *Twelfth Night*, and *The Two Gentlemen of Verona*.

4. As a group, modernize *The Tempest*. Changes should include the setting, legal and financial terms, names, racial/religious groups, means of transportation, gender roles, etc.

## Standardized Assessment Preparation

### VOCABULARY

1. Keep a vocabulary journal while you read the play. Note and least five words in each Act that you do not know, look them up, and write their definitions. Then add a list of synonyms and antonyms for each word.

abhorred	gabardine	prescience
abide	glut	promontory
abjure	homage	providence
apparition	hoodwink	quaint
aspersion	impertinent	ratify
auspicious	importuned	rectify
austere	infused	remorse
barren	injunction	repose
beget	insolent	requite
besiege	invert	sanctimonious
blasphemous	inveterate	sinews
bounteous	irreparable	sloth
brine	jocund	supplant
cloven	levied	surfeited
contentious	malice	tawny
corollary	malignant	temperance
coronet	marred	tempestuous
credulous	mutinous	temporal
debauched	odious	throes
diligence	omit	trifle
discharge	paragon	usurp
discretion	perdition	vexation
dread	perfidious	welkin
ebb	pertinent	whelp
enjoined	potent	zenith
expeditious	prattle	
fortitude	precepts	
frippery	prerogative	

### Grammar and Mechanics

1. Choose one scene and read it closely. Note and list each mechanical or grammatical usage that is nonstandard according to present rules. Choose ten nonstandard usages, explain the error, and correct them.
2. Choose a dialogue of at least ten lines and rewrite it. Exclude the present punctuation in each line, while preserving the meaning. For example, if one line uses a comma in a compound sentence, rewrite the line as two separate simple sentences.

### Critical Thinking

Using the following list of common analogy patterns, create a test of twenty analogies from the stories. Trade tests with a partner, take them, and then switch back to grade.

Action and Meaning (shiver : cold), Age (puppy : dog), Antonyms (large : small), Cause and Effect (explosive decompression : pulmonary embolism), Class and Member (rodent : rat), Defining Characteristic (genius : intelligence), Definition (visage : expression), Degree (angry : livid), Function (keyboard : typing), Group and Member (pod : whale), Location (sunset : west), Manner (laugh : snicker), Part and Whole (lens : glasses), Relation (father : son), Sex (bull : cow), Symbol and Symbolized (heart : love), Synonyms (happy : merry), Time Sequence (incubate : hatch), Tool and Purpose (knife : cut), Worker and Work (engineer : build), Worker and Place (sailor : ship), Worker and Product (photographer : photograph), Worker and Tool (photographer : camera)

ex: Prospero : Miranda

- a) Alonso : Ferdinand
- b) Prospero : Antonio
- c) Alonso : Claribel
- d) Sycorax : Caliban

The correct answer is c. Miranda is Prospero's daughter, just as Claribel is Alonso's daughter. The basis of the analogy is Relationship.

### Writing

Write an argumentative essay in which you argue either that Caliban is the result of his environment or that his demeanor and actions are inherent to his nature. Your essay should include an introductory paragraph with a thesis statement, at least three supporting paragraphs with one main idea each, a paragraph in which you entertain a counterargument and reply to it, and a conclusion.

## Vocabulary

Write the letter corresponding to the definition that best fits the word.

\_\_\_\_\_ 1. perfidious

- A.) stolen
- B.) treacherous
- C.) unkind
- D.) murderous

\_\_\_\_\_ 2. inveterate

- A.) habitual, established
- B.) spineless, weak-willed
- C.) recently invented or discovered
- D.) deformed

\_\_\_\_\_ 3. impertinent

- A.) unrelated
- B.) insolent
- C.) fantastical
- D.) lost

\_\_\_\_\_ 4. fortitude

- A.) knowledge of woodcraft
- B.) buoyancy
- C.) endurance, courage
- D.) cunning

\_\_\_\_\_ 5. providence

- A.) bad luck
- B.) architecture, planning
- C.) benevolent misdirection
- D.) guidance of God or Fate

\_\_\_\_\_ 6. prescience

- A.) foreknowledge
- B.) intuition
- C.) alchemy
- D.) magic

\_\_\_\_\_ 7. zenith

- A.) lowest point
- B.) a definitive example
- C.) slave, servant
- D.) highest point, apex

\_\_\_\_\_ 8. auspicious

- A.) notorious
- B.) agreeable, affable
- C.) favorable, successful
- D.) disastrously unsuccessful

\_\_\_\_\_ 9. usurp

- A.) to steal property
- B.) to seize by force or guile
- C.) to bargain unfairly
- D.) to plot against

\_\_\_\_\_ 10. temperance

- A.) moderation, self-restraint
- B.) rage, anger
- C.) patience
- D.) manipulation of time or the passage of time

\_\_\_\_\_ 11. sloth

- A.) laziness
- B.) lust
- C.) greed
- D.) envy

\_\_\_\_\_ 12. supplant

- A.) to multiply
- B.) to supplement a deficit
- C.) to take the place of something else
- D.) to win by chance

\_\_\_\_\_ 13. vex

- A.) to counter
- B.) to cause physical discomfort
- C.) to threaten
- D.) to distress

\_\_\_\_\_ 14. aspersion

- A.) vice, drunkenness
- B.) disparaging remark
- C.) moral corruption
- D.) friction, grittiness

\_\_\_\_\_ 15. abjure

- A.) to summon into existence
- B.) to destroy
- C.) to renounce
- D.) to descend from a summit



## Comprehension Test A

### Part I: Character Identification (30 points)

Name the character(s) who fits these descriptions.

- \_\_\_\_\_ 1. Renounces the use of magic.
- \_\_\_\_\_ 2. King of Naples.
- \_\_\_\_\_ 3. Witnesses the shipwreck and fears for the passengers.
- \_\_\_\_\_ 4. Plots to kill his brother.
- \_\_\_\_\_ 5. Rescued from imprisonment in a tree.
- \_\_\_\_\_ 6. Prince of Naples.
- \_\_\_\_\_ 7. Duke of Milan.
- \_\_\_\_\_ 8. Believes that his son has drowned.
- \_\_\_\_\_ 9. Plots to kill his master.
- \_\_\_\_\_ 10. Remembers having serving women as a child.
- \_\_\_\_\_ 11. Appears as a Harpy.
- \_\_\_\_\_ 12. Drunken butler who becomes a master.
- \_\_\_\_\_ 13. Is described as a fish-man.
- \_\_\_\_\_ 14. Directs the events on the island.
- \_\_\_\_\_ 15. Wakes up just in time to stop a treasonous plot.

### Part II: Fact or Opinion (20 points)

Mark the following statements either T for true, F for false or O for opinion.

- \_\_\_\_\_ 1. Miranda loves Ferdinand because her experience is limited.
- \_\_\_\_\_ 2. Caliban is displeased with Prospero.
- \_\_\_\_\_ 3. Alonso's daughter has recently been married.
- \_\_\_\_\_ 4. Prospero and Antonio become reconciled.
- \_\_\_\_\_ 5. Caliban's temperament is the product of his environment.
- \_\_\_\_\_ 6. Trinculo feels sorry for Caliban.
- \_\_\_\_\_ 7. Prospero thinks fondly on Gonzalo.
- \_\_\_\_\_ 8. Several sailors drown during the storm.
- \_\_\_\_\_ 9. The island was completely uninhabited when Prospero found it.
- \_\_\_\_\_ 10. Prospero promises to free Ariel.

## Comprehension Test A (Page 2)

### Part III: Stage Directions Identification (20 points)

Name the character(s) to whom the stage directions apply.

- \_\_\_\_\_ 1. draws a large circle on the stage with his staff.
- \_\_\_\_\_ 2. claps his wings upon the table, and with a quaint device the banquet vanishes.
- \_\_\_\_\_ 3. They draw their swords.
- \_\_\_\_\_ 4. He lies down and covers himself with a cloak.
- \_\_\_\_\_ 5. Enter ... in his magic robes
- \_\_\_\_\_ 6. to the sleeping Gonzalo
- \_\_\_\_\_ 7. Enter ... in their stolen apparel.
- \_\_\_\_\_ 8. clasping his hand.
- \_\_\_\_\_ 9. He wakes Alonso.
- \_\_\_\_\_ 10. in Trinculo's voice.

### Part IV: Essay Questions (30 points)

Choose two and answer in complete sentences.

- 1. Explain the history of the island.
- 2. Contrast the roles of fate and human agency in the play's plot.
- 3. Describe Caliban's physical appearance and its significance.
- 4. List and synopsise the play's subplots.
- 5. Discuss exactly how magic is performed on the island.

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## Comprehension Test B

### Part I: Identification (30 points)

Identify speakers of quotations.

- \_\_\_\_\_ 1. This island's mine by Sycorax, my mother
- \_\_\_\_\_ 2. you three / From Milan did supplant good Prospero
- \_\_\_\_\_ 3. a very ancient and fishlike smell, a kind of not-of-the-newest poor-John.
- \_\_\_\_\_ 4. Thy mother was a piece of virtue, and / She said thou wast my daughter.
- \_\_\_\_\_ 5. I prophesied if a gallows were on land, / This fellow could not drown.
- \_\_\_\_\_ 6. So rare a wondered father and wise / Makes this place paradise.
- \_\_\_\_\_ 7. There's meaning in thy snores.
- \_\_\_\_\_ 8. Wit shall not go unrewarded while I am king
- \_\_\_\_\_ 9. How beauteous mankind is! O, brave new world / That has such people in 't!
- \_\_\_\_\_ 10. Thou did promise / To bate me a full year.
- \_\_\_\_\_ 11. I shall be pinched to death.
- \_\_\_\_\_ 12. my son i' th' ooze is bedded
- \_\_\_\_\_ 13. At this hour / Lies at my mercy all mine enemies.
- \_\_\_\_\_ 14. I'll show thee every fertile inch o' th' island
- \_\_\_\_\_ 15. If you'll sit down, / I'll bear your logs the while.

### Part II: Short Answer (20 points)

Provide an answer to each of these questions:

- \_\_\_\_\_ 1. What do the sailors do during most of the play?
- \_\_\_\_\_ 2. Where was Ariel when Prospero found the island?
- \_\_\_\_\_ 3. From where was Alonso sailing when he was ship wrecked?
- \_\_\_\_\_ 4. What manual labor does Prospero assign Ferdinand?
- \_\_\_\_\_ 5. What do Trinculo and Stephano steal from Prospero?
- \_\_\_\_\_ 6. What do Antonio and Sebastian plot to do?
- \_\_\_\_\_ 7. What do Trinculo, Stephano, and Caliban plot to do?
- \_\_\_\_\_ 8. How does Prospero watch events unobserved?
- \_\_\_\_\_ 9. Why was Prospero sent away from Italy?
- \_\_\_\_\_ 10. Who supplied Prospero with necessities for his exile?

## Comprehension Test B (Page 2)

### Part III: Fill-in (20 points)

Fill in the words that complete each statement.

1. \_\_\_\_\_ confuses Caliban and \_\_\_\_\_ for a two-headed monster.
2. Miranda disobeys her father by revealing her \_\_\_\_\_ to \_\_\_\_\_.
3. Ariel causes discord by imitating \_\_\_\_\_'s voice and accusing Caliban of \_\_\_\_\_.
4. \_\_\_\_\_ years before the events of the play, Prospero was Duke of \_\_\_\_\_.
5. \_\_\_\_\_ notes that their \_\_\_\_\_ are not stained from the salt water.

### Part IV: Essay Questions (30 points)

Choose two and answer in complete sentences.

1. Compare Claribel and Miranda.
2. Compare Sebastian and Antonio.
3. How do the events of the play mirror events from before the play?
4. What is the political significance of the marriage between Miranda and Ferdinand?
5. Why does Prospero abjure the use of magic?

## Answer Key

### VOCABULARY

- |      |       |       |
|------|-------|-------|
| 1. B | 6. A  | 11. A |
| 2. A | 7. D  | 12. C |
| 3. B | 8. C  | 13. D |
| 4. C | 9. B  | 14. B |
| 5. D | 10. A | 15. C |

### COMPREHENSION TEST A

#### Part I: Character Identification (30 points)

Name the character(s) who fits these descriptions.

- |              |              |
|--------------|--------------|
| 1. Prospero  | 9. Caliban   |
| 2. Alonso    | 10. Miranda  |
| 3. Miranda   | 11. Ariel    |
| 4. Sebastian | 12. Stephano |
| 5. Ariel     | 13. Caliban  |
| 6. Ferdinand | 14. Prospero |
| 7. Antonio   | 15. Gonzalo  |
| 8. Alonso    |              |

#### Part II: Fact or Opinion (20 points)

Mark the following statements either T for true, F for false or O for opinion.

- |      |      |      |      |       |
|------|------|------|------|-------|
| 1. O | 3. T | 5. O | 7. T | 9. F  |
| 2. T | 4. F | 6. F | 8. F | 10. T |

#### Part III: Stage Directions Identification (20 points)

Name the character to whom the stage directions apply.

- |                             |                                   |
|-----------------------------|-----------------------------------|
| 1. Prospero                 | 6. Ariel                          |
| 2. Ariel                    | 7. Stephano, Trinculo,<br>Caliban |
| 3. Sebastian and<br>Antonio | 8. Miranda                        |
| 4. Caliban                  | 9. Gonzalo                        |
| 5. Prospero                 | 10. Ariel                         |

#### Part IV: Essay Questions (30 points)

Answers will vary.

### COMPREHENSION TEST B

#### Part I: Identification (30 points)

Identify speakers of quotations.

- |             |              |              |
|-------------|--------------|--------------|
| 1. Caliban  | 6. Ferdinand | 11. Caliban  |
| 2. Ariel    | 7. Sebastian | 12. Alonso   |
| 3. Trinculo | 8. Stephano  | 13. Prospero |
| 4. Prospero | 9. Miranda   | 14. Caliban  |
| 5. Gonzalo  | 10. Ariel    | 15. Miranda  |

#### Part II: Short Answer (20 points)

Provide an answer to each of these questions:

- |                                     |   |
|-------------------------------------|---|
| 1. Sleep on the ship.               | 7. Kill Prospero.   |
| 2. Trapped in a tree.               | 8. He is invisible.   |
| 3. Tunis, at Claribel's<br>wedding. | 9. His dukedom was<br>usurped by Antonio<br>with the help of<br>Alonso. |
| 4. Carrying logs.                   | 10. Gonzalo.  |
| 5. Clothing.                        |   |
| 6. Kill Alonso.                     |   |

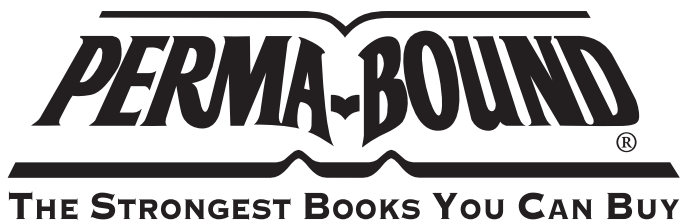
#### Part III: Fill-in (20 points)

Fill in the words that complete each statement.

- Stephano, Trinculo
- name, Ferdinand
- Trinculo, lying
- twelve, Milan
- Gonzalo, clothes

#### Part IV: Essay Questions (30 points)

Answers will vary.



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