

Year 7 Home Learning

The Tempest by William
Shakespeare

Weeks 1-3



Name: _____

Rastrick High School

How to use this booklet:

During the third half term of Year 7 we will study *The Tempest* by William Shakespeare.

If you are working from home at any point during this time, you should use this booklet to complete your home learning.

This booklet will break down the reading and writing into week by week sections with tasks to complete.

If you have been in school for part of the time but are now studying from home, you should start the lessons from where you last finished with your class teacher.

Summary of the scheme

The Tempest is a six-week scheme of work that continues on from your work on Shakespeare's World.

Throughout this scheme, you will study:

- Key moments from the play
- Key historical information relevant to the ideas in the play
- Some of Shakespeare's use of language to present characters and relationships.
- The theme of power, control, supernatural and society.

The main focus, throughout your study of the play, is the central character Prospero.

As you work through, pay close attention to your impression of Prospero and how it might change as the play develops.

All extracts from the play can be found at the back of the booklet.

Support: Discussing a text

At some points you will be asked to write a What? How? Why? Paragraph. The section below provides some advice on how to write this.

What is the writer doing?

The first sentence of your paragraph should clearly explain what the writer is doing.

For example, if I was answering the question: **How does Shakespeare present the character of Prospero?**

I would start my paragraph by saying: **Shakespeare presents the character of Prospero as...**

Other sentence starters might include: *At this point in the play, Shakespeare presents Prospero as, Prospero could also be viewed as, some audience members might view Prospero as...*

How is this done in the text?

This is the main section of any analysis you will write. Here you explain the details from the text which help explain your opinion on what the writer is trying to show.

These details might include structural choices made by the writer or particular methods that they use. Remember, the more examples you give, the stronger your answer will be.

Sentence starters which you may use for this section include:

Shakespeare uses in order to suggest that.....

The use of the word..... suggests that..... Because.....

Shakespeare describes ... in this way to encourage the reader to think/feel...

Why might the writer have done this?

This section of analysis asks you to think about a writer's intentions- the reasons why they wrote the text.

For example, Shakespeare wrote plays to be both enjoyable and thrilling for the audience. Very little entertainment existed so visiting the theatre would have been a huge treat.

From your understanding of Shakespeare's World, you should also be aware of the historical context when Shakespeare was writing. The Tempest was the final play Shakespeare wrote so came under the reign of James 1.

Here, you may only include a short sentence at the end of your analysis.

Sentence starters for this section include:

Perhaps the writer is trying to show that...

Characters in the Play

PROSPERO, the former duke of Milan, now a magician on a Mediterranean island

MIRANDA, Prospero's daughter

ARIEL, a spirit, servant to Prospero

CALIBAN, an inhabitant of the island, servant to Prospero

FERDINAND, prince of Naples

ALONSO, king of Naples

ANTONIO, duke of Milan and Prospero's brother

SEBASTIAN, Alonso's brother

GONZALO, councillor to Alonso and friend to Prospero

ADRIAN
FRANCISCO } *courtiers in attendance on Alonso*

TRINCULO, servant to Alonso

STEPHANO, Alonso's butler

SHIPMASTER

BOATSWAIN

MARINERS

The Tempest:

Week-by-Week Guide

Week One – Power and Banishment

1	<p>Title: <u>Effective openings</u></p> <p>In/On: What do you imagine it would feel like to be on a ship in a storm? Why would this be an effective way to start a play?</p> <p>Challenge: How would Shakespeare create this atmosphere over 400 years ago?</p> <p>Read through the summary below to contextualise how the play opens: A story of shipwreck and magic, The Tempest begins on a ship caught in a violent storm with Alonso, the king of Naples, on board. On a nearby island, the exiled Duke of Milan, Prospero, tells his daughter, Miranda, that he has caused the storm with his magical powers</p> <p>Key vocabulary – can you find the definitions? - <i>Tempest</i></p> <p>Read extract 1 – The opening scene</p> <ol style="list-style-type: none">1. How would the audience feel watching this scene?2. What characters do you think are Royal and respected? Why?3. Which characters do you think have a lower status? Why? <p>Task 1: On your copy of the scene, highlight/underline 5 moments that you think are very effective for the audience. Don't forget – stage directions can also be effective decisions for the audience.</p> <p>Task 2: Write a detailed explanation as to why this opening scene is effective for engaging the audience.</p> <p>Task 3: Imagine you had to re-direct this scene in 2021. You have the benefit of advanced technology e.g. lighting, sound effects, props and hydraulic staging (your stage could move?). Write a detailed explanation of what decisions you would make and why you think they would be effective for the audience.</p> <p>Final thought: If you found out this storm was being created by someone purposefully to crash the ship, would you feel differently about it?</p>
2	<p>Title: Introduction to Prospero</p> <p>Mind-map what comes to mind when you think of wizards/magic.</p> <ol style="list-style-type: none">1. What would be the positives of having magic?2. What might be the negatives?3. Would your family be supportive of your magic power? Why? Why not? <p>In today's extract, you are going to meet the play's main character (Prospero) and his daughter (Miranda). Prospero was once the Duke of Milan (Italy) but now lives on a faraway island with his daughter. This scene opens with Prospero conjuring the storm that we saw in Act 1 Scene 1.</p> <p>Read Extract 2</p>

What is your impression of Prospero?
What is your impression of Miranda?
What is bothering Miranda in this scene?
How do we know that, although he is magical, Prospero is not evil?

Task: Next to each adjective, write out a piece of evidence from the extract that presents Prospero in this way e.g.

Powerful –
Caring –
Secretive –

Task: Write an explanation as to how the audience would first feel about Prospero as a character based on what we know so far. Challenge: Can you include evidence from the extract in your answer as you do in class writing.

Final thought: How might Prospero and Miranda having ended up on the island? Could you link your prediction to the fact that he has purposefully created a storm to crash the ship that the current King of Naples and his brother, the Duke of Naples, are sailing on?

3

Title: Prospero's story

Read the information below about attitudes to magic in the 17th Century and answer the questions that follow.

Shakespeare was taking a risk with the use of magic in *The Tempest*, which was first performed in 1611; he could have landed himself in prison or worse. Society was deeply religious and believed in the hierarchy of God and angels/fallen angels above all human power and behaviour. Those who practised magic were seen to reject God as they try to replicate his power on earth. Sorcerers would be banished from society and seen as traitors to both King James and God. Shakespeare avoided prison by removing any religious language in the play and showing the rejection of magic by the end of the play.

1. What might have happened to Shakespeare as punishment for including magic?
2. Why did society not like those who practised magic?
3. Who were you seen to betray if you practised magic?

We know that Prospero has magic power, now lives on an island but was once Duke of Milan. Could today's information explain why this happened?

Reading: Prospero's story (Extract 3)

As you read, consider your impression of Prospero as a character.

1. What happened to Prospero in Milan?
2. Why was he banished to the island?
3. Who betrayed him?
4. Which character ensured their survival?

Challenge: How does Prospero's banishment link to the historical information about attitudes to magic in 17th Century society.

Has your impression of Prospero changed? Developed? Why? – Explain in your own words.

4	<p>Imagine you are Prospero having just arrived on the island following your banishment from Milan.</p> <p>Write a detailed description of the island.</p> <p>Consider the different elements you could describe:</p> <ul style="list-style-type: none"> - The sky/weather - Mountains - Sea - The plants/trees/flowers <p>Try to use the most effective adjectives you can. Can you include some effective imagery e.g. <i>simile, metaphor and personification</i>?</p>

Week Two – Control and Punishment

6	<p>Title: Prospero and Ariel</p> <p>In/On: How has Prospero been shown to be powerful? How has Prospero been shown to be weak?</p> <p>Introduction to Ariel. The next part of Act 1 Scene 2 introduces the audience to the character of Ariel. Ariel is bound to serve the magician Prospero, who rescued him from the tree in which he was imprisoned.</p> <p>Read Extract 4 in which Ariel explains to Prospero how they were the one creating the shipwreck yet ensuring that no one was actually hurt or injured.</p> <ol style="list-style-type: none"> 1. What is your impression of Ariel? 2. How does Ariel seem to respond to Prospero? 3. How does Prospero treat Ariel? <p>Ariel's story: Now you are going to learn about Ariel's story and how they managed to become indebted to Prospero. Read Extract 5 and answer the questions below.</p> <ol style="list-style-type: none"> 1. What happened to Ariel? 2. Who tortured Ariel? 3. Why did they treat Ariel so badly? 4. How did Prospero find Ariel? 5. Why does Ariel now have to serve Prospero? <p>Final task: Ariel asks for freedom and Prospero scolds them for being so bold as to ask for it. Do this change your impression of Prospero? Why? Why not? Explain.</p>
7	<p>Title: <u>Introduction to Caliban</u></p> <p>Caliban is the son of evil witch Sycorax. He is also enslaved into service by Prospero. What are your predicts of Caliban as a character?</p> <p>Prospero wakes Miranda and tells her they are going to visit his slave Caliban. Miranda responds 'Tis a villain, sir, I do not love to look on'.</p> <p>How does Miranda feel about Caliban?</p>

	<p>Read extract 6.</p> <ol style="list-style-type: none"> 1. What is your impression of Caliban? 2. Why do you think he speaks to Prospero in this way? 3. Why do you think Prospero speaks to him in this way? <p>Read extract 7 – Caliban’s story.</p> <ol style="list-style-type: none"> 1. What do we learn about Caliban and Prospero’s early relationship? 2. How did Caliban feel about Prospero? 3. How did Prospero used to treat Caliban? 4. Does this explain why Caliban is so angry with Prospero now? <p>Key information: Later in this scene, Prospero tells Caliban that the reason he treats him so badly now is because he once tried to attack Miranda.</p> <p>Task: Write a summary of what you have understood about Caliban, his relationship with Prospero and why their relationship is like it is now.</p>
8	<p>Title: Comparing power in the play.</p> <ol style="list-style-type: none"> 1. What is the relationship between Prospero and Ariel? 2. What is the relationship between Prospero and Caliban? <p>Use your extracts to create a Venn diagram of the similarities and differences between Prospero’s relationship with Ariel/Caliban as his two servants.</p> <p>Task 2: Ariel is a magical spirit whereas Caliban is a native inhabitant of the island. We know Prospero respects magic. During the Jacobean era, English crews set sail across the globe and took over many countries by force. The native people in these countries were treated badly and made to feel inferior by the English troops.</p> <p>Using this information, write a summary as to why Prospero’s relationship with Ariel and Caliban is so different.</p> <p>Challenge: Can you include a direct quote from any of your extracts to support your ideas?</p>
9	<p>Title: Gonzalo’s commonwealth</p> <p>What makes a society work?</p> <p>If you could remove anything from society, what would it be?</p> <p>Reading we have missed: Ferdinand, Prince of Naples, has found Miranda on the island and they have developed romantic feelings for each other. Prospero, whilst happy that his daughter may have found love, does not trust Ferdinand initially so casts another spell and imprisons Ferdinand demanding that he will have to prove himself as a worthy person before he can ask for Miranda’s hand in marriage.</p> <p>In today’s reading, we return to the shipwrecked characters who were travelling back to Milan before Prospero created a tempest resulting in them seeking refuge of</p>

Prospero's island. The shipwrecked characters are not aware of this and would believe Prospero and Miranda died long ago.

We hear Gonzalo attempt to keep everyone's spirits up by discussing the beauty of the island. He begins to discuss what he would do should he own an island and start his own society.

Read extract 8 – Gonzalo's Commonwealth and answer the questions below.

1. What does Gonzalo want in his world?
2. What does he want to get rid of?
3. What do you make of this world?
4. Do you think it could work? Why? Why not?
5. Why do you think Gonzalo wants his world to be like this?

Task: Planning your perfect world.

In a mind-map, create notes and ideas on your perfect world just like Gonzalo.

You should consider:

- Work
- School
- Entertainment
- Money
- Laws and rules
- Nature
- Housing
- Travel

For each of your ideas, explain why you think this would be a good idea/make a difference to the quality of people's lives.

10 Title: Creating my Utopia

Writing task: Imagine you have a camera that can zoom in and out of your 'perfect' world. Write a detailed description of your Utopia describing how it would appear – you should really focus on creating 'perfection' in your description.

You should also explain the key elements of your perfect world in this piece.

You might imagine that you are describing your ideas to someone in the same way as Gonzalo.

Ensure you use effective adjectives to bring the image of your Utopia to life.

Week Three – Deception and Revenge plots

11	<p>Title: <u>Antonio's plot</u></p> <p>What do you already know about Antonio from Prospero's backstory in Act 1? How do you feel about Antonio as an audience?</p> <p>Key technique: Dramatic irony – where the audience know more than certain characters in stage for effect.</p> <p>Pre-reading information. The shipwrecked characters are still sat round talking about their situation. Ariel arrives and casts a spell to send the characters to sleep. The spell works on all characters apart from Antonio (Prospero's brother) and Sebastian (King Alonso's brother). As the others sleep, Antonio attempts to persuade Sebastian to kill his brother, King Alonso, suggesting that it is Sebastian's only chance at becoming king since Alonso now believes that his son, Ferdinand, is drowned.</p> <p>Reading: Extract 9 Antonio's plot.</p> <ol style="list-style-type: none">1. Antonio manages to persuade Sebastian to kill his own brother. How does this present Antonio?2. Sebastian, despite resistance, agrees to kill his own brother. How does this present Sebastian?3. Can you remember Antonio's plot to remove Prospero? How does this moment feel similar? <p>Task: The audience are already aware of Antonio's scheming past. This is what we know to be dramatic irony. How does Shakespeare use this moment in the play to develop the audience's view of Antonio as a villainous character?</p> <p>Explain your thoughts.</p> <p>Task 2: Prospero sends Ariel back to wake Gonzalo to avoid the men being killed. How is this different from Prospero's story in Milan?</p>
12	<p>Title: Caliban's anger</p> <p>What do you remember about Caliban? Why does he hate Prospero? Why does Prospero hate him?</p> <p>Reading: Extract 10</p> <p>Caliban is out hauling wood for Prospero and cursing his hatred for his master. He delivers a speech on what he would like to happen to Prospero to punish him in the way Caliban believes Prospero should be punished.</p> <p>How does Shakespeare present Caliban as a character?</p>

	<p>Write a list of adjectives to describe Caliban Select your best three adjectives Find evidence in the extract that present Caliban in this way.</p> <p>Write a what/how/why paragraph exploring how Shakespeare presents Caliban using the frame in the opening of the booklet.</p>
13	<p>Title: Re-evaluating power on the island.</p> <ol style="list-style-type: none"> 1. Who do you think currently holds the most power on the island? 2. Who do you think holds the least power on the island? <p>Draw a timeline of the characters you have met so far ranking them in order from 1 (least power) to 10 (most power on the island).</p> <p>Select the highest and lowest character on the list and write a detailed summary explaining why you have placed them in this position using:</p> <ul style="list-style-type: none"> - References to the play - Key quotes if you can find them - Their relationship with other characters.
14	<p>Title: <u>Caliban's island</u></p> <p>In Week 1, you described the island from Prospero's perspective. Today's writing task is to write a description of the island from Caliban's perspective as a prisoner on an island that once belonged to him and his mother.</p> <p>Focus on your descriptive detail to present Caliban's anger and hatred for the island.</p>
15	<p>Title: Consolidating my understanding.</p> <p>Create a 15-question quiz on your learning so far.</p> <p>Create a storyboard detailing the events in the play so far.</p> <p>You should include both writing and images to ensure your storyboard is logical and informative.</p>

The Tempest

Extract 1: The Storm

ACT I/ SCENE I. On a ship at sea: a tempestuous noise of thunder and lightning heard. Enter a Master and a Boatswain

Boatswain

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

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

ALONSO

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

Boatswain

I pray now, keep below.

ANTONIO

Where is the master, boatswain?

Boatswain

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

GONZALO

Nay, good, be patient.

Boatswain

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

GONZALO

Good, yet remember whom thou hast aboard.

Boatswain

None that I more love than myself. Out of our way, I say.

Exit

GONZALO

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

Exeunt Re-enter Boatswain

Boatswain

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

A cry within

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

Re-enter SEBASTIAN, ANTONIO, and GONZALO

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

SEBASTIAN

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

Boatswain

Work you then.

ANTONIO

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

GONZALO

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

Boatswain

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

Enter Mariners wet

Mariners

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

ANTONIO

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

GONZALO

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

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

ANTONIO

Let's all sink with the king.

SEBASTIAN

Let's take leave of him.

GONZALO Now would I give a thousand furlongs of sea for an acre of barren ground, long heath, brown furze, anything.

The wills above be done! but I would fain die a dry death.

Exeunt

Extract 2: Meet Prospero

Enter **PROSPERO** and **MIRANDA**

MIRANDA

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking
pitch,
But that the sea, mounting to th' welkin's cheek,
5 Dashes the fire out. Oh, I have suffered
With those that I saw suffer. A brave vessel
Who had, no doubt, some noble creature in her
Dashed all to pieces. Oh, the cry did knock
Against my very heart! Poor souls, they
perished.
10 Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallowed and
The fraughting souls within her.

PROSPERO

Be collected.
No more amazement. Tell your piteous heart
15 There's no harm done.

MIRANDA

Oh, woe the day!

PROSPERO

No harm.
I have done nothing but in care of thee,
Of thee, my dear one—thee my daughter, who
Art ignorant of what thou art, naught knowing
Of whence I am, nor that I am more better
20 Than Prospero, master of a full poor cell
And thy no greater father.

MIRANDA

More to know
Did never meddle with my thoughts.

PROSPERO and **MIRANDA** enter.

MIRANDA

Dear father, if you caused this terrible storm with
your magic powers, please put an end to it. The
sky's so dark it looks like it would rain down
boiling hot tar if the sea weren't swelling up to the
sky to put its fire out. Oh, I suffered along with all
the men I watched suffer! A fine ship, with some
good people in it, I'm sure, smashed to pieces.
Their dying shouts broke my heart! The poor
people died. If I'd been a god I would've let the sea
sink inside the earth before it had a chance to
swallow up that ship and all the people it was
carrying.

PROSPERO

Calm down. There's nothing to get upset about. No
harm was done.

MIRANDA

Oh, what a horrible day!

PROSPERO

There was no harm, I'm telling you. Everything
I've done has been for you, my dear daughter. You
don't know what you are, since you don't know
who I am or where I come from, or that I'm better
than merely Prospero, your humble father who
lives in a poor little shack.

MIRANDA

It never occurred to me to imagine there was
anything more to know.

PROSPERO

'Tis time
I should inform thee farther. Lend thy hand
And pluck my magic garment from me.

MIRANDA helps **PROSPERO** remove his mantle

PROSPERO

It's time for you to know the whole story. Give
me a hand and help me off with this magic cloak.

MIRANDA helps **PROSPERO** remove his cloak.

So,

25 Lie there, my art.—Wipe thou thine eyes.
Have comfort.

The direful spectacle of the wrack, which
touched

The very virtue of compassion in thee,
I have with such provision in mine art
So safely ordered that there is no soul—

30 No, not so much perdition as an hair
Betid to any creature in the vessel—
Which thou heard'st cry, which thou sawst
sink. Sit down.

For thou must now know farther.

(to the cloak) So, lie there, my
magic. *(to MIRANDA)* Wipe your eyes. Take
comfort. I arranged the horrible sight of this
shipwreck, which moved you to such pity, so
carefully that not a single person was hurt—no,
not so much as a hair on anyone's head was
destroyed in the ship that you saw sink. Sit
down. It's time for you to know more. *(they sit)*

Extract 3 – Prospero's story

The story goes that Prospero was the Duke of Milan until his brother Antonio, conspiring with Alonso, the King of Naples, usurped (took with power) his position.

Kidnapped and left to die on a raft at sea, Prospero and his daughter survive because Gonzalo, an honest and trusted advisor to the King, leaves them supplies and Prospero's books in the boat, which are the source of his magic and power.

Prospero and his daughter arrived on the island where they remain now and have been for twelve years.

Only now, Prospero says, has Fortune at last sent his enemies his way, and he has raised the tempest to make things right with them once and for all.

Extract 4 – Introduction to Ariel

Enter ARIEL

ARIEL

190 All hail, great master! Grave sir, hail! I
come
To answer thy best pleasure, be 't to fly,
To swim, to dive into the fire, to ride
On the curled clouds. To thy strong bidding,
task
Ariel and all his quality.

PROSPERO

Hast thou, spirit,
195 Performed to point the tempest that I
bade thee?

ARIEL

To every article.
I boarded the king's ship. Now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement. Sometime I'd divide,
200 And burn in many places. On the
topmast,
The yards, and bowsprit would I flame
distinctly,
Then meet and join. Jove's lightning, the
precursors
O' th' dreadful thunderclaps, more
momentary
And sight-outrunning were not. The fire
and cracks
205 Of sulfurous roaring the most mighty
Neptune
Seem to besiege and make his bold waves
tremble,
Yea, his dread trident shake.

PROSPERO

My brave spirit!
Who was so firm, so constant, that this coil
Would not infect his reason?

ARIEL enters.

ARIEL

Humble greetings, great master! Worthy sir,
greetings! Your wish is my command,
whatever you want. If you want me to fly, to
swim, to jump into fire, to ride the clouds in
the sky, Ariel will get right to the task.

PROSPERO

Spirit, did you carry out the storm just as I
ordered?

ARIEL

Down to the last detail. I boarded the king's
ship, and in every corner of it, from the deck
to the cabins, I made everyone astonished
and terrified. Sometimes I appeared in many
places at once. On the top sail and main mast
I flamed in different spots, then I came
together into a single flame. I flashed about
faster than lightning. The fire and deafening
cracks seemed to overwhelm even the god of
the sea himself, making him tremble
underwater.

PROSPERO

Good spirit! Who could ever be so steady and
strong that a disturbance like that wouldn't
make him crazy?

Extract 5: Ariel's story

PROSPERO

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

ARIEL

No.

PROSPERO

Thou dost, and think'st it much to tread the
ooze

²⁵⁵Of the salt deep,
To run upon the sharp wind of the north,
To do me business in the veins o' th' earth
When it is baked with frost.

ARIEL

I do not, sir.

PROSPERO

Thou liest, malignant thing! Hast thou forgot
²⁶⁰The foul witch Sycorax, who with age and
envy
Was grown into a hoop? Hast thou forgot her?

ARIEL

No, sir.

PROSPERO

Thou hast. Where was she born? Speak. Tell
me.

ARIEL

Sir, in Argier.

PROSPERO

Oh, was she so? I must
²⁶⁵Once in a month recount what thou hast
been,
Which thou forget'st. This damned witch
Sycorax,
For mischiefs manifold and sorceries terrible
To enter human hearing, from Argier,
Thou know'st, was banished. For one thing
she did
²⁷⁰They would not take her life. Is not this
true?

ARIEL

Ay, sir.

PROSPERO

Have you forgotten the torture I freed you
from?

ARIEL

No.

PROSPERO

You have forgotten, and you think it's a burden
when I ask you to walk through the ocean, or
run on the north wind, or do business for me
underground when the earth's frozen solid.

ARIEL

No, I don't, sir.

PROSPERO

You lie, you nasty, ungrateful thing! Have you
forgotten the horrid witch Sycorax, stooped
over with old age and ill will? Have you
forgotten her?

ARIEL

No, sir.

PROSPERO

You have. Where was she born? Speak. Tell me.

ARIEL

In Algiers, sir.

PROSPERO

Oh, was she now? I'll have to tell the story again
every month, since you seem to forget it. This
damned witch Sycorax was kicked out of
Algiers for various witching crimes too terrible
for humans to hear about. But for one reason
they refused to execute her. Isn't that true?

ARIEL

Yes, sir.

PROSPERO

This blue-eyed hag was hither brought with child

And here was left by th' sailors. Thou, my slave,

As thou report'st thyself, wast then her servant.

275And, for thou wast a spirit too delicate

To act her earthy and abhorred commands,

Refusing her grand hests, she did confine thee,

By help of her more potent ministers

And in her most unmitigable rage,

280Into a cloven pine, within which rift

Imprisoned thou didst painfully remain

A dozen years; within which space she died

And left thee there, where thou didst vent thy
groans

As fast as mill wheels strike. Then was this
island—

285Save for the son that she did litter here,

A freckled whelp hag-born—not honored with

A human shape.

ARIEL

Yes, Caliban, her son.

PROSPERO

Dull thing, I say so. He, that Caliban

Whom now I keep in service. Thou best know'st

290What torment I did find thee in. Thy groans

Of ever angry bears. It was a torment

Did make wolves howl and penetrate the breasts

To lay upon the damned, which Sycorax

Could not again undo. It was mine art,

295When I arrived and heard thee, that made gape

The pine and let thee out.

ARIEL

I thank thee, master.

PROSPERO

This sunken-eyed hag was brought
here pregnant and left by the sailors.

You, my slave, were her servant at the
time, as you admit yourself. You were
too delicate to carry out her horrible
orders, and you refused. In a fit of rage

she locked you up in a hollow pine
tree, with the help of her powerful
assistants, and left you there for

twelve years. During that time she

died, and you were trapped, moaning
and groaning as fast as the blades of

a [mill](#) wheel strike the water. At that
time there were no people here. This

island was not honored with a human
being—except for the son that Sycorax

gave birth to here, a freckled baby
born of an old hag.

ARIEL

Yes, Caliban, her son.

PROSPERO

That's right, you stupid thing. Caliban, who
now serves me. You know better than
anyone how tortured you were when I found
you. Your groans made wolves howl, and
even made bears feel sorry for you. Nobody
but the damned souls of hell deserves the
spell that Sycorax put on you and couldn't
undo. It was my magic that saved you when I
arrived on the island and heard you, making
the pine tree open and let you out.

ARIEL

Thank you, master.

Extract 6- Meeting Caliban

PROSPERO

(to CALIBAN) Thou poisonous slave, got by the devil himself

325 Upon thy wicked dam, come forth!

Enter CALIBAN

CALIBAN

As wicked dew as e'er my mother brushed
With raven's feather from unwholesome fen
Drop on you both! A southwest blow on ye
And blister you all o'er!

PROSPERO

(to CALIBAN) You horrible slave, with a wicked hag for a mother and the devil himself for a father, come out!

CALIBAN enters.

CALIBAN

I hope you both get drenched with a dew as evil as what my mother used to collect with a crow's feather from the poison swamps. May a hot southwest wind blow on you and cover you with blisters all over.

PROSPERO

330 For this, be sure, tonight thou shalt have cramps,
Side-stitches that shall pen thy breath up.
Urchins
Shall, forth at vast of night that they may work,
All exercise on thee. Thou shalt be pinched
As thick as honeycomb, each pinch more stinging

335 Than bees that made 'em.

PROSPERO

I'll give you cramps for saying that—horrible pains in your sides that will keep you from breathing. I'll send goblins out at night to work their nasty deeds on you. You'll be pricked all over, and it'll sting like bees.

Extract 7 – Caliban’s story

CALIBAN

I must eat my dinner.
This island’s mine, by Sycorax my
mother,
Which thou takest from me. When thou
camest first,
Thou strok’st me and made much of me,
wouldst give me
Water with berries in ’t, and teach me
how
340 To name the bigger light, and how
the less,
That burn by day and night. And then I
loved thee
And showed thee all the qualities o’ th’
isle,
The fresh springs, brine pits, barren
place and fertile.
Cursed be I that did so! All the charms
345 Of Sycorax, toads, beetles, bats, light
on you!
For I am all the subjects that you have,
Which first was mine own king. And
here you sty me
In this hard rock, whiles you do keep
from me
The rest o’ th’ island.

CALIBAN

I have to eat my dinner now. This island
belongs to me because Sycorax, my
mother, left it to me. But you’ve taken it
from me. When you first got here, you
petted me and took care of me, you
would give me water with berries in it,
and you taught me the names for the sun
and the moon, the big light and the
smaller light that burn in daytime and
nighttime. I loved you back then. I
showed you all the features of the island,
the freshwater springs, the saltwater pits,
the barren places and the fertile ones. I
curse myself for doing that! I wish I could
use all the magic spells of Sycorax against
you and plague you with toads, beetles,
and bats. I’m the only subject you have in
your kingdom, and you were my first
king, and you pen me up in this cave and
don’t let me go anywhere else on the
island.

Extract 8 – Gonzalo’s Commonwealth

GONZALO

I' th' commonwealth I would by contraries
Execute all things. For no kind of traffic
125 Would I admit. No name of magistrate.
Letters should not be known. Riches,
poverty,
And use of service—none. Contract,
succession,
Bourn, bound of land, tilth, vineyard—none.
No use of metal, corn, or wine, or oil.
130 No occupation. All men idle, all.
And women too, but innocent and pure.
No sovereignty—

GONZALO

In my kingdom I'd do everything differently
from the way it's usually done. I wouldn't
allow any commerce. There'd be no officials or
administrators. There'd be no schooling or
literature. There'd be no riches, no poverty,
and no servants—none. No contracts or
inheritance laws; no division of the land into
private farms, no metal-working, agriculture,
or vineyards.
There'd be no work. Men would have nothing
to do, and women also—but they'd be
innocent and pure. There'd be no kingship—

Extract 9 – Antonio’s plot

SEBASTIAN

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.
260 And I the king shall love thee.

ANTONIO

Draw together.
And when I rear my hand, do you the like,
To fall it on Gonzalo.

ANTONIO and SEBASTIAN draw their swords

SEBASTIAN

O, but one word.
(speaks quietly to ANTONIO)

Enter ARIEL invisible, with music and song

ARIEL

(to GONZALO) My master through his art
foresees the danger
265 That you, his friend, are, and sends me
forth—
For else his project dies—to keep them
living.
(sings in GONZALO 's ear)
*While you here do snoring lie,
Open-eyed conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber and beware.
Awake, awake!*

SEBASTIAN

You'll be my role model. Just as you got Milan,
I'll get Naples. Take out your sword. With one
cut you can be through paying money to
Naples. And as king I'll love you forever.

ANTONIO

You take out your sword too. When I raise my
hand, you do the same, and bring it down on
Gonzalo's head.

*ANTONIO and SEBASTIAN take out their
swords.*

SEBASTIAN

Oh, but there's one more thing to tell you. *(he
speaks quietly to ANTONIO)*

*ARIEL enters, invisible, singing and playing
music.*

ARIEL

(to GONZALO) With his magic powers my
master can see the dangers that you are in, my
friend. So he sent me to make sure these men
survive—and to guarantee his plans
succeed. *(sings in GONZALO 's ear)*
*While you lie here snoring,
Men are plotting against you.
If you want to stay alive,
Wake up and beware.
Wake up, wake up!*