

‘The Tempest’

by

William Shakespeare



Name: _____

'The Tempest'

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William Shakespeare in London

Shakespeare's early life

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

Shakespeare would have studied maths, religious studies, and ancient Greek and Roman literature at school. The ancient Greeks and Romans had lots of great writers who wrote wonderful stories. The stories that they wrote about are not always true. They are **myths**.

Shakespeare must have paid attention when he was at school, because so many of his plays are about things that happened in ancient Greece and Rome.

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

Not much is known about Shakespeare's life after he left school.

Nobody knows when he moved to London, where he lived when he got there, or how he started working in theatres.



Shakespeare in London

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

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

Plays were very popular entertainment. Sometimes, rich lords and knights would sponsor a company. They would get a share of the profits as well. Shakespeare's company was

sponsored by the Lord Chamberlain. His company was called the **Lord Chamberlain's Men**.



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

When Elizabeth I died in 1603, the new king, James I, liked the company so much that he decided to become their **sponsor**. The Lord Chamberlain's Men then became The King's Men. Shakespeare spent

the rest of his career in London writing and performing plays for the new king.

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

The First Folio

Seven years after his death, 36 of Shakespeare's plays were published. Not many people had their plays published as it was very expensive and there was no guarantee that the books would sell. The fact that Shakespeare's plays were printed helps to show how popular his plays were when he was alive.

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



A C A T A L O G V E

of the feuerall Comedies, Histories, and Tra-
gedies contained in this Volume.

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TRAGEDIES.

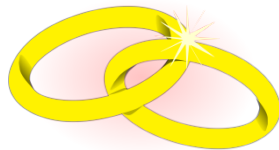
The Tragedy of Coriolanus.	Fol. 1.
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Shakespearean comedy and tragedy

These are some of the features of comedies and tragedies when Shakespeare was writing.

1. It has a **happy ending**, usually including a **marriage**.
2. There are **no deaths** in the play.
3. There is at least one romantic plot.
4. One plot involves characters who aren't kings, queens, princes, princesses, lords or ladies. They are **servants and tradespeople**. These characters get into **ridiculous situations**.
5. There is **confusion** around who characters really are.

1. It has a **sad ending**, usually including a **death**.
2. There are **deaths** in the play.
3. There is at least one **murder plot**.
4. The play usually involves 'high' characters, like kings, queens, princes, princesses, lords and ladies.
5. In tragedy, **there can be confusion** around who, or what, characters really are.



Travel in the Elizabethan era

Today, we can use lots of different types of transport. Aeroplanes, trains, coaches, buses, the underground, cars and bicycles are all available depending on where you are going, how quickly you want to get there, and how much money you are prepared to spend!



The paths were basic, and travelling was hard

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

the court.

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

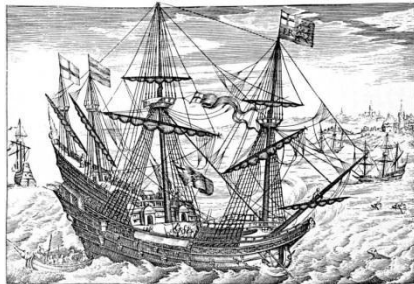
Most people at this time were born, lived and died within a local area, but some people from England were starting to explore parts of the world that they never knew existed before. These explorers and travellers were the great celebrities of the Elizabethan age. Sir Walter Raleigh, Sir Francis Drake and Sir Martin Frobisher were some of the most famous explorers. Elizabeth I was obsessed with their discoveries, and she was happy to pay for their travels, no matter what the price. Led by the Queen's example, the rest of the country were fascinated with their adventures of exploring the world by sea.



Sir Walter Raleigh

These explorers could bring back fantastic rewards for Elizabeth. Any new land found by an explorer became England's. During Elizabeth's reign, she

managed to spread the land she ruled over into North America, the West Indies, and parts of India. There were also great riches to be found in these new lands, including exotic crops, and precious jewels and resources. As expensive as the journeys were, they were often worth it for the explorers and for Elizabeth, who became richer and more powerful as a result of the discoveries of the New World.

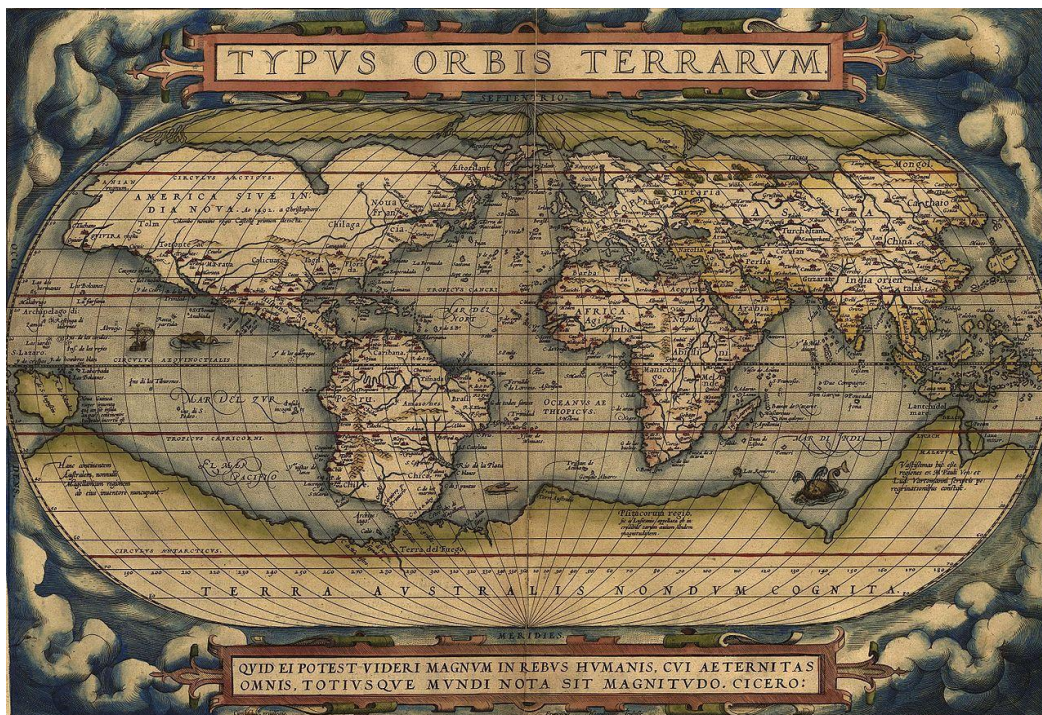


An Elizabethan ship

Exploring wasn't for everyone, though. It was incredibly dangerous, and many travellers didn't make it back home. Ships were made of wood, and had to be looked after very carefully to make sure they kept watertight. Explorers were travelling into the unknown. They didn't have good maps of where they were going. They certainly didn't have sat nav or GPS! They also didn't have any way of predicting the weather, so some ships became lost at sea, and many more were destroyed by storms on the ocean. Starvation and sickness were also killers, as there was no refrigeration on board, and food needed to be well preserved in salt to make sure it lasted the whole journey. Sailors were often malnourished as there was no way of getting fresh fruit and vegetables or even water that wasn't sea water.

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

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




A world map from 1570

Risks and Rewards in the Age of Discovery

Exploring could bring great rewards for the explorers and for Elizabeth I.

But there were also huge risks.

Use the article to make a list of the risks and rewards for the explorers and for Elizabeth I.

Explorers (like Sir Walter Raleigh) 		

Elizabeth I



Italian city-states



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

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

The rulers of city-states had different titles. Kings, Queens, Princes, Dukes, and Lords could be rulers. The name changed between cities, but any of these titles could mean that you were the ruler of a city. The King of Naples was the man in charge of Naples, while the Duke of Milan was in charge of Milan.

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

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

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



The Mona Lisa by Leonardo Da Vinci is one of the most famous portraits in the world



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

*A map of Milan from the
1500s*

Act 1 Scene 2 - Prospero and Miranda's past

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

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

PROSPERO	Twelve year since, Miranda, twelve year since, Thy father was the Duke of Milan and A prince of power.		1. Prospero was the Duke of Milan.
MIRANDA	Sir, are not you my father?		
PROSPERO	My brother and thy uncle, called Antonio— I to him put The manage of my state, as at that time Prospero the prime duke, being so reputed In dignity, and for the liberal arts Without a parallel; those being all my study,	5	2. Prospero wanted to study.
	The government I cast upon my brother And to my state grew stranger, being transported And rapt in secret studies.	10	3. To allow himself time to study, Prospero gave Antonio some power to look after Milan.
	Thy false uncle new created The creatures that were mine, or changed 'em, Or else new formed 'em; having both the key Of officer and office, set all hearts i' th' state To what tune pleased his ear, that now he was The ivy which had hid my princely trunk, And sucked my verdure out on't.	15	4. Antonio grew more powerful in Milan.
	I, thus neglecting worldly ends, all dedicated To closeness, and the bettering of my mind,	20	5. Prospero became too concerned with his studies and didn't look after his duties as Duke of Milan.

	but by being so retired, in my false brother Awaked an evil nature.		
	He being thus lorded, he did believe He was indeed the duke, out o' th' substitution And executing th' outward face of royalty. Hence his ambition growing	25	6. Antonio began to act as if he was the Duke of Milan.
	He thinks me now incapable; confederates— So dry he was for sway—wi' th' King of Naples To give him annual tribute, do him homage, Subject his coronet to his crown and bend The dukedom yet unbowed—alas, poor Milan!— To most ignoble stooping. <i>MIRANDA</i> O, the heavens!	30	7. Antonio began making peace with Alonso, the King of Naples. Naples used to be an enemy.
<i>PROSPERO</i>	The King of Naples, being an enemy To me inveterate, hearkens my brother's suit, Should presently extirpate me and mine Out of the dukedom, and confer fair Milan, With all the honors on my brother. Whereon, A treacherous army levied, one midnight Fated to th' purpose did Antonio open The gates of Milan, and, i' th' dead of darkness, The ministers for th' purpose hurried thence Me, and thy crying self.	35 40	8. Antonio and Alonso planned to get rid of Prospero.
	They hurried us aboard a barque, Bore us some leagues to sea, where they prepared A rotten carcass of a butt, not rigged, Nor tackle, sail, nor mast - the very rats Instinctively had quit it. There they hoist us To cry to th' sea that roared to us.	45 50	9. Prospero and Miranda were put out to sea in an awful boat.
<i>MIRANDA</i> <i>PROSPERO</i>	How came we ashore? By providence divine.		10. Gonzalo gave Prospero some clothes, food and the book of magic.

<p>Some food we had and some fresh water that A noble Neapolitan, Gonzalo, Out of his charity - who being then appointed Master of this design - did give us, with Rich garments, linens, stuffs, and necessities, Which since have steaded much. So, of his gentleness, Knowing I loved my books, he furnished me From mine own library with volumes that I prize above my dukedom.</p>		<p>55</p> <p>60</p>	
<p><i>PROSPERO</i> Here in this island we arrived, and here Have I, thy schoolmaster, made thee more profit Than other princesses can that have more time For vainer hours and tutors not so careful.</p> <p><i>MIRANDA</i> Heavens thank you for 't.</p>		<p>65</p>	<p>11. When they arrived on the island, Prospero began to teach Miranda.</p>

Prospero and Caliban

These are the ways that Prospero and Caliban curse each other in this scene.

Practise reading out these insults and curses in different ways.

Think about these things as you read with a partner:

- How will you show a character's emotion? With voice, facial expression, gestures, stance?
- How are these lines said? Remember – Prospero is a powerful magician. He doesn't necessarily need to shout at Caliban.
- Does Caliban always yell at Prospero? Remember, Caliban is scared of Prospero. He might mutter his lines to himself so that Prospero can't hear him.

Prospero: Freckled whelp! Poisonous slave! Thou most lying slave!

Caliban: A south-west blow on ye and blister you all o'er!

Prospero: Dull thing, filth as thou art! Hag-seed!

Caliban: All the charms of Sycorax, toads, beetles, bats light on you!

Prospero: Malice! Slave!

Caliban: The red plague rid you for learning me your language!

Antonio and Sebastian

In this passage, Antonio and Sebastian continue talking while Alonso and Gonzalo are asleep. Antonio is giving Sebastian ideas.

	ORIGINAL VERSION	MODERN VERSION
205	<p>SEBASTIAN</p> <p>What, art thou waking?</p> <p>ANTONIO</p> <p>Do you not hear me speak?</p> <p>SEBASTIAN</p> <p>I do; and surely</p> <p>It is a sleepy language and thou speak'st</p> <p>Out of thy sleep. What is it thou didst say?</p> <p>This is a strange repose, to be asleep</p>	<p>SEBASTIAN</p> <p>Are you dreaming or awake?</p> <p>ANTONIO</p> <p>Don't you hear me speaking?</p> <p>SEBASTIAN</p> <p>I do, and it sounds like you're talking in your sleep. What did you say? It's weird for you to be dreaming with your eyes wide</p>
205	<p>With eyes wide open; standing, speaking, moving,</p> <p>And yet so fast asleep.</p> <p>ANTONIO</p> <p>Noble Sebastian,</p> <p>Thou let'st thy fortune sleep--die, rather; wink'st</p> <p>Whiles thou art waking.</p> <p>SEBASTIAN</p> <p>Thou dost snore distinctly;</p> <p>There's meaning in thy snores.</p>	<p>open—standing, talking, moving, but sound asleep.</p> <p>ANTONIO</p> <p>Good Sebastian, you're the one who's sleeping if you let this opportunity pass you by without acting on it.</p> <p>SEBASTIAN</p> <p>You're snoring, but it sounds like you're talking. There's meaning in your snoring.</p>
215	<p>ANTONIO</p> <p>I am more serious than my custom: you</p> <p>Must be so too, if heed me; which to do</p> <p>Trebles thee o'er.</p> <p>SEBASTIAN</p> <p>Well, I am standing water.</p> <p>ANTONIO</p> <p>I'll teach you how to flow.</p>	<p>ANTONIO</p> <p>I'm not kidding when I say this; I'm not joking around like usual. You should be serious too when you listen to what I'm saying. You can become a great man if you listen to me.</p> <p>SEBASTIAN</p> <p>I'm hanging on every word you say.</p> <p>ANTONIO</p> <p>You need to do more than hang around—you have to act. I'll show you how.</p>

SEBASTIAN

Do so: to ebb

Hereditary sloth instructs me.

ANTONIO

O,

220 If you but knew how you the purpose cherish
Whiles thus you mock it! how, in stripping it,
You more invest it! Ebbing men, indeed,
Most often do so near the bottom run
By their own fear or sloth.

SEBASTIAN

Prithee, say on:

225 The setting of thine eye and cheek proclaim
A matter from thee, and a birth indeed
Which throes thee much to yield.

ANTONIO

Thus, sir:

Although this lord of weak remembrance, this,
Who shall be of as little memory
230 When he is earth'd, hath here almost
persuaded—
For he's a spirit of persuasion, only
Professes to persuade,—the king his son's alive,
'Tis as impossible that he's undrown'd
And he that sleeps here swims.

SEBASTIAN

I have no hope

That he's undrown'd.

ANTONIO

235 O, out of that 'no hope'
What great hope have you! no hope that way is
Another way so high a hope that even
Ambition cannot pierce a wink beyond,
But doubt discovery there. Will you grant with me
That Ferdinand is drown'd?

SEBASTIAN

You need to. I'm lazy by nature.

ANTONIO

Oh, if you only knew how close to success you
are, even while you make fun of what I'm
telling you! The more you joke about it, the
more clearly I feel how serious it is! Lazy
people end up at the bottom, and you
deserve to be at the top.

SEBASTIAN

Please, tell me more. There's something in
your expression that tells me you have
something serious to say, and you're having a
lot of difficulty saying it.

ANTONIO

This is what I'm saying. (points
at GONZALO) Although this lord who has such
a bad memory—and who will be forgotten by
the world when he's dead and
buried—almost succeeded in convincing the
king that his son's alive, it's impossible that he
survived. It's as far from the truth as saying this
sleeping man is swimming.

SEBASTIAN

Yes, I'm sure he's dead. I've got no hope that
he survived.

ANTONIO

But in that "no hope" there are great hopes
for you! That "no hope" means you're on the
way to glory so brilliant you couldn't even
imagine it, no matter how ambitious you
were. Do you agree that Ferdinand must have
drowned?

Antonio convinces Sebastian to kill Alonso

Sebastian is not sure whether he should kill Alonso and Gonzalo.

Here are Sebastian's concerns. You need to explain how Antonio persuades Sebastian for each point. You should also give a quotation for each point.

Even if Alonso were dead, Ferdinand would be the next king.		
Even if Alonso and Ferdinand were dead, Claribel would be the next queen.		

I would feel terrible if I killed my brother.		
---	--	--

How is Antonio presented by his actions?

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

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

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

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

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

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

PROSPERO

In few, they hurried us aboard a barque

Bore us some leagues to sea, where they prepared

A rotten carcass of a butt, not rigged,

Nor tackle, sail, nor mast – the very rats

Instinctively had quit it. There they hoist us

To cry to the sea.

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

Leagues – miles

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

hoist – put

Make some notes here:

How is Antonio presented by his actions in this extract?

How is Antonio presented in Act 2 Scene 1?

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

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

Quotation 1: lines 191 – 193

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

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

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

Quotation 2: Lines 235 – 236

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

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

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

Quotation 3: Lines 272 – 275

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

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

- What does this quotation tell you about Antonio?

--

Act 2, Scene 2: Caliban meets Stephano and Trinculo

Here are the stage directions from Act 2 Scene 2.

As you watch and read the scene, make a note of which character the stage directions apply to.

You also need to explain what is happening in the scene in your own words.

The first few have been done for you.

<u>Caliban</u> enters, carrying wood. A sound of thunder is heard.	
<u>Trinculo</u> enters.	
_____ lies down, covering himself with a cloak.	
_____ sees _____.	
Trinculo hides under the cloak with _____.	
_____ enters carrying a bottle and singing.	
_____ gives _____ a drink.	
Stephano pulls _____ out from under the cloak.	
Trinculo and _____ embrace.	
Stephano gives _____ the bottle.	
_____ drinks.	
Trinculo talks about _____ in an aside.	
Stephano talks to Caliban.	

_____ sings drunkenly.	
------------------------	--

Caliban's dream

Caliban urges Stephano and Trinculo to not be afraid of the strange noises Ariel is making. Caliban describes delightful sounds and wonderful dreams.

CALIBAN

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

I cried to dream again.

Plot 3: The plot to kill Prospero

Here are the events from Plot 3: The plot to kill Prospero. This plot is in the correct order, but some events are missing.

1. Fill in the missing events.
2. In the space, explain how an audience feels towards Caliban at this point in the play, and why.

Event 1: Caliban describes all the ways that _____ torments him.

Event 2: Caliban meets _____ and _____.
--

Event 3: After being given alcohol, Caliban swears he will serve Stephano as his master.

Event 4: Caliban explains that Prospero can be killed when _____.
--

Event 5: Ariel tries to scare Stephano and Trinculo, but Caliban calms them by describing the delightful sounds on the island.

Event 6: Ariel leads Caliban, Stephano and Trinculo into a swamp.
--

Event 7: _____
