

## Unit 2

# The Tempest

*by William Shakespeare*

## Activity Book



GRADE 7 Core Knowledge Language Arts®

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*by William Shakespeare*

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## **Unit 2**

### **The Tempest**

*By William Shakespeare*

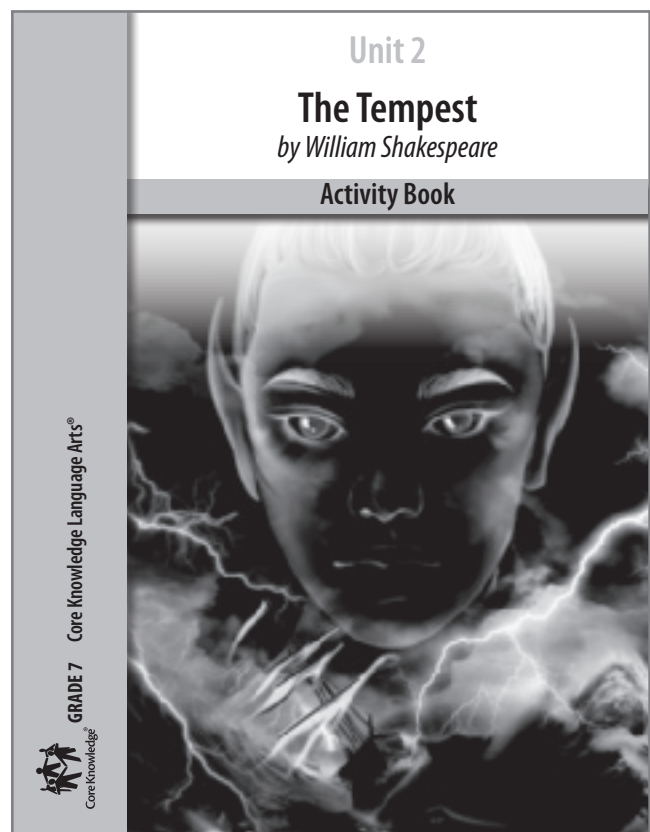
### **Activity Book**

This Activity Book contains activity pages that accompany the lessons from the Unit 2 Teacher Guide. The activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 4, the first will be numbered 4.1 and the second 4.2. The Activity Book is a student component, which means each student should have an Activity Book.

## Letter to Family

### Unit 2

Our class will begin a unit in language arts in which students will read an edition of *The Tempest*, a play by the English playwright William Shakespeare. Shakespeare is regarded as one of the greatest playwrights the world has ever seen and certainly one of the greatest and most influential writers of the English language. He lived and worked in England in the late 1500s and early 1600s, but his work is regarded as having a timeless quality that resonates across place, time, and culture. Shakespeare's characters, events, and themes have been enormously influential on many subsequent writers, and terms and phrases first used by Shakespeare have become commonplace in English speech and writing. As they read through the play, students will be challenged to see the ways in which Shakespeare's drama has inspired and shaped later works of art and even the language we use today.



*The Tempest* is thought to be the last play that Shakespeare wrote alone. As a result, it shows the playwright at the end of his career and in full control of his powers as a writer and a dramatist. It is full of fantastical situations, magic, complex characters, and intelligent exploration of themes such as revenge, justice, love, and forgiveness. Students will explore and analyze *The Tempest* as an example of dramatic writing. They will explore the text's use of characterization, themes, mood, and dramatic structure as they read.

The edition of the play that students will read has been edited and condensed for classroom use without robbing it of the richness of Shakespeare's dialogue or his dramatic situations.

*The Tempest* features some elements students may find challenging. Several of the characters, namely Caliban, Antonio, and Sebastian, plot to murder other characters, although they are not successful. Caliban's relationship to Prospero is described as one between a slave and a master. The plot also features scenes of shipwreck and peril at sea, as well as parents grieving children that they believe to have died. These issues are addressed with sensitivity when they occur in the text, and additional guidance has been provided to teachers on how to address these issues.

If you have any questions or concerns, please do not hesitate to contact me.

## Academic Vocabulary

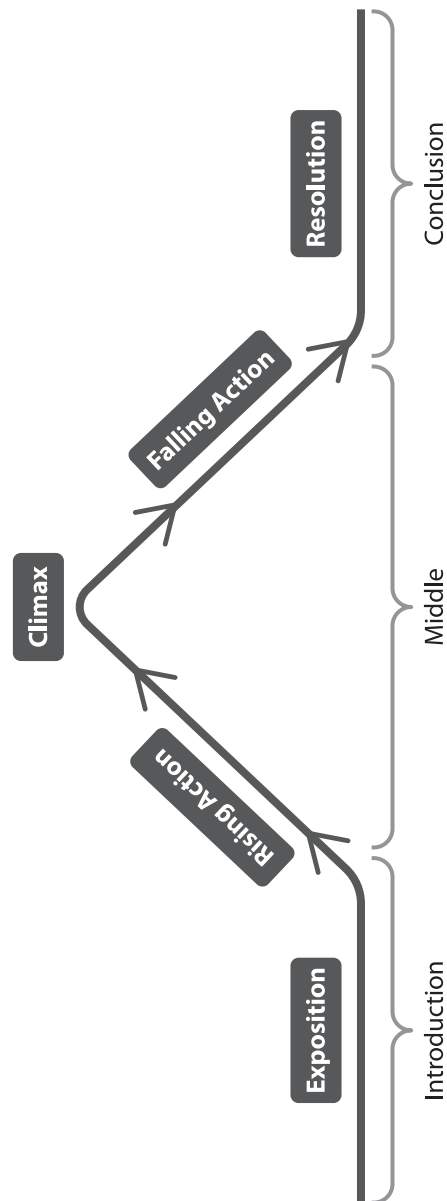
1. **act, *n.*** one of the main divisions of a play, often comprised of scenes
2. **blank verse, *n.*** poetry that does not rhyme
3. **character development, *n.*** what happens to the characters as a story or play progresses
4. **characterization, *n.*** how an author creates and describes fictional characters
5. **chronological structure, *n.*** a text structure in which the events in a story play out in order of when they happen
6. **dramatic structure, *n.*** the plot or outline of a drama
7. **iambic pentameter, *n.*** a poetic structure in which each line contains five metric feet consisting of an unstressed syllable followed by a stressed syllable
8. **linear structure, *n.*** a text structure in which the events in a story play out in a single sequence
9. **mood, *n.*** the atmosphere or emotions in a scene
10. **motivation, *n.*** the reasons why characters do and say things
11. **scene, *n.*** a single situation in a play where events happen in one location at one time
12. **setting, *n.*** in a play, the environment, background, and props that form the context of a scene
13. **theme, *n.*** a message or lesson that the author wants to convey to the readers



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Dramatic Structure Chart





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**Morphology: Greek and Latin Roots**  
***bene, celer, chronos, cresco, curro, and jacio***

*Complete each sentence to show the meaning of the underlined word. If you are unsure of the underlined word's meaning, think about the meaning of its root or suffix, and look it up in a dictionary to check your understanding.*

1. Getting enough sleep is beneficial, because

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2. Dora excelled at playing the piano piece, so the audience

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3. An example of a chronometer is a

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4. A decrease in temperature can result in

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5. Discourse takes place between two people when they

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6. A pilot might eject from a jet because

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7. A benevolent ruler is one who

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8. A car decelerates when it

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9. The chronicle of a family might include

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10. I think it would be fun to go on an excursion to

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## Drama Writing Model

### ACT 1, SCENE 2 (2nd Half), ON THE ISLAND

*[The setting is the island lair of the supervillain PROSPERO. A glowing computer rather than books gives PROSPERO the power he wields. PROSPERO has just sprung a trap on his enemies, Antonio and his superhero allies in the Neapolitan League, whose Superjet was detected passing near the island. With powers granted him by the computer, PROSPERO forces ARIEL to do his bidding, which in this case meant flying out to deal with his enemies. In the background, PROSPERO's daughter MIRANDA lies sleeping, under a spell. She won't awaken until the very end.]*

*PROSPERO pulls on his floor-length superhero cape, then raises his Power Gauntlet and calls out:]*

#### **PROSPERO**

Ariel! Join me in the Control Room; I need you.

*[Enter ARIEL, wearing a short capelet in bright, zany colors.]*

#### **ARIEL**

Hey chief. I came as fast as I could. Literally. *[wipes brow]* But I'm ready to do whatever you want. Absolutely anything.

#### **PROSPERO**

Did you deal with Antonio and the rest like I ordered you to?

#### **ARIEL**

To the last detail. I flew into the jet's cockpit and fried the controls, then shot through the cabin, then up and out to the wingtips as a ball of fire. Caused just enough mayhem to get them all parachuting out.

#### **PROSPERO [envisioning the scene]**

Oh well done.

**ARIEL**

They were scared out of their minds. Jumped from the plane like jackrabbits. All except the crew.

**PROSPERO**

Please tell me, Ariel. Are they safe?

**ARIEL**

Every last one. I spread them around the island just like you said. And dropped Antonio's son Ferdinand all on his own. He's a bit of a mess, emotionally. He thinks everyone else is dead.

**PROSPERO**

What did you do with the Superjet?

**ARIEL**

The jet's safe in the hangar. I zapped the jet's crew into a deep sleep. *[looks at MIRANDA]* Like you did with your daughter here.

**PROSPERO**

Well done, Ariel. You did everything I wanted, to the letter. But there's more work.

**ARIEL [not pleased]**

More work? You have got to be kidding me. You said if I do this, I'll be a free agent.

**PROSPERO**

Don't get snippy with me. What is it again? That thing you can never ask me for?

**ARIEL**

My liberty.

**PROSPERO**

Before your contract's expired? Forget about it.

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**ARIEL**

Listen. Master. I've done fantastic work. I've never lied to you. I've never messed up a job or groused about my treatment.

**PROSPERO**

Do you forget what a world of hurt I saved you from?

**ARIEL**

No.

**PROSPERO**

Have you forgotten Sycorax? Have you? That evil supervillainess who cursed you?

**ARIEL**

No, master.

**PROSPERO**

You have! You used to work for her. But your sensibilities were a little too delicate to carry out the grisly things she asked of you. So she wedged you into a pine tree, of all things. Where you were stuck for a dozen years. Except she died and left you hanging.

**ARIEL**

That's how it was, master.

**PROSPERO**

And at that time there was no one else on the island. Unless you count that horrible little monster she gave birth to.

**ARIEL**

Yes, Caliban. Of course.

**PROSPERO**

What a waste! Though I do have him working for ME now. Oh, but you were in a bad way, Ariel, when I found you. Your groaning and moaning made the wolves howl. It even upset the bears. So I split open the tree and let you out.

**ARIEL**

And I've thanked you for that, over and over . . .

**PROSPERO**

Listen: If you keep mumbling about freedom, I'll split open an oak tree and jam you into its twisted trunk until you've screamed your way through twelve winters.

**ARIEL**

Forgive me, master. Really. I will do whatever you say.

**PROSPERO**

Do that, to the letter. And after two days you will have the liberty you want so much.

**ARIEL**

And they call you a supervillain! What do you want from me? Just say it and it's done.

**PROSPERO**

Go turn yourself into a water sprite; don't be visible to anybody—have you got that? Invisible to every eyeball but mine.

*[MIRANDA stirs.]*

Sharp, reliable Ariel. Listen to my plan. *[He glances at MIRANDA, then whispers to ARIEL.]*

**ARIEL**

It's as good as done, Master!

*[Exit ARIEL]*

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Drama Topic Menu

*Look at the topic menu options listed below. You may also include a topic of your own. Rank the topics according to your interest. One (1) is the topic you are most interested in pursuing.*

- a pilot ejecting and landing on a tropical island
- a fantasy with a good or evil monster
- a discovery of a new futuristic technology
- a play rehearsal gone humorously wrong
- a cruise ship lost at sea
- a costume party gone wrong
- other

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*Choose the topic you feel most strongly about. If you don't see an approach you like, you may come up with one of your own—just so long as it uses characters from *The Tempest*. Describe your approach on the lines below:*

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NAME: \_\_\_\_\_

3.1

TAKE-HOME

DATE: \_\_\_\_\_

## Morphology: Practice Greek and Latin Roots *bene, celer, chronos, cresco, curro, and jacio*

*Use your knowledge of word roots and the context provided in the sentence to fill in each blank with the correct word from the list. Use each word only once.*

accelerate	celerity	course	dejected
benefit	chronically	crescendo	eject
benevolent	chronometer	current	increase

1. The sound of the wind rose in a \_\_\_\_\_ until we could barely hear ourselves talk.
2. If you want to learn about living things, take a \_\_\_\_\_ in biology.
3. The coach used a \_\_\_\_\_ to time the race.
4. My brother is completely \_\_\_\_\_. I've never seen him look so downcast.
5. The hare ran past the tortoise with great \_\_\_\_\_.
6. \_\_\_\_\_ your car to increase its speed.
7. Electrical \_\_\_\_\_ runs through a circuit to power appliances.
8. To \_\_\_\_\_ your knowledge, read, read, read!
9. If you want to remove the CD, press that button to \_\_\_\_\_ it.

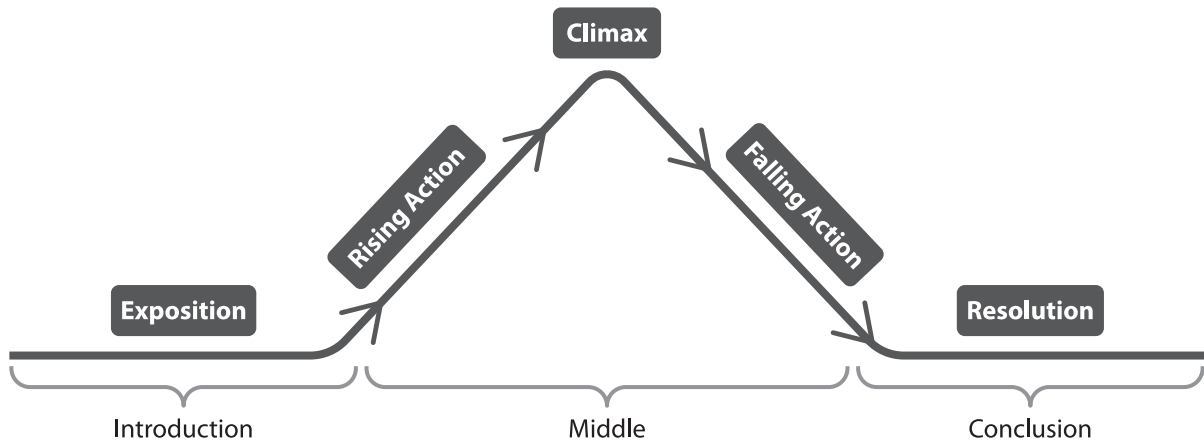
10. The mayor of the city was a \_\_\_\_\_ person who wanted to help the people who were homeless.
11. My sister has allergies, so she sneezes \_\_\_\_\_ during the spring.
12. My job as a mover has the added \_\_\_\_\_ of keeping me fit.

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Dramatic Arc Planner

Use this Dramatic Arc Planner to structure your scene. Remember that your scene may be only one part of a scene in *The Tempest*, but it needs to fulfill the same role in the overall drama—featuring an opening or rising action that involves a conflict or question to be resolved, a climax of that action, and an end or resolution. The climax generally comes toward the end of the scene, rather than in the middle. This will not be the absolute end of the conflict, and resolution doesn't mean it's solved—but it's the end of the dramatic action of this scene.



Jot down your ideas for where the events of your scene will fall.

Exposition/Rising Action

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continued on the next page

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[illegible]

DATE: \_\_\_\_\_

ACTIVITY PAGE



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Act 2, Scene 1

*Answer these questions as you read to help you analyze character motivations in this scene.*

1. How does Gonzalo's opinion about the island differ from that of Sebastian and Antonio?

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2. Why does Gonzalo mention their clothes?

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3. What does Alonso reveal about his motivations when he says, "I wish I had never married my daughter there! For coming thence, my son is lost"?

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4. Does Alonso's characterization differ from how Prospero described him earlier?

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5. Remember how Prospero described what Gonzalo did for him when he escaped Milan. How do Gonzalo's words and actions in this scene compare to that description?

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6. Read Gonzalo's speech about "the commonwealth." What motivates him? How does this affect his actions and words?

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

7. What motivates Ariel to cast a sleeping spell on Alonso and Gonzalo?

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8. What motivates Antonio? How is this shown in this scene?

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9. What does Ariel's decision to wake Gonzalo and Alonso show about Prospero's motivations?

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## Spelling Words

*The following is a list of spelling words. These words are content words related to events in Shakespeare's The Tempest and containing the roots bene, celer, chronos, cresco, curro, and jacio.*

*During Lesson 9, you will be assessed on how to spell these words. Practice spelling the words by doing one or more of the following:*

- *spell the words out loud*
- *write sentences using the words*
- *copy the words onto paper*
- *write the words in alphabetical order*

*When you practice spelling and writing the words, remember to pronounce and spell each word one syllable at a time.*

- |                |                |
|----------------|----------------|
| 1. accelerate  | 7. chronometer |
| 2. benefit     | 8. course      |
| 3. benevolent  | 9. current     |
| 4. celerity    | 10. dejected   |
| 5. crescendo   | 11. eject      |
| 6. chronically | 12. increase   |

*The following chart provides the meanings of the spelling words. You are not expected to know the word meanings for the spelling assessment, but it may be helpful to have them as a reference as you practice spelling the words.*

Spelling word	Definition
<b>accelerate</b>	to speed up
<b>benefit</b>	to help/do good for
<b>benevolent</b>	desiring to do good
<b>celerity</b>	speed, quickness
<b>crescendo</b>	a rise in volume or force
<b>chronically</b>	always
<b>chronometer</b>	clock, timepiece
<b>course</b>	duration, process
<b>current</b>	strong movement of water or air
<b>dejected</b>	sad
<b>eject</b>	to throw outward
<b>increase</b>	to grow larger

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Scene Elements

*Fill in descriptions of dramatic elements that must be included in your scene:*

Characters:

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Setting:

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Conflict/Problem:

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**continued on the next page**

Conflict/Problem:

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Events:

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Resolution:

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NAME: \_\_\_\_\_

5.1

TAKE-HOME

DATE: \_\_\_\_\_

## Grammar: Verb Tenses

*Fill in the blank in each sentence with the correct tense of the verb given at the end of the sentence. Use logic and context clues to determine the correct tense. Add helping verbs when they are needed.*

1. Shakespeare \_\_\_\_\_ wrote \_\_\_\_\_ his plays in England four centuries ago. (write)
2. Now people \_\_\_\_\_ his plays all over the world. (perform)
3. Prospero is the former Duke of Milan and \_\_\_\_\_ with his daughter Miranda on an island. (live)
4. When Prospero was duke, he \_\_\_\_\_ reading books to ruling the dukedom. (prefer)
5. At first, Prospero, who \_\_\_\_\_ a cruel betrayal, is filled with rage and set on revenge. (suffer)
6. Before Antonio sets Prospero and Miranda adrift at sea, Gonzalo secretly \_\_\_\_\_ supplies on the boat. (put)
7. Miranda finds Ferdinand amazing, because she never \_\_\_\_\_ anyone like him before. (see)
8. While Miranda and Ferdinand \_\_\_\_\_, Prospero is listening. (talk)
9. Prospero promises Ariel that in two days he \_\_\_\_\_ Ariel free. (set)
10. For years, audiences \_\_\_\_\_ watching this play by Shakespeare. (enjoy)



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Write a Drama: Draft

*Write your first draft of dialogue on the lines below. In each section, write the name of the character, followed by a colon, and then add the dialogue. For example,*

*Prospero: I have to get control of this situation. Ariel, where are you when I need you?*

*Remember that things need not fit neatly into the labeled sections and that the order of the dialogue may change in subsequent drafts.*

### Exposition/Rising Action

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### Climax

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continued on the next page

**Climax**

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**Falling Action/Resolution**

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Compare Character Across Scenes

*Fill in the chart to compare how the character Caliban changes throughout the play. Respond to the question for each scene. Then summarize how Caliban changes across the scenes.*

Caliban		
Act 1, Scene 2	Act 2, Scene 2	Act 3, Scene 2
What does Caliban's argument with Prospero show you about his character?	What character traits are portrayed through Caliban's actions?	What do you learn about Caliban's thoughts and desires?
Summarize how Caliban's character changes throughout the scenes.		



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Act 3, Scene 3

*Answer these questions as you read Act 3, Scene 3.*

1. What have Gonzalo and Alonso been doing between scenes that causes them to be “exhausted”?

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2. How does Alonso’s and Gonzalo’s exhaustion draw a distinction between them and Antonio and Sebastian?

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3. What does Antonio’s aside to Sebastian indicate they are still doing?

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4. How does Gonzalo’s speech beginning with “Faith, sir, you need not fear” further develop his character?

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5. What does Prospero’s aside “Some of you there present are worse than devils” mean?

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6. What is the purpose of Ariel’s appearance?

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7. What effect does Ariel’s arrival have on the mood of the scene?

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8. What effect do these events have on Alonso?

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Grammar: Subject-Verb Agreement

*Complete each sentence by filling in the blank with the form of the verb that matches the subject. Assume that the verbs are in the present tense, unless the context indicates otherwise.*

1. Prospero and his daughter Miranda \_\_\_\_\_ on an island far from their native Milan. (to live)
2. Prospero, a sorcerer, \_\_\_\_\_ magic to protect Miranda and himself from harm. (to use)
3. Prospero and Miranda \_\_\_\_\_ lived on the island for a long time. (to have)
4. Miranda \_\_\_\_\_ lived on the island for almost all of her life. (to have)
5. Prospero and Miranda \_\_\_\_\_ the only two ordinary humans living on the island. (to be)
6. Prospero \_\_\_\_\_ planning to free Ariel in two days. (to be)
7. The captain of the ship and the boatswain, who is the head sailor, \_\_\_\_\_ to save the passengers. (to want)
8. Shakespeare \_\_\_\_\_ an English poet and playwright. (to be)
9. By the end of the Renaissance, Shakespeare, along with other playwrights, \_\_\_\_\_ written many works for the theater. (to have)
10. \_\_\_\_\_ one of your friends or acquaintances have a favorite Shakespearean play? (to do)



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Act 4, Scene 1

*Answer these questions as you read Act 4, Scene 1 independently.*

1. *Page 192:* In his first line of the scene, why does Prospero say to Ferdinand, “All thy vexations were but my trials of thy love, and thou has strongly stood the test”?

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2. *Page 194:* What question does Ariel ask Prospero?

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How does Prospero respond?

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How does the love between Miranda and Ferdinand differ from the love between Prospero and Ariel?

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3. *Page 196:* What are the characters celebrating?

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4. *Pages 196–201:* Why do the goddesses come to bless Ferdinand and Miranda?

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*Look back at your answers to questions 1–4. List any repeated ideas or themes that you notice.*

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5. *Page 202:* What does Prospero remember that makes him upset?

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6. *Page 204:* In his speech, Prospero implies that the play and, in fact, everything in the world “shall dissolve” eventually. What point do you think he is trying to make?

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7. *Pages 207–209:* Why does Prospero want to catch Caliban?

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

8. *Page 212:* What are Caliban, Stephano, and Trinculo planning to do? What do they not know about their situation?

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9. *Pages 208–212:* How does Caliban approach the situation differently than Stephano and Trinculo?

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Caliban is called “Monster” by Stephano and “Devil” by Prospero. Explain how these names do or do not represent his actual words and actions in this scene.

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10. *Page 214:* What happens to Caliban, Stephano, and Trinculo? How is this a result of their greed and ambition?

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What does Prospero promise Ariel? Why?

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[illegible]

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Themes in *The Tempest*

*Write three to five themes explored in The Tempest in the first column, then make a note on where these themes are found in the play in the middle column (you can also say “whole play” if you think a theme is always present). In the last column, write brief notes about how this theme is explored: What is being said? What characters are associated with it? Is it explored more in actions, words, setting, or something else?*

Theme	Act and Scenes in Which it Appears	How is it Explored?



## Grammar: Verb Tenses and Subject-Verb Agreement

*Complete each sentence with the correct form of the verb or verbs given after the sentence.*

1. Years before the events of *The Tempest*, Prospero's brother \_\_\_\_\_ had plotted \_\_\_\_\_ against him. (plot + have).
2. Antonio and his helpers \_\_\_\_\_ Prospero and Miranda adrift at sea. (set)
3. Fortunately, when they were set adrift, a loyal servant \_\_\_\_\_ the boat with provisions. (stock + have)
4. Miranda \_\_\_\_\_ amazed when she sees Ferdinand. (be)
5. She \_\_\_\_\_ never before \_\_\_\_\_ a young person like herself. (see + have)
6. Until Ferdinand came along, Miranda \_\_\_\_\_ only her father and Caliban. (know + have)
7. Miranda \_\_\_\_\_ to the island when she \_\_\_\_\_ a small child. (come, be)
8. During her years on the island, Miranda \_\_\_\_\_ into a young woman. (grow + have)
9. Prospero learns that Ferdinand \_\_\_\_\_ truthfully about his love for Miranda. (speak + have)



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Drama Rubric

	Exemplary	Strong	Developing	Beginning
<b>Dramatic Elements</b>	The scene uses all the elements of drama, including plot, character, setting, dialogue, and conflict.	The scene has characters speaking dialogue within a setting but lacks either plot or conflict.	The scene uses at least some of the elements of drama.	The scene uses none of the elements of drama or misuses them.
	The scene has an overall dramatic arc and arcs for the featured characters.	The scene has an overall dramatic arc, and an arc, for one of the characters.	The scene has either an overall dramatic arc or an arc for the characters but not both.	The scene has no dramatic arc, either overall or for the characters.
<b>New Setting</b>	Writer successfully transplants Shakespeare's scene to a new setting.	Writer transplants Shakespeare's scene to a new setting, but the action of the plot is different.	Writer doesn't capture the essence of Shakespeare's scene, but the scene works in its own right.	Writer neither transplants Shakespeare's scene nor creates an effective scene.
	Characters in the new setting are faithful to their counterparts in <i>The Tempest</i> .	Characters in the new setting don't sound like they do in <i>The Tempest</i> , but their behavior is consistent.	Characters in the new setting behave differently than they do in <i>The Tempest</i> , but they sound the same.	Characters have no resemblance to their counterparts in <i>The Tempest</i> , either in speech or behavior.

<b>New Setting</b>	Dialogue sounds like real people talking and reflects the intent behind the original scene.	Dialogue sounds like real people talking but in some cases reflects a different intent.	Dialogue is stiff or not like spoken language but mostly reflects the original intent.	Dialogue doesn't sound like spoken language and does not reflect the intent of the original scene.
<b>Scene's Role in the Play as a Whole</b>	The scene carries out its role in the play as a whole; it fits with what came before and what comes after.	The scene carries out its role in the play as a whole but introduces new plot or character issues.	The scene either fits with what came before or sets up what comes after, but not both.	The scene fails to fit into the play as a whole, in respect to what came before or what comes after.
	It's easy to imagine the rest of the play working in this setting.	It's possible to imagine the rest of the play working in this setting.	It's a stretch to imagine the rest of the play working in this setting.	It's not possible to imagine the rest of the play working in this setting.

*You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.*

NAME: \_\_\_\_\_

7.5

ACTIVITY PAGE

DATE: \_\_\_\_\_

## Drama Peer Review Checklist

*Complete this checklist as you read the draft of the scene written by a classmate.*

Author's Name: \_\_\_\_\_

Reviewer's Name: \_\_\_\_\_

\_\_\_\_\_ The scene uses the elements of drama: setting, character, dialogue, plot, and pacing.

\_\_\_\_\_ The scene presents a dramatic arc, with arcs for the characters as well.

\_\_\_\_\_ The dialogue sounds like spoken language.

\_\_\_\_\_ The characters exhibit the same traits as the corresponding characters in *The Tempest*.

\_\_\_\_\_ The scene employs the conventions of dramatic writing—clearly indicating which character is speaking and setting off stage directions from the dialogue.

\_\_\_\_\_ The scene would work at least roughly within the overall arc of *The Tempest*.

*Use the checklist above to help you complete the Peer Feedback on the back of this activity page.*

**Peer Feedback #1:** Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

**Writing Power:** What was the greatest strength of this draft? Why was it so powerful? How did it add to the draft as a whole?

**Writing Inspiration:** What aspect of this draft inspired you? What did you like about it?

**Writing Innovation:** What part of the draft was most original? What made it so inventive?

**Feedback #1:**

**Peer Feedback #2:** Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

**Building Stamina:** What information was missing from the draft? Where would more details strengthen the writing?

**Building Technique:** What aspect of this draft needs reworking? How would this revision strengthen the draft?

**Building Clarity:** What part of the draft was unclear? What can be adjusted to provide clarity in the draft?

**Feedback #2:**

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Act 5, Scene 1

*Answer these questions as you read to help you analyze the resolution of The Tempest.*

1. What is happening with Prospero in at the beginning of Act 5, Scene 1? Is he in charge?

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2. Why is Prospero so deeply affected when he learns that he has made Gonzalo sad?

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3. What conflict is resolved when Prospero gives up his magic? How is it resolved?

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4. What does Prospero need to do to give up his magic?

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5. Why does Prospero seem to treat Alonso and Gonzalo with greater kindness than Antonio?

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6. Why doesn't Prospero just tell Alonso his son is alive?

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7. How does the mood of Act 5, Scene 1 change from beginning to end?

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8. How does this scene function as a conclusion in terms of dramatic structure?

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DATE: \_\_\_\_\_

ACTIVITY PAGE

[illegible]



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Practice Spelling Words

*Write the correct word to complete each sentence. Words will not be used more than once; some words will not be used.*

accelerate	crescendo	current
benefit	chronically	dejected
benevolent	chronometer	eject
celerity	course	increase

1. A timer, like a sundial, is a kind of \_\_\_\_\_.
2. Whether it is for golf, racing, or instruction, a \_\_\_\_\_ is ground one covers in a particular sequence.
3. Sometimes people who feel \_\_\_\_\_ literally hang their heads downward.
4. A king who is \_\_\_\_\_ is kind to his people.
5. During the long \_\_\_\_\_, the orchestra went from playing very quietly to rattling the windows with volume.
6. Someone who is \_\_\_\_\_ late is late all the time.
7. I pedaled my bike faster in order to \_\_\_\_\_.
8. It can be dangerous to swim in water where there is a strong \_\_\_\_\_.

*Write two sentences, each using a spelling that was not used in the first eight sentences. Use a different verb tense for each sentence. For example, if sentence nine uses the past tense, perhaps write sentence ten in the future tense. Be sure to use correct capitalization and punctuation. Then proofread your sentences for subject-verb agreement.*

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

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

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Drama Editing Checklist

Drama Editing Checklist	After reviewing for each type of edit, place a check mark here.
<b>Vocabulary</b>	
<ul style="list-style-type: none"> <li>I have properly used verb tenses.</li> </ul>	
<b>Format</b>	
<ul style="list-style-type: none"> <li>I have used a style that indicates which character is speaking and distinguishes stage directions from dialogue.</li> <li>I have titled my scene.</li> <li>I have included the proper heading, including my name, my teacher's name, the class title, and the date.</li> </ul>	
<b>Grammar</b>	
<ul style="list-style-type: none"> <li>I have used correct subject-verb agreement.</li> <li>I have used a variety of sentence types, including the use of phrases and clauses.</li> </ul>	
<b>Spelling</b>	
<ul style="list-style-type: none"> <li>I have correctly spelled words when using the roots <i>bene</i>, <i>celer</i>, <i>chronos</i>, <i>cresco</i>, <i>curro</i>, and <i>jacio</i>.</li> <li>I have correctly spelled content words from <i>The Tempest</i>.</li> </ul>	
<b>Punctuation</b>	
<ul style="list-style-type: none"> <li>I have employed end marks (periods, question marks, exclamation points), commas, and quotation marks to the best of my ability.</li> </ul>	



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Performances of *The Tempest*

*Answer these questions to help you analyze the staged performances of scenes from The Tempest.*

1. How do the actors use movement and gesture to bring their lines to life?

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2. How do the actors vary the tone of their voice or their way of speaking to emphasize some aspect of their character?

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3. How is lighting used to affect the mood of the scene?

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4. What different stage techniques does the performance use to explore the play's themes?

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5. Is the characterization of the characters clearer in the performed or written version? Give a reason for your answer.

[illegible]

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Discussion and Wrap Up

- Pick from one of the following prompts to compare and contrast the epilogue you watched to the text in *The Tempest*:
- Pick one of the characters in the scene. Describe ways in which their presentation in the performance differs from the way they are described on the page, and describe ways in which they are the same. Think about elements like language, dialogue, movement, and costuming, and explain your answer with reference to examples from the text and the performance.
- Identify the mood of the scene in the text and the performance. Describe ways in which the mood of the performance differs from the way it is described or suggested on the page, and describe ways in which it is the same. Think about elements like lighting, staging, costuming, angles, and setting, and explain your answer with reference to examples from the text and the performance.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Spelling Assessment

*Write the spelling words as your teacher calls them out.*

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

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

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

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

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

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

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

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

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

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

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

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

*Write a sentence based on your teacher's instructions.*

## Unit Assessment—*The Tempest*

*Today you will read two selections. After reading the first selection, you will answer several questions based on it. Then, you will read the second selection and answer several questions based on it. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.*

### “Act 1, Scene 2—Prospero and Caliban”

1. **PROSPERO**

Thou poisonous slave, got by the devil himself  
Upon thy wicked dam, come forth!

*Enter CALIBAN*

2. **CALIBAN**

As wicked dew as e'er my mother brush'd  
With raven's feather from unwholesome fen  
Drop on you both! a south-west blow on ye  
And blister you all o'er!

3. **PROSPERO**

For this, be sure, to-night thou shalt have cramps,  
Side-stitches that shall pen thy breath up; urchins  
Shall, for that vast of night that they may work,  
All exercise on thee; thou shalt be pinch'd  
As thick as honeycomb, each pinch more stinging  
Than bees that made 'em.

4. **CALIBAN**

I must eat my dinner.  
This island's mine, by Sycorax my mother,  
Which thou takest from me. When thou camest first,  
Thou strokedst me and madest much of me, wouldst give me  
Water with berries in't, and teach me how  
To name the bigger light, and how the less,  
That burn by day and night: and then I loved thee  
And show'd thee all the qualities o' the isle,  
The fresh springs, brine-pits, barren place and fertile:  
Cursed be I that did so! All the charms  
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' the island.

### Questions

1. What are the “bigger light” and the “less”?
  - A. Prospero and Miranda
  - B. the sun and the moon
  - C. the land and the ocean
  - D. the stars and the campfire
2. How has the setting of *The Tempest* brought these characters into conflict?

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

3. In your own words, explain how Caliban's long speech (soliloquy) contributes to our understanding of his character.

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4. PART A: Read Prospero's lines. How does he threaten to punish Caliban?

For this, be sure, to-night thou shalt have cramps,  
Side-stitches that shall pen thy breath up; urchins  
Shall, for that vast of night that they may work,  
All exercise on thee; thou shalt be pinch'd  
As thick as honeycomb, each pinch more stinging  
Than bees that made 'em.

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PART B: From these lines, what can you infer about how Prospero gets Caliban to do things for him?

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5. One of the themes of *The Tempest* is whether people are good or bad because of their nature or their circumstances. How does Caliban's speech explore this theme? Cite evidence from the text to support your answer.

[illegible]

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## “Act 5, Scene 1—The Boatswain’s News”

1. **GONZALO**

Be it so! Amen!

*Re-enter ARIEL, with the Master and Boatswain amazedly following*

2. O, look, sir, look, sir! here is more of us:

I prophesied, if a gallows were on land,  
This fellow could not drown. Now, blasphemy,  
That swear’st grace o’erboard, not an oath on shore?  
Hast thou no mouth by land? What is the news?

3. **Boatswain**

The best news is, that we have safely found  
Our king and company; the next, our ship—  
Which, but three glasses since, we gave out split—  
Is tight and yare and bravely rigg’d as when  
We first put out to sea.

4. **ARIEL**

[Aside to PROSPERO] Sir, all this service  
Have I done since I went.

5. **PROSPERO**

[Aside to ARIEL] My tricky spirit!

6. **ALONSO**

These are not natural events; they strengthen  
From strange to stranger. Say, how came you hither?

7. **Boatswain**

If I did think, sir, I were well awake,  
I'd strive to tell you. We were dead of sleep,  
And—how we know not—all clapp'd under hatches;  
Where but even now with strange and several noises  
Of roaring, shrieking, howling, jingling chains,  
And more diversity of sounds, all horrible,  
We were awaked; straightway, at liberty;  
Where we, in all her trim, freshly beheld  
Our royal, good and gallant ship, our master  
Capering to eye her: on a trice, so please you,  
Even in a dream, were we divided from them  
And were brought moping hither.

8. **ARIEL**

[Aside to PROSPERO] Was't well done?

9. **PROSPERO**

[Aside to ARIEL] Bravely, my diligence. Thou shalt be free.

10. **ALONSO**

This is as strange a maze as e'er men trod  
And there is in this business more than nature  
Was ever conduct of: some oracle  
Must rectify our knowledge.

## Questions

6. What emotion would an actor playing Prospero likely show when speaking the line “My tricky spirit!”
- A. annoyance and consternation
  - B. sadness or sorrow
  - C. joy or amusement
  - D. anger and wrath

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

7. What is the effect of Prospero speaking in asides to Ariel?

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8. Why is it important for the story's conclusion that the Boatswain reveals the ship is safe and sound?

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9. What theme of the play is reinforced by the Boatswain's description of what happened to the ship's crew?

- A. the distinction between dreams and waking
- B. the nature of humanity
- C. the danger of deserted islands
- D. the difficulty of crewing a ship

10. Read Alonso's lines. How does he feel about the events he has been caught up in? Refer to specific word choices in your answer.

This is as strange a maze as e'er men trod  
And there is in this business more than nature  
Was ever conduct of: some oracle  
Must rectify our knowledge.

[illegible]

Reading Comprehension Score: \_\_\_\_\_ of 10 points.

DATE: \_\_\_\_\_

## ASSESSMENT

Write a short answer that compares the relationship between Caliban and Prospero in the first passage and the relationship between Ariel and Prospero in the second. Check your answer for correct spelling and use of verb tenses.

[illegible]

Writing Prompt Score: \_\_\_\_\_ of 4 points.



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Grammar

*Fill in the blank with the correct tense and form of the verb given. Include a helping verb if it is needed.*

1. When I was thirteen years old, I \_\_\_\_\_ Shakespeare's *The Tempest*.  
(to read)
2. Even today, it \_\_\_\_\_ one of my favorite plays. (to be)
3. Before reading *The Tempest*, I \_\_\_\_\_ nothing by Shakespeare. (to read)
4. My friends and I \_\_\_\_\_ going to see his plays whenever we can.  
(to enjoy)
5. In the last five months, one of my friends \_\_\_\_\_ a total of ten plays  
written by Shakespeare. (to see)
6. She \_\_\_\_\_ pleasantly surprised when one of them turned out to be a free  
outdoor performance. (to be)
7. "You should go see that one," she told me. "If you do, you \_\_\_\_\_ it for  
sure." (to like)
8. Some of the students in my class \_\_\_\_\_ not happy when they learned  
they would have to read the Bard. (to be)
9. One of them \_\_\_\_\_ to the teacher, because he was afraid the language  
would be too hard. (complain)
10. Now he says he really \_\_\_\_\_ the play. (to like)

11. He and I \_\_\_\_\_ about it at this very moment via email. (to talk)
12. I have tried for months, but so far I \_\_\_\_\_ no luck convincing my older brother to give Shakespeare a try. (to have)

*Grammar Score: \_\_\_\_\_ of 12 points.*

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Morphology

*After each word, enter the letter corresponding to its meaning.*

- |                |       |                            |
|----------------|-------|----------------------------|
| 1. current     | _____ | A. to speed up             |
| 2. accelerate  | _____ | B. continually             |
| 3. chronically | _____ | C. to push out             |
| 4. benevolent  | _____ | D. wanting to do good      |
| 5. eject       | _____ | E. an increase in loudness |
| 6. crescendo   | _____ | F. a flow of something     |

<i>Morphology Score: _____ of 6 points.</i>
<i>Total Score for Unit Assessment: _____ of 32 points.</i>



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Unit Feedback Survey

### Unit 2: *The Tempest*

*Please use a scale of 1–5, with 1 being “Not at All,” 3 being “OK,” and 5 being “Very Much.” Circle the number that best describes your opinion. Then answer the remaining questions.*

How much did you like reading the play *The Tempest*?

1

2

3

4

5

What, if anything, did you like about the play?

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What, if anything, did you not like about the play?

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Were you able to read and understand most of the play on your own, or did you have difficulty?

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Would you recommend this play to your friends or other students?      YES      NO

In your opinion, how well did your teacher teach this unit?

1

2

3

4

5

What kind of activities did you like best?

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What kind of activities did you like least?

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What could your teacher have done differently in teaching the unit to improve your experience with this unit?

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NAME: \_\_\_\_\_

**PP.1**

ASSESSMENT

DATE: \_\_\_\_\_

## Mid-Unit Comprehension Check—*The Tempest*

1. Explain how Caliban, Prospero, and Antonio came to be on the island in the play.

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*Each of the following questions describes a particular character from The Tempest. Circle the character that fits the description.*

2. A spirit associated with the air:

Ariel                  Antonio                  Prospero                  Miranda

3. A clever girl being raised by her father:

Ariel                  Miranda                  Sycorax                  Caliban

4. Used to be the Duke of Milan:

Ariel                  Prospero                  Caliban                  Miranda

5. The son of a witch, associated with the earth:

Ariel                  Alonso                  Prospero                  Caliban

6. The son of the King of Naples:

Alonso

Gonzalo

Ferdinand

Antonio

7. Using your own words, summarize the sequence of events that explain how Miranda came to the island.

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8. Which task does Caliban have to perform for Prospero?

- A. educating his daughter
- B. using magic to trap Antonio
- C. gathering firewood
- D. eating visitors to the island

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

9. Which of these characters are originally from Naples? Pick three.

- A. Ariel
- B. Gonzalo
- C. Sebastian
- D. Alonso
- E. Caliban
- F. Prospero

10. In your own words, describe how Ariel came to serve Prospero.

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11. What is the monster that “vent[s] Trinculos”?

- A. a terrible beast that ate Trinculo
- B. one of Ariel’s illusions
- C. something that Stephano imagined
- D. trinculo and Caliban hiding under a cloak

12. What does Alonso think has happened to Ferdinand? What has actually happened?

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13. What reaction does Miranda have to seeing Ferdinand? Why does she have this reaction?

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14. What sort of society does Gonzalo want to set up if he were king?

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15. What happened to the ship and its crew after the storm?

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*Mid-Unit Assessment Score: \_\_\_\_\_ of 15 points.*

NAME: \_\_\_\_\_

**PP.2**

ASSESSMENT

DATE: \_\_\_\_\_

## End-of-Unit Comprehension Check—*The Tempest*

1. What does Caliban warn Stephano they must do before attacking Prospero? Why?

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2. Which character's interference causes Stephano to hit Trinculo?

- A. Ariel
- B. Prospero
- C. Caliban
- D. Antonio

3. Why does Caliban hate Prospero?

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4. Which of these characters appear to bless Ferdinand and Miranda? Pick three.

- A. Ceres
- B. Ariel
- C. Caliban
- D. Iris
- E. Juno

5. Why does the performance by the Spirits stop after Ferdinand and Miranda have been blessed?

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6. Fill in the line. “We are such stuff as . . . are made on.”

- A. islands
- B. hopes
- C. dreams
- D. revenge

7. What is it that brings Caliban to tears?

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8. What form does Ariel take to terrify Alonso, Antonio, and Sebastian?

- A. a pine
- B. a harpy
- C. a whale
- D. a bird

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

9. In your own words, describe the meaning of Prospero's speech after he says, "Revels now are ended."

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10. What do Prospero and Ariel use to trap Stephano, Trinculo, and Caliban?

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11. Which of these options correctly explains why Prospero changes his mind about his revenge?

- A. Prospero realizes that Caliban is worthy of respect.
- B. Miranda convinces Prospero to change.
- C. Ariel punishes Antonio too harshly.
- D. Ariel tells him about Gonzalo's deep sadness.

12. What does Prospero demand from Antonio?

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13. What causes Miranda to exclaim, "O brave new world"?

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14. What do Prospero and the Spirits request from the audience at the end?

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15. In your own words, summarize the events at the conclusion of *The Tempest*.

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<i>End-of-Unit Assessment Score:</i> _____ <i>of 15 points.</i>
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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Grammar: Verb Tenses

*Complete the three-principle-parts chart by filling in the simple past and past participle forms of the verbs given.*

- |           |       |       |
|-----------|-------|-------|
| 1. make   | _____ | _____ |
| 2. take   | _____ | _____ |
| 3. bring  | _____ | _____ |
| 4. sell   | _____ | _____ |
| 5. dig    | _____ | _____ |
| 6. slice  | _____ | _____ |
| 7. sing   | _____ | _____ |
| 8. think  | _____ | _____ |
| 9. drink  | _____ | _____ |
| 10. lead  | _____ | _____ |
| 11. treat | _____ | _____ |
| 12. look  | _____ | _____ |
| 13. carry | _____ | _____ |
| 14. steal | _____ | _____ |
| 15. try   | _____ | _____ |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Grammar: Subject-Verb Agreement

*Conjugate the verbs listed below by filling in the correct simple-present form for the pronouns shown at left.*

	be	try	have	tell	run
I	_____	_____	_____	_____	_____
you	_____	_____	_____	_____	_____
she	_____	_____	_____	_____	_____
we	_____	_____	_____	_____	_____
they	_____	_____	_____	_____	_____

*Conjugate the verbs listed below by filling in the correct simple-past form of the verbs below for the pronouns shown at left.*

	be	try	have	tell	run
I	_____	_____	_____	_____	_____
you	_____	_____	_____	_____	_____
we	_____	_____	_____	_____	_____
they	_____	_____	_____	_____	_____

NAME: \_\_\_\_\_

**PP.5**

ASSESSMENT

DATE: \_\_\_\_\_

## Morphology: Greek/Latin Roots

*Complete each sentence by filling in the blank with the meaning of the given root. Then write one word that contains the root.*

1. The meaning of the root *bene* is \_\_\_\_\_
2. The meaning of the root *celer* is \_\_\_\_\_
3. The meaning of the root *chronos* is \_\_\_\_\_
4. The meaning of the root *cresco* is \_\_\_\_\_
5. The meaning of the root *curro* is \_\_\_\_\_
6. The meaning of the root *jacio* is \_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Student Resources

In this section you will find:

- SR.1— Academic Vocabulary Glossary for *The Tempest*
- SR.2— The Writing Process
- SR.3— Proofreading Symbols



## Academic Vocabulary Glossary for *The Tempest*

### A

**act, *n.*** one of the main divisions of a play, often comprised of scenes

### B

**blank verse, *n.*** poetry that does not rhyme

### C

**character development, *n.*** what happens to the characters as a story or play progresses

**characterization, *n.*** how an author creates and describes fictional characters

**chronological structure, *n.*** a text structure in which the events in a story play out in order of when they happen

### D

**dramatic structure, *n.*** the plot or outline of a drama

### I

**iambic pentameter, *n.*** a poetic structure in which each line contains five metric feet consisting of an unstressed syllable followed by a stressed syllable

### L

**linear structure, *n.*** a text structure in which the events in a story play out in a single sequence

### M

**mood, *n.*** the atmosphere or emotions in a scene

**motivation, *n.*** the reasons why characters do and say things

### S

**scene, *n.*** a single situation in a play where events happen in one location at one time

**setting, *n.*** in a play, the environment, background, and props that form the context of a scene

### T

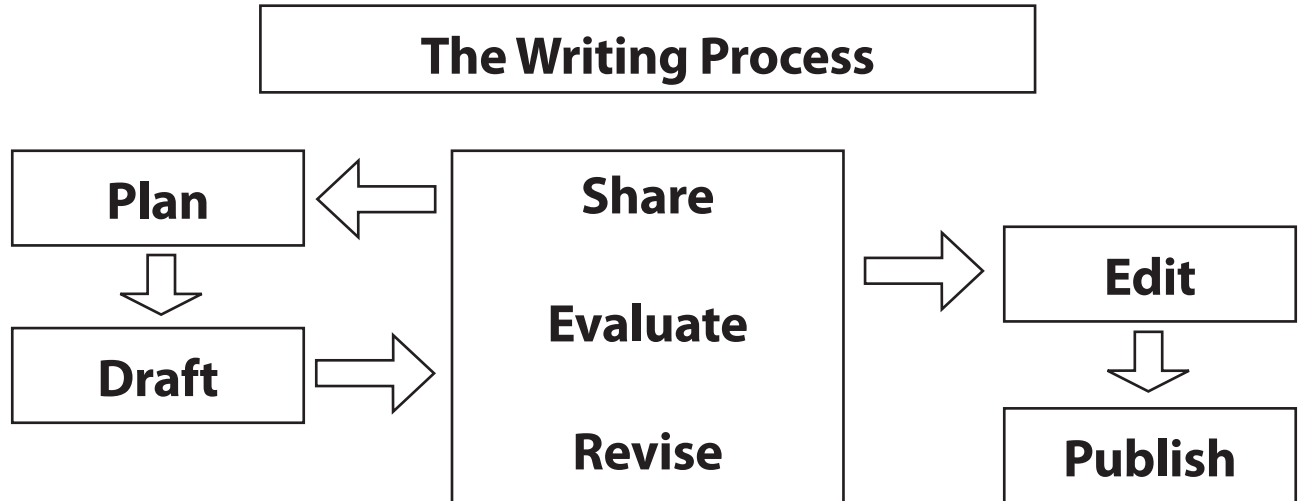
**theme, *n.*** the main subject of a piece of writing; a message or lesson that the author wants to convey to the readers



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## The Writing Process





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Proofreading Symbols

^

Insert

⊙

Insert period

^,

Insert comma

^/

Insert apostrophe

#

Insert space

¶

New paragraph

no ¶

No new paragraph

○

Close up the space

bcap

Capitalize

B lc

Make lowercase (small letter)

e

Delete

rwd.

Reword

←

Move according to arrow direction

↻tr

Transpose

[

Move to the left

]

Move to the right

^a

Add a letter





## **Core Knowledge Language Arts®**

### **President**

Linda Bevilacqua

### **Editorial Staff**

Sally Guarino

Sue Herndon

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Core Knowledge Foundation

801 E. High St.

Charlottesville, VA 22902





## Unit 2

# The Tempest

*by William Shakespeare*

## Activity Book

**GRADE 7**

