

## Unit 2

# The Tempest

*by William Shakespeare*

## Teacher Guide



GRADE 7 Core Knowledge Language Arts®

Core Knowledge®





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## Alignment to the Common Core State Standards

The following chart indicates which lessons in the *The Tempest* unit address content from the Common Core State Standards (CCSS).

Unit 2: <i>The Tempest</i>		Lessons								
		1	2	3	4	5	6	7	8	9
<b>Reading Standards for Literature</b>										
<b>Key Ideas and Details</b>										
<b>STD RL.7.1</b>	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD RL.7.2</b>	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	✓	✓	✓		✓	✓	✓	✓	✓
<b>STD RL.7.3</b>	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD RL.7.4</b>	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD RL.7.5</b>	Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD RL.7.6</b>	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.									
<b>STD RL.7.7</b>	Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).									✓
<b>STD RL.7.8</b>	(Not applicable to literature)									
<b>STD RL.7.9</b>	Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.									
<b>Range of Reading and Level of Text Complexity</b>										
<b>STD RL.7.10</b>	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓	✓	✓	✓	✓

Unit 2: <i>The Tempest</i>		Lessons								
		1	2	3	4	5	6	7	8	9
<b>Reading Standards for Informational Text</b>										
<b>STD RI.7.1</b>	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.									
<b>STD RI.7.2</b>	Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.									
<b>STD RI.7.3</b>	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).									
<b>STD RI.7.4</b>	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.									
<b>STD RI.7.5</b>	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.									
<b>STD RI.7.6</b>	Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.									
<b>STD RI.7.7</b>	Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).									
<b>STD RI.7.8</b>	Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.									
<b>STD RI.7.9</b>	Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.									
<b>STD RI.7.10</b>	By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.									
<b>Writing Standards</b>										
<b>Text Types and Purposes: Argument</b>										
<b>STD W.7.1</b>	Write arguments to support claims with clear reasons and relevant evidence.									
<b>STD W.7.1.a</b>	Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.									
<b>STD W.7.1.b</b>	Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.									

Unit 2: <i>The Tempest</i>		Lessons								
		1	2	3	4	5	6	7	8	9
<b>STD W.7.1.c</b>	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.									
<b>STD W.7.1.d</b>	Establish and maintain a formal style.									
<b>STD W.7.1.e</b>	Provide a concluding statement or section that follows from and supports the argument presented.									
<b>Text Types and Purposes: Informative/Explanatory</b>										
<b>STD W.7.2</b>	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.									
<b>STD W.7.2.a</b>	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.									
<b>STD W.7.2.b</b>	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.									
<b>STD W.7.2.c</b>	Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.									
<b>STD W.7.2.d</b>	Use precise language and domain-specific vocabulary to inform about or explain the topic.									
<b>STD W.7.2.e</b>	Establish and maintain a formal style.									
<b>STD W.7.2.f</b>	Provide a concluding statement or section that follows from and supports the information or explanation presented.									
<b>Text Types and Purposes: Narrative</b>										
<b>STD W.7.3</b>	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.			✓	✓	✓	✓			
<b>STD W.7.3.a</b>	Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.			✓	✓	✓	✓			
<b>STD W.7.3.b</b>	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.			✓	✓	✓	✓			
<b>STD W.7.3.c</b>	Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.					✓	✓			
<b>STD W.7.3.d</b>	Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.					✓	✓			

Unit 2: <i>The Tempest</i>		Lessons								
		1	2	3	4	5	6	7	8	9
STD W.7.3.e	Provide a conclusion that follows from and reflects on the narrated experiences or events.			✓	✓	✓	✓			
Production and Distribution of Writing										
STD W.7.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)						✓	✓	✓	✓
STD W.7.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7.)		✓	✓	✓	✓	✓	✓	✓	
STD W.7.6	Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.									✓
Research to Build and Present Knowledge										
STD W.7.7	Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.									
STD W.7.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.									
STD W.7.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.									
STD W.7.9.a	Apply grade 7 Reading standards to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).									
STD W.7.9.b	Apply grade 7 Reading standards to literary nonfiction (e.g. “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).									
Range of Writing										
STD W.7.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	✓	✓	✓	✓	✓	✓	✓	✓	✓

Unit 2: <i>The Tempest</i>		Lessons								
		1	2	3	4	5	6	7	8	9
<b>Speaking and Listening Standards</b>										
<b>Comprehension and Collaboration</b>										
<b>STD SL.7.1</b>	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD SL.7.1.a</b>	Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD SL.7.1.b</b>	Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD SL.7.1.c</b>	Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD SL.7.1.d</b>	Acknowledge new information expressed by others and, when warranted, modify their own views.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD SL.7.2</b>	Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	✓								✓
<b>STD SL.7.3</b>	Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.									
<b>Presentation of Knowledge and Ideas</b>										
<b>STD SL.7.4</b>	Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.									
<b>STD SL.7.5</b>	Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.									
<b>STD SL.7.6</b>	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 7 Language standards 1 and 3 for specific expectations.)									

Unit 2: <i>The Tempest</i>		Lessons								
		1	2	3	4	5	6	7	8	9
<b>Language Standards</b>										
<b>Conventions of Standard English</b>										
<b>STD L.7.1</b>	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD L.7.1.a</b>	Explain the function of phrases and clauses in general and their function in specific sentences.									
<b>STD L.7.1.b</b>	Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.									
<b>STD L.7.1.c</b>	Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.									
<b>STD L.7.2</b>	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.								✓	
<b>STD L.7.2.a</b>	Use a comma to separate coordinate adjectives (e.g., It was a fascinating, enjoyable movie but not He wore an old[,] green shirt).									
<b>STD L.7.2.b</b>	Spell correctly.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>Knowledge of Language</b>										
<b>STD L.7.3</b>	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD L.7.3.a</b>	Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.*									
<b>Vocabulary Acquisition and Use</b>										
<b>STD L.7.4</b>	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 7 reading and content</i> , choosing flexibly from a range of strategies.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD L.7.4.a</b>	Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD L.7.4.b</b>	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>belligerent</i> , <i>bellicose</i> , <i>rebel</i> ).		✓	✓	✓					
<b>STD L.7.4.c</b>	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD L.7.4.d</b>	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	✓	✓	✓	✓	✓	✓	✓	✓	✓

Unit 2: <i>The Tempest</i>		Lessons								
		1	2	3	4	5	6	7	8	9
STD L.7.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.									
STD L.7.5.a	Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.									
STD L.7.5.b	Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.		✓	✓	✓					
STD L.7.5.c	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>refined, respectful, polite, diplomatic, condescending</i> ).	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	✓	✓	✓	✓	✓	✓	✓	✓	✓

# Introduction

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## Unit 2: *The Tempest*

### Welcome

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This introduction includes the necessary background information to teach the Core Knowledge Language Arts® (CKLA) unit *The Tempest*. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, spelling, speaking and listening, differentiation of instruction, and resources available in Grade 7 CKLA, see the Introduction to CKLA on pages 11–21 of the Unit 1 Teacher Guide.**

Lessons and activities address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards–English Language Arts (CCSS–ELA): reading, writing, spelling, grammar, and morphology. When applicable, Grade 7 also covers Reading Standards for Literacy in History/Social Studies, Science, and Technical Subjects (CCSS–RH and CCSS–RST). Lesson 10 contains a Unit Assessment that assesses all of the skills taught in the unit. **Unit 2 contains ten daily lessons, each of which will require a total of ninety minutes, i.e., in schools in which forty-five minutes daily is allocated for English instruction, teachers will typically need to allocate two instructional days for each lesson.**

This unit contains two Pausing Points that may be used for differentiated instruction and have been included on the Pacing Guide on pages 10–11. We have included an optional Mid-Unit Comprehension Check, which can be given at the end of Lesson 5 (PP.1), and an optional End-of-Unit Comprehension Check (PP.2), which could be included at the end of the unit as part of the Pausing Point activities. These assessments allow you to assess students’ general comprehension of the reading and help to inform your decisions about grouping and support. If you decide to administer these assessments, be sure to allocate an additional forty-five minutes for each of these assessments. Following the completion of *The Tempest* lessons, several culminating activities are suggested from which teachers may choose.

**It is recommended that you spend no more than twenty-one instructional days total on this unit. Please refer to the Pacing Guide on pages 10–11 for guidance.**

### Why *The Tempest* Is Important

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This unit examines a play by William Shakespeare. In terms of literary skills, students will identify and analyze elements of a drama such as characterization, mood, and theme. Students will also analyze dramatic structure, theatrical performance, and how to navigate Shakespearean language.

Students will read selections from an adapted edition of *The Tempest* by William Shakespeare, published by the Core Knowledge Foundation.

William Shakespeare (1564–1616) was an English playwright. Shakespeare wrote *The Tempest* in 1611. *The Tempest* is a fictional story but was heavily influenced by Shakespeare’s life experiences: his long career as a masterful playwright, the rapidly changing world in which

he lived, and Shakespeare's sense of the approaching end of his career. The idea of a crew shipwrecked in a storm and taking refuge on a strange island probably came to Shakespeare from the wreck of the *Sea Venture*, a ship that was caught in a storm and ran aground on the coast of Bermuda in 1609. Discovery, strange islands and their inhabitants, and the possibilities of exploration and adventure were themes of great interest to Shakespeare's audience as explorers and colonists in this era headed across the Atlantic to North and South America.

Shakespeare's approaching old age and his long years of work as a playwright bleed into the mood, themes, and characterizations of *The Tempest*. This makes it a fascinating text through which we can analyze Shakespeare's thoughts about aging and the art of drama itself. *The Tempest* is very close to being a play that is about being a play in a very sophisticated way—themes of make-believe and the impermanence of life and its joys are explored throughout. The character of Prospero can be viewed as a reflection of Shakespeare himself. Like Shakespeare, Prospero orchestrates the events of the play, using his magic to manipulate characters. But Prospero's power, like Shakespeare's, is limited by his medium: at the end of the play, Prospero puts away his magic and asks the audience to send him and his companions to a happy ending through their applause. Shakespeare's own theatrical magic was bound by the walls of the theater and dependent on the enjoyment of the crowd.

Reading and performing Shakespeare may be considered unfashionable in some modern curricula and some schools. However, Shakespeare's plays are, to this day, some of the most frequently performed plays in the world.

Shakespeare's influence on the authors and playwrights that came after him cannot be contested. His plays are considered classics, tried-and-true stories that deal with timeless and universal themes like love, betrayal, friendship, and justice. They do so with great sensitivity, intelligence, and often, humor, which are no less relevant to a modern audience than they were in Shakespeare's day.

Moreover, Shakespearean language is an invaluable treasure trove of words, puns, phrases, and references that have enriched and enlivened English to this day and will continue to do so for centuries to come. By reading plays like *The Tempest*, students will realize just how many phrases, references, situations, and storylines date from Shakespeare's time. For additional insight as to why reading Shakespeare today is worthwhile, teachers may want to obtain a copy of a recently published book, *How to Think like Shakespeare: Lessons from a Renaissance Education* (2020) by Scott Newstok.

Shakespeare's plays are written in Elizabethan English and in a particular poetic style. The language is recognizable as modern English, but it retains some archaic or old-fashioned words and some references that may not easily be understood by a modern audience. Support for guiding students through the vocabulary and references is provided in both the Student Book and this Teacher Guide.

## Advance Preparation for Unit 2

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Students will be reading a version of *The Tempest* that has been abridged and adapted for middle school grade students. To support your teaching of *The Tempest*, you may wish to find a copy of the full text of the play and read it or read the relevant scenes beforehand. The full text of the scenes contains nuances and extra details that may assist you in leading the reading

lessons, exploring the text, and answering student questions. A free online copy of the original text is available from Project Gutenberg at <https://www.gutenberg.org/>.

In Lesson 9 of this unit, students will view clips from different performances of a particular scene from *The Tempest*. The choice of the scene to use is up to you. You can find several links to clips in the CKLA Online Resources. Use this link to download the CKLA Online Resources for this unit, where the specific links needed for Advance Preparation may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Tempest/OnlineResources>.

You should prepare to show these clips ahead of time by arranging and setting up suitable audiovisual equipment for the classroom, such as a projector.

## Pacing Guide

The following is an overview and pacing guide to teaching the lessons of this unit. If possible, we encourage teachers to allocate additional time to administer the optional Mid-Unit and End-of-Unit Comprehension Checks.

Lesson 1		Lesson 2		Lesson 3
Day 1	Day 2	Day 3	Day 4	Day 5
<b>Core Connections</b> 45 min Core Connections: Shakespeare	<b>Reading</b> 45 min Read Aloud: <i>The Tempest</i> , Prologue; Act 1, Scene 1	<b>Reading</b> 45 min Whole Group: <i>The Tempest</i> , Act 1, Scene 2 (Part 1)	<b>Morphology</b> 15 min Introduce Greek and Latin Roots <i>bene, celer, chronos, cresco, curro, jacio</i> <b>Writing</b> 30 min Write a Drama: Plan	<b>Reading</b> 45 min Close Reading: <i>The Tempest</i> , Act 1, Scene 2 (Part 2)

Lesson 3		Lesson 4		Lesson 5
Day 6	Day 7	Day 8	Day 9	Day 10
<b>Morphology</b> 15 min Practice Greek and Latin Roots <i>bene, celer, chronos, cresco, curro, jacio</i> <b>Writing</b> 30 min Write a Drama: Plan	<b>Reading</b> 45 min Partner: <i>The Tempest</i> , Act 2, Scene 1	<b>Spelling</b> 15 min Introduce Spelling Words <b>Writing</b> 30 min Write a Drama: Plan	<b>Reading</b> 45 min Read-Aloud: <i>The Tempest</i> , Act 2, Scene 2 Homework: <i>The Tempest</i> , Act 3, Scene 1	<b>Grammar</b> 15 min Introduce Verb Tenses <b>Writing</b> 30 min Write a Drama: Draft <b>Optional Mid-Unit Comprehension Check</b>

Lesson 6		Lesson 7		Lesson 8
Day 11	Day 12	Day 13	Day 14	Day 15
<b>Reading</b> 45 min Small Group: <i>The Tempest</i> , Act 3, Scene 2 Homework: <i>The Tempest</i> , Act 3, Scene 3	<b>Grammar</b> 15 min Introduce Subject-Verb Agreement <b>Writing</b> 30 min Write a Drama: Draft	<b>Reading</b> 45 min Independent: <i>The Tempest</i> , Act 4, Scene 1	<b>Grammar</b> 15 min Practice Verb Tenses and Subject-Verb Agreement <b>Writing</b> 30 min Write a Drama: Share, Evaluate, Revise	<b>Reading</b> 45 min Partner: <i>The Tempest</i> , Act 5, Scene 1

Lesson 8		Lesson 9		Lesson 10	
Day 16		Day 17		Day 18	
<b>Spelling</b> 15 min		<b>Reading</b> 45 min		<b>Spelling</b> 15 min	<b>Unit Assessment</b> 35 min
Practice Spelling		Whole Group: <i>The Tempest</i> , Epilogue and video clip of a key scene		Spelling Assessment	
<b>Writing</b> 30 min				<b>Writing</b> 30 min	<b>Unit Feedback Survey</b> 10 min
Write a Drama: Edit				Write a Drama: Publish	

Pausing Points	
Day 20	Day 21
<b>Culminating Activity</b> 45 min	<b>Culminating Activity</b> 45 min

## Core Connections

The Core Connections section of Lesson 1 provides a broad overview of relevant background knowledge for *The Tempest*. Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). Students who used CKLA in earlier grades have had exposure to this relevant background knowledge. For those students, the Core Connections lesson will serve largely as a review of important related content. Students who did not use CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit. The Core Connections lesson ensures that all students have adequate background knowledge for the unit.

During the Core Connections lesson for Unit 2, students will learn what a drama is and how it differs from prose fiction such as short stories and novels. Students will be asked to recall dramas they may have read before as part of the Core Knowledge curriculum, as well as those they may be aware of from other sources, such as TV shows, movies, musicals, and plays. Students will also read about Shakespeare and his time, which will aid in understanding the play's text.

## Reading

### *The Tempest*

**Unit 2 Reading lessons include comprehensive instruction in reading comprehension. For detailed information including reading groupings and comprehension question types, see the Introduction to CKLA on pages 14–18 of the Unit 1 Teacher Guide.**

This unit is one of eight CKLA Grade 7 units. It uses a Reader that includes complex text and prepares students in Grade 7 for the increased vocabulary and syntax demands aligned texts will present in later grades. Students are exposed to the following elements of drama in this text:

- “Characters in the Play” (page 40) lists and describes the characters.
- Acts and scenes divide the text into sections.
- Bracketed stage directions provide setting and character information.
- Lines tell the actors playing particular roles what to say aloud.

The Reader includes several sections that will assist students in comprehending and analyzing the text. The section on how *The Tempest* has been adapted for a modern, school-age audience can be found on pages 34–49 of the Reader. This section also includes information on Shakespearean poetry and prose, how and why they are used at different points, and how to read the rhythm of Shakespearean language.

In order to provide students with an authentic experience of Shakespeare’s unique writing, the Reader includes language from the original play. Potentially challenging vocabulary and concepts are defined or explained at point of use in the Reader. Because all vocabulary is defined in the Reader, you will not see Core Vocabulary in the Unit 2 Teacher Guide and Activity Book as in other units.

The CKLA Grade 7 materials are designed to address all CCSS ELA standards at this grade level. Some scenes and sections will need to be read for homework and discussed at the beginning of the next lesson. Most scenes will be read and discussed in class. Teachers should use their judgment while adhering to school policy to determine how many pages should be assigned as homework each night.

## Writing

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In this unit, students write and publish a drama scene of their own devising.

**For detailed information about the CKLA approach to Writing and the writing process, see pages 18–19 of Introduction to CKLA in the Unit 1 Teacher Guide.**

## Grammar

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In this unit, students will study verb tenses and subject-verb agreement.

Students are expected to apply these grammar skills to oral activities, the unit writing project, and other writing throughout Grade 7.

## Morphology

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In this unit, students will work on morphology skills involving the Greek and Latin roots *bene*, *celer*, *chronos*, *cresco*, *curro*, and *jacio*.

Students are expected to apply these morphology skills to oral activities, the unit writing project, and to other writing throughout Grade 7.

## Spelling

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During this unit’s spelling lessons, students will practice spelling words related to the content of *The Tempest* as well as words related to the morphology features taught.

Lesson 4 introduces spelling words and provides definitions for context. Students will not be responsible on the spelling assessment for identifying the meaning of each word. However, it is important that students know the definitions as they practice spelling so they have context for the words. After Lesson 4, students will take home an activity page listing the spelling words. The activity page includes an activity to practice writing the spelling words and learn their meanings. In Lesson 8, students will practice spelling the words and relating them to the unit content and morphology skills.

In Lesson 9, students will complete a spelling assessment. In addition to writing the words during the assessment, students will write a sentence related to one or more of the words. The lessons include guidelines for administering the assessment and for analyzing spelling errors.

**For detailed information about the CKLA approach to Spelling, see page 20 of Introduction to CKLA in the Unit 1 Teacher Guide.**

## Speaking and Listening

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This unit allows for numerous speaking and listening opportunities, including read-alouds, class discussions, and small group and partner activities. **For detailed information about the CKLA approach to Speaking and Listening, see page 20 of Introduction to CKLA in the Unit 1 Teacher Guide.**

## Assessment

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This unit includes a variety of assessment tools, including formative and summative assessments and progress-monitoring assessments targeting specific skills. **For an overview of assessment in CKLA, see pages 20–21 of Introduction to CKLA in the Unit 1 Teacher Guide.**

## Activity Book

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The Unit 2 Activity Book provides additional practice for students in reading comprehension, writing, grammar, spelling, and morphology, as well as student resources, enrichment pages, and opportunities for you to conduct formative assessments. Students will complete some activity pages in class as part of lessons and other activity pages for homework. Homework is assigned regularly and takes various forms.

The Activity Book also includes Student Resources, which includes a glossary of academic vocabulary words for Unit 2 and resources for the unit writing project.

**For detailed information about resources in the Activity Book, see pages 13–14 of Introduction to CKLA in the Unit 1 Teacher Guide.**

## Teacher Resources

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At the back of this Teacher Guide, you will find a section titled “Teacher Resources.” In this section, the following information is included:

- Academic Vocabulary Glossary for *The Tempest*
- The Writing Process
- Drama Writing Model

- Drama Rubric
- Drama Peer Review Checklist
- Drama Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

## Online Resources

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This unit provides links to free online resources to support and enrich teaching. You will see references to these resources at point of use throughout the unit. Use this link to download the CKLA Online Resources for this unit, where the specific links for each lesson may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Tempest/OnlineResources>.

## Recommended Resources

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You should consider various times throughout the day when you might infuse the curriculum with authentic domain-related literature. If you are able to do so, you may recommend students select books from this trade book list.

You might also consider creating a classroom lending library, allowing students to borrow domain-related books to read at home with their families.

- Daydream Education. *The Globe Shakespeare Theatre Drama Poster*. Daydream Education, 2016.
- McDonald, John. *The Tempest: The Graphic Novel*. Classical Comics, 2009. ISBN 978-1906332693

# Lesson 1

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1: Core Connections</b>	45 min	Review Prior Knowledge: William Shakespeare; Drama Genre  Read-Aloud: pages 1–15, pages 35–39	Audiovisual equipment to display clips from <i>The Tempest</i> Activity Pages SR.1, 1.1, 1.2
<b>DAY 2: Reading</b>	45 min	Read-Aloud: Characters/ Prologue, pages 40–51; Act 1, Scene 1, pages 52–61	<i>The Tempest</i> Activity Pages 1.2, 1.2
<b>Take-Home Material</b>	*	Core Connections Reading	<i>The Tempest</i> , "The Tempest: A Story" Activity Pages SR.1, 1.1

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Core Connections

Explain how drama differs from prose, such as novels and short stories.

Describe who William Shakespeare is.

### Reading

Analyze how an author develops characters and points of view. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5)

### Writing

Write routinely over extended time frames. (W.7.10)

### Speaking and Listening

Ask and answer questions about the text. (SL.7.1, SL.7.2)

### Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

## *Academic Vocabulary*

Academic vocabulary words support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, general academic words are used throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in directions, assessments, spelling lists, activity pages, and discussion questions, among other places.

These words are underlined in lessons in this Teacher Guide the first time they are included. You may wish to define these words and use them intentionally throughout the unit so students hear them used in multiple ways; it is not necessary to teach the words ahead of time.

Following the word list is a chart of applicable Spanish cognates. Providing Spanish cognates may support Spanish-speaking students in comprehending the words in English.

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

## Spanish Cognates for Academic Vocabulary in *The Tempest*

*tema*

*escena*

*acto*

*motivación*

## ADVANCE PREPARATION

### Core Connections

Find and prepare to show clips from movies or filmed productions of *The Tempest*. Some examples include three short clips, listed in the Online Resources, from productions that show different moods and interpretations of the character Prospero. Use this link to download the CKLA Online Resources for this unit, where the specific links to performances of *The Tempest* can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Tempest/OnlineResources>.

### Reading

- Make copies of Activity Page SR.1 for the students to take home during this unit.
- Write the purpose for reading on the board/chart paper: *Compare how information about the characters and plot is presented differently in a novel and a play.*

## DAY 1

## CORE CONNECTIONS

45 MINUTES

### Review Prior Knowledge

5 minutes

- Ask students to share what they may already know about William Shakespeare, asking them to name any plays that they know of written by Shakespeare.
- Students who used CKLA in earlier grades may remember the following:
  - William Shakespeare was an English playwright, actor, and poet who lived between 1564 and 1616.
  - He lived during a time when the arts were flourishing in England. Queen Elizabeth I and her successor, King James I, sponsored William Shakespeare. This allowed him to write and produce many plays in London that were performed at the Globe Theatre.
  - He may be the most famous playwright who ever lived. His works were very popular when he was living. They continue to be popular and are performed around the world today.
  - Some of Shakespeare's most popular plays include *A Midsummer Night's Dream*, read in Grade 5 CKLA, *The Tragedy of Julius Caesar*, read in Grade 6 CKLA, and *Romeo and Juliet*, the inspiration for movies such as *West Side Story*.

- Explain to students that they will be reading a play called *The Tempest*, by William Shakespeare. Point out that a play is a type of drama and that, although they will be reading the text in class, the work is intended to be performed by actors on a stage.
- If students have used CKLA in earlier grades, they have already studied several Shakespearean plays. Ask students to think back to these plays or to other dramas they have studied. Ask: *What is distinct about this form of literature? How does it compare to other literature?*
- Ask students if they have attended or watched any plays live on stage, in televised productions, or in film adaptations and to share these experiences. Point out that musicals (such as *Hamilton* and *West Side Story*), street theater, and other forms of dramatic production are all examples of dramas.
- Ask students to reflect on how they discovered information about characters in a play. (The audience learns about characters in a play by listening to what they say and how they say it and watching what they do.)
- To explain variation in tone, expression, and action as a part of performance, have students conduct a short activity. Ask for three student volunteers. To each volunteer, give a piece of paper with a line written on it: “I just found out I am getting braces.” Ask each volunteer to say the line with a different emotion of their choice (e.g., happy, sad, angry, afraid.) Ask the class to identify which mood or emotion each student is expressing.
- Ask the volunteers what they thought about when they said the line to make sure the class understood the emotion.
- Ask the class what they looked for to identify the emotion when each volunteer said the line.
- Tell students to bear in mind all the things they already know about dramas as they proceed to explore *The Tempest*. Remind students as they read to focus on how the words might sound—or how they could be made to sound—and how the actors might demonstrate their mood or their thoughts through tone, expressions, and actions. Tell students that *tone* refers to the variations in the way the actor speaks. *Expressions* refer to the movements of their face. *Actions* refer to the way the actor moves their body.

## Introduce *The Tempest*

## 35 minutes

- Ensure each student has a copy of *The Tempest*.
- Tell students that the title of the play refers to the storm that the magician Prospero conjures up to shipwreck his enemies at the beginning of the play.
- Tell students that *The Tempest* has many elements of a good story. These include betrayal, revenge, forgiveness, love, and magic.
- Tell students that before they begin to read the play, you will explore some more information about the play’s background.
- Ask students to turn to the Introduction on page 1 of the Reader. Ask students to follow along in the text as you read aloud.

**Note to Teacher:** As the text of the introduction is relatively long, you may wish to provide your own summary of the introduction to students in class, then assign the rest of the introduction as homework.

- Once you have finished with the introduction, continue by reading the section titled “Shakespeare and the Globe” on pages 11–15. Pause to ask students to respond to the images on the pages.
  - o Direct students to the image of Queen Elizabeth I:
    - What do you know about Queen Elizabeth I? What clues do you see about her in the image?
      - Accept reasonable answers. Because of her pearls, jewels, and overall appearance, students may say she must be a wealthy and powerful queen. Call students’ attention to the period of time in which Shakespeare was writing, i.e., the 17th century, and be sure that students do not confuse Queen Elizabeth I with the modern Queen Elizabeth, who is Queen Elizabeth II.
    - How could a wealthy queen be helpful to a playwright, such as William Shakespeare, or to a theater, such as the Globe?
      - Accept reasonable answers. She might support playwrights, the name for people who write plays, and theaters by giving them money for their productions.
  - o Direct students to the image of the printed folio of *The Tempest*.
    - Point out that this page comes from the earliest collected edition of Shakespeare’s plays. This is what the script of the play looked like in the early 1600s.
    - If needed, remind students that plays are written in a format called a script.
    - How does this page look different from your own copy of the text ?
      - Answers may include: The modern script does not use Latin titles for the acts and scenes; the modern script is in a different font; the modern edition is easier to read.
    - How is this page the same as your own copy?
      - Answers may include: The script is divided up into acts and scenes; the script includes stage directions and each actor’s lines.
- Ask students to turn to pages 35–40 in *The Tempest*. Read the pages aloud.
  - o Tell students that this section provides an important guide to the use of prose, poetry, and blank verse used in the play. Make sure students understand the definition of each as it is described in the Reader. After you have read this section aloud, tell students to make a note of these pages and refer back to them when they are reading and need to refresh their memory about how prose and poetry are used in the text.
  - o When you read the section “Feeling the Rhythm” on page 37, explain that the specific kind of blank verse used by Shakespeare is called iambic pentameter. Each line consists of ten syllables, with a stress on every other syllable.
  - o Point out the three images of different actors who have played the roles of Prospero and Miranda on pages 38 and 39. Explain to students that different actors interpret and

express the roles they are playing in unique ways. Likewise, choices about costuming and setting that are made when putting on a play can also help the audience respond in a particular way to the play. Lead a class discussion about the three images here. Taking each image in turn, ask:

- What is distinctive about the actors playing the roles in this scene?
  - Students may answer that Akiya Henry and Joseph Mydell in the first image are Black actors and that Helen Mirren in the second image is a woman playing a female version of Prospero.
- What might these particular actors bring to the role, in terms of their experiences and interpretations and the audience reaction?
  - Accept reasoned responses such as: a woman actor might play Prospero in a more subtle way or portray her relationship to Miranda in a more motherly fashion; Black actors might cause the audience to see Prospero’s status as an outcast differently.
- How do the costumes and settings in each image differ, and what effect does this have?
  - Answers may include details like: The costumes in the first image are the most ragged and patchworked, and Miranda is wearing modern shoes, suggesting a setting in the present day. The outfits in the second image make Mirren’s Prospero seem more regal and powerful, and the natural setting makes it clear that the play is in the wilderness. The costumes in the third image are the most “traditional” for a Shakespearean play, and the setting is clearly on a dark stage, making this the most conventional setting for the play.

**Note to Teacher:** Alternatively, if audiovisual equipment is available, show short clips from *The Tempest* in order to prompt a discussion. The clips listed in the CKLA Online Resources show Prospero played by two actors at different points in the play. Show the clips, and ask for students to respond to the actors’ performances. Ask prompting questions like: What sort of moods are the actors conveying? How do they use their voices to convey them? How do they use movement? Write or display responses on the board/chart paper.

## Wrap Up

5 minutes

- Remind students that although they will be reading the text of *The Tempest*, this is meant to be performed by actors inhabiting the roles. Wrap up by asking students to suggest ways in which they can bring the words of the play to life as they read. Suggestions might include reading aloud, using dramatic voices and intonation, using gestures and movement as they read, and staging sections of the play as a performance. Write or display responses on the board/chart paper.
- Tell students they will read a list of characters in *The Tempest* and the prologue to the play, before beginning their reading of the play itself in Act 1, Scene 1. Remind students that they should pay close attention to the ways in which the characters speak and act and how this differs from the ways they might be presented in a novel—such as through actions and expressions on a stage and in dialogue with other characters.

**Note to Teacher:** If your class has a forty-five-minute schedule, assign pages 16–33 of “The Tempest: A Story” to be read as homework at the end of Day 1. If your class has a longer block schedule, assign it at the end of Day 2.

## READING

45 minutes

**Read Aloud: “Characters in the Play” and “Prologue,” Act 1, Scene 1** [pages 40–61]

**Introduce the Reader**

5 minutes

- Give students a few moments to flip through the Reader.
- Ask students to share any thoughts they have about the Reader.
- Ask students to recall what they learned about characterization and character development in Unit 1, Contemporary Literature: *Hello, Universe*. Students may recall or be prompted to recall that characterization is how the author creates and describes characters in a story. Each character has traits, which make up their personality and can be described using adjectives. Traits are revealed through direct characterization (authors directly describing characters) and indirect characterization (where the audience has to identify a character’s traits from how they act, think, and speak). Tell students that a play, like most other forms of stories, features characters who drive the events of the play through their actions and their speech.
- Ask students what they already know about characterization. Characterization describes how actions, speech, costuming, setting, and other details bring the character to life and reveal their character traits: who they are, what they want, and what they will do to get it. Characters are driven to act by their motivations—the things they want to achieve or acquire. Characters also reveal details about themselves by how they try to deal with challenges and how they interact with other characters.
- Remind students that at this early point in the play, the characters are being introduced for the first time. This first glimpse of a character is important for their characterization because it is the reader’s first encounter with them. What happens to the characters as the play progresses is called character development. The reader’s initial impression of the character may be reinforced or challenged by how they deal with problems and how they interact with others later in the play, as well as how events and revelations cast new light on who they are.
- Remind students that they are going to read the play. This means that the text is divided up into speaking roles and stage directions.

**Introduce the Selections**

5 minutes

- Tell students you will read aloud several selections in the Reader. You will begin by reading aloud “Characters in the Play” and “Prologue” before moving on to read Act 1, Scene 1 on pages 52–61. Students should follow along in their Reader as you read.
- As you read, help students understand the play and the way it is laid out by drawing attention to elements of the format such as italicized stage directions, bracketed directions, character names in capital letters, underlined words and phrases, and so on.

## Core Vocabulary

- Tell students that they will be reading an adapted version of *The Tempest*, written to make the play accessible to modern-day readers. Sometimes, words and language used by Shakespeare that were very familiar to people reading and seeing his plays in the 17th century are less familiar today. These challenging words and phrases are underlined in the Reader when they first occur and are explained on the opposite page. Because all Core Vocabulary is defined in the Reader, there are no activity pages for Core Vocabulary in Unit 2.
- Ask students to turn to page 46 of their Reader, and ask them to find the two underlined words on that page. (*invisibility* and *uninvited*)
- Call students' attention to and review the definitions for both of these words on page 47. Explain that challenging vocabulary and/or unfamiliar words and phrases will be treated in the same way throughout the Reader: the words and/or phrases will be underlined in the text on the left page, with an explanation on the facing right page.
- Also point out that students have a glossary for the Academic Vocabulary. It is included in an alphabetical listing found on Activity Page SR.1. Students will take home Activity Page SR.1 for easy reference at home.
  - Read the purpose for reading from the board/chart paper:

Compare how information about the characters and plot is presented differently in a novel and a play.

## Read “Characters in the Play,” “Prologue,” and Act 1, Scene 1 (pages 40–61)

25 minutes

Read the selections aloud as students follow along in their Readers. Then, read and discuss the corresponding guided reading supports, rereading text as necessary to support the discussion. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

Throughout this lesson and other lessons in the Teacher Guide, you will see certain questions or activities labeled either **SUPPORT** or **CHALLENGE**. These questions and activities are not intended to be used in all situations. The items labeled **SUPPORT** provide additional scaffolding and should be used with classes that would benefit from additional support. The items labeled **CHALLENGE** should be used with classes that would benefit from additional enrichment opportunities.

## Read “Characters in the Play”

### [pages 40–41]

[Draw students' attention to these two images of Ariel. Point out that in the left image, Ariel is riding a bat and that in the right image, Ariel has inhuman features such as long ears, pointed hair, and spines on his elbows. Explain that Ariel is a spirit, a magical being, and that these images are meant to remind us that this is a play in which some of the characters are magical and otherworldly.]

## [pages 42–43]

[Briefly draw students' attention to the images on pages 42 and 43.]

**Inferential** What do you think is happening in the picture on page 43?

- o Accept reasonable answers. Point out that Ariel is flying in the storm and seems to be causing the lightning and the wind to batter the ship.

[Tell students that in a theatrical production of the play, the audience must know that a storm is taking place.]

**Evaluative** What could you do during a performance of this play to make the audience experience a storm?

- o Accept reasonable answers. Answers could include playing an audio recording of the sounds of a thunderstorm, lights flashing to create the appearance of lightning, etc. Then remind students that when this play was written and first performed in the 17th century, performers did not have access to audio recordings or electric lights. Ask students if they have any ideas as to how performers of the play during the 17th century may have conveyed to the audience that the ship was experiencing a severe thunderstorm, and accept reasonable answers.

## Read “Prologue”

### [page 44]

[Draw students' attention to the note at the top of the page. Point out that this section has been added to the Reader to introduce the play to an audience that is new to the story. As you read, help students understand the play and the way it is laid out by drawing attention to elements of the format such as italicized stage directions, bracketed directions, character names in capital letters, underlined words and phrases, and so on.]

**SUPPORT:** Remind students that stage directions are used to tell the actors where to stand and where to move. *Upstage* refers to the back of the stage, farther from the audience. *Downstage*, on the other hand, is at the front of the stage, closer to the audience.

**Inferential** Read the stage directions that explain how Caliban moves and acts. What impression is the audience meant to draw about his nature?

- o Caliban is presented as “wild-looking.” Students may point out that his movements are meant to convey an animalistic or barely human creature—he is described sniffing the air and being easily startled.

**Inferential** What reaction is the audience expected to have at the Spirits' taunting of Caliban?

- o Answers may vary but may include that the audience is probably supposed to think it is funny; the audience may feel sorry for Caliban because he can't see the Spirits. The audience may recognize that the Spirits are both playful and slightly cruel, hinting at their magical and inhuman nature.

[Briefly draw students' attention to the two depictions of Caliban on page 45.]

### [pages 46–47]

**Literal** Why do Spirit 2 and Spirit 1 start telling Spirit 3 not to pinch the people in the audience?

- o The stage directions tell the actor playing Spirit 3 to start making pinching motions, like crab claws; the Spirits have just finished pinching Caliban.

[Point out that when the Spirits directly address the audience, they are “breaking the fourth wall.” Explain that you can think of the stage like a box with four walls—one each to the left, right, and rear of the stage and a fourth, invisible “wall” between the actors and the audience that separates the fiction of the play from the reality of the world beyond. To “break the fourth wall” is to break from the narrative and acknowledge the reality that there are people watching the actors.]

**Evaluative** What dramatic purpose is achieved by this device of having the Spirits see and address the audience directly?

- o Accept reasonable answers. The purpose is to establish that the Spirits are magical and capable of seeing “outside the play.” It also establishes a connection between the Spirits and the audience by suggesting that the Spirits exist to help the audience understand the play. It is also a form of humor that the audience may not be expecting.

### [pages 48–49]

**Inferential** Why does the Spirit emphasize that the audience are “invited guests”? Compare how the Spirits feel about the audience and Caliban.

- o It explains that the Spirits want the audience to be there and that they are on friendly terms with them. This contrasts with Caliban, who was treated as an “uninvited” guest.

**SUPPORT:** Ask why it is so important to mention the “power of imagination.” (Because a play is not like a TV show or a movie: a lot of the scenery, magical effects, and so on have to be stimulated in the imagination of the audience.)

### [page 50]

**Inferential** How do the notes about props and costumes express something about Prospero’s character?

- o Prospero’s “magical robe,” staff, and book depict him as a wizard or a magician.

**SUPPORT:** Point out how similar Prospero’s costume is to other wizards in fiction or media, such as depictions of the wizard Merlin in *King Arthur*, Gandalf in *The Hobbit* and *The Lord of the Rings*, the wizards in *Harry Potter*, and so on.

**Inferential** How does the mood of the scene change between the Spirit holding a picture of a sailing ship and Prospero’s entrance? What information does this convey about Prospero?

- o The mood shifts suddenly from a light and comic tone as the Spirit plays make-believe with a drawing to a dark and serious tone as Prospero enters and begins to cast his spell. This establishes that Prospero’s very presence ushers in a tone of seriousness and significance; he is shown to be a powerful person and the only person, so far, that has been able to get the Spirits to calm down and be silent. Prospero is shown to be a character who is not all fun and games.

## Read Act 1, Scene 1

### [pages 52–55]

**Note to Teacher:** You may read Act 1, Scene 1 as a Reader’s Theater exercise with the class. Assign students a character whose lines they will read, and assign others to read the stage directions. Remind students to bring the characters to life using vocal inflections and movement. Continue to pause and ask questions at the provided prompts.

[Direct students to the word “Boatswain” on page 55. Point out that on the right-side pages, students will find definitions and pronunciations for words they may be unfamiliar with. Model the pronunciation of the word “Boatswain,” which is pronounced *BOH-sun*. Mention that like a lot of older English terms, the pronunciation drifted from the spelling over time (another example from ships is “forecastle,” pronounced *FOX-ul*).]

### [pages 56–57]

**SUPPORT:** Ask students how the moods and attitudes of Alonso, Antonio, and Gonzalo contrast with that of the Boatswain. (The three men seem confused and annoyed at the situation, but the Boatswain is irritated that they are asking questions rather than letting him do his job. The three men are not experts at sailing, but the Boatswain presumably is; their attitude reveals their lack of sailing experience.)

**Inferential** Describe the exchange between Gonzalo and the Boatswain. Why does Gonzalo say, “Yet remember whom thou hast aboard”? And why does the Boatswain say, “What cares these waves for the name of king?”

- o Gonzalo is trying to get the Boatswain to pay him more respect by reminding him that the king is also aboard. The Boatswain’s line calls attention to the idea that even the mightiest humans are powerless before the forces of nature and that disaster can strike even powerful commanders and kings.

**SUPPORT:** “A plague upon” is a way of saying “curse this”; the Boatswain is angry with the yelling and wailing of the sailors and passengers and wishes it would end.

### [pages 58–59]

**SUPPORT:** Ask students why Stephano and Trinculo have this response, compared to the likes of Gonzalo. What are their relative social statuses? [Stephano and Trinculo are ordinary people: a butler and a jester. They are not expected to be brave, and they are not as arrogant or self-obsessed as the other men, who are all important nobles used to getting their own way. The nobles think they can just order the ship’s crew around, but Stephano and Trinculo know they are powerless.]

### [pages 60–61]

**SUPPORT:** The direction “All freeze” commands the actors to stay in a particular pose for a few moments, like a freeze-frame in a movie or a still photograph as opposed to a moving image.

**Evaluative** Why do you think Shakespeare starts the play with a storm?

- o Accept reasonable answers. The storm catches the attention of the audience. The storm foreshadows that there is trouble.

[Point out the symbolism of the storm in this scene. Normally, a storm is something beyond human control. On the ship, all the characters, whether they are a king, a captain, or a jester, are powerless. But in the play, the storm isn't beyond everyone's control. Prospero controls this magical storm. Have students consider what that says about his power compared to that of the other characters.]

**Inferential** Have students reflect on how the characters are listed on page 40. What is the reason they are listed in this order?

- o Page 40 is formatted so that characters with the strongest relationships to each other are grouped together: Prospero and his daughter Miranda are one group, the men of the royal household are another, the jester and butler yet another, and so on.

[Point out that because of these relationships, the characters are also grouped by their relative status and power. Trinculo and Stephano are the servants of the royal party, for example.]

## Discuss the Selection and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

Compare how information about the characters and plot is presented differently in a novel and a play.

Use the following questions to discuss the purpose for reading:

**Literal** How does the audience of a dramatic performance learn about the characters and their thoughts and feelings?

- o The audience has to imagine what the actors are thinking and how this relates to other characters. This can be deduced by paying attention to how actors vary their delivery, such as tone, emphasis, accent, or volume, or the way their body moves.

**Literal** How is a novel structured differently than a play?

- o In a novel, the author sets the scene, describes events, writes the dialogue, and has the ability to change the focus of the story between the perspectives of multiple characters—and can even show the reader the innermost thoughts of those characters. In a dramatic performance, information about the events, the dialogue, and the focus of the story has to be acted out. It is a visual and auditory spectacle as much as a piece of writing. The audience cannot simply read what a character is thinking or draw context and symbolism from long descriptions of surroundings or events.

**Inferential** What do you think Shakespeare wants the audience to feel about the characters at the end of Scene 1?

- o Accept reasonable answers. Shakespeare may want the audience to feel a degree of sympathy for the characters, because it is left ambiguous whether any of them will survive the terrible storm. Students should point out, however, that the introductions and speech of the different characters hint that the audience is meant to feel differently about each: the noblemen do little to make themselves sympathetic as they try to order the crew around, whereas Stephano's and Trinculo's pathetic fear is meant to earn the audience's sympathies. The ship's crew, meanwhile, are meant to be seen as competent but overwhelmed and, ultimately, doomed—they are victims of the storm and of the need for drama to concentrate only on a few named characters.

## Take-Home Material

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### *Reading*

- Have students take home Activity Page 1.1, Letter to Family, for students to share with their families.
- Distribute copies of the glossary on Activity Page SR.1. Have students take home the glossary for use as a reference during this unit.
- Have students read “The Tempest: A Story” on pages 16–33 of the Reader.

# Lesson 2

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	45 min	Whole Group: Act 1, Scene 2, pages 62–83	<i>The Tempest</i> Dramatic Structure Chart Activity Page 2.1
<b>DAY 2: Morphology</b>	15 min	Introduce Greek and Latin Roots <i>bene, celer, chronos, cresco, curro, jacio</i>	Roots Anchor Chart Activity Page 2.2
<b>Writing</b>	30 min	Write a Drama: Plan	Activity Pages 2.3, 2.4
<b>Take-Home Material</b>	*	Reading, Writing, Morphology	Activity Pages 2.2, 2.4

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Analyze mood by identifying the mood of a scene and its characters and by evaluating changes in mood between different scenes. (RL.7.1, RL.7.2, RL.7.3, RL.7.4 RL.7.5)

### Writing

Develop and strengthen writing as needed by planning. (W.7.5)

Write routinely over extended time frames. (W.7.10)

### Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

## Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4.b, L.7.5.b)

## ADVANCE PREPARATION

### Reading

- Write the purpose for reading on the board/chart paper: *Describe the mood in Act 1, Scene 2 of The Tempest, and give examples of how Shakespeare conveys the mood to the audience.*
- Prepare and display the Dramatic Structure Chart shown on page 30, as well as AP 2.1, and keep it displayed throughout Unit 2.

### Writing, Grammar, Morphology, Spelling

- Display the Roots Anchor Chart created in Unit 1, and be prepared to add the new roots *bene*, *celer*, *chronos*, *cresco*, *curro*, and *jacio*.

## DAY 1

### READING

45 minutes

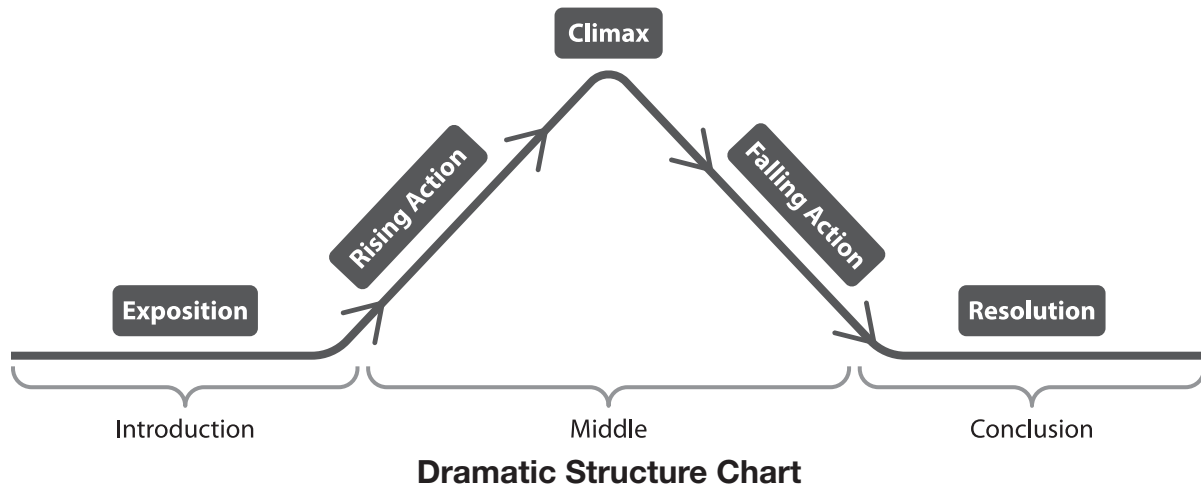
**Whole Group: Act 1, Scene 2** [pages 62–83]

### Review

5 minutes

- Have students summarize what has happened so far in Act 1. Ask: What were the main events in Act 1, Scene 1? (Several characters are aboard a ship caught in a storm. The crew tries to take measures to stop the ship from sinking. Several noble characters try to ask what is going on. The ship seems to sink at the end of the scene).
- Ask students to define *characterization*. (Characterization consists of the ways in which a character is introduced and described and the ways in which their traits—their past, their goals, their moods, the actions they are willing to take—are revealed, tested, and explored.)

- Tell students they will read the first half of Act 1, Scene 2.
- Remind students that at the end of the Prologue, they saw that the character Prospero had something to do with the storm in Act 1, Scene 1. Remind students that Prospero was watching the events on the ship and that now the action will switch to deal with Prospero and what he has done.
- Display the Dramatic Structure Chart, and ask students to turn to the same chart on Activity Page 2.1.



- Tell students that the structure of a drama resembles a map of how the story progresses. Most dramas have a linear structure—the story proceeds in a logical fashion from one event to the next. This is sometimes also called a chronological structure because the events are organized by the progress of time, or the order in which they occur.
- Ask students what they know about exposition, rising action, climax, falling action, and resolution. Tell students that a dramatic structure progresses from exposition (in which the situation and characters are introduced) to rising action (in which the initial problems and conflicts are revealed) to the climax (the point where the problems the characters face reach a crisis) and then to falling action (as the consequences of the crisis are revealed) and then the resolution (in which the story is resolved and ended).
- Remind students that mood is an Academic Vocabulary term that refers to the emotional feeling of a scene.
- Explain to students that in this lesson, they will begin to analyze mood in the play. This includes how the mood changes between individual scenes to produce an overall effect.
- Sometimes, the mood of a scene can be simple and obvious, described with terms like “happy,” “sad,” and “angry.” Other times, the mood could be more subtle and could be described as “somber,” “melancholy,” and “uncertain.” Explain that many elements can be used to create a scene’s mood. The actors’ actions and choice of words is one obvious source. Mood can also be created or shifted through changes in the setting, lighting, costuming, music, and the rhythm of spoken language.
- Explain to students that an entire play may have an overall mood but that the mood in individual scenes might be different. Mood can also shift between scenes either to increase or relieve tension or to provide a brief period of more comical material.

- Have students identify the mood in Act 1, Scene 1. Ask students if they think it was a happy scene or a sad one and what emotions the characters displayed. (Students should answer that it was a sad or frightening scene and that many of the characters seemed terrified).
- Read the purpose for reading from the board/chart paper:

Describe the mood in Act 1, Scene 2 of *The Tempest*, and give examples of how Shakespeare conveys the mood to the audience.

## Read the Selection

25 minutes

Have individual students take turns reading the selection aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Before they begin to read, tell students that they should concentrate on how the mood in Act 1, Scene 1 and the mood in today's reading of Act 1, Scene 2 differ and how Shakespeare reinforced those differences.

### Read Act 1, Scene 2 (pages 62–83)

#### [pages 62–63]

**Literal** The stage direction for Miranda's first line says she is "*greatly upset by what she has seen.*" What has she seen?

- o Miranda has seen the storm and the shipwreck from the previous scene.

**Inferential** How do Miranda's lines, such as "O, I have suffered with those that I saw" and "O, woe the day!" contribute to the mood at the opening of this scene?

- o Miranda's words contribute to a mood of sorrow and grief as she expresses sympathy with the situation of the characters in the previous scene.

**Inferential** How does Prospero's response to Miranda create a contrast in the mood between this scene and the one previous?

- o Students may point out that Prospero is much calmer and more in control than any other character has been up to this point.

**SUPPORT:** When Prospero says that Miranda is "ignorant of what thou art," he means that she does not know what she is. When he says, "naught knowing of whence I am," he means that she does not know where he came from. Prospero is telling Miranda she doesn't know who he really is or about his past.

**Inferential** How does Prospero removing his magician's robe mark a shift in his characterization?

- o The removal of the robe tells the audience that Prospero is putting away his status or role as a great magician to address Miranda as her father. It shows that Prospero has a sort of dual identity: both as the great and terrible wizard who commands storms and as Miranda's father and mentor.

### [pages 64–65]

**Inferential** How has Prospero changed the mood of the scene and altered Miranda's mood?

- o Prospero has changed Miranda's mood by offering her, at last, the answers to questions she has been asking for a long time. He has caused her to forget her sadness and sympathy for the characters in the storm by distracting her with knowledge. The mood has shifted from a frantic scene in a storm to a calm conversation as a father tells his daughter about her past.

[Ask students to consider Miranda's line "Sir, are you not my father?" Point out that students are just learning, at this point in the play, what Miranda is like and about her relationship with her father.]

**SUPPORT:** The gray box on page 65 contains a note about Shakespeare's language that explains the relationship between some of Shakespeare's terms like *canst* and *wast* and the modern equivalents like *can* and *was*.

### [pages 66–67]

[For this page's reading, assign two students to play the roles of Miranda and Prospero, speaking and performing their lines aloud. For the characters on the ship who are referred to by Prospero (such as Antonio on this page), ask a student to stand and perform actions and gestures that bring to light some of the elements of their character that Prospero's descriptions reveal.]

**Inferential** What does Prospero's speech about Antonio reveal about the cause of Prospero's problems?

- o In one sense, Prospero reveals that Antonio betrayed him. In another, Prospero reveals that his lack of attention to his duties as the Duke of Milan—and his love of learning—meant that he lost his grip on power as a result of his own actions.

**Inferential** How does Prospero's mood toward Antonio seem to contrast with the tale he tells?

- o Prospero seems to be angry at Antonio, but the story he tells reveals that he was less interested in ruling Milan than he was in pursuing his studies. His anger at losing something he wasn't interested in may seem odd.

### [pages 68–69]

[Ask different students to perform the roles of Miranda and Prospero on this page. Ask two more students to portray Alonso and Sebastian.]

**SUPPORT:** Some students may benefit from the following supports.

- o *Confederates* is used as a verb here. Prospero means that Antonio became an ally of the King of Naples.
- o The plot against Prospero is as follows: Prospero was not paying attention to his duties as Duke of Milan, and Antonio wanted to take over instead. Antonio made a deal with Alonso, King of Naples, and Alonso's brother, Sebastian. Alonso and Sebastian led an army to take over Milan, and Antonio opened the gates to let them into the city.

**Inferential** How do you think the mood has shifted again in this scene?

- o Students may point out that while the mood shifted from Miranda's sorrow and anguish to the calm and intimate focus on Prospero's story, it has taken a darker turn as Prospero reveals his tale of woe. The mood is still more calm than the previous scene's frantic action, but it is somber and regretful.

### [pages 70–71]

[Choose another pair of students to read the parts of Miranda and Prospero on this page.]

**SUPPORT:** Some students may benefit from the following supports.

- The word *wherefore* means why or for what reason.
- A *bark* is a ship.
- If students do not understand what Prospero means when he says that “the very rats instinctively had quit” the boat they were on, explain that he is describing how rickety, dirty, and dangerous the ship they boarded was. If a ship isn't seaworthy enough even for rats, then it is not likely to be pleasant or safe for humans either.
- A *cherubin* refers to a cherub, a type of angel often shown in paintings as a fat, winged baby.

**Inferential** How does Miranda and Prospero's conversation help you understand the story?

- o It provides context and information on how and why Prospero and his daughter came to be on the island and why Prospero decided to trap the people in the previous scene in the middle of a storm.

### [pages 72–73]

**Note to Teacher:** If you wish to shorten reading time for this lesson, have students read the remaining pages silently, and then ask the questions.

**Inferential** What problem or complication may arise from Prospero's treatment of Gonzalo? Why?

- o Prospero owes his escape and his livelihood to Gonzalo, and yet he has trapped him (along with the others) in a storm. If he finds out what Prospero has done, Gonzalo is likely to be angry, and his anger will be completely justified.

**SUPPORT:** Some students may benefit from the following supports.

- Point out that the shipwrecked characters are exiting silently, “as though sleepwalking.” Ask students what they think the characters' actions are meant to evoke, and if they need clarification, explain that they are meant to evoke ghosts or spirits.
- Explain that *vainer hours* communicates that other princesses have more distractions and so Miranda has been able to concentrate on her studies.

### [pages 74–75]

[As time allows, use the questions on page 248, under the heading **Costuming**, to guide a discussion about the characterization and depiction of Ariel. In particular, ask students to consider how different costuming choices could affect the mood of the scene.]

**Literal** How does a costuming decision indicate a change in Prospero in this second half of the scene?

- o Prospero puts his robe back on and picks his staff up, marking his transition once more into his wizard persona or presentation.

**Inferential** How does the way in which Ariel speaks affect the mood of the scene?

- o Ariel's arrival injects more energy, excitement, and magic into the scene. Ariel describes fantastical things like flying, riding clouds, and spreading fire across the ship caught in the storm. The scene becomes livelier as a result.

**SUPPORT:** Terms like *deck*, *cabin*, *yards*, and *bowsprit* refer to parts of the ship in Act 1, Scene 1.

### [pages 76–77]

**SUPPORT:** In this context, the word *troops* means groups.

**Inferential** How do the revelations about Prospero and Ariel's scheme show a contrast in mood between this scene and the previous one?

- o The panic and disorder in Act 1, Scene 1 contrast with the control shown by Prospero and the playfulness of Ariel in Act 1, Scene 2. The tone of mischief and intrigue contrasts by showing that the deadly danger the characters seemed to be in during the previous scene was neither as deadly nor as dangerous as it appeared. Scene 2 portrays events as a wizard's scheme and a spirit's prank.

### [pages 78–79]

[You may wish to read or ask students to perform the argument between Ariel and Prospero on pages 79–84 in its entirety before asking the questions below about it.]

**CHALLENGE:** Ask students to come up with two different moods that performers and directors could bring to this confrontation between Prospero and Ariel. Consider how gesture, tone, movement, and elements like costuming could be used to make the same scene comical, serious, threatening, or playful.

**SUPPORT:** Make sure students understand that Prospero has agreed to free Ariel but only after a certain amount of time.

**Inferential** What is Prospero trying to imply by bringing up Sycorax?

- o Prospero is trying to imply that Ariel owes Prospero something for freeing Ariel from an even worse master in the past.

### [pages 80–81]

**SUPPORT:** Sycorax is strongly hinted to have been a very evil witch.

**Inferential** What is the common thread in all of Prospero's relationships with characters on the island? What does this reveal about his character?

- o Prospero has all the characters under his control. He has bound Ariel to his service; he controls what Miranda knows (and when she sleeps); he says he has taken Caliban into his service. The newcomers to the island were brought there by his magic. This suggests that Prospero has a need to be in control.

**Evaluative** Do you think Prospero is depicted as a good or bad person, or is it more complicated? Explain your reasoning.

- o Student answers may vary but should show awareness that Prospero is shown to have a lot of complex motives and capabilities. He has a strong desire to control those around him, but if his story is true, he was treated very badly by the people he has now shipwrecked. He made sure not to harm any of these people, however. It is fair to say that Prospero is a complex character.

### [pages 82–83]

**SUPPORT:** A *nymph* is a type of creature from Greek myth, a spirit of nature—here, of the sea.

**Inferential** Why does Prospero whisper to Ariel at the end? Use the stage directions as a clue if needed.

- o Miranda is waking up, and Prospero doesn't want Miranda to know about his relationship with Ariel or the commands he is giving.

## Discuss the Selection and Wrap Up the Lesson

10 minutes

Tell students that they will continue reading the remainder of Act 1, Scene 2 during the next class.

Remind students of today's purpose for reading:

Describe the mood in Act 1, Scene 2 of *The Tempest*, and give examples of how Shakespeare conveys the mood to the audience.

Use the following questions to discuss the selection.

**Literal** What words could you use to describe the mood in Act 1, Scene 1?

- o Students should offer words like *frantic*, *anxious*, *uncertain*, *treacherous*, *dangerous*, *dark*, and *perilous*.

**Literal** What words would you use to describe the mood in Act 1, Scene 2?

- o Students should offer words like *calm*, *mysterious*, *magical*, *intriguing*, and *controlled*.

**Inferential** What techniques could be used to heighten the distinction in mood between these two scenes?

- o Students should offer answers that suggest differences in how the actors portray their characters, such as more frantic or exaggerated movements among the characters on the ship in Scene 1, to contrast with more relaxed or controlled gestures among the characters in Scene 2; differences in lighting and set dressing to contrast the dark and anxious scene of the ship at sea to Prospero's more relaxed home; differences in sound effects and music to heighten the anxiety of Scene 1 and bring the storm to life; and so on.

**Evaluative** How do these different moods enhance the drama and deepen the characterization of characters like Prospero?

- o Students should offer answers that show awareness of how the peril and excitement of the first scene are revealed to be under Prospero’s control. This makes Prospero seem powerful, dangerous, and enigmatic as a character. In terms of the drama, it shows that while the stakes facing characters may seem high, the transition in mood indicates that not all may be as it seems and that the perils and challenges on display may be less real than they appear.

## DAY 2

### MORPHOLOGY

15 minutes

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

#### Introduce Greek and Latin Roots

15 minutes

- Point out the Roots Anchor Chart you created in Unit 1, and tell students that this week you will be adding the roots *bene, celer, chronos, cresco, curro, and jacio*.
- Explain that *bene* means “well.” Write the root *bene* on the chart, and point out that it is pronounced /ben\*/. Write the meaning of the root on the chart.
- Explain that *celer* means “quick.” Write the root *celer* on the chart, and point out that it is pronounced /sel\*ur/. Write the meaning of the root on the chart.
- Explain that *chronos* means “time.” Write the root *chronos* on the chart, and point out that it is pronounced /kroe\*noes/. Write the meaning of the root on the chart.
- Explain that *cresco* means “to grow, become bigger, increase.” Write the root *cresco* on the chart, and point out that it is pronounced /kres\*ko/. Write the meaning of the root on the chart.
- Explain that *curro* means “run.” Write the root *curro* on the chart, and point out that it is pronounced /kur\*oe/. Write the meaning of the root on the chart.
- Explain that *jacio* means “to throw.” Write the root *jacio* on the chart, and point out that it is pronounced /jo\*see\*oe/. Write the meaning of the root on the chart.

**SUPPORT:** Explain to students the spelling of Greek and Latin roots in modern English may vary.

- Remind students that the *jacio* root commonly appears as *ject*, as in words such as *object*, *subject*, and *reject*.
- Looking for familiar roots in unfamiliar words is a good way to figure out their meaning, but students should also use a dictionary to verify the roots the words contain and the words’ exact meanings.

Root	Meaning	Example
bene	well	Good health is a <b>benefit</b> of exercise.
celer	quick	Push the pedal to <b>accelerate</b> the engine.

chronos	time	Tell me the story in <b>chronological</b> order.
cresco	to grow, increase	This account <b>accrues</b> interest annually.
curro	to run	Do people still write in <b>cursive</b> ?
jacio	to throw	They decided to <b>reject</b> the offer.

- Have students turn to Activity Page 2.2. Briefly review the directions, and do the first sentence together. Tell students to complete the activity page in class or for homework.

## WRITING

30 minutes

### Write a Drama: Plan

#### Introduce

5 minutes

Explain to students that over the course of this unit they will be asked to write a drama. Tell students that, in this case, they will be creating their own dramatic piece by reworking a scene from *The Tempest* into another time period—or simply by putting the play’s characters into a different situation altogether. Inform them that their finished piece will incorporate all the elements of drama, including dialogue, characters, setting, pacing, and plot.

#### Review the Elements of Drama

5 minutes

- Review drama by discussing the features that are unique to the form. Why is dialogue more important in drama than it is in a novel? Why are plot and pacing so important to keeping the audience engaged? How might setting affect the actions of characters?
- Moderate a discussion based on student answers to those questions, guiding it to clarify what distinguishes drama from other prose forms. Inform students that the scene they create must have all the dramatic features.

#### Examine the Drama Writing Model

10 minutes

- Take students through the Drama Writing Model on Activity Page 2.3, letting them know that this is a model of the assignment they’re about to do.
- Read the model aloud with students, having volunteers play Prospero and Ariel.
- What do the stage directions say about the setting? Is the scene set in a different time or location? Does it make a difference that Prospero uses a Power Gauntlet instead of his great staff to summon Ariel? Or that he gets his power from a computer rather than books?
- Discuss the characters. How is Prospero different here from his character in Shakespeare’s *The Tempest*? How is he the same? What role does Ariel have in this version? Do these

differences affect the underlying drama? What does the answer to this question say about the nature of dramatic elements?

- Explain that given that this is only one part of a scene in a much larger play, the plot elements students see here hint at things that already happened in the play and set up things that will happen later.
- Ask: How does your scene further the plot of this version of *The Tempest*? How would you describe the arc of this scene? What does Prospero want? What does Ariel want?

**Turn and Talk:** Have students pair up to talk about scenes from movies and TV shows that they particularly liked. Help the conversations along by asking:

- What made you like these scenes so much?
- Can you describe what it was that made them exciting, funny, or climactic?
- Is it usually plot or a performance that makes a scene great? Can it be both?

**SUPPORT:** Some students may be daunted by the idea of adapting a scene from *The Tempest* to another period or setting. For these students, the option of putting the play’s characters into a different situation entirely might be the best option. Stimulate their imaginations with some prompts.

- Miranda cried out, “O brave new world, that has such people in’t!” when meeting just a handful. How might she react to visiting a modern American city?
- What if Caliban became a social worker trying to help others discover their inner value—how might he use his experience from Prospero’s island to help people?
- Imagine Prospero as a teacher. Would he be a good one? Why or why not? What might happen in class to teach him a lesson?

**Note to Teacher:** Because *The Tempest* deals with some sensitive topics, including drinking and violence, be sure to monitor student responses to the material. Refer to the Teaching and Discussing Sensitive Topics section in the Introduction to this Teacher Guide as needed.

## Wrap Up

10 minutes

Come together as a group, and have several students share the scenes they most liked from movies and TV—and what they learned in discussion about WHY they liked these scenes. Urge students to mention the specific dramatic elements that made the scenes work so well.

- Have students take home the Drama Topic Menu on Activity Page 2.4 to complete as homework.
- Explain that students will rate the topics numerically and choose the one they feel most strongly about.
- Remind students that if they don’t see an approach they like, they may come up with one of their own—so long as they use characters from *The Tempest*.
- Have students write down the approach they are taking on the lines below the topic menu.

## Take-Home Material

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### *Morphology*

- Have students take home and complete Activity Page 2.2.

### *Writing*

- Have students take home and complete Activity Page 2.4.

# Lesson 3

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	45 min	Close Reading: Act 1, Scene 2 cont., pages 84–105	<i>The Tempest</i> Dramatic Structure Chart Activity Page 2.1
<b>DAY 2: Morphology</b>	15 min	Practice Greek and Latin Roots <i>bene, celer, chronos, cresco, curro, jacio</i>	Roots Anchor Chart Activity Page 3.1
<b>Writing</b>	30 min	Write a Drama: Plan	Activity Page 3.2
<b>Take-Home Material</b>	*	Reading, Writing, Morphology	Activity Pages 3.1, 3.2

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Analyze the use of dramatic structures. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5)

### Writing

Develop and strengthen writing as needed by planning. (W.7.5)

Begin to brainstorm an original scene. (W.7.3, W.7.3.a, W.7.3.b, W.7.3.e, W.7.5)

Write routinely over extended time frames. (W.7.10)

### Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

### Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4.b, L.7.5.b)

## ADVANCE PREPARATION

### Reading

- Write the purpose for reading on the board/chart paper: *Identify the elements of a play's dramatic structure in Act 1, Scene 2 of The Tempest.*
- Continue to display the Dramatic Structure Chart from Lesson 2 page 30 of this Teacher Guide or AP 2.1.

### Writing, Grammar, Morphology, Spelling

- Display the Roots Anchor Chart from Morphology from Lesson 2.

## DAY 1

### READING

45 minutes

**Close Reading: Act 1, Scene 2 cont.** [pages 84–105]

#### Review

5 minutes

- Review how mood is defined (the feeling or emotion in a text). Remind students or ask them to offer explanations of what mood is in a dramatic context (the overall emotional feeling of a scene or within a scene).
- Ask students how the mood shifts between Scene 1 and Scene 2. (The mood in Scene 1 was anxious, chaotic, and perilous; Scene 2 was calmer and less fraught but also more mysterious and intriguing as Prospero revealed some of his history and his plans).

#### Introduce the Selection

5 minutes

- Tell students they will read the second half of Act 1, Scene 2.
- Remind students that at the end of the scene they read in Lesson 2, Miranda was just waking up from a magical sleeping spell Prospero had cast upon her and Prospero had just sent away Ariel with new, secret orders.
- Refer students to the Dramatic Structure Chart on AP 2.1, which provides a diagram of dramatic structure that they can use to take their own notes in this unit, if they wish.

- Tell students that they will analyze dramatic structure in Act 1, Scene 2. Remind students that the structure of a drama is like the skeleton of the story.
  - o Remind students that the most basic structure of a drama is that it has a beginning, a middle, and an end. Tell students that, to go into greater depth, one can also say that a drama has the following structure: exposition, which introduces the characters and situations; rising action, which presents the characters with challenges and complications; climax, in which the characters have to face their challenges and make big decisions; falling action, in which the consequences of the climax are explored; conclusion or resolution, in which the story is concluded by resolving the main conflicts and answering lingering questions.
  - o Point out that MOST stories have a linear or chronological structure because each scene follows the previous one in time. However, sometimes stories have different or more complicated structures. The main plot may be accompanied by subplots (supporting stories) that happen at different points in time and serve to complicate or contrast with the main narrative.
  - o Tell students that as they read, they should begin to think about the overall dramatic structure in *The Tempest*. Dramatic structures can be revealed by whether characters are being introduced (as in the exposition) or challenged (as in the rising action), whether challenges are being set up or confronted, whether questions are being posed or answered, and so on.
- Have students turn to page 85 in the Reader.
- Read the purpose for reading from the board/chart paper:

Identify the elements of a play's dramatic structure in Act 1, Scene 2 of *The Tempest*.

## Read Selection

25 minutes

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of *The Tempest*, Act 1, Scene 2 are intended to provide this focus and are labeled as follows:

- **VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- **SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- **COMP** indicates questions or comments that focus on students' comprehension of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- **LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect, such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

### **Read Act 1, Scene 2 (pages 85–106)**

[Assign three students to read the parts of Prospero, Caliban, and Miranda on page 85. Have the three students read their parts aloud up to the stage direction *Enter CALIBAN* at the bottom of the page.]

**COMP/Inferential** Referring to the text, how does Prospero relate to both Caliban and Miranda?

- o Prospero treats them as people who must obey him. Although he is kinder to Miranda, he still tells her to wake up quickly—“Shake it off. Come on.” He describes Caliban in very unkind terms but refers to the fact that Caliban performs tasks for him, such as “He does make our fire” and “Fetch in our wood.”

**Note to Teacher:** You may wish to explore or explain the degree to which Caliban is treated as a slave by Prospero. Caliban's situation echoes the ideas that British people in the early 1600s had about “primitive” peoples that they encountered in the Americas and elsewhere as they began to colonize the world. Many native peoples, like Caliban, were treated as if they were children and subjected to slavery. If desired, you can lead a classroom discussion about Caliban and slavery and ask students to consider how Caliban's character both reinforces and offers a commentary on these ideas about indigenous people at the time.

[Have a new student read Caliban's response to Prospero on page 86, up to the line “light on you!”]

**COMP/Inferential** How does what has happened to Caliban compare to what has happened to Prospero?

- o Like Prospero, Caliban feels that he has had his birthright or homeland taken from him by someone who does not deserve it—in this case, he feels that because he is Sycorax's son, he should be the rightful ruler of the island. Prospero feels the same way about his dukedom in Milan.

**SUPPORT:** Point out to students that in terms of the play's structure, this is still part of the exposition: characters are being introduced, their relationships made clear, and elements of their

background revealed. In this passage we are learning about the relationships between Prospero, Caliban, and the island.

[Have two more students read the parts of Prospero and Miranda until the end of page 86. Then have a new student join in to read Caliban's part until the direction *Exit CALIBAN* on page 88.]

**SUPPORT:** Some students may benefit from the following supports.

- o Ask students what Prospero means when he calls Caliban “hag-seed.” (He is referring to the fact that Caliban is the son of the witch, Sycorax.)
- o What does “aside” mean in the stage direction before Caliban says, “I must obey; his art is of such power”? (Caliban is speaking secretly, or to the audience. His line is not meant to be heard by the other characters but only by the audience.)
- o Caliban's reference to Prospero's “art” is a reference to his magic.

**COMP/Inferential** What is the dramatic purpose for Caliban's aside?

- o It is meant to reveal to the audience that Caliban is afraid of Prospero and especially of Prospero's magical power. Although he had been arguing to Prospero's face, he reveals that he will obey him for as long as he has that power.

[Assign two new students to read the parts of Ariel, the Spirits, and Ferdinand until the line “Ding-dong dell” near the end of page 90.]

[Remind students that at the end of the section they read in Lesson 2, Prospero commanded Ariel to become invisible. This explains why Ferdinand does not know where the music is coming from.]

**SUPPORT:** A *chanticleer* is a rooster or cockerel.

**LIT/Inferential** What does this switch to Ferdinand's perspective do in terms of the play's dramatic structure?

- o It shows some of the consequences of Prospero's actions and causes the audience to question whether Prospero acted justly by showing how sad it has made Ferdinand. Furthermore, it shows that Ferdinand is alive and helps to set up the further plans that Prospero has for him.

[Point out that Ariel's song is taunting Ferdinand. The lines of the song imply that Ferdinand's father is dead or drowning—“Full fathom five thy father lies” is a way of saying that the King is at the bottom of the ocean.]

[Assign two new students to read the parts of Prospero and Miranda as they reappear. Have the students read the play until Prospero's aside on page 92.]

**SUPPORT:** Prospero uses the word *gallant* to describe a good man.

**VOC/Literal** Does Prospero describe Ferdinand positively or negatively? What words indicate this?

- o Prospero describes Ferdinand positively, using words like “gallant” and “goodly.”

[Have a student read Prospero's aside on page 93. Remind students that an aside is for the audience's benefit; the character is speaking to the audience, not the other characters.]

**SUPPORT:** When Prospero says, “As my soul prompts it,” he means, “According to my wishes” or “As I want it to.”

**COMP/Inferential** Given the way the scene is turning out, what is Prospero’s plan for Miranda and Ferdinand?

- o It is probable that Prospero wants the pair to meet and fall in love.

[Point out that, in terms of the dramatic structure, revealing more of Prospero’s plans in an aside shows more of his motivations and desires and sets up one of the challenges other characters will have to face—will Ferdinand and Miranda be happy to be manipulated like this, if they find out? Will Ariel be happy to serve Prospero as they have agreed?]

[Have students read the parts of Ferdinand, Prospero, and Miranda until the end of page 92.]

**SUPPORT:** Some students may benefit from the following supports.

- Ask students what Ferdinand means when he asks if Miranda “be maid or no.” (Ferdinand is asking if she is a real woman because he thinks he might be hallucinating or in the presence of a goddess.)
- Point out that once more Prospero uses an aside to address his thoughts to the audience.
- “They have changed eyes” means that Miranda and Ferdinand have fallen for each other.

**COMP/Inferential** What is Prospero’s attitude to Ariel in these asides?

- o Prospero is shown to be thankful to Ariel for the work they have done.

**COMP/Inferential** What do these asides reveal about Ariel’s power and its relationship to Prospero’s power?

- o They reveal that Prospero commands Ariel to do things and relies on Ariel’s amazing ability to carry out his wishes using magic. Prospero is powerful—but perhaps only for so long as he can command Ariel.

[Have students read the parts of Prospero, Miranda, and Ferdinand to the end of page 97. Point out Prospero’s aside again.]

**LIT/Evaluative** Prospero speaks in asides several times in this scene. What dramatic purpose does the aside on page 96 serve?

- o It shows that Prospero is in control of the events that are happening in the play. It positions Prospero as the driving force in the play’s action up to this point. Specifically, Prospero announces his intention to make Miranda and Ferdinand’s romance more difficult because he has a specific goal he wants to accomplish and it won’t be achieved if their love affair is easy.

**SUPPORT:** “Attend me” in Prospero’s line means “listen to me.”

**COMP/Inferential** Why does Prospero accuse Ferdinand of being a spy?

- o Prospero wants to make Ferdinand angry or to provoke him to defend his honor; he wants to appear as if he is a strange and unreliable old man that Ferdinand cannot trust; he wants to hide his real identity as the true Duke of Milan.

[Point out the harsh nature of Prospero’s threat—compare it to the threat he made to Caliban. He proposes to tie Ferdinand up and make him drink seawater (which is undrinkable) and eat roots (which are inedible). Prospero is in the habit of making nasty threats.]

[Ask new students to read the parts of Prospero and Miranda to the end of page 98.]

**SUPPORT:** Miranda's action of grabbing Prospero's cloak is an old way of symbolizing that a person is begging them for mercy or for a favor.

**COMP/Inferential** Why does Prospero compare Ferdinand to Caliban when talking with Miranda?

- o He is trying to dissuade her from falling in love with Ferdinand too quickly, but he does not want her to know he is doing this. He compares Ferdinand's looks to Caliban's in an effort to make Ferdinand seem less desirable.

[Have students continue to read the parts of Miranda, Prospero, Ariel, and Ferdinand until the stage direction *Exit* on page 102.]

**SUPPORT:** When Ferdinand says, "Yet this man's threats are but light to me," he means that the threats Prospero is making do not matter to him. Ariel's line "To the syllable" means the same as "To the letter"; it means Ariel will do exactly what Prospero wants.

[Have new students read the parts of the Spirits to the bottom of page 104. Remind students that the Spirits serve to comment on and narrate the events of the play to make them clearer to the audience.]

**COMP/Inferential** How do the Spirits alter the mood of this scene?

- o They make the scene more lighthearted and comical by joking with each other and commenting on the play as if they were the audience.

## Discuss the Selection and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

Identify the elements of a play's dramatic structure in Act 1, Scene 2 of *The Tempest*.

Bring students back together, and use the following questions to discuss the selection. Refer students back to the Dramatic Structure Chart.

**Literal** What elements of dramatic structure are introduced in Act 1, Scene 2 of *The Tempest*?

- o The scene introduces elements of exposition and rising action: Miranda is introduced; Miranda and Prospero witness the shipwreck; Prospero tells Miranda the backstory of how they came to be on the island; Prospero sends Ariel to spy with a promise of freedom in two days; Caliban is introduced; Ferdinand and Miranda meet.

**Literal** Who are the asides intended for in the play?

- o The asides are intended for the audience that is watching the play.

**Inferential** Why didn't Shakespeare include asides from Ariel at this point in the play?

- o An aside reveals too much about what a character is really up to; at this point, Ariel's desires and plans are meant to be kept secret from the audience. It is more dramatically exciting to hide what Ariel is up to.

**Inferential** In terms of the dramatic structure of the play, why are there so many asides from Prospero in this section?

- o The asides are used to reinforce that Prospero is working on a set of schemes; to reinforce Prospero’s relationship to Ariel and the degree to which he relies on Ariel; because in the exposition and rising action, characters, relationships, and situations are introduced and brought into conflict and Prospero’s asides help fill this role.

**Evaluative** How do you think Prospero’s schemes will be complicated and challenged in the rest of the play? What problems have already been set up for him?

- o Accept reasonable answers. Students may predict that Prospero’s control over the events and characters of the play is likely to slip and that he may be confronted with both things he cannot control and the consequences of how his time on the island has changed him and his priorities (such as his fixation on revenge to the detriment of his duties as a father and as a duke). Students may suggest that Prospero faces problems such as his inability to truly control Ferdinand and Miranda and Miranda’s own cleverness and desires; Ariel’s desire to be free of Prospero and their obvious power; and the degree to which Caliban resents Prospero and might work against him.

## DAY 2

### MORPHOLOGY

15 minutes

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

#### Practice Greek and Latin Roots

15 minutes

- Review with students what they learned about the Greek and Latin roots *bene, celer, chronos, cresco, curro, and jacio*. Remind students that these roots are found in many modern English words and that learning the roots will help students figure out the meanings of unfamiliar words they encounter.
- Display and review the Roots Anchor Chart from Lesson 2 to remind students of the meanings of the roots and the examples of words containing them.

Root	Meaning	Example
bene	well	Good health is a <b>benefit</b> of exercise.
celer	quick	Push the pedal to <b>accelerate</b> the engine.
chronos	time	Tell me the story in <b>chronological</b> order.
cresco	to grow, increase	This account <b>accrues</b> interest annually.
curro	to run	Do people still write in <b>cursive</b> ?
jacio	to throw	They decided to <b>reject</b> the offer

- Give students examples of additional words that contain these roots. Define the words, and explain how their meaning is connected to the meaning of the root.
  - *Benefactor* is another word that contains the root *bene*. A benefactor is someone who helps another person.
  - *Decelerate* is another word that contains the root *celer*. *Decelerate* means to slow down, or the opposite of *accelerate*.
  - *Chronicle* is another word that contains the root *chronos*. A chronicle is a history of the times of a people or land.
  - The word *increase* is the meaning of *cresco*; it is also a word that contains the root *cresco*.
  - *Courier* is another word that contains the root *curro*. A courier is someone who runs to carry messages or documents to someone.
  - *Project* is another word that contains the root *jacio*. The verb *project* can mean to extend outward from.
- Have students turn to Activity Page 3.1. Briefly review the directions, and do the first sentence together. Circulate around the room to be certain that students understand the directions. Tell students to complete the activity page in class or for homework.

## WRITING

30 minutes

### Write a Drama: Plan

#### Review Topic Menu Choices

5 minutes

- Have a few students share their topic menu choices. Discuss with the class any questions or concerns that arose as they made their decisions.
- Ask: Did a topic choice leap out at you? Did one of the topics give you an idea of your own?
- Work with students to solve any problems they had in choosing a topic.

#### Brainstorm a Scene

10 minutes

- To help students move ahead with their scenes, lead a class discussion of *The Tempest* as a whole to discover where the scene used in the model fits.
- What is the role of this specific scene in the overall action of the play? What happens to move the plot forward? Is there a turning point in the action within the scene? Does a character go through a change or achieve a goal?
- To help students answer these questions, take them through the events in the model. Ask:
  - What did Prospero want? Elicit that he wanted to know if Ariel had done his bidding and to get them to carry out the next part of the plan.

- o What did Ariel want? He wanted to be freed from his service to Prospero.
- o Explain that Prospero got what he wanted but that Ariel did not.
- o They both had arcs: a desire at the start, what happens as they try to achieve that desire, and the result.
- The scene also furthered the plot, because the audience learned what happened to the superjet/ship and its passengers. We also learned another plan is in the works, as Prospero whispers in Ariel's ear. What did he say? Why is he hiding the plan from his daughter? We don't know—so we need to find out what's next.
- Urge students to think about this as they find their scenes, understanding that like the model, they will need to choose *part* of a scene to keep things to three or four pages of dialogue and stage directions.

## Finding the Dramatic Arc

10 minutes

- Refer students to the Dramatic Structure Chart. Explain that Prospero and Ariel both had character arcs—they started the scene wanting something and ended by either getting it or not. Remind students that, in the same way, the overall scene has an arc—anticipation as Ariel arrives, the thrill of his story, and then the even greater tension as Prospero refuses his servant's plea for freedom. Teach students that at that moment, the climax or high point of this scene also reveals the backstory of these characters—how Prospero freed Ariel and the fact that Ariel is supernatural, a spirit.
- Make clear that conflict is what creates the arc. Inform students that in the model, Prospero wants his plans carried out but that Ariel is sick of doing this and wants his freedom. Tell students that this conflict creates drama.
- Have students also consider simple ways to suggest the setting. Point out that in the model, a cape was all it took to show Prospero is a superhero and that Ariel's shorter capelet showed he is a servant. Remind students that props like the glove Prospero wears should have a role in the action of the scene or tell about the character.
- Make clear that action is the heart of the drama in any scene but that often that action is described in words, as when Ariel describes attacking the superjet.
- Have students jot down their ideas as they scan *The Tempest*, looking for part of a scene that has a dramatic arc.
- Remind students that finding the underlying drama will help the audience engage with their scene but also help them make the scene work naturally in the period or setting they've chosen.
- Tell students that once they have settled on their scene, the most important thing to do is to find its arc; completing Activity Page 3.2, Dramatic Arc Planner, will help them do this. Point out that the diagram on the activity page is the same as the Dramatic Structure Chart they have been using to analyze *The Tempest*.

**SUPPORT:** Circulate among students as they complete Activity Page 3.2, addressing any questions they may have.

- For students having difficulty in selecting a part of the play to use, suggest they try explaining to a partner what happens in the scene they're interested in.

- Make clear that completing the Dramatic Arc Planner will help them sort out what is necessary to include as they adapt their scene.
- For students using characters from *The Tempest* in original scenes of their own, it is just as important to figure out the shape of the dramatic action.

## Wrap Up

5 minutes

Discuss with students what this lesson taught them about the nature of drama. Did knowing what goes into making a drama help students locate a good scene to work with?

## Take-Home Material

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### Morphology

- Have students take home and complete Activity Page 3.1.

### Writing

- If students did not complete Activity Page 3.2 during the writing lesson, have them complete it for homework.

# Lesson 4

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	45 min	Partner: Act 2, Scene 1, pages 106–131	<i>The Tempest</i> Activity Page 4.1
<b>DAY 2: Spelling</b>	15 min	Introduce Spelling Words	Activity Page 4.2
<b>Writing</b>	30 min	Write a Drama: Plan	Activity Page 4.3
<b>Take-Home Material</b>	*	Reading, Writing, Spelling	Activity Pages 4.2, 4.3

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Describe character motivations. (RL.7.1, RL.7.3, RL.7.4, RL.7.5)

### Writing

Begin to design an original scene. (W.7.3, W.7.3a, W.7.3e)

Develop setting, characters, plot, and conflict for a scene. (W.7.3, W.7.3a, W.7.3.b, W.7.3.e)

Develop and strengthen writing as needed by planning. (W.7.5)

Write routinely over extended time frames. (W.7.10)

### Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

### Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4.b, L.7.5.b)

## ADVANCE PREPARATION

### Reading

- Write the purpose for reading on the board/chart paper: *Describe what motivates Gonzalo, Sebastian, Alonso, and Antonio in Act 2, Scene 1 of The Tempest.*

### Spelling

- Be prepared to display the spelling word list on pages 58–59 of this Teacher Guide.

## DAY 1

## READING

45 minutes

**Partner: Act 2, Scene 1** [pages 106–131]

### Review

5 minutes

- Review dramatic structure. Ask students what they recall about dramatic structure (dramatic structure is a way of describing the framework that organizes the drama). Remind students of the common dramatic structure: events are revealed in a logical and chronological (or linear) order, and events proceed from exposition, to rising action, climax, falling action, and a resolution. Mention that in Act 1, Scenes 1 and 2, most of the events of the play so far are associated with exposition, as characters and situations have been introduced and major conflicts and challenges have begun to be set up.
- Review characterization. Ask students what is meant by the term *characterization* and how characterization is developed in a play (characterization refers to the way a character is developed in a narrative through a character's actions, words, and thoughts). Ask students what happens to characters over the course of a play (they change and grow across the events of a play). We also learn new things about characters that may not have been initially clear. Ask students to think of ways a character's development can be shown (changes in how they act, in how they speak, in decisions they make, and in how they respond emotionally or practically to events in the play).
- Ask students: How has the focus of the scene shifted from Prospero, Miranda, Ariel, Caliban, and Ferdinand to concentrate on Gonzalo, Sebastian, Alonso, Antonio, and others? What do Gonzalo, Sebastian, Alonso, and Antonio have in common with each other? (These are the people who were on the ship that was caught in Prospero's storm). How does Prospero feel about these characters? (Prospero has a grudge against most of

these characters, who betrayed him when he was Duke of Milan—except for Gonzalo, who actually helped Prospero escape).

## Introduce the Selection

5 minutes

- Tell students they will read Act 2, Scene 1.
- Read the purpose for reading from the board/chart paper:

Describe what motivates Gonzalo, Sebastian, Alonso, and Antonio in Act 2, Scene 1 of *The Tempest*.

- Have students turn to page 107 in the Reader.

## Read the Selection

30 minutes

Pair students to read the selection together. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate around the room, monitoring students' focus and progress.

Explain to students that they should read the play as if they were performing it. Tell students to divide the parts between them equally. The parts in this section are Gonzalo, Antonio, Alonso, and Sebastian, with a small part for Ariel late in the scene. Antonio and Gonzalo have the longest spoken parts in this scene, so tell students that one partner should be Antonio and the other should be Gonzalo.

Tell students that although they should perform the scene to the best of their ability, if necessary, one partner should help the other with pronunciation or definition of difficult or unfamiliar words. Partners should pause at regular intervals to fill in Activity Page 4.1 as they read.

Tell students that as they read, they should bring their reading to life through gesture, action, intonation, volume, accent, and other performance techniques.

Before you begin reading, mention the illustration on pages 106 through 107 of the Reader. Ask students what they think might be happening in this image. (Students should recognize that two younger characters, probably Antonio and Stephano, have their swords drawn and look like they might be attacking two older characters, probably Gonzalo and Alonso).

### Read Act 2, Scene 1

[pages 108–109]

[You may wish to set the scene by telling students to imagine the way the scene of the characters on the strange island might be staged—including the sounds of unfamiliar animals, bright lights for hot sunshine, set dressing that includes unusual trees and grasses, and so on. The characters are in a very unfamiliar place.]

**SUPPORT:** Some students may benefit from the following supports.

- *Prithee* is short for “I pray thee,” an old way of asking for something.
- Porridge is a type of meal made of oats mixed with water or milk that in Shakespeare’s time would have been commonly eaten by most people. Porridge is supposed to be served warm—cold porridge is not considered desirable or welcome.

[Draw students' attention, if necessary, to the note on page 109 that indicates that Sebastian and Antonio are supposed to be talking to each other in a way that mocks Gonzalo.]

### [pages 110–111]

**SUPPORT:** Gonzalo expresses amazement that their clothes do not look the way they should, given they have been lost at sea and washed ashore. Gonzalo notices that there is something strange about their situation as a result.

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

- o Gonzalo says that the island has "everything advantageous to life," meaning he thinks the island would be a good place to live. On the other hand, Antonio and Sebastian believe it has little "means to live."

**SUPPORT:** *Garments* are clothes.

**Inferential** Why does Gonzalo mention their clothes?

- o Gonzalo realizes that their clothes are untouched by the storm they were just in. He wants to call attention to and show gratitude toward something he believes to be a miracle.

### [pages 112–113]

[Aid student understanding of the different characterizations of Antonio and Sebastian versus Gonzalo by pointing out how much more seriously Gonzalo seems to be taking their situation—and the scorn Antonio and Sebastian heap on this. Remind students that we already know that Gonzalo thinks differently than some of the other characters because he helped Prospero when they betrayed him.]

**SUPPORT:** Tunis is a city in northern Africa. Italy and northern Africa were closely tied by trade, alliances, and warfare in this period, and the marriage of a princess to a Tunisian king would have been a strong political move.

**Inferential** 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"?

- o Alonso reveals he cares deeply for his son and his family and wishes he'd never gone on the journey. He is motivated by a desire to see his family live and thrive.

**Evaluative** At the time the play was written, it was common for the daughters of kings and princes to be married to people they had never met before, to form alliances with foreign kingdoms. How do you think Alonso's daughter might have felt about her marriage?

- o Student answers will vary but may indicate that Alonso's daughter might have felt trapped, that she had been used as a pawn, or that she lacked freedom in her own life.

**SUPPORT:** Point out that Alonso believes his son, Ferdinand, is lost at sea, although the audience knows otherwise.

### [pages 114–115]

[Ask students to consider what performance choices could make the conflict between Sebastian and Gonzalo even clearer for the audience. Could Sebastian use a mocking tone? Could Gonzalo snap at Sebastian or raise his voice?]

**Inferential** Does Alonso’s characterization differ from how Prospero described him earlier?

- o It does seem to, because Alonso seems to be broken down, sorrowful, and genuinely distressed at what he believes to be the death of his son. Students may also recognize that they are seeing Alonso as he actually is and not as Prospero bitterly described him.

### [pages 116–117]

**Note to Teacher:** The subject of utopias, or imagined ideal worlds, will come up again in Lesson 7. You can preview that lesson’s content here by mentioning that Gonzalo describes his idea of a perfect society, or a utopia. Explain that a utopia is a vision of a better, more just society—or even a perfect one—from the point of view of the person who describes it. Utopias are ways in which people express their deepest hopes and desires for how the world should be. The opposite of a utopia is a dystopia—a vision of a nightmarish society.

**SUPPORT:** Gonzalo here is not speaking about a real situation anywhere but what he would do if he were in charge. He is laying out his ideal version of the world. Point out that although he has only been on the island for a short time, Gonzalo is already dreaming of the better world he would create if he were in charge. Ask students to think about what this says about his developing character—is he just a dreamer? Is he a good man who is held back by the world in which he lives? Will Gonzalo be able to achieve his aim?

**Inferential** How do Gonzalo’s words and actions in this scene compare to Prospero’s earlier description of him?

- o Gonzalo shows he is a caring and compassionate man in his treatment of Alonso and in his frustration at Antonio and Sebastian’s lack of care. This suggests that Prospero’s description of Gonzalo is accurate.

**Inferential** Read Gonzalo’s speech about “the commonwealth.” What motivates him? How does this affect his actions and words?

- o Gonzalo is motivated by trying to make the world a better place for everyone. He actually wishes there were no kings, no wars, no treason, and no killing at all. This seems to motivate him to be kind and to help people.

**SUPPORT:** The direction “sarcastically” means that the actors playing Sebastian and Antonio should make it clear that they are mocking Gonzalo.

[Point out that although Ariel joins the cast on stage at this point, Ariel is “invisible” to the other characters—but not the audience. Ask students to consider what seems to happen when Ariel is around and invisible (trickery is about to happen, magic is being worked).]

### [pages 118–119]

[Ask students to consider why it is that Ariel might be interested in putting Alonso and Gonzalo to sleep at this point. What is it about Sebastian and Antonio that has caught Ariel’s attention? (They are mean and could be manipulated).]

**Inferential** What motivates Ariel to cast a sleeping spell on Alonso and Gonzalo?

- o Ariel wants to sow mischief among Antonio and Sebastian, not Gonzalo and Alonso.

### [pages 120–121]

**SUPPORT:** The gaps and pauses in Antonio’s lines are meant to inform the actor to stress that Antonio is speaking as if he were thinking aloud, choosing to trip over his words as his speech gets ahead of his thinking.

**Literal** What motivates Antonio?

- o Antonio is motivated by his ambitions, or his greed.

**Inferential** How are Antonio’s motivations revealed in this scene?

- o They are shown most clearly in how he tries to convince Sebastian to kill Alonso and Gonzalo and to take Alonso’s throne.

### [pages 122–123]

[Ask students to consider what the ambitions of Antonio and Sebastian are and how they contrast with Gonzalo’s. What does this say about their characters? (They are ambitious and untrustworthy).]

**SUPPORT:** By calling Gonzalo a lord of “weak remembrance,” Antonio is saying Gonzalo has a bad memory and perhaps a weak mind.

### [pages 124–125]

**Evaluative** Are you surprised that Antonio is once again thinking about plotting against a king? What do you think this reveals about his nature?

- o Answers will vary. Students may say that they are not surprised because Antonio also plotted against Prospero in the same way. This shows that he is not afraid to go against authority.

**SUPPORT:** Some students may benefit from the following supports.

- o “He that sleeps” is Alonso, currently King of Naples. Antonio is suggesting that Sebastian would be as good a ruler (or better) of Naples if he overthrew Alonso.
- o Point out that when Antonio refers to “this obedient steel, three inches of it,” it was common for noblemen of the period to travel armed with at least a dagger or a short sword. Antonio would point to the weapon he is carrying.
- o “The perpetual wink” means an endless sleep—that is, death.

### [pages 126–127]

**SUPPORT:** At this point, Ariel uses magic to save the lives of Gonzalo and Alonso. The actors playing Sebastian and Antonio would be frozen in a gruesome pose as they raise their blades to stab the sleeping two.

**Literal** Which two characters’ motivations are revealed by Ariel’s actions?

- o Ariel’s and also Prospero’s motivations are revealed because Prospero commands Ariel.

**Inferential** What does Ariel’s decision to wake Gonzalo and Alonso show about Prospero’s motivations?

- o It reveals that Prospero wants something other than the deaths of these characters. Otherwise, Ariel would not prevent Antonio and Sebastian from murdering them.

### [pages 128–130]

**Note to Teacher:** Stop reading at the end of Act 2, Scene 1 in the middle of page 130.

[Invite students to think about gestures and other elements of performance they could use as Antonio and Sebastian have to lower their swords and pretend they weren’t about to kill Gonzalo and Alonso. They could awkwardly rub their necks, practice dueling with each other, or stab at bugs in the air, for example.]

**SUPPORT:** The humming Gonzalo remembers faintly is Ariel’s singing.

## Discuss the Selection and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Describe what motivates Gonzalo, Sebastian, Alonso, and Antonio in Act 2, Scene 1 of *The Tempest*.

Bring students back together, and use the following questions to discuss the selection.

**Literal** Consider Gonzalo, Sebastian, Alonso, and Antonio. What does each character want to make of their time on the island?

- o Gonzalo seems to want to help Alonso and find Ferdinand; Alonso’s goal is to find his son; Antonio and Sebastian seem to want to use their time to plot against Alonso and Gonzalo.

**Inferential** How are the characterizations of Gonzalo, Sebastian, Alonso, and Antonio in Act 2, Scene 1 the same as or different from Prospero’s descriptions of them earlier in the play?

- o Students may answer that it is not clear what Alonso’s characterization is in this scene, although he seems broken and harmless; Antonio and Sebastian truly do appear to be “treacherous” as Prospero described them, and Gonzalo seems like a kind and well-meaning person. Students may point out that Prospero seems to have described them mostly fairly.

**Inferential** How do Ariel’s actions contribute to the rising action in this section of the play?

- o Ariel’s actions caused Antonio and Sebastian to try to kill Alonso and Gonzalo but also caused their plan to fail and for them to almost get caught by their intended victims. Ariel’s actions are starting to drive a rift between these two pairs of characters. They reveal that the ambition and treachery of Antonio and Sebastian could pose a challenge to other characters later in the play—and reveal that Prospero does not want them to succeed.

Introduce Spelling Words

15 minutes

- Explain that students will practice twelve words containing Greek or Latin roots. These words do not follow one single spelling pattern. Tell students they will be assessed on these words and will write a sentence including one or more of these words in Lesson 9.
- Introduce the words by writing them on the board/chart paper. First say the word aloud, and then name each letter aloud as you write it.
  - o Point out that the words contain the roots *bene* (benevolent, benefit), *celer* (accelerate, celerity), *chronos* (chronometer, chronically), *cresco* (crescendo, increase), *curro* (course, current), and *jacio* (dejected, eject).

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

- After writing and pronouncing the words, use the following chart to define each word and provide an example of how to use it in a sentence.
- Remind students that they can use what they have learned about roots and affixes to help them determine the meaning of these words.

Spelling Word	Definition	Example Sentence
benevolent	desiring to do good	Prospero was a benevolent ruler, whom the people loved.
crescendo	a rise in volume or force	The storm rose in a crescendo of wind and water.
increase	to grow larger	The height of the waves increased with each passing moment.
accelerate	to speed up	As the wind accelerated, the ship moved toward the rocks.
eject	to throw outward	The heaving ship ejected the sailors into the sea.
current	strong movement of water or air	The current of the stormy water threatened to pull the sailors under.
dejected	sad	Antonio was dejected because he thought his son had drowned.

course	duration, process	In the course of their conversation, Ferdinand and Miranda fell in love.
chronically	always	Stephano was chronically tipsy from wine.
chronometer	clock, timepiece	On Prospero's island, the sun was the only chronometer.
celerity	speed, quickness	Being a spirit, Ariel could perform commands with great celerity.
benefit	to help/do good for	Ariel knew that it would benefit them to obey Prospero's commands.

- Tell students the word list will remain on display until the assessment so they can refer to it until then.
- Have students take home Activity Page 4.2 to practice the spelling words.

## WRITING

30 minutes

### Write a Drama: Plan

#### Review Elements of a Scene

10 minutes

- Have students pair up to take a close look at their notes about the scene they're adapting. Have students ask themselves: Which of *The Tempest*'s characters are in the scene? What's the situation at the beginning of the scene? What is it at the end? What sort of dialogue will be necessary? Is the setting important? How can dialogue describe the setting?
- Explain that answering these questions will help them build a scene that flows from beginning to end—creating and releasing dramatic tension to keep the audience excited and engaged.

#### Develop a Scene

15 minutes

- Explain to students that they will brainstorm the elements of their scene. Have them turn to Activity Page 4.3 to help them figure out the elements of their scene—characters, setting, conflict, events, and resolution.
- If students have revised some of these elements for their chosen topic, have them divide Shakespeare's version from theirs with a slash (Example: Setting: Beach/Desert or Cave/Supervillain Lair).
- Point out that the prompt for resolution should be a sentence or two that briefly explain how the characters attempt to resolve their conflict or problem.

**SUPPORT:** For some, finding the conflict and resolution of a scene may prove difficult.

- Suggest students break down what happens into the simplest possible terms: Who wants what? Do they get it?
- The conflict is usually what people are talking about or creating—the meat of the scene.

- The resolution is simply how things turn out. It doesn't mean problems are solved but that the action of the scene is completed.

## Wrap Up

5 minutes

- Have students discuss observations they might have made about Shakespeare's dramatic techniques, as they rework the essence of a scene from his play into a different situation. Was it hard or easy? If it was easy, why?

## Take-Home Material

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### Reading

- Have students take home Activity Page 4.2 to practice spelling words.

### Writing

- If students did not complete Activity Page 4.3 during the writing lesson, have them complete it for homework.

# Lesson 5

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1:</b> <b>Reading</b>	45 min	Read-Aloud: Act 2, Scene 2, pages 130–149	<i>The Tempest</i>
<b>DAY 2:</b> <b>Grammar</b>	15 min	Introduce Verb Tenses	Verb Tense Chart Activity Page 5.1
<b>Writing</b>	30 min	Write a Drama: Draft	Dramatic Structure Chart Activity Page 2.1, 5.2
<b>Take-Home Material</b>	*	Reading, Writing, Grammar	Activity Page 5.1, 5.2 <i>The Tempest</i> , Act 3, Scene 1
<b>Optional</b> Mid-Unit Comprehension Check	*		Activity Page PP.1

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Examine the use of comic relief in literature. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5)

### Writing

Begin drafting dialogue for an original scene in a drama. (W.7.3, W.7.3.a, W.7.3.b, W.7.3.c, W.7.3.d, W.7.3.e)

Develop and strengthen writing as needed by planning. (W.7.5)

Write routinely over extended time frames. (W.7.10)

### Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

## Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

## ADVANCE PREPARATION

### Reading

- Write the purpose for reading on the board/chart paper: *Describe examples of comic relief in Act 2, Scene 2 in The Tempest.*

### Writing, Grammar, Spelling

- Prepare and display the Verb Tense Chart shown on page 68 of this Teacher Guide.
- Display the Dramatic Structure Chart you created in Lesson 1.

## DAY 1

## READING

45 minutes

**Read-Aloud: Act 2, Scene 2** [pages 130–149]

### Review

5 minutes

- Ask students to recall what they have learned about character development.
  - What is meant by character development? (Students should respond that character development describes how characters grow and change in response to situations and challenges in the play.)
  - How does character development occur in a play? (It can consist of actions, words, and thoughts. It can also consist of revealing secrets or otherwise unknown things about a character as a drama unfolds.)
  - Why is it important to think about character development? (Character development is a major driver both of the plot and of the overall suspense and interest in the play, as the characters are forced to act and react to get what they want.)
- Ask students how motivations affect how characters act. (Characters' decisions, words, and actions are driven by their motivations.)

- o Character motivations describe what characters want and what actions they are likely to take to get it.
- o Every character in a successful drama wants something. Rehearse this idea by asking students to respond to questions like:
  - What does Prospero want? (He wants revenge upon the people who forced him to flee Milan and marooned him on the island.)
  - What does Ariel want? (Ariel wants to be free of Prospero and his commands.)

## Introduce the Selection

5 minutes

- Tell students they will read Act 2, Scene 2, pages 130–149.
- Ask students who Trinculo and Stephano are. (They are servants of the royal party. Trinculo is a jester, and Stephano is a butler.) These two characters appeared briefly in Act 1, Scene 1.
- Ask students why Trinculo and Stephano have not been present in the play since Act 1, Scene 1. (They have been separated from the others on the island by Ariel’s magic and Prospero’s command, although we do not yet know why.)
- Explain that, in this lesson, students will be analyzing the use of comic relief in *The Tempest*. Ask students if they know what is meant by comic relief (a break in the tension of a scene or play by a piece of comedy).
  - o Before you read, make it clear that this scene is meant to involve elements of comedy—certainly, more comedy than the previous scenes had.
  - o Ask students to name some tense or upsetting topics that might be featured in a play (such as death, war, betrayal, and loss and scenes that are tense and involve high stakes). Then ask students what comic relief might do in such a play. (The point of comic relief is to relieve some of the tension in an audience that might otherwise be upset or uncomfortable.)
  - o Ask students if they can think of ways that comedy might even add more realism to a play. (In life, serious matters are not always taken seriously, and even silly or frivolous characters can add to the overall drama through their actions.)
  - o Ask students what sort of elements of comedy they might look for to identify and describe comic relief in this scene. (jokes, funny wordplay and rhymes, characters who act in a silly or exaggerated manner, and less serious subject matter.) Ask that students think about how these elements of comedy are used in the play and what effect their use creates, in terms of drama, structure, characterization, and character development.
- Have students turn to page 130 in the Reader. Point out where Scene 2 begins, halfway down the page.
- Read the purpose for reading from the board/chart paper:

Describe examples of comic relief in Act 2, Scene 2 in *The Tempest*.

Read the selection aloud as students follow along in their Readers, pausing to read and discuss the corresponding guided reading supports. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

## Read Act 2, Scene 2

### [pages 130–131]

[Begin reading at Scene 2 halfway down page 130.]

**SUPPORT:** The Spirits come onto the stage to introduce Trinculo and Stephano, who will play a major role in this scene, because they have not appeared in the play since Act 1, Scene 1.

**Inferential** What is the purpose of the stage direction that Trinculo should do “something silly”?

- o Trinculo is a jester, and doing something silly brings this aspect of his character to life in a very obvious way. Trinculo is one of the characters who provides comic relief in this scene.

### [pages 132–133]

**Inferential** What is funny about the book that Spirit 3 is reading?

- o The spirit is reading *The Tempest* while they are within the fictional world of *The Tempest*—this is another example of the Spirits breaking the fourth wall for comic effect.

**Inferential** How do the introductions of Trinculo and Stephano affect the mood of this scene?

- o The introductions make it clear that these two characters are less serious than others we have seen so far. They shift the mood to one of silliness.

[Mention that Caliban is carrying firewood—this is one of the main jobs Caliban does for Prospero and has been mentioned several times in the play.]

**SUPPORT:** “By inchmeal” means little by little.

### [pages 134–135]

[Mention that Caliban speaks here in a soliloquy, or a solo speech in which a character speaks their innermost thoughts for the benefit of the audience.]

**Literal** What does Caliban think Trinculo is?

- o Caliban thinks Trinculo is one of Prospero’s spirits.

**Inferential** What is funny about Caliban’s disguise? Use the stage directions as a hint.

- o Caliban’s arms and legs are sticking out, so he is not very well disguised.

**SUPPORT:** “Here’s neither bush nor shrub to bear off any weather” is a way of saying that Trinculo cannot find any shelter from the storm.

### [pages 136–137]

**SUPPORT:** Some students may benefit from the following supports.

- “Suffered by thunderbolt” means that Trinculo thinks that Caliban has been struck by lightning.
- The *dregs* of the storm are the end or the last part of the storm.

**Inferential** How do Trinculo’s actions build on the comic scene that is developing?

- o First of all, Trinculo investigates Caliban in an unusual manner, by sniffing him, describing the smell, and then speculating about whether Caliban is a fish or a man. Secondly, he joins Caliban under the cloak, which adds to the silliness of the two men cowering with their arms, legs, and heads sticking out.

### [pages 138–139]

**Inferential** What is it about Stephano’s current mental state that adds to his confusion at seeing a creature with four legs?

- o Stephano has probably had too much alcohol to drink, which is affecting his vision and his mental state.

### [pages 140–141]

[Point out that what is happening is an example of mistaken identity as a comic setup—the characters mistake the other characters for monsters or devils and do not recognize each other, which leads them to do and say silly things. Mistaken identity is a device Shakespeare uses a lot in his comedies and comic scenes and even sometimes in tragedies.]

**Evaluative** Do you think a mistaken identity device works well in plays? What is it about the way the story is presented that makes this effective?

- o It works because it plays with the fact that the characters in the play may be confused but that the audience is (usually) not. The audience is meant to enjoy the fact that they know more than the characters do.

**SUPPORT:** Ask students why Trinculo doesn’t think the voice he hears is Stephano’s. (Trinculo thinks that Stephano drowned.)

[You may wish to point out that this situation, in which all the characters are afraid of the others or think that they are monsters is still one that is used in comedy today, especially in cartoons (Scooby-Doo is a good example).]

**SUPPORT:** The term *moon-calf* literally means a child of the moon. The moon was (and is) associated with madness and strange occurrences, so a moon-calf is a monster or a strange occurrence.

**Literal** What is funny about Stephano’s responses to Trinculo on these pages? What doesn’t Stephano realize?

- o Student answers may vary but should show awareness that Stephano is very slow to realize what is actually happening and asks silly questions. Trinculo is hiding under a cape, but Stephano persists in believing that it is a monster.

### [pages 142–143]

**SUPPORT:** Some students may benefit from the following supports.

- *Queasy* means sick.
- Point out that Caliban, like Prospero before, reveals something in an aside.
- Kneeling before someone is a way of showing that you wish to serve them.
- *Celestial* means something that comes from the sky or from heaven.
- *Liquor* refers to alcohol.

**Literal** Why does Caliban say that he will kneel before Stephano?

- o Caliban says he will kneel before Stephano because Stephano has a very good drink (celestial liquor) and Caliban thinks Stephano might be a “brave god.”

### [pages 144–145]

[Ask students to perform the material on pages 144–147 as a Reader’s Theater exercise. Remind students to use intonation, accents, emphasis, and rhythm in their reading of the lines, along with gesture and movement, to bring each part to life. Remind students to think about how actors can add to the comedy of this scene. Continue to use the prompts to ask the rest of the students questions as the scene unfolds.]

**SUPPORT:** The stage direction “groveling” indicates that Caliban should be kneeling before Stephano in a very pathetic way.

### [pages 146–147]

**Inferential** Although this is a lighter scene, what is happening to Caliban’s relationships that might complicate the story for other characters?

- o Caliban has decided that he is going to serve Stephano and not Prospero. This might complicate Prospero’s schemes and may lead to further mischief involving Stephano.

**SUPPORT:** Some students may benefit from the following supports.

- Caliban refers to things that can be caught and eaten on the islands: *Pignuts* are roots and mushrooms (the things pigs forage from the ground), *jays* are birds, *marmosets* are a type of monkey, and a *filbert* is a kind of nut.
- Ask students what Stephano means when he says, “We will inherit here.” (Stephano means that he is now the one in charge on the island.)

### [pages 148–149]

[Point out that Caliban’s lines in italics are a song; they are composed in rhyming poetry.]

**SUPPORT:** A *trencher* is a hard loaf of stale bread that was used as a plate in Shakespeare’s time.

**Inferential** What is the mood of the scene as the three exit?

- o Students may suggest that it is happy, carefree, or giddy.

Remind students of the purpose for reading:

Describe examples of comic relief in Act 2, Scene 2 in *The Tempest*.

Bring students back together, and use the following questions to discuss the selection.

**Literal** What are the main comic elements introduced to the scene by Stephano?

- o Stephano mistakes Caliban and Trinculo for a monster; he continues to act in a confused and silly manner throughout the scene. He invites the other characters to join him in his silliness, mainly by offering them drinks from his bottle.

**Literal** What are the main comic elements introduced to the scene by Caliban?

- o Caliban treats Stephano as a good master, even a god, despite the fact he is a drunken, shipwrecked butler. Caliban acts in an exaggeratedly naive manner.

**Inferential** What is surprising about Trinculo's role in the scene, given what we know about his character?

- o Trinculo is a jester, yet he only plays a supporting role in the comedy. Stephano and Caliban are more the source of jokes than Trinculo is.

**Inferential** How do the comic elements in this scene offer a contrast to the earlier scenes in the play?

- o Student answers may vary but should show awareness of how the scene presents less serious material as Trinculo, Stephano, and Caliban engage in antics and jokes rather than plots or murder attempts. Students may also recognize that the ambitions and actions of characters like Stephano mock the actions of characters like Antonio and Prospero in earlier scenes. Like Antonio and Sebastian, Stephano believes he can set himself up as king of the island, but all he manages to do is convince Caliban to serve him by offering him drink. He also has ambitious motivations, but the consequences are comical rather than murderous.

## DAY 2

## GRAMMAR

15 minutes

### Verb Tenses

### Introduce Verb Tenses

15 minutes

- Remind students they learned about verb tenses in Grade 6. Ask students to explain what verb tenses show and to give an example of a verb in the present tense, past tense, and future tense.
  - o Tell students that to form the tenses of a verb, it is necessary to know the verb's three principal parts: the base form, the past, and the past participle.
    - The base form of a verb is the form by which it is listed in a dictionary (*bake, take, run*).
    - The past and past participle of a regular verb are formed using the base form and the ending *-ed*; for example, the past and past participle of *bake* are both *baked*.

- The past and past participle of an irregular verb are often different from the base form and take a variety of forms that must be learned individually. Examples are *take, took, taken; sing, sang, sung; and run, ran, run.*
- Review with students the following rules for forming verb tenses:
  - o The present-tense form of a verb is the same as the base form except that –s is added when the subject is third-person singular (*I bake, he bakes*).
  - o The past-tense form of a verb is the same as the second principal part (*baked, took*).
  - o To form the future tense of a verb, use the helping verb *will* with the base form (*I will bake*)
- Explain that the perfect tenses of a verb are formed using the third principal part, the past participle. Tell students that:
  - o To form the present-perfect tense, use the present form of the helping verb *have* with the past participle (*I have baked, I have taken, I have sung, I have run*).
  - o To form the past-perfect tense, use the past form of the helping verb *have* with the past participle (*I had baked, I had taken, I had sung, I had run*).
  - o To form the future-perfect tense, use the future tense of the helping verb *have* with the past participle (*I will have baked*).
- Discuss how the progressive tenses of a verb are formed using the past, present, or future of the verb *be* with the present participle (–ing form) of the main verb (*I was standing, I am standing, I will be standing*).
- Show students the Verb Tense Chart below that you prepared in advance. Tell students that the tense of a verb shows when the action named by the verb takes place. Explain that the perfect tenses are used to show action across two points in time.
- Read through the poster with students. Provide specific examples of regular and irregular verbs used in the different tenses.

<b>Present</b>	<b>Past</b>	<b>Future</b>
She walks.	She walked.	She will walk.
He sings.	He sang.	He will sing.
I bring.	I brought.	I will bring.
<b>Present Perfect</b>	<b>Past Perfect</b>	<b>Future Perfect</b>
She has walked.	She had walked.	She will have walked.
He has sung.	He had sung.	He will have sung.
I have brought.	I had brought.	I will have brought.

- Have students turn to Activity Page 5.1. Briefly review together the directions and the first completed item. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

## Write a Drama: Draft

### Introduce Dialogue

5 minutes

Remind students that dialogue is a dramatic element, just like setting and character and plot. Discuss with students how, at its most basic level, drama *is* dialogue: an exchange of words between characters that provides rising action, climax, and resolution, while also describing setting and revealing through script *and* delivery just who these characters are. Point students to the Dramatic Structure Chart (AP 2.1), and reference it throughout the lesson.

### Brainstorm Dialogue

10 minutes

- Discuss with students what they’ve learned about their scene: its role in *The Tempest* overall, the characters involved, the things these characters have to say or do, and the impact of setting on the scene, if any. Tell students that now it’s time to write out what the characters have to say.
- Tell students that the dialogue will do most of the work of the scene. Point out that students will use stage directions only when an action is necessary to what the scene needs to accomplish. Encourage students to make the dialogue carry the scene’s drama—its story arc and the conflict in the plot.
- Provide guidance on the use of language suitable to the era or situation in which the students have set their scene.

### Activity: Drafting Dramatic Dialogue

10 minutes

- Explain to students that Activity Page 5.2, Write a Drama: Draft, will provide them with space to write the first draft of their scene’s dialogue. Have them fill in their characters’ names on the blank lines, followed by a colon, and then the lines they speak.
- Encourage students to try speaking their lines aloud. Ask: Does this sound like Miranda? Like Prospero? Remind students that even if the characters’ names are changed and the era is different, the characters in their scenes should be the same ones as in Shakespeare’s *The Tempest*.
- As students write, circulate around the room, monitoring students’ progress and providing guidance and support as needed.

**Note to Teacher:** Because the action of *The Tempest* invokes some sensitive topics—heavy drinking, for one—be sure to monitor student responses to the material. Refer to the Teaching and Discussing Sensitive Topics section in the Introduction to this Teacher Guide as needed.

**SUPPORT:** Some students may have chosen to adapt one of *The Tempest*’s comic scenes. Remind them that as funny as it is to see Trinculo and Stephano winning over Caliban, this scene’s deeper role is to give the character of Caliban a dramatic arc: he goes from rebelling against his master to realizing that the plotters are fools.

- Urge students using these scenes to ask themselves: How does the action of my scene work in the overall play?
- Ask: What role do you think comic scenes and characters play in your drama?

Have volunteers team up to perform segments of the dialogue they've just written, as a preview for the class of their finished scenes.

- Have students take home Activity Page 5.2 to complete as homework.

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**Take-Home Material**

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***Reading***

- Assign students to read Act 3, Scene 1, pages 151–163 for homework.

***Grammar***

- Have students take home Activity Page 5.1 and complete it for homework.

***Writing***

- If students did not complete Activity Page 5.2 during the writing lesson, have them complete it for homework.

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**Mid-Unit Comprehension Check**

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You may wish to pause one day before proceeding to Lesson 6 so you can assess students' reading comprehension thus far. During your next ELA period, administer the Mid-Unit Comprehension Check (Activity Page PP.1), which will take approximately 30–45 minutes for students to complete. You may choose to collect the assessments so a grade can be assigned, and/or you may review the answers with students after they complete the assessment. You may use the remainder of the period for remediation and/or enrichment, including having students reread chapters.

# Lesson 6

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	45 min	Small Group: Act 3, Scene 2, pages 162–178	<i>The Tempest</i> Activity Pages 6.1
<b>DAY 2: Grammar</b>	15 min	Introduce Subject-Verb Agreement	Subject-Verb Agreement Chart Activity Page 6.3
<b>Writing</b>	30 min	Write a Drama: Draft	
<b>Take-Home Material</b>	*	Reading, Writing, Grammar	<i>The Tempest</i> Act 3, Scene 3 Activity Pages 6.2, 6.3

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Analyze how characters are developed in a drama. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6)

### Writing

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.7.4)

Draft an original scene. (W.7.3, W.7.3.a, W.7.3.b, W.7.3.c, W.7.3.d, W.7.3.e, W.7.4, W.7.5, W.7.10)

### Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

### Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

## ADVANCE PREPARATION

### Reading

- Write the purpose for reading on the board/chart paper: *Compare how the character Caliban changes from the beginning of The Tempest to Act 3, Scene 2.*

### Grammar

- Prepare and display the Subject-Verb Agreement chart on page 78 of this Teacher Guide.

### DAY 1

## READING

45 minutes

**Small Group: Act 3, Scene 2** [pages 162–178]

### Review

10 minutes

- Students were assigned to read Act 3, Scene 1, pages 148–159 at the end of the previous lesson. Begin today’s lesson by reviewing and discussing what students read and what they learned from reading that scene.
  - What happened in the scene? (Ferdinand and Miranda got to know each other better and displayed their affections for one another; Prospero approved of the direction in which his plan was going and left to perform the next part of his plan.)
  - Ask students to share what Act 3, Scene 1 reveals about the characters. (Ferdinand and Miranda care for one another, even though they have just met; Prospero brought them together, and their romance is part of his plan.)
  - Ask students how the scene treats the idea of love—especially what love can make people do. Use the following questions to guide your discussion:
    - How does Ferdinand show his love for Miranda in this scene? (He does the boring and hard work that Prospero has forced him to do, but he does not complain because it means he gets to be close to Miranda. Thinking of her helps him get through his work. He speaks kindly to her and flatters her, comparing her presence to a “fresh morning” in the middle of the night.)
    - How does Miranda show her feelings for Ferdinand? (She stumbles and reveals her name to Ferdinand; she bursts into tears when he says he loves her; Ferdinand says that the sight of him working makes Miranda cry in sympathy, too).
    - Miranda breaks her father’s command to reveal her name to Ferdinand. What might this tell us about what Shakespeare thinks about love? (Miranda’s love for Ferdinand causes her to break her father’s commands—love might be stronger than Prospero’s magic and much else.)
    - What is unusual or surprising about the pair’s romance? (They have just met; Ferdinand is still under Prospero’s spell; the pair are perhaps being manipulated by Prospero. Miranda is fifteen and has never met another man aside from her father.)

- What is the mood of this scene, and how does it compare to the mood of other scenes? (It is a lighter, romantic scene. It is the first time that a romantic mood has been fully explored. It is sincere rather than comical (like the scenes with Stephano and Trinculo) and light rather than sinister (like the scenes with Antonio and company.)

## Introduce the Selection

5 minutes

- Tell students they will read Act 3, Scene 2, pages 162–178.
- Point out that in this scene, the focus returns to the trio of Caliban, Trinculo, and Stephano. Remind students that these three became companions in an earlier, comical scene and that Stephano thinks he can become king of the island. Caliban has pledged to serve Stephano, partly because Stephano has shared his drink with him.
- Have students turn to the beginning of Scene 2, halfway down page 162 in the Reader.
  - o Read the purpose for reading from the board/chart paper:

Compare how the character Caliban changes from the beginning of *The Tempest* to Act 3, Scene 2.

## Read the Selection

20 minutes

### Establish Small Groups

Before reading the selections, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 6.1 together.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 6.1. Make arrangements to check that students in Small Group 2 have completed Activity Page 6.1 correctly. You may choose to do one of the following to address this:
  - o Collect the pages, and correct them individually.
  - o Provide an answer key for students to check their own or a partner's work after they have completed the activity page.
  - o Confer with students individually or as a group at a later time.

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

### [pages 162–163]

**SUPPORT:** *Woozy* means that they are moving unsteadily and perhaps not thinking clearly.

**Inferential** What have Caliban, Trinculo, and Stephano been doing since their last appearance?

- o All three have been drinking from the barrel of wine that Stephano found.

**SUPPORT:** Trinculo's line "If th' other two be brained like us, the state totters" means that if the other two inhabitants are as intelligent as they are (they are not), then Stephano's new island kingdom is doomed.

### [pages 164–165]

**Inferential** What is revealed about Caliban by his suggestion that he will lick Stephano's shoe?

- o It is meant to show how eagerly he wants to serve his new master. It is an exaggeration of a character who lives only to serve in the most ridiculous way.

**SUPPORT:** What aspect of Caliban's character is revealed by his request that Stephano "bite [Trinculo] to death"? (Caliban seems unnecessarily violent, and the request specifically to "bite" Trinculo to death portrays Caliban like a wild animal, who thinks of using his teeth to hurt people.)

[Ensure that students pause before reading Caliban's request, which begins at the bottom of page 165, to answer or think about the following question.]

**Evaluative** Before Caliban kneels, has anything changed about how these characters are portrayed, compared to earlier scenes in the play? If so, what?

- o Student answers will vary but could indicate that Stephano, Trinculo, and Caliban are all currently playing more exaggerated versions of the state in which the last scene left them—Stephano has let his "rule" go to his head, Caliban is eagerly playing the servant, and Trinculo seems put off by it all. But their general roles and statuses are unchanged.

[Continue reading after students consider the preceding question.]

**SUPPORT:** Ask students who is meant by the "tyrant." (Prospero.)

### [pages 166–167]

[Draw students' attention to the gray box on page 167 that explains how Ariel "speaking in Trinculo's voice" might be staged to ease audience comprehension. Make sure students understand that Ariel says something that the others believe has been spoken by Trinculo as they cannot see Ariel.]

**Inferential** What purpose could Ariel have for making it seem like Trinculo has called Caliban a liar?

- o Ariel wants to sow division between Caliban, Stephano, and Trinculo; they might think Trinculo might spoil the mischief Caliban and Stephano might cause.

**SUPPORT:** The word *supplant* suggests that Stephano is going to hit Trinculo so hard he'll knock his teeth out. The resonance of the word *supplant* is that it has been used before in the play, to describe the removal of kings and dukes from power.

**Inferential** How has Ariel’s action changed the mood of the scene?

- o Ariel’s action has made the scene angrier and more dangerous, as the characters begin to argue and threaten one another.

### [pages 168–169]

**SUPPORT:** Why does Trinculo keep saying he hasn’t done anything? (Trinculo really hasn’t done anything; it’s Ariel talking for him.)

**Inferential** How does the relationship between Stephano and Trinculo differ from earlier scenes?

- o Here, the pair are seen bickering, and Stephano even hits Trinculo; previously, they seemed to be close friends who huddled together in the storm.

**Inferential** Is Trinculo right to blame Stephano’s drinking and Caliban for the change in Stephano’s behavior, or is he missing something else?

- o Trinculo is partially correct that drinking and Caliban’s appearance have caused a change in Stephano’s behavior, but he is unaware of another major factor: Ariel’s pranks.

**Evaluative** How does the mood of this scene differ from the previous scene involving these characters? Give examples of differences.

- o It is darker, crueler, and more serious. Caliban discusses violence openly, directed at both Trinculo and Prospero (more follows as he continues to speak). The two friends, Trinculo and Stephano, argue, and Trinculo becomes visibly upset. Caliban’s comical pleading and cowardice in the previous scene have turned to something more vicious as he wants Stephano to harm people on his behalf.

**SUPPORT:** Trinculo’s *slouch* means the actor’s shoulders should be drooping or sagging; his body language should show he is upset and hurt.

### [pages 170–171]

**Note to Teacher:** Caliban’s invitation to Stephano to murder Prospero involves some use of very violent imagery that students could find upsetting. For reasons of sensitivity, it is probably best not to go into too much detail about the violence of these proposals. It is sufficient to reinforce that Caliban wants Prospero killed and that the means by which Caliban thinks this can be done are simple and brutal.

**SUPPORT:** To *paunch* is to stab.

**Inferential** How does Caliban’s speech differ from the ways he was shown in previous scenes in the play?

- o It is Caliban’s longest speech to date. It shows that he has violent urges toward Prospero and seems truly desperate to be rid of him. Previously, he was shown to be angry about Prospero, but now that he feels he can make someone take action, his urges are shown to be violent and murderous. Moreover, Caliban shows that he is smarter than people have given him credit for because he knows that Prospero’s books are the root of his power.

**SUPPORT:** “I warrant” is a way of saying “I swear.” To “keep a good tongue” is to avoid saying nasty things.

[Invite students to perform Trinculo's line, "Excellent," in a way that shows he is sulking—he could say it sarcastically or with rolled eyes or without looking up.]

### [pages 172–173]

**Inferential** How does Ariel's aside about warning Prospero contrast with how Ariel has acted previously?

- o Ariel has been shown in the past to do what Prospero wants but also seems to want to be free of Prospero's commands. Here, Ariel has learned something that Prospero does not know and that could free Ariel from Prospero's control (Prospero's death would free Ariel)—but Ariel chooses to warn Prospero rather than to let it happen. This reveals that Ariel may have more of a code of ethics—or his own schemes—than was previously known.

### [pages 174–175]

**Literal** How does the stage direction "terrified" contrast with what Stephano is saying?

- o The stage direction contradicts what he is saying: he says he is not afraid, but he is supposed to be acting and speaking in a way that suggests he is "terrified."

[Point out that Caliban's next speech will act as a direct contrast to something he said earlier in the play. You may wish to direct students to linger on the speech and reread it a couple of times.]

**Literal** How does Caliban's use of language contrast with his speech earlier in this scene?

- o Caliban uses gentle and pleasant language, talking about music and dreams, compared to his earlier speech about violence, murder, and destruction.

**Inferential** What new aspects of Caliban's character are revealed by this speech?

- o Caliban's speech is full of gentle and pleasant imagery, and it shows a depth to his thinking and his experience of the world that has not been revealed previously. It shows that he experiences the noises of the island's spirits not only as things that torment him (as he suggested earlier) but as things that make him dream, wonder, and even cry and wish that his dreams would continue. This speech reveals that Caliban is a far more complicated soul than we have been shown before. It reveals his essential humanity, where often he has been shown as bestial or subhuman.

**Turn and Talk:** Ask students if they are surprised by Caliban's speech. Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

### [pages 176–177]

[To reinforce the previous lesson's analysis of comic relief, mention that the appearance of the Spirits also tends to relieve tension in the play.]

### [page 178]

**Inferential** What do you expect to happen in the following scene?

- o Answers may vary, but students should suggest something involving magic and spirits, because Spirit 3 says they are going to have a "major part" in the following scene.

Remind students of the purpose for reading:

Compare how the character Caliban changes from the beginning of *The Tempest* to Act 3, Scene 2.

Students can use their completed Activity Page 6.1 along with the following questions to discuss the purpose for reading.

**Inferential** Think back to how Caliban was portrayed in earlier scenes you read. In Act 1, Scene 2, what does his argument with Prospero reveal about his character?

- o He is shown to be angry and vengeful.

**Literal** In Act 2, Scene 2, what character traits are revealed through Caliban's words and actions?

- o Caliban is shown to be foolish and somewhat comical.

**Literal** What do you learn about Caliban's character through his words and actions in Act 3, Scene 2?

- o Caliban's desire for vengeance is shown to be sincere and somewhat vicious; at the same time, he shows a sensitive and thoughtful side of himself when he describes his dreams.

**Evaluative** Explain how you think Caliban's character is developed and portrayed in different ways across these scenes.

- o Answers may vary. Students may say that although Caliban is portrayed as animal-like or comical in earlier scenes, Act 3, Scene 2 shows that his desire for vengeance is serious and dangerous, and his speech shows that he has a sensitive and thoughtful side.

**Inferential** How is the theme of revenge developed across these scenes?

- o In Act 1, Scene 2, we see Caliban's anger at Prospero's treatment of him and his desire for freedom; in Act 2, Scene 2, we see that Caliban is so absorbed by his need for vengeance that he tries to get Stephano, a truly foolish person, to do it for him—his vengeance blinds him to the bad decision; in Act 3, Scene 2, the comedy of the earlier treatment of revenge turns dark as Caliban reveals the violence of his intentions

## DAY 2

## GRAMMAR

15 minutes

### Subject-Verb Agreement

### Introduce Subject-Verb Agreement

15 minutes

- Introduce subject-verb agreement. Explain that this means that in the present tense the form of the subject of a sentence and the form of the verb must match.
- Give an example of subject-verb agreement in a sentence. (*He walks to school* but *I walk to school*.)

- o If the subject is singular and third person, then an action verb should end in –s. (*He walks to school.*) Sometimes, there are other spelling changes as well; for example, in the third-person singular, *try* becomes *tries*.

- Read through the examples on the Subject-Verb Agreement Chart.

Subject	Action Verb	Agreement
Prospero	live	<b>lives</b> on an island.
Prospero and Miranda	live	<b>live</b> on an island.
Subject	Helping Verb	Agreement
<b>Prospero</b>	have	<b>has</b> called up a storm.
<b>Ariel and the other spirits</b>	have	<b>have</b> done as Prospero ordered.
Subject	Linking Verb	Agreement
<b>I</b>	be (present)	<b>am</b> fond of Shakespeare.
<b>You</b>	be (present)	<b>are</b> in for a treat.
<b>Prospero</b>	be (present)	<b>is</b> the father of Miranda.
<b>Prospero and Antonio</b>	be (present)	<b>are</b> brothers.
<b>Prospero</b>	be (past)	<b>was</b> the Duke of Milan.
<b>The brothers</b>	be (past)	<b>were</b> very different.

- Point out that for the helping verb *have*, if the subject is singular and third person, then the form of the verb is *has*.
- The past-tense forms of action verbs and the helping verb *have* do not change because of the subject.
- The linking verb *be* is a special case, because it is irregular.
  - o Present
    - If the subject is singular and first person, then the form of the verb is *am*.
    - If the subject is singular and second person or if it is plural, then the form of the verb is *are*.
    - If the subject is singular and third person, then the form of the verb is *is*.
  - o Past
    - If the subject is singular, then the form of the verb is *was*.
    - If the subject is plural, then the form of the verb is *were*.
- Now, have students orally construct new sentences, based on the examples in the chart, that show correct subject-verb agreement. Ask them to consider how changes to the subject in a particular example would or would not require changes to the verb form.

- Have students turn to Activity Page 6.3. Briefly review together the directions and the first item. Tell students to complete the next item in the chart. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

**SUPPORT:** Some students may find that the greatest challenge in subject-verb agreement is identifying the subject. Explain that the subject of a sentence is the noun(s) or pronoun(s) directly connected to the verb.

- The subject of a sentence will not be part of an introductory phrase or clause.
  - *When he was ready, **Prospero** decided to reclaim his dukedom.*
  - *Seeing the ship nearby, **he** called up a storm to stop it.*
- The subject of a sentence will not be part of a phrase or clause that follows the subject.
  - ***Prospero**, who had been betrayed by his brother and others, wanted justice.*
  - *The **captain** of the sailors tries to save the ship from the storm.*
- In a sentence with inverted word order, the subject will appear toward the end of the sentence.
  - *Full fathom five thy **father** lies.*
  - *There at the far end of the ship stood the **boatswain**.*

## WRITING

30 minutes

### Write a Drama: Draft

#### Introduce Finishing Touches

5 minutes

- Tell students that having drafted the dialogue for their scene, they will now add the finishing touches—including stage directions and planning for costumes, props, and any effects that prove necessary.
- Before students create this complete draft—with everything in place—suggest they once more test the naturalness of their dialogue by speaking the words aloud with a partner.

#### Identify Final Touches

5 minutes

- Go over the things students will need to add to make their scene complete.
- Suggest students make brief notes on costuming and set decoration. Remind students that both of these elements will help accomplish things the words don't make clear—just as a cardboard box became a computer console in the Writing Model and the different size capes indicated status (and that this version of *The Tempest* was set in the Superhero world), so students should think of solutions that are both simple and fun.
- Remind students one more time that only actions that are crucial to the scene should be called out in stage directions.

- Point out that stage directions include entrances and exits of characters but also, when necessary, a note on the character's reaction or mood—if it is not evident in the spoken line. Give examples like “taken aback,” or “hotly,” or “confused.”
- Have volunteers hunt through *The Tempest* to find examples of these kinds of character notes. Point out to the class how rare they are.

## Draft the Complete Scene

15 minutes

- Refer students to the model for examples of how to set off the names of the characters and add stage directions.
- Monitor student progress as they complete the draft.

**SUPPORT:** At the end of the unit, it may be that you will want to arrange to have some or all of these scenes performed, either for your own class or other classes—or even a public audience. Everything from lighting to set decoration can be done extremely simply. The important thing is to make sure all students participate.

- It's not too soon to have students begin to consider what sorts of roles they would like to play in this classroom theater.
- Ask questions like: What would you like most to be: An actor? Director? Lighting designer?

## Wrap Up

5 minutes

Discuss with students problems or issues that cropped up during the finalizing of their scenes. Perhaps there's a sound effect they don't know how to make or some kind of lighting effect to underscore a point or set a mood. Maybe there's music that would enhance the scene. Open into a wider discussion of how knowing what's going on in a scene helps the writer understand what to emphasize.

## Take-Home Material

### Reading

- Assign students to read Act 3, Scene 3, on pages 178–189, independently for homework. Instruct students to fill in Activity Page 6.2 while they read, and tell them that you will review their work at the start of next lesson.
- Tell students that as they read Act 3, Scene 3, they should also read the *Think About Performance: Character and Motivation* section on pages 249–250 of the Reader.

### Grammar

- Have students take home Activity Page 6.3 and complete it for homework.

### Writing

- If students did not complete their draft during class, have them complete it for homework.

# Lesson 7

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	45 min	Independent: Act 4, Scene 1, pages 190–215	<i>The Tempest</i> Activity Pages 7.1, 7.2
<b>DAY 2: Grammar</b>	15 min	Practice Verb Tenses and Subject-Verb Agreement	Activity Page 7.3
<b>Writing</b>	30 min	Write a Drama: Share, Evaluate, Revise	Activity Pages 7.4, 7.5
<b>Take-Home Material</b>	*	Reading, Writing, Grammar	Activity Pages 7.3, 7.4, 7.5

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Analyze themes in a drama. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5)

### Writing

Review how the writing assignment will be marked. Conduct a peer review of student drafts. Revise drafts on the basis of feedback. (W.7.4, W.7.5)

Write routinely over extended time frames. (W.7.10)

### Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

### Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

## ADVANCE PREPARATION

### Reading

- Write the purpose for reading on the board/chart paper: *Identify themes in Act 4, Scene 1 of The Tempest, and explain how those themes are developed.*

### Grammar

- Prepare and display the Subject-Verb Tense Agreement Chart on pages 87–88.

### DAY 1

## READING

45 minutes

**Independent: Act 4, Scene 1** [pages 190–215]

### Review

10 minutes

- Review the homework assignment from the end of the previous Reading lesson: to read Act 3, Scene 3, pages 178–189 independently and to fill in the questions on Activity Page 6.2.
- Ask students to use their answers on Activity Page 6.2 to describe what happened in the scene, which characters were involved, and what was revealed about their motivations. (Students should summarize the following based on the activity page: Antonio, Sebastian, Gonzalo, and Alonso have been marching around the island; Sebastian and Antonio still plot to kill Gonzalo and Alonso and seize the throne; Gonzalo is motivated by his need to serve and support Alonso, who is old and unwell; Ariel ensnares the party in a trap, appearing in a frightening manner before them; Alonso is made to feel guilty and ashamed of his past behavior to Prospero, revealing that part of Prospero’s plan is to produce this moral reckoning.)
- After students have summarized what they read, pose the following questions:
  - Do you think that Prospero’s plot will succeed? (Students may answer yes or no—prompt them to say why they feel this way using evidence from the text. For instance, students may say no because they know that Stephano and Caliban are plotting to remove Prospero’s books, the source of his power.)
  - What is the main theme explored in this scene? (The main theme is one of revenge and Prospero’s use of his power to try to punish Antonio and the others for what they did to him.)
- Remind students that a theme is a lesson or message that the playwright wants to convey to the audience. A drama can have more than one theme. Describing and analyzing themes is a good way to get to the heart of a particular drama.
- To identify a theme, readers should look for ideas that come up repeatedly in the dialogue and action.

- Themes are revealed in the plot, characterization, dialogue, actions, and setting. To identify and analyze themes, students will have to ask questions about the play’s text, such as:
  - What ideas come up again and again? How are they treated?
  - Which characters are most associated with these ideas, and how do their decisions, actions, and words explore those ideas?
  - What is the message that the writer is trying to get across?

## Introduce the Selection

5 minutes

- Tell students they will read Act 4, Scene 1 independently.
- Remind students that in terms of dramatic structure, the play is reaching the point of climax and falling action. Remind students that this means that the scene is likely to feature the height of suspense as characters must face challenges and achieve their goals—or fail. In falling action, the consequences of these events will be explored.
- Tell students that they will be looking for themes in Act 4, Scene 1. Direct students to Activity Page 7.1, and tell them that answering the questions as they read will guide them to identify themes in the scene.
- Ask students to suggest themes they have identified in earlier scenes in *The Tempest*. (Suggestions might include forgiveness, betrayal, revenge, love, control, the difference between reality and illusion, and what it means to be “human.”)
- Read the purpose for reading from the board/chart paper:

Identify themes in Act 4, Scene 1 of *The Tempest*, and explain how those themes are developed.

## Read the Selection

20 minutes

Have students complete Activity Pages 7.1 and 7.2 as they read the scene independently.

You may choose this time to work with individuals or small groups who need extra support using the guided reading supports below. Have these students read small chunks of text silently before pausing to ask questions. If their answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If their answers indicate difficulty in comprehension, have them read aloud.

### Act 4, Scene 1

[pages 192–193]

**SUPPORT:** Some students may benefit from the following supports.

- “Vexations” are problems and difficulties.
- The stage direction that Miranda and Ferdinand “mime a conversation” is a way of having them on stage and acting but also showing that they are not involved in Prospero and Ariel’s dialogue. It puts them “into the background.”
- *Industrious* means “hard-working.”

**Literal** 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”?

- o Prospero says this to let Ferdinand know that he was only testing Ferdinand’s love for Miranda, to prove that he really loves Miranda. Prospero is letting Ferdinand know that he has proved his love for Miranda to be true and that Prospero wishes them happiness.

### [pages 194–195]

**SUPPORT:** A *vanity* as used here means a trick or a small fantasy.

**Literal** What question does Ariel ask Prospero? How does Prospero respond?

- o Ariel asks, “Do you love me?” and Prospero responds that he loves Ariel dearly.

**SUPPORT:** Point out that Prospero’s and Ariel’s exchange is designed to show different ways love is expressed and to draw into question whether Prospero can truly love Ariel if he also keeps Ariel captive.

### [pages 196–197]

[Point out the ambiguity in the stage directions “Ferdinand is about to kiss Miranda?” rather than “Ferdinand should look like he is about to kiss Miranda.” Ask students why the stage direction is unclear. (It leaves the precise interpretation up to the actors. It allows the actors to portray something about the confusion, excitement, and awkwardness of young love.)]

**SUPPORT:** Prospero’s phrase “Do not give dalliance too much the rein” refers to how one controls a horse, using reins—to give “too much rein” is to let the horse control itself. He is telling Ferdinand to control his passions.

**Literal** What are the characters celebrating?

- o The characters are celebrating Miranda’s and Ferdinand’s wedding.

[Ask students to consider how the spirits might appear, costumed as goddesses. Point out that some costuming and casting decisions could make the spirits appear glorious and regal (such as if they wore impressive costumes) and that others might make them appear comical (for instance, if they appear exactly as they have for the rest of the play but with the addition of cheap paper crowns).]

### [pages 198–199]

**SUPPORT:** Some students may benefit from the following supports.

- The “goddesses” speak in a different way—in rhyme.
- Ceres’s line “Scarcity and want shall shun you” is a poetic way of saying, “You won’t have to worry about being poor or hungry.”

**Inferential** Why do the goddesses come to bless Miranda and Ferdinand?

- o They have come to ensure the pair will have a happy and prosperous marriage.

**Evaluative** What repeated theme or idea have you noticed in what you have read of the scene so far? What might Shakespeare be trying to tell the audience about it? Explain your answer.

- o Themes of love and marriage are repeated throughout the pages. Answers may vary but could suggest that Shakespeare is showing that love is a better, nobler, and more admirable thing than dreams of ambition or that there are different kinds of love.

**Note to Teacher:** You may wish to point out to students that Miranda is fourteen or fifteen years old at this point in the play and ask them how they feel about her father arranging a marriage for her at this age.

### [pages 202–203]

**SUPPORT:** The “strange, hollow, and confused noise” functions like a record scratch—to show that the music has suddenly ended and something has gone wrong.

**Literal** What does Prospero remember that makes him upset?

- o Prospero remembers Caliban and the others who are plotting against him.

### [pages 204–205]

[Point out that Prospero’s soliloquy (solo speech) on page 204 is a very important one for the play’s themes.]

**SUPPORT:** Some students may benefit from the following supports when reading Prospero’s speech.

- The “revels” are the dancing of the spirits and the happy times on the island.
- Prospero’s reference to the “great globe” has a double meaning—it means the world, but also the theater in which Shakespeare’s play was meant to be performed, The Globe in London.
- Explain that *The Tempest* is about plays and putting on plays as a major theme. Prospero’s reference both to the world and the theater reveals him to be talking not only as a character within a play but as a commentary on life, drama, make-believe, and plays themselves.
- Explain that the “sleep” that surrounds “our little life” is the state of not being alive or conscious—before we are born and after we have died.
- After students have read Prospero’s speech, they can turn to note 5, *Meaning in Poetry*, on pages 251–252 of the Reader, which discusses how an actor might deliver this speech and what it means.

**Inferential** 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?

- o Answers may vary. He is trying to communicate that nothing lasts forever; all things come to an end; he fears old age and time running out.

### [pages 206–209]

**SUPPORT:** The *toothed briars* are plants with sharp leaves and thorns.

O’erstunk can be read as “smelled worse than.”

**Inferential** Why does Prospero want to catch Caliban?

- o Caliban has plotted against him, and Prospero feels Caliban has betrayed him; he wants revenge.

**SUPPORT:** *Nature* refers to how people are when they are born; *nurture* refers to people’s education, life circumstances, and so on, as in the phrase “nature vs. nurture.”

**Evaluative** Do you think Prospero’s speech about Caliban is fair or accurate? Why or why not?

- o Students may suggest that Prospero’s speech is accurate because Caliban wants to murder Prospero; students may equally suggest that it is not accurate, because Caliban’s grudge is against Prospero specifically for robbing him of his island and making him a slave.

### [pages 210–211]

**Literal** How does Caliban approach the situation differently than Stephano and Trinculo?

- o Caliban approaches with caution and thoughtfulness, but the other two are portrayed as reckless fools.

### [pages 212–213]

**Inferential** 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.

- o These names do not fit Caliban, who shows himself to be both loyal and thoughtful.

**SUPPORT:** Ask students to notice how the description of Prospero’s appearance tells the audience what is about to happen. (Prospero has his robe, his staff, and his books. Prospero is in full command of his magic. The companions are in trouble.)

### [pages 214–215]

**Literal** What happens to Caliban, Stephano, and Trinculo? How is this a result of their greed and ambition?

- o Prospero sets the spirits to attack them. Their greed and ambition led them to be reckless and ignore signs that this was a trap.

**Literal** What does Prospero promise Ariel? Why?

- o Prospero promises to set Ariel free now that he has captured his enemies.

**Evaluative** What repeated ideas or themes do you notice in pages 202–214?

- o Answers will vary. Possible themes include vengeance, greed and ambition, false assumption vs. reality, and freedom.

Bring students back together, and direct them to the purpose for reading.

Identify themes in Act 4, Scene 1 of *The Tempest*, and explain how those themes are developed.

Have students use their answers on Activity Pages 7.1 and 7.2 to examine how themes are developed in Act 4, Scene 1.

**Inferential** What themes were explored in this scene?

- o Possible themes include: love and marriage; vengeance; greed and ambition; freedom; and false assumptions vs. reality.

**Inferential** How are these themes developed?

- o Answers may vary. Accept reasonable answers that offer an accurate description with reference to the text. For instance, for the theme of love and marriage, the romance of Ferdinand and Miranda is contrasted with Prospero's formal blessing of their union and his different kind of love for Ariel; the theme of vengeance is expressed in Prospero's desire to capture Caliban and Stephano; false assumptions vs. reality is expressed when Ariel lays a trap for Caliban and his companions and when characters refer to Caliban with derogatory names but he turns out to be more thoughtful and serious than Trinculo and Stephano, who demonstrate greed and silliness.

**Evaluative** What statement might Shakespeare be making in this scene about how love compares to ambition? Refer to the text to support your answer.

- o Shakespeare might be stating that love is more noble and more powerful than ambition. Love is celebrated, but all characters who pursue ambition meet with unpleasant consequences.

## DAY 2

### GRAMMAR

15 minutes

#### Verb Tenses and Subject-Verb Agreement

#### Practice Verb Tenses and Subject-Verb Agreement

15 minutes

- Remind students that verb forms can change depending on their tenses and that they must agree with their subject.
- Read through the examples in the Subject-Verb Tense Agreement Chart.

Present or Past Tense	Subject	Agreement with Main Verb
Present Tense	Third-person singular	He <b>commands</b> a ship.
	All others	I/you/we/they <b>command</b> a ship.
Past Tense	All	I/you/he/she/we/they <b>commanded</b> a ship.

Present or Past Perfect	Subject	Agreement with Helping Verb
Present Perfect	Third-person singular All others	She <b>has</b> survived the storm. I/you/we/they <b>have</b> survived the storm.
Past Perfect	All	I/you/he/she/we/they <b>had</b> survived the storm.
Progressive	Subject	Agreement with Linking Verb
Present Progressive	First-person singular Second-person singular Third-person singular Plural	I <b>am</b> jumping into the brook. You <b>are</b> jumping into the brook. He/she <b>is</b> jumping into the brook. We/they <b>are</b> jumping into the brook.
Past Progressive	First- or third-person singular All others	I/she/he <b>was</b> reading when you arrived. We/you/they <b>were</b> reading when you arrived.

- Explain that agreement applies only to the conjugated part of the verb. Explain that:
  - For action verbs in the simple present or simple past, make the main verb agree. (Steve *runs*. Sula *ran*.)
  - For action verbs in the perfect tenses, make the helping verb agree. (Steve *has* run. Steve and Sula *have* run. Sula *had* run.)
  - When using a linking verb with a predicate noun or predicate adjective, make the linking verb agree. (Steve *is* an athlete. He and Sula *were* tired.)
- Tell students that to form the perfect tenses with action verbs, they should use the helping verb *have* with the past participle of the verb. Remind them that:
  - The past participle of a regular action verb is the base form of the verb plus *-(e)d*. (*asked, lived, starred*).
  - The past participle of an irregular action verb will vary (*told, bought, taken, sunk*).
- Review with students that, to make the progressive forms of action verbs, they should use the linking verb *to be* with the present participle of the verb (*I am running, she is running, we were running*).
- Have students turn to Activity Page 7.3. Briefly review together the directions and the first completed sentence. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

## Write a Drama Scene: Share, Evaluate, Revise

### Review the Rubric

10 minutes

- Explain to students that the main purpose of the scene they've written is to present a vital part of *The Tempest* in a different setting or time period.
- Review with students the rubric for the assignment. Have students turn to the Drama Rubric on Activity Page 7.4, and go over each of the categories with students. Explain that students will use the rubric to evaluate their scenes and determine where they need to revise and edit.

### Conduct a Peer Conference

10 minutes

- Introduce the Drama Peer Review Checklist on Activity Page 7.5. Explain that students will use this checklist to help review a classmate's scene. Read through the instructions on both sides of the checklist, and make sure students understand what they are to do.
- Have students find a partner and exchange scenes. They should use the Drama Rubric and Drama Peer Review Checklist to evaluate one another's scenes.
- When students have completed their review of their peer's scene, provide them an opportunity to confer with one another to discuss the suggestions recorded on the Drama Peer Review Checklist on Activity Page 7.5.
- Remind students to check that the scene is part of the overall drama AND makes clear the action is taking place in a different setting or time. Prompt students to ask: Does the dialogue capture the drama of the scene and fit with Shakespeare's original characters?

**Note to Teacher:** You may choose to have students conduct the conference face-to-face in class or via the Internet for homework.

### Revise

10 minutes

- Students should use the Drama Peer Review Checklist to revise their drafts.
- Students may begin their revisions in class and complete them for homework.

**SUPPORT:** Encourage students to make their remarks constructive—first drafts are called this for a reason. There is bound to be room for improvement. Explain that in revision, a writer will often find a sentence or sentences that don't really need to be there. Suggest that students question their writing as they revise.

- Are there lines of dialogue that don't contribute to the scene?
- Do action and dialogue work to give the scene a dramatic arc?
- Do the main characters seem to go through arcs of their own?
- Is the dialogue appropriate to the characters and setting?
- Does the scene make the setting clear?
- Have students take home Activity Pages 7.4 and 7.5 to complete as homework.

## Take-Home Material

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### *Grammar*

- Have students take home Activity Page 7.3 and complete it for homework.

### *Writing*

- Have students take home Activity Pages 7.4 and 7.5 to help them work on their drafts.

# Lesson 8

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	45 min	Partner: Act 5, Scene 1, pages 216–243	<i>The Tempest</i> Activity Page 8.1 Dramatic Structure Chart
<b>DAY 2: Spelling Writing</b>	15 min	Practice Spelling	Activity Page 8.2
	30 min	Write a Drama: Edit	Drama Editing Checklist Proofreading Symbols Chart Activity Pages 8.3, SR.3
<b>Take-Home Material</b>	*	Reading, Writing, Spelling	Activity Pages 8.2, 8.3, SR.3

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Analyze the resolution of a drama. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5)

### Writing

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.7.4, W.7.10)

With some guidance and support from peers and adults, develop and strengthen writing by editing. (W.7.5)

### Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

### Language

Spell correctly. (L.7.2.b)

Demonstrate command of the conventions of standard English grammar and usage, capitalization, punctuation, and spelling when editing writing. (L.7.1, L.7.2, L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

## ADVANCE PREPARATION

### Reading

- Write the purpose for reading on the board/chart paper: *Identify how events in The Tempest lead to a resolution.*
- Display the Dramatic Structure Chart from Lesson 2.

### Writing

- Prepare and display the Drama Editing Checklist on Teacher Resources page 124.
- Prepare and display the Proofreading Symbols Chart on Teacher Resources page 125.

## DAY 1

## READING

45 minutes

**Partner: Act 5, Scene 1** [pages 216–243]

### Review

5 minutes

- Refer students to the Dramatic Structure Chart, and have volunteers share what they remember about the exposition and rising action that they read so far. (Prospero is cast out of his dukedom, and he and his daughter Miranda are cast away on an island; Prospero swears vengeance on Alonso and Antonio and uses magic to wreck their ship on the shore; Miranda and Ferdinand fall in love.)
- Ask how Act 4, Scene 1 relates to the climax of the drama. (It provides a climax for many of the play's events, including important statements about themes like ambition, love, the impermanence of things, and so on.)
- Ask students to share the state of events at the end of the previous scene. (Ferdinand and Miranda are together, having been blessed by Prospero's magic; Caliban, Stephano, and Trinculo are being pursued by spirits commanded by Prospero after they failed to murder him; Antonio, Sebastian, Alonso, and Gonzalo are all kept imprisoned by Prospero's magic.)

### Introduce the Selection

5 minutes

- Tell students they will read Act 5, Scene 1, which is the final major scene in this edition of *The Tempest*.
- Have students turn to page 216.
  - Read the purpose for reading from the board/chart paper:

*Identify how events in The Tempest lead to a resolution.*

Pair students to read the selections together. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate around the room, monitoring students' focus and progress.

Explain to students that they should read the play as if they were performing it. Tell students to divide the parts between them equally. Remind partners that, as they read, they will want to fill in Activity Page 8.1, which will help them analyze what happens during the play's resolution.

### [pages 218–219]

[Point out that this scene has the same setting as Act 4, Scene 1: Prospero's cell after Caliban and his friends have been run off, pursued by spirits. Tell students that, as they read, they should think about how Prospero begins this scene. Is he at the height of his power?]

**SUPPORT:** Prospero's line "My charms crack not" means his spells are not broken and that his magic is still working.

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

- o Prospero is at the height of his power, and all his enemies are under his control.

### [pages 220–221]

[Tell students to pay attention to how Prospero speaks after the stage direction "Coming to a new understanding." Ask students to consider how Prospero changes after this and why that might be. You may wish to mention that a new theme is about to become prominent in the play as a result of this change. The theme is mercy or forgiveness—but you should allow students to figure this out themselves.]

**Inferential** Why is Prospero so deeply affected when he learns that he has made Gonzalo sad?

- o Prospero knows that Gonzalo is a good man who was kind to him and his daughter. It makes him feel as if he should rise above his desire for vengeance and show kindness instead.

**SUPPORT:** Some students may benefit from the following supports.

- Prospero expresses his inner conflict—he feels he has been wronged, but he wants to be better than his enemies have been and "rise above it."
- "The rarer action is in virtue than in vengeance" means it's less common to be good than to take revenge.

[Ask students to consider how the actor playing Prospero might portray the complex emotions described in the stage directions at the end of this page. You may also wish to point out that the line "A knot inside him finally untied" is related to dramatic structure—this is what happens in falling action and conclusion.]

### [pages 222–223]

[You may wish to ask students to pay close attention to Prospero's speech and actions because they are a very important moment for his character development and for the play's themes. How does Prospero treat power and vengeance? (First, he uses his magic to get revenge, but when he realizes no good will come of it, he resolves not to do so again.)]

**SUPPORT:** *Abjure* means to reject something.

### [pages 224–225]

**SUPPORT:** Some students may benefit from the following supports.

- When Prospero says, “The charm dissolves apace,” it means the spell ends.
- The king’s ship was not actually wrecked but was kept safe and whole by Ariel’s magic, as mentioned in Act 1, Scene 1.

**Inferential** What conflict is resolved when Prospero gives up his magic? How is it resolved?

- o Prospero has used his magic to engineer all the events of the story. He is giving up his control over others and the temptation it offers. He is choosing not to pursue ambition and to return to the world with its simple joys and perils.

**Literal** What does Prospero need to do to give up his magic?

- o Prospero needs to break his staff and throw his book in the ocean.

### [pages 226–227]

**Inferential** Why does Prospero claim to be “the wronged Duke of Milan”?

- o Prospero wants to remind everyone of the wrongs the other characters did to him.

[Ask students to consider whether Alonso acts in a way that suggests Prospero’s previous descriptions of him were correct. You may wish to point out that Alonso decides to give back Prospero’s dukedom instantly and without argument—he barely even knows why he is on the island or what Prospero has done, but he does it anyway. Are these the actions of an ambitious and cruel man?]

### [pages 228–229]

**SUPPORT:** Some students may benefit from the following supports.

- Remember that Gonzalo showed Prospero great kindness in helping him escape—and to escape with his books.
- Prospero’s aside to Sebastian and Antonio is telling them that he knows they tried to kill Alonso and Gonzalo in an earlier scene. He is blackmailing them with this knowledge.
- Remember: Antonio is Prospero’s brother, the architect of Prospero’s fall from power.

**Inferential** Why does Prospero seem to treat Alonso and Gonzalo with greater kindness than Antonio?

- o Gonzalo is a good man who did Prospero no wrong; Alonso has been made to feel so guilty and ashamed that he immediately offers Prospero his dukedom back. Antonio was the person who hurt Prospero most deeply, and so he finds it harder to forgive him.

[Ask students to consider how Antonio’s actions and words compare to his previous deeds and words and Prospero’s description of his character. Was Prospero right?]

### [pages 230–231]

[Ask students to think about Prospero’s double meaning when he says he has lost his daughter—is he being truthful, or is he setting something up?]

**Inferential** Why doesn’t Prospero just tell Alonso his son is alive?

- o Prospero wants Alonso to experience the joy of finding out for himself and to be overwhelmed with relief. Prospero is so used to manipulating people that he may be unable to stop himself.

[Point out that the imagery of the chess game might be a comment on the events of the play up to this point; the characters have been making strategic moves, like players in a game, to manipulate the events to their own benefit.]

### [pages 232–233]

[Point out that Prospero has every reason to hate Alonso. But by forgiving Alonso, Prospero arranges a happier ending than would otherwise have occurred.]

**SUPPORT:** Miranda has never seen people other than her father and Caliban before she met Ferdinand—the “brave new world” is the world of humanity beyond the island.

**Inferential** How does the mood of Scene 1 change from beginning to end? Why?

- o It changes from a mood of worry and burden to one of happiness and joy as Alonso is reunited with his son and learns of his relationship with Miranda.

[Draw students’ attention to the note on page 233 referring to different interpretations of Prospero’s line “’Tis new to thee.” These different interpretations can radically alter the mood of the play—how would students like to say these lines? Encourage the partners to try out a couple different inflections, as time allows.]

### [pages 234–235]

[Ask students to consider the mood in this scene and whether it is different from what they expected. On this page, in particular, are the characters sad, afraid, and regretful, or are they happy and joyous? Ask students to think about why this mood has been chosen and what effect it has on the play’s themes.]

[Point out that Gonzalo’s speech here speaks to some of the main themes in the play and makes them explicit, especially the mention that “no man was his own” on the island. The island is a place where magic means that wrongs can be righted, people show their true selves, and great mercy might be shown. The island is more like a theater than a real place.]

**Evaluative** How does this scene function as a conclusion in terms of dramatic structure?

- o It resolves all the conflicts and ties up all the loose ends.

### [pages 236–237]

[Point out that the Boatswain and Captain were last seen in the scene with the storm at the beginning of the play—they have been kept safe and well all this time by Ariel’s magic.]

**SUPPORT:** The spell placed on Caliban and his friends is that they are being chased around by spirits in the form of dogs.

**Literal** How long have Alonso, Gonzalo, and their party been stuck on the island?

- o They have been stuck on the island for three hours.

### [pages 238–239]

[Mention that “Some few odd lads” is an obvious punchline, meant to make the audience laugh—Stephano and Trinculo are definitely “odd lads”! How does Prospero’s language change the mood here? What mood should he be in when dealing with people who wanted to kill him?]

**SUPPORT:** A *demi-devil* is a half-devil, or the child of a devil. Caliban is Sycorax’s child, but Prospero may be also saying that he’s only half-bad. “This thing of darkness” refers to Caliban’s personality, not his actual color.

[If desired, mention Prospero’s line that he acknowledges that Caliban is “his”—point out the note on page 240 that makes explicit that this line is ambiguous. Ask students whether they think Prospero is acknowledging a fault of his own and what this means about his character development in this scene.]

**Evaluative** What is the importance of Prospero choosing to say Caliban is “mine”?

- o Prospero is admitting that he is to blame for some of what Caliban is and how he behaves. He is realizing that his control of Caliban was not perfect and that he is actually the architect of some of his own problems. It also shows that Prospero is realizing that Caliban is more worthy of respect than he has been treating him and that he begins to recognize Caliban’s humanity.

### [pages 240–241]

**SUPPORT:** Some students may benefit from the following supports.

- Ask students what Trinculo means when he says he’s been in “such a pickle.” (It’s a funny way of saying he’s been in trouble.)
- *Thrice-double* is a way of exaggerating the degree to which Caliban is calling himself a *dolt*, or idiot.
- The *nuptial* is a wedding—the formal ceremony that will bind Ferdinand and Miranda together. The wedding will also form an alliance between the cities of Milan and Naples. Prospero hopes to outwit his enemies with this alliance and put an end to their feuding.

[Mention that Caliban realizes what the audience may already have realized: that he’s actually smarter than Stephano. Ask students to think about how Caliban, in particular, reacts to being forgiven by Prospero.]

### [pages 242–243]

[Have students recall how Ariel and Prospero have spoken to one another throughout the play and all the things Ariel has done for Prospero. Have them imagine or act out the sort of weight this should show on Prospero, as he has to brace himself to free his most loyal and capable servant whom he has said he loves. Is this the saddest moment for Prospero?]

[Ask students to note how the mood of the scene is complicated by Ariel’s obvious joy and Prospero’s clear sadness. This lack of emotional clarity helps to enrich the drama—the mood is not simple, much like real life.]

[Point out that, at the end of page 243, Prospero is asking the other cast members back on stage to take their bow. However, this is also part of the play. Once more, Shakespeare is playing with the artificial divide between the events within the play and its performance.]

## Discuss the Selection and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

*Identify how events in The Tempest lead to a resolution.*

**Literal** Why is the resolution of a play important?

- o It provides closure (a satisfying ending) to the events of the play.

**Inferential** What events lead to the resolution in *The Tempest*?

- o The resolution is brought about when Prospero decides to have compassion for his enemies and forgive them rather than take vengeance on them. He also takes accountability for his own actions that contributed to conflict in the drama. In doing these things, he gives Antonio, Alonzo, and Caliban the opportunity to atone for their misdeeds, which they do. This brings about the resolution of the conflict when Antonio returns Prospero’s dukedom to him and Ferdinand and Miranda’s marriage is announced. Prospero also keeps his promise and frees Ariel.

Point out that one element of this resolution is a final exploration and summary of the themes of the play. Tell students to focus on Prospero’s forgiveness of Antonio to examine how the resolution explores and summarizes the play’s themes.

Have students turn to the *Think About Performance: Action Without Words* section on pages 251–252 of the Reader. Read this section aloud with students, flipping back to read the section of the play on page 229 where Prospero forgives Antonio.

Point out to students that these questions of how to perform this particular moment for the character Antonio allow the actors a lot of leeway to decide which aspect of his character to emphasize and which of the play’s themes they wish to explore in doing so.

Provide the following suggestion: If Antonio admits he is guilty and submits to Prospero, perhaps by bending his knee and clasping his hands, this would show that Antonio has been changed by his experiences on the island. This might help the actors show that forgiveness and mercy, like love, are powerful and positive forces in the world.

Ask students to come up with their own interpretations. Ask them to show some actions Antonio could perform and explain why they made that choice. Frame student responses with the following prompts:

- “I performed this action because I wanted to show that Antonio (is, has, will, etc.) . . .”
- “These actions help to explore the theme of . . . (grief, forgiveness, sorrow, revenge, etc.) by showing Antonio . . . (performing an action).”

## SPELLING

15 minutes

## Practice Spelling

15 minutes

- Tell students they will practice writing spelling words.
- Remind students that the spelling words for this unit are words that have the Greek and Latin roots *bene*, *celer*, *chronos*, *cresco*, *curro*, and *jacio*.
- Read with students through the spelling word list from Lesson 4 to reinforce their understanding of the words' pronunciation and meaning.
- Have students turn to Activity Page 8.2. Briefly review the directions, and do the first sentence together. Tell students to complete the activity page in class or for homework.

## WRITING

30 minutes

## Write a Drama Scene: Edit

## Review

15 minutes

Review subject-verb agreement with students, using an example like “Ariel flies” and “the birds fly.” Give examples of verb tenses—past versus present: “Ariel flew” vs. “Ariel flies.” Remind students that these rules apply even in the incomplete sentences that occur in dialogue. Point out that subject-verb agreement and verb tenses are the grammar focus for the unit.

## Edit

15 minutes

- Display and have students turn to the Drama Editing Checklist on Activity Page 8.3.
- Explain that students will use this checklist to edit their work.
- Read through the checklist with students, and make sure they understand all the items.
- Display and have students turn to the Proofreading Symbols chart on Activity Page SR.3. Read through the chart. Tell students that they can use these symbols to indicate changes they want to make as they edit.
- Have students use the Drama Editing Checklist on Activity Page 8.3 to practice spotting and fixing these errors in their drafts

**Note to Teacher:** If computer resources are available to your students, have them type their final drafts. Discuss computer editing tools such as spelling and grammar checkers. Explain that while these tools are helpful, it is still important for students to understand how to spot and correct their own errors. Students may finish editing their drafts as homework.

**SUPPORT:** Encourage students to check for proper subject-verb agreement and use of verb tenses. Suggest they read the sentences aloud. Often mistakes show up more easily when we hear words spoken. This is especially useful for writing dramatic dialogue.

- Have students take home Activity Page 8.3 to help them complete their homework.

## Take-Home Material

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### *Spelling*

- Have students take home Activity Page 8.2 to practice spelling words.

### *Writing*

- Have students use the Drama Editing Checklist on Activity Page 8.3 and SR.3 to finish editing their draft.

# Lesson 9

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	45 min	Whole Group: Epilogue, pages 244–245	<i>The Tempest</i> Audiovisual equipment to display performance clips Activity Pages 7.2, 8.1, 9.1
<b>DAY 2: Spelling  Writing</b>	15 min	Spelling Assessment	Activity Page 9.2
	30 min	Write a Drama: Publish	
<b>Optional</b> End-of-Unit Comprehension Check	*	Optional Assessment	Activity Page PP.2

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Compare the written text of one or more scenes from a drama to a film or stage production. (RL.7.1, RL.7.2, RL.7.3, RL.7.5, RL.7.7)

### Writing

Publish original scenes by sharing with partners or small groups. (W.7.4, W.7.6, W.7.10)

### Speaking and Listening

Ask and answer questions about the text. (SL.7.1, SL.7.2)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Interpret information presented in diverse media formats. (SL.7.2)

### Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

## ADVANCE PREPARATION

### Reading

- Find and set up audiovisual equipment suitable for displaying one or more recordings of performances of scenes from *The Tempest* in class.
- Identify clips from *The Tempest* that have corresponding text in the Reader so students can follow along as they watch. We have identified several scenes that may be suitable examples. Use this link to download the CKLA Online Resources for this unit, where the specific links to recordings of scenes from *The Tempest* can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Tempest/OnlineResources>.
- Write the purpose for reading on the board/chart paper: *Compare and contrast a written scene to its stage version of The Tempest.*

### DAY 1

## READING

45 minutes

**Whole Group: Epilogue** [pages 244–245]

### Review

5 minutes

- Bring students together to discuss Act 5, Scene 1, and have them refer to Activity Page 8.1.
- Review the events of Act 5, Scene 1. Ask for students to summarize the events (which include Prospero forgiving and releasing Alonso, Gonzalo, Antonio, and Sebastian, then releasing Caliban, Stephano, and Trinculo, and finally releasing Ariel from his service). Then ask for students to read out some of their responses to the questions on Activity Page 8.1 as a springboard for a discussion of the scene. These questions revolve around the resolution of the play: What is resolved? How is it resolved? Is it a happy ending for everyone? Is anything left hanging at the end?
- You can also take this opportunity to review the major themes of the play on Activity Page 7.2. Point out that today's reading is the epilogue, the play's final statement. What major themes from the play do students think will be covered in this epilogue, and how?

### Introduce the Selection

5 minutes

- Tell students they will read the epilogue on pages 244–245. After they have completed this reading, they will view a staged performance of the play and compare it to the text on the page.
- Tell students that an epilogue is a passage or scene at the end of a story that sums up the events of the drama or adds a final comment to them. In the case of a play like *The*

*Tempest*, the epilogue allowed one of the actors a final chance to address the audience and to ask for their applause.

- Have students turn to page 244 in the Reader.
- Read the purpose for reading from the board/chart paper:

Compare and contrast a written scene to its stage version of *The Tempest*.

## Read the Selection

5 minutes

Read the epilogue aloud. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

### [pages 244–245]

[Point out that the version of the epilogue students will read has been adapted slightly from Shakespeare's original text. In the original, Prospero alone addresses the audience—in the edition students read, some of Prospero's lines are read by the Spirits. Ask students to consider how this might change the impact or meaning of some of these lines if it were only Prospero on stage.]

**Inferential** What has changed for Prospero when he says, "Now my charms are all o'erthrown"?

- o Prospero no longer has his spells, so he is not the commanding, powerful figure he once was.

**Inferential** What are Prospero and the Spirits asking from the audience?

- o They want the audience's applause, which will end the play and "free" the characters from their roles.

**Evaluative** How do you think Prospero's speech relates to some of the main themes of the play?

- o One way is that Prospero once again draws attention to the notion that he is a character in a play—he and the spirits are directly asking the audience for applause. It is this applause that will end the play and send the characters on their way. Prospero is also asking to be freed from his captors (the audience) as characters like Caliban and Ariel previously asked him to free them. Spirit 2 also mentions forgiveness, a major theme in the latter scenes of the play.

[After you have read the epilogue, you may wish to mention that *The Tempest* is believed to be the last play Shakespeare wrote alone and that Prospero in many ways echoes concerns and thoughts Shakespeare was having as he reached the end of his career. Ask students if this knowledge makes them feel differently about the epilogue and how it could be acted out.]

**Think-Pair-Share:** Have students stop and think about the theme of power in the play and how Prospero ends up losing his power and being "imprisoned" by the audience. After they have time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

- Set up your chosen clip from *The Tempest* to show on the audiovisual equipment you procured for this lesson. Before you begin to display the clip, make sure students turn to the relevant scenes in their Readers. Have students quickly read or skim through the text to remind themselves of the main points and events of the scene.
- Tell students to turn to Activity Page 9.1, which features a selection of questions that will help students think about how to compare the text of the play to the performance they are viewing.
- After you have viewed the scene once, rewind to the beginning, and watch it again—you can repeat this process as often as you feel is useful and as much as time allows. After each viewing, ask the questions on Activity Page 9.1 aloud, or prompt further responses to those questions on subsequent viewings of the clip.

## Discuss the Scenes and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

Compare and contrast a written scene to its stage version of <i>The Tempest</i> .
---

- Ask students to look at “Discussion and Wrap Up” on Activity Page 9.1. Tell them that they will write a comparison based on a prompt.
- 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.
- Have students work independently. Give students time to think about their response and take notes. Then, go around the class, and ask a few students to read or state their response to whichever prompt they chose. Make sure students support their ideas with examples from the text and the performance. Ask several students to respond in turn.

## SPELLING

15 minutes

## Spelling

## Assessment

15 minutes

- Have students turn to Activity Page 9.2 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

1. accelerate	Water and sunlight can <u>accelerate</u> the growth of new foliage.
2. benefit	Good nutrition can be an enormous <u>benefit</u> to your health.
3. benevolent	A <u>benevolent</u> government protects the well-being of its citizens.
4. celerity	The battalion charged with a <u>celerity</u> that overwhelmed the opposing forces.
5. crescendo	The sound in the room rose in a steady <u>crescendo</u> as more and more voices joined the debate.
6. chronically	The children were <u>chronically</u> ill, always suffering from one ailment or another.
7. chronometer	An atomic clock is the most accurate type of <u>chronometer</u> .
8. course	The <u>course</u> of true love is never smooth.
9. current	Electrical <u>current</u> powers most appliances in the home.
10. dejected	The ball players were <u>dejected</u> after losing their third game in a row.
11. eject	The hockey player was <u>ejected</u> from the game for bad behavior.
12. increase	The best way to <u>increase</u> your grade point average is to study hard.

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write a sentence using two of the spelling words.
- Remind students to check their work for appropriate verb form and subject-verb agreement.
- Collect all spelling assessments to grade later. Use of the template provided below is highly recommended to identify and analyze students' errors.

[illegible]

- Students might make the following errors:
  - accelerate: using “ks” for /cc/
  - benefit: using “bin” for /ben/
  - crescendo: using “sh” for /sc/
  - course: using “or” for /our/
- Also, examine the sentence for errors in structure, capitalization, and punctuation.
- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record any student errors. For example:
  - Is the student consistently making errors on specific vowels? Which ones?
  - Is the student consistently making errors at the ends of the words?
  - Is the student consistently making errors in multisyllable words but not single-syllable words?

## WRITING

30 minutes

### Write a Drama Scene: Publish

#### Publish

30 minutes

**Note to Teacher:** Depending on your preference and the resources available to students in your school, students may publish their work using a paper notebook, an electronic tablet, or create online journals.

Explain that publishing can take several different forms. For example, if there is time, consider allowing students to perform some or all of the scenes they’ve created. Alternately, organize a Reader’s Theater, where they read each scene or selected scenes dramatically. Create a classroom “library” by making student scenes available in print in the classroom or online. Invite students to “check out” and read their classmates’ work. Do this now if time allows or as part of a Pausing Point.

**SUPPORT:** For scenes that are actually being performed, encourage students to plan carefully and be creative.

- Make clear that any props or costuming students use should be minimal and used only if necessary to set the scene or define a character’s role.
- Remind students that in the writing model, capes suggested Prospero and Ariel both had super powers, but the different sizes showed Prospero’s higher status.
- Suggest that students set the scene with a brief prologue—just as the spirits help explain the action in the version of *The Tempest* they’ve been reading.

# Lesson 10

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1:</b> <b>Unit Assessment</b>  <b>Unit Feedback Survey</b>	35 min	Unit Assessment	Activity Page 10.1
	10 min	Unit Feedback Survey	Activity Page 10.2

## ADVANCE PREPARATION

- Erase or cover any morphology and grammar charts displayed in the classroom prior to the assessment.

## UNIT ASSESSMENT

**35 minutes**

- Make sure each student has a copy of Activity Page 10.1. You may have collected this activity page from students at the beginning of the unit.
- Tell students they will read two selections, answer questions about each, and respond to a writing prompt. In the next sections, they will answer grammar and morphology questions evaluating the skills they have practiced in this unit.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers.

## Reading Comprehension

The reading comprehension section of the Unit Assessment contains two selections and accompanying questions. The first selection is a literary text: a selection from the full text of *The Tempest*, Act 1, Scene 2 in which Prospero and Caliban argue. The second selection is also a literary text: a selection from the full text of *The Tempest*, Act 5, Scene 1, in which the Boatswain reveals that the ship is safely in the harbor.

These texts were created using guidance from the Common Core State Standards (CCSS) and recommendations from Student Achievement Partners ([achievethecore.org](http://achievethecore.org)). These texts are considered worthy of students' time to read and meet the expectations for text complexity at Grade 7. The texts feature core content and domain vocabulary from *The Tempest* unit that students can draw on in service of comprehending the text.

The questions pertaining to these texts are aligned to the CCSS and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text,

but rather, require deep analysis. Thus, each item might address multiple standards. In general, the selected-response items address Reading standards, and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

## UNIT ASSESSMENT ANALYSIS

### Quantitative and Qualitative Analysis of Text

The texts used in the reading comprehension assessment, *The Tempest*, Act 1, Scene 2—“Prospero and Caliban” and *The Tempest*, Act 5, Scene 1—“The Boatswain’s News,” have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts, Supplement to Appendix A, “New Research on Text Complexity” ([corestandards.org/resources](http://corestandards.org/resources)). Both selections fall within the Common Core Grades 7–8 Band.

### Reading Comprehension Item Annotations and Correct Answer and Distractor Rationales

\* To receive a point for a two-part question, students must correctly answer both parts of the question.

Item	Correct Answer(s)	Standards
<b>1</b> <i>Literal</i>	B	RL.7.4
<b>2</b> <i>Inferential</i>	The setting of <i>The Tempest</i> is a remote island. Caliban was an inhabitant of the island who considered it his. Prospero’s arrival and greater power and education reduced Caliban to slavery.	RL.7.3
<b>3</b> <i>Evaluative</i>	The long speech allows Caliban the space to explore his inner thoughts and feelings without interruption. It allows him to share his history and his understanding of the world and his relationship with Prospero.	RL.7.5
<b>*4 Part A</b> <i>Literal</i>	He threatens to cause him pain in the form of “cramps,” “side-stitches,” and pinches worse than bee stings.	RL.7.1, RL.7.4
<b>*4 Part B</b> <i>Inferential</i>	We can infer that Prospero controls Caliban by threatening to cause him pain and perhaps by actually doing so.	RL.7.1, RL.7.4

<b>5</b> <b>Evaluative</b>	Student answers may vary but should show awareness that Caliban describes how Prospero has both shown him kindness and done him injury. Caliban's complaint seems to indicate that he has been treated as a monster and so he has become one, which is an argument that circumstances are at least as important as nature. Students should cite text evidence to support their answers, such as "When thou camest first, thou strokedst me and madest much of me," which indicates that Prospero, at first, treated Caliban kindly.	RL.7.1, RL.7.2, RL.7.4
<b>6</b> <b>Inferential</b>	C	RL.7.5, RL.7.7
<b>7</b> <b>Inferential</b>	Prospero reveals his delight at Ariel's actions without revealing to the other characters that he is the one who organized the situation in the first place.	RL.7.5
<b>8</b> <b>Inferential</b>	The Boatswain reveals that the ship is safe and the characters can use it to get off the island. It helps to conclude the story by giving the characters a way off the island and out of the situation in which they find themselves. It ties up a loose end lingering from the start of the play and offers closure.	RL.7.1, RL.7.3, RL.7.5
<b>9</b> <b>Literal</b>	A	RL.7.2
<b>10</b> <b>Inferential</b>	Student answers will vary but should suggest that Alonso is describing a mixture of confusion and amazement. He describes the situation as "as strange a maze" as anyone's ever been in and also states that there must be something "more than nature" about it.	RL.7.1, RL.7.4

## Writing Prompt Scoring

The writing prompt addresses CCSS W.7.4, W.7.10, L.7.1, L.7.2, L.7.3, and L.7.6.

Score	4	3	2	1
Criteria	Student writes a clear, coherent response. Response includes all the following: a description of the relationships in question, textual evidence, and sentence variety. Response includes correct subject-verb agreement, effectively varies use of three or more sentence types, effectively uses transitions, and has no errors in grammar, spelling, and punctuation.	Student writes a mostly clear response. Response includes most of the following: a description of the relationships in question, textual evidence, and sentence variety. Response mostly includes correct subject-verb agreement, uses three sentence types, uses transitions, and has minimal errors in grammar, spelling, and punctuation.	Student writes a response that has some omissions in a description of the relationships, textual evidence, and sentence variety. Response may include correct subject-verb agreement or vary sentence types effectively and has a number of errors in grammar, spelling, and punctuation.	Student writes a response that has many omissions in a description of the relationships, textual evidence, and sentence variety. Response does not include correct subject-verb agreement or vary sentence types effectively and has many errors in grammar, spelling, and punctuation.

## Grammar Answer Key

The Grammar section addresses CCSS L.7.1 and L.7.2.

1. read
2. is
3. had read
4. enjoy
5. has seen
6. was
7. will like
8. were
9. complained
10. likes
11. are talking
12. have had

## *Morphology Answer Key*

The Morphology section addresses CCSS L.7.4, L.7.5, and L.7.6.

1. F
2. A
3. B
4. D
5. C
6. E

## UNIT FEEDBACK SURVEY

10 minutes

At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 10.2. Make sure students know that you respect their opinions and will take seriously all constructive feedback. Please take time to review and react to students' responses and comments. Consider how you might teach the next unit differently to improve learning and students' experiences.

# Pausing Point

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## Culminating Activities

The following activities are offered should you choose to pause at one or two points during the teaching of this unit. During that time, we recommend that you use one or more of the Culminating Activities described below or an activity you create.

### End-of-Unit Comprehension Check

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Use the first day of the Pausing Point to administer the optional assessment of general comprehension acquired by reading Act 3–Epilogue. Make sure each student has a copy of Activity Page PP.2. You may have collected this activity page from students at the beginning of the unit.

- Allow students as much time as they need to complete the assessment during the first Pausing Point day. In most cases, this assessment will take approximately thirty to forty-five minutes.
- Tell students to read and answer the questions about *The Tempest*. Encourage students to do their best and to review their work once they have finished.
- Circulate around the room as students complete the assessment to ensure that everyone is working individually.

### Pausing Point to Address Assessment Results

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Please use the final two days of this unit to address results of the Unit Assessment (for reading comprehension, grammar, and morphology) and spelling assessment. Use each student's scores on the Unit Assessment to determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

## Remediation

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### Reading Comprehension

It is important to understand that poor performance on the Reading Comprehension section of the Unit Assessment may be attributable to any number of factors. To ascertain which remediation efforts will be most worthwhile, it is highly recommended that you ask any student who performed poorly on this section to read at least one of the assessment passages aloud to you orally, one on one. If the student frequently misreads words in the text, this is indication of a more global decoding problem that may require further assessment and remediation by a reading specialist outside the context of the regular classroom.

## Grammar, Morphology, and Spelling

For additional practice with the grammar, morphology, and spelling skills taught in this unit, you may wish to have students complete the Grammar and Morphology/Spelling Pausing Point activity pages provided in the Activity Book (PP.3–PP.5).

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 7, consult the CKLA Grade 6 Skills Strand materials for additional grammar and morphology lessons and activities. Alternatively, for students who demonstrate a general proficiency in grammar and morphology, but who demonstrate a need for remediation in connection with specific skills covered in this unit, you may provide a more targeted remediation by reteaching only the lessons for those skills.

## Writing

Redirect students to Activity Page SR.2 (The Writing Process), Activity Page SR.3 (Proofreading Symbols), and their completed drama scene. Provide time during the Pausing Point for students to revise and rewrite their essay using all of the above tools. The Drama Rubric and Drama Editing Checklist are included in the Teacher Resources section of this Teacher Guide for your reference.

If possible, meet briefly with each student to review their plans for revision and provide additional guidance.

Evaluate students' work after revisions are complete using the Drama Rubric and Drama Editing Checklist. Meet briefly with each student to provide feedback.

## Enrichment

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If students have mastered the skills in *The Tempest*, their experience with the unit concepts may be enriched by the following activities. Please preview in advance any third-party resources, i.e., links to websites other than the Core Knowledge Foundation, to determine suitability for the students with whom you work.

- Organize a Gallery Walk of important themes from *The Tempest*. Select five possible thematic ideas that apply to the text, for example love, justice, humanity, mercy, and revenge. Write each thematic idea on a large sheet of paper, and hang them around the room. Divide students into five groups. Assign each group a thematic idea and a different color marker. Set a timer for three minutes. Have students reflect on the thematic idea and write possible thematic statements and evidence from the text to support the theme. At the end of three minutes, have the groups move clockwise to a new thematic idea. Repeat the process until groups visit all five thematic ideas. Students can also comment on and add to what other groups have included.
- Read and discuss the *Think About Performance* activities and prompts in the Reader that you were unable to cover in class. These activities can be found on pages 248–253 of the Reader.
- Students may perform important scenes from *The Tempest* as a Reader's Theater exercise. If desired, students could film themselves performing these scenes, and the film could be shown to the class as part of a class movie day.

- Students could work in groups to research the history of ships and shipwrecks in the time of Shakespeare. Students can use their research to create an audiovisual presentation describing what the ship in *The Tempest* might have looked like, what it was like to be a passenger aboard a ship, how a ship was operated, and the dangers encountered when sailing.
- Students can research and analyze some of the famous and influential lines, scenes, character archetypes, and other details from *The Tempest* that have been referenced in later works of art. Suggestions for topics could include characters that are based on Prospero, Ariel, or Caliban; the influence of lines such as “We are such stuff as dreams are made on,” “O brave new world,” and so on. For example, *Brave New World* is the title of a novel by Aldous Huxley that explores how technology could change human society in the future. We call fantasies or things we wish for “the stuff of dreams.” Characters based on or influenced by Prospero include Dr. Moreau from H. G. Wells’s *The Island of Doctor Moreau*. Moreau is another high-society European who is stranded on an island he controls by mastering forbidden knowledge.

# Teacher Resources

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In this section you will find:

- Academic Vocabulary Glossary for *The Tempest*
- The Writing Process
- Drama Writing Model
- Drama Rubric
- Drama Peer Review Checklist
- Drama Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

## Academic Vocabulary Glossary for *The Tempest*

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### 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

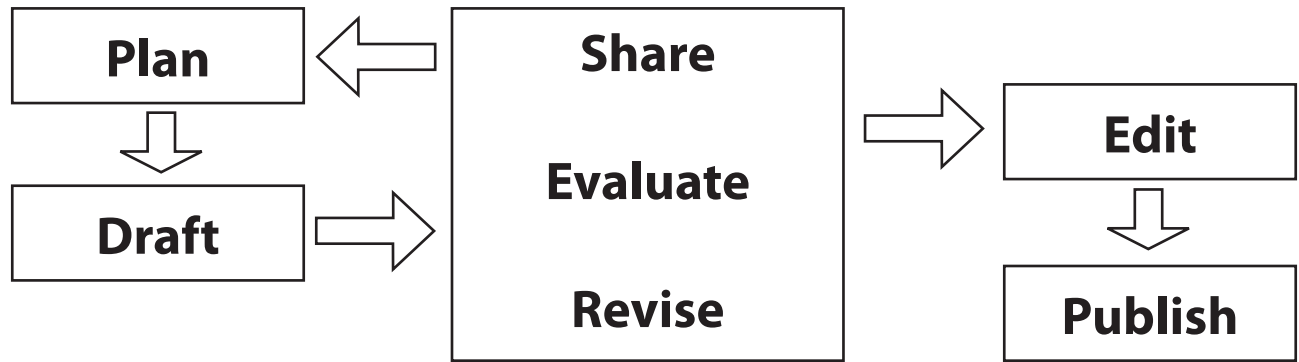
**scene, *n.*** a single situation in a play where events happen in one location at one time

**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

## The Writing Process



### 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—shot here like a bullet in fact. 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.

**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]*

## 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.

## 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.*

## 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 stages 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 academic vocabulary 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>	

## Proofreading Symbols

---

	Insert
	Insert period
	Insert comma
	Insert apostrophe
	Insert space
	New paragraph
	No new paragraph
	Close up the space
	Capitalize
	Make lowercase (small letter)
	Delete
	Reword
	Move according to arrow direction
	Transpose
	Move to the left
	Move to the right
	Add a letter

# Activity Book Answer Key

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

**2.2** TAKE-HOME

## 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.

*Accept answers that demonstrate understanding of the underlined word.*

1. Getting enough sleep is beneficial, because

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

3. An example of a chronometer is a

\_\_\_\_\_

\_\_\_\_\_

4. A decrease in temperature can result in

\_\_\_\_\_

\_\_\_\_\_

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

**3.1** TAKE-HOME

## 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

- The sound of the wind rose in a crescendo until we could barely hear ourselves talk.
- If you want to learn about living things, take a course in biology.
- The coach used a chronometer to time the race.
- My brother is completely dejected. I've never seen him look so downcast.
- The hare ran past the tortoise with great celerity.
- Accelerate your car to increase its speed.
- Electrical current runs through a circuit to power appliances.
- To increase your knowledge, read, read, read!
- If you want to remove the CD, press that button to eject it.

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- The mayor of the city was a benevolent person who wanted to help the people who were homeless.
- My sister has allergies, so she sneezes chronically during the spring.
- My job as a mover has the added benefit of keeping me fit.

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NAME: \_\_\_\_\_  
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**4.1** ACTIVITY PAGE

## Act 2, Scene 1

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

- How does Gonzalo's opinion about the island differ from that of Sebastian and Antonio?  
Gonzalo says that the island has "everything advantageous to life," meaning he thinks the island would be a good place to live. On the other hand, Antonio and Sebastian believe the island has little "means to live."
- Why does Gonzalo mention their clothes?  
Gonzalo realizes that their clothes are untouched by the storm they were just in. He wants to call attention to and show gratitude toward something he believes to be a miracle.
- 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"?  
Alonso reveals he cares deeply for his son and his family and wishes he'd never gone on the journey. He is motivated by a desire to see his family live and thrive.

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4. Does Alonso's characterization differ from how Prospero described him earlier?  
It does seem to because Alonso seems to be broken down, sorrowful, and genuinely distressed at what he believes to be the death of his son. Students may also recognize that they are seeing Alonso as he actually is and not as Prospero bitterly described him.

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?  
Gonzalo shows he is a caring and compassionate man in his treatment of Alonso and in his frustration at Antonio and Sebastian's lack of care. This suggests that Prospero's description of Gonzalo is accurate.

6. Read Gonzalo's speech about "the commonwealth." What motivates him? How does this affect his actions and words?  
Gonzalo is motivated by trying to make the world a better place for everyone. He actually wishes there were no kings, no wars, no treason, and no killing at all. This seems to motivate him to be kind and to help people.

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7. What motivates Ariel to cast a sleeping spell on Alonso and Gonzalo?  
Ariel wants to sow mischief among Antonio and Sebastian, not Gonzalo and Alonso.

8. What motivates Antonio? How is this shown in this scene?  
Antonio is motivated by his ambitions, or his greed. It is shown most clearly in how he tries to convince Sebastian to kill Alonso and Gonzalo and to take Alonso's throne.

9. What does Ariel's decision to wake Gonzalo and Alonso show about Prospero's motivations?  
It reveals that Prospero wants something other than the deaths of these characters. Otherwise, Ariel would not prevent Antonio and Sebastian from murdering them.

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## 5.1 TAKE-HOME

### 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.

- Shakespeare wrote his plays in England four centuries ago. (write)
- Now people perform his plays all over the world. (perform)
- Prospero is the former Duke of Milan and lives with his daughter Miranda on an island. (live)
- When Prospero was duke, he preferred reading books to ruling the dukedom. (prefer)
- At first, Prospero, who has suffered a cruel betrayal, is filled with rage and set on revenge. (suffer)
- Before Antonio sets Prospero and Miranda adrift at sea, Gonzalo secretly had put supplies on the boat. (put)
- Miranda finds Ferdinand amazing, because she never has seen anyone like him before. (see)
- While Miranda and Ferdinand are talking, Prospero is listening. (talk)
- Prospero promises Ariel that in two days he will set Ariel free. (set)
- For years, audiences have enjoyed watching this play by Shakespeare. (enjoy)

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## 6.1 ACTIVITY PAGE

### 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?  <u>He is angry and seeks revenge.</u>	What character traits are portrayed through Caliban's actions?  <u>He is shown to be foolish and comical.</u>	What do you learn about Caliban's thoughts and desires?  <u>His desire for vengeance is sincere and somewhat vicious; at the same time, he shows a sensitive and thoughtful side of himself when he describes his dreams.</u>
Summarize how Caliban's character changes throughout the scenes.  <u>Although Caliban is portrayed as animal-like or comical in earlier scenes, Act 3, Scene 2 shows that his desire for vengeance is serious and dangerous, and his speech shows that he has a sensitive and thoughtful side.</u>		

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# Activity Book Answer Key

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

## 6.2 TAKE-HOME

### 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"?  
Gonzalo and Alonso have been marching around the island.
2. How does Alonso's and Gonzalo's exhaustion draw a distinction between them and Antonio and Sebastian?  
Their exhaustion highlights how old Alonso and Gonzalo are compared to the younger pair.
3. What does Antonio's aside to Sebastian indicate they are still doing?  
Antonio and Sebastian are still planning to kill Alonso and Gonzalo.
4. How does Gonzalo's speech beginning with "Faith, sir, you need not fear" further develop his character?  
It helps to show that Gonzalo's good nature and positive outlook are also a source of his strength. He is unafraid of the strange events around him and doesn't want to make enemies.

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5. What does Prospero's aside "Some of you there present are worse than devils" mean?  
It means that the people Gonzalo is traveling with, especially Antonio and Sebastian, are the true threat to him, not Prospero's spirits.
6. What is the purpose of Ariel's appearance?  
Ariel is meant to frighten or intimidate Antonio, Alonso, and Sebastian and to remind them of the wrong that they did to Prospero and Miranda. Ariel is supposed to make them feel sorry, ashamed, and frightened.
7. What effect does Ariel's arrival have on the mood of the scene?  
It makes the scene suddenly darker and more frightening.
8. What effect do these events have on Alonso?  
These events make Alonso feel guilty and upset. They cause him to remember his actions against Prospero and to regret them; they also make him mourn even more keenly the loss of Ferdinand.

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## 6.3 TAKE-HOME

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

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## 7.1 ACTIVITY PAGE

### 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"?  
Prospero says this to let Ferdinand know that he was only testing Ferdinand's love for Miranda, to prove that he really loves Miranda. Prospero is letting Ferdinand know that he has proved his love for Miranda to be true and that Prospero wishes them happiness.
2. Page 194: What question does Ariel ask Prospero?  
Ariel asks, "Do you love me?"  
  
How does Prospero respond?  
Prospero responds, "Dearly, my delicate Ariel."  
  
How does the love between Miranda and Ferdinand differ from the love between Prospero and Ariel?  
Miranda and Ferdinand's love is romantic love. The love between Prospero and Ariel is not romantic. Prospero loves the way that Ariel helps him carry out his plans.
3. Page 196: What are the characters celebrating?  
They are celebrating Miranda and Ferdinand's marriage.

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

The goddesses have come to ensure the pair will have a happy and prosperous

marriage.

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

love; marriage; different kinds of love; love as a blessing and high ideal

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

Prospero remembers Caliban and the others who are plotting against him.

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?

Answers may vary. Prospero is trying to communicate that nothing lasts forever; all

things come to an end; he fears old age and time running out.

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

Caliban has plotted against him, and Prospero feels Caliban has betrayed him;

he wants revenge.

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7.1  
CONTINUED

ACTIVITY PAGE

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

They are planning to overthrow Prospero, but they do not know that they are

walking into a trap set by Prospero and Ariel.

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

Caliban approaches with caution and thoughtfulness, but the other two are

portrayed as reckless fools.

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.

These names do not fit Caliban, who shows himself to be both loyal and thoughtful.

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

Prospero sets the spirits to attack them. Their greed and ambition led them to be

reckless and ignore signs that this was a trap.

What does Prospero promise Ariel? Why?

Prospero promises to set Ariel free now that he has captured his enemies.

Look back at your answers to questions 5–10. List any repeated ideas or themes that you notice.

vengeance; greed and ambition; false assumption vs. reality; freedom

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

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7.2

TAKE-HOME

## 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?
Examples include love, justice, forgiveness, betrayal, magic, promises, how quickly life's joys pass, etc.	Students should write specific act/scene in which a given theme is explored.	Students should write notes such as: Betrayal: associated with Antonio/leads to bad things happening/doesn't benefit those who pursue it/shown to be an evil thing, etc.

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

**7.3** TAKE-HOME

### Grammar: Verb Tenses and Subject-Verb Agreement

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

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

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

**8.1** ACTIVITY PAGE

### Act 5, Scene 1

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

- What is happening with Prospero in at the beginning of Act 5, Scene 1? Is he in charge?  
Prospero is at the height of his power, and all his enemies are under his control.
- Why is Prospero so deeply affected when he learns that he has made Gonzalo sad?  
Prospero knows that Gonzalo is a good man who was kind to him and his daughter. It makes him feel like he should rise above his desire for vengeance and show kindness instead.
- What conflict is resolved when Prospero gives up his magic? How is it resolved?  
Prospero has used his magic to engineer all the events of the story. He is giving up his control over others and the temptation it offers. He is choosing not to pursue ambition and to return to the world with its simple joys.
- What does Prospero need to do to give up his magic?  
Prospero has to break his staff and throw his book in the ocean.

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- Why does Prospero seem to treat Alonso and Gonzalo with greater kindness than Antonio?  
Gonzalo is a good man who did Prospero no wrong; Alonso has been made to feel so guilty and ashamed that he immediately offers Prospero his dukedom back. Antonio was the person who hurt Prospero most deeply, and so he finds it harder to forgive him.
- Why doesn't Prospero just tell Alonso his son is alive?  
Prospero wants Alonso to experience the joy of finding out for himself and to be overwhelmed with relief. Prospero is so used to manipulating people that he may be unable to stop himself.
- How does the mood of Act 5, Scene 1 change from beginning to end?  
It changes from a mood of worry and burden to one of happiness and joy as Alonso is reunited with his son and learns of his relationship with Miranda.
- How does this scene function as a conclusion in terms of dramatic structure?  
It resolves all the conflicts and ties up all the loose ends.

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**8.1** ACTIVITY PAGE  
CONTINUED

- What is the importance of Prospero choosing to say that Caliban is "mine"?  
Prospero is admitting that he is to blame for some of what Caliban is and how he behaves. He is realizing that his control of Caliban was not perfect and that he is actually the architect of some of his own problems. It also shows that Prospero is realizing that Caliban is more worthy of respect than he has been treating him and that he begins to recognize Caliban's humanity.

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Write a sentence based on your teacher's instructions.

The farmer increased the amount of water to the crops to accelerate their growth.

[illegible]

#### 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 strokdest me and madest much of me, wouldst give me  
Water with berries in't, and teach me how  
To make 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:  
Curs'd 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, whilst 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?

The setting of *The Tempest* is a remote island. Caliban was an inhabitant of the island who considered it his. Prospero's arrival and greater power and education reduced Caliban to slavery.

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

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10.1  
CONTINUED

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

The long speech allows Caliban the space to explore his inner thoughts and feelings without interruption. It allows him to lay out his history and his understanding of the world and his relationship with Prospero.

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.

He threatens to cause him pain in the form of “cramps,” “side-stitches,” and pinches  
worse than bee stings.

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

We can infer that Prospero controls Caliban by threatening to cause him pain and perhaps by actually doing it.

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.

Student answers may vary but should show awareness that Caliban describes how

Prospero has both shown him kindness and done him injury. Caliban's complaint seems to indicate that he has been treated as a monster and so he has become one, which is an argument that circumstances are at least as important as nature. Students should cite text evidence to support their answers, such as "When thou camest first, thou strok'dst me and madest much of me," which indicates that Prospero, at first, treated Caliban kindly.

[illegible]

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

**10.1** ASSESSMENT  
CONTINUED

7. What is the effect of Prospero speaking in asides to Ariel?  
Prospero reveals his delight at Ariel's actions without revealing to the other characters that he is the one who organized the situation in the first place.
8. Why is it important for the story's conclusion that the Boatswain reveals the ship is safe and sound?  
The Boatswain reveals that the ship is safe and the characters can use it to get off the island. It helps to conclude the story by giving the characters a way off the island and out of the situation they are stuck in. It also shows that Prospero did not kill many of the people on board the ship to further his own ends, and ties up a loose end lingering from the start of the play and offers closure.
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

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**10.1** ASSESSMENT  
CONTINUED

## Grammar

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

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

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

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

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**10.1** ASSESSMENT  
CONTINUED

## Morphology

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

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

Morphology Score: \_\_\_\_\_ of 6 points.

Total Score for Unit Assessment: \_\_\_\_\_ of 32 points.

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# Activity Book Answer Key

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## PP.1 ASSESSMENT

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

1. Explain how Caliban, Prospero, and Antonio came to be on the island in the play.  
Caliban was born on the island, which used to be the home of his mother, the witch Sycorax. Prospero came to the island after he was driven out of Milan. He was put on a leaky boat to die, but he survived. Antonio was brought to the island by a magical storm, conjured by Prospero, that trapped him and his ship.

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

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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.

Student answers will vary but should clearly show the chain of events that led to Miranda being on the island. She is the daughter of Prospero. Prospero was the Duke of Milan, but he spent more time studying his books than ruling his dukedom. Prospero's brother, Antonio, plotted with the King of Naples to overthrow him. Prospero and Miranda were put on a leaky boat. The boat brought them to the island.

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

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## PP.1 CONTINUED ASSESSMENT

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.

Student answers will vary but should describe how Ariel had been trapped within a pine tree by the witch Sycorax. Prospero found Ariel and rescued them, on the condition Ariel serve Prospero for a period of time.

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?

Alonso thinks that Ferdinand has drowned. He is actually safe, but he has been separated from the others by Ariel.

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

Miranda falls in love with Ferdinand almost immediately. She has never seen another human before who wasn't her father.

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

Gonzalo wants to set up a commonwealth in which there is no war, no slavery, and no treachery and where everyone lives in plenty and peace.

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

It was preserved from the magical storm. The ship and its crew are safely moored elsewhere on the island.

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

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## PP.2 ASSESSMENT

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

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

Caliban warns Stephano that they must destroy Prospero's book first. Caliban says

that without his book, Prospero is powerless.

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

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

3. Why does Caliban hate Prospero?

He feels that Prospero robbed him of the island and treats him like a slave.

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

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

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

Prospero suddenly remembers that Caliban and his friends have been plotting against

him and that he needs to take action.

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?

When he is having pleasant dreams and then he wakes up, his dreams end.

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

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

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## PP.2 CONTINUED ASSESSMENT

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

Student answers will vary but should describe Prospero's meaning: that all the

fantastic scenes he summoned were illusions and that the magic has ended. He compares

the end of the illusion to the end of life, which is short and "rounded with a sleep."

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

They put out some fine clothes on a line knowing that the three will be unable to resist

stopping and trying to steal them.

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?

his dukedom

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

the sight of more people—Alonso, Gonzalo, Antonio, and Sebastian

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

applause

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

Student summaries will vary but should summarize the main events: Prospero brings

all his enemies together to punish them but instead shows mercy. He demands his

dukedom back and gets it, then reveals Ferdinand alive to his father. Caliban is

forgiven, and Trinculo and Stephano are reunited with their masters. They all agree

that Ferdinand and Miranda will be married, and they head off to Naples.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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End-of-Unit Assessment Score: \_\_\_\_\_ of 15 points.

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# Activity Book Answer Key

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## PP.3 ASSESSMENT

### 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	<u>made</u>	<u>made</u>
2. take	<u>took</u>	<u>taken</u>
3. bring	<u>brought</u>	<u>brought</u>
4. sell	<u>sold</u>	<u>sold</u>
5. dig	<u>dug</u>	<u>dug</u>
6. slice	<u>sliced</u>	<u>sliced</u>
7. sing	<u>sang</u>	<u>sung</u>
8. think	<u>thought</u>	<u>thought</u>
9. drink	<u>drank</u>	<u>drunk</u>
10. lead	<u>led</u>	<u>led</u>
11. treat	<u>treated</u>	<u>treated</u>
12. look	<u>looked</u>	<u>looked</u>
13. carry	<u>carried</u>	<u>carried</u>
14. steal	<u>stole</u>	<u>stolen</u>
15. try	<u>tried</u>	<u>tried</u>

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## PP.4 ASSESSMENT

### 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	<u>am</u>	<u>try</u>	<u>have</u>	<u>tell</u>	<u>run</u>
you	<u>are</u>	<u>try</u>	<u>have</u>	<u>tell</u>	<u>run</u>
she	<u>is</u>	<u>tries</u>	<u>has</u>	<u>tells</u>	<u>runs</u>
we	<u>are</u>	<u>try</u>	<u>have</u>	<u>tell</u>	<u>run</u>
they	<u>are</u>	<u>try</u>	<u>have</u>	<u>tell</u>	<u>run</u>

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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	<u>was</u>	<u>tried</u>	<u>had</u>	<u>told</u>	<u>ran</u>
you	<u>were</u>	<u>tried</u>	<u>had</u>	<u>told</u>	<u>ran</u>
we	<u>were</u>	<u>tried</u>	<u>had</u>	<u>told</u>	<u>ran</u>
they	<u>were</u>	<u>tried</u>	<u>had</u>	<u>told</u>	<u>ran</u>

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## PP.5 ASSESSMENT

### 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.

- The meaning of the root *bene* is well sample word: benefit
- The meaning of the root *celer* is quick sample word: accelerate
- The meaning of the root *chronos* is time sample word: chronological
- The meaning of the root *cresco* is to grow sample word: increase
- The meaning of the root *curro* is to run sample word: course
- The meaning of the root *jacio* is to throw sample word: eject

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## Unit 2

# The Tempest

*by William Shakespeare*

## Teacher Guide

**GRADE 7**

