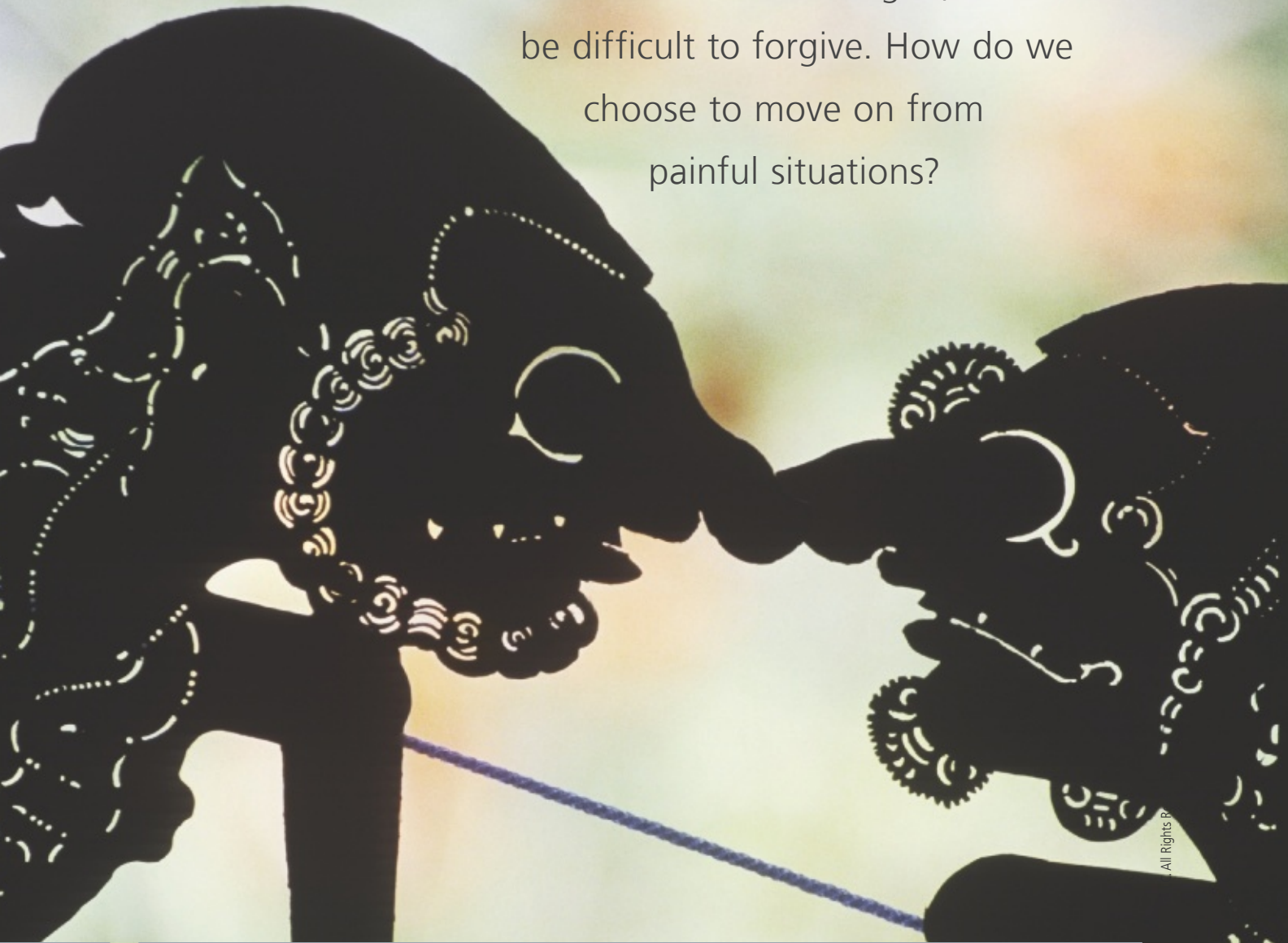
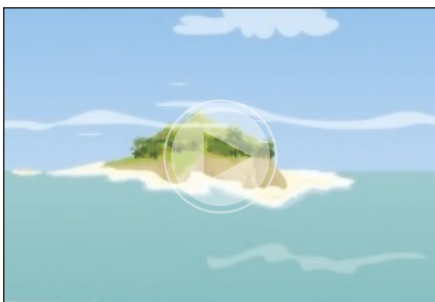


# Virtue and Vengeance

When one has been wronged, it can be difficult to forgive. How do we choose to move on from painful situations?



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The Tempest 1: Rock the Ship

**Discuss It** Why can it be difficult to forgive someone who has wronged you in some way?

Write your response before sharing your ideas.

ESSENTIAL QUESTION:

# What motivates us to forgive?

LAUNCH TEXT  
ARGUMENT MODEL  
Neither Justice nor  
Forgetting: Defining  
Forgiveness



**WHOLE-CLASS LEARNING**

LITERATURE AND CULTURE

**Historical Context**  
The Tempest

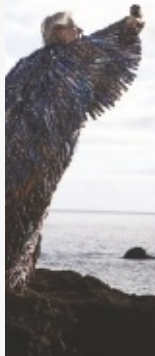


ANCHOR TEXT: DRAMA

**The Tempest**  
William Shakespeare

- Act I
- Act II
- Act III
- Act IV
- Act V

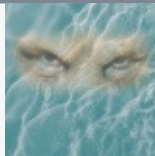
▶ MEDIA CONNECTION:  
Dressing  
*The Tempest*:  
Slide Show,  
*The New York Times*



COMPARE

ANCHOR TEXT: POETRY COLLECTION 1

*En el Jardín  
de los Espejos  
Quebrados,  
Caliban Catches  
a Glimpse of His  
Reflection*  
Virgil Suárez

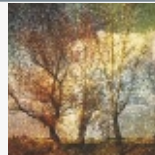


**Caliban**  
J. P. Dancing Bear

**SMALL-GROUP LEARNING**

POETRY COLLECTION 2

**They are  
hostile nations**  
Margaret Atwood



**Under a Certain  
Little Star**

Wisława Szymborska,  
translated by Joanna Trzeciak

SPEECH

**Let South Africa  
Show the World How  
to Forgive**

Desmond Tutu



**INDEPENDENT LEARNING**

REFLECTIVE ESSAY

**The Sun Parlor**  
Dorothy West



MEDIA: WEB ARTICLE

**The Forgiveness  
Project: Eric Lomax**  
*The Forgiveness Project*



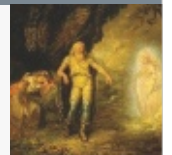
BOOK REVIEW

**A Dish Best  
Served Cold**  
Aminatta Forna



CRITICISM

*from Shakespeare  
and the French Poet*  
Yves Bonnefoy, translated  
by John Naughton



FOLKTALE

**What We Plant,  
We Will Eat**  
retold by S. E. Schlosser



INFORMATIONAL TEXT

**Understanding  
Forgiveness**  
PBS



PERFORMANCE TASK

WRITING FOCUS:  
**Write an Argument**

PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS:  
**Present an Argument**

PERFORMANCE-BASED ASSESSMENT PREP

**Review Evidence for an Argument**

PERFORMANCE-BASED ASSESSMENT

**Argument: Essay and Informal Speech**

PROMPT:

Can justice and forgiveness go hand in hand?

## Unit Goals

Throughout the unit, you will deepen your perspective of forgiveness by reading, writing, speaking, listening, and presenting. These goals will help you succeed on the Unit Performance-Based Assessment.

Rate how well you meet these goals right now. You will revisit your ratings later when you reflect on your growth during this unit.

SCALE	1	2	3	4	5
	NOT AT ALL WELL	NOT VERY WELL	SOMEWHAT WELL	VERY WELL	EXTREMELY WELL
<b>READING GOALS</b>					
	1	2	3	4	5
	<ul style="list-style-type: none"> <li>Evaluate written arguments by analyzing how authors state and support claims. <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/></li> <li>Expand your knowledge and use of academic and concept vocabulary. <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/></li> </ul>				
<b>WRITING AND RESEARCH GOALS</b>					
	1	2	3	4	5
	<ul style="list-style-type: none"> <li>Write an argumentative essay in which you support claims using valid reasoning and relevant evidence. <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/></li> <li>Conduct research projects of various lengths to explore a topic and clarify meaning. <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/></li> </ul>				
<b>LANGUAGE GOAL</b>					
	1	2	3	4	5
	<ul style="list-style-type: none"> <li>Quote directly from the text with exact quotations; paraphrase an idea by restating it in your own words. <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/></li> </ul>				
<b>SPEAKING AND LISTENING GOALS</b>					
	1	2	3	4	5
	<ul style="list-style-type: none"> <li>Collaborate with your team to build on the ideas of others, develop consensus, and communicate. <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/></li> <li>Integrate audio, visuals, and text in presentations. <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/></li> </ul>				

### STANDARDS

#### Language

Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## Academic Vocabulary: Argument

Academic terms appear in all subjects and can help you read, write, and discuss with more precision. Here are five academic words that will be useful to you in this unit as you analyze and write arguments.

Complete the chart.

1. Review each word, its root, and the mentor sentences.
2. Use the information and your own knowledge to predict the meaning of each word.
3. For each word, list at least two related words.
4. Refer to a dictionary or other resources if needed.

**TIP**

**FOLLOW THROUGH**

Study the words in this chart, and mark them or their forms wherever they appear in the unit.

WORD	MENTOR SENTENCES	PREDICT MEANING	RELATED WORDS
<p><b>allusion</b></p> <p>ROOT: <b>-lud-/lus-</b> "play"</p>	<ol style="list-style-type: none"> <li>1. Because the audience did not understand the <i>allusion</i> to <i>The Tempest</i>, the joke fell flat.</li> <li>2. The <i>allusion</i> to World War I helps readers understand the characters' anxiety.</li> </ol>		<p><i>allude; allusive</i></p>
<p><b>articulate</b></p> <p>ROOT: <b>-art-</b> "join"</p>	<ol style="list-style-type: none"> <li>1. If you <i>articulate</i> your ideas more clearly, people may be swayed to your point of view.</li> <li>2. Each student was asked to <i>articulate</i> one concern.</li> </ol>		
<p><b>contentious</b></p> <p>ROOT: <b>-tend-/tens-</b> "stretch"; "strain"</p>	<ol style="list-style-type: none"> <li>1. The candidate began with a <i>contentious</i> remark that angered her opponent.</li> <li>2. The diplomat tries to resolve conflicts by taking a peacemaking rather than a <i>contentious</i> approach.</li> </ol>		
<p><b>vehement</b></p> <p>ROOT: <b>-veh-/vect-</b> "carry"; "drag"</p>	<ol style="list-style-type: none"> <li>1. The winning debater's argument was both <i>vehement</i> and logical.</li> <li>2. Despite <i>vehement</i> opposition, the council chose to make an unpopular budget cut.</li> </ol>		
<p><b>tolerate</b></p> <p>ROOT: <b>-tol-</b> "bear"; "carry"</p>	<ol style="list-style-type: none"> <li>1. The music was so loud we could barely <i>tolerate</i> it.</li> <li>2. The referee warned both teams that she would not <i>tolerate</i> cheap fouls.</li> </ol>		

## LAUNCH TEXT | ARGUMENT MODEL

This selection is an example of an **argument**, a type of writing in which the author states and defends a position on a topic. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit.

**As you read**, think about how the writer builds a case. Mark the text to help you answer this question: What is the writer's position, and what evidence supports it?



## Neither Justice nor Forgetting: Defining Forgiveness

## NOTES

- 1 **T**he concept of forgiveness is central to William Shakespeare's play *The Tempest*. Some readers maintain that its main character, Prospero, represents this noble virtue. However, a careful reading shows evidence to the contrary as Prospero's forgiveness always has a price.
- 2 From the beginning, Prospero seizes every opportunity fate brings him to get revenge. The storm from which the play takes its title puts his brother, Antonio, within Prospero's grasp. Twelve years earlier, Antonio took Prospero's land and power and exiled him to a distant island. Prospero's anger still burns.
- 3 Prospero's revenge is made possible by his own cunning. During his exile, he studied sorcery. The storm that batters Antonio's party is one that Prospero uses magic to create. He is sincere when he asks Ariel, his magical servant, "But are they, Ariel, safe?" However, he does not flinch at the miseries the sailors endure.
- 4 In this same exchange, Prospero taunts Ariel when the sprite requests his freedom. At length, Prospero reminds Ariel that he once rescued him from a magical prison. He browbeats Ariel until the sprite grovels. Then, before Prospero offers Ariel freedom, he makes him meek with a threat:
 

If thou more murmur'st, I will rend an oak  
And peg thee in his knotty entrails till  
Thou hast howled away twelve winters.
- 5 At other times, Prospero savors victory, demonstrating his power and control before offering a change of heart. In this speech, he teases Antonio before accepting his brother's apology:

For you, most wicked sir, whom to call brother  
 Would even infect my mouth, I do forgive  
 Thy rankest fault—all of them; and require  
 My dukedom of thee, which perforce, I know,  
 Thou must restore.

If to forgive is to let go of anger and resentment, then Prospero cannot be called forgiving.

- 6 Caliban, Prospero’s prisoner and servant, presents another example of forgiveness mixed with punishment. For all practical purposes, Prospero has enslaved Caliban because the creature once menaced his daughter Miranda. Later, in an effort to be free, Caliban plots to kill Prospero. Yet Prospero neither respects Caliban nor finds him threatening. Instead, he describes him as a “Dull thing . . . that Caliban / Whom now I keep in service.”
- 7 Prospero ultimately shows Caliban mercy, which could be seen as forgiveness. But he first punishes Caliban thoroughly and continues to hold him in contempt. His forgiveness is less an emotional change than a simple dismissal of Caliban’s importance.
- 8 As some critics interpret *The Tempest*, Prospero is moved to mercy by Ariel’s sadness for the shipwreck victims. His anger softened, Prospero learns to forgive. But again, for Prospero, bygones cannot be bygones until he has received an apology:
 

. . . The rarer action is  
 In virtue than in vengeance. They being penitent,  
 The sole drift of my purpose doth extend  
 Not a frown further. . . .
- 9 Shakespeare is the foremost dramatist in the English language with good reason. In *Prospero*, he creates a complex portrait in which anger, the desire for control, the need for vengeance, and the will to forgive battle it out. In the end, Prospero does let go and forgive, but not before bringing his enemies to their knees. 🗨️

NOTES

 WORD NETWORK FOR VIRTUE AND VENGEANCE

**Vocabulary** A Word Network is a collection of words related to a topic. As you read the selections in this unit, identify interesting words related to forgiveness, and add them to your Word Network. For example, you might begin by adding words from the Launch Text such as *victory*, *resentment*, and *revenge*. Continue to add words as you complete this unit.

 **Tool Kit**  
 Word Network Model



## Summary

Write a summary of "Neither Justice nor Forgetting: Defining Forgiveness."  
A **summary** is a concise, complete, and accurate overview of a text. It should not include a statement of your opinion or an analysis.

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## Launch Activity

**Four-Corner Debate** Consider this statement: **There are some misdeeds that should never be forgiven.**

- Record your position on the statement.  
 Strongly Agree    Agree    Disagree    Strongly Disagree

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- Form a group with like-minded students in one corner of the classroom. Discuss questions such as, "What examples from literature, movies, history, or your own observations of life lead you to take this position?"
- After your discussion, have a representative from each group present a two- to three-minute summary of the group's position.
- After all the groups have presented their views, move into the four corners again. If you change your corner, be ready to explain why.

## QuickWrite

Consider class discussions, presentations, the video, and the Launch Text as you think about the prompt. Record your first thoughts here.

PROMPT: Can justice and forgiveness go hand in hand?

A large rectangular box containing 20 horizontal lines for writing.

### EVIDENCE LOG FOR VIRTUE AND VENGEANCE

Review your QuickWrite. Summarize your thoughts in one sentence to record in your Evidence Log. Then, record textual details or evidence from “Neither Justice nor Forgetting: Defining Forgiveness” that support your thinking.

Prepare for the Performance-Based Assessment at the end of the unit by completing the Evidence Log after each selection.

 **Tool Kit**  
Evidence Log Model

Title of Text: \_\_\_\_\_ Date: \_\_\_\_\_

CONNECTION TO PROMPT	TEXT EVIDENCE/DETAILS	ADDITIONAL NOTES/IDEAS

How does this text change or add to my thinking? \_\_\_\_\_ Date: \_\_\_\_\_





ESSENTIAL QUESTION:

# What motivates us to forgive?

It is impossible to go through life without somehow hurting others or being hurt by them. Can we forgive the offenses that wound us most deeply? How do we decide when—or whether—to forgive? You will work with your whole class to explore the concepts of virtue and vengeance. The selections you are going to read present insights into forgiveness.

## Whole-Class Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work in large-group environments.

Review these strategies and the actions you can take to practice them as you work with your whole class. Add ideas of your own for each step. Get ready to use these strategies during Whole-Class Learning.

STRATEGY	ACTION PLAN
Listen actively	<ul style="list-style-type: none"> <li>• Eliminate distractions. For example, put your cellphone away.</li> <li>• Keep your eyes on the speaker.</li> <li>•</li> </ul>
Clarify by asking questions	<ul style="list-style-type: none"> <li>• If you're confused, other people probably are, too. Ask a question to help your whole class.</li> <li>• If you see that you are guessing, ask a question instead.</li> <li>•</li> </ul>
Monitor understanding	<ul style="list-style-type: none"> <li>• Notice what information you already know, and be ready to build on it.</li> <li>• Ask for help if you are struggling.</li> <li>•</li> </ul>
Interact and share ideas	<ul style="list-style-type: none"> <li>• Share your ideas and answer questions, even if you are unsure.</li> <li>• Build on the ideas of others by adding details or making a connection.</li> <li>•</li> </ul>

LITERATURE AND CULTURE

Historical Context

The Tempest

Why is it that Shakespeare’s plays and the era in which he wrote still attract readers and audiences more than 400 years later?



ANCHOR TEXT: DRAMA

The Tempest William Shakespeare



Act I



Act II



Act III



Act IV

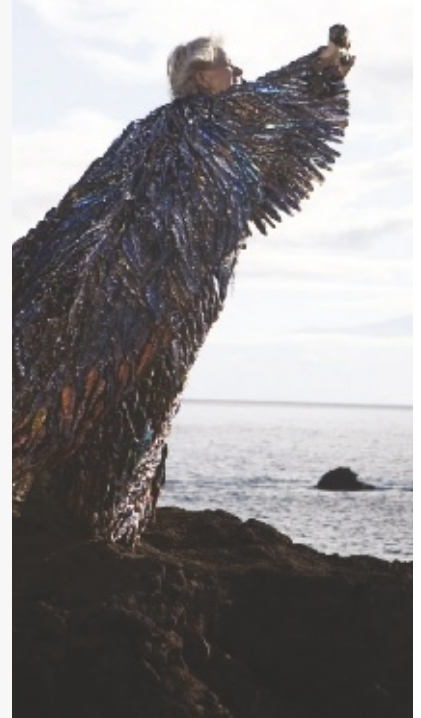


Act V

▶ MEDIA CONNECTION: Dressing The Tempest: Slide Show, The New York Times

COMPARE

Betrayed by those closest to him, a sorcerer has the power to exact revenge. Or will he choose forgiveness?



ANCHOR TEXT: POETRY COLLECTION 1

En el Jardín de los Espejos  
Quebrados, Caliban Catches  
a Glimpse of His Reflection

Virgil Suárez

Caliban J. P. Dancing Bear

Caliban, the “monster” who lurks in the shadows of The Tempest, is re-imagined in these contemporary poems.



PERFORMANCE TASK

WRITING FOCUS

Write an Argument

The Whole-Class readings raise questions about vengeance and power, and ask us to consider forgiveness as being, possibly, a better choice. After reading, you will write an argument in the form of literary criticism in which you discuss the values of virtue and vengeance.



# Historical Context

## Elizabethan England

**A Golden Age** Queen Elizabeth I came to the throne following a tumultuous period in English history. During the reign of her father, King Henry VIII, thousands of people had been executed. Warfare had been frequent, and the royal treasury was drained. The brief reigns of Elizabeth's half-brother Edward and half-sister Mary were equally stormy. Elizabeth, by contrast, proved to be a strong and successful ruler, frugal with money and popular with her people. Her long reign (1558–1603) is often seen as a golden age in English history. The relative stability that Elizabeth created allowed commerce and culture to thrive.

**The Renaissance** Elizabeth ruled toward the end of a flowering of European learning known as the Renaissance (REHN uh sahns). The Renaissance began in Florence and other Italian city-states around 1350, and then spread throughout Europe. The word *renaissance* means “rebirth,” and the era saw renewed interest in the arts and sciences that hearkened back to ancient Greece and Rome. The cultural pursuit of art and learning had diminished in Western Europe after the fall of the Roman Empire. Influenced by the achievements of the ancients, Renaissance writers and architects created new forms and designs that emphasized individual human expression. Painters and sculptors studied ancient Greek and Roman art to explore a new focus on the human form. Philosophers and religious reformers challenged old ideas, as did scientists who strove to unlock the hidden secrets of the natural world. With new knowledge of the skies, navigators sailed the globe, expanding trade and exploring distant lands.



^ Elizabeth I was crowned at the age of 25. This painting by the Italian artist Federico Zuccaro is one of hundreds of portraits made of the queen during her reign.

### Sixteenth-Century English Monarchs

1500s



King Henry VIII ruled from 1509 to 1547



King Edward VI ruled from 1547 to 1553

**The English Renaissance** Elizabeth I encouraged commercial enterprise and the efforts of English navigators, such as Sir Walter Raleigh, who tried to establish a colony in Virginia, and Sir Francis Drake, who sailed around the globe. Profiting particularly from the wool trade, a strong merchant class developed in England, narrowing the gap between rich and poor. London, with nearly 200,000 people, became Europe's largest city. It was a bustling if dirty cultural and political capital that attracted newcomers from overseas as well as from the English countryside. In 1588, the English army defeated the Spanish Armada, a fleet of warships sent by King Philip II of Spain to invade England. The victory contributed both to Elizabeth's legend and to the country's sense of national pride. It also set England firmly on the path to becoming ruler of the seas.

Elizabeth's reign was not only remarkable for its commercial and military successes. On the contrary, her court was a center for musicians and artists, both European and native born. The philosopher Sir Francis Bacon, who pioneered the informal essay as a literary form, became an unofficial member of the queen's group of advisors. Sir Philip Sidney, a popular courtier and diplomat, wrote a series of love sonnets that were much imitated. The poet Edmund Spenser wrote an adventure-packed epic called *The Faerie Queene* that he dedicated to Queen Elizabeth. The greatest Elizabethan literature, however, was written for the stage. The greatest of these voices were the playwrights Christopher Marlowe, Ben Jonson, and—greatest of them all—William Shakespeare.

**The Concern for Stability** Elizabeth's father, King Henry VIII, had married six times. He divorced three of his wives and executed two others, including Elizabeth's mother, Anne Boleyn. Queen Mary, Elizabeth's half-sister, infuriated the nation by wedding Phillip II of Spain, who abandoned her soon afterward. Perhaps because of these examples, or perhaps because she worried about sharing power, Elizabeth I never married.

#### QUICK INSIGHT

A sonnet, from the Italian for "little song," is a fourteen-line poem originally developed in Italy. Sidney's sonnets ushered in a sonnet-writing craze: Edmund Spenser, William Shakespeare, and just about every other Elizabethan poet produced a *sonnet sequence*, or series.

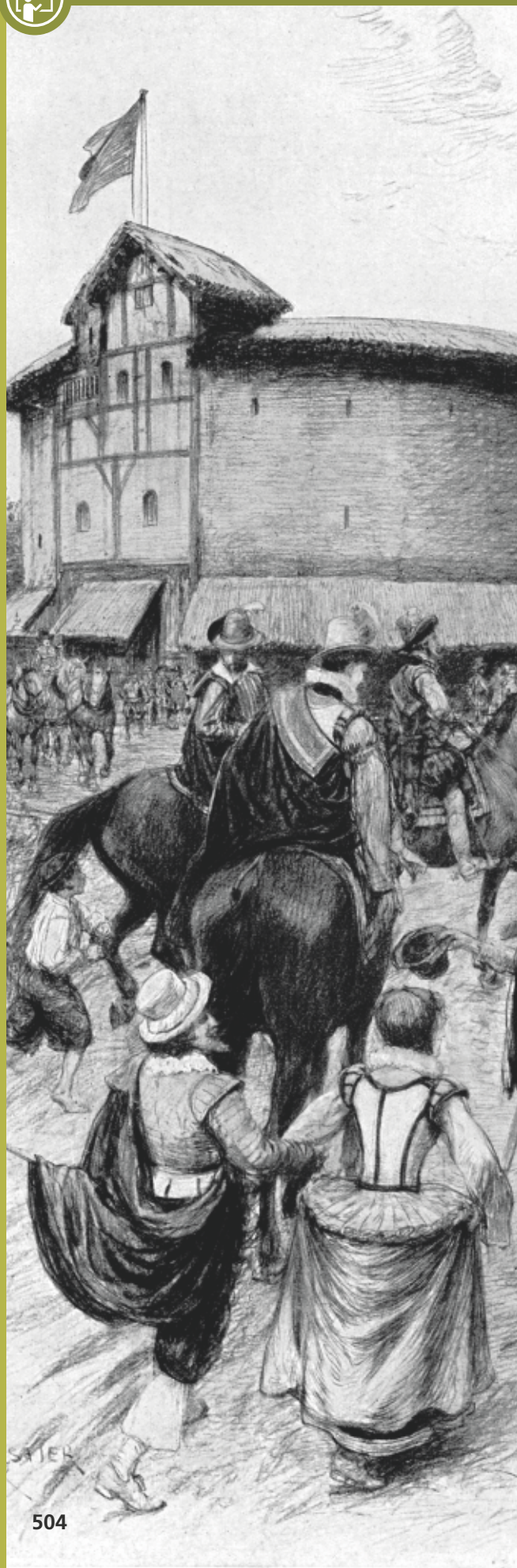
Queen Mary  
ruled from  
1553 to 1558



Queen Elizabeth I  
ruled from  
1558 to 1603



1600



## Theater in Elizabethan England

London theaters drew crowds that are large even by today's standards.

During the Elizabethan era, the religious plays of the Middle Ages gave way to English tragedies and comedies modeled on those of ancient Greece and Rome. Scholars at Oxford and Cambridge universities studied and translated the ancient plays into English. The first great Elizabethan playwrights attended those universities, which is why they are sometimes called the University Wits. The most prominent of the Wits, Christopher Marlowe, pioneered the use of blank verse in drama.

For a time, Elizabethan acting companies still traveled the countryside as their medieval counterparts had done. They performed at festivals, inns, and castles. Gradually, however, the better acting companies acquired noble patrons, or sponsors, and began staging private performances in their patrons' homes. They also gave performances at court, where elaborate masques—productions featuring singing and dancing—were especially popular.

**From the Theatre to the Globe** England's first public theater opened in 1576. Known simply as the Theatre, it was built by the actor James Burbage, whose company would later attract the young William Shakespeare. Since the performance of plays was banned in London proper, Burbage built the Theatre just outside the city walls. When its lease expired, Richard Burbage, who took charge of the company after his father's death, decided to move operations to Southwark (SUHTH uhrk), just south across the River Thames (tehmz) from London. He built a new theater, called the Globe, which opened in 1599. Shakespeare's first play to be performed there was probably *The Tragedy of Julius Caesar*.

**Theater Structure** England's first theaters were two- to three-story structures with a central space open to the sky. The open space was surrounded by enclosed seating in two or three tiers, or galleries, that faced inward. On the ground floor, a stage projected into an area called the pit. Audience members called

< This illustration shows how the Globe might have looked as the audience arrived for a performance.

groundlings paid a small fee to stand in the pit and watch the play. Wealthier audience members, including aristocrats, occupied the more expensive sheltered gallery seats. Since artificial light was not used, performances generally took place in the afternoon. Audiences were boisterous, cheering and booing loudly. Most theaters could hold up to 3,000 people and drew the largest crowds on holidays.

**Theater Stagecraft** The portion of the building behind the stage was used to mount the production. This area included dressing rooms, storage rooms, and waiting areas from which actors could enter and exit the stage. The second-level gallery directly above the stage served as a performance space. There was no scenery; instead, settings were communicated through dialogue. Special effects were very simple—smoke might accompany a battle scene, for example. Actors playing members of the nobility or royalty wore elegant clothes. These were not really costumes as we think of them today, but simply the same types of clothing worn by high-ranking Elizabethans. Since acting was not considered proper for women, female roles were played by boys of about eleven or twelve, before their voices changed. Given the constraints of the era's stagecraft, the productions were unrealistic by modern standards. However, they were also fast paced, colorful, and highly entertaining.

**The Blackfriars** In 1609, Shakespeare's company, the King's Men, began staging plays at an indoor theater called the Blackfriars. They still used the Globe during the summer months. The Blackfriars was one of the first English theaters to include artificial lighting, which enabled nighttime performances. Designed to appeal to wealthy patrons only, the Blackfriars did not have inexpensive seats or a space set aside for groundlings. Indoor theaters of this sort, attracting a fashionable crowd, would become the norm in centuries to come.

#### QUICK INSIGHT

The upper stage could be used for particular scenes, or to stage a scene with actors on two levels. It was also the seating area for musicians, an important part of many productions. Several of Shakespeare's plays, particularly the comedies, contain songs.



Shakespeare's Globe, a reconstruction of the original theater, was completed in 1997 near the site of the original building. The modern convenience of artificial lighting allows for nighttime performances, such as the one shown in this photo.



## William Shakespeare

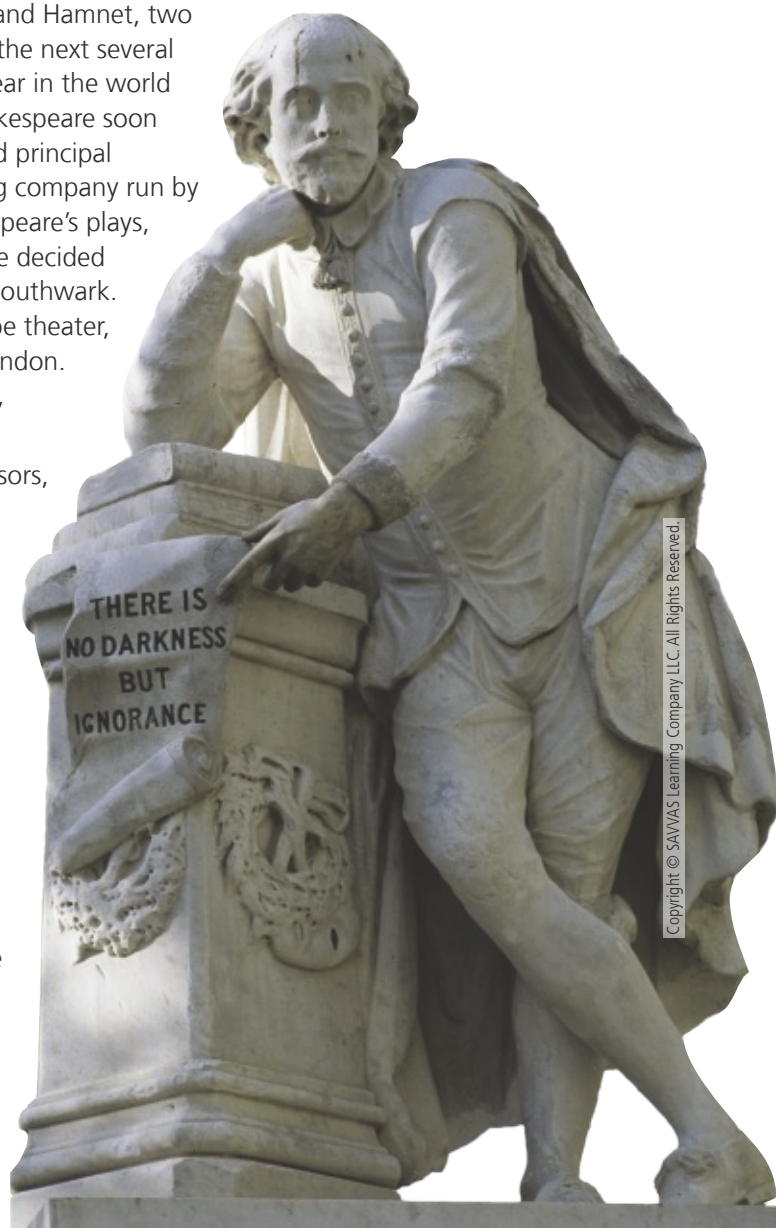
Unlike other famed writers of his time, William Shakespeare (1564–1616) was neither a lofty aristocrat nor a university scholar. Nevertheless, he is widely regarded as the greatest writer in the English language.

**“What’s Past Is Prologue”** Shakespeare was born in Stratford-upon-Avon, a market town on the Avon River about seventy-five miles northwest of London. His father, John, was a successful glove maker who served for a time as town mayor. His mother, born Mary Arden, was the daughter of a wealthy farmer who owned the land on which John Shakespeare’s father lived. Although the records have been lost, it is believed that Shakespeare attended the Stratford Grammar School, where he would have studied logic, history, Latin grammar, some Greek, and works by the Roman poets Ovid, Horace, and Virgil and Roman playwrights Plautus and Terence. When he left school, he would thus have had a solid foundation in classical literature.

**“All the World’s a Stage”** In 1582, when he was eighteen, Shakespeare married a woman named Anne Hathaway, who was twenty-six. The couple had a daughter, Susanna, in 1583 and twins, Judith and Hamnet, two years later. No one knows what Shakespeare did for the next several years, but in the early 1590s his name began to appear in the world of the London theater. Working first as an actor, Shakespeare soon began writing plays. By 1594, he was part owner and principal playwright of the Lord Chamberlain’s Men, the acting company run by the Burbages. As the leading actor in most of Shakespeare’s plays, Richard Burbage was also becoming famous. Soon he decided to move the company to the new theater district in Southwark. There, Burbage oversaw the construction of the Globe theater, which was larger than the company’s old home in London. With bigger audiences, profits increased for Burbage, Shakespeare, and all the other co-owners.

The Lord Chamberlain’s Men was named for its sponsors, first Henry Carey, Lord Hunsdon, and then his son George. Both men served in the high government post of Lord Chamberlain. After Queen Elizabeth I died in 1603, her successor, James I, became the company’s patron. In his honor, the company changed its name to the King’s Men.

**“Parting Is Such Sweet Sorrow”** In 1609, the King’s Men began to perform year-round, using the Globe theater in summer and the Blackfriars during the colder months. Profits increased even more, and about a year later Shakespeare was able to retire. He returned to his childhood home of Stratford, where he bought the second-largest house in town, invested in land, and continued to write. Shakespeare died in 1616, leaving the bulk of his estate to his elder daughter, Susanna, and a smaller sum to Judith. (Hamnet had died in 1596.)



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## Shakespeare's Influence

Nearly four hundred years after his death, William Shakespeare remains the most influential writer in the English language. His characters are known by name around the world. Filmmakers, painters, novelists, and composers reuse his plots, and phrases he coined still slip into daily conversation. You have probably quoted Shakespeare without even knowing it. Here are just a few examples of expressions made famous in his plays.

EXPRESSION AND SOURCE	
All the world's a stage. ( <i>As You Like It</i> )	Loved not wisely, but too well ( <i>Othello</i> )
Brave new world ( <i>The Tempest</i> )	More sinned against than sinning ( <i>King Lear</i> )
Brevity is the soul of wit. ( <i>Hamlet</i> )	Neither a borrower nor a lender be. ( <i>Hamlet</i> )
Come full circle ( <i>King Lear</i> )	Parting is such sweet sorrow. ( <i>Romeo and Juliet</i> )
Dish fit for the gods ( <i>Julius Caesar</i> )	Strange bedfellows ( <i>The Tempest</i> )
A foregone conclusion ( <i>Othello</i> )	Throw cold water on it. ( <i>The Merry Wives of Windsor</i> )
It was Greek to me. ( <i>Julius Caesar</i> )	Too much of a good thing ( <i>As You Like It</i> )
Lend me your ears. ( <i>Julius Caesar</i> )	What's past is prologue. ( <i>The Tempest</i> )

## The Authorship Question

Because the documentary evidence of Shakespeare's life is slim and his roots fairly humble, some have questioned whether he really wrote the plays with which he is credited. Shakespeare scholars believe that the surviving texts of the plays were edited and that a few late plays even had co-authors, but nearly all dismiss the notion that Shakespeare did not write them. Nevertheless, the theories persist. Several suggest that Will Shakespeare, actor and Burbage business partner, served as a front for some highborn person (the

Earl of Oxford, the Countess of Pembroke, and so on). Some theories center on the philosopher and essayist Sir Francis Bacon as the true author—ignoring the fact that Bacon's writing style is completely different from Shakespeare's. The most interesting theories surround the playwright Christopher Marlowe, who was killed in a tavern brawl in 1593. According to these theories, Marlowe used Shakespeare as a front after faking his own death to escape retribution for blasphemous writings or his career as a government spy.





## How to Read Shakespeare

Shakespeare wrote his plays in the language of his time. To the modern ear, however, that language can sound almost foreign. Certain words have changed meaning or fallen out of use. The idioms, slang, and humor of twenty-first-century America are very different from those of Elizabethan England. These differences present challenges for modern-day readers of Shakespeare. Here are some strategies for dealing with them.

### CHALLENGE: Archaic Words

Many words Shakespeare used are now archaic, or outdated. Here are some examples:

TYPE OF WORD	CONTEMPORARY ENGLISH	ELIZABETHAN ENGLISH	EXAMPLES FROM <i>THE TEMPEST</i>
pronouns	<i>you, your, yours</i>	<i>thou, thee, thy, thine</i>	Dost <b>thou</b> forget / From what a torment I did free <b>thee</b> ? (i.ii.250–251)
verbs	<i>come, will, do, has</i>	<i>cometh, wilt, doth, hath</i>	. . . their tongues <b>hath</b> into bondage / Brought my . . . ear. . . (III.i.41–42)
familiar words used in unfamiliar ways	<i>handsome</i>  <i>various</i>	<i>brave</i>  <i>several</i>	<i>Believe me, sir, / It carries a <b>brave</b> form.</i> (I.ii.413–414)  <i>Where, but even now, with strange and <b>several</b> noises . . .</i> (V.i.232, 235)

#### STRATEGIES

Familiarize yourself with the meanings of common archaic words in Shakespeare.

If a word is completely unfamiliar, look to the marginal notes for a translation or for clues to meaning in the surrounding text.

### CHALLENGE: Inverted Word Order

The syntax, or word order, Shakespeare uses may also be archaic. In contemporary English, the subject (s) of a sentence usually appears before the verb (v). Shakespeare often inverts this order, placing the verb before the subject.

#### Contemporary English Syntax

s v

What do **you** say?

#### Elizabethan English Syntax

v s

What **say** you?

#### STRATEGY

If a sentence uses inverted syntax, identify its subject and verb. Then, rephrase the sentence, placing the subject before the verb.

### CHALLENGE: Long Sentences

Many of Shakespeare's sentences span more than one line of verse. This is especially true when Shakespeare uses a semicolon to connect two or more clauses.

*I am your wife, if you will marry me;  
If not, I'll die your maid. To be your fellow  
You may deny me; but I'll be your servant,  
Whether you will or no. (The Tempest, III.i.83–86)*

#### STRATEGIES

Look for capital letters and end marks to see where sentences begin and end.

When a sentence is made up of two clauses connected by a semicolon, consider how the ideas in the clauses relate.

**CHALLENGE: Elizabethan Worldview**

In Shakespeare's day, English society was rigidly organized. The nobility occupied the top rung of the social ladder, and the uneducated peasantry occupied the bottom. It was difficult, if not impossible, to advance from one social class to another.

The ladder of power also existed within families. Parents made life choices for their children. Within a marriage, the husband was the master of his wife.

Elizabethan people expected to live shorter, more difficult lives, and they understood the events of a life to be controlled by fate. They did not believe they had the power to shape their own destinies as we do today.

**STRATEGY**

Keep the Elizabethan worldview in mind as you read. If a character's attitude clashes with your own, try to view the situation through the character's eyes. This will help you understand why he or she is behaving or speaking in a certain way.

**Close Read the Text**

Annotating the text as you read can help you tackle the challenges of Shakespearean language. Here are two sample annotations of an excerpt from Act III, Scene ii, of *The Tempest*. In this scene, Caliban, the half-human slave of the magician Prospero, is carousing with two shipwreck survivors on the island that Prospero rules.

**ANNOTATE:** This is surprisingly gentle language for a "monster." And it is written in verse. Then, the spell breaks and the bloodthirsty Caliban returns, speaking again in prose.

**QUESTION:** What do these shifts show about Caliban?

**CONCLUDE:** Caliban is more than a brute—he is also sensitive and poetic. Maybe Shakespeare is suggesting that we all have within us both a monster and a poet.

**Caliban.** Art thou afeard?

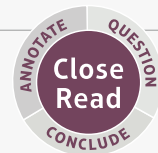
**Stephano.** No, monster, not I.

**Caliban.** Be not afeard; the isle is full of noises,  
Sounds and sweet airs that give delight and hurt not.

Sometimes a thousand twangling instruments  
Will hum about mine ears; and sometimes voices  
That, if I then had waked after long sleep,  
Will make me sleep again: and then, in dreaming,  
The clouds methought would open and show riches  
Ready to drop upon me, that, when I waked,  
I cried to dream again.

**Stephano.** This will prove a brave kingdom to me,  
where I shall have my music for nothing.

**Caliban.** When Prospero is destroyed.



**ANNOTATE:** This long sentence is made up of several parts connected by a semicolon and a colon. Each part starts with a time-order word.

**QUESTION:** How are the ideas in each part connected?

**CONCLUDE:** A paraphrase of the first part might read: "Sometimes I hear noises." The second part might read: "Other times, I hear voices that lull me to sleep." In the third part, he is saying, "Once asleep, I dream of the clouds parting and riches raining down on me. It's a dream I never want to end." The punctuation threads the parts together. We are carried with Caliban into the dream state he is describing.



About the Playwright



**William Shakespeare**

(1564–1616) has long been called one of the greatest writers in the history of the English language. He was born in a town not far from London. In his twenties, he made his name as an actor and playwright and eventually became part owner of the Globe theater, where he wrote and produced plays until he was in his late forties. He then retired to the town where he grew up. For more information, see the Literature and Culture feature.

**Tool Kit**

First-Read Guide and Model Annotation

**STANDARDS**

**Reading Literature**

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

# The Tempest, Act I

## Concept Vocabulary

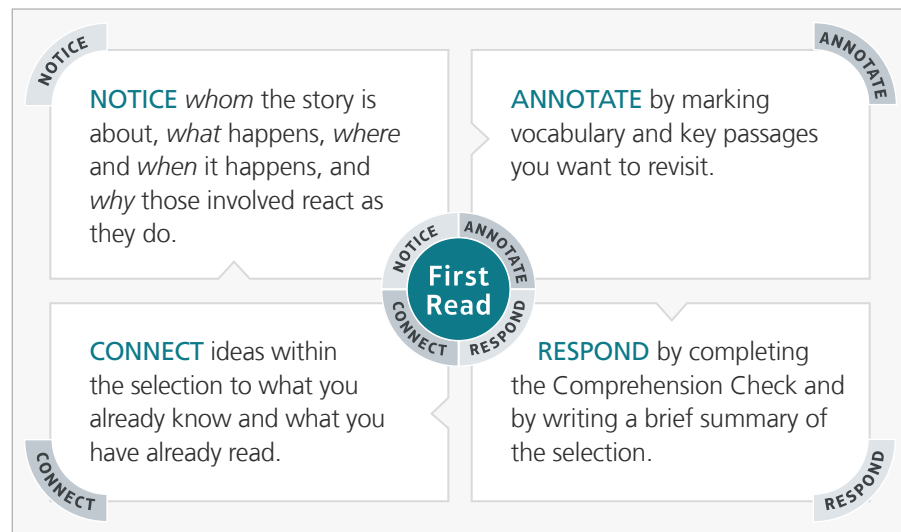
You will encounter the following words as you read Act I of *The Tempest*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (3).

WORD	YOUR RANKING
perfidious	
treacherous	
usurp	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



## BACKGROUND

**The Bard's Last Play** *The Tempest* is likely the last play that Shakespeare wrote as sole playwright. It was first performed in 1611, several years before his retirement to Stratford, leading some to hear in Prospero's speeches Shakespeare's farewell to the theater. A tale of exile, fairies, and magic, *The Tempest* enchants with its juxtapositions of civilization and nature, innocence and worldly wisdom, airy flights of fancy and earthly desire.

**Shakespeare's Sources** Shakespeare appears to have created the story of *The Tempest* out of his imagination. However, he was clearly influenced by reports of the Virginia Company's attempts to colonize America. In the summer of 1609, a fleet with 400 colonists encountered a terrible storm in which one of the ships was lost and another ran aground in the "far Bermoothes," the rugged coast of Bermuda. Reports that Shakespeare almost certainly read suggested that the island was a wonderful and magical place. Is Bermuda Prospero's magical island? Probably not, but it's an interesting thought. Certainly Shakespeare was influenced by survivors' reports of this tempest, and by the notion of the "brave new world" that lay over the horizon, ready for discovery and exploration.

**The Play Through the Centuries** In many ways, *The Tempest* is a beautiful meditation on creativity and art. Prospero's magical acts echo the magic that we are seeing in the theater, and the happiness that Prospero creates for the characters at the play's end duplicates the delight that theatergoers feel upon enjoying the play. We, too, are the beneficiaries of Prospero's art.

Modern audiences, however, have been interested in the theme of colonization in the play and have focused attention on the characters of Caliban and Ariel, both of whom are enslaved to the powerful Prospero. Is the play an allegory of New World colonization, and if so, what is Shakespeare's take on it? Is Prospero bringing a better life to the island and its inhabitants, or is he exploiting them for his own ends? What are the rights of Caliban, the "natural" inhabitant of the island? Does he benefit from Prospero's care, or was he better off alone on the island before Prospero's arrival?

**A NOTE ABOUT THE IMAGES:** The photographs that illustrate *The Tempest* in this program are from the 2010 film directed by Julie Taymor. In the film, Prospero is played by the noted English actress Dame Helen Mirren. The character's name is changed to Prospera, and Miranda addresses her parent as "Mother." As you read the play, consider whether this casting choice affects how audiences understand the play's characters and conflicts.



# The Tempest Act I

William Shakespeare



## CHARACTERS

**The Scene:** An uninhabited island.

**Alonso**, King of Naples

**Sebastian**, his brother

**Prospero**, the rightful Duke of Milan

**Antonio**, his brother, the usurping Duke of Milan

**Ferdinand**, son to the King of Naples

**Gonzalo**, an honest old counselor

**Adrian and Francisco**, lords

**Caliban**, a savage and deformed slave

**Trinculo**, a jester

**Stephano**, a drunken butler

**Master of a ship**

**Boatswain**

**Mariners**

**Miranda**, daughter to Prospero

**Ariel**, an airy spirit

**Iris, Ceres, Juno, Nymphs, Reapers:**  
[presented by] Spirits

[Other Spirits Attending on Prospero]

Scene i • *On a ship at sea.*

[*A tempestuous noise of thunder and lightning heard. Enter a Shipmaster and a Boatswain.*]

**Master.** Boatswain!

**Boatswain.** Here, master. What cheer?<sup>1</sup>

**Master.** Good,<sup>2</sup> speak to th' mariners! Fall to't, yarely,<sup>3</sup> or we run ourselves aground. Bestir, bestir!

[*Exit.*]

[*Enter Mariners.*]

5 **Boatswain.** Heigh, my hearts! Cheerly, cheerly, my hearts! Yare, yare! Take in the topsail! Tend to th' master's whistle!<sup>4</sup> Blow till thou burst thy wind, if room enough!<sup>5</sup>

[*Enter Alonso, Sebastian, Antonio, Ferdinand, Gonzalo, and others.*]

**Alonso.** Good boatswain, have care. Where's the master? Play the men.<sup>6</sup>

10 **Boatswain.** I pray now, keep below.

**Antonio.** Where is the master, bos'n?

**Boatswain.** Do you not hear him? You mar our labor. Keep your cabins; you do assist the storm.

**Gonzalo.** Nay, good, be patient.

15 **Boatswain.** When the sea is. Hence! What cares these roarers<sup>7</sup> for the name of king? To cabin! Silence! Trouble us not!

**Gonzalo.** Good, yet remember whom thou hast aboard.

**Boatswain.** None that I more love than myself. You are a councilor; if you can command these elements to silence and  
20 work the peace of the present,<sup>8</sup> we will not hand<sup>9</sup> a rope more. Use your authority. If you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. Cheerly,<sup>10</sup> good hearts! Out of our way, I say.

[*Exit.*]

**Gonzalo.** I have great comfort from this fellow. Methinks he  
25 hath no drowning mark upon him; his complexion is perfect gallows.<sup>11</sup> Stand fast, good Fate, to his hanging! Make the rope of his destiny our cable, for our own doth little advantage.<sup>12</sup> If he be not born to be hanged, our case is miserable.

[*Exit with the rest.*]

[*Enter Boatswain.*]

NOTES

1. **What cheer?** What is your will? What do you wish?

2. **Good** good fellow.

3. **yarely** *adv.* vigorously; briskly; quickly.

4. **whistle** *n.* high-pitched whistle used to give orders.

5. **Blow . . . enough** This is addressed to the wind and means "Blow until you split or burst as long as we are in the open sea and have room to maneuver."

6. **Play the men** Make the men work.

7. **roarers** *n.* loud, noisy characters (here, referring either to the waves or to Alonso, Antonio, and Gonzalo).

8. **command . . . present** order the raging storm to stop and bring peace to the present (as you are accustomed to doing in your job as king's councilor).

9. **hand** *v.* handle.

10. **cheerly** *adv.* quickly.

11. **no drowning . . . gallows** this alludes to a popular proverb, "He that's born to be hanged need fear no drowning."

12. **for . . . advantage** our own destiny will not save us from drowning.

NOTES

13. **Bring . . . course** nautical term meaning “Bring the ship about to try to hold the course.”
14. **They . . . office** The passengers are noisier than the storm or our work.
15. **give o’er** give up.
16. **pox . . . throat** a plague or curse on your throat.
17. **warrant him for** guarantee him against.
18. **unstanch’d** *adj.* not checked or stopped.
19. **Lay . . . off** Get control. Bring her back on course. Get the ship out to sea. Get her away from shore.
20. **merely** *adv.* totally; completely.
21. **wide-chopped** *adj.* big-mouthed; talkative.
22. **ten tides** Pirates were tied down on the shore and left to drown by the washing of tides over them, usually three.
23. **heath** *n.* heather, a shrub that grows on open wasteland.
24. **furze** *n.* gorse, a shrub that puts forth yellow flowers.
25. **fain** *adv.* rather.

- Boatswain.** Down with the topmast! Yare! Lower, lower! Bring her to try with main course.<sup>13</sup> [*A cry within.*] A plague upon this howling! They are louder than the weather or our office.<sup>14</sup>  
[*Enter Sebastian, Antonio, and Gonzalo.*]
- Yet again! What do you here? Shall we give o’er<sup>15</sup> and drown? Have you a mind to sink?
- Sebastian.** A pox o’ your throat,<sup>16</sup> you bawling, blasphemous,  
incharitable dog!
- Boatswain.** Work you, then.
- Antonio.** Hang, cur! Hang, you insolent noisemaker! We are less afraid to be drowned than thou art.
- Gonzalo.** I’ll warrant him for<sup>17</sup> drowning, though the ship were no stronger than a nutshell and as leaky as an unstanch’d<sup>18</sup> wench.
- Boatswain.** Lay her ahould, ahould! Set her two courses! Off to sea again! Lay her off!<sup>19</sup>  
[*Enter Mariners wet.*]
- Mariners.** All lost! To prayers, to prayers! All lost! [*Exit.*]
- Boatswain.** What, must our mouths be cold?
- Gonzalo.** The King and Prince at prayers! Let’s assist them, For our case is as theirs.
- Sebastian.** I’m out of patience.
- Antonio.** We are merely<sup>20</sup> cheated of our lives by drunkards. This wide-chopped<sup>21</sup> rascal—would thou mightst lie drowning The washing of ten tides!<sup>22</sup>
- Gonzalo.** He’ll be hanged yet,  
Though every drop of water swear against it  
And gape at wid’st to glut him.  
[*A confused noise within*] “Mercy on us!”  
“We split, we split!” “Farewell, my wife and children!”  
“Farewell, brother!” “We split, we split, we split!”  
[*Exit Boatswain.*]
- Antonio.** Let’s all sink wi’ th’ king.
- Sebastian.** Let’s take leave of him.  
[*Exit with Antonio.*]
- Gonzalo.** Now would I give a thousand furlongs of sea for an acre of barren ground—long heath,<sup>23</sup> brown furze,<sup>24</sup> anything. The wills above be done, but I would fain<sup>25</sup> die a dry death. [*Exit.*]

Scene ii • *The island. In front of Prospero's cell.*

[Enter Prospero and Miranda.]

**Miranda.** If by your art, my dearest father, you have  
Put the wild waters in this roar, allay them.

The sky, it seems, would pour down stinking pitch  
But that the sea, mounting to th' welkin's cheek,<sup>1</sup>

5 Dashes the fire out. O, I have suffered  
With those that I saw suffer! A brave<sup>2</sup> vessel  
(Who had no doubt some noble creature in her)  
Dashed all to pieces! O, the cry did knock  
Against my very heart! Poor souls, they perished!  
10 Had I been any god of power, I would  
Have sunk the sea within the earth or ere<sup>3</sup>  
It should the good ship so have swallowed and  
The fraughting<sup>4</sup> souls within her.

**Prospero.** Be collected.

No more amazement.<sup>5</sup> Tell your piteous<sup>6</sup> heart

15 There's no harm done.

**Miranda.** O, woe the day!

**Prospero.** No harm.

I have done nothing but in care of thee,  
Of thee my dear one, thee my daughter, who  
Art ignorant of what thou art, naught knowing  
Of whence I am, nor that I am more better<sup>7</sup>

20 Than Prospero, master of a full poor cell,  
And thy no greater father.<sup>8</sup>

**Miranda.** More to know  
Did never meddle<sup>9</sup> with my thoughts.

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

[Lays down his robe.]

25 Lie there, my art. Wipe thou thine eyes; have comfort.  
The direful spectacle of the wrack,<sup>10</sup> which touched  
The very virtue<sup>11</sup> of compassion in thee,  
I have with such provision<sup>12</sup> in mine art  
So safely ordered that there is no soul—  
30 No, not so much perdition<sup>13</sup> as an hair  
Betid<sup>14</sup> to any creature in the vessel  
Which thou heard'st cry, which thou saw'st sink.  
Sit down;  
For thou must now know farther.

NOTES

1. **welkin's cheek** sky's clouds.

2. **brave** *adj.* splendid.

3. **ere** *prep.* before.

4. **fraughting** *adj.* laden, referring back to the ship, which is loaded with a cargo of souls.

5. **amazement** *n.* bewilderment; alarm; consternation.

6. **piteous** *adj.* filled with pity; compassionate.

7. **more better** of higher rank.

8. **thy . . . father** your father, who is no greater than master of a poor cave.

9. **meddle** *v.* mix.

10. **wrack** *n.* wreck.

11. **virtue** *n.* essence.

12. **provision** *n.* foresight.

13. **perdition** *n.* loss.

14. **Betid** befallen; happened.



NOTES

15. **bootless** *adj.* pointless; fruitless; useless.

16. **Out** beyond; past more than.

17. **abysm of time** depths of the past.

18. **piece of virtue** example of perfection and purity.

19. **no worse issued** no less royal.

20. **holp** *v.* helped.

21. **teen** *n.* misery.

22. **from** gone from.

**perfidious** (*puhr FID ee uhs*) *adj.* unfaithful and dishonest

**Miranda.** You have often  
Begun to tell me what I am; but stopped  
35 And left me to a bootless<sup>15</sup> inquisition,  
Concluding, "Stay; not yet."

**Prospero.** The hour's now come;  
The very minute bids thee ope thine ear.  
Obey, and be attentive. Canst thou remember  
A time before we came unto this cell?  
40 I do not think thou canst, for then thou wast not  
Out<sup>16</sup> three years old.

**Miranda.** Certainly, sir, I can.

**Prospero.** By what? By any other house or person?  
Of anything the image tell me that  
Hath kept with thy remembrance.

**Miranda.** 'Tis far off,  
45 And rather like a dream than an assurance  
That my remembrance warrants. Had I not  
Four or five women once that tended me?

**Prospero.** Thou hadst, and more, Miranda. But how is it  
That this lives in thy mind? What seest thou else  
50 In the dark backward and abysm of time?<sup>17</sup>  
If thou rememb'rest aught ere thou cam'st here,  
How thou cam'st here thou mayst.

**Miranda.** But that I do not.

**Prospero.** Twelve year since, Miranda, twelve year since,  
Thy father was the Duke of Milan and  
55 A prince of power.

**Miranda.** Sir, are not you my father?

**Prospero.** Thy mother was a piece of virtue,<sup>18</sup> and  
She said thou wast my daughter; and thy father  
Was Duke of Milan; and thou his only heir  
And princess, no worse issued.<sup>19</sup>

**Miranda.** O the heavens!  
60 What foul play had we that we came from thence?  
Or blessèd was't we did?

**Prospero.** Both, both, my girl!  
By foul play, as thou say'st, were we heaved thence,  
But blessedly holp<sup>20</sup> hither.

**Miranda.** O, my heart bleeds  
To think o' th' teen<sup>21</sup> that I have turned you to,  
65 Which is from<sup>22</sup> my remembrance! Please you, farther.

**Prospero.** My brother and thy uncle, called Antonio—  
I pray thee mark me—that a brother should  
Be so **perfidious**!—he whom next thyself

Of all the world I loved, and to him put  
 70 The manage of my state; as at that time  
 Through all the signories<sup>23</sup> it was the first,  
 And Prospero the prime duke, being so reputed  
 In dignity, and for the liberal arts  
 Without a parallel; those being all my study,  
 75 The government I cast upon my brother  
 And to my state grew stranger, being transported  
 And rapt in secret studies. Thy false uncle—  
 Dost thou attend me?

**Miranda.** Sir, most heedfully.

**Prospero.** Being once perfected<sup>24</sup> how to grant suits,  
 80 How to deny them, who t' advance, and who  
 To trash for overtopping,<sup>25</sup> new-created  
 The creatures that were mine, I say—or changed 'em,  
 Or else new-formed 'em<sup>26</sup>—having both the key  
 Of officer and office, set all hearts i' th' state  
 85 To what tune pleased his ear, that now he was  
 The ivy which had hid my princely trunk  
 And sucked my verdure<sup>27</sup> out on't. Thou attend'st not?

**Miranda.** O, good sir, I do.

**Prospero.** I pray thee mark me.  
 I thus neglecting worldly ends, all dedicated  
 90 To closeness<sup>28</sup> and the bettering of my mind—  
 With that which, but by being so retired,  
 O'erprized all popular rate, in my false brother  
 Awaked an evil nature,<sup>29</sup> and my trust,  
 Like a good parent, did beget of him  
 95 A falsehood in its contrary as great  
 As my trust was, which had indeed no limit,  
 A confidence sans bound. He being thus lorded—  
 Not only with what my revenue yielded  
 But what my power might else exact, like one  
 100 Who having into truth—by telling of it,<sup>30</sup>  
 Made such a sinner of his memory  
 To credit<sup>31</sup> his own lie, he did believe  
 He was indeed the Duke, out o' th' substitution  
 And executing th' outward face of royalty  
 105 With all prerogative.<sup>32</sup> Hence his ambition growing—  
 Dost thou hear?

**Miranda.** Your tale, sir, would cure deafness.

**Prospero.** To have no screen between this part he played  
 And him he played it for, he needs will be  
 Absolute Milan.<sup>33</sup> Me (poor man) my library  
 110 Was dukedom large enough. Of temporal<sup>34</sup> royalties  
 He thinks me now incapable; confederates

## NOTES

**23. signories** *n.* feudal authority; seigneuries; principalities.

**24. perfected** skilled at.

**25. trash for overtopping** hold back from going too fast or being too ambitious; “trash” refers to a cord or leash used in training dogs.

**26. new-created . . . 'em** remade my staff—either by replacing those I had chosen with others loyal to him or by turning my people against me.

**27. verdure** *n.* green vegetation; health and vigor.

**28. closeness** *n.* seclusion.

**29. with . . . nature** by devoting myself to higher things, which is beyond popular understanding, I aroused evil in my brother.

**30. like . . . it** like one truly entitled to what my power commanded by simply claiming the right.

**31. credit** *v.* believe.

**32. out . . . prerogative** by substituting for me and pretending he was royalty with all its rights and privileges.

**33. Absolute Milan** Duke in fact, not just in pretense.

**34. temporal** *adj.* in time; of this world.

NOTES

35. **dry . . . sway** thirsty for power; we would say “hungry for power.”

36. **condition** *n.* terms of agreement with Naples.

37. **event** *n.* outcome.

38. **in lieu o’ th’ premises** in return for promises.

**treacherous** (TREHCH uhr uhs) *adj.* not trustworthy

39. **ministers** *n.* agents.

40. **hint** *n.* occasion.

41. **impertinent** *adj.* inappropriate; not pertinent; beside the point.

42. **In few** with little explanation; using few words.

43. **butt** *n.* contemporary reference to a ship; tub.

(So dry he was for sway)<sup>35</sup> wi’ th’ King of Naples  
To give him annual tribute, do him homage,  
Subject his coronet to his crown, and bend  
115 The dukedom, yet unbowed (alas, poor Milan!),  
To most ignoble stooping.

**Miranda.** O the heavens!

**Prospero.** Mark his condition,<sup>36</sup> and th’ event;<sup>37</sup> then tell me  
If this might be a brother.

**Miranda.** I should sin  
To think but nobly of my grandmother.

120 Good wombs have borne bad sons.

**Prospero.** Now the condition.

The King of Naples, being an enemy  
To me inveterate, hearkens my brother’s suit;  
Which was, that he, in lieu o’ th’ premises<sup>38</sup>  
Of homage and I know not how much tribute,

125 Should presently extirpate me and mine

Out of the dukedom and confer fair Milan  
With all the honors, of my brother. Whereon,

A **treacherous** army levied, one midnight  
Fated to th’ purpose, did Antonio open

130 The gates of Milan; and, i’ th’ dead of darkness,  
The ministers<sup>39</sup> for th’ purpose hurried thence  
Me and thy crying self.

**Miranda.** Alack, for pity!  
I, not rememb’ring how I cried out then,  
Will cry it o’er again; it is a hint<sup>40</sup>

135 That wrings mine eyes to’t.

**Prospero.** Hear a little further,  
And then I’ll bring thee to the present business  
Which now’s upon’s; without the which this story  
Were most impertinent.<sup>41</sup>

**Miranda.** Wherefore did they not  
That hour destroy us?

**Prospero.** Well demanded, wench.

140 My tale provokes that question. Dear, they durst not,  
So dear the love my people bore me; nor set  
A mark so bloody on the business; but,  
With colors fairer, painted their foul ends.

In few,<sup>42</sup> they hurried us aboard a bark;

145 Bore us some leagues to sea, where they prepared  
A rotten carcass of a butt,<sup>43</sup> not rigged,  
Nor tackle, sail, nor mast; the very rats  
Instinctively have quit it. There they hoist us,  
To cry to th’ sea that roared to us; to sigh

150 To th' winds, whose pity, sighing back again,  
Did us but loving wrong.

**Miranda.** Alack, what trouble  
Was I then to you!

**Prospero.** O, a cherubim  
Thou was that did preserve me! Thou didst smile.  
Infused with a fortitude from heaven,

155 When I have decked the sea with drops full salt,<sup>44</sup>  
Under my burden groaned; which raised in me  
An undergoing stomach,<sup>45</sup> to bear up  
Against what should ensue.

**Miranda.** How came we ashore?

**Prospero.** By providence divine.

160 Some food we had and some fresh water, that  
A noble Neapolitan, Gonzalo,  
Out of his charity, who being then appointed  
Master of this design, did give us, with  
Rich garments, linens, stuffs, and necessaries,  
165 Which since have steaded much.<sup>46</sup> So, of his gentleness,  
Knowing I loved my books, he furnished me  
From mine own library with volumes that  
I prize above my dukedom.

**Miranda.** Would I might  
But ever see that man!

**Prospero.** Now I arise:

170 Sit still, and hear the last of our sea sorrow.  
Here in this island we arrived; and here  
Have I, thy schoolmaster, made thee more profit  
Than other princess' can,<sup>47</sup> that have more time  
For vainer hours, and tutors not so careful.

175 **Miranda.** Heavens thank you for 't! And now I pray you, sir—  
For still 'tis beating in my mind—your reason  
For raising this sea storm?

**Prospero.** Know thus far forth.

By accident most strange, bountiful Fortune  
(Now my dear lady)<sup>48</sup> hath mine enemies

180 Brought to this shore; and by my prescience<sup>49</sup>  
I find my zenith<sup>50</sup> doth depend upon  
A most auspicious star, whose influence  
If now I court not, but omit,<sup>51</sup> my fortunes  
Will ever after droop. Here cease more questions.

185 Thou art inclined to sleep. 'Tis a good dullness,  
And give it way: I know thou canst not choose.

[Miranda sleeps.]

## NOTES

44. **decked . . . salt** decorated the sea with tears.

45. **undergoing stomach** underlying courage.

46. **steaded much** been of much use.

47. **princess' can** princesses have.

48. **Now . . . lady** now my supporter.

49. **prescience** *n.* knowledge before an event.

50. **zenith** *n.* highest fortune

51. **omit** *v.* ignore.

NOTES

52. **Come away** come here.
53. **quality** *n.* others like Ariel who make up his band of spirits.
54. **to point** to the smallest detail; with absolute precision.
55. **Now . . . deck** now on the prow, now amidships, now on the rear deck or poop.
56. **flamed amazement** caused terror by appearing as fire.
57. **boresprit** *n.* bowsprit; a sailing term.
58. **distinctly** *adv.* in distinct or separate places.

Come away,<sup>52</sup> servant, come! I am ready now.  
Approach, my Ariel! Come!  
[Enter Ariel.]

**Ariel.** All hail, great master! Grave sir, hail! I come  
190 To answer thy best pleasure; be't to fly,  
To swim, to dive into the fire, to ride  
On the curled clouds. To thy strong bidding task  
Ariel and all his quality.<sup>53</sup>

**Prospero.** Hast thou, spirit,  
Performed to point,<sup>54</sup> the tempest that I bade thee?

195 **Ariel.** To every article.  
I boarded the King's ship. Now on the beak,  
Now in the waist, the deck,<sup>55</sup> in every cabin,  
I flamed amazement.<sup>56</sup> Sometime I'd divide  
And burn in many places; on the topmast,  
200 The yards, and boresprit<sup>57</sup> would I flame distinctly,<sup>58</sup>  
Then meet and join. Jove's lightnings, the precursors  
O' th' dreadful thunderclaps, more momentary  
And sight-outrunning were not. The fire and cracks  
Of sulfurous roaring the most mighty Neptune  
205 Seem to besiege, and make his bold waves tremble;



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The sorcerer Prospera (played by Dame Helen Mirren) confers with her servant Ariel (played by Ben Whishaw).

Yea, his dread trident shake.

**Prospero.** My brave spirit!  
Who was so firm, so constant, that this coil<sup>59</sup>  
Would not infect his reason?

**Ariel.** Not a soul  
But felt a fever of the mad and played  
210 Some tricks of desperation. All but mariners  
Plunged in the foaming brine and quit the vessel,  
Then all afire with me. The King's son Ferdinand,  
With hair up-staring<sup>60</sup> (then like reeds, not hair),  
Was the first man that leapt; cried, "Hell is empty,  
215 And all the devils are here!"

**Prospero.** Why that's my spirit!  
But was not this nigh shore?

**Ariel.** Close by, my master.

**Prospero.** But are they, Ariel, safe?

**Ariel.** Not a hair perished.  
On their sustaining<sup>61</sup> garments not a blemish,  
But fresher than before; and as thou bad'st me,  
220 In troops I have dispersed them 'bout the isle.  
The King's son have I landed by himself,  
Whom I left cooling of the air with sighs  
In an odd angle of the isle, and sitting,  
His arms in this sad knot. [*Illustrates with a gesture.*]

**Prospero.** Of the King's ship,  
225 The mariners, say how thou hast disposed,  
And all the rest o' th' fleet.

**Ariel.** Safely in harbor  
Is the King's ship; in the deep nook where once  
Thou call'dst me up at midnight to fetch dew  
From the still-vexed Bermoothes,<sup>62</sup> there she's hid;  
230 The mariners all under hatches stowed,  
Who, with a charm joined to their suff'red labor,<sup>63</sup>  
I have left asleep. And for the rest o' th' fleet,  
Which I dispersed, they all have met again,  
And are upon the Mediterranean flote<sup>64</sup>  
235 Bound sadly home for Naples,  
Supposing that they saw the King's ship wracked  
And his great person perish.

**Prospero.** Ariel, thy charge  
Exactly is performed; but there's more work.  
What is the time o' th' day?

**Ariel.** Past the mid season.<sup>65</sup>

240 **Prospero.** At least two glasses.<sup>66</sup> The time 'twixt six and now  
Must by us both be spent most precious.

## NOTES

**59. coil** *n.* tumult; uproar.

**60. up-staring** *adj.* standing up on end.

## CLOSE READ

**ANNOTATE:** In lines 214–215, mark the words that Ariel quotes directly from Ferdinand.

**QUESTION:** Why does Ariel quote Ferdinand? What effect is he trying to achieve?

**CONCLUDE:** What does this passage show about Ariel's relationship to Prospero?

**61. sustaining** *adj.* supporting by keeping them afloat.

**62. Bermoothes** Bermudas.

**63. suff'red labor** work they had done.

**64. flote** *n.* sea.

**65. mid season** noon.

**66. two glasses** two o'clock; the turning of two hourglasses.

NOTES

67. **pains** *n.* hard work.  
 68. **remember** *v.* remind.

69. **bate . . . year** reduce my servitude by a full year.

70. **veins** *n.* underground streams.  
 71. **baked** *adj.* hardened.

72. **Sycorax** name of the witch, possibly made up from two or more Greek words.  
 73. **envy** *n.* spite.

74. **Argier** Algiers, in North Africa.

75. **hests** *n.* orders.  
 76. **more potent ministers** more powerful agents.

**Ariel.** Is there more toil? Since thou dost give me pains,<sup>67</sup>  
 Let me remember<sup>68</sup> thee what thou hast promised,  
 Which is not yet performed me.

**Prospero.** How now? Moody?

245 What is't thou canst demand?

**Ariel.** My liberty.

**Prospero.** Before the time be out? No more!

**Ariel.** I prithee,  
 Remember I have done thee worthy service,  
 Told thee no lies, made thee no mistakings, served  
 Without or grudge or grumblings. Thou did promise

250 To bate me a full year.<sup>69</sup>

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

**Ariel.** No.

**Prospero.** Thou dost; and think'st it much to tread the ooze  
 Of the salt deep,

To run upon the sharp wind of the North,

255 To do me business in the veins<sup>70</sup> o' th' earth

When it is baked<sup>71</sup> with frost.

**Ariel.** I do not, sir.

**Prospero.** Thou liest, malignant thing! Hast thou forgot  
 The foul witch Sycorax,<sup>72</sup> who with age and envy<sup>73</sup>  
 Was grown into a hoop? Hast thou forgot her?

260 **Ariel.** No, sir.

**Prospero.** Thou hast. Where was she born? Speak!  
 Tell me!

**Ariel.** Sir, in Argier.<sup>74</sup>

**Prospero.** O, was she so? I must  
 Once in a month recount what thou hast been,  
 Which thou forget'st. This damned witch Sycorax,  
 For mischiefs manifold, and sorceries terrible

265 To enter human hearing, from Argier,

Thou know'st, was banished. For one thing she did  
 They would not take her life. Is not this true?

**Ariel.** Ay, sir.

**Prospero.** This blue-eyed hag was hither brought with child

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

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

And, for thou wast a spirit too delicate

To act her earthy and abhorred commands,

Refusing her grand hests,<sup>75</sup> she did confine thee,

275 By help of her more potent ministers,<sup>76</sup>

And in her most unmitigable rage,  
 Into a cloven pine; within which rift  
 Imprisoned thou didst painfully remain  
 A dozen years; within which space she died  
 280 And left thee there, where thou didst vent thy groans  
 As fast as millwheels strike. Then was this island  
 (Save for the son that she did litter here,  
 A freckled whelp, hagborn) not honored with  
 A human shape.

**Ariel.** Yes, Caliban her son.

285 **Prospero.** Dull thing, I say so! He, that Caliban  
 Whom now I keep in service. Thou best know'st  
 What torment I did find thee in; thy groans  
 Did make wolves howl and penetrate the breasts  
 Of ever-angry bears. It was a torment  
 290 To lay upon the damned, which Sycorax  
 Could not again undo. It was mine art,  
 When I arrived and heard thee, that made gape  
 The pine, and let thee out.

**Ariel.** I thank thee, master.

**Prospero.** If thou more murmur'st, I will rend an oak  
 295 And peg thee in his knotty entrails till  
 Thou hast howled away twelve winters.

**Ariel.** Pardon, master,  
 I will be correspondent<sup>77</sup> to command  
 And do my spiriting gently.<sup>78</sup>

**Prospero.** Do so; and after two days  
 I will discharge thee.

**Ariel.** That's my noble master!  
 300 What shall I do? Say what? What shall I do?

**Prospero.** Go make thyself like a nymph o' th' sea. Be subject  
 To no sight but thine and mine, invisible  
 To every eyeball else. Go take this shape  
 And hither come in't. Go! Hence with diligence! [Exit Ariel.]

305 Awake, dear heart, awake! Thou hast slept well.  
 Awake!

**Miranda.** The strangeness of your story put  
 Heaviness<sup>79</sup> in me.

**Prospero.** Shake it off. Come on.  
 We'll visit Caliban, my slave, who never  
 Yields us kind answer.

**Miranda.** 'Tis a villain, sir,  
 310 I do not love to look on.

**Prospero.** But, as 'tis,

## NOTES

### CLOSE READ

**ANNOTATE:** Mark all of Ariel's speeches in lines 251–293.

**QUESTION:** What is the main difference between Ariel's lines and Prospero's?

**CONCLUDE:** What does this difference suggest about the personalities of the two characters and the nature of their relationship?

**77. correspondent** *adj.* obedient.

**78. gently** *adj.* graciously.

**79. Heaviness** *n.* sleepiness.



NOTES

80. **miss** *v.* manage without.

81. **quaint** *adj.* clever; ingenious.

82. **southwest** wind believed to carry the plague.

83. **blister** *v.* give blisters or sores.

84. **Urchins** *n.* goblins.

85. **vast . . . work** the long period of the night when goblins are permitted to do what they wish.

86. **sty** *v.* lodge or pen up, as in a pigsty.

87. **rock** *n.* cave.

88. **stripes** *n.* whiplashes.

We cannot miss<sup>80</sup> him. He does make our fire,  
Fetch in our wood, and serves in offices  
That profit us. What, ho! Slave! Caliban!  
Thou earth, thou! Speak!

**Caliban.** [*Within*]                    There's wood enough within.

315 **Prospero.** Come forth, I say! There's other business for thee.  
Come, thou tortoise! When?

[*Enter Ariel like a water nymph.*]

Fine apparition! My quaint<sup>81</sup> Ariel,  
Hark in thine ear.

[*Whispers.*]

**Ariel.**                    My lord it shall be done.

[*Exit.*]

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

[*Enter Caliban.*]

**Caliban.** As wicked dew as e'er my mother brushed  
With raven's feather from unwholesome fen  
Drop on you both! A southwest<sup>82</sup> blow on ye  
And blister<sup>83</sup> you all o'er!

325 **Prospero.** For this, be sure, tonight thou shalt have cramps,  
Side-stitches that shall pen thy breath up. Urchins<sup>84</sup>  
Shall, for that vast of night that they may work,<sup>85</sup>  
All exercise on thee; thou shalt be pinched  
As thick as honeycomb, each pinch more stinging  
330 Than bees that made 'em.

**Caliban.**                    I must eat my dinner.


This island's mine by Sycorax my mother,  
Which thou tak'st from me. When thou cam'st first,  
Thou strok'st me and made much of me; wouldst give me  
Water with berries in't; and teach me how

335 To name the bigger light, and how the less,  
That burn by day and night. And then I loved thee  
And showed thee all the qualities o' th' isle,  
The fresh springs, brine pits, barren place and fertile.  
Cursed be I that did so! All the charms

340 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<sup>86</sup> me  
In this hard rock,<sup>87</sup> whiles you do keep from me  
The rest o' th' island.

**Prospero.**                    Thou most lying slave,

345 Whom stripes<sup>88</sup> may move, not kindness! I have used thee,  
(Filth as thou art) with human care, and lodged thee  
In mine own cell till thou didst seek to violate  
The honor of my child.



Caliban, the native inhabitant of the island, is often depicted as poorly or not fully formed. In the 2010 film adaptation, this aspect of Caliban's character (here played by Djimon Hounsou) was made literal with the use of makeup and prosthetics.

**Caliban.** O ho, O ho! Would't had been done!

350 Thou didst prevent me; I had peopled else  
This isle with Calibans.

**Miranda.** Abhorrèd slave,  
Which any print of goodness wilt not take,  
Being capable of all ill<sup>89</sup> I pitied thee,  
Took pains to make thee speak, taught thee each hour

355 One thing or other. When thou didst not, savage,  
Know thine own meaning, but wouldst gabble like  
A thing most brutish, I endowed thy purposes  
With words that made them known. But thy vile race,  
Though thou didst learn, had that in't which good natures  
360 Could not abide to be with. Therefore wast thou  
Deservedly confined into this rock, who hadst  
Deserved more than a prison.

**Caliban.** You taught me language, and my profit on't  
Is, I know how to curse. The red plague rid<sup>90</sup> you

365 For learning<sup>91</sup> me your language!

#### NOTES

**89. print . . . ill** impression of goodness will not take since you are capable only of making an evil impression.

**90. rid** v. destroy.

**91. learning** teaching.

NOTES

92. **thou'rt best** you'd better.

93. **Setebos** South American Indian god who was mentioned in a travel book by a sixteenth-century Englishman.

94. **kissed . . . whist** kissed the wild waves into silence.

95. **featly** *adv.* nimbly.

96. **Burden, dispersedly** stage direction calling for a background sound of dogs and later of a crowing rooster.

97. **chanticleer** *n.* rooster, originally the name of the rooster character in popular medieval fables.

98. **passion** *n.* emotion; sorrow.

99. **Full fathom five** fully or completely at a depth of thirty feet in water.

**Prospero.** Hagseed, hence!  
Fetch us in fuel. And be quick, thou'rt best,<sup>92</sup>  
To answer other business. Shrug'st thou, malice?  
If thou neglect'st or dost unwillingly  
What I command, I'll rack thee with old cramps,  
370 Fill all thy bones with aches, make thee roar  
That beasts shall tremble at thy din.

**Caliban.** No, pray thee.  
[*Aside*] I must obey. His art is of such pow'r  
It would control my dam's god, Setebos,<sup>93</sup>  
And make a vassal of him.

**Prospero.** So, slave; hence! [Exit Caliban.]  
[Enter Ferdinand and Ariel (*invisible*), playing and singing.]

*Ariel's song.*

375 Come unto these yellow sands,  
And then take hands:  
Curtsied when you have and kissed  
The wild waves whist,<sup>94</sup>  
Foot it featly<sup>95</sup> here and there;  
380 And, sweet sprites, the burden bear.  
Hark, hark!  
[*Burden, dispersedly*]<sup>96</sup> Bow, wow!  
The watchdogs bark.  
[*Burden, dispersedly*] Bow, wow!  
Hark, hark! I hear  
The strain of strutting chanticleer<sup>97</sup>  
385 Cry cock-a-diddle-dow.

**Ferdinand.** Where should this music be? I' th' air or th' earth?  
It sounds no more; and sure it waits upon  
Some god o' th' island. Sitting on a bank,  
Weeping again the King my father's wrack,  
390 This music crept by me upon the waters,  
Allaying both their fury and my passion<sup>98</sup>  
With its sweet air. Thence I have followed it,  
Or it hath drawn me rather; but 'tis gone.  
No, it begins again.

*Ariel's song.*

395 Full fathom five<sup>99</sup> thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade  
But doth suffer a sea change  
400 Into something rich and strange.  
Sea nymphs hourly ring his knell;  
[*Burden*] Ding-dong

Hark! Now I hear them—ding-dong bell.

**Ferdinand.** The ditty does remember my drowned father.

This is no mortal business, nor no sound

405 That the earth owes.<sup>100</sup> I hear it now above me.

**Prospero.** The fringed curtains of thine eye advance<sup>101</sup>

And say what thou seest yond.

**Miranda.** What is't? A spirit?

Lord, how it looks about! Believe me, sir,

It carries a brave form. But 'tis a spirit.

410 **Prospero.** No, wench; it eats, and sleeps, and hath such senses

As we have, such. This gallant which thou seest

Was in the wrack; and, but he's something stained

With grief (that's beauty's canker), thou mightst call him

A goodly person. He hath lost his fellows

415 And strays about to find 'em.

**Miranda.** I might call him

A thing divine; for nothing natural

I ever saw so noble.

**Prospero.** [*Aside*] It goes on, I see,

As my soul prompts it. Spirit, fine spirit, I'll free thee

Within two days for this.

**Ferdinand.** Most sure, the goddess

420 On whom these airs attend! Vouchsafe my prayer

May know if you remain<sup>102</sup> upon this island,

And that you will some good instruction give

How I may bear me<sup>103</sup> here. My prime request,

Which I do last pronounce, is (O you wonder!)

425 If you be maid or no?

**Miranda.** No wonder, sir,

But certainly a maid.

**Ferdinand.** My language! Heavens!

I am the best of them that speak this speech,

Were I but where 'tis spoken.

**Prospero.** How? The best?

What wert thou if the King of Naples heard thee?

430 **Ferdinand.** A single<sup>104</sup> thing, as I am now, that wonders

To hear thee speak of Naples. He does hear me;

And that he does I weep. Myself am Naples,

Who with mine eyes, never since at ebb, beheld

The King my father wracked.

**Miranda.** Alack, for mercy!

435 **Ferdinand.** Yes, faith, and all his lords, the Duke of Milan

And his brave son being twain.<sup>105</sup>

## NOTES

**100. owes** *v.* owns; possesses.

**101. advance** *v.* look up.

### CLOSE READ

**ANNOTATE:** Mark the end punctuation in Miranda's dialogue in lines 407–409.

**QUESTION:** Which sentence might an actor emphasize most?

**CONCLUDE:** What effect does the punctuation have on the reader's and audience's understanding of Miranda?

**102. remain** *v.* live; dwell.

**103. bear me** behave; conduct myself.

**104. single** *adj.* helpless; alone; solitary.

**105. twain** two.

## NOTES

106. **control** *v.* disprove; prove wrong.

107. **changed eyes** exchanged glances like lovers.

108. **done . . . wrong** spoken falsely.

**usurp** (*yoo* ZURP) *v.* take over without having authority

109. **ow'st** *v.* own.

110. **gentle . . . fearful** good birth and courageous.

111. **My . . . tutor?** Am I to be taught by one so far below me?

112. **ward** *n.* position of defense.

113. **stick** *n.* Prospero's magic wand.

**Prospero.** [*Aside*] The Duke of Milan

And his more braver daughter could control<sup>106</sup> thee,

If now 'twere fit to do 't. At the first sight

They have changed eyes.<sup>107</sup> Delicate Ariel,

440 I'll set thee free for this. [*To Ferdinand*] A word, good sir.

I fear you have done yourself some wrong.<sup>108</sup> A word!

**Miranda.** Why speaks my father so ungently? This

Is the third man that e'er I saw; the first

That e'er I sighed for. Pity move my father

445 To be inclined my way!

**Ferdinand.** O, if a virgin,

And your affection not gone forth, I'll make you

The Queen of Naples.

**Prospero.** Soft, sir! One word more.

[*Aside*] They are both in either's powers. But this swift business

I must uneasy make, lest too light winning

450 Make the prize light. [*To Ferdinand*] One word more! I charge thee

That thou attend me. Thou dost here **usurp**

The name thou ow'st<sup>109</sup> not, and hast put thyself

Upon this island as a spy, to win it

From me, the lord on't.

**Ferdinand.** No, as I am a man!

455 **Miranda.** There's nothing ill can dwell in such a temple.

If the ill spirit have so fair a house,

Good things will strive to dwell with't.

**Prospero.** Follow me.

[*To Miranda*] Speak not you for him; he's a traitor.

[*To Ferdinand*] Come!

460 I'll manacle thy neck and feet together:

Sea water shalt thou drink; thy food shall be

The fresh-brook mussels, withered roots, and husks

Wherein the acorn cradled. Follow!

**Ferdinand.** No.

I will resist such entertainment till

Mine enemy has more pow'r.

[*He draws, and is charmed from moving.*]

**Miranda.** O dear father,

465 Make not too rash a trial of him, for

He's gentle and not fearful.<sup>110</sup>

**Prospero.** What? I say,

My foot my tutor?<sup>111</sup> [*To Ferdinand*] Put thy sword up, traitor—

Who mak'st a show but dar'st not strike, thy conscience

Is so possessed with guilt! Come, from thy ward!<sup>112</sup>

470 For I can here disarm thee with this stick<sup>113</sup>

And make thy weapon drop.

**Miranda.** Beseech you, father!

**Prospero.** Hence! Hang not on my garments.

**Miranda.** Sir, have pity.  
I'll be his surety.

**Prospero.** Silence! One word more  
Shall make me chide thee, if not hate thee. What,  
475 An advocate for an imposter! Hush!  
Thou think'st there is no more such shapes as he,  
Having seen but him and Caliban. Foolish wench!  
To th' most of men this is a Caliban,  
And they to him are angels.

**Miranda.** My affections  
480 Are then most humble. I have no ambition  
To see a goodlier man.

**Prospero.** [*To Ferdinand*] Come on, obey!  
Thy nerves<sup>114</sup> are in their infancy again  
And have no vigor in them.

**Ferdinand.** So they are.  
My spirits, as in a dream, are all bound up.  
485 My father's loss, the weakness which I feel,  
The wrack of all my friends, nor this man's threats  
To whom I am subdued, are but light to me,  
Might I but through my prison once a day  
Behold this maid. All corners else o' th' earth  
490 Let liberty make use of.<sup>115</sup> Space enough  
Have I in such a prison.

**Prospero.** [*Aside*] It works. [*To Ferdinand*] Come on.  
[*To Ariel*] Thou hast done well, fine Ariel! [*To Ferdinand*]  
Follow me.  
[*To Ariel*] Hark what thou else shalt do me.

**Miranda.** Be of comfort.  
My father's of a better nature, sir,  
495 Than he appears by speech. This is unwonted  
Which now came from him.

**Prospero.** Thou shalt be free  
As mountain winds; but then<sup>116</sup> exactly do  
All points of my command.

**Ariel.** To th' syllable.

**Prospero.** [*To Ferdinand*] Come, follow. [*To Miranda*]  
Speak not for him.

[*Exit.*]

## NOTES

### CLOSE READ

**ANNOTATE:** Mark the three shortest sentences in Prospero's dialogue in lines 473–479.

**QUESTION:** What is the pattern created by these short sentences combined with the longer sentences?

**CONCLUDE:** What is the effect of this pattern?


**114. nerves** *n.* sinews; muscles; strength.

**115. All . . . of** Let freedom be in all the rest of the world.

**116. but then** until then.

# Comprehension Check

Complete the following items after you finish your first read.

1. How did Prospero and Miranda end up on the island years before the present action of the play?
2. What does Prospero do to bring the mariners to the island?
3. What happens when Miranda and Ferdinand meet each other for the first time?
4. Who is Caliban?
5.  **Notebook** Confirm your understanding of Act I by writing a summary.

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## RESEARCH

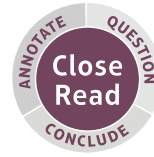
**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the play?

**Research to Explore** Choose something from the text that interests you, and formulate a research question. Write your question here.



## Close Read the Text

Reread Act I, Scene ii, lines 386–394. Mark the verbs. What kinds of actions do they name? What do they suggest about the way in which Ferdinand came to the spot where Prospero and Miranda see him?



THE TEMPEST, ACT I

## Analyze the Text

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Notebook** Respond to these questions.

1. (a) How does Miranda react to the shipwreck? (b) **Interpret** What does her reaction show about her character?
2. (a) Who causes the shipwreck, and on whose behalf? (b) **Connect** Why is this information revealed while Miranda is asleep?
3. (a) **Infer** Why does Prospero arrange for Ferdinand and Miranda to meet? (b) **Evaluate** What does Prospero achieve as a result of their first encounter?

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

**perfidious**      **treacherous**      **usurp**

**Why These Words?** The three concept vocabulary words all relate to betrayal. As you review the text, find other words that fit the category.

#### Practice

**Notebook** Confirm your understanding of these words by using each in a line of dialogue between two siblings in conflict. Write your lines. Trade lines with a partner, and read the dialogue aloud.

### Word Study

**Notebook** **Latin Suffix: -ous** The concept vocabulary word *perfidious* ends with the Latin suffix *-ous*, which forms adjectives and means “full of,” “characterized by,” or “having the qualities of.” *Perfidious*, then, means “characterized by perfidy, or disloyal behavior.”

1. Find the word *tempestuous* in the first stage direction of Scene i, and find the word *blasphemous* in line 34 of Scene i. Using your knowledge of the noun from which it was formed, write the meaning of each word. Use a print or online dictionary to verify your definitions.
2. Find the following words in Scene ii: *auspicious* (line 182) and *poisonous* (line 319). Use context clues to write the meaning of each word. Check your definitions against a dictionary.

### WORD NETWORK

Add words related to forgiveness from the text to your Word Network.

### STANDARDS

#### Reading Literature

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

#### Language

- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
- Verify the preliminary determination of the meaning of a word or phrase.





THE TEMPEST, ACT I

## Analyze Craft and Structure

**Shakespeare’s Romances** In Shakespeare’s day, a play was either a **tragedy**, which ended in death and destruction, or a **comedy**, which ended in happiness and, often, a wedding. Comedies were not necessarily funny, but they were joyful. Toward the end of his career, Shakespeare began to write a different kind of play. Known as a **romance**, it incorporates elements of both tragedy and comedy. The ending is happy, but to reach it the characters must withstand many perils. The romances also share these other features:

- magical, supernatural, or otherwise unrealistic events
- a protagonist, or main character, who is an older man
- a subplot featuring young characters
- characters representing a variety of social levels, from laborers to nobility
- dark emotions with hints of violence

In Shakespeare’s tragedies, threats of violence or suffering are fully realized. In the romances those threats are contained. However, this quality of dark forces straining to break through can make the romances unsettling. The plays end happily, but with a troubled edge to the joy.

### STANDARDS

#### Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 complexity band independently and proficiently.

### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

Use the chart to note specific examples of the features of Shakespeare’s romances that appear in *The Tempest*, Act I.

ELEMENT OF ROMANCE	EXAMPLE FROM ACT I
magical, supernatural, or otherwise unrealistic events	
a main character who is an older man	
a subplot featuring young characters	
dark emotions with hints of violence	
characters representing a variety of social levels	



## Writing to Sources

A **paraphrase** is a restatement of another author's ideas in your own words. When writers include ideas from other texts in their arguments, they might choose to paraphrase portions rather than always use direct quotations. By paraphrasing, a writer both demonstrates his or her knowledge and provides evidence in a different way.


### Assignment

In Shakespeare's plays, songs often sum up an entire situation. Analyze lines 395–402 of Ariel's song that appears near the end of Act I. Then, write a **paraphrase** of those lines.

**Analyze the Song** Before you paraphrase the song, make sure you understand it. Use the chart to analyze the lines. Then, write your paraphrase.

LINE(S) FROM THE SONG	MEANING
<i>Full fathom five thy father lies;</i>	
<i>Of his bones are coral made;</i>	
<i>Those are pearls that were his eyes:</i>	
<i>Nothing of him that doth fade But doth suffer a sea change Into something rich and strange.</i>	
<i>Sea nymphs hourly ring his knell; Ding-dong</i>	
<i>Hark! Now I hear them—ding-dong bell.</i>	

### Reflect on Your Writing

 **Notebook** After you have written your paraphrase, answer the following questions.

1. Do you think Ferdinand would respond to your paraphrase in the same way he responds to Ariel's song? Explain.
2. Using this exercise as an example, explain what is lost and what is gained by paraphrasing a text.
3. **Why These Words?** The words you choose make a difference in your writing. Which words did you specifically choose to capture the meaning of the song?

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log, and record what you learned from *The Tempest*, Act I.

#### STANDARDS

##### Writing

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



Playwright



William Shakespeare

# The Tempest, Act II

## Concept Vocabulary

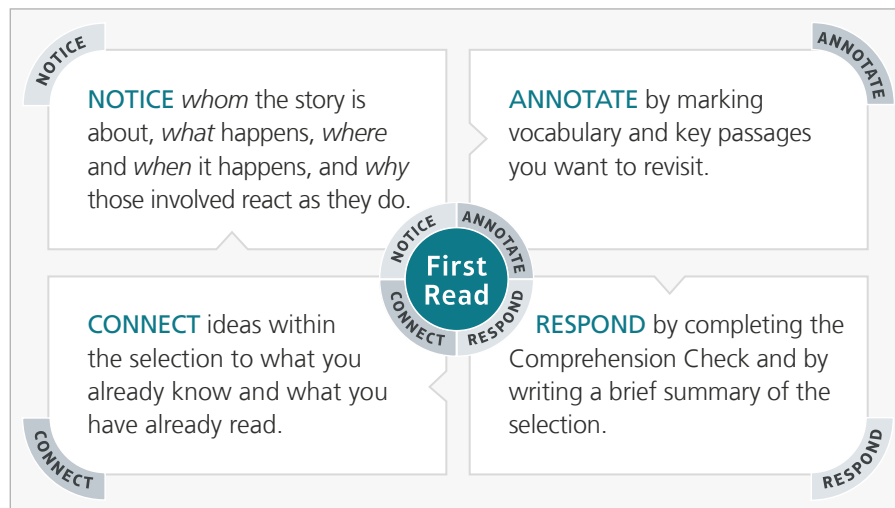
You will encounter the following words as you read Act II of *The Tempest*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (3).

WORD	YOUR RANKING
succession	
heir	
supplant	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



### Tool Kit

First-Read Guide and Model Annotation

### STANDARDS

#### Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

# The Tempest

## Act II

William Shakespeare



### REVIEW AND ANTICIPATE

In Act I, a massive storm rocks a ship carrying King Alonso of Naples, his son Ferdinand, and others. The ship's passengers are thrown into the sea and wash up unharmed on Prospero's island. Prospero, the rightful Duke of Milan, has been living in exile on the island with his daughter, Miranda. Prospero tells Miranda that he has used magic to cause the storm. Furthermore, his brother, Antonio, is one of the passengers. Twelve years earlier, Antonio had stolen Prospero's dukedom, and had put Prospero and Miranda—who was then only three years old—to sea in a leaky boat. Now, Prospero's servant, the sprite Ariel, leads Ferdinand to Prospero. Miranda sees the prince and immediately falls in love. Prospero pretends to mistrust Ferdinand and takes him captive.

### Scene i • *Another part of the island.*

[Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco, and others.]

**Gonzalo.** Beseech you, sir, be merry. You have cause  
 (So have we all) of joy; for our escape  
 Is much beyond our loss. Our hint of<sup>1</sup> woe  
 Is common; every day some sailor's wife,  
 5 The master of some merchant,<sup>2</sup> and the merchant,  
 Have just our theme of woe. But for the miracle,  
 I mean our preservation, few in millions  
 Can speak like us. Then wisely, good sir, weigh  
 Our sorrow with our comfort.

### NOTES

1. **hint of** occasion for.
2. **master . . . merchant** captain of a ship owned by a merchant.

NOTES

3. **porridge** *n.* kind of thick soup made with peas; hence, there is an indirect pun on the word *peace*.
4. **visitor** *n.* person who “visits” the sick or elderly and offers comfort.
5. **give . . . so** give up so easily; quickly stop offering unwanted comfort.
6. **One. Tell.** That’s the first. Keep count.
7. **dollar** *n.* English pronunciation of the German *taler*, silver coin.
8. **Dolor** Latin word meaning “pain” or “grief.” The word was pronounced very much like “dollar.”
9. **wiselier** *adv.* more wittily; more cleverly.
10. **prithee, spare** please spare me all this cleverness; please shut up.
11. **old cock** old rooster, referring to Gonzalo.
12. **temperance** *n.* mild climate; also, moderation, and among Puritans, the name of a woman, as in the next line.

**Alonso.**

Prithee, peace.

10 **Sebastian.** [*Aside to Antonio*] He receives comfort like cold porridge.<sup>3</sup>

**Antonio.** [*Aside to Sebastian*] The visitor<sup>4</sup> will not give him o’er so.<sup>5</sup>

**Sebastian.** Look, he’s winding up the watch of his wit; by and  
15 by it will strike.

**Gonzalo.** Sir—

**Sebastian.** [*Aside to Antonio*] One. Tell.<sup>6</sup>

**Gonzalo.** When every grief is entertained that’s offered  
Comes to the entertainer—

20 **Sebastian.** A dollar.<sup>7</sup>

**Gonzalo.** Dolor<sup>8</sup> comes to him, indeed. You have spoken truer than you purposed.

**Sebastian.** You have taken it wiselier<sup>9</sup> than I meant you should.

**Gonzalo.** Therefore, my lord—

25 **Antonio.** Fie, what a spendthrift is he of his tongue!

**Alonso.** I prithee, spare.<sup>10</sup>

**Gonzalo.** Well, I have done. But yet—

**Sebastian.** He will be talking.

**Antonio.** Which, of he or Adrian, for a good wager, first begins  
30 to crow?

**Sebastian.** The old cock.<sup>11</sup>

**Antonio.** The cock’rel.

**Sebastian.** Done! The wager?

**Antonio.** A laughter.

35 **Sebastian.** A match!

**Adrian.** Though this island seem to be desert—

**Antonio.** Ha, ha, ha!

**Sebastian.** So, you’re paid.

**Adrian.** Uninhabitable and almost inaccessible—

40 **Sebastian.** Yet—

**Adrian.** Yet—

**Antonio.** He could not miss’t.

**Adrian.** It must needs be of subtle, tender, and delicate  
temperance.<sup>12</sup>

45 **Antonio.** Temperance was a delicate wench.

**Sebastian.** Ay, and a subtle, as he most learnedly delivered.

- Adrian.** The air breathes upon us here most sweetly.
- Sebastian.** As if it had lungs, and rotten ones.
- Antonio.** Or as 'twere perfumed by a fen.
- 50 **Gonzalo.** Here is everything advantageous to life.
- Antonio.** True; save means to live.
- Sebastian.** Of that there's none, or little.
- Gonzalo.** How lush and lusty the grass looks! How green!
- Antonio.** The ground indeed is tawny.
- 55 **Sebastian.** With an eye of green<sup>13</sup> in't.
- Antonio.** He misses not much.
- Sebastian.** No; he doth but mistake the truth totally.
- Gonzalo.** But the rarity of it is—which is indeed almost beyond credit—
- 60 **Sebastian.** As many vouched rarities are.
- Gonzalo.** That our garments, being, as they were, drenched in the sea, hold, notwithstanding, their freshness and glosses, being rather new-dyed than stained with salt water.
- Antonio.** If but one of his pockets could speak, would it not say
- 65 he lies?<sup>14</sup>
- Sebastian.** Ay, or very falsely pocket up his report.<sup>15</sup>
- Gonzalo.** Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the King's fair daughter Claribel to the King of Tunis.
- 70 **Sebastian.** 'Twas a sweet marriage, and we prosper well in our return.
- Adrian.** Tunis was never graced before with such a paragon to<sup>16</sup> their queen.
- Gonzalo.** Not since widow Dido's time.
- 75 **Antonio.** Widow! A pox o' that! How came that widow in? Widow Dido!
- Sebastian.** What if he had said "widower Aeneas"<sup>17</sup> too? Good Lord, how you take it!
- Adrian.** "Widow Dido" said you? You make me study of that.
- 80 She was of Carthage, not of Tunis.
- Gonzalo.** This Tunis, sir, was Carthage.
- Adrian.** Carthage?
- Gonzalo.** I assure you, Carthage.
- Antonio.** His word is more than the miraculous harp.<sup>18</sup>
- 85 **Sebastian.** He hath raised the wall and houses too.
- Antonio.** What impossible matter will he make easy next?

## NOTES

13. **eye of green** patch of green here and there in the parched earth.
14. **If . . . lies?** If one of Gonzalo's pockets could speak, wouldn't it prove him a liar by being water stained?
15. **pocket . . . report** cover up Gonzalo's lie by not being stained. Gonzalo can't win either way.
16. **to** for.
17. **Widow Dido . . . "widower Aeneas"** allusion to a great love story in the national epic of Rome, the *Aeneid*, by Virgil.
18. **miraculous harp** harp of Amphion, son of the Greek god Zeus, played so perfectly that the stones for the walls of the city of Thebes slid into place by themselves. Gonzalo's words are more miraculous than the harp because they create a whole city by mistakenly identifying ancient Carthage with modern Tunis.

19. **Bate** with the exception of.

20. **in a sort** in a manner of speaking.

21. **You . . . sense** You force comfort upon me so that it revolts against common sense.

22. **rate** *n.* view; opinion.

**Sebastian.** I think he will carry this island home in his pocket and give it his son for an apple.

**Antonio.** And, sowing the kernels of it in the sea, bring forth  
90 more islands.

**Gonzalo.** Ay!

**Antonio.** Why, in good time.

**Gonzalo.** [*To Alonso*] Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of  
95 your daughter, who is now Queen.

**Antonio.** And the rarest that e'er came there.

**Sebastian.** Bate,<sup>19</sup> I beseech you, widow Dido.

**Antonio.** O, widow Dido! Ay, widow Dido!

**Gonzalo.** Is not, sir, my doublet as fresh as the first day I wore  
100 it? I mean, in a sort.<sup>20</sup>

**Antonio.** That "sort" was well fished for.

**Gonzalo.** When I wore it at your daughter's marriage?

**Alonso.** You cram these words into mine ears against  
The stomach of my sense.<sup>21</sup> Would I had never  
105 Married my daughter there! For, coming thence,  
My son is lost; and, in my rate,<sup>22</sup> she too,  
Who is so far from Italy removed  
I ne'er again shall see her. O thou mine heir  
Of Naples and of Milan, what strange fish  
110 Hath made his meal on thee?

**Francisco.** Sir, he may live.  
I saw him beat the surges under him,  
And ride upon their backs. He trod the water,  
Whose enmity he flung aside, and breasted  
The surge most swol'n that met him. His bold head  
115 'Bove the contentious waves he kept, and oared  
Himself with his good arms in lusty stroke  
To th' shore, that o'er his wave-worn basis bowed,  
As stooping to relieve him. I not doubt  
He came alive to land.

**Alonso.** No, no, he's gone.

**Sebastian.** [*To Alonso*] Sir, you may thank yourself for this  
120 great loss,  
That would not bless our Europe with your daughter,  
But rather loose her to an African,  
Where she, at least, is banished from your eye,  
Who hath cause to wet the grief on't.

**Alonso.** Prithee, peace.

125 **Sebastian.** You were kneeled to and importuned otherwise

By all of us; and the fair soul herself  
 Weighed, between loathness and obedience, at  
 Which end o' th' beam should bow.<sup>23</sup> We have lost your son,  
 I fear, forever. Milan and Naples have  
 130 Moe<sup>24</sup> widows in them of this business' making  
 Than we bring men to comfort them.  
 The fault's your own.

**Alonso.** So is the dear'st<sup>25</sup> o' th' loss.

**Gonzalo.** My Lord Sebastian,  
 The truth you speak doth lack some gentleness  
 135 And time to speak it in. You rub the sore,  
 When you should bring the plaster.

**Sebastian.** Very well.

**Antonio.** And most chirurgonly.<sup>26</sup>

**Gonzalo.** [*To Alonso*] It is foul weather in us all, good sir,  
 When you are cloudy.

**Sebastian.** [*Aside to Antonio*] Foul weather?

**Antonio.** [*Aside to Sebastian*] Very foul.

140 **Gonzalo.** Had I plantation<sup>27</sup> of this isle, my lord—

**Antonio.** He'd sow't with nettle seed.

**Sebastian.** Or docks, or mallows.

**Gonzalo.** And were the King on't, what would I do?

**Sebastian.** Scape being drunk for want of wine.

**Gonzalo.** I' th' commonwealth I would by contraries<sup>28</sup>  
 145 Execute all things. For no kind of traffic<sup>29</sup>  
 Would I admit; no name of magistrate;  
 Letters<sup>30</sup> should not be known; riches, poverty,  
 And use of service,<sup>31</sup> none; contract, **succession**,  
 Bourn, bound of land, tilth, vineyard, none;<sup>32</sup>  
 150 No use of metal, corn, or wine, or oil;  
 No occupation; all men idle, all;  
 And women too, but innocent and pure;  
 No sovereignty.<sup>33</sup>

**Sebastian.** Yet he would be king on't.

**Antonio.** The latter end of his commonwealth forgets the  
 beginning.

155 **Gonzalo.** All things in common nature should produce  
 Without sweat or endeavor. Treason, felony,  
 Sword, pike, knife, gun, or need of any engine<sup>34</sup>  
 Would I not have; but nature should bring forth,  
 Of it<sup>35</sup> own kind, all foison,<sup>36</sup> all abundance,  
 160 To feed my innocent people.

**Sebastian.** No marrying 'mong his subjects?

## NOTES

**23. Which . . . bow** to which she should yield.

**24. Moe** *adj.* more.

**25. dear'st** costliest.

**26. chirurgonly** (ky RUHR juhn lee) *adv.* as a surgeon might.

**27. plantation** *n.* the right of colonization.

**28. by contraries** against prevailing customs.

**29. traffic** *n.* trade or business.

**30. Letters** *n.* education; learning.

**31. service** *n.* servants.

**succession** (suhk SEHSH uhn) *n.* the process by which one is entitled to a privilege, rank, or inheritance

**32. Bourn . . . none** no boundaries or enclosure of land, farms, vineyards.

**33. I' th' commonwealth . . . sovereignty** This speech represents a rejection of civilization of Shakespeare's day. Many of the ideas and even words are close to an English translation of an essay by the great French writer Montaigne.

**34. engine** *n.* weapon.

**35. it** *its.*

**36. foison** *n.* rich harvest.



37. **minister occasion** offer an opportunity.

38. **sensible** *adj.* sensitive.

39. **flatlong** on the flat side of the sword.

40. **We . . . a-batfowling** We would use the light of the moon to hunt birds attracted to light at night and knock them down with bats or clubs.

41. **not adventure . . . weakly** not risk my reputation by responding to such weak wit.

**Antonio.** None, man; all idle—knaves.

**Gonzalo.** I would with such perfection govern, sir,  
T' excel the Golden Age.

**Sebastian.** [*Loudly*] Save his Majesty!

165 **Antonio.** [*Loudly*] Long live Gonzalo!

**Gonzalo.** And—do you mark me, sir?

**Alonso.** Prithee, no more. Thou dost talk nothing to me.

**Gonzalo.** I do well believe your Highness; and did it to minister occasion<sup>37</sup> to these gentlemen, who are of such sensible<sup>38</sup> and nimble lungs that they always use to laugh at nothing.

170 **Antonio.** 'Twas you we laughed at.

**Gonzalo.** Who in this kind of merry fooling am nothing to you; so you may continue and laugh at nothing still.

**Antonio.** What a blow was there given!

**Sebastian.** An it had not fall'n flatlong.<sup>39</sup>

175 **Gonzalo.** You are gentlemen of brave mettle; you would lift the moon out of her sphere if she would continue in it five weeks without changing.

[*Enter Ariel (invisible) playing solemn music.*]

**Sebastian.** We would so, and then go a-batfowling.<sup>40</sup>

**Antonio.** Nay, good my lord, be not angry.

180 **Gonzalo.** No, I warrant you; I will not adventure my discretion so weakly.<sup>41</sup> Will you laugh me asleep? For I am very heavy.

**Antonio.** Go sleep, and hear us.

[*All sleep except Alonso, Sebastian, and Antonio.*]

**Alonso.** What, all so soon asleep? I wish mine eyes  
Would, with themselves, shut up my thoughts. I find

185 They are inclined to do so.

**Sebastian.** Please you, sir,  
Do not omit the heavy offer of it.  
It seldom visits sorrow; when it doth,  
It is a comforter.

**Antonio.** We too, my lord,  
Will guard your person while you take your rest,

190 And watch your safety.

**Alonso.** Thank you. Wondrous heavy.  
[*Alonso sleeps. Exit Ariel.*]

**Sebastian.** What a strange drowsiness possesses them!

**Antonio.** It is the quality o' th' climate.

**Sebastian.** Why

Doth it not then our eyelids sink? I find not  
Myself disposed to sleep.

**Antonio.** Nor I: my spirits are nimble.

195 They fell together all, as by consent,  
They dropped, as by a thunder-stroke. What might,  
Worthy Sebastian—O, what might?—No more!  
And yet methinks I see it in thy face,  
What thou shouldst be. Th' occasion speaks thee,<sup>42</sup> and  
200 My strong imagination sees a crown  
Dropping upon thy head.

**Sebastian.** What? Art thou waking?

**Antonio.** Do you not hear me speak?

**Sebastian.** I do; and surely  
It is a sleepy language and thou speak'st  
Out of thy sleep. What is it thou didst say?

205 This is a strange repose, to be asleep  
With eyes wide open; standing, speaking, moving,  
And yet so fast asleep.

**Antonio.** Noble Sebastian,  
Thou let'st thy fortune sleep—die, rather; wink'st<sup>43</sup>  
Whiles thou art waking.

**Sebastian.** Thou dost snore distinctly;

## NOTES

### CLOSE READ

**ANNOTATE:** Mark the dialogue set off by dashes in Antonio's speech in lines 194–201.

**QUESTION:** Why does the playwright punctuate these lines in this way?

**CONCLUDE:** How does the punctuation affect readers' understanding of Antonio's emotions and thoughts?

**42. occasion speaks thee**  
opportunity offers you.

**43. wink'st** v. close your eyes.

Antonio (left, played by Chris Cooper) and Sebastian (right, played by Alan Cumming) hatch a plot against the king.



NOTES

44. **Trebles thee o'er** triples your present power.
45. **standing water** still water; not moving water, as between the tides.
46. **in stripping . . . invest it** while seeming to deny ambition, you shape it all the more.
47. **matter** *n.* something of importance.
48. **throes thee much** gives you much pain.
49. **earthed** buried.
50. **For . . . persuade** for he (Gonzalo) is the very spirit of conviction and is nothing more than a professional persuader.
51. **Ambition . . . there** the eye of ambition cannot see beyond the present, and even doubts what it sees there.
- heir** (air) *n.* person who is legally entitled to inherit
52. **Ten . . . life** ten leagues farther than one could travel in a lifetime.
53. **post** *n.* mail courier.
54. **till . . . razorable** until newborn babes grow beards and have to shave.
55. **cast** *v.* cast up on shore; survive.

- 210 There's meaning in thy snores.
- Antonio.** I am more serious than my custom. You Must be so too, if heed me; which to do Trebles thee o'er.<sup>44</sup>
- Sebastian.** Well, I am standing water.<sup>45</sup>
- Antonio.** I'll teach you how to flow.
- Sebastian.** Do so: To ebb
- 215 Hereditary sloth instructs me.
- Antonio.** O,  
If you but knew how you the purpose cherish  
Whiles thus you mock it; how, in stripping it,  
You more invest it!<sup>46</sup> Ebbing men, indeed,  
Most often do so near the bottom run
- 220 By their own fear or sloth.
- Sebastian.** Prithee, say on,  
The setting of thine eye and cheek proclaim  
A matter<sup>47</sup> from thee; and a birth indeed,  
Which throes thee much<sup>48</sup> to yield.
- Antonio.** Thus, sir:  
Although this lord of weak remembrance, this
- 225 Who shall be of as little memory  
When he is earthed,<sup>49</sup> hath here almost persuaded  
(For he's a spirit of persuasion, only  
Professes to persuade)<sup>50</sup> the King his son's alive,  
'Tis as impossible that he's undrowned
- 230 And he that sleeps here swims.
- Sebastian.** I have no hope  
That he's undrowned.
- Antonio.** O, out of that no hope  
What great hope have you! No hope that way is  
Another way so high a hope that even  
Ambition cannot pierce a wink beyond,
- 235 But doubt discovery there.<sup>51</sup> Will you grant with me  
That Ferdinand is drowned?
- Sebastian.** He's gone.
- Antonio.** Then, tell me,  
Who's the next **heir** of Naples?
- Sebastian.** Claribel.
- Antonio.** She that is Queen of Tunis; she that dwells  
Ten leagues beyond man's life;<sup>52</sup> she that from Naples
- 240 Can have no note—unless the sun were post;<sup>53</sup>  
The man i' th' moon's too slow—till newborn chins  
Be rough and razorable;<sup>54</sup> she that from whom  
We all were sea-swallowed, though some cast<sup>55</sup> again,

And by that destiny, to perform an act  
245 Whereof what's past is prologue, what to come,  
In yours and my discharge.

**Sebastian.** What stuff is this? How say you?  
'Tis true, my brother's daughter's Queen of Tunis;  
So is she heir of Naples; 'twixt which regions  
There is some space.

**Antonio.** A space whose ev'ry cubit  
250 Seems to cry out, "How shall that Claribel  
Measure us back to Naples? Keep in Tunis,  
And let Sebastian wake!" Say, this were death  
That now hath seized them, why, they were no worse  
Than now they are. There be that can rule Naples  
255 As well as he that sleeps; lords that can prate  
As amply and unnecessarily  
As this Gonzalo; I myself could make  
A chough of as deep chat.<sup>56</sup> O, that you bore  
The mind that I do! What a sleep were this  
260 For your advancement! Do you understand me?

**Sebastian.** Methinks I do.

**Antonio.** And how does your content  
Tender<sup>57</sup> your own good fortune?

**Sebastian.** I remember  
You did **supplant** your brother Prospero.

**Antonio.** True.  
And look how well my garments sit upon me,  
265 Much feater<sup>58</sup> than before. My brother's servants  
Were then my fellows; now they are my men.

**Sebastian.** But, for your conscience—

**Antonio.** Ay, sir, where lies that? If 'twere a kibe,<sup>59</sup>  
'Twould put me to my slipper; but I feel not  
270 This deity in my bosom. Twenty consciences  
That stand 'twixt me and Milan, candied be they  
And melt, ere they molest! Here lies your brother,  
No better than the earth he lies upon—  
If he were that which now he's like, that's dead—  
275 Whom I with this obedient steel (three inches of it)  
Can lay to bed forever; whiles you, doing thus,  
To the perpetual wink for aye might put  
This ancient morsel, this Sir Prudence, who  
Should not upbraid our course. For all the rest,  
280 They'll take suggestion as a cat laps milk;  
They'll tell the clock<sup>60</sup> to any business that  
We say befits the hour.

**Sebastian.** Thy case, dear friend,  
Shall be my precedent. As thou got'st Milan,

## NOTES

56. I . . . **chat** I myself could make a crow sound as profound as Gonzalo.

57. **Tender** *v.* think of.

**supplant** (*suh* PLANT) *v.* replace by unethical means

58. **feater** more attractively; more fittingly.

59. **kibe** *n.* inflammation of the heel caused by cold.

60. **tell the clock** agree.

King Alonso (played by David Strathairn) sets out to search for the son he believes is dead.



### CLOSE READ

**ANNOTATE:** Mark the clause set in parentheses in line 291.

**QUESTION:** Why does Shakespeare place this clause in parentheses?

**CONCLUDE:** How does this use of punctuation help to clarify Ariel's feelings?

285 I'll come by Naples. Draw thy sword. One stroke  
Shall free thee from the tribute which thou payest,  
And I the King shall love thee.

**Antonio.** Draw together;  
And when I rear my hand, do you the like,  
To fall it on Gonzalo. [They draw.]

**Sebastian.** O, but one word.  
[Enter Ariel (invisible) with music and song.]

290 **Ariel.** My master through his art foresees the danger  
That you, his friend, are in, and sends me forth  
(For else his project dies) to keep them living.  
[Sings in Gonzalo's ear.]

While you here do snoring lie,  
Open-eyed conspiracy

- 295 His time doth take.  
If of life you keep a care,  
Shake off slumber, and beware.  
Awake, awake!
- Antonio.** Then let us both be sudden.
- Gonzalo.** [*Wakes.*] Now, good angels  
Preserve the King! [*The others wake.*]
- 300 **Alonso.** Why, how now? Ho, awake! Why are you drawn?  
Wherefore this ghastly looking?
- Gonzalo.** What's the matter?
- Sebastian.** Whiles we stood here securing your repose,  
Even now, we heard a hollow burst of bellowing  
Like bulls, or rather lions. Did't not wake you?
- 305 It struck mine ear most terribly.
- Alonso.** I heard nothing.
- Antonio.** O, 'twas a din to fright a monster's ear,  
To make an earthquake! Sure it was the roar  
Of a whole herd of lions.
- Alonso.** Heard you this, Gonzalo?
- Gonzalo.** Upon mine honor, sir, I heard a humming,  
310 And that a strange one, too, which did awake me.  
I shaked you, sir, and cried. As mine eyes opened,  
I saw their weapons drawn. There was a noise,  
That's verily.<sup>61</sup> 'Tis best we stand upon our guard,  
Or that we quit this place. Let's draw our weapons.
- 315 **Alonso.** Lead off this ground, and let's make further search  
For my poor son.
- Gonzalo.** Heavens keep him from these beasts!  
For he is, sure, i' th' island.
- Alonso.** Lead away.
- Ariel.** Prospero my lord shall know what I have done:  
So, King, go safely on to seek thy son. [*Exit.*]

⌘ ⌘ ⌘

### Scene ii • *Another part of the island.*

[*Enter Caliban with a burden of wood. A noise of thunder heard.*]

**Caliban.** All the infections that the sun sucks up  
From bogs, fens, flats, on Prosper fall, and make him  
By inchmeal<sup>1</sup> a disease! His spirits hear me,  
And yet I needs must curse. But they'll nor pinch,

61. **That's verily** that's the truth.

1. **By inchmeal** inch by inch

NOTES

- 2. **urchin shows** visions of hobgoblins.
- 3. **Nor . . . firebrand** nor lead me astray with such illusions as the will-o'-the-wisp.
- 4. **mow** *v.* make faces.
  
- 5. **bear off** protect against.
  
- 6. **bombard** *n.* large jug made of leather.
  
- 7. **Poor John** type of fish similar to codfish.
- 8. **painted** The picture of a fish painted on a sign would advertise the show.
- 9. **make a man** make a person's fortune.
- 10. **doit** *n.* coin of the lowest value.
  
- 11. **shroud** *v.* cover myself.
  
- 12. **scurvy** *adj.* despicable.

5 Fright me with urchin shows,<sup>2</sup> pitch me i' th' mire,  
 Nor lead me, like a firebrand,<sup>3</sup> in the dark  
 Out of my way, unless he bid 'em. But  
 For every trifle are they set upon me;  
 Sometime like apes that mow<sup>4</sup> and chatter at me

10 And after bite me; then like hedgehogs which  
 Lie tumbling in my barefoot way and mount  
 Their pricks at my footfall; sometime am I  
 All wound with adders, who with cloven tongues  
 Do hiss me into madness.  
 [Enter Trinculo.]

Lo, Now, lo!

15 Here comes a spirit of his, and to torment me  
 For bringing wood in slowly. I'll fall flat.  
 Perchance he will not mind me. [Lies down.]

**Trinculo.** Here's neither bush nor shrub to bear off<sup>5</sup> any weather  
 at all, and another storm brewing; I hear it sing i' th' wind. Yond  
 20 same black cloud, yond huge one, looks like a foul bombard<sup>6</sup>  
 that would shed his liquor. If it should thunder as it did before, I  
 know not where to hide my head. Yond same cloud cannot  
 but fall by pailfuls. What have we here? A man or a fish? Dead  
 or alive? A fish! He smells like a fish; a very ancient and fishlike  
 25 smell; a kind of not of the newest Poor John.<sup>7</sup> A strange fish!  
 Were I in England now, as once I was, and had but this fish  
 painted,<sup>8</sup> not a holiday fool there would but give a piece of  
 silver. There would this monster make a man,<sup>9</sup> any strange beast  
 there makes a man. When they will not give a doit<sup>10</sup> to relieve a  
 30 lame beggar, they will lazy out ten to see a dead Indian. Legged  
 like a man! and his fins like arms! Warm o' my troth! I do now  
 let loose my opinion, hold it no longer. This is no fish, but an  
 islander, that hath lately suffered by a thunderbolt. [Thunder.]  
 Alas, the storm is come again! My best way is to creep under his  
 35 gaberdine; there is no other shelter hereabout. Misery acquaints  
 a man with strange bedfellows. I will here shroud<sup>11</sup> till the dregs  
 of the storm be past. [Creeps under Caliban's garment.]  
 [Enter Stephano, singing (a bottle in his hand).]

**Stephano.** I shall no more to sea, to sea,  
 Here shall I die ashore.

40 This is a very scurvy<sup>12</sup> tune to sing at a man's funeral.  
 Well, here's my comfort. [Drinks.]

The master, the swabber, the boatswain, and I,  
 The gunner, and his mate,  
 Loved Mall, Meg, and Marian and Margery,  
 45 But none of us cared for Kate.  
 For she had a tongue with a tang,  
 Would cry to a sailor "Go hang!"  
 She loved not the savor of tar nor of pitch;

Yet a tailor might scratch her where'er she did itch.

50 Then to sea, boys, and let her go hang!

This is a scurvy tune too; but here's my comfort. [Drinks.]

**Caliban.** Do not torment me! O!

**Stephano.** What's the matter? Have we devils here? Do you put tricks upon 's with savages and men of Inde, ha? I have not  
55 scaped drowning to be afeard now of your four legs. For it hath been said, "As proper a man as ever went on four legs cannot make him give ground"; and it shall be said so again, while Stephano breathes at' nostrils.

**Caliban.** The spirit torments me. O!

60 **Stephano.** This is some monster of the isle with four legs, who hath got, as I take it, an ague.<sup>13</sup> Where the devil should he learn our language? I will give him some relief, if it be but for that. If I can recover<sup>14</sup> him, and keep him tame, and get to Naples with him, he's a present for any emperor that ever trod  
65 on neat's leather.<sup>15</sup>

**Caliban.** Do not torment me, prithee; I'll bring my wood home faster.

**Stephano.** He's in his fit now and does not talk after the wisest. He shall taste of my bottle; if he have never drunk wine afore, it  
70 will go near to remove his fit. If I can recover him and keep him tame, I will not take too much for him.<sup>16</sup> He shall pay for him that hath him, and that soundly.

**Caliban.** Thou dost me yet but little hurt. Thou wilt anon;<sup>17</sup> I know it by thy trembling. Now Prosper works upon thee.

75 **Stephano.** Come on your ways, open your mouth; here is that which will give language to you, cat.<sup>18</sup> Open your mouth. This will shake your shaking, I can tell you, and that soundly. [Gives Caliban *drink*.] You cannot tell who's your friend. Open your chaps<sup>19</sup> again.

80 **Trinculo.** I should know that voice. It should be—but he is drowned; and these are devils. O, defend me!

**Stephano.** Four legs and two voices—a most delicate monster! His forward voice now is to speak well of his friend; his backward voice is to utter foul speeches and to detract. If all the  
85 wine in my bottle will recover him, I will help his ague. Come! [Gives *drink*.] Amen! I will pour some in thy other mouth.

**Trinculo.** Stephano!

**Stephano.** Doth thy other mouth call me? Mercy, mercy! This is a devil, and no monster. I will leave him; I have no long spoon.<sup>20</sup>

90 **Trinculo.** Stephano! If thou beest Stephano, touch me and speak to me; for I am Trinculo—be not afeard—thy good friend Trinculo.

## NOTES

13. **ague** (AY gyoo) *n.* feverish ailment characterized by violent shivering, similar to malaria.
14. **recover** *v.* cure.
15. **trod on neat's leather** walked on cowhide; an ancient folk saying.
16. **I . . . him** however much I get for him will not be enough.
17. **anon** soon.
18. **cat** allusion to a popular saying of the day: "Ale will make a cat talk."
19. **chaps** slang for mouth.
20. **long spoon** another allusion to a proverb: "He who eats with the devil must have a long spoon."



NOTES

21. **siege** *n.* human waste; excrement.  
 22. **mooncalf** *n.* monster.

23. **butt** *n.* large cask of wine.

**CLOSE READ**

**ANNOTATE: Alliteration** is the repetition of initial consonant sounds in nearby stressed syllables. Mark examples of repeated words and alliteration in lines 115–119.

**QUESTION:** Why does Shakespeare use repetition and alliteration in this section of dialogue?

**CONCLUDE:** What is the effect of these sound devices?

24. **when time was** once upon a time; in time past.  
 25. **thee . . . bush** According to popular legend, the man in the moon was exiled there because he gathered firewood on Sunday, a day of rest and prayer. Gathering firewood was considered work. His dog was with him at the time.

**Stephano.** If thou beest Trinculo, come forth. I'll pull thee by the lesser legs. If any be Trinculo's legs, these are they. [*Draws him out from under Caliban's garment.*] Thou art very Trinculo indeed!  
 95 How cam'st thou to be the siege<sup>21</sup> of this mooncalf?<sup>22</sup> Can he vent Trinculos?

**Trinculo.** I took him to be killed with a thunderstroke. But art thou not drowned, Stephano? I hope now thou art not drowned.  
 100 Is the storm overblown? I hid me under the dead mooncalf's gaberdine for fear of the storm. And art thou living, Stephano? O, Stephano! Two Neapolitans scaped!

**Stephano.** Prithee do not turn me about; my stomach is not constant.

105 **Caliban.** [*Aside*] These be fine things, and if they be not sprites. That's a brave god and bears celestial liquor. I will kneel to him.

**Stephano.** How didst thou scape? How earnest thou hither? Swear by this bottle how thou cam'st hither. I escaped upon a  
 110 butt<sup>23</sup> of sack which the sailors heaved o'erboard—by this bottle which I made of the bark of a tree with mine own hands since I was cast ashore.

**Caliban.** I'll swear upon that bottle to be thy true subject, for the liquor is not earthly.

115 **Stephano.** Here! Swear then how thou escap'dst.

**Trinculo.** Swum ashore, man, like a duck. I can swim like a duck, I'll be sworn.

**Stephano.** Here, kiss the book. [*Gives him drink.*] Though thou canst swim like a duck, thou art made like a goose.

120 **Trinculo.** O Stephano, hast any more of this?

**Stephano.** The whole butt, man. My cellar is in a rock by th' seaside where my wine is hid. How now, mooncalf? How does thine agree?

**Caliban.** Hast thou not dropped from heaven?

125 **Stephano.** Out o' th' moon, I do assure thee: I was the Man i' th' Moon when time was.<sup>24</sup>

**Caliban.** I have seen thee in her, and I do adore thee. My mistress showed me thee and thy dog, and thy bush.<sup>25</sup>

**Stephano.** Come, swear to that; kiss the book. [*Gives him drink.*]  
 130 I will furnish it anon with new contents. Swear. [*Caliban drinks.*]

**Trinculo.** By this good light, this is a very shallow monster! I afeard of him? A very weak monster. The Man i' th' Moon!

A most poor credulous monster! Well drawn,<sup>26</sup> monster, in good sooth!

135 **Caliban.** I'll show thee every fertile inch o' th' island; and I will kiss thy foot. I prithee, be my god.

**Trinculo.** By this light, a most perfidious and drunken monster! When's god's asleep, he'll rob his bottle.

**Caliban.** I'll kiss thy foot. I'll swear myself thy subject.

140 **Stephano.** Come on then. Down, and swear!

**Trinculo.** I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find in my heart to beat him—

**Stephano.** Come, kiss.

145 **Trinculo.** But that the poor monster's in drink. An abominable monster!

**Caliban.** I'll show thee the best springs; I'll pluck thee berries; I'll fish for thee, and get thee wood enough. A plague upon the tyrant that I serve!

150 I'll bear him no more sticks, but follow thee, Thou wondrous man.

**Trinculo.** A most ridiculous monster, to make a wonder of a poor drunkard!

**Caliban.** I prithee let me bring thee where crabs<sup>27</sup> grow;

155 And I with my long nails will dig thee pignuts,<sup>28</sup> Show thee a jay's nest, and instruct thee how To snare the nimble marmoset.<sup>29</sup> I'll bring thee To clust'ring filberts,<sup>30</sup> and sometimes I'll get thee Young scamels<sup>31</sup> from the rock. Wilt thou go with me?

160 **Stephano.** I prithee now, lead the way without any more talking. Trinculo, the King and all our company else being drowned, we will inherit here. Here, bear my bottle. Fellow Trinculo, we'll fill him by and by again. [*Caliban sings drunkenly.*]

**Caliban.** Farewell master; farewell, farewell!

165 **Trinculo.** A howling monster! A drunken monster!

**Caliban.** No more dams I'll make for fish,  
Nor fetch in firing  
At requiring,  
Nor scrape trenchering,<sup>32</sup> nor wash dish  
'Ban, 'Ban, Ca—Caliban  
Has a new master. Get a new man!

170 Freedom, high day! High day, freedom! High day, freedom!

**Stephano.** O brave monster! Lead the way. [*Exit.*]

## NOTES

26. **Well drawn** good long drink of wine.

27. **crabs** *n.* crabapples.

28. **pignuts** *n.* roots or other underground tubers; earthnuts.

29. **marmoset** *n.* small New World monkey.


30. **filberts** *n.* hazel trees.

31. **scamels** unknown word; perhaps a misspelling of "seamels" or "sea mews," sea gulls which often build their nests on the rocks that line the shore.

32. **trenchering** *n.* wooden platter used as a dish for food.

# Comprehension Check

Complete the following items after you finish your first read.

1. What do Alonso, Gonzalo, Sebastian, and Antonio believe has happened to Ferdinand?
2. In Scene i, why do most of the characters fall asleep?
3. What do Sebastian and Antonio plot while the others are asleep?
4.  **Notebook** Confirm your understanding of Act II by writing a summary.

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## RESEARCH

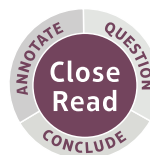
**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the play?

**Research to Explore** Choose something from the text that interests you, and formulate a research question. Write your question here.



## Close Read the Text

Reread lines 268–283 of Act II, Scene i. Mark details that refer to things that are real and not real for Antonio. What is he saying about the reality of “conscience”? How is Antonio’s point of view in direct conflict with the island setting?



THE TEMPEST, ACT II

## Analyze the Text

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Notebook** Respond to these questions.

- (a) In Scene i, lines 61–63, 67–69, and 99–100, Gonzalo remarks on his clothes. Why? (b) **Infer** What do Gonzalo’s remarks imply about the shipwreck and the island?
- (a) **Connect** What do Antonio and Sebastian have in common? (b) **Deduce** How does this similarity affect their conversations in Scene i?
- (a) **Interpret** In Scene ii, why does Caliban promise to serve Stephano and Trinculo? (b) **Assess** What possible impact could the collaboration of Caliban, Stephano, and Trinculo have on the other characters?

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

heir      succession      supplant

**Why These Words?** The three concept vocabulary words relate to the transfer of power from one generation to the next. As you review the text, find other words that fit the category.

#### Practice

**Notebook** Confirm your understanding of these words by using them in a short paragraph. Use context clues that hint at each word’s meaning.

### Word Study

**Notebook Latin Prefix: sub-** The Latin prefix *sub-* means “under,” “beneath,” “from beneath,” or “less than.” Often, the final *b* assimilates, or becomes more similar, to the first letter of the root to which the suffix attaches. For instance, it becomes a *p* in the concept word *supplant* and a *c* in the concept word *succession*.

Explain how the prefix *sub-* contributes to the meanings of these words: *substandard*, *subconscious*, *support*, *suppress*.

### WORD NETWORK

Add words related to forgiveness from the text to your Word Network.

### STANDARDS

**Reading Literature**  
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

- Language**
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
  - Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meanings, its part of speech, or its etymology.



THE TEMPEST, ACT II

## Analyze Craft and Structure

**Poetic Structures** Unrhymed iambic pentameter, or **blank verse**, was invented during the English Renaissance to reflect natural speech. An **iamb** is a metrical foot, or unit, that consists of one unstressed syllable (˘) followed by one stressed syllable (ˑ). The prefix *penta-* means “five.” Thus, in iambic pentameter, there are five iambic feet to each line.

The following lines from “Birches,” a poem by American poet Robert Frost, are written in iambic pentameter. Say the lines aloud, and notice the rise and fall of the stressed and unstressed syllables.

Whēn í sēē bírchēs bēnd tō léft ānd ríght  
 Ācrōss thē línes ōf stráightēr dárkēr trées,  
 Ī líke tō thínk sōme bóy’s bēēn swíngíng thēm.

In Shakespeare’s plays, high-ranking, aristocratic characters usually speak in blank verse. By contrast, comic characters, joking aristocrats, and characters of low rank usually speak in prose, which does not follow any metrical pattern. The contrast of blank verse and prose clarifies characters’ social status and contributes to the tone of their interactions. It is noteworthy, then, that Caliban speaks in both blank verse and prose.

### STANDARDS

#### Reading Literature

Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

**CITE TEXTUAL EVIDENCE**  
to support your answers.

### Practice

**Notebook** Answer these questions.

1. Use the chart to identify examples of blank verse and prose in Act II of *The Tempest*.

LINES	CHARACTER	BLANK VERSE OR PROSE?
Scene i, 225–232		
Scene ii, 18–37		
Scene ii, 154–159		

2. Mark the stressed and unstressed syllables in this line from Act II, Scene i.  
All things in common nature should produce
3. Explain why some shipwreck survivors speak in prose in Act II, Scene i.
4. (a) In Act II, Scene ii, when does Caliban speak in blank verse, and when does he speak in prose? (b) How do these variations reflect Caliban’s character?



## Author's Style

**Word Choice** In any work of literature, a writer uses the tools of character development, or **characterization**, to reveal what characters are like. Since plays rely almost entirely on spoken dialogue, characters' **diction**, or word choice, is a key part of their portrayals. Shakespeare creates basic distinctions among characters by having aristocrats speak in blank verse and lower-ranking characters speak in prose; but he goes far beyond those divisions. In Shakespeare's plays, characters' diction reflects all aspect of their personalities, including their knowledge, experience, and desires. Their diction may be formal or informal, light-hearted or heavy, clever or plodding, clear or vague. It may be poetic and full of figurative language, or streamlined and direct. All of these choices reflect who the characters are.

### Read It

Briefly describe the type of diction each character uses in these passages. To help your analysis, consider the knowledge and experience of the world the words reflect.

PASSAGE	DICTION
<p><b>Gonzalo.</b> Beseech you, sir, be merry. You have cause (So have we all) of joy; for our escape Is much beyond our loss....</p>	
<p><b>Ariel.</b> If of life you keep a care, Shake off slumber, and beware. Awake, awake!</p>	
<p><b>Caliban.</b> All the infections that the sun sucks up From bogs, fens, flats, on Prosper fall, and make him By inchmeal a disease! His spirits hear me, And yet I needs must curse.</p>	
<p><b>Trinculo.</b> I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find in my heart to beat him—</p>	

### Write It

Write two brief passages about the same topic. In one passage, use diction that Caliban might use. In the other, use diction that Ariel might use.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from *The Tempest*, Act II.

### STANDARDS

#### Reading Literature

- Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.



Playwright



William Shakespeare

# The Tempest, Act III

## Concept Vocabulary

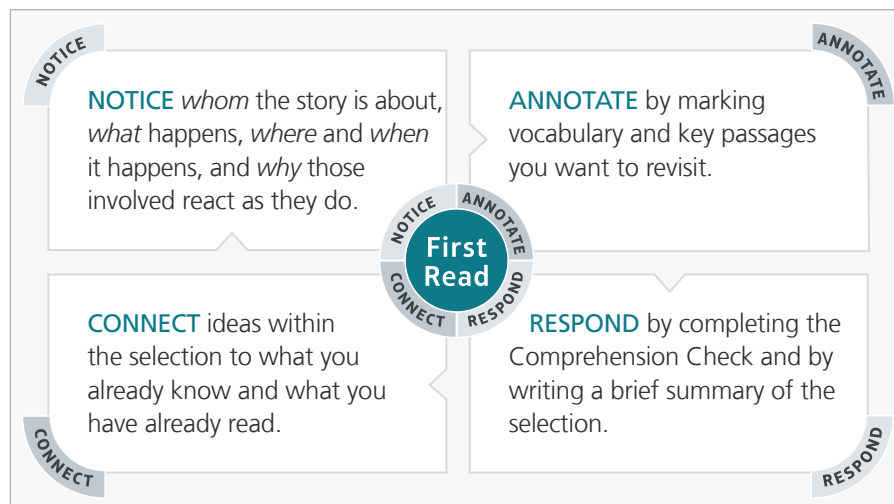
You will encounter the following words as you read Act III of *The Tempest*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (4).

WORD	YOUR RANKING
valiant	
vigilance	
valor	
invulnerable	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first-read.



### Tool Kit

First-Read Guide and Model Annotation

### STANDARDS

#### Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

# The Tempest

## Act III

William Shakespeare



### REVIEW AND ANTICIPATE

King Alonso and his entourage survive the storm and wash up on different parts of the island. Alonso is mourning Ferdinand, whom he believes to be dead, and refuses to be cheered up by Gonzalo. Antonio and Sebastian plot to kill Alonso and make Sebastian king. Ariel foils their first attempt. Caliban encounters the court jester, Trinculo, and they are discovered by a sailor, Stephano, who has saved a barrel of wine from the wreckage. They drink a lot, and Caliban offers to be Stephano's subject.

### Scene i • *In front of Prospero's cell.*

*[Enter Ferdinand, bearing a log.]*

**Ferdinand.** There be some sports are painful, and their labor  
Delight in them sets off;<sup>1</sup> some kinds of baseness  
Are nobly undergone, and most poor matters

### NOTES

1. **sets off** v. cancels or balances the pain.



NOTES

2. **quickens** *v.* enlivens; animates; brings to life.

3. **Upon a sore injunction** upon a threat of harsh punishment.

4. **I forget** I neglect my chores.

5. **Most . . . it** a corrupted text, generally interpreted to mean "my thoughts of my mistress are busiest when I am hardest at work."

6. **weep** *v.* ooze a resinous sap.

7. **visitation** *n.* visit.

8. **Admired Miranda** *Admire* comes from a Latin word meaning "to wonder," and the name *Miranda* derives from the Latin *mirandus*, meaning "wonderful."

Point to rich ends. This my mean task  
 5 Would be as heavy to me as odious, but  
 The mistress which I serve quickens<sup>2</sup> what's dead  
 And makes my labors pleasures. O, she is  
 Ten times more gentle than her father's crabbed;  
 And he's composed of harshness. I must remove  
 10 Some thousands of these logs and pile them up.  
 Upon a sore injunction.<sup>3</sup> My sweet mistress  
 Weeps when she sees me work, and says such baseness  
 Had never like executor. I forget;<sup>4</sup>  
 But these sweet thoughts do even refresh my labors,  
 15 Most busiest, when I do it.<sup>5</sup>

[*Enter Miranda; and Prospero (behind, unseen).*]

**Miranda.** Alas, now, pray you,  
 Work not so hard! I would the lightning had  
 Burnt up those logs that you are enjoined to pile!  
 Pray, set it down and rest you. When this burns,  
 'Twill weep<sup>6</sup> for having wearied you. My father  
 20 Is hard at study; pray now rest yourself;  
 He's safe for these three hours.

**Ferdinand.** O most dear mistress,  
 The sun will set before I shall discharge  
 What I must strive to do.

**Miranda.** If you'll sit down,  
 I'll bear your logs the while. Pray, give me that;  
 25 I'll carry it to the pile.

**Ferdinand.** No, precious creature;  
 I had rather crack my sinews, break my back,  
 Than you should such dishonor undergo,  
 While I sit lazy by.

**Miranda.** It would become me  
 As well as it does you: and I should do it  
 30 With much more ease; for my good will is to it,  
 And yours it is against.

**Prospero.** [*Aside*] Poor worm, thou art infected!  
 This visitation<sup>7</sup> shows it.

**Miranda.** You look wearily.

**Ferdinand.** No, noble mistress, 'tis fresh morning with me  
 When you are by at night. I do beseech you,  
 35 Chiefly that I might set it in my prayers,  
 What is your name?

**Miranda.** Miranda. O my father,  
 I have broke your hest to say so!

**Ferdinand.** Admired Miranda!<sup>8</sup>  
 Indeed the top of admiration, worth



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Miranda (played by Felicity Jones) stands in the doorway of the island home where she has lived since she was three years old.

9. **put it to the foil** put it to the test, which it failed.

10. **skillless** ignorant.

11. **blow** *v.* befoul; contaminate; pollute.

12. **What . . . me** what good fortune will be given me.

What's dearest to the world! Full many a lady  
 40 I have eyed with best regard, and many a time  
 Th' harmony of their tongues hath into bondage  
 Brought my too diligent ear. For several virtues  
 Have I liked several women; never any  
 With so full soul but some defect in her  
 45 Did quarrel with the noblest grace she owed,  
 And put it to the foil.<sup>9</sup> But you, O you,  
 So perfect and so peerless, are created  
 Of every creature's best!

**Miranda.** I do not know  
 One of my sex; no woman's face remember,  
 50 Save, from my glass, mine own. Nor have I seen  
 More that I may call men than you, good friend,  
 And my dear father. How features are abroad,  
 I am skillless<sup>10</sup> of; but, by my modesty  
 (The jewel in my dower), I would not wish  
 55 Any companion in the world but you;  
 Nor can imagination form a shape,  
 Besides yourself, to like of. But I prattle  
 Something too wildly, and my father's precepts  
 I therein do forget.

**Ferdinand.** I am, in my condition  
 60 A prince, Miranda; I do think, a king  
 (I would not so), and would no more endure  
 This wooden slavery than to suffer  
 The fleshly blow<sup>11</sup> my mouth. Hear my soul speak!  
 The very instant that I saw you, did  
 65 My heart fly to your service; there resides,  
 To make me slave to it; and for your sake  
 Am I this patient log-man.

**Miranda.** Do you love me?  
**Ferdinand.** O heaven, O earth, bear witness to this sound,  
 And crown what I profess with kind event  
 70 If I speak true! If hollowly, invert  
 What best is boded me<sup>12</sup> to mischief! I,  
 Beyond all limit of what else i' th' world,  
 Do love, prize, honor you.

**Miranda.** I am a fool  
 To weep at what I am glad of.  
**Prospero.** [*Aside*] Fair encounter  
 75 Of two most rare affections! Heavens rain grace  
 On that which breeds between 'em!

**Ferdinand.** Wherefore weep you?  
**Miranda.** At mine unworthiness, that dare not offer

What I desire to give, and much less take  
 What I shall die to want.<sup>13</sup> But this is trifling;<sup>14</sup>  
 80 And all the more it seeks to hide itself,  
 The bigger bulk it shows. Hence, bashful cunning,  
 And prompt me, plain and holy innocence!  
 I am your wife, if you will marry me;  
 If not, I'll die your maid. To be your fellow<sup>15</sup>  
 85 You may deny me; but I'll be your servant,  
 Whether you will or no.

**Ferdinand.** My mistress, dearest,  
 And I thus humble ever.

**Miranda.** My husband then?

**Ferdinand.** Ay, with a heart as willing  
 As bondage e'er of freedom.<sup>16</sup> Here's my hand.

90 **Miranda.** And mine, with my heart in't; and now farewell  
 Till half an hour hence.

**Ferdinand.** A thousand thousand!  
 [*Exit (Ferdinand and Miranda in different directions).*]

**Prospero.** So glad of this as they I cannot be,  
 Who are surprised withal;<sup>17</sup> but my rejoicing  
 At nothing can be more. I'll to my book;  
 95 For yet ere suppertime must I perform  
 Much business appertaining.<sup>18</sup> [*Exit.*]



Scene ii • *Another part of the island.*

[*Enter Caliban, Stephano, and Trinculo.*]

**Stephano.** Tell not me! When the butt is out, we will drink  
 water; not a drop before. Therefore bear up, and board 'em.<sup>1</sup>  
 Servant monster, drink to me.

**Trinculo.** Servant monster? The folly of this island! They say  
 5 there's but five upon this isle; we are three of them. If th' other  
 two be brained like us, the state totters.

**Stephano.** Drink, servant monster, when I bid thee; thy eyes are  
 almost set in thy head.

**Trinculo.** Where should they be set else? He were a brave  
 10 monster indeed if they were set in his tail.

**Stephano.** My man-monster hath drowned his tongue in sack.<sup>2</sup>  
 For my part, the sea cannot drown me. I swam, ere I could  
 recover the shore, five-and-thirty leagues off and on, by this  
 light. Thou shalt be my lieutenant, monster, or my standard.<sup>3</sup>

NOTES

13. **want** *v.* lack; be without.
14. **But . . . trifling** But words cannot express my feelings.
15. **fellow** *n.* partner.
16. **as willing . . . freedom** as eagerly as a prisoner is to gain his freedom.
17. **withal** by it all.
18. **appertaining** *adj.* relating (to my plans).
1. **bear . . . 'em** old seaman's expression meaning "drink up."
2. **sack** *n.* a white wine.
3. **standard** *n.* standard-bearer, but Caliban can barely stand.

## NOTES

4. **if you list** if you wish. In sailor's jargon, *list* means "lean to one side," as an injured ship or a drunken man.

**valiant** (VAL yuhnt) *adj.* brave; courageous

5. **I am . . . constable** I am in good enough condition to fight a policeman.

6. **deboshed** *adj.* drunken; debauched.

7. **natural** fool; idiot.

8. **the next tree** elliptical expression for "You'll hang from the next tree."

9. **Marry** exclamation meaning "By the Virgin Mary!"

## CLOSE READ

**ANNOTATE:** In lines 31–53, mark words and phrases that reflect the types of behavior and language used by a king and his courtiers.

**QUESTION:** Why does Shakespeare include these references?

**CONCLUDE:** What effect do these references have?

10. **this thing** Trinculo.

15 **Trinculo.** Your lieutenant, if you list;<sup>4</sup> he's no standard.

**Stephano.** We'll not run, Monsieur Monster.

**Trinculo.** Nor go neither; but you'll lie like dogs, and yet say nothing neither.

**Stephano.** Mooncalf, speak once in thy life, if thou beest a good mooncalf.

**Caliban.** How does thy honor? Let me lick thy shoe. I'll not serve him; he's not **valiant**.

**Trinculo.** Thou liest, most ignorant monster; I am in case to justle a constable.<sup>5</sup> Why, thou deboshed<sup>6</sup> fish thou, was there ever man a  
25 coward that hath drunk so much sack as I today? Wilt thou tell a monstrous lie, being but half a fish and half a monster?

**Caliban.** Lo, how he mocks me! Wilt thou let him, my lord?

**Trinculo.** "Lord" quoth he? That a monster should be such a natural!<sup>7</sup>

30 **Caliban.** Lo, lo, again! Bite him to death, I prithee.

**Stephano.** Trinculo, keep a good tongue in your head. If you prove a mutineer—the next tree!<sup>8</sup> The poor monster's my subject, and he shall not suffer indignity.

**Caliban.** I thank my noble lord. Wilt thou be pleased to hearken  
35 once again to the suit I made to thee?

**Stephano.** Marry,<sup>9</sup> will I. Kneel and repeat it; I will stand, and so shall Trinculo.

[Enter Ariel, *invisible*.]

**Caliban.** As I told thee before, I am subject to a tyrant, A sorcerer, that by his cunning hath  
40 Cheated me of the island.

**Ariel.** Thou liest.

**Caliban.** Thou liest, thou jesting monkey thou! I would my valiant master would destroy thee. I do not lie.

**Stephano.** Trinculo, if you trouble him any more in's tale, by  
45 this hand, I will supplant some of your teeth.

**Trinculo.** Why, I said nothing.

**Stephano.** Mum then, and no more. Proceed.

**Caliban.** I say by sorcery he got this isle; From me he got it. If thy greatness will  
50 Revenge it on him—for I know thou dar'st, But this thing<sup>10</sup> dare not—

**Stephano.** That's most certain.

**Caliban.** Thou shalt be lord of it, and I'll serve thee.

**Stephano.** How now shall this be compassed? Canst thou bring  
55 me to the party?

**Caliban.** Yea, yea, my lord! I'll yield him thee asleep,  
Where thou mayst knock a nail into his head.

**Ariel.** Thou liest; thou canst not.

**Caliban.** What a pied<sup>11</sup> ninny's this! Thou scurvy patch!<sup>12</sup>  
60 I do beseech thy greatness, give him blows  
And take his bottle from him. When that's gone,  
He shall drink nought but brine, for I'll not show him  
Where the quick freshes<sup>13</sup> are.

**Stephano.** Trinculo, run into no further danger! Interrupt the  
65 monster one word further and, by this hand, I'll turn my mercy  
out o' doors and make a stockfish<sup>14</sup> of thee.

**Trinculo.** Why, what did I? I did nothing. I'll go farther off.

**Stephano.** Didst thou not say he lied?

**Ariel.** Thou liest.

70 **Stephano.** Do I so? Take thou that. [*Strikes Trinculo.*] As you like  
this, give me the lie another time.

**Trinculo.** I did not give the lie. Out o' your wits, and hearing  
too? A pox o' your bottle! This can sack and drinking do. A  
murrain<sup>15</sup> on your monster, and the devil take your fingers!

75 **Caliban.** Ha, ha, ha!

**Stephano.** Now, forward with your tale. [*To Trinculo*] Prithee,  
stand farther off.

**Caliban.** Beat him enough. After a little time  
I'll beat him too.

**Stephano.** Stand farther. Come, proceed.

80 **Caliban.** Why, as I told thee, 'tis a custom with him  
I' th' afternoon to sleep. There thou mayst brain him,  
Having first seized his books, or with a log  
Batter his skull, or paunch<sup>16</sup> him with a stake,  
Or cut his wezand<sup>17</sup> with thy knife. Remember  
85 First to possess his books; for without them  
He's but a sot,<sup>18</sup> as I am, nor hath not  
One spirit to command. They all do hate him  
As rootedly as I. Burn but his books.  
He has brave utensils<sup>19</sup> (for so he calls them)  
90 Which, when he has a house, he'll deck withal.  
And that most deeply to consider is  
The beauty of his daughter. He himself  
Calls her a nonpareil.<sup>20</sup> I never saw a woman  
But only Sycorax my dam and she;  
95 But she as far surpasseth Sycorax

## NOTES

11. **pied** *adj.* many-colored.

12. **patch** *n.* jester.

13. **freshes** *n.* freshwater streams.

14. **stockfish** *n.* dried and salted codfish.

15. **murrain** *n.* cattle disease.

16. **paunch** *v.* stab in the belly.

17. **wezand** (WEE zuhnd) *n.* throat; windpipe.

18. **sot** *n.* fool.

19. **utensils** *n.* household furnishings.

20. **nonpareil** (non puhr EHL) *n.* from the French, meaning "without equal."

21. **Will . . . catch** Will you sing the tune?

22. **but whilere** just now.

23. **scout** v. mock.

24. **tabor** n. small drum.

25. **picture of Nobody** possibly an allusion to a comedy called *No-body and Some-body*.

### CLOSE READ

**ANNOTATE:** In Caliban's speech, lines 127–135, mark all the words related to sound.

**QUESTION:** Why does Shakespeare give Caliban this varied, rich language?

**CONCLUDE:** What is the effect of this speech, particularly as it distinguishes Caliban from Stephano and Trinculo?

As great'st does least.

**Stephano.** Is it so brave a lass?

**Caliban.** Ay, lord. She will become thy bed, I warrant. And bring thee forth brave brood.

**Stephano.** Monster, I will kill this man. His daughter and I will  
100 be King and Queen—save our Graces!—And Trinculo and  
thyself shall be viceroys. Dost thou like the plot, Trinculo?

**Trinculo.** Excellent.

**Stephano.** Give me thy hand. I am sorry I beat thee; but while thou liv'st, keep a good tongue in thy head.

105 **Caliban.** Within this half hour will he be asleep. Wilt thou destroy him then?

**Stephano.** Ay, on mine honor.

**Ariel.** This will I tell my master.

**Caliban.** Thou mak'st me merry; I am full of pleasure. Let us be jocund. Will you troll the catch<sup>21</sup>

110 You taught me but whilere?<sup>22</sup>

**Stephano.** At thy request, monster, I will do reason, any reason. Come on, Trinculo, let us sing. [*Sings.*]

Flout 'em and scout<sup>23</sup> 'em  
And scout 'em and flout 'em!

115 Thought is free.

**Caliban.** That's not the tune.

[*Ariel plays the tune on a tabor<sup>24</sup> and pipe.*]

**Stephano.** What is this same?

**Trinculo.** This is the tune of our catch, played by the picture of Nobody.<sup>25</sup>

120 **Stephano.** If thou beest a man, show thyself in thy likeness. If thou beest a devil, take't as thou list.

**Trinculo.** O, forgive me my sins!

**Stephano.** He that dies pays all debts. I defy thee. Mercy upon us!

125 **Caliban.** Art thou afeard?

**Stephano.** No, monster, not I.

**Caliban.** Be not afeard; the isle is full of noises,  
Sounds and sweet airs that give delight and hurt not.  
Sometimes a thousand twangling instruments

130 Will hum about mine ears; and sometime voices  
That, if I then had waked after long sleep,  
Will make me sleep again; and then, in dreaming,  
The clouds methought would open and show riches  
Ready to drop upon me, that, when I waked,

135 I cried to dream again.

**Stephano.** This will prove a brave kingdom to me, where I shall have my music for nothing.

**Caliban.** When Prospero is destroyed.

**Stephano.** That shall be by and by; I remember the story.

140 **Trinculo.** The sound is going away; let's follow it, and after do our work.

**Stephano.** Lead, monster; we'll follow. I would I could see this taborer; he lays it on.

**Trinculo.** [*To Caliban*] Wilt come? I will follow Stephano.

[*Exit.*]



### Scene iii • *Another part of the island.*

[*Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco, and others.*]

**Gonzalo.** By'r Lakin,<sup>1</sup> I can go no further, sir;  
My old bones aches. Here's a maze trod indeed  
Through forthrights and meanders!<sup>2</sup> By your patience,  
I needs must rest me.

**Alonso.** Old lord, I cannot blame thee,  
5 Who am myself attached<sup>3</sup> with weariness  
To th' dulling of my spirits. Sit down and rest.  
Even here I will put off my hope, and keep it  
No longer for my flatterer. He is drowned  
Whom thus we stray to find; and the sea mocks  
10 Our frustrate search on land. Well, let him go.

**Antonio.** [*Aside to Sebastian*] I am right glad that he's so out  
of hope.

Do not for one repulse forego the purpose  
That you resolved t' effect.

**Sebastian.** [*Aside to Antonio*] The next advantage  
Will we take throughly.

**Antonio.** [*Aside to Sebastian*] Let it be tonight;  
15 For, now they are oppressed with travel, they  
Will not nor cannot use such **vigilance**  
As when they are fresh.

**Sebastian.** [*Aside to Antonio*] I say tonight. No more.

[*Solemn and strange music; and Prospero on the top<sup>4</sup> (invisible).  
Enter several strange Shapes, bringing in a banquet; and dance about  
it with gentle actions of salutations; and, inviting the King etc. to eat,  
they depart.*]

## NOTES

1. **By'r Lakin** dialect, meaning "By our Lady."
2. **forthrights and meanders.** straight and wandering paths.
3. **attached** *adj.* afflicted; seized.

**vigilance** (VIHJ uh luhns) *n.*  
watchfulness

4. **on the top** stage direction indicating that Prospero is to stand at the rear of the stage or possibly on a structure above it so as to seem invisible to the characters onstage.



## NOTES

5. **kind keepers** good protectors or guardian angels.

6. **living drollery** puppet show, such as Punch 'n' Judy, but using live actors.

7. **certes** certain; sure.

**Alonso.** What harmony is this? My good friends, hark!

**Gonzalo.** Marvelous sweet music!

20 **Alonso.** Give us kind keepers,<sup>5</sup> heavens! What were these?

**Sebastian.** A living drollery.<sup>6</sup> Now I will believe  
That there are unicorns; that in Arabia  
There is one tree, the phoenix throne; one phoenix  
At this hour reigning there.

**Antonio.** I'll believe both;

25 And what does else want credit, come to me,  
And I'll be sworn 'tis true. Travelers ne'er did lie,  
Though fools at home condemn 'em.

**Gonzalo.** If in Naples  
I should report this now, would they believe me?  
If I should say, I saw such islanders?

30 (For certes,<sup>7</sup> these are people of the island)  
Who, though they are of monstrous shape, yet note,  
Their manners are more gentle, kind, than of



Our human generation you shall find  
Many—nay, almost any.

**Prospero.** [Aside] Honest lord.

35 **Thou** hast said well; for some of you there present  
Are worse than devils.

**Alonso.** I cannot too much muse<sup>8</sup>  
Such shapes, such gesture and such sound, expressing,  
(Although they want the use of tongue) a kind  
Of excellent dumb discourse.

**Prospero.** [Aside] Praise in departing.<sup>9</sup>

40 **Francisco.** They vanished strangely.

**Sebastian.** No matter, since  
They have left their viands<sup>10</sup> behind; for we have stomachs.  
Will't please you taste of what is here?

**Alonso.** Not I.


**Gonzalo.** Faith, sir, you need not fear. When we were boys,

## NOTES

8. **muse** *v.* wonder at; ponder.

9. **Praise in departing** Keep your  
praise until you leave.

10. **viands** *n.* food.



Lord Gonzalo (played by Tom Conti),  
King Alonso, and the others in the  
entourage, rest for a moment from their  
search for Ferdinand.

NOTES

11. **Dewlapped** *adj.* having loose skin hanging from the neck like that of certain animals, such as cows and bulls.
12. **Each . . . warrant of** ordinary travelers (who take out insurance at which they are repaid five-to-one) confirm nowadays that such fanciful creatures actually exist.
13. **harpy** *n.* mythical figure from ancient Greece who pursued those guilty of wrongdoing.
14. **quaint device** stage mechanism, such as a puff of smoke and a trapdoor, that aids the banquet hidden by Ariel's harpy wings to "vanish."
15. **to instrument** as its instrument.
- valor** (VAL uhr) *n.* personal fortitude or bravery
16. **even with . . . selves** with courage granted by madness men kill themselves.
17. **tempered** made.
- invulnerable** (in VUHL nuhr uh buhl) *adj.* incapable of being harmed
18. **dowle . . . plume** fluffy little feather in my covering of feathers.
19. **My fellow . . . invulnerable** My companions are as incapable of being harmed (as I am).
20. **If you . . . strengths** But even if you could hurt us, your swords are too heavy for your strength.
21. **requit it** avenged that wrong.
22. **nothing . . . sorrow** nothing but sincere repentance (will protect you from the wrath of the avenging powers).

Who would believe that there were mountaineers  
 45 Dewlapped<sup>11</sup> like bulls, whose throats had hanging at 'em  
 Wallets of flesh? Or that there were such men  
 Whose heads stood in their breasts? Which now we find  
 Each putter-out of five for one will bring us  
 Good warrant of.<sup>12</sup>

**Alonso.** I will stand to, and feed;  
 50 Although my last, no matter, since I feel  
 The best is past. Brother, my lord the Duke,  
 Stand to, and do as we.

[*Thunder and lightning. Enter Ariel, like a harpy;*<sup>13</sup> *claps his wings upon the table; and with a quaint device*<sup>14</sup> *the banquet vanishes.*]

**Ariel.** You are three men of sin, whom destiny—  
 That hath to instrument<sup>15</sup> this lower world  
 55 And what is in't—the never-surfeited sea  
 Hath caused to belch up you and on this island,  
 Where man doth not inhabit, you 'mongst men  
 Being most unfit to live. I have made you mad;  
 And even with suchlike **valor** men hang and drown  
 60 Their proper selves.<sup>16</sup>

[*Alonso, Sebastian, etc. draw their swords.*]  
 You fools! I and my fellows  
 Are ministers of Fate. The elements,  
 Of whom your swords are tempered,<sup>17</sup> may as well  
 Wound the loud winds, or with bemocked-at-stabs  
 Kill the still-closing waters, as diminish  
 65 One dowle that's in my plume.<sup>18</sup> My fellow ministers  
 Are like **invulnerable**.<sup>19</sup> If you could hurt,  
 Your swords are now too massy for your strengths<sup>20</sup>  
 And will not be uplifted. But remember  
 (For that's my business to you) that you three  
 70 From Milan did supplant good Prospero;  
 Exposed unto the sea, which hath requit it,<sup>21</sup>  
 Him and his innocent child; for which foul deed  
 The pow'rs delaying, not forgetting, have  
 Incensed the seas and shores, yea, all the creatures,  
 75 Against your peace. Thee of thy son, Alonso,  
 They have bereft; and do pronounce by me  
 Ling'ring perdition (worse than any death  
 Can be at once) shall step by step attend  
 You and your ways; whose wraths to guard you from,  
 80 Which here, in this most desolate isle, else falls  
 Upon your heads, is nothing but heart's sorrow<sup>22</sup>  
 And a clear life ensuing.

[He vanishes in thunder; then, to soft music, enter the Shapes again, and dance with mocks and mows,<sup>23</sup> and carrying out the table.]

**Prospero.** Bravely the figure of this harpy hast thou  
Performed, my Ariel; a grace it had, devouring.<sup>24</sup>

85 Of my instruction hast thou nothing bated  
In what thou hadst to say. So, with good life  
And observation strange, my meaner ministers  
Their several kinds have done.<sup>25</sup> My high charms work,  
And these, mine enemies, are all knit up  
90 In their distractions. They now are in my pow'r;  
And in these fits I leave them, while I visit  
Young Ferdinand, whom they suppose is drowned,  
And his and mine loved darling. [Exit above.]

**Gonzalo.** I' th' name of something holy, sir, why stand you  
95 In this strange stare?

**Alonso.** O, it is monstrous, monstrous!  
Methought the billows spoke and told me of it;  
The winds did sing it to me; and the thunder,  
That deep and dreadful organ pipe, pronounced  
The name of Prosper; it did bass my trespass.<sup>26</sup>  
100 Therefore my son i' th' ooze is bedded; and  
I'll seek him deeper than e'er plummet sounded  
And with him there lie mudded. [Exit.]

**Sebastian.** But one fiend at a time,  
I'll fight their legions o'er!<sup>27</sup>

**Antonio.** I'll be thy second.  
[Exit Sebastian and Antonio.]

**Gonzalo.** All three of them are desperate; their great guilt,  
105 Like poison given to work a great time after,  
Now 'gins to bite the spirits. I do beseech you,  
That are of suppler joints, follow them swiftly  
And hinder them from what this ecstasy<sup>28</sup>  
May now provoke them to.


**Adrian.** Follow, I pray you.  
[Exit all.]

## NOTES

23. **mocks and mows** derisive gestures and grimaces.
24. **a grace . . . devouring** your performance had an all-consuming grace.
25. **with good life . . . done** with true-to-life acting and close attention to my wishes, your lower-ranking companions—my agents—have performed their parts according to their natures.
26. **bass my trespass** the bass part of nature's thunderous music made clear to me the wrong I did Prospero.
27. **But one fiend . . . o'er** If they put one devil against me at a time, I'll fight their armies to the last demon.
28. **ecstasy** *n.* insanity.

# Comprehension Check

Complete the following items after you finish your first read.

1. What task does Prospero require of Ferdinand?
2. What decision do Ferdinand and Miranda make during their conversation?
3. What does Caliban want Stephano to do for him?
4. What does Ariel first provide and then take away from Alonso and his entourage?
5.  **Notebook** Confirm your understanding of Act III by writing a summary.

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## RESEARCH

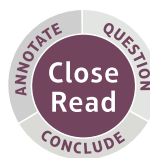
**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the play?

**Research to Explore** Choose something from the text that interests you, and formulate a research question.



## Close Read the Text

Reread Ariel’s speech in Act III, Scene iii, lines 65–82. Mark words that refer to death and suffering. How do these words help explain why Ariel says, “For that’s my business to you” in line 69?



THE TEMPEST, ACT III

## Analyze the Text

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Notebook** Complete the activities.

- Interpret** How do you know that Prospero approves of the growing love between Miranda and Ferdinand? Explain.
- (a) How does Prospero haunt this act, even though he does not make a formal appearance in any scene? (b) In what ways is Prospero different from all the other characters?
- (a) **Infer** What is the purpose of Ariel’s speech after the banquet vanishes? (b) **Evaluate** What contribution does the speech make to the plot, or sequence of events? (c) **Evaluate** How do Gonzalo’s lines at the end of the act build on the speech?
- Essential Question: *What motivates us to forgive?*** What have you learned about forgiveness by reading Act III of *The Tempest*?

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

valiant    valor    invulnerable    vigilance

**Why These Words?** The four concept vocabulary words relate to strength and bravery. How does each word contribute to meaning in the text? What other words in the selection connect to this concept?

#### Practice

**Notebook** Use each concept vocabulary word in a sentence that describes a character from the play.

### Word Study

**Notebook** **Latin Root: -val-** The root *-val-* is from a Latin word that means “to be of worth.” It contributes that meaning to two of the concept vocabulary words. In Scene ii, Shakespeare uses the word *valiant* in reference to qualities that others value, such as strength and courage. *Valor* is a related word that means “great courage, especially when confronting danger.”

Identify three other words that have the root *-val-*. Explain how the root contributes to the meaning of each word.

### WORD NETWORK

Add words related to forgiveness from the text to your Word Network.

### STANDARDS

**Reading Literature**  
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**Language**  
Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.



THE TEMPEST, ACT III

## Analyze Craft and Structure

**Dramatic Structure** Picture the workings of an old-fashioned watch, with big gears and small gears intermeshed and precisely turning. This image conveys something of the way a drama works. The biggest gear is the main **plot**, or sequence of events. As it turns, it engages with one or more smaller gears, which are the **subplots**, or minor stories that complicate the plot. Playwrights often use plot and subplot to explore thematic ideas from different perspectives and to reveal complexities of character.

In *The Tempest*, Shakespeare links plot and subplot with care and precision. The main events of the play relate to Prospero’s plan to test and teach Alonso, Sebastian, and Antonio. Several subplots explore related ideas, serving to reflect and comment on the main story.

### Practice

Review Act III. Make notes in the chart about what is going on, at this point, in the main plot and in the subplots.

PLOT / SUBPLOT	EVENTS
<b>Main Plot:</b> Prospero, Alonso, Antonio, Sebastian	
<b>Subplot:</b> Prospero, Miranda, Ferdinand	
<b>Subplot:</b> Prospero, Ariel	
<b>Subplot:</b> Sebastian, Antonio	
<b>Subplot:</b> Caliban, Stephano, Trinculo	

**Notebook** Use the information you gathered in the chart to respond to these questions.

1. What do Prospero’s remarks in Act III, Scene i, imply about his wishes for his daughter? Explain.
2. Act I made it clear that Ariel wants his freedom. (a) What does Ariel do in Act III to earn his freedom? (b) How does Prospero view Ariel’s efforts?
3. Which conspirators are more dangerous, Sebastian and Antonio or Caliban and Stephano? Explain your answer using evidence from the subplots.
4. Considering all the subplots, do you think Prospero wants to harm other characters, help them, or something else? Explain.

### STANDARDS

#### Reading Literature

- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.



## Speaking and Listening

### Assignment

With a partner, give a **dramatic reading** of a scene or part of a scene from Act III. Each of you may read lines for more than one character. Use your voice and gestures to make the change from one character to another clear to your audience.

- 1. Choose Your Scene** With your partner, choose one of the three scenes, or part of a scene, to read. Choose a scene you especially enjoy for its humor, its emotion, its language, or another reason.
- 2. Analyze the Scene** Read through the scene with your partner. Familiarize yourself with any words you have not encountered before. Review the scene for sentences that you do not immediately comprehend, and work out their meanings. Think about how your chosen scene develops its subplot and how that fits into the main plot of the play.
- 3. Develop Your Characters** Talk with your partner about the traits of each character in your scene. Is this person innocent, treacherous, foolish, angry? How will you convey the character's qualities in your reading?
- 4. Rehearse** Practice the scene several times with your partner. Look for ways to communicate your interpretation of each character. Help each other find ways to use your voices to express different feelings, shades of meaning, and comic or emotional elements. Suggest gestures, posture, or other body language that will help convey characters' traits.
- 5. Evaluate Readings** As your classmates deliver their readings, listen and watch attentively. Use an evaluation guide like the one shown to analyze their deliveries.

### EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 4 (demonstrated).

- The scene demonstrated a convincing interpretation of the characters and the action.
- The speakers communicated clearly and expressively.
- The speakers used their voices effectively to convey characters' qualities.
- The speakers used gestures, posture, and body language to convey characters effectively.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from *The Tempest*, Act III.

### STANDARDS

#### Speaking and Listening

- Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.





Playwright



William Shakespeare

# The Tempest, Act IV

You will encounter the following words as you read Act IV of *The Tempest*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (3).

WORD	YOUR RANKING
opportune	
industrious	
incite	

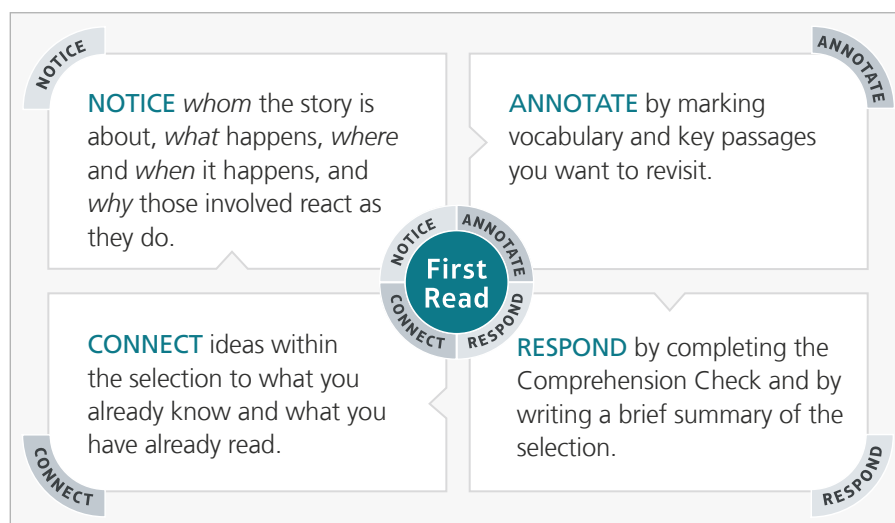
After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.

### Tool Kit


First-Read Guide and Model Annotation



### STANDARDS

#### Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.



# The Tempest

## Act IV

William Shakespeare

### REVIEW AND ANTICIPATE

Ferdinand remains in captivity for a time, working as Prospero's servant and falling more in love with Miranda, who reciprocates. They declare their love and agree to marry. Prospero, eavesdropping, approves. Caliban proposes to Stephano that they kill Prospero and take over his island, his books, and his daughter. Stephano agrees. Ariel, overhearing this plot, runs to tell Prospero. Ariel presents a great banquet to King Alonso and his entourage, and then takes it away again, accusing them of their crimes against Prospero and warning them of a terrible future if they don't reform. Alonso goes looking for his son, followed by Antonio and Sebastian. Gonzalo follows all of them, fearing that they have gone mad.

### Scene i • *In front of Prospero's cell.*

[*Enter Prospero, Ferdinand, and Miranda.*]

**Prospero.** If I have too austere punished you,  
Your compensation makes amends; for I  
Have given you here a third of mine own life,  
Or that for which I live; who once again

### NOTES

NOTES

1. **strangely** *adv.* wonderfully.
2. **boast her off** praise her to the sky.
3. **halt** *v.* limp.
4. **I do . . . oracle** I believe you even if a prophet should say otherwise.
5. **sanctimonious** *adj.* sacred; holy.
6. **aspersion** *n.* ritual sprinkling of water, as in a religious ceremony.
7. **this contract grow** this marriage develop into a family.
8. **As . . . you** as the lamps of the god of marriage burn clearly to light your way at the wedding ceremony.

**opportune** (op uhr TOON) *adj.* very favorable

9. **worse** **genius can** bad demon can make.
10. **edge** intense pleasure.
11. **Phoebus' steeds** the horses of the sun god Apollo, which pulled his chariot across the sky from dawn to dusk.

**industrious** (ihn DUHS tree uhs) *adj.* hard-working

12. **founded** made lame.
13. **below** below the horizon.
14. **What, Ariel!** Here, Ariel! Come here, Ariel!

**incite** (ihn SYT) *v.* strongly encourage

15. **rabble** *n.* the lower-ranking spirits; mob or disorderly collection of lower-class individuals.
16. **vanity** *n.* trifle; small, unimportant thing.

- 5 I tender to thy hand. All thy vexations  
Were but my trials of thy love, and thou  
Hast strangely<sup>1</sup> stood the test. Here, afore heaven,  
I ratify this my rich gift. O Ferdinand,  
Do not smile at me that I boast her off,<sup>2</sup>
- 10 For thou shalt find she will outstrip all praise  
And make it halt<sup>3</sup> behind her.

**Ferdinand.** I do believe it  
Against an oracle.<sup>4</sup>

**Prospero.** Then, as my gift, and thine own acquisition  
Worthily purchased, take my daughter. But

- 15 If thou dost break her virgin-knot before  
All sanctimonious<sup>5</sup> ceremonies may  
With full and holy rite be minist' red,  
No sweet aspersion<sup>6</sup> shall the heavens let fall  
To make this contract grow;<sup>7</sup> but barren hate,
- 20 Sour-eyed disdain, and discord shall bestrew  
The union of your bed with weeds so loathly  
That you shall hate it both. Therefore take heed,  
As Hymen's lamps shall light you.<sup>8</sup>

**Ferdinand.** As I hope  
For quiet days, fair issue and long life,

- 25 With such love as 'tis now, the murkiest den,  
The most **opportune** place, the strong'st suggestion  
Our worse genius can,<sup>9</sup> shall never melt  
Mine honor into lust, to take away  
The edge<sup>10</sup> of that day's celebration
- 30 When I shall think or Phoebus' steeds<sup>11</sup> are foundered<sup>12</sup>  
Or Night kept chained below.<sup>13</sup>

**Prospero.** Fairly spoke.  
Sit then and talk with her; she is thine own.  
What, Ariel!<sup>14</sup> My **industrious** servant, Ariel!

[Enter Ariel.]

**Ariel.** What would my potent master? Here I am.

- 35 **Prospero.** Thou and thy meaner fellows your last service  
Did worthily perform; and I must use you  
In such another trick. Go bring the rabble,<sup>15</sup>  
O'er whom I give thee pow'r, here to this place.  
**Incite** them to quick motion; for I must
- 40 Bestow upon the eyes of this young couple  
Some vanity<sup>16</sup> of mine art. It is my promise,  
And they expect it from me.

**Ariel.** Presently?

**Prospero.** Ay, with a twink.

**Ariel.** Before you can say "Come" and "Go,"

45 And breathe twice and cry, "So, so,"  
 Each one, tripping on his toe,  
 Will be here with mop<sup>17</sup> and mow.  
 Do you love me, master? No?

**Prospero.** Dearly, my delicate Ariel. Do not approach  
 50 Till thou dost hear me call.

**Ariel.** Well; I conceive.<sup>18</sup> [Exit.]

**Prospero.** Look thou be true.<sup>19</sup> Do not give dalliance<sup>20</sup>  
 Too much the rein; the strongest oaths are straw  
 To th' fire i' th' blood: be more abstemious,<sup>21</sup>  
 Or else good night your vow!

**Ferdinand.** I warrant you sir.  
 55 The white cold virgin snow upon my heart  
 Abates the ardor of my liver.

**Prospero.** Well.  
 Now come, my Ariel; bring a corollary<sup>22</sup>  
 Rather than want a spirit. Appear, and pertly!  
 No tongue! All eyes! Be silent. [Soft music]  
 [Enter Iris.<sup>23</sup>]

60 **Iris.** Ceres,<sup>24</sup> most bounteous lady, thy rich leas<sup>25</sup>  
 Of wheat, rye, barley, fetches,<sup>26</sup> oats, and peas;  
 Thy turfy mountains, where live nibbling sheep,  
 And flat meads thatched with stover,<sup>27</sup> them to keep;  
 Thy banks with pionèd and twillèd-brims,<sup>28</sup>  
 65 Which spongy April at thy hest betrimms  
 To make cold nymphs chaste crowns; and thy broom groves.  
 Whose shadow the dismissed bachelor loves,  
 Being lasslorn; thy pole-clipt<sup>29</sup> vineyard;  
 And thy sea-marge,<sup>30</sup> sterile and rocky-hard,  
 70 Where thou thyself dost air<sup>31</sup>—the queen o' th' sky,<sup>32</sup>  
 Whose wat'ry arch and messenger am I,  
 Bids thee leave these, and with her sovereign grace,

[Juno descends.<sup>33</sup>]

Here on this grass plot, in this very place,  
 To come and sport; her peacocks fly amain.<sup>34</sup>

75 Approach, rich Ceres, her to entertain.  
 [Enter Ceres.]

**Ceres.** Hail, many-colored messenger, that ne'er  
 Dost disobey the wife of Jupiter,<sup>35</sup>  
 Who, with thy saffron wings, upon my flow'rs  
 Diffusest honey drops, refreshing show'rs,  
 80 And with each end of thy blue bow dost crown  
 My bosky<sup>36</sup> acres and my unshrubbed down,  
 Rich scarf to my proud earth. Why hath thy queen

## NOTES

17. **mop** *n.* grin or gesture.
18. **conceive** *v.* comprehend; understand.
19. **Look . . . true** (addressed to Ferdinand and Miranda, who were embracing) Stop that! Be faithful to your promise.
20. **dalliance** *n.* amorous play; playful lovemaking.
21. **abstemious** *adj.* moderate; sparing.
22. **corollary** *n.* extra spirit.
23. **Iris** in classical mythology, a goddess who served as a messenger of the gods.
24. **Ceres** Roman goddess of the earth and agriculture.
25. **leas** *n.* meadows.
26. **fetches** *n.* vegetables; also clover, alfalfa, and soybeans.
27. **meads . . . stover** meadows having grasses used to feed cattle or sheep.
28. **pionèd and twillèd-brims** undercut by the stream and retained by interwoven branches.
29. **pole-clipt** *adj.* pruned.
30. **sea-marge** *n.* margins of the sea; ashore.
31. **Where . . . air** When you yourself stroll on holiday.
32. **queen o' th' sky** Roman goddess Juno, queen of the gods.
33. **Juno descends** stage direction indicating that Juno is slowly lowered from the ceiling of the stage.
34. **amain** *adv.* speedily. (Juno's chariot was drawn by peacocks.)
35. **Jupiter** in Roman mythology, ruler of the gods.
36. **bosky** *adj.* woody.

NOTES

37. **estate** *v.* bestow.
38. **Venus** Roman goddess of love.
39. **her son** Cupid, the Roman god of love.
40. **Dis** Roman god of the underworld.
41. **my daughter got** allusion to the classical myth of the abduction of Proserpine. Proserpine, the daughter of Ceres, was carried off by Dis to his underworld kingdom, where he made her queen.
42. **blind boy's** Cupid's; he was often shown blindfolded.
43. **scandaled** *adj.* scandalous.
44. **Paphos** major center for the worship of Venus, on Cyprus.
45. **Mars' hot minion** Venus, who was the mistress of Mars, the Roman god of war.
46. **returned again** returned home to Paphos.
47. **waspish-headed son** Cupid, who was thought of as having a sharp sting like a wasp because of his arrows.
48. **boy right out** ordinary boy, like all other boys.
49. **still** forever, always.
50. **Spring . . . harvest** as summer ends may spring begin—in other words, may there never be a winter in your lives.

Summoned me hither to this short-grassed green?

**Iris.** A contract of true love to celebrate

85 And some donation freely to estate<sup>37</sup>  
On the blest lovers.

**Ceres.** Tell me, heavenly bow,

If Venus<sup>38</sup> or her son,<sup>39</sup> as thou dost know,  
Do now attend the Queen? Since they did plot  
The means that dusky Dis<sup>40</sup> my daughter got,<sup>41</sup>  
90 Her and her blind boy's<sup>42</sup> scandaled<sup>43</sup> company  
I have forsworn.

**Iris.** Of her society

Be not afraid; I met her Deity  
Cutting the clouds towards Paphos,<sup>44</sup> and her son  
Dove-drawn with her. Here thought they to have done  
95 Some wanton charm upon this man and maid,  
Whose vows are, that no bed-right shall be paid  
Till Hymen's torch be lighted. But in vain;  
Mars' hot minion<sup>45</sup> is returned again;<sup>46</sup>  
Her waspish-headed son<sup>47</sup> has broke his arrows,  
100 Swears he will shoot no more, but play with sparrows  
And be a boy right out.<sup>48</sup>

[Juno *alights.*]

**Ceres.** Highest queen of state,  
Great Juno, comes; I know her by her gait.

**Juno.** How does my bounteous sister? Go with me  
To bless this twain, that they may prosperous be  
105 And honored in their issue.

[*They sing.*]

**Juno.** Honor, riches, marriage-blessing,  
Long continuance, and increasing,  
Hourly joys be still<sup>49</sup> upon you!  
Juno sings her blessings upon you.

110 **Ceres.** Earth's increase, foison plenty,  
Barns and garners never empty,  
Vines and clust'ring bunches growing,  
Plants with goodly burthen bowing;  
Spring come to you at the farthest  
115 In the very end of harvest.<sup>50</sup>  
Scarcity and want shall shun you,  
Ceres' blessing so is on you.

**Ferdinand.** This is a most majestic vision, and  
Harmoniously charmingly. May I be bold  
120 To think these spirits?

**Prospero.** Spirits, which by mine art  
I have from their confines called to enact

My present fancies.

**Ferdinand.** Let me live here ever!  
So rare a wond' red<sup>51</sup> father and a wise  
Makes this place Paradise.

[Juno and Ceres whisper, and send Iris on employment.]

**Prospero.** Sweet, now, silence!

125 Juno and Ceres whisper seriously.  
There's something else to do. Hush and be mute,  
Or else our spell is marred.

**Iris.** You nymphs, called Naiades,<sup>52</sup> of the windring<sup>53</sup> brooks,  
With your sedged crowns and ever-harmless looks,  
130 Leave your crisp<sup>54</sup> channels, and on this green land  
Answer your summons; Juno does command.  
Come, temperate nymphs, and help to celebrate  
A contract of true love; be not too late.

[Enter certain Nymphs.]

You sunburnt sicklemen, of August weary,  
135 Come hither from the furrow and be merry.  
Make holiday; your rye-straw hats put on  
And these fresh nymphs encounter everyone  
In country footing.<sup>55</sup>

[Enter certain Reapers, properly habited. They join with the Nymphs in a graceful dance; towards the end whereof Prospero starts suddenly, and speaks;<sup>56</sup> after which, to a strange, hollow, and confused noise, they heavily<sup>57</sup> vanish.]

**Prospero.** [Aside] I had forgot that foul conspiracy  
140 Of the beast Caliban and his confederates  
Against my life. The minute of their plot  
Is almost come. [To the Spirits] Well done! Avoid!<sup>58</sup> No more!

**Ferdinand.** This is strange: your father's in some passion  
That works him strongly.

**Miranda.** Never till this day

145 Saw I him touched with anger so distempered.<sup>59</sup>

**Prospero.** You do look, my son, in a movèd sort,<sup>60</sup>  
As if you were dismayed; be cheerful, sir.

Our revels now are ended. These our actors,  
As I foretold you, were all spirits and  
150 Are melted into air, into thin air;  
And, like the baseless fabric of this vision,  
The cloud-capped towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit,<sup>61</sup> shall dissolve,  
155 And, like this insubstantial pageant faded,  
Leave not a rack<sup>62</sup> behind. We are such stuff

## NOTES

51. **wond' red** *adj.* wonderful.

52. **Naiades** water nymphs, minor goddesses of classical mythology who were usually represented as lovely young women.

53. **windring** *adj.* wandering.

54. **crisp** *adj.* having little waves.

## CLOSE READ

**ANNOTATE:** In lines 128–138, mark rhyming words.

**QUESTION:** Why does Shakespeare use rhyming verse here rather than blank verse?

**CONCLUDE:** What is the effect of this choice, especially when compared to the rest of the play's dialogue?

55. **footing** *n.* dancing.

56. **speaks** Prospero breaks the spell, which required silence.

57. **heavily** *adv.* reluctantly.

58. **Avoid** *v.* Depart!

59. **distempered** *adj.* fierce; intense.

60. **movèd sort** troubled state of mind.

61. **it inherit** inhabit it.

62. **rack** *n.* windswept cloud.

**CLOSE READ**

**ANNOTATE:** In lines 146–163, mark the point at which Prospero’s sentences, first long and flowing, suddenly become shorter and more abrupt.

**QUESTION:** Why does Prospero’s speech change at this point?

**CONCLUDE:** What does this change signal in Prospero’s emotions or understanding?

**63. presented** This is ambiguous. It could mean that Ariel acted the part of Ceres or, in the role of Iris, introduced Ceres and the entire pageant.

**64. varlets** *n.* low, vile rascals.

**65. bending** heading.

**66. unbacked** *adj.* unsaddled and hence unrestrained.

**67. Advanced** *v.* raised.

**68. goss** *n.* shrubs.

**69. mantled** *adj.* covered, as with a polluted foam or scum.

**70. trumpery** *n.* fancy-looking, gaudy, cheap clothes.

**71. stale** *n.* bait.

As dreams are made on, and our little life  
Is rounded with a sleep. Sir, I am vexed.  
Bear with my weakness; my old brain is troubled.

160 Be not disturbed with my infirmity.

If you be pleased, retire into my cell  
And there repose. A turn or two I’ll walk  
To still my beating mind.

**Ferdinand, Miranda.** We wish your peace.

[Exit Ferdinand with Miranda.]

**Prospero.** Come with a thought! I thank thee, Ariel. Come.

[Enter Ariel.]

165 **Ariel.** Thy thoughts I cleave to. What’s thy pleasure?

**Prospero.** Spirit,  
We must prepare to meet with Caliban.

**Ariel.** Ay, my commander. When I presented<sup>63</sup> Ceres,  
I thought to have told thee of it, but I feared  
Lest I might anger thee.

170 **Prospero.** Say again, where didst thou leave these varlets?<sup>64</sup>

**Ariel.** I told you, sir, they were red-hot with drinking;  
So full of valor that they smote the air  
For breathing in their faces, beat the ground  
For kissing of their feet; yet always bending<sup>65</sup>

175 Towards their project. Then I beat my tabor;  
At which like unbacked<sup>66</sup> colts they pricked their ears,  
Advanced<sup>67</sup> their eyelids, lifted up their noses  
As they smelt music. So I charmed their ears  
That calflike they my lowing followed through

180 Toothed briers, sharp furzes, pricking goss,<sup>68</sup> and thorns,  
Which ent’red their frail shins. At last I left them  
I’ th’ filthy mantled<sup>69</sup> pool beyond your cell,  
There dancing up to th’ chins, that the foul lake  
O’erstunk their feet.

**Prospero.** This was well done, my bird.

185 Thy shape invisible retain thou still.

The trumpery<sup>70</sup> in my house, go bring it hither  
For stale<sup>71</sup> to catch these thieves.

**Ariel.** I go, I go. [Exit.]

**Prospero.** A devil, a born devil, on whose nature  
Nurture can never stick; on whom my pains,

190 Humanely taken, all, all lost, quite lost!  
And as with age his body uglier grows,  
So his mind cankers. I will plague them all,  
Even to roaring.

[Enter Ariel, loaden with glistering apparel, etc.]



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Trinculo, played by Russell Brand in the 2010 movie, tries on Prospera's clothes in a comic interlude.



NOTES

72. **line** *n.* linden tree.

73. **Jack** knave; also will-o'-the-wisp.

74. **hoodwink** *v.* hide.

75. **o'er ears** underwater (in the polluted pool).

76. **O King . . . peer** alludes to a popular song.

77. **frippery** *n.* shop selling old, secondhand clothes.

78. **dropsy** *n.* ailment caused by excessive accumulation of fluid in the body.

79. **luggage** *n.* encumbrance; burdens.

Come, hang them on this line.<sup>72</sup>

[Prospero and Ariel remain, invisible. Enter Caliban, Stephano, and Trinculo, all wet.]

**Caliban.** Pray you tread softly, that the blind mole may not  
195 Hear a foot fall. We now are near his cell.

**Stephano.** Monster, your fairy, which you say is a harmless fairy, has done little better than played the Jack<sup>73</sup> with us.

**Trinculo.** Monster, I do smell all horse piss, at which my nose is in great indignation.

200 **Stephano.** So is mine. Do you hear, monster? If I should take a displeasure against you, look you—

**Trinculo.** Thou wert but a lost monster.

**Caliban.** Good my lord, give me thy favor still.

Be patient, for the prize I'll bring thee to  
205 Shall hoodwink<sup>74</sup> this mischance. Therefore speak softly.  
All's hushed as midnight yet.

**Trinculo.** Ay, but to lose our bottles in the pool—

**Stephano.** There is not only disgrace and dishonor in that, monster, but an infinite loss.

210 **Trinculo.** That's more to me than my wetting. Yet this is your harmless fairy, monster.

**Stephano.** I will fetch off my bottle, though I be o'er ears<sup>75</sup> for my labor.

**Caliban.** Prithee, my king, be quiet. Seest thou here?

215 This is the mouth o' th' cell. No noise, and enter.  
Do that good mischief which may make this island  
Thine own forever, and I, thy Caliban,  
For aye thy footlicker.

220 **Stephano.** Give me thy hand. I do begin to have bloody thoughts.

**Trinculo.** O King Stephano! O peer!<sup>76</sup> O worthy Stephano, look what a wardrobe here is for thee!

**Caliban.** Let it alone, thou fool! It is but trash.

225 **Trinculo.** O, ho, monster! We know what belongs to a frippery.<sup>77</sup>  
O King Stephano!

**Stephano.** Put off that gown, Trinculo! By this hand, I'll have that gown.

**Trinculo.** Thy Grace shall have it.

230 **Caliban.** The dropsy<sup>78</sup> drown this fool! What do you mean  
To dote thus on such luggage?<sup>79</sup> Let's alone,  
And do the murder first. If he awake,

From toe to crown he'll fill our skins with pinches,  
Make us strange stuff.

**Stephano.** Be you quiet, monster. Mistress line, is not this my  
235 jerkin?<sup>80</sup> [*Takes it down.*] Now is the jerkin under the line.<sup>81</sup> Now,  
jerkin, you are like to lose your hair and prove a bald jerkin.<sup>82</sup>

**Trinculo.** Do, do!<sup>83</sup> We steal by line and level,<sup>84</sup> and't like<sup>85</sup>  
your Grace.

**Stephano.** I thank thee for that jest. Here's a garment for't. Wit  
240 shall not go unrewarded while I am king of this country. "Steal  
by line and level" is an excellent pass of pate.<sup>86</sup> There's another  
garment for't.

**Trinculo.** Monster, come, put some lime<sup>87</sup> upon your fingers, and  
away with the rest.

245 **Caliban.** I will have none on't. We shall lose our time  
And all be turned to barnacles,<sup>88</sup> or to apes  
With foreheads villainous low.

**Stephano.** Monster, lay-to your fingers; help to bear this away  
where my hogshead of wine is, or I'll turn you out of my  
250 kingdom. Go to, carry this.

**Trinculo.** And this.

**Stephano.** Ay, and this.

[*A noise of hunters heard. Enter divers Spirits, in shape of dogs and  
hounds, and hunt them about; Prospero and Ariel setting them on.*]

**Prospero.** Hey, Mountain, hey!

**Ariel.** Silver! There it goes, Silver!

255 **Prospero.** Fury, Fury! There, Tyrant, there! Hark, hark!  
[*Caliban, Stephano, and Trinculo, are driven out.*]

Go charge my goblins that they grind their joints  
With dry convulsions,<sup>89</sup> shorten up their sinews  
With agèd cramps,<sup>90</sup> and more pinch-spotted make them  
Than pard or cat o' mountain.<sup>91</sup>

**Ariel.** Hark, they roar!

260 **Prospero.** Let them be hunted soundly. At this hour  
Lie at my mercy all mine enemies.  
Shortly shall all my labors end, and thou  
Shalt have the air at freedom. For a little,  
Follow, and do me service.

[*Exit.*]

## NOTES

- 80. jerkin** *n.* sleeveless, hip-length jacket.
- 81. under the line** under the linden tree. Also a play on the word *line*, which can refer to the line on maps marking the equator—see the next sentence.
- 82. Now . . . bald jerkin** Sailors crossing the equator were believed to lose their hair from high fevers contracted in the tropics.
- 83. Do, do** Fine, fine!
- 84. line and level** plumb line and carpenter's level, tools used as rules for making straight lines.
- 85. and't like** and if it please.
- 86. pass of pate** thrust of wit.
- 87. lime** *n.* birdlime, a sticky substance used to trap birds—thieves are supposed to have sticky fingers.
- 88. barnacles** *n.* north European geese that breed in the frigid arctic.
- 89. dry convulsions** vicious spasms that cause bones to grind against one another.
- 90. agèd cramps** cramps such that the elderly might get.
- 91. pard . . . mountain** leopard or wildcat.

## CLOSE READ


**ANNOTATE:** In lines 253–255, mark the repeated words.

**QUESTION:** Why does Shakespeare repeat these words?

**CONCLUDE:** What is the effect of this repetition?

# Comprehension Check

Complete the following items after you finish your first read.

1. At the beginning of Act IV, what arrangement between Ferdinand and Miranda does Prospero approve?
2. Why does Prospero have Ariel arrange a pageant?
3. Who are the actors in Ariel's show?
4. Why does Prospero stop the show?
5. What does Prospero command the spirits to do to Stephano, Trinculo, and Caliban?
6.  **Notebook** Confirm your understanding of Act IV by writing a summary.

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## RESEARCH

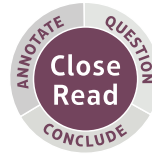
**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the play?

**Research to Explore** Choose something from the text that interested you, and formulate a research question.



## Close Read the Text

Reread Prospero’s famous speech after the pageant (lines 146–163) and mark the adjectives. What feelings do these adjectives, as a group, create? What else could you describe using these adjectives?



THE TEMPEST, ACT IV

## Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Respond to these questions.

1. (a) What services does Ariel perform for Prospero in Act IV? (b) **Compare and Contrast** How are these services similar, and how are they different?
2. **Evaluate** In Act IV, which of Prospero’s words and actions are motivated mainly by his sense of responsibility as Miranda’s father? Explain.
3. (a) **Analyze** What does Caliban understand or feel about Prospero that Stephano and Trinculo do not? (b) **Compare and Contrast** How does the behavior of the three characters in Prospero’s cell emphasize these differences? Explain.
4. **Essential Question:** *What motivates us to forgive?* What have you learned about forgiveness by reading Act IV of *The Tempest*?


## LANGUAGE DEVELOPMENT

### Concept Vocabulary

incite      industrious      opportune


**Why These Words?** The three concept vocabulary words all relate to beginning something new and making an effort. What other words in the selection connect to this concept?

#### Practice

 **Notebook** To confirm your understanding of the concept vocabulary words, write one sentence about Ariel that includes all three words. Then, explain why each word works well in the sentence.

### Word Study

**Etymology: Words From Sailing** Words often enter general vocabulary from specific fields of interest. Shakespeare uses the word *opportune*, which has been in the general vocabulary for centuries with the meaning “very favorable.” Originally, *opportune* came from a Latin sailing term for a wind that blows in the direction of port.

 **Notebook** Use a dictionary to look up these words from sailing: *overboard*, *jettison*, *figurehead*. Record both the original literal meanings and the contemporary figurative meanings.

### WORD NETWORK

Add words related to forgiveness from the text to your Word Network.

### STANDARDS

- Language
- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
  - Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.



THE TEMPEST, ACT IV

## Analyze Craft and Structure

**Dramatic Structures** In plays, most of the information is expressed through characters’ words—the dialogue—and actions. However, playwrights also use special forms of dialogue, called **dramatic speeches**, to advance the plot and provide insights into characters’ emotions and motivations.

- **Soliloquy:** a lengthy speech in which a character—alone on the stage—expresses his or her true thoughts or feelings. An example of this occurs in Act III, Scene i, when Ferdinand describes how thoughts of Miranda help him tolerate hard labor.
- **Aside:** a brief remark, often addressed to the audience and meant to be kept from the other characters. For example, in Act III, Scene iii, Prospero uses a sarcastic aside to comment on the evil of those who plotted against him.
- **Monologue:** a lengthy speech by one character delivered to other characters who are on stage. In Act III, Scene ii, Caliban’s monologue provides information about Prospero to his fellow conspirators.

### STANDARDS

#### Reading Literature

Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

Briefly review Act IV. Then, answer the questions.

1. Use the chart to identify the type of dramatic speech that appears in the listed passages. Then, explain who is the intended audience for the speech.

LINES	TYPE OF SPEECH	INTENDED AUDIENCE
Scene i, lines 60–75		
Scene i, lines 139–142		
Scene i, lines 171–184		

**Notebook** Answer the questions.

2. (a) How does Prospero’s role throughout the play make asides a natural choice for his character? (b) In what ways does Ariel’s role also lend itself to the use of asides? Explain.
3. Prospero’s speech in Act IV, Scene i, lines 146–163, is one of Shakespeare’s most famous monologues. (a) Which details indicate that Prospero’s first intention was to reassure Ferdinand? (b) At what point and in what ways does this emphasis change? (c) How does this shift seem to affect Prospero? Explain.
4. To whom is Prospero referring when he says, “We are such stuff / As dreams are made on, and our little life / is rounded with a sleep”? Explain.



## Author's Style

**Author's Choices: Motif** Writers use recurring patterns of imagery, symbols, and language that are called **motifs**. In *The Tempest*, the repetition of language and imagery related to deception and magic creates a central motif that runs throughout the play. The play includes other motifs, as well, such as sleep and monsters. This use of motifs adds richness to the play's plot and language, and helps to develop its themes.

Shakespeare often repeats a single word throughout a play, so that it gains ever-deepening layers of meaning. In *The Tempest*, for example, he repeats the word *strange* (or variations of it, such as *strangeness* and *strangely*). The word—or its related forms— appears four times in Act I, seven times in Act II, five times in Act III, and three times in Act IV.

### Read It


Explain what the word *strange* or *strangely* means as it is used in each passage presented in the chart. Then, tell whether its use relates to magic.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from *The Tempest*, Act IV.

PASSAGE	MEANING OF <i>STRANGE</i> OR <i>STRANGELY</i>
<p><b>Prospero to Ferdinand:</b> All thy vexations Were but my trials of thy love, and thou Hast strangely stood the test.</p>	
<p><b>Ferdinand to Miranda:</b> This is strange: your father's in some passion That works him strongly.</p>	
<p><b>Caliban to Stephano and Trinculo:</b> If he awake, From toe to crown he'll fill our skins with pinches, Make us strange stuff.</p>	

### Write It

 **Notebook** Look up the word *strange* in an unabridged dictionary. Read all of the possible meanings, and study the examples of how the word is used. Then, write a paragraph describing the meanings that are most closely related to *The Tempest*.

### STANDARDS

**Reading Literature**  
Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.



Playwright



William Shakespeare

# The Tempest, Act V

## Concept Vocabulary

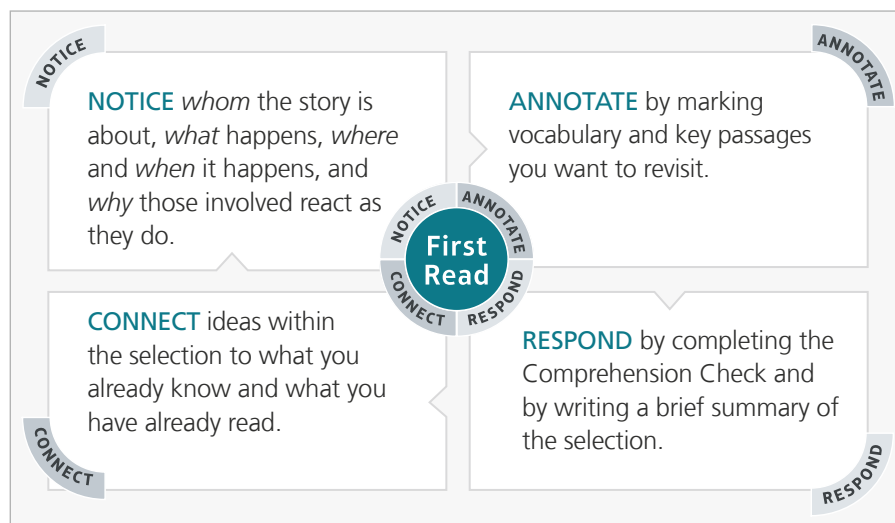
You will encounter the following words as you read Act V of *The Tempest*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (4).

WORD	YOUR RANKING
penitent	
pardon	
merciful	
rectify	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



### Tool Kit

First-Read Guide and Model Annotation

### STANDARDS

#### Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.



# The Tempest

## Act V

William Shakespeare

### REVIEW AND ANTICIPATE

Miranda and Ferdinand receive Prospero's blessing to marry, and Prospero has Ariel gather spirits to present a pageant in honor of the upcoming wedding. Three spirits appear as the mythological figures Iris, Juno, and Ceres. They deliver monologues blessing the wedding and call on other spirits to perform a dance, but Prospero abruptly stops the show. He has remembered the plot against his life by Caliban, Trinculo, and Stephano, and sends for Ariel to discuss it. Ariel says that he has led the conspirators around the island and into a dirty pond. Prospero sets a trap for them by having Ariel hang out a line of fine clothing. The clothing distracts the conspirators. Then, Ariel and Prospero set a pack of spirit hounds on them and chase them away.

### Scene i • *In front of Prospero's cell.*

[Enter Prospero in his magic robes, and Ariel.]

**Prospero.** Now does my project gather to a head.  
My charms crack not, my spirits obey, and time  
Goes upright with his carriage.<sup>1</sup> How's the day?

**Ariel.** On the sixth hour, at which time, my lord,  
5 You said our work should cease.

**Prospero.** I did say so,  
When first I raised the tempest. Say, my spirit,

### NOTES

1. **carriage** *n.* burden.



NOTES

- 2. **weather-fends** protects from inclement weather.
- 3. **till your release** until you free them.

4. **eaves of reeds** thatched roofs.

CLOSE READ

**ANNOTATE:** In lines 21–24, mark details that relate to feeling, both emotional and physical.

**QUESTION:** Why does Prospero include so many feeling references in his question to Ariel?

**CONCLUDE:** With what conflict is Prospero struggling?

**penitent** (PEHN uh tuhnt) *adj.* sorry for one's wrongdoing

5. **fly him** race with him.

6. **green sour ringlets** small circles of darker grass that accompany circles of mushrooms.

7. **mushrumps** *n.* mushrooms.

8. **Weak masters** not powerful magicians.

9. **spurs** *n.* roots.

How fares the King and 's followers?

**Ariel.** Confined together

In the same fashion as you gave in charge,  
Just as you left them—all prisoners, sir,

- 10 In the line grove which weather-fends<sup>2</sup> your cell.  
They cannot budge till your release.<sup>3</sup> The King,  
His brother, and yours abide all three distracted,  
And the remainder mourning over them,  
Brimful of sorrow and dismay; but chiefly
- 15 Him that you termed, sir, the good old Lord Gonzalo.  
His tears run down his beard like winter's drops  
From eaves of reeds.<sup>4</sup> Your charm so strongly works 'em  
That if you now beheld them, your affections  
Would become tender.

**Prospero.** Dost thou think so, spirit?

- 20 **Ariel.** Mine would, sir, were I human.

**Prospero.** And mine shall.

- Hast thou, which art but air, a touch, a feeling  
Of their afflictions, and shall not myself,  
One of their kind, that relish all as sharply,  
Passion as they, be kindlier moved than thou art?
- 25 Though with their high wrongs I am struck to th' quick,  
Yet with my nobler reason 'gainst my fury  
Do I take part. The rarer action is  
In virtue than in vengeance. They being **penitent**,  
The sole drift of my purpose doth extend
- 30 Not a frown further. Go, release them, Ariel.  
My charms I'll break, their senses I'll restore,  
And they shall be themselves.

**Ariel.** I'll fetch them, sir. [Exit.]

**Prospero.** Ye elves of hills, brooks, standing lakes, and groves,  
And ye that on the sands with printless foot

- 35 Do chase the ebbing Neptune, and do fly him<sup>5</sup>  
When he comes back; you demi-puppets that  
By moonshine do the green sour ringlets<sup>6</sup> make,  
Whereof the ewe not bites; and you whose pastime  
Is to make midnight mushrumps,<sup>7</sup> that rejoice
- 40 To hear the solemn curfew; by whose aid  
(Weak masters<sup>8</sup> though ye be) I have bedimmed  
The noontide sun, called forth the mutinous winds,  
And 'twixt the green sea and the azured vault  
Set roaring war; to the dread rattling thunder
- 45 Have I given fire and rifted Jove's stout oak  
With his own bolt; the strong-based promontory  
Have I made shake and by the spurs<sup>9</sup> plucked up  
The pine and cedar; graves at my command

Have waked their sleepers, oped, and let 'em forth  
50 By my so potent art. But this rough magic  
I here abjure; and when I have required  
Some heavenly music (which even now I do)  
To work mine end upon their senses that<sup>10</sup>  
This airy charm is for, I'll break my staff,  
55 Bury it certain fathoms in the earth,  
And deeper than did ever plummet sound  
I'll drown my book. [Solemn music.]

[Here enter Ariel before; then Alonso, with a frantic gesture, attended by Gonzalo; Sebastian and Antonio in like manner, attended by Adrian and Francisco. They all enter the circle which Prospero had made, and there stand charmed; which Prospero observing, speaks.]

A solemn air and the best comforter  
To an unsettled fancy, cure thy brains,  
60 Now useless, boiled within thy skull! There stand,  
For you are spell-stopped.  
Holy Gonzalo, honorable man,  
Mine eyes, ev'n sociable to the show of thine,  
Fall fellowly drops.<sup>11</sup> The charm dissolves apace;  
65 And as the morning steals upon the night,  
Melting the darkness, so their rising senses  
Begin to chase the ignorant fumes that mantle  
Their clearer reason. O good Gonzalo,  
My true preserver, and a loyal sir  
70 To him you follow'st! I will pay thy graces  
Home<sup>12</sup> both in word and deed. Most cruelly  
Didst thou, Alonso, use me and my daughter.  
Thy brother was a furtherer in the act.  
Thou art pinched for't now, Sebastian. Flesh and blood,  
75 You, brother mine, that entertained ambition,  
Expelled remorse and nature;<sup>13</sup> whom, with Sebastian  
(Whose inward pinches therefore are most strong),  
Would here have killed your king, I do forgive thee,  
Unnatural though thou art. Their understanding  
80 Begins to swell, and the approaching tide  
Will shortly fill the reasonable shore,  
That now lies foul and muddy. Not one of them  
That yet looks on me or would know me. Ariel,  
Fetch me the hat and rapier in my cell.  
85 I will discase<sup>14</sup> me, and myself present  
As I was sometime Milan, Quickly, spirit!  
Thou shalt ere long be free.

[Exit Ariel and returns immediately.]

[Ariel sings and helps to attire him.]  
Where the bee sucks, there suck I;  
In a cowslip's bell I lie;  
90 There I couch when owls do cry.

## NOTES

**10. their senses that** the senses of those whom.

**11. sociable . . . drops** identifying with the tears in your eyes, mine also drop tears in sympathy.

**12. pay . . . Home** repay your kindness fully.

**13. nature** *n.* natural feeling of brotherly affection and loyalty.

**14. discase** *v.* undress.

15. **presently** *adv.* quickly.

16. **Whe'r** *whether.*

17. **trifle** *n.* ghost.

18. **crave** *v.* yearn for; desire intensely.

19. **And . . . all** *and if this be real.*

**pardon** (PAHR duhn) *v.* forgive

20. **taste . . . subtleties** *sense some deceptions—an allusion to popular pastries made to look like castles, ships, and the like.*

21. **justify** *v.* prove.

On the bat's back I do fly  
After summer merrily.  
Merrily, merrily shall I live now  
Under the blossom that hangs on the bough.

95 **Prospero.** Why, that's my dainty Ariel! I shall miss thee,  
But yet thou shalt have freedom; so, so, so.  
To the King's ship, invisible as thou art!  
There shalt thou find the mariners asleep  
Under the hatches. The master and the boatswain  
100 Being awake, enforce them to this place,  
And presently,<sup>15</sup> I prithee.

**Ariel.** I drink the air before me, and return  
Or ere your pulse twice beat. [Exit.]

**Gonzalo.** All torment, trouble, wonder, and amazement  
105 Inhabits here. Some heavenly power guide us  
Out of this fearful country!

**Prospero.** Behold, sir King,  
The wrongèd Duke of Milan, Prospero.  
For more assurance that a living prince  
Does now speak to thee, I embrace thy body,  
110 And to thee and thy company I bid  
A hearty welcome.

**Alonso.** Whe'r<sup>16</sup> thou be'st he or no,  
Or some enchanted trifle<sup>17</sup> to abuse me,  
As late I have been, I not know. Thy pulse  
Beats, as of flesh and blood; and, since I saw thee,  
115 Th' affliction of my mind amends, with which,  
I fear, a madness held me. This must crave<sup>18</sup>  
(And if this be at all<sup>19</sup>) a most strange story.  
Thy dukedom I resign and do entreat  
Thou **pardon** me my wrongs. But how should Prospero  
120 Be living and be here?

**Prospero.** First, noble friend,  
Let me embrace thine age, whose honor cannot  
Be measured or confined.

**Gonzalo.** Whether this be  
Or be not, I'll not swear.

**Prospero.** You do yet taste  
Some subtleties<sup>20</sup> o' th' isle, that will not let you  
125 Believe things certain. Welcome, my friends all.  
[Aside to Sebastian and Antonio] But you, my brace of lords,  
were I so minded,  
I here could pluck his Highness' frown upon you  
And justify<sup>21</sup> you traitors. At this time  
I will tell no tales.

**Sebastian.** [Aside] The devil speaks in him.

**Prospero.** No.

130 For you, most wicked sir, whom to call brother  
Would even infect my mouth, I do forgive  
Thy rankest fault—all of them; and require  
My dukedom of thee, which perforce, I know,  
Thou must restore.

**Alonso.** If thou beest Prospero,

135 Give us particulars of thy preservation;  
How thou hast met us here, who three hours since  
Were wracked upon this shore; where I have lost  
(How sharp the point of this remembrance is!)  
My dear son Ferdinand.

**Prospero.** I am woe<sup>22</sup> for 't, sir.

140 **Alonso.** Irreparable is the loss, and patience  
Says it is past her cure.

**Prospero.** I rather think  
You have not sought her help, of whose soft grace  
For the like loss I have her sovereign aid  
And rest myself content.

**Alonso.** You the like loss?

145 **Prospero.** As great to me, as late,<sup>23</sup> and supportable  
To make the dear loss, have I means much weaker  
Than you may call to comfort you; for I  
Have lost my daughter.

**Alonso.** A daughter?

O heavens, that they were living both in Naples,  
150 The King and Queen there! That they were, I wish  
Myself were mudded in that oozy bed  
Where my son lies. When did you lose your daughter?

**Prospero.** In this last tempest. I perceive these lords  
At this encounter do so much admire

155 That they devour their reason, and scarce think  
Their eyes do offices<sup>24</sup> of truth, their words  
Are natural breath. But, howsoev'r you have  
Been justled from your senses, know for certain  
That I am Prospero, and that very duke  
160 Which was thrust forth of Milan, who most strangely  
Upon this shore, where you were wracked, was landed,  
To be the lord on't. No more yet of this;  
For 'tis a chronicle of day by day,  
Not a relation for a breakfast, nor

165 Befitting this first meeting. Welcome, sir;  
This cell's my court. Here have I few attendants,  
And subjects none abroad.<sup>25</sup> Pray you, look in.

## NOTES

22. **woe** *adj.* sorry.

### CLOSE READ

**ANNOTATE:** In lines 142–148, mark Prospero's references to his having lost his daughter Miranda.

**QUESTION:** Why does Prospero describe Miranda this way?

**CONCLUDE:** What effect is Prospero trying to achieve?

23. **As . . . late** as great a loss to me as to you, and as recent a one.

24. **do offices** perform the functions.

25. **abroad** elsewhere on this island.

NOTES

26. **discovers** v. reveals.

27. **for a score . . . play** if we were really playing for high stakes and you cheated me, I'd call it fair play.

**merciful** (MUR sih fuhl)  
adj. showing kindness

28. **eld'st** adj. longest.

**CLOSE READ**

**ANNOTATE:** Mark the two related adjectives used in lines 188 and 189.

**QUESTION:** Why does Shakespeare choose these words?

**CONCLUDE:** What effect do these adjectives create?

My dukedom since you have given me again,  
I will requite you with as good a thing,  
170 At least bring forth a wonder, to content ye  
As much as me my dukedom.  
[Here Prospero *discovers*<sup>26</sup> Ferdinand and Miranda playing at chess.]  
**Miranda.** Sweet lord, you play me false.  
**Ferdinand.** No, my dearest love,  
I would not for the world.  
**Miranda.** Yes, for a score of kingdoms you should wrangle,  
175 And I would call it, fair play.<sup>27</sup>  
**Alonso.** If this prove  
A vision of the island, one dear son  
Shall I twice lose.  
**Sebastian.** A most high miracle!  
**Ferdinand.** Though the seas threaten, they are **merciful**.  
I have cursed them without cause. [Kneels.]  
**Alonso.** Now all the blessings  
180 Of a glad father compass thee about!  
Arise, and say how thou cam'st here.  
**Miranda.** O, wonder!  
How many goodly creatures are there here!  
How beauteous mankind is! O brave new world,  
That has such people in't!  
**Prospero.** 'Tis new to thee.  
185 **Alonso.** What is this maid with whom thou wast at play?  
Your eld'st<sup>28</sup> acquaintance cannot be three hours.  
Is she the goddess that hath severed us  
And brought us thus together?  
**Ferdinand.** Sir, she is mortal;  
But by immortal providence she's mine:  
190 I chose her when I could not ask my father  
For his advice, nor thought I had one. She  
Is daughter to this famous Duke of Milan,  
Of whom so often I have heard renown,  
But never saw before; of whom I have  
195 Received a second life; and second father  
This lady makes him to me.  
**Alonso.** I am hers.  
But, O, how oddly will it sound that I  
Must ask my child forgiveness!  
**Prospero.** There, sir, stop.  
Let us not burthen our remembrance with  
200 A heaviness that's gone.  
**Gonzalo.** I have inly wept,

Or should have spoke ere this. Look down, you gods,  
And on this couple drop a blessèd crown!  
For it is you that have chalked forth the way  
Which brought us hither.

**Alonso.** I say, amen, Gonzalo.

205 **Gonzalo.** Was Milan thrust from Milan, that his issue  
Should become kings of Naples? O, rejoice  
Beyond a common joy, and set it down  
With gold on lasting pillars. In one voyage  
Did Claribel her husband find at Tunis,  
210 And Ferdinand her brother found a wife  
Where he himself was lost; Prospero his dukedom  
In a poor isle; and all of us ourselves  
When no man was his own.

**Alonso.** [To Ferdinand *and* Miranda] Give me your hands.  
Let grief and sorrow still embrace his heart

215 That doth not wish you joy!

**Gonzalo.** Be it so! Amen!

[Enter Ariel, with the Master and Boatswain amazedly following.]

O, look, sir; look, sir! Here is more of us!  
I prophesied, if a gallows were on land,  
This fellow could not drown. Now, blasphemy,  
That swear 'st grace o'erboard,<sup>29</sup> not an oath on shore?

220 Hast thou no mouth by land? What is the news?

**Boatswain.** The best news is, that we have safely found  
Our king and company; the next, our ship,  
Which, but three glasses<sup>30</sup> since, we gave out split,  
Is tight and yare<sup>31</sup> and bravely rigged as when

225 We first put out to sea.

**Ariel.** [Aside to Prospero] Sir, all this service  
Have I done since I went.

**Prospero.** [Aside to Ariel] My tricky spirit!

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

**Boatswain.** If I did think, sir, I were well awake,  
230 I'd strive to tell you. We were dead of sleep,  
And (how we know not) all clapped under hatches;  
Where, but even now, with strange and several noises  
Of roaring, shrieking, howling, jingling chains,  
And more diversity of sounds, all horrible,

235 We were awaked; straightway at liberty;  
Where we, in all her trim, freshly beheld  
Our royal, good, and gallant ship, our master  
Cap'ring to eye her.<sup>32</sup> On a trice, so please you,

29. **blasphemy . . . o'erboard**  
irreverent curses that threw  
salvation into the sea.

30. **glasses** *n.* hours.

31. **yare** *adj.* shipshape.

32. **master . . . her** captain dancing  
to see her.

NOTES

33. **moping** *v.* dazed.

34. **conduct** *n.* conductor.

**rectify** (REHK tuh fy) *v.* correct

35. **accidents** *n.* occurrences.

36. **Coraggio** (kawr AH jee oh)  
"courage" (Italian).

37. **badges** *n.* insignia worn by  
servants to indicate the master  
they serve.

38. **true** *adj.* honest.

39. **without her power** without the  
moon's authority.

Even in a dream, were we divided from them  
240 And were brought moping<sup>33</sup> hither.

**Ariel.** [*Aside to Prospero*] Was't well done?

**Prospero.** [*Aside to Ariel*] Bravely, my diligence. Thou shalt be free.

**Alonso.** This is as strange a maze as e'er man trod,  
And there is in this business more than nature  
Was ever conduct<sup>34</sup> of. Some oracle

245 Must **rectify** our knowledge.

**Prospero.** Sir, my liege,  
Do not infest your mind with beating on  
The strangeness of this business. At picked leisure,  
Which shall be shortly, single I'll resolve you  
(Which to you shall seem probable) of every

250 These happened accidents;<sup>35</sup> till when, be cheerful  
And think of each thing well. [*Aside to Ariel*] Come hither, spirit.  
Set Caliban and his companions free.

Untie the spell. [*Exit Ariel.*] How fares my gracious sir?  
There are yet missing of your company

255 Some few odd lads that you remember not.

[*Enter Ariel, driving in Caliban, Stephano and Trinculo,  
in their stolen apparel.*]

**Stephano.** Every man shift for all the rest, and let no man take  
care of himself; for all is but fortune. *Coraggio*,<sup>36</sup> bully-monster,  
*coraggio!*

260 **Trinculo.** If these be true spies which I wear in my head, here's a  
goodly sight.

**Caliban.** O Setebos, these be brave spirits indeed!  
How fine my master is! I am afraid  
He will chastise me.

**Sebastian.** Ha, ha!  
What things are these, my Lord Antonio?

265 Will money buy 'em?

**Antonio.** Very like. One of them  
Is a plain fish and no doubt marketable.

**Prospero.** Mark but the badges<sup>37</sup> of these men, my lords,  
Then say if they be true.<sup>38</sup> This misshapen knave,  
His mother was a witch, and one so strong  
270 That could control the moon, make flows and ebbs,  
And deal in her command without her power.<sup>39</sup>  
These three have robbed me, and this demi-devil  
(For he's a bastard one) had plotted with them  
To take my life. Two of these fellows you

275 Must know and own; this thing of darkness I  
Acknowledge mine.

**Caliban.** I shall be pinched to death.

**Alonso.** Is not this Stephano, my drunken butler?

**Sebastian.** He is drunk now. Where had he wine?

**Alonso.** And Trinculo is reeling ripe. Where should they

280 Find this grand liquor that hath gilded 'em?

How cam'st thou in this pickle?

**Trinculo.** I have been in such a pickle, since I saw you last, that I  
fear me will never out of my bones. I shall not fear flyblowing.<sup>40</sup>

**Sebastian.** Why, how, now, Stephano?

285 **Stephano.** O, touch me not! I am not Stephano, but a cramp.

**Prospero.** You'd be king o' the isle, sirrah?

**Stephano.** I should have been a sore<sup>41</sup> one then.

**Alonso.** This is a strange thing as e'er I looked on.

**Prospero.** He is as disproportioned in his manners

290 As in his shape. Go, sirrah, to my cell;

Take with you your companions. As you look

To have my pardon, trim it handsomely.

**Caliban.** Ay, that I will; and I'll be wise hereafter,

And seek for grace. What a thrice-double ass

295 Was I, to take this drunkard for a god

And worship this dull fool!

**Prospero.** Go to! Away!

**Alonso.** Hence, and bestow your luggage where you found it.

**Sebastian.** Or stole it rather.

[Exit Caliban, Stephano, and Trinculo.]

**Prospero.** Sir, I invite your Highness and your train

300 To my poor cell, where you shall take your rest

For this one night; which, part of it, I'll waste<sup>42</sup>

With such discourse as, I not doubt, shall make it

Go quick away—the story of my life,

And the particular accidents gone by

305 Since I came to this isle. And in the morn

I'll bring you to your ship, and so to Naples,

Where I have hope to see the nuptial

Of these our dear-beloved solemnizèd;

And thence retire me to my Milan, where

310 Every third thought shall be my grave.

**Alonso.** I long

To hear the story of your life, which must

Take<sup>43</sup> the ear strangely.

**Prospero.** I'll deliver<sup>44</sup> all;

And promise you calm seas, auspicious gales

## NOTES

40. **flyblowing** *n.* infestation of maggots.

41. **sore** *adj.* pained or angry.

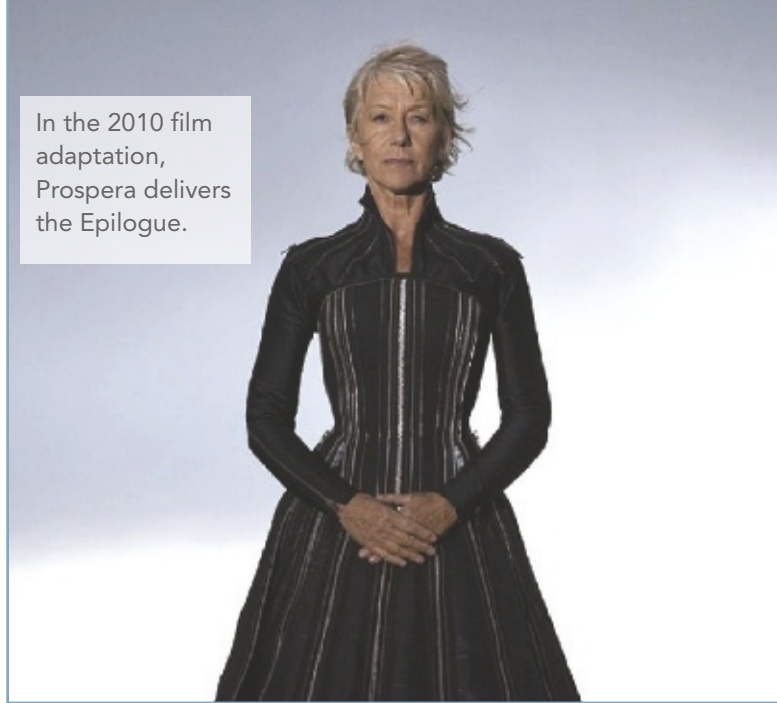
42. **waste** *v.* spend.

43. **Take . . . strangely** sound strange.

44. **deliver** *v.* tell.



In the 2010 film adaptation, Prospera delivers the Epilogue.



And sail so expeditious that shall catch  
 315 Your royal fleet far off. [*Aside to Ariel*] My Ariel, chick,  
 That is thy charge. Then to the elements  
 Be free, and fare thou well! [*To the others*] Please you, draw near.  
 [Exit all.]



## Epilogue

### *Spoken by Prospero*

Now my charms are all o'erthrown,  
 And what strength I have's mine own,  
 Which is most faint. Now 'tis true,  
 I must be here confined by you,  
 5 Or sent to Naples. Let me not,  
 Since I have my dukedom got  
 And pardoned the deceiver, dwell  
 In this bare island by your spell;  
 But release me from my bands<sup>1</sup>  
 10 With the help of your good hands.<sup>2</sup>  
 Gentle breath<sup>3</sup> of yours my sails  
 Must fill, or else my project fails;  
 Which was to please. Now I want  
 Spirits to enforce, art to enchant;  
 15 And my ending is despair  
 Unless I be relieved by prayer,<sup>4</sup>  
 Which pierces so that it assaults  
 Mercy itself and frees all faults.  
 As you from crimes would pardoned be,  
 20 Let your indulgence<sup>5</sup> set me free. [Exit.]

FINIS

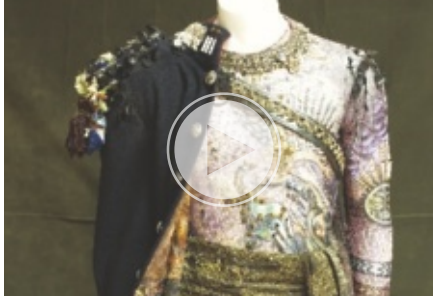
### CLOSE READ

**ANNOTATE:** In lines 1–20, mark the rhyming words.

**QUESTION:** Why does Shakespeare end the play in rhyming verse?

**CONCLUDE:** What is the effect of this final passage?

1. **bands** *n.* pledges; promises.
2. **hands** *n.* applause.
3. **Gentle breath** approving comments.
4. **prayer** my plea, request, or petition.
5. **indulgence** *n.* generosity; also, remission from sins according to Roman Catholic doctrine.



Dressing *The Tempest*: Slide Show,  
*The New York Times*

**Discuss It** Do the costumes in the slide show fit your sense of what the characters should be wearing?  
Write your response before sharing your ideas.

## Comprehension Check

Complete the following items after you finish your first read.

1. What are Ferdinand and Miranda doing when we first see them in Act V?
  
2. What does Alonso immediately resign when he sees Prospero?
  
3. What is Prospero's last command to Ariel?
  
4. **Notebook** Confirm your understanding of Act V by writing a summary.

---

## RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the play?



THE TEMPEST, ACT V

## Close Read the Text

1. This model, from lines 16–20 of Act V, Scene i, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

**ANNOTATE:** These sentences are much shorter than those before them.

**QUESTION:** Why are these lines so short and simple?

**CONCLUDE:** The sentences express straightforward and sincere feeling.

**ANNOTATE:** These words compare Gonzalo’s tears to water dripping from a roof in winter.

**QUESTION:** Why does Shakespeare use this image?

**CONCLUDE:** The image could relate to Gonzalo’s age, to his tenderness, or to the melting of hardened feelings.

**Ariel.** His tears run down his beard like winter’s drops  
 From eaves of reeds. Your charm so strongly works ’em  
 That if you now beheld them, your affections  
 Would become tender.  
**Prospero.** Dost thou think so, spirit?  
**Ariel.** Mine would, sir, were I human.  
**Prospero.** And mine shall.

### Tool Kit

Close-Read Guide and Model Annotation

2. For more practice, go back into the text, and complete the close-read notes.
3. Revisit a section of the text you found important during your first read. Read this section closely, and **annotate** what you notice. Ask yourself **questions** such as “Why did the author make this choice?” What can you **conclude**?

## Analyze the Text

**CITE TEXTUAL EVIDENCE** to support your answers.

**Notebook** Respond to these questions.

1. **Interpret** Why does Prospero decide to forgive the conspirators?
2. (a) When the audience knows something that a character does not, the effect is called **dramatic irony**. Where in Act V does Alonso express a wish that is ironic in this way? (b) **Support** What makes the wish ironic? (c) **Make a Judgment** Is Prospero justified in placing Alonso in the circumstances that evoke this wish?
3. (a) What does Prospero do for Ariel and Caliban in the final scene? (b) **Synthesize** How does Prospero’s final soliloquy, in the Epilogue, reflect these actions?
4. **Essential Question:** *What motivates us to forgive?* What have you learned about forgiveness from reading *The Tempest*?

### STANDARDS

#### Reading Literature

Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

## Analyze Craft and Structure

**Plot Structure** In Shakespearean comedies, the **resolution** of a play occurs in its final section, when all conflicts are resolved and all characters come together. Order is restored. The rightful king returns. Those who should lose ill-gotten gains lose them. Justice is served with mercy. *The Tempest* follows this pattern, but the resolution is not so tidy. It is colored by Prospero’s mixed feelings and his sorrow at giving up magic.


Shakespeare adds an **epilogue** after the resolution. In a typical epilogue, a character adds final comments on the conflict and resolution of the play. Prospero’s epilogue is different; it is a request to the audience to grant him his freedom. Over the centuries, some critics have seen this speech as a request from Shakespeare himself—the magician of the stage—to release him from his duties and let him retire.

**CITE TEXTUAL EVIDENCE**  
to support your answers.

### Practice

Use the chart to record how the resolution of the plot affects each character in *The Tempest*.

CHARACTER	WHAT IS RESOLVED IN ACT V
Prospero	
Miranda	
Ferdinand	
Alonso	
Sebastian	
Antonio	
Gonzalo	
Ariel	
Caliban	
Stephano	
Trinculo	

 **Notebook** Reread the Epilogue aloud. Then, answer the questions.

1. (a) What emotions does Prospero convey in this passage? (b) Which lines express these emotions most strongly? Explain.
2. If Shakespeare intended the Epilogue as a personal farewell to his audiences, is this speech appropriate? Explain.



THE TEMPEST, ACT V


## Concept Vocabulary

**penitent****pardon****merciful****rectify**

**Why These Words?** These concept words relate to forgiveness and putting things right, the main emphasis of Act V of *The Tempest*. For example, Prospero says that because King Alonso and his companions are *penitent*, he will not punish them further.

1. How does the concept vocabulary reinforce the resolution of the play?
2. What other words in Act V connect to this concept?


### Practice

 **Notebook** The concept vocabulary words appear in Act V of *The Tempest*.

1. Write a sentence for each concept vocabulary word that clearly conveys its meaning.
2. Revise each sentence you wrote using a synonym for the concept vocabulary word. After each sentence, note whether the synonym means precisely what the vocabulary word does, or whether the synonym has a slightly different **denotation**—the literal dictionary meaning—or **connotation**—the feeling it elicits.

## Word Study

**Latin Root: -pen-** English words containing the root *-pen-* may derive from one of two sources. Some words, such as *penalize*, meaning “to make illegal,” come from the Latin word *poena*, meaning “punishment.” Other words, such as *penultimate*, meaning “next to last,” come from the Latin word *paene*, meaning “almost.”

1. Infer whether each of the following words derives from the Latin word *poena* or the Latin word *paene*. Write your inference. Then, use a college-level dictionary to verify your answers.
  - *penology*, meaning “study of the rehabilitation of criminals”
  - *peninsula*, meaning “land area nearly surrounded by water”
  - *penumbra*, meaning “partly shadowed area”
  - *penalty*, meaning “negative legal consequence”
2.  **Notebook** The word *pain* also derives from the Latin *poena*. Explain how the meaning of *poena* contributes to the meaning of *pain*. Use a specialized resource such as an etymological dictionary to verify your answer.

### WORD NETWORK

Add words related to forgiveness from the text to your Word Network.

### STANDARDS

#### Language

- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
- Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

## Author's Style

**Poetic Structure** Until about the middle of the 1500s, all English plays were written in rhymed verse. By the time Shakespeare started writing plays in the 1590s, blank verse had become the fashion. The young playwright used this unrhymed form brilliantly, but he did not abandon the powerful tool of rhyme. Throughout his work, rhyming couplets set apart significant moments from the rest of the action.

A **rhyming couplet** is a pair of lines that have the same meter and end words that rhyme. The rhyme is **full rhyme**, which means that the final stressed vowel sounds of the words are identical, as are any consonant sounds that follow. For example, *blameless* and *shameless* are full rhymes. Shakespeare uses rhyming couplets in iambic pentameter, but for special occasions such as songs and chants, he uses a shorter line with a different meter.

### Read It

Review three points in the play in which rhyming couplets are used—the first line of each passage appears in the chart. Then, explain the effects of the change in rhyme and meter. What moment, idea, feeling, or characters do these passages set apart from the rest of the play's action?


#### STANDARDS

##### Reading Literature

Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

PASSAGE	EFFECTS OF RHYMING COUPLETS
Come unto these yellow sands . . . (Act I, Scene ii, lines 375–385)	
Ceres, most bounteous lady, thy rich leas . . . (Act IV, Scene i, lines 60–75)	
Now my charms are all o'erthrown . . . (Act V, Epilogue, lines 1–20)	

### Write It

 **Notebook** Imagine that you are Prospero. Write two rhyming couplets, about either your daughter (Miranda) or your brother (Antonio). Make sure to use full rhymes and the same meter in each couplet.



THE TEMPEST, ACT V

## Writing to Sources

**Literary criticism** is any writing that examines and evaluates a literary work. A critic can explore a work in many different ways, including the following:

- explain its form or structure
- consider how readers respond to it
- examine it as a product of a specific culture
- link it to its author’s life and personal influences

### Assignment

Write a brief **critical essay** in which you analyze *The Tempest’s* uneasy ending. Remember that this is a romance, in which a happy ending comes only after characters have faced daunting challenges. The ending restores order and seems happy, but there are strains in that happiness. For example, consider these elements of discord:

- Prospero is giving up his powers. See the “farewell to magic” speech. (Act V, Scene i, lines 33–57)
- Prospero “forgives” Antonio, while reminding him of his treachery. See their exchange. (Act V, Scene i, lines 129–141)

In your essay, explain how one of these two elements complicates the happy ending.

**Vocabulary and Conventions Connection** In your essay consider including several of the concept vocabulary words.

penitent      pardon      merciful      rectify

### STANDARDS

#### Writing

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.

#### Speaking and Listening

- Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

### Reflect on Your Writing

After you have written your literary criticism, answer the following questions:

1. How did writing about the resolution of the play help you understand it?
2. What evidence and specific details did you use in your writing? How did they help you make your points?
3. **Why These Words?** The words you choose make a difference in your writing. Which words did you specifically choose to add clarity to your literary criticism?

## Speaking and Listening

### Assignment

With a partner, deliver an **oral presentation** on the question of which is more powerful, “nature,” a person’s inborn identity, or “nurture,” a person’s upbringing. Take a position on the question, and use evidence from the play to support your ideas. Consider the following questions:

- If Caliban and Miranda were both brought up under the watchful eye of Prospero, why are they so different?
- What caused Antonio to betray his brother Prospero?
- What is Shakespeare saying about the relative impact of nature and nurture on a person’s attitude and behavior?

Prepare for the presentation by planning your arguments, considering possible counterarguments, and drafting an opening statement.

1. **Outline Your Argument** With your partner, discuss the arguments in favor of your position. Decide which ideas are the strongest. Then, use a chart to make notes about your arguments and supporting points.

ARGUMENT	SUPPORT

2. **Anticipate Counterarguments** Discuss arguments that could be made against your position. Consider how you can effectively answer them.
3. **Draft and Practice** Use the ideas and evidence you organized in your chart to craft a logical, persuasive introduction to your presentation. Practice your delivery and make adjustments to strengthen it.
4. **Deliver and Evaluate Presentations** As your classmates deliver their presentations, listen attentively. Use an evaluation guide like the one shown to analyze their deliveries.

### PRESENTATION EVALUATION GUIDE

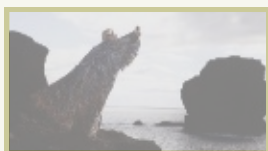
Rate each statement on a scale of 1 (not demonstrated) to 4 (demonstrated).

- The introduction states a clear position.
- The presentation includes well-supported arguments.
- Ideas are supported with evidence from the play.
- The presentation anticipates and addresses a counterargument.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from *The Tempest*.





THE TEMPEST

## Comparing Texts

In this lesson, you will compare two poems inspired by Shakespeare’s *The Tempest* with the play itself. First, you will complete the first-read and close-read activities for the two poems.



POETRY COLLECTION 1

## *En el Jardín de los Espejos Quebrados,* Caliban Catches a Glimpse of His Reflection

### Caliban

#### Concept Vocabulary

You will encounter the following words as you read the poems. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
swollen	
scarred	
welt	
sliver	
cartilage	
clench	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

#### First Read POETRY

Apply these strategies as you conduct your first read. You will have the opportunity to complete a close read after your first read.



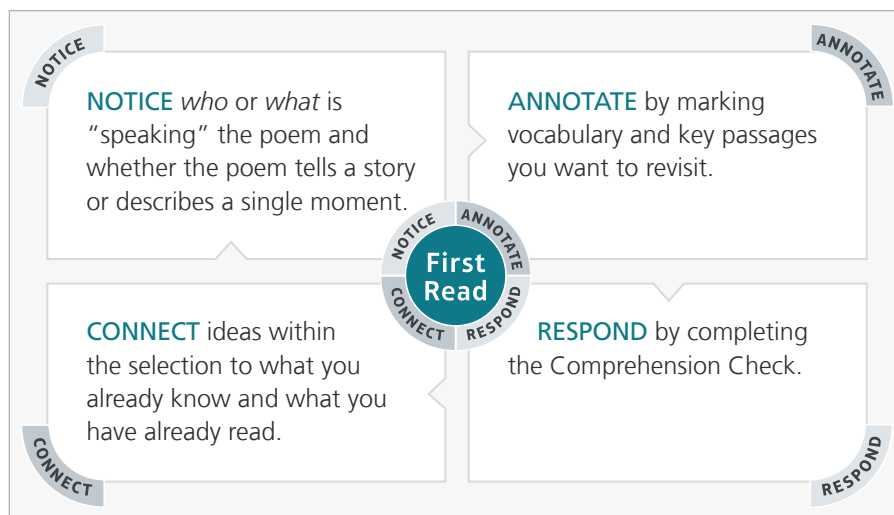
#### Tool Kit

First-Read Guide and Model Annotation

#### STANDARDS

##### Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.



## About the Poets



When **Virgil Suárez** (b. 1962) and his family moved to the United States from Cuba, his parents worked difficult jobs in sweatshops and factories producing fabric. As a distinguished Latino poet, Suárez uses his personal immigration experience to tell stories of refuge and immigrant identity. He continues to write poetry and teach creative writing at Florida State University.



**J. P. Dancing Bear** (b. 1961) is the author of thousands of poems, founding editor of *The American Poetry Journal*, and owner of Dream Horse Press. He lives in the Monterey Bay area of California. J. P. Dancing Bear is the host of the weekly hour-long poetry show called *Out of Our Minds*, which airs on public radio. Among his most recent works is *Cephalopodic*, a collection of love poems.

## Backgrounds

### *En el Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection*

The works of Shakespeare have been referenced and reinterpreted by many other authors. This poem comes from a collection by Virgil Suárez that uses the character of Caliban from *The Tempest* to explore the experience of growing up in Cuba.

### Caliban

In 2005, a collection of poetry called *In a Fine Frenzy* was published in which many different poets wrote poems responding to various aspects of Shakespeare's plays. This poem by J. P. Dancing Bear is part of that collection.

**EN EL JARDÍN DE  
LOS ESPEJOS QUEBRADOS,<sup>1</sup>  
CALIBAN CATCHES A GLIMPSE  
OF HIS REFLECTION**

Virgil Suárez

To call a man a beast, one must see into his heart,  
this much he knows is true in this garden of shadow  
and light. When he cuts through it, leaving tracks

on the bone-white sands, he often stops to catch  
5 his breath, rest from the day's delivery of wood  
to Prospero's house. He thinks of the old man's

daughter, her feather-soft hands, the way she'll smile  
up at her dresser mirror, as if she knows this secret  
of slatted images on a pond's surface. He hunches

10 close to the ground, where the warmth from the day's  
heat coils about his naked, **swollen** feet. He feels  
his **scarred** face, this empty promise of healing.

*Yo soy el hombre sin rumbo, el hombre en las tinieblas  
de los días y las noches*<sup>2</sup> . . . aimless and uprooted,  
15 the way a porpoise frolics on the crest of the waves,

a manatee's weight sinks it into the wavering penumbra  
of a river's depth. Fourteen scars on his scalp, his fingers  
know the story, each **welt**, the piece of his right ear

missing, **sliver** of **cartilage**, a nose broken too often.  
20 How could he be the man in love with such a woman?  
"¿Por qué no?"<sup>3</sup> he calls out. In this island of all things

broken, shifted, he isn't the only one damaged by history,  
by the way storms surge and ravage, uprooted royal  
palms everywhere, roof shingles like buried hands,

25 so red, so blue, to call this man a beast you must bow.

1. **EN EL JARDÍN DE LOS ESPEJOS QUEBRADOS** "In the Garden of Broken Mirrors" (Spanish).

2. **Yo soy . . . las noches** "I am the man without direction, the man in the darkness of the days and the nights" (Spanish).

3. **"¿Por qué no?"** "Why not?" (Spanish).

## NOTES

**swollen** (SWOH luhn) *adj.*  
puffed up

**scarred** (skahrd) *adj.* marked  
by healed wounds

**welt** (weht) *n.* ridge on the  
skin caused by a blow

**sliver** (SLIHV uhr) *n.* small,  
slender piece of a hard  
material

**cartilage** (KAHR tuh lihj) *n.*  
firm, flexible tissue almost as  
hard as bone

# Caliban

J. P. Dancing Bear



## NOTES

Before hatred ate my heart  
there was music:  
my mother's willow music,  
her dark willow music of wind and wave.  
5 There was water singing over  
the roots of ash, over stones.

Mother, I am a dead thing  
with a voice trained for anything but song,



shackled in magic and pushed down,  
10 taught to speak with a tongue  
that damns with bellyaches.

Mother, your songs will die within me.  
Mother, I am shaped an evil thing.  
My tears run for the loss of song.  
15 My fists **clench** for you.

#### NOTES

**clench** (klehnh) v. close tightly

# Comprehension Check

Complete the following items after you finish your first read.

1. In "*En el Jardín de los Espejos Quebrados . . .*," what is Caliban doing?
2. In "*En el Jardín de los Espejos Quebrados . . .*," of whom is Caliban thinking?
3. Who is the speaker of "Caliban"?
4. In "Caliban," of whom is the speaker thinking?
5. In "Caliban," what did the speaker's mother use to make music?

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## RESEARCH

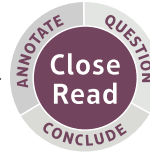
**Research to Clarify** Choose at least one unfamiliar detail from one of the poems. Briefly research that detail. In what way does the information you learned shed light on an aspect of the poem?

**Research to Explore** Choose something from one of the poems that interested you, and formulate a research question.



## Close Read the Text

1. Revisit sections of the text you marked during your first read. **Annotate** what you notice. What **questions** do you have? What can you **conclude**?



POETRY COLLECTION 1

## Analyze the Text

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Notebook** Respond to these questions.

1. **Interpret** What does the speaker of “*En el Jardín De Los Espejos Quebrados*, Caliban Catches a Glimpse of His Reflection” mean when he says, “To call a man a beast, one must see within his heart”?
2. (a) In “*En el Jardín De Los Espejos Quebrados . . .*,” what kinds of marks disfigure Caliban’s body? (b) **Analyze** What do these marks suggest about Caliban’s supposed ugliness?
3. **Interpret** When the speaker of “Caliban” says, “Before hatred ate my heart,” what does he mean?
4. **Essential Question: What motivates us to forgive?** What have you learned about forgiveness from reading these poems?

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

swollen	cartilage	sliver
scarred	welt	clench

**Why These Words?** The concept vocabulary words all relate to physical damage, especially wounds and the signs they leave behind. The speaker of “*En el Jardín de los Espejos Quebrados . . .*” mentions Caliban’s “swollen feet” and “scarred face.” Both *swollen* and *scarred* refer to physical ways in which a person’s body shows signs of injury.

1. How does the concept vocabulary help readers understand the sorrow of Caliban?
2. What other words in the poems connect to this concept?

### WORD NETWORK

Add words related to forgiveness from the texts to your Word Network.

### STANDARDS

- Language**
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
  - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.





THE TEMPEST



POETRY COLLECTION 1

STANDARDS

Reading Literature

Analyze how an author draws on and transforms source material in a specific work.

Writing

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Apply grades 9–10 Reading standards to literature.

Writing to Compare

In Shakespeare's The Tempest, Caliban is one of the darker mysteries of the island. The child of a powerful sorceress whom Prospero defeated, Caliban is belittled and enslaved. Although he gets to tell part of his story in the play, he is ultimately silenced. In these poems, he is given a new voice.

Assignment

Write a comparison-and-contrast essay in which you analyze Caliban's character as portrayed in the play and in one of the poems. In addition, express a judgment about the value of reading new works based on old characters. To do so, consider these questions:

- Does the poem show Caliban in a new way while remaining true to the play? Alternatively, is the change so profound that Caliban is now a different character?
Does the poem have a deeper or different message about oppressed people than does the play?
Does the poem help you see the play in a fresh way?

Support your analysis with evidence from both the play and the poem.

Prewriting

Analyze the Texts Review the sections of the play noted in the chart. Identify details related to Caliban's birth, experiences, appearance, thoughts, feelings, and actions. Then, choose one of the poems, and identify mirror details—those that reflect or comment on elements you noted in the play. Choose the poem you find most intriguing.

Poem you will compare: \_\_\_\_\_

Table with 3 columns: Play/Scene, THE TEMPEST, and THE POEM. Rows include Act I, Scene ii (lines 261-286), Act I, Scene ii (lines 309-374), Act II, Scene ii (lines 59-74), and Act III, Scene ii (lines 38-138).

## Drafting

**Organize Textual Details** This assignment requires you to show similarities and differences in how Caliban is portrayed in two works. Use the chart to organize your notes.

ELEMENT	SIMILARITIES	DIFFERENCES
Experiences		
Appearance		
Thoughts and Feelings		
Behavior and Actions		

**Choose a Structure** Choose one of these formats to organize your essay.

- **Block format:** Discuss the portrayal of Caliban in the play, and then his portrayal in the poem.
- **Point-by-point format:** Discuss specific aspects of Caliban’s portrayal in each text, alternating between the two.

Conclude your essay by addressing the broader question about the value of new literature based on older characters or stories.

**Use Varied Support** Details from the text are your best forms of evidence, but you should also weave in other types of support.

- **Summaries**, or brief retellings of the events of a plot, can give readers useful information. Be sure not to confuse a summary with deeper analysis.
- **Paraphrases**, or restatements in your own words, can help you clarify complex ideas. In this essay, you may want to paraphrase some Shakespearean language.

## Review, Revise, and Edit

Once you are done drafting, reread your essay. Make sure you have supported your ideas with clear reasons and evidence. Review each paragraph, marking its main idea. Then, mark sentences that support that idea. If there are sentences that do not support or develop the main idea, consider deleting or rewriting them. If there are too few sentences supporting a main idea, add them. Be sure to proofread textual details cited in your essay against the original text to ensure your transcription is accurate.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from *The Tempest*, “*En el Jardín De Los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection*,” and “*Caliban*.”



WRITING TO SOURCES

- THE TEMPEST
- EN EL JARDÍN DE LOS ESPEJOS QUEBRADOS, CALIBAN CATCHES A GLIMPSE OF HIS REFLECTION
- CALIBAN

Tool Kit

Student Model of an Argument

ACADEMIC VOCABULARY

As you craft your argument, consider using some of the academic vocabulary you learned in the beginning of this unit.

- allusion
- articulate
- contentious
- vehement
- tolerate

STANDARDS

Writing

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

# Write an Argument

You have read a play that deals with the concepts of virtue and vengeance. You have also read two poems based on a character in the play. In *The Tempest*, a man in exile seeks revenge against those who displaced him. In “*En el Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection*” and “*Caliban*,” poets consider the feelings of a character trapped in slavery. Now, you will use your knowledge of these texts to write an argument.

## Assignment

Consider Prospero’s realization at the end of *The Tempest*: “The rarer action is / In virtue than in vengeance” (Act V, Scene i, lines 27–28). Also consider your understanding of the poems reinterpreting Caliban. Then, take and defend a position on the topics of virtue and vengeance. Write a brief **argumentative essay** in which you state and support your position on this question:

Is there more value in vengeance or virtue (forgiveness)?

## Elements of Argument

**Argumentative writing** provides the opportunity to present and defend your ideas about a topic. Although arguments often use nonfiction texts, facts, and data as evidence, you can also use interpretations of literature to support your ideas. Any argument, including one about literature, requires the development of a logical line of reasoning and the support of ideas with strong, persuasive evidence.

An effective argument contains these elements:

- a thesis statement, or precise claim, that expresses your position on a topic or question
- the inclusion of a counterclaim, or opposing position, and a discussion of why it is less convincing than your position
- textual evidence that supports your position
- a logical organization, including a conclusion that follows from and supports your thesis
- a formal style and objective tone appropriate for the purpose and audience
- error-free grammar, including the correct use of colons when introducing lists or quotations

**Model Argument** For a model of a well-crafted argument, see the Launch Text, “Neither Justice nor Forgetting: Defining Forgiveness.”

Challenge yourself to find all of the elements of effective argument in the text. You will have an opportunity to review these elements as you prepare to write your own argument.



## Prewriting / Planning

**Write a Preliminary Claim** Now that you have read and thought about the selections, write a sentence in which you state your working **claim**, or main position on the question posed in this assignment. Your claim should be a debatable response to the assignment question. For example, you might argue that vengeance focuses and motivates some people more than forgiveness does—or vice versa. As you continue to write, you may revise your claim or even change it entirely. For now, it will help you develop your supporting reasons and evidence.

Working Claim: \_\_\_\_\_  
 \_\_\_\_\_

**Consider Possible Counterclaims** Remember that part of your essay should address **counterclaims**, or opposing positions. Complete these sentences to address a counterclaim. Think about reasons and evidence you can use to defend your position.

Another reader might say that \_\_\_\_\_

The reason he or she might think this is because \_\_\_\_\_

However, my position is stronger because \_\_\_\_\_

The evidence that supports this is \_\_\_\_\_

**Gather Evidence From Sources** There are many different types of evidence you can use to support your argument:

- **personal thoughts:** ideas you have formed through your reading
- **quotations from the texts:** evidence from the texts you just read that illustrate your points
- **analysis of text passages:** interpretations of key passages from the text that support your argument about virtue or vengeance
- **quotations from authorities:** statements from leading experts that support your points
- **historical context:** key information about the social and cultural setting of a selection

**Connect Across Texts** As you write your argument, you will be using evidence from the literature in Whole-Class learning to support your claim, while also acknowledging counterclaims. You can also do a limited amount of research to find ideas and quotations from credible sources that support your ideas. Keep your purpose in mind, as well as the background of your intended audience, while selecting source materials and forming your argument.

### EVIDENCE LOG

Review your Evidence Log and identify key details you may want to cite in your argument.

### STANDARDS

#### Writing

Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.



## Drafting

**Organize Your Ideas** Once you have gathered evidence that you will use in your argument, create an organizational plan. You may use a standard outline or a graphic organizer to set up a logical sequence for your ideas. Revise your working claim as necessary.

**Organize Your Evidence** Before you begin drafting, consider using the following structure to organize evidence in each body paragraph of your essay.

- Introduce the evidence by providing context for its place in the source text.
- Present the evidence, which may consist of quotations or paraphrases.
- Explain the evidence—what it means and why it is important.
- Connect the evidence to your claim.

Your evidence should build toward the main claim. It should be organized so that your audience can follow your reasoning and understand how your ideas support your position on the assignment topic. In the chart, you can see a breakdown of how the Launch Text uses evidence to support the claim that Prospero’s motives for granting or withholding forgiveness are complex.

INTRODUCTION OF EVIDENCE	QUOTATION	EXPLANATION OF EVIDENCE	RELATE EVIDENCE TO THE THESIS
<i>At other times, Prospero savors victory before he shows forgiveness ... In this speech, he teases Antonio before accepting his brother’s apology:</i>	<i>For you, most wicked sir, whom to call brother / Would even infect my mouth, I do forgive / Thy rankest fault—all of them; and require / My dukedom of thee, which perforce, I know, / Thou must restore.</i>	<i>He demonstrates his power and control before he offers a change of heart.</i>	<i>If to forgive is to let go of anger and resentment, then Prospero cannot be called forgiving.</i>

**Deal With Counterclaims** When you are deciding how to organize your evidence and analysis, remember to address counterclaims. The logical place to analyze counterclaims is after you have strongly established your own position. Develop a strong argument with evidence that shows the limitations of each counterclaim you anticipated during prewriting. Remember that you also build up your own argument by knocking others down.

**Write a First Draft** Use your organizational plan to write your first draft. Remember to clearly state your claim and to address possible counterclaims. Use a variety of evidence from the literary texts and from secondary sources, and make clear connections to your thesis and counterclaims.

### STANDARDS

#### Writing

Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.

LANGUAGE DEVELOPMENT: CONVENTIONS

## Create Cohesion: Quotations and Paraphrases

When you want to use an idea from a text to develop your thesis, you can either quote directly from the text with exact quotations, or you can paraphrase an idea by restating it in your own words.

- Exact quotations can highlight a character’s attitude, a writer’s word choice, or an essayist’s opinion.
- Paraphrases can help you clarify key ideas. Make sure that your paraphrases accurately reflect the original text.

### Read It

These sentences from the Launch Text use exact quotations and paraphrases to develop the thesis.

- *He is sincere when he asks Ariel, his magical servant, “But are they, Ariel, safe?”* (introduces exact quotation with a comma)
- *At length, Prospero reminds Ariel that he once rescued him from a magical prison.* (uses paraphrase to help make a point about the mixed messages sent by Prospero’s treatment of Ariel)

### Write It

As you draft your argument, use appropriate transitions and punctuation to smoothly incorporate quotations and paraphrases into your writing.

IF YOU WANT TO . . .	DO THE FOLLOWING:
<b>introduce an exact quotation</b>	Use descriptive words such as <i>says</i> , <i>comments</i> , and <i>remarks</i> . You can also use a colon after an introductory sentence to introduce a longer quotation. Surround the quotation in quotation marks, including all punctuation used in the source text.
<b>introduce a block quotation (when quoted text is longer than four lines of prose or three lines of verse)</b>	Introduce the longer quotation, then use a colon. Note that a block quotation does not have quotation marks surrounding it.
<b>introduce paraphrased text</b>	Give credit to the source of the ideas by mentioning its title, author, or both. Do not use quotation marks around phrases and sentences that are in your own words.

TIP

PUNCTUATION

Make sure to correctly punctuate quotations in your writing.

- Use punctuation inside the quotation marks. For example, if you end a sentence with a quotation, the period should appear before the ending quotation mark.
- Use a colon to introduce longer quotations.

STANDARDS

Writing

- Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- Draw evidence from literary or informational texts to support analysis, reflection, and research.

Language

Use a colon to introduce a list or quotation.



## Revising

### Evaluating Your Draft

Use the following checklist to evaluate the effectiveness of your first draft. Then, use your evaluation and the instruction on this page to guide your revision.

FOCUS AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS
<input type="checkbox"/> Introduces a claim, or position on a topic. <input type="checkbox"/> Distinguishes the claim from opposing claims. <input type="checkbox"/> Provides a conclusion that follows from and supports the claim. <input type="checkbox"/> Establishes a logical organization and develops a progression throughout the argument. <input type="checkbox"/> Uses transitional words, phrases, and clauses to clarify the relationships between and among ideas.	<input type="checkbox"/> Develops the claim and opposing claims fairly, supplying evidence for each, while pointing out the strengths and limitations of both. <input type="checkbox"/> Provides adequate examples for each major idea. <input type="checkbox"/> Uses vocabulary that is appropriate for the audience and purpose. <input type="checkbox"/> Establishes and maintains a formal style and an objective tone.	<input type="checkbox"/> Attends to the norms and conventions of the discipline, especially the correct use and punctuation of quotations.

### Revising for Focus and Organization

**Logical Argument and Conclusion** Reread your argument, paying attention to the flow of ideas. Are they presented in a logical order? Have you made the connections between your ideas, exact quotations, and paraphrases clear? Does your conclusion follow naturally from the claim and evidence that you presented, and does it end your essay memorably?

### Revising for Evidence and Elaboration

**Tone** When you write about literature, use an objective tone and, in general, avoid “I statements.” For example, do not use language such as “I believe that the quotation shows. . . .” Instead, replace such language with direct statements, such as “This evidence shows. . . .”

**Revise to Eliminate Unnecessary Information** Reread your draft, looking for any words or phrases that are either not precise or not essential. Here are some steps to help you revise ideas to support your claim:

- Underline your claim and the main idea of each paragraph.
- Highlight sentences that do not support your claim.
- Add or revise text evidence and transitional phrases to make a tighter connection to your claim.
- Eliminate any paragraphs or details that do not clearly contribute to your argument.

### WORD NETWORK

Include interesting words from your Word Network in your argument.

### STANDARDS

#### Writing

- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the argument presented.

## PEER REVIEW

Exchange essays with a classmate. Use the checklist to evaluate your classmate's argument and provide supportive feedback.

1. Is the claim clear?

yes    no   If no, explain what confused you.

2. Is a counterclaim clearly stated? Is there sufficient evidence to counter it?

yes    no   If no, point out what is missing.

3. Did you find the argument convincing?

yes    no   If no, write a brief note explaining what you thought was missing.

4. What is the strongest part of your classmate's essay? Why?

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## Editing and Proofreading

**Edit for Conventions** Reread your draft for accuracy and consistency. Correct errors in grammar and word usage. When using a direct quotation, make sure that punctuation such as periods or commas are used within the quotation marks.

**Proofread for Accuracy** Read your draft carefully, looking for errors in spelling and punctuation. Check the spelling of words in direct quotations. Because *The Tempest* is an older text, the spelling of the words may be different from the modern spelling. Check the source material for the exact spelling used.

## Publishing and Presenting

Create a final version of your essay. Share it with your class so that your classmates can read it and make comments. In turn, review and comment on your classmates' work. Consider the ways in which other students' arguments are both similar to and different from your own. Always maintain a polite and respectful tone when commenting.

## Reflecting

Think about what you learned by writing your argument. What could you do differently the next time to make the writing experience easier and your argument stronger? For example, you might ask more questions and hold more discussions about the selections to get other points of view about the topic.

### STANDARDS

#### Writing

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

#### Language

Spell correctly.





## OVERVIEW: SMALL-GROUP LEARNING

ESSENTIAL QUESTION:

# What motivates us to forgive?

Many of the wrongs we experience are personal—small insults or slights. Some, however, are much bigger. How should we react when issues of guilt and forgiveness affect whole countries? You will work in a group to continue your exploration of the concepts of virtue and vengeance.

## Small-Group Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work with others.

Review these strategies and the actions you can take to practice them as you work in teams. Add ideas of your own for each step. Use these strategies during Small-Group Learning.

STRATEGY	ACTION PLAN
Prepare	<ul style="list-style-type: none"> <li>• Complete your assignments so that you are prepared for group work.</li> <li>• Organize your thinking so you can contribute to your group’s discussions.</li> <li>•</li> </ul>
Participate fully	<ul style="list-style-type: none"> <li>• Make eye contact to signal that you are listening and taking in what is being said.</li> <li>• Use text evidence when making a point.</li> <li>•</li> </ul>
Support others	<ul style="list-style-type: none"> <li>• Build off ideas from others in your group.</li> <li>• Invite others who have not yet spoken to join the discussion.</li> <li>•</li> </ul>
Clarify	<ul style="list-style-type: none"> <li>• Paraphrase the ideas of others to ensure that your understanding is correct.</li> <li>• Ask follow-up questions.</li> <li>•</li> </ul>

## POETRY COLLECTION 2

**They are hostile nations***Margaret Atwood***Under a Certain Little Star***Wisława Szymborska, translated  
by Joanna Trzeciak*

How responsible are we individually for the world's troubles? And when we fail the world, who can forgive us?



## SPEECH

**Let South Africa Show the World  
How to Forgive***Desmond Tutu*

A stunning display of forgiveness empowers a nation and inspires the world.



## PERFORMANCE TASK

## SPEAKING AND LISTENING FOCUS

**Present an Argument**

The Small-Group readings speak to acts of betrayal, damage, and forgiveness that extend beyond our individual lives to affect the entire world. After reading, your group will plan a talk show segment about the role of apologies in the forgiveness process.



### Working as a Team

1. **Take a Position** In your group, discuss the following question:

Why do you think people have difficulty making apologies?

As you take turns sharing your positions, be sure to provide reasons for your choice. After all group members have shared, discuss some of the personal attributes that might be required to make a sincere apology.

2. **List Your Rules** As a group, decide on the rules that you will follow as you work together. Samples are provided; add two more of your own. You may add or revise rules based on your experience together.

- Everyone should participate in group discussions.
- People should not interrupt.

- \_\_\_\_\_  
\_\_\_\_\_
- \_\_\_\_\_  
\_\_\_\_\_

3. **Apply the Rules** Practice working as a group. Share what you have learned about forgiveness and vengeance. Make sure each person in the group contributes. Take notes and be prepared to share with the class one thing that you heard from another member of your group.

4. **Name Your Group** Choose a name that reflects the unit topic.

Our group's name: \_\_\_\_\_

5. **Create a Communication Plan** Decide how you want to communicate with one another. For example, you might use online collaboration tools, email, or instant messaging.

Our group's decision: \_\_\_\_\_  
\_\_\_\_\_

## Making a Schedule

First, find out the due dates for the small-group activities. Then, preview the texts and activities with your group, and make a schedule for completing the tasks.

SELECTION	ACTIVITIES	DUE DATE
<p>They are hostile nations</p> <p>Under a Certain Little Star</p>		
<p>Let South Africa Show the World How to Forgive</p>		

## Working on Group Projects

As your group works together, you'll find it more effective if each person has a specific role. Different projects require different roles. Before beginning a project, discuss the necessary roles, and choose one for each group member. Some possible roles are listed here. Add your own ideas to the list.

**Project Manager:** monitors the schedule and keeps everyone on task

**Researcher:** organizes research activities

**Recorder:** takes notes during group meetings

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POETRY COLLECTION 2

# They are hostile nations Under a Certain Little Star

## Concept Vocabulary

As you perform your first read of the poems, you will encounter these words.

target      vulnerable      hounded

**Context Clues** If these words are unfamiliar to you, try using **context clues**—other words and phrases in the surrounding text—to help you determine their meanings. There are various types of context clues that may help you as you read.

**Synonyms:** The disappearance of the red fox from these woods reminds us how many other species have been hunted to the point of **extinction**.

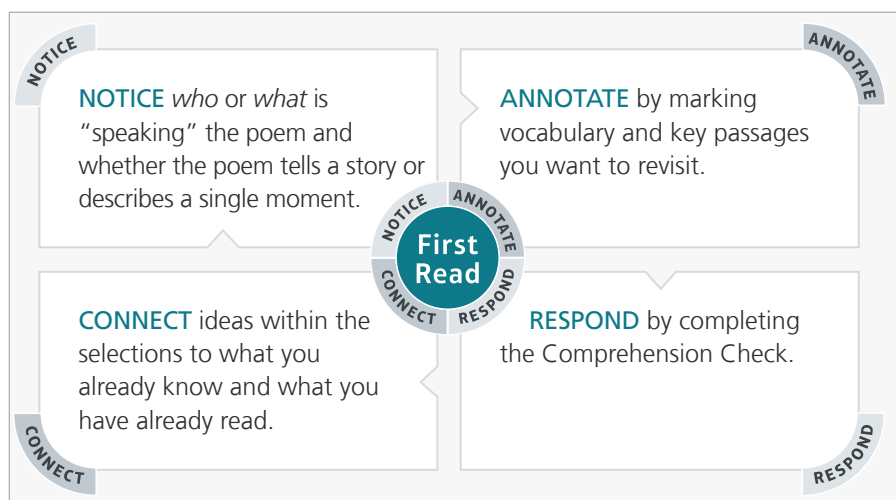
**Restatement of Ideas:** We should be **compassionate** to those who lost their homes in the wildfire because kindness and understanding will help them through this difficult time.

**Contrast of Ideas:** Even though they feel **isolated**, we should remind them that they are in the company of others who care about them.

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

## First Read POETRY

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



**STANDARDS**

**Reading Literature**  
By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

**Language**  
Use context as a clue to the meaning of a word or phrase.

## About the Poets



**Margaret Atwood** (b. 1939) is widely regarded as one of North America's leading writers. Atwood enjoys both acclaim from prestigious literary critics and commercial success. Many of her novels, including such works as *The Handmaid's Tale*, *Cat's Eye*, and the Booker Prize–winning *The Blind Assassin*, have been both bestsellers and prize-winners. Atwood has always defied inclusion in any neat category. Her work is intensely personal, but it has also become increasingly political over the years. Her poems and novels range from the familiar contemporary scene to descriptions of strange future worlds.



**Wisława Szymborska** (1923–2012) lived her entire life in her native Poland. After World War II, she supported a socialist government for Poland, but by the mid-1950s, Szymborska had grown disillusioned with Soviet-style socialism. She gradually became an outspoken critic of the Soviets. Szymborska began her career as a visual artist, and only after World War II did she begin writing poems. Szymborska's poetry gathered avid supporters beginning in the 1960s and ultimately earned her the Nobel Prize in Literature in 1996.

## Backgrounds

### They are hostile nations

In the 1970s, when this poem was written, the threat of nuclear war between the United States and the Soviet Union created a fear of worldwide extinction. One danger of such a catastrophe would be nuclear winter—the ash clouds and smoke from nuclear war would blot out the sun and freeze the planet. These concerns are echoed in this poem.

### Under a Certain Little Star

The concept of *apology* is central to this poem. In its most familiar usage, an *apology* is a statement expressing regret. The word comes from the Greek term for “a speech in defense.” It originally described a literary genre dating back to the Greek philosopher Plato and his *Apology* in the fourth century B.C. In an *apology*, an author defends or explains beliefs that other people have criticized.

POETRY

# They are hostile nations

Margaret Atwood

## i

In view of the fading animals  
the proliferation of sewers and fears  
the sea clogging, the air  
nearing extinction

- 5 we should be kind, we should  
take warning, we should forgive each other

Instead we are opposite, we  
touch as though attacking,

- the gifts we bring  
10 even in good faith maybe  
warp in our hands to  
implements, to maneuvers

## ii

Put down the **target** of me  
you guard inside your binoculars,  
15 in turn I will surrender

this aerial photograph  
(your **vulnerable**  
sections marked in red)  
I have found so useful

- 20 See, we are alone in  
the dormant field, the snow  
that cannot be eaten or captured

## iii

Here there are no armies  
here there is no money

- 25 It is cold and getting colder

We need each others'  
breathing, warmth, surviving  
is the only war  
we can afford, stay

- 30 walking with me, there is almost  
time / if we can only  
make it as far as

the (possibly) last summer

## NOTES

Mark context clues or indicate  
another strategy you used that  
helped you determine meaning.

**target** (TAHR giht) *n.*

MEANING:

**vulnerable** (VUHL nuhr uh  
buhl) *adj.*

MEANING:



# Under a Certain Little Star

Wisława Szymborska

translated by Joanna Trzeciak

## NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

**hounded** (HOWN dih) *adj.*

MEANING:

- My apologies to chance for calling it necessity.  
 My apologies to necessity in case I'm mistaken.  
 Don't be angry, happiness, that I take you for my own.  
 May the dead forgive me that their memory's but a flicker.
- 5 My apologies to time for the quantity of world overlooked per second.  
 My apologies to an old love for treating a new one as the first.  
 Forgive me, far-off wars, for carrying my flowers home.  
 Forgive me, open wounds, for pricking my finger.  
 My apologies for the minuet<sup>1</sup> record, to those calling out from the abyss.
- 10 My apologies to those in train stations for sleeping soundly at five in  
 the morning.  
 Pardon me, **hounded** hope, for laughing sometimes.  
 Pardon me, deserts, for not rushing in with a spoonful of water.  
 And you, O hawk, the same bird for years in the same cage,  
 staring, motionless, always at the same spot,
- 15 absolve me even if you happen to be stuffed.  
 My apologies to the tree felled for four table legs.  
 My apologies to large questions for small answers.  
 Truth, do not pay me too much attention.

1. **minuet** (mihn yoo EHT) *n.* music for a slow dance for groups of couples, originating in France in the seventeenth century.

- Solemnity, be magnanimous<sup>2</sup> toward me.
- 20 Bear with me, O mystery of being, for pulling threads from your veil.  
Soul, don't blame me that I've got you so seldom.  
My apologies to everything that I can't be everywhere.  
My apologies to all for not knowing how to be every man and woman.  
I know that as long as I live nothing can excuse me,
- 25 since I am my own obstacle.  
Do not hold it against me, O speech, that I borrow weighty words,  
and then labor to make them light.

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2. **magnanimous** (mag NAN uh muhs) *adj.* generous; rising above pettiness or meanness.

NOTES

## Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

### THEY ARE HOSTILE NATIONS

1. According to the speaker, what is happening to the animals, the sea, and the air?
2. In the second section of the poem, what deal does the speaker try to make with the enemy?
3. According to the speaker, what is the "only war we can afford"?

### UNDER A CERTAIN LITTLE STAR

4. What does the speaker spend most of the poem doing?
5. What does the speaker ask of "Truth"?

---

## RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from one of the poems. Briefly research that detail. In what way does the information you learned shed light on an aspect of the poem?



POETRY COLLECTION 2

**TIP**

**GROUP DISCUSSION**

Keep in mind that members of your group will have different ideas about the individual’s relationship with and responsibility for other people and the environment. Take the time to understand one another’s perspectives as you discuss the poems.

**WORD NETWORK**

Add words related to forgiveness from the text to your Word Network.

**STANDARDS**

**Reading Literature**

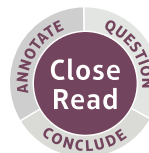
Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**Language**

Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## Close Read the Text

With your group, revisit sections of the texts you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



## Analyze the Text

**CITE TEXTUAL EVIDENCE** to support your answers.

Complete the activities.

- 1. Review and Clarify** With your group, reread “They are hostile nations.” What two enemies does the speaker identify? Which enemy does the speaker view as more of a threat? Discuss with your group.
- 2. Present and Discuss** Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what you noticed in the text, what questions you asked, and what conclusions you reached.
- 3. Essential Question: *What motivates us to forgive?*** What have these poems taught you about virtue and vengeance? Discuss with your group.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

target

vulnerable

hounded

**Why These Words?** The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

### Practice

**Notebook** Confirm your understanding of each vocabulary word by using it in a sentence. Include context clues that hint at the word’s meaning.

### Word Study

**Notebook Animal Words** In “Under a Certain Little Star,” the speaker addresses her “hounded hope.” The word *hounded* comes from *hound*—a dog used for hunting. It provides a vivid image of how bothersome, persistent, and even threatening a hunting dog can be.

There are many words that derive their meanings from the characteristics we associate with certain animals. Find and record the definitions for each of the following animal words: *dogged*, *kittenish*, *lionize*, *sheepish*.

## Analyze Craft and Structure

**Speaker** The **speaker** in a poem serves the same function as the narrator in a story—it is the “voice” that tells, observes, explains, and describes. The speaker may seem like the poet, but the two are not one and the same. Rather, the speaker is an imagined voice that the poet creates. The speaker’s traits, circumstances, actions, and **tone**, or attitude, help develop the **themes**, or messages, in poetry.

Generally, an **audience** is simply the people who read a literary work. However, in some poetry, the speaker addresses a specific audience directly. The speaker might name such a figure, or readers may need to use details to infer that figure’s identity. Look for personal pronouns, such as *I*, *you*, and *we*, and other key words and phrases to determine who the speaker is, whom he or she is addressing, and how the two are related.

**CITE TEXTUAL EVIDENCE**  
to support your answers.

### Practice

Work on your own to complete the chart. Then, discuss your responses with your group.

#### SPEAKER IN “THEY ARE HOSTILE NATIONS”

What is the speaker doing in the poem? How does the speaker view his or her situation?

What is the speaker’s tone, or emotional attitude? Which details suggest this tone?


Whom is the speaker addressing? Explain.

#### SPEAKER IN “UNDER A CERTAIN LITTLE STAR”

What does the speaker do throughout the poem?

What is the speaker’s tone, or emotional attitude? Which details suggest this tone?

What audiences does the speaker address directly?

 **Notebook** Write a brief explanation of a deeper meaning, or theme, each poem expresses.



POETRY COLLECTION 2

## Author's Style

In literature, **apostrophe** is a rhetorical device in which the speaker directly addresses a person who is dead or absent, an object, or an abstract concept. Because it is so direct, the use of apostrophe helps convey the speaker's ideas and feelings about the person, object, or concept with greater impact and emotion. In one memorable example from *Hamlet*, the main character uses apostrophe when he asks despairingly, "O Death, where is thy sting?"

Szyborska's poem, "Under a Certain Little Star," uses a great deal of apostrophe:

*Don't be angry, happiness, that I take you for my own.*

*And you, O hawk, the same bird for years in the same cage.*

*Forgive me, open wounds, for pricking my finger.*

### Read It

Work individually. Find three other examples of apostrophe in "Under a Certain Little Star." Mark whom or what is being addressed in each example and how it affects the tone and meaning of that part of the poem.

1.

2.


3.

### STANDARDS

#### Reading Literature

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.

### Write It

 **Notebook** Rewrite a stanza of "They are hostile nations" to include apostrophe. Then, write a few sentences that describe the effect of adding apostrophe to the stanza.



## Writing to Sources

### Assignment

With your group, write a **poem** that is modeled after Atwood's "They are hostile nations" or Szyborska's "Under a Certain Little Star." Choose one of the following assignments:

- Using Szyborska's "Under a Certain Little Star" as your model, write a poem in which you apologize to various people, objects, and ideas.
- Write a four-stanza poem based on Atwood's "They are hostile nations." Begin your stanzas with the same phrases that begin the stanzas in Atwood's poem. You may write more or fewer lines than Atwood uses in her first four stanzas. Use the following model to begin your poem:
 

In view of \_\_\_\_\_,  
we should \_\_\_\_\_.

Instead we are \_\_\_\_\_,  
the gifts we bring \_\_\_\_\_.
- Take on the identity of something that the speaker addresses in "Under A Certain Little Star." Then, write a poem from the concept's or object's perspective that responds to the apology the speaker offers. For example, the speaker in your poem might be happiness or the felled tree.

**Project Plan** With your group, brainstorm ideas for your poem, and decide how to incorporate them into your poem. Use the chart to organize your ideas. Assign each group member particular lines or a particular stanza.

**Revise Your Poem** As a group, decide how to revise your poem to ensure that the lines and stanzas work well together and that the finished poem meets the requirements for the assignment.

### EVIDENCE LOG

Before moving on to a new selection, go to your log and record what you learned from "They are hostile nations" and "Under A Certain Little Star."

### STANDARDS

#### Writing

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

LINES OR STANZA	IDEAS	WRITER



About the Author



**Desmond Tutu** (b. 1931) was born under the *apartheid* system in South Africa that assigned blacks to a second-class status with limited rights and economic opportunity. Tutu gradually worked his way up through the hierarchy of the Anglican Church to become Archbishop of Cape Town. From this position, he applied pressure on the South African government to end apartheid. For his efforts, which eventually helped end apartheid in South Africa, Tutu was awarded the 1984 Nobel Peace Prize. In 1995, he was appointed chair of South Africa’s Truth and Reconciliation Commission, which investigated human rights violations during the apartheid era. From 2007–2013, Archbishop Tutu was the founding chair of The Elders, a group of independent global leaders working together for peace and human rights.

STANDARDS

**Reading Informational Text**  
By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

**Language**

Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.

# Let South Africa Show the World How to Forgive

## Concept Vocabulary

As you perform your first read of the speech, you will encounter these words.

democratic      interdependence      communal

**Familiar Word Parts** When determining the meaning of an unfamiliar word, look for word parts, such as roots, prefixes, and suffixes, that you know. Doing so may help you unlock word meanings.

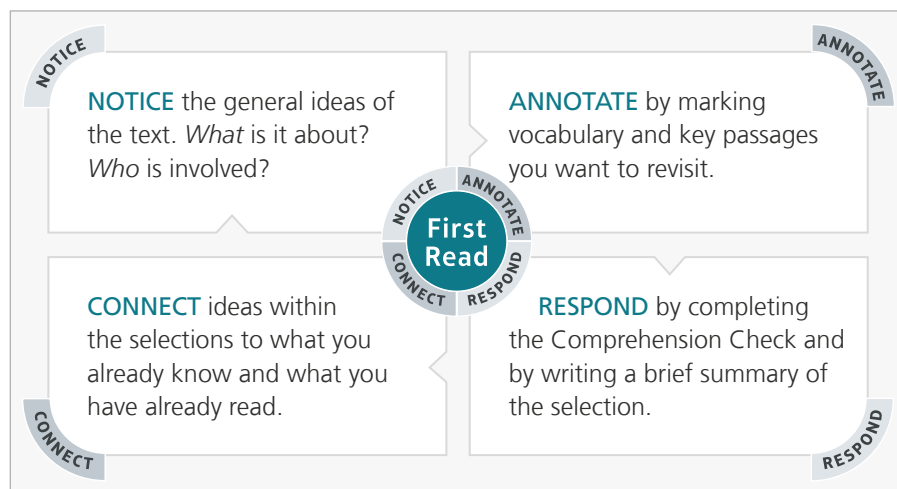
**Familiar Prefix:** The prefix *inter-* appears at the beginning of such words as *intertwine*, *interfere*, and *interruption*. It means “between.” So the word *interaction* means “action taking place between people.”

**Familiar Suffix:** The suffix *-al* appears at the end of words such as *national* and *regional*. It means “of,” “like,” “related to,” or “pertaining to.” So the word *autumnal* means “pertaining to autumn.”

Apply your knowledge of familiar word parts and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

## First Read NONFICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



# Let South Africa Show the World How to Forgive

Desmond Tutu



Anti-apartheid activist Nelson Mandela served as South Africa's first black president from 1994 to 1999. Here, he is shown (center, wearing suit and tie) at an election rally in Johannesburg, South Africa, in 1994.

## BACKGROUND

*Apartheid* was the system of legal racial segregation in South Africa put into place by the country's white government in 1948. Apartheid imposed repressive restrictions upon black South Africans, including denying them the right to vote. Apartheid ended in 1994 after years of negotiations. In the following speech given at the University of Toronto in 2000, Desmond Tutu reflects on the injustices of apartheid and the work of Nelson Mandela, who fought against the system for 40 years.

- 1 **I**f you asked even the most sober students of South African affairs what they thought was going to happen to South Africa a few years ago, almost universally they predicted that the most ghastly catastrophe would befall us; that as sure as anything, we would be devastated by a comprehensive bloodbath.
- 2 It did not happen. Instead, the world watched with amazement, indeed awe, at the long lines of South Africans of all races, snaking their way to their polling booths on April 27, 1994. And they thrilled as they witnessed Nelson Mandela being inaugurated as the first democratically elected president of South Africa on May 10, 1994.

## NOTES



Mark familiar word parts or indicate another strategy you used that helped you determine meaning.

**democratic** (dehm uh KRAT ihk) *adj.*

MEANING:

Nearly everyone described what they were witnessing—a virtually bloodless, reasonably peaceful transition from injustice and oppression to freedom and democracy—as a miracle.

- 3 When the disaster did not overtake us, there were those who said, “Wait until a black-led government takes over. Then these blacks who have suffered so grievously in the past will engage in the most fearful orgy of revenge and retribution against the whites.”
- 4 Well, that prediction too was not fulfilled. Instead the world saw something quite unprecedented. They saw the process of the Truth and Reconciliation Commission,<sup>1</sup> when perpetrators of some of the most gruesome atrocities were given amnesty in exchange for a full disclosure of the facts of the offense. Instead of revenge and retribution, this new nation chose to tread the difficult path of confession, forgiveness, and reconciliation.
- 5 We South Africans have not done too badly. It is sometimes said of newly **democratic** countries that their first elections too frequently end up being their last. Well, we have already had a fairly uneventful second general election and have witnessed the transition from a charismatic, first democratically elected president, Nelson Mandela, to the more pragmatic, pipe-smoking Thabo Mbeki. The turmoil and instability that many feared would accompany these crucial events have not occurred. Why? Well, first, you have prayed for us and, if miracles had to happen anywhere, South Africa was a prime site for a miracle.
- 6 And we have been richly blessed to have had at such a critical time in our history a Nelson Mandela. He was imprisoned for 27 years; most expected that when he emerged, he would be riddled with a lust for retribution. But the world has been amazed; instead of spewing calls for revenge, he urged his own people to work for reconciliation—and invited his former jailer to attend his presidential inauguration as a VIP guest.
- 7 Wonderfully, Mr. Mandela has not been the only person committed to forgiveness and reconciliation. Less well-known people (in my theology no one is “ordinary,” for each one of us is created in the image of God) are the real heroes and heroines of our struggle.
- 8 There was a Mrs. Savage who was injured in a hand-grenade attack by one of the liberation movements. She was so badly injured that her children bathed her, clothed her, and fed her. She could not go through a security checkpoint at the airport because she still had shrapnel in her and all sorts of alarms would have been set off. She told us [at the Truth and Reconciliation Commission] that she would like to meet the perpetrator—she, a white woman, and he almost certainly, a black perpetrator, in the spirit of forgiveness. She would

1. **Truth and Reconciliation Commission** court-like organization established in South Africa after the end of apartheid to hear testimony from both victims of apartheid and those who committed crimes in its name. Desmond Tutu was the commission’s chairman.

like to forgive him and then extraordinarily she added, “And I hope he forgives me.” Now that is almost mind-boggling.

- 9 The daughter of one of four African National Congress<sup>2</sup> activists, whom the police ambushed and then killed gruesomely—their mutilated bodies were found in their burnt-out car—came to tell her story. She said the police were still harassing her mother and her children, even after their father had died. When she finished, I asked her whether she would be able to forgive those who had done this. We were meeting in a city hall packed to the rafters. You could hear the proverbial pin drop, as she replied, “We would like to forgive. We just want to know whom to forgive.”
- 10 Our country did not go the way of Nuremberg,<sup>3</sup> to bring the perpetrators of such crimes to trial. After the Second World War, the Allies had defeated the Germans and could apply so-called “victor’s justice.” In our case, neither the apartheid government nor the liberation movements had defeated their adversary. Our country could not afford the exorbitant cost of trials, even if we could have held them and had the evidence to satisfy a court of law.
- 11 Our country rejected the other extreme of a blanket amnesty, as happened in General Augusto Pinochet’s Chile.<sup>4</sup> It victimized the victims a second time around and was really trying to let bygones be bygones, when in fact they never become bygones. Certainly, Gen. Pinochet now knows you can’t act with reckless impunity and hope to get away with it forever. This is a moral universe.
- 12 Our country chose a middle way of individual amnesty for truth. Some would say, what about justice? And we say retributive justice is not the only kind of justice. There is also restorative justice, because we believe in Ubuntu—the essence of being human, that idea that we are all caught up in a delicate network of **interdependence**. We say, “A person is a person through other persons.” I need you in order to be me and you need me in order to be you.
- 13 The greatest good is **communal** corporate harmony, and resentment, anger, revenge are corrosive of this harmony. To nurse grudges and resentment is bad for your blood pressure. Psychologists have now found that to forgive is good for our personal, physical, psychic health, as well as our health as a community, as a society. We discovered that people experienced healing through telling their stories. The process opened wounds that were festering. We cleansed them, poured ointment on them, and knew they would heal. A young man who had been blinded by police action in his township came to tell us the story of that event. When he finished he was asked how he felt now, and he said, “You have given me back my eyes.”

2. **African National Congress** South African political party and black nationalist organization led by Nelson Mandela.

3. **Nuremberg** city in Southern Germany where Nazi war criminals were tried by an international military tribunal.

4. **General Augusto Pinochet’s Chile** Pinochet took over Chile in a 1973 military coup that killed thousands of Chileans. Afterward, his government passed a law granting amnesty to the military officers responsible for the violence.

## NOTES

Mark familiar word parts or indicate another strategy you used that helped you determine meaning.

**interdependence** (ihn tuhr dih PEHN duhns) *n.*

MEANING:

**communal** (kuh MYOON uhl) *adj.*


MEANING:

- 14     Retribution leads to a cycle of reprisal, leading to counter-reprisal in an inexorable movement, as in Rwanda, Northern Ireland, and in the former Yugoslavia. The only thing that can break that cycle, making possible a new beginning, is forgiveness. Without forgiveness there is no future.
- 15     We have been appalled at the depths of depravity revealed by the testimonies before the Truth and Reconciliation Commission. Yes, we human beings have a remarkable capacity for evil—we have refined ways of being mean and nasty to one another. There have been genocides, holocausts, slavery, racism, wars, oppression, and injustice.
- 16     But that, mercifully, is not the whole story about us. We were exhilarated as we heard people who had suffered grievously, who by rights should have been baying for the blood of their tormentors, utter words of forgiveness, reveal an extraordinary willingness to work for reconciliation, demonstrating magnanimity and nobility of spirit.
- 17     Yes, wonderfully, exhilaratingly, we have this extraordinary capacity for good. Fundamentally, we are good; we are made for love, for compassion, for caring, for sharing, for peace and reconciliation, for transcendence, for the beautiful, for the true and the good.
- 18     Who could have imagined that South Africa would be an example of anything but the most awful ghastliness? And now we see God’s sense of humor, for God has chosen this unlikely lot and set us up as some kind of paradigm, as some kind of model that just might provide the world with a viable way of dealing with post-conflict, post-repression periods. We have not been particularly virtuous, anything but. We are not particularly smart—precisely. God wants to point at us as this unlikely bunch and say to the trouble spots of the world, “Look at them. They had a nightmare called apartheid. It has ended. Your nightmare, too, will end. They used to have what people regarded as an intractable problem. They are now resolving it. Nowhere in the world can people ever again claim that their problems are intractable.” There is hope for all of us. 🌱

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## Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

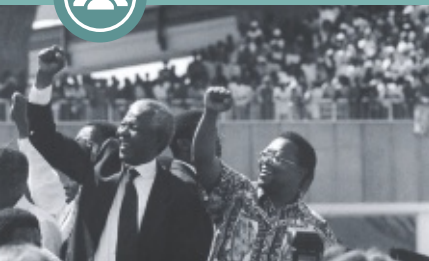
1. According to Desmond Tutu, what did most people predict would happen after the end of apartheid in South Africa?
2. According to Tutu, what happened after elections were held that surprised the world?
3. What role did the Truth and Reconciliation Commission play after the end of apartheid?
4. What does Tutu see as the most important element in South Africa's success so far?
5.  **Notebook** Confirm your understanding by writing a summary of the speech.

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### RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the speech?

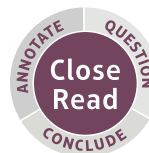
**Research to Explore** Choose something from the text that interests you, and formulate a research question.



LET SOUTH AFRICA SHOW THE WORLD HOW TO FORGIVE

## Close Read the Text

With your group, revisit sections of the speech you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



## Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

- 1. Review and Clarify** With your group, reread paragraph 6 of the selection. What does inviting his former jailer to his presidential inauguration indicate about Mandela’s character and his ability to lead?
- 2. Present and Discuss** Now, work with your group to share passages from the text that you found especially important. Take turns presenting your passages. Discuss what you notice in the text, what questions you asked, and what conclusions you reached.
- 3. Essential Question: *What motivates us to forgive?*** What has this speech taught you about forgiveness? Discuss this idea with your group.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

democratic      interdependence      communal

**Why These Words?** The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

### Practice

**Notebook** Confirm your understanding of the concept vocabulary words by using them in sentences. Be sure to include context clues to hint at each word’s meaning.

### Word Study

**Notebook** **Greek Root Word: *kratos*** The endings of the concept vocabulary word *democratic* and the related noun *democracy* derive from the Greek word *kratos*, meaning “rule” or “power.” Like *democratic*, other English words ending in *-cracy* or *-cratic* tend to describe particular forms of government.

Use a college-level dictionary to look up these words derived from *kratos*: *aristocracy*, *plutocratic*. Write their definitions.

### WORD NETWORK

Add words related to forgiveness from the text to your Word Network.

### STANDARDS

**Reading Informational Text**  
Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

#### Language

- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
- Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

## Analyze Craft and Structure

**Persuasive Techniques** This speech is an example of a persuasive text, one that attempts to convince listeners to take a certain position or action. Persuasive writers and speakers use many techniques to move and convince audiences. These techniques include the use of **anecdotes**, or brief meaningful stories, to achieve certain persuasive effects:

- to provide a specific example or illustration of a general idea or concept
- to make an abstract idea more tangible and concrete
- to make a text more personal and memorable, thus engaging listeners' or readers' emotions

**TIP**

To make sure everyone in the group understands what an anecdote is and does, try telling anecdotes. Pick a topic, such as standing up for yourself, and then ask group members to suggest anecdotes that would support a speech on that topic.

### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

Reread the paragraphs from the speech identified in the chart, and summarize the anecdotes they present. Then, explain the purpose and persuasive effect of each anecdote. Work on your own, and then share your responses with your group.

ANECDOTE	EFFECT
paragraph 6:	
paragraph 8:	
paragraph 9:	



LET SOUTH AFRICA SHOW THE WORLD HOW TO FORGIVE

## Conventions

**Types of Clauses** A **relative clause** is a type of dependent clause that acts as an adjective in a sentence. It modifies a noun or pronoun by telling *what kind* or *which one*. A relative clause often begins with one of these **relative pronouns**: *who*, *whom*, *whose*, *which*, or *that*. The chart shows examples of relative clauses from Desmond Tutu’s speech.


SENTENCE	RELATIVE PRONOUN	WORD(S) MODIFIED
<i>When she finished, I asked her whether she would be able to forgive those <u>who had done this</u>.</i> (paragraph 9)	<i>who</i>	<i>the demonstrative pronoun those</i>
<i>The daughter of one of four African National Congress activists, <u>whom the police ambushed and then killed gruesomely</u> . . . came to tell her story.</i> (paragraph 9)	<i>whom</i>	<i>the noun activists</i>
<i>The turmoil and instability <u>that many feared would accompany these crucial events</u> have not occurred.</i> (paragraph 5)	<i>that</i>	<i>the nouns turmoil and instability</i>

### Read It

Work individually. In each of these sentences from Desmond Tutu’s speech, mark the relative pronoun and the relative clause. Write the noun or pronoun it modifies. When you have finished, discuss your answers with your group.

1. The process opened wounds that were festering.
2. A young man who had been blinded by police action in his township came to tell us the story of that event.
3. The only thing that can break that cycle, making possible a new beginning, is forgiveness.

### Write It

 **Notebook** In the example, the original sentences have been combined, using a relative clause, to create the revision.

#### EXAMPLE

**Original:** We humans have a remarkable capacity for evil. We have refined ways of being nasty to one another.

**Revised:** We humans, who have a remarkable capacity for evil, have refined ways of being nasty to one another.

Use a relative clause to combine these sentence pairs.

1. South Africa operated under the apartheid system. The system has ended.
2. Mandela was its first black president. Mandela had been imprisoned for 27 years.

#### STANDARDS

##### Language

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use various types of phrases and clauses to convey specific meanings and add variety and interest to writing or presentations..



## Research

### Assignment

Research, prepare, and deliver a **multimedia presentation** in which you incorporate text, images, and, if possible, audio or video to express and support your ideas. Incorporate quotations and examples from the speech by Desmond Tutu. Choose from the following options:

- Create an **informational slideshow** that explains the conditions of life for both blacks and whites under apartheid in South Africa.
  - What rights did each group have under apartheid?
  - How did each group view the system?
- Create an **illustrated timeline** of events that led to the ending of apartheid in South Africa.
  - What key events took place during the apartheid era? What effect did they have on politics and social issues in South Africa?
  - What organizations and leaders around the world joined the protests against apartheid? How did their actions help bring about the end of apartheid in South Africa?
- Create a plan for the design and content for a **website** about the Truth and Reconciliation Commission.
  - How and when was the commission formed? What were its official goals?
  - Who ran the committee? How were decisions made?
  - How effective has the commission been in helping to heal South Africa?

**Project Plan** Before you begin, make a list of tasks you will need to complete in order to create your multimedia presentation. Then, assign tasks to individual group members.

**Organize Text, Visuals, and Source Information** Use a chart to organize the different parts of your presentation. Make sure each image, video, or audio track supports your ideas. Also, be sure to record the source for each element.

TEXT	IMAGE	VIDEO/AUDIO	SOURCE

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “Let South Africa Show the World How to Forgive.”

### STANDARDS

#### Writing

- Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.
- Conduct short as well as more sustained research projects to answer a question or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.





SOURCES

- THEY ARE HOSTILE NATIONS
- UNDER A CERTAIN LITTLE STAR
- LET SOUTH AFRICA SHOW THE WORLD HOW TO FORGIVE

# Present an Argument

### Assignment

You have read about both individuals and nations that have wrestled with decisions involving forgiveness. Work with your group to plan a **talk show segment** that addresses this question:

Does forgiveness first require an apology?

## Plan With Your Group

**Analyze the Text** As a group, review the texts in this section and your notes, keeping the prompt question in mind: Does forgiveness first require an apology? Use the chart to identify how you think the speakers in these texts would respond to the question. Cite textual details that support that position.

SPEAKER	POSITION ON APOLOGY AND FORGIVENESS
Atwood's speaker in "They are hostile nations"	
Szyborska's speaker in "Under a Certain Little Star"	
Desmond Tutu	

### STANDARDS

#### Speaking and Listening

- Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**Choose Your Roles** Each group member should choose a role to play in the talk show. Three people should represent the speakers of the texts in this section. Another should play the host. If you have additional group members, choose characters from *The Tempest*.

**Gather Evidence** Brainstorm for the types of questions a talk show host would ask to elicit responses on issues related to the prompt. Consider how each personality would respond and the types of follow-up questions and discussions their responses would generate.

**Choose Order and Format** Model your presentation on talk shows you've seen. For instance, some shows invite guests out one by one, but then have them interact with one another as well as the host. Select the format of the show and the order in which the guests will appear. Remember that each speaker will have to present an argument that addresses the question in the prompt.

## Rehearse With Your Group

**Practice With Your Group** Do a dry run of your talk show without a live audience. Use this checklist to evaluate the effectiveness of your group’s first run-through. Then, use your evaluation and the instructions provided to guide your final presentation.

CONTENT	PRESENTATION TECHNIQUES
<input type="checkbox"/> The questions and follow-ups flow in a way that makes sense.	<input type="checkbox"/> The format is clear and understandable.
<input type="checkbox"/> Arguments are supported with evidence.	<input type="checkbox"/> Transitions between guests’ perspectives and new lines of questioning are smooth.
<input type="checkbox"/> Each speaker’s perspective is clearly represented.	<input type="checkbox"/> Interactions between talk show host and guests are engaging for an audience.

**Preparing the Presentation** An effective presentation is the result of planning and practice. Use these tips to prepare to deliver your talk show to the class:

- If possible, rehearse your talk show presentation in the room where it will take place. Check sight lines to make sure that all guests will be visible to the entire audience. Do a sound check as well to ensure that the interactions between host and guests can be heard.
- Practice shifting from the show’s opening, to the entrance of the host, to the introductions of each speaker. Work to make these transitions smooth and to keep the pace of the show lively.

**Know Your Audience** Understanding your audience will help you present your ideas effectively.

- Adjust word choice, evidence, and rhetoric to the interest, backgrounds, and knowledge level of your listeners.
- Anticipate counterarguments. The host can make the show more lively by drawing out areas of disagreement between guests.
- Respond to the interests of your listeners by staking out strong positions and capturing them in an engaging way.

## Present and Evaluate

When you present as a group, be sure that each member has taken into account each of the checklist items. As you watch other groups, evaluate how well they meet the checklist requirements.

### STANDARDS

#### Speaking and Listening

- Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.



ESSENTIAL QUESTION:

## What motivates us to forgive?

Guilt, revenge, and forgiveness are fundamental issues in both literature and real life. In this section, you will complete your study of virtue and vengeance by exploring an additional selection related to the topic. You'll then share what you learn with classmates. To choose a text, follow these steps.

**Look Back** Think about the selections you have already studied. What more do you want to know about the topics of virtue, or forgiveness, and vengeance?

**Look Ahead** Preview the texts by reading the descriptions. Which one seems most interesting and appealing to you?

**Look Inside** Take a few minutes to scan the text you chose. Choose a different one if this text doesn't meet your needs.

### Independent Learning Strategies

Throughout your life, in school, in your community, and in your career, you will need to rely on yourself to learn and work on your own. Review these strategies and the actions you can take to practice them during Independent Learning. Add ideas of your own to each category.

STRATEGY	ACTION PLAN
Create a schedule	<ul style="list-style-type: none"> <li>• Understand your goals and deadlines.</li> <li>• Make a plan for what to do each day.</li> <li>•</li> </ul>
Practice what you have learned	<ul style="list-style-type: none"> <li>• Use first-read and close-read strategies to deepen your understanding.</li> <li>• After you read, evaluate the usefulness of the evidence to help you understand the topic.</li> <li>• Consider the quality and reliability of the source.</li> <li>•</li> </ul>
Take notes	<ul style="list-style-type: none"> <li>• Record important ideas and information</li> <li>• Review your notes before preparing to share with a group.</li> <li>•</li> </ul>

Choose one selection. Selections are available online only.

REFLECTIVE ESSAY

**The Sun Parlor**

*Dorothy West*

What happens when property becomes more important than people?



WEB ARTICLE

**The Forgiveness Project: Eric Lomax**

*The Forgiveness Project*

How does one go on after being the victim of torture?



BOOK REVIEW

**A Dish Best Served Cold**

*Aminatta Forna*

Can revenge heal?



CRITICISM

**from Shakespeare and the French Poet**

*Yves Bonnefoy, translated by John Naughton*

What must we give up to become virtuous?



FOLKTALE

**What We Plant, We Will Eat**

*retold by S. E. Schlosser*

Can a needy brother forgive his unkind, older brother?

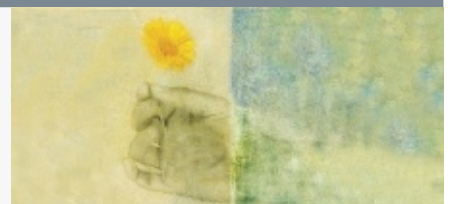


INFORMATIONAL TEXT

**Understanding Forgiveness**

*PBS*

What is the psychology of forgiveness?



PERFORMANCE-BASED ASSESSMENT PREP

**Review Evidence for an Argument**

Complete your Evidence Log for the unit by evaluating what you have learned and synthesizing the information you have recorded.



# First-Read Guide

**Tool Kit**  
First-Read Guide and  
Model Annotation

Use this page to record your first-read ideas.

Selection Title: \_\_\_\_\_

NOTICE

**NOTICE** new information or ideas you learn about the unit topic as you first read this text.

ANNOTATE

**ANNOTATE** by marking vocabulary and key passages you want to revisit.



**CONNECT** ideas within the selection to other knowledge and the selections you have read.

**RESPOND** by writing a brief summary of the selection.

CONNECT

RESPOND

**STANDARD**

**Reading** Read and comprehend complex literary and informational texts independently and proficiently.

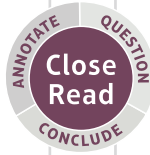
# Close-Read Guide

 **Tool Kit**  
Close-Read Guide and  
Model Annotation

Use this page to record your close-read ideas.

Selection Title: \_\_\_\_\_

Close Read the Text	Analyze the Text
<p>Revisit sections of the text you marked during your first read. Read these sections closely and <b>annotate</b> what you notice. Ask yourself <b>questions</b> about the text. What can you <b>conclude?</b> Write down your ideas.</p>	<p>Think about the author's choices of patterns, structure, techniques, and ideas included in the text. Select one, and record your thoughts about what this choice conveys.</p>



**QuickWrite**

Pick a paragraph from the text that grabbed your interest. Explain the power of this passage.

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 **STANDARD**

**Reading** Read and comprehend complex literary and informational texts independently and proficiently.



## EVIDENCE LOG

Go to your Evidence Log and record what you learned from the text you read.

## Share Your Independent Learning

### Prepare to Share

What motivates us to forgive?

Even when you read something independently, your understanding continues to grow when you share what you have learned with others. Reflect on the text you explored independently, and write notes about its connection to the unit. In your notes, consider why this text belongs in this unit.

### Learn from Your Classmates

**Discuss It** Share your ideas about the text you explored on your own. As you talk with your classmates, jot down ideas that you learn from them.

### Reflect

Mark the most important insight you gained from these writing and discussion activities. Explain how this idea adds to your understanding of the topic of virtue and vengeance.

#### STANDARDS

##### Speaking and Listening

Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.



## Review Evidence for an Argument

At the beginning of this unit, you took a position on the following question:

Can justice and forgiveness go hand in hand?

### EVIDENCE LOG

Review your Evidence Log and your QuickWrite from the beginning of the unit. Has your position changed?

<input type="checkbox"/> YES	<input type="checkbox"/> NO
Identify at least three pieces of evidence that convinced you to change your mind.	Identify at least three pieces of evidence that reinforced your initial position.
1.	1.
2.	2.
3.	3.

State your position now: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Identify a possible counterargument: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

### Evaluate the Strength of Your Evidence

Consider your argument. Do you have enough evidence to support your claim? Do you have enough evidence to refute a counterargument? If not, make a plan.

- Do more research
- Reread a selection
- Other: \_\_\_\_\_
- Talk with my classmates
- Ask an expert

### STANDARDS

#### Writing

Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.





## SOURCES

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT-LEARNING SELECTION

## PART 1

### Writing to Sources: Argument

In this unit, you read about various characters, both real and fictional, who found themselves questioning the value of forgiveness. Each had to make a choice about what to do after they were wronged by another.

#### Assignment

Write an **argumentative essay** in which you state and defend a claim responding to the following question:

**Can justice and forgiveness go hand in hand?**

Propose and defend a claim related to the topics of justice and forgiveness. Use credible evidence from at least three of the selections you read and researched in this unit to support your claim. Acknowledge and address a counterclaim, or claim that contradicts your claim, on the topics of justice and forgiveness. Articulate the reasons that support your point of view.

**Reread the Assignment** Review the assignment to be sure you fully understand it. The task may reference some of the academic words presented at the beginning of the unit. Be sure you understand each of the words here in order to complete the assignment correctly.

#### Academic Vocabulary

allusion

articulate

contentious

vehement

tolerate

## WORD NETWORK

As you write and revise your argument, use your Word Network to help vary your word choices.

## STANDARDS

### Writing

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Draw evidence from literary or informational texts to support analysis, reflection, and research.
- Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

**Review the Elements of Effective Argument** Before you begin writing, read the Argument Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements is missing or not as strong as it could be, revise your essay to add or strengthen that component.

## Argument Rubric

	Focus and Organization	Evidence and Elaboration	Conventions
4	<p>The introduction states the thesis, or main claim, in a compelling way.</p> <p>Establishes a clear relationship between the texts and the topic of the assignment.</p> <p>Writer’s claims and text analysis progress logically, and include a variety of sentence transitions.</p> <p>The conclusion demonstrates deep comprehension and evaluation of the texts.</p>	<p>Varied sources of evidence are comprehensive and specific, and contain relevant information.</p> <p>Textual analysis is supported with appropriate use of exact quotations and paraphrases.</p> <p>Acknowledges and refutes a valid counterclaim.</p>	<p>The conventions of standard English are used consistently throughout the entire essay.</p> <p>Correctly and consistently indicates exact quotations from the text.</p>
3	<p>The introduction states the thesis, or main claim.</p> <p>Establishes some relationship between the texts and the topic of the assignment.</p> <p>Writer’s claims and text analysis progress logically, and include appropriate sentence transitions.</p> <p>The conclusion demonstrates deep comprehension of the texts.</p>	<p>Sources of evidence are somewhat varied, and contain mostly relevant information.</p> <p>Some exact quotations and paraphrases are supplied to support textual analysis.</p> <p>Acknowledges and mostly refutes a valid counterclaim.</p>	<p>The conventions of standard English are used throughout most of the essay.</p> <p>Correctly indicates exact quotations from the text most of the time.</p>
2	<p>The introduction states the thesis, or main claim.</p> <p>Establishes some similarities or differences between the texts.</p> <p>Writer’s claims and text analysis progress logically.</p> <p>Transition words and phrases are used.</p> <p>The conclusion demonstrates comprehension of the texts.</p>	<p>Some relevant evidence is used to support textual analysis.</p> <p>Textual analysis is somewhat supported with an exact quotation and paraphrase.</p> <p>Acknowledges and partially refutes a counterclaim.</p>	<p>The conventions of standard English are sometimes used in the essay.</p> <p>Correctly indicates exact quotations from the text some of the time.</p>
1	<p>The thesis, or main claim, is not clearly stated.</p> <p>Relationship between the texts, or between the texts and the topic, is not established.</p> <p>Writer’s claims and text analysis are unclear or hard to follow.</p> <p>Transition words and phrases are not present.</p> <p>The conclusion does not demonstrate comprehension of the texts.</p>	<p>Does not include significant analysis of the texts.</p> <p>Does not include supporting evidence for analysis.</p> <p>Does not acknowledge or does not refute a counterclaim.</p>	<p>The conventions of standard English are rarely or never used in the essay.</p> <p>Does not correctly indicate exact quotations from the text.</p>



PART 2

Speaking and Listening: Informal Speech

Assignment

After completing the final draft of your argument, use it as the foundation for a three- to five-minute informal speech.

Transform your written argument into a clear and engaging informal speech. Think about the following elements as you prepare.

- Consider your audience. Present evidence that will convince them of your claim.
- Include relevant media or visuals to capture and maintain your audience’s interest.
- Make eye contact with your audience, and vary the volume, tone, and pacing of your voice to emphasize key points.

**Review the Rubric** Before you deliver your presentation, check your plans against this rubric. If one or more of the elements is missing or not as strong as it could be, revise your presentation.

STANDARDS

Speaking and Listening

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

	Content	Use of Media	Presentation Technique
3	<p>Presentation establishes a claim in a compelling way.</p> <p>Presentation has strong valid reasons and evidence that support the claim while clearly acknowledging counterclaims.</p>	<p>Media has obvious connection to the topic and provides support for the speaker’s claim.</p>	<p>The speaker maintains effective eye contact.</p> <p>The speaker presents with strong conviction and energy.</p>
2	<p>Presentation establishes a claim.</p> <p>Presentation has valid reasons and evidence that support the claim while acknowledging counterclaims.</p>	<p>Media is relevant to the claim.</p>	<p>The speaker mostly maintains effective eye contact.</p> <p>The speaker presents with some level of conviction and energy.</p>
1	<p>Presentation does not clearly state a claim.</p> <p>Presentation does not have reasons or evidence to support a claim or acknowledge counterclaims.</p>	<p>Media is not present, or is irrelevant.</p>	<p>The speaker does not establish eye contact.</p> <p>The speaker presents without conviction or energy.</p>


## Reflect on the Unit

Now that you've completed the unit, take a few moments to reflect on your learning.

### Reflect on the Unit Goals

Look back at the goals at the beginning of the unit. Use a different colored pen to rate yourself again. Think about readings and activities that contributed the most to the growth of your understanding. Record your thoughts.

### Reflect on the Learning Strategies

 **Discuss It** Write a reflection on whether you were able to improve your learning based on your Action Plans. Think about what worked, what didn't, and what you might do to keep working on these strategies. Record your ideas before a class discussion.

### Reflect on the Text

Choose a selection that you found challenging, and explain what made it difficult.

Explain something that surprised you about a text in the unit.

Which activity taught you the most about virtue and vengeance?  
What did you learn?

# The Sun Parlor

Dorothy West

## About the Author



By the age of 14, **Dorothy West** (1907–1998) was winning writing competitions in Boston, where she grew up. In 1926 she moved to New York City, which was at the time the center of an outpouring of African American creativity called the Harlem Renaissance. West's fiction and essays earned her recognition as a significant voice of the era.

## BACKGROUND

The Harlem Renaissance was a period during the 1920s when African American achievements in literature and music flourished. During this time thousands of black artists, poets, writers, and musicians left the farmlands of the South for Harlem, a section of New York City, where they were able to pursue their art. Many members of this community became famous for their writing, visual arts, and music.

## NOTES

- 1 **T**his is a tale with a moral. I will try not to tax your attention too long. But I have to go way back to begin because it begins with my childhood. It is about houses and children, and which came first.
- 2 There were four of us children, well-schooled in good manners, well-behaved almost all of the time, and obedient to the commands of grown-ups, the power people who could make or break us.
- 3 We lived in a beautiful house. The reason I knew that is because all my mother's friends said so, and brought their other friends to see it. On the day appointed for the tour, which included inspection of every room on every floor, my mother would gather us around her and say in her gentlest voice, "I'm sorry, children, but Mrs. So-and-so is coming today and bringing a friend to see

our house. You children keep clean and play quietly while they're here. It's not a real visit. They won't stay long. It'll be over before you can say Jack Robinson."

- 3 Most often a first-time caller, having lavished praise on everything she saw, including us, proceeded out without any further remarks. But there were others who, when they saw four children good as gold, did not see beyond their size, and asked my mother in outspoken horror, "How can you bear to let children loose in a lovely house like this?"
- 4 Every time it happened we were terrified. What would happen to us if my mother decided her house was too good for us and she hated the sight of us? What would we do, where would we go, would we starve?
- 5 My mother looked at our stricken faces, and her own face softened and her eyes filled with love. Then she would say to her inquisitor, though she did not say it rudely, "The children don't belong to the house. The house belongs to the children. No room says, *Do not enter.*"
- 6 I did not know I could ever forget those sentiments. But once, to my lasting regret, I did. With the passage of years I took my place with grown-ups, and there was another generation, among them the little girl, Sis, who was my mother's treasure. The summer she was eight was the one time I forgot that a child is not subordinate to a house.
- 7 We had a cottage in the Highlands of Oak Bluffs of unimpressive size and appearance. My mother loved it for its easy care. It couldn't even stand in the shade of our city house, and there certainly were no special rules for children. No one had ever looked aghast at a child on its premises.
- 8 Except me, the summer I painted the sun parlor. I am not a painter, but I am a perfectionist. I threw my whole soul into the project, and worked with such diligence and painstaking care that when the uncounted hours ended I felt that I had painted the Sistine Chapel.<sup>1</sup>
- 9 School vacation began, and Sis arrived for the long holiday, the car pulling up at the edge of the brick walk, and Sis streaking into the house for a round of hugs, then turning to tear upstairs to take off her travel clothes and put on her play clothes, and suddenly her flying feet braking to stop in front of the sun parlor, its open door inviting inspection.
- 10 She who was always in motion, she who never took time for a second look at anything, or cared whether her bed was smooth or crumpled, or noticed what was on her plate as long as it was

1. **the Sistine** (SIHS teen) **Chapel** place of worship in the Vatican, Italy, the Roman Catholic pope's residence. The chapel is famed for scenes painted on its walls and ceiling by Michelangelo.

something to eat—she, in the awakening that came when she was eight, in her first awareness of something outside herself, stood in the doorway of the sun parlor, her face filled with the joy of her discovery, and said in a voice on the edge of tears, “It’s the most beautiful room I ever saw in my whole life.”

- 11 I did not hear her. I did not really hear her. I did not recognize the magnitude of that moment. I let it sink to some low level of my subconscious. All I saw was that her foot was poised to cross the threshold of my chapel.
- 12 I did not hear her. I did not really hear her. I did not recognize the magnitude of that moment. I let it sink to some low level of my subconscious. All I saw was that her foot was poised to cross the threshold of my chapel.
- 13 I let out a little cry of pain. “Sis,” I said, “please don’t go in the sun parlor. There’s nothing in there to interest a child. It’s not a place for children to play in. It’s a place for grown-ups to sit in. Go and change. Summer is outside waiting for you to come and play wherever you please.”
- 14 In a little while the sounds of Sis’s soaring laughter were mingling with the happy sounds of other vacationing children. They kept any doubt I might have had from surfacing. Sis was surely more herself running free than squirming on a chair in the sun parlor.
- 15 All the same I monitored that room, looking for smudges and streaks, scanning the floor for signs of scuffing. The room bore no scars, and Sis showed no trace of frustration.
- 16 The summer flowed. My friends admired the room, though they did it without superlatives. To them it was a room I had talked about redoing for a long time. Now I had done it. So much for that.
- 17 The summer waned, and Sis went home for school’s reopening, as did the other summer children, taking so much life and laughter with them that the ensuing days recovered slowly.
- 18 Then my mother’s sister, my favorite aunt, arrived from New York for her usual stay at summer’s end. She looked ten years younger than her actual years. She seemed to bounce with energy, as if she had gone through some process of rejuvenation.<sup>2</sup> We asked her for the secret.
- 19 There was no way for us to know in the brimful days that followed that there really was a secret she was keeping from us. She had had a heart attack some months before, and she had been ordered to follow a strict set of rules: plenty of rest during the day, early to bed at night, take her medicine faithfully, carefully watch her diet.

2. **rejuvenation** (rih joo vuh NAY shuhn) *n.* act of making new, youthful, or energetic again.

20 She was my mother's younger sister. My mother had been her babysitter. She didn't want my mother to know that she was back to being a baby again, needing to be watched over, having to be put down for nap, having to be spoon-fed pap. She kept herself busy around the clock, walking, lifting, sitting up late, eating her favorite foods and forgetting her medicine.

21 And then one day standing over the stove involved in the making of a meal that a master chef might envy, she collapsed, and the doctor was called, and the doctor called the ambulance.

22 She was in the hospital ten days. When she was ready to come home to convalesce,<sup>3</sup> we turned the sun parlor into a sickroom, for the stairs to the upper story were forbidden to her. At night we who, when she slept upstairs, would talk family talk back and forth from our beds far into the night, without her we were now quiet, not wanting our voices to wake her if she was asleep, knowing her recovery depended on rest and quiet.

23 But at night she slept fitfully. The sleeping house and separation from the flock were unbearable. She was afraid of the sun parlor, seeing it as an abnormal offshoot from the main part of the house, its seven long windows giving access to so many imagined terrors. She did not know if we would hear her if she called. She did not know if she would ever get well.

24 She did not get well. She went back to the hospital, and for our sakes was brave in her last days, comforting us more than we comforted her.

25 When it was over, we took the sickbed away and restored the sun parlor to its natural look. But it did not look natural. The sadness resisted the sun's cajoling.<sup>4</sup> It had settled in every corner. The seven long windows streaming light did not help. I closed the door and locked it.

26 My mother saw the closed door and the key in my hand. She said as a simple statement of fact, "A little girl wanted to love that room, and you wouldn't let her. We learn so many lessons as we go through life."

27 "I know that now," I said. "I wish I had known it then."

28 Another summer came, and with it Sis. The sun parlor door was open again, the room full of light with the sadness trying to hide itself whenever she passed. I did not know how to say to her, "You can go in the sun parlor if you want to." I did not know whether she knew it had been a sickroom, and might say, "Take your sun parlor and you-know-what," though in less succinct<sup>5</sup> phrasing. I did not know if she yet knew that nothing can be the same once it has been different.

3. **convalesce** (kon vuh LEHS) *v.* regain strength and health.

4. **cajoling** (kuh JOH lihng) *n.* coaxing with flattery.

5. **succinct** (suhk SIHNGKT) *adj.* clearly and briefly stated.



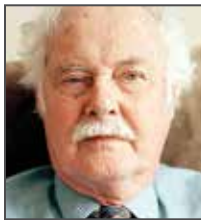
- 29 Other summers passed, older family members died, and mine became the oldest generation. I was living on the island year-round in the winterized cottage. The sun parlor was just another everyday room, its seven long windows reduced to three of standard size, most of the furniture replaced for sturdier sitting.
- 30 Sis was married, a mother, coming to visit when she could—coming, I think, to look for bits and pieces of my mother in me, wanting to see her ways, hear her words through me.
- 31 It was a year ago that I asked her the question that had been on my mind, it seems, forever. A dozen times I had bitten it off my tongue because I did not know what she might answer.
- 32 “Sis,” I said, “do you remember the summer I painted the sun parlor and acted as if I thought more of it than I thought of you? I’m not asking you to forgive me. All I want to know is if sometimes my mother said to you when I went out, ‘She’s gone.’” My mother always referred to me as “she” when she was annoyed with me. “She said she’d be gone awhile. You go play in that sun parlor if you want to. There’s nothing in there you can hurt. Nothing in that room is worth as much as a child.”
- 33 I saw her lips beginning to part. And I felt my heart trembling.
- 34 “I don’t want to know the answer. Please don’t tell me the answer. I had to ask the question. It’s enough for me that you listened.”
- 35 She smiled. 🐼

# The Forgiveness Project

Eric Lomax



## About the Author



**Eric Lomax** (1919–2012) was born in Scotland. He was only 19 years old when he joined the Royal Corps of Signals in 1939, at the start of World War II. Lomax was captured in 1942 and brutally tortured by Japanese soldiers while he and other British prisoners of war were forced to build the Burma Railway in Thailand. Lomax documented his memories of this experience and its aftermath in his book *The Railway Man* (1996).

## BACKGROUND

The Burma Railway was a transportation network designed to improve the communications of the Japanese army during World War II (1939–1945). The railway was built by Japanese prisoners of war. Because of torture, widespread illness, malnutrition, and fatigue, over 16,000 POWs died during the construction process. British army officer Eric Lomax was tortured as a POW by Nagase Takashi, one of his Japanese captors. In his book *The Railway Man*, he tells the story of his reconciliation with Takashi, 50 years after the horrific experience.

- 1 **I**f you are a victim of torture you never totally recover. You may cope with the physical damage, but the psychological damage stays with you forever.
- 2 In 1945 I returned to Edinburgh to a life of uncertainty, following three and half years of fear, interrogation and torture as a POW in the Far East. I had no self-worth, no trust in people, and lived in a world of my own. The privacy of the torture victim is more impregnable than any island fortress. People thought I was coping, but inside I was falling apart. I became impossible to live with; it was as if the sins my captors had sown in me were being harvested in my family. I also had intense hatred for the Japanese,

## NOTES

and was always looking for ways and means to do them down. In my mind I often thought of my hateful interrogator. I wanted to drown him, cage him and beat him – as he had done to me.

- 3 After my retirement in 1982, I started searching for information about what had happened in Siam. The need to know is powerful. In the course of my search I learned that Nagase Takashi – my interrogator and torturer – had offered to help others with information. I learned that he was still alive, active in charitable works, and that he had built a Buddhist temple. I was skeptical. I couldn't believe in the notion of Japanese repentance. I strongly suspected that if I were to meet him I'd put my hands round his neck and do him in.
- 4 My turning point came in 1987 when I came across The Medical Foundation for Victims of Torture. For the first time I was able to unload the hate that had become my prison. Seeing the change in me, my wife wrote to Nagase. The letter he wrote back was full of compassion, and I think at that moment I lost whatever hard armour I had wrapped around me and began to think the unthinkable.
- 5 The meeting took place in 1998 in Kanburi, Thailand. When we met Nagase greeted me with a formal bow. I took his hand and said in Japanese, "Good Morning Mr Nagase, how are you?" He was trembling and crying, and he said over and over again: "I am so sorry, so very sorry." I had come with no sympathy for this man, and yet Nagase, through his complete humility, turned this around. In the days that followed we spent a lot of time together, talking and laughing. It transpired that we had much in common. We promised to keep in touch and have remained friends ever since.
- 6 After our meeting I felt I'd come to some kind of peace and resolution. Forgiveness is possible when someone is ready to accept forgiveness. Some time the hating has to stop. 🌱

# A Dish Best Served Cold

Aminatta Forna



## About the Author



Born in Scotland, **Aminatta Forna** (b. 1964) spent her childhood in Britain, Sierra Leone, Iran, Thailand, and Zambia. *The Hired Man* (2013), *The Memory of Love* (2010), and *Ancestor Stones* (2006) are just three of her award-winning books. In 2003, she established the Rogbonko Project to build a school in Sierra Leone and to fund other projects in the areas of education, women's health, and sanitation.

## BACKGROUND

The conflict between Israel and Palestine has led to two wars in 1948 and 1967, and countless episodes of violence. Many of the victims of this conflict have been civilians. A "two-state solution" has been proposed in which Palestine would be established as an independent state in Gaza and most of the West Bank, and the rest of the land would go to Israel. Although the two-state plan is clear in theory, the two sides are still deeply divided over specifics. The "peace process" has had a long, complex history. So far, meager progress has been made, and the fighting continues.

*Aminatta Forna on Laura Blumenfeld's mission to understand violence, Revenge*

### Revenge

by Laura Blumenfeld

- In the winter of 1986, an American tourist making his way alone up the Via Dolorosa<sup>1</sup> in Jerusalem's old city was shot in the head by a Palestinian gunman. Some months later his daughter, a Harvard undergraduate, wrote a poem about the shooting of her father for one of her assignments. The last verse ended with

1. **Via Dolorosa** (VY uh dol uh ROH suh) literally, "painful path," believed to be the path taken by Jesus through Jerusalem to Calvary, where he was crucified.

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a promise to her father to find the gunman. Then she shelved the poem along with her other college memorabilia—and moved on.

- 2 David Blumenfeld was lucky. The bullet merely cleaved his scalp. Had there been half an inch difference in the angle of the gunman’s aim, he would be dead. His daughter Laura graduated and went on to become a successful journalist writing for the *Washington Post*. Twelve years later, she uncovers the poem as she is about to depart on her honeymoon year to Israel. She decides to track down the gunman.
- 3 At the start of this remarkable memoir, Laura Blumenfeld confesses that she never really overcame the emotions aroused by the attempt on her father’s life, and had nursed revenge fantasies about it. She collects together various stories, drawn from encounters with people who have sought revenge. The majority come from the Arab and Jewish communities, cultures saturated in tales of faith-sanctioned vengeance.
- 4 There is the young boy in Hebron who saw his father slaughtered at prayers in the mosque, who sleepwalks at night literally dreaming of revenge; the Israeli military commander who believes in an eye for an eye, but prefers to shoot to kill first. Each side justifies the killing with lies. Her own father, a New York rabbi, was in Israel to visit the Holocaust museum. She is assured he was in reality a CIA agent. How much revenge is enough? she asks the widow of Yitzhak Rabin, the Israeli prime minister assassinated by a right-wing Jewish extremist: “There’s not enough revenge in the entire world,” comes the reply.
- 5 Blumenfeld’s search takes her to places where revenge is an obsession. In Albania there is codified revenge. Feuds are passed from generation to generation, vengeance a filial duty governed by a 15th-century canon, which is in turn interpreted by a Blood Feud Committee. In the Holy City of Qom in Iran, she discusses blood money<sup>2</sup> with the Grand Ayatollah.<sup>3</sup> She encounters collective revenge: Jews who hold all Germans responsible for the Holocaust and set out to poison the water system of entire German cities. Everywhere, she finds revenge is a man’s game. Women have no role as avengers. Only as “revenge cheerleaders, chanting funerary dirges, shaking the victim’s blood-soaked clothes like macabre pompoms.”
- 6 Blumenfeld’s research leads her around to her starting point: the shooting of her father. The attempt on his life, she discovers, was neither a single nor a random act of violence, but part of a campaign to kill tourists. Compulsive and meticulous, she traces the threads that connect a series of shootings, as did Gabriel

2. **blood money** money paid in compensation to the family of someone who has been killed.

3. **Ayatollah** (ah yuh TOHL uh) Shiite Muslim religious leader in Iran.

García Márquez in *News of a Kidnapping*. In Germany, Wales and Jerusalem, she finds relatives and victims who have found their own ways of coping.

- 7 The law's attempt to civilize the raw need for revenge satisfies public but not individual wants. Rachel, Blumenfeld's best friend, is needlingly skeptical about her endeavor. Blumenfeld's father is wavering in his support. Her brother is uninterested. It is she, the younger daughter, persistent in the face of tradition, armed with a pen and not a sword, who seeks the vengeance that nobody but she really seems to want.
- 8 Describing herself only as a journalist writing a book, she makes contact with the family of the gunman, who is serving a prison sentence for the crime for which he was convicted, and becomes a regular visitor to their home. Never suspecting who she is, they even take her on a visit to the prison where he is being held. Blumenfeld and the gunman begin to exchange letters, smuggled to him by the unsuspecting relatives. She joins the Palestinian crowds at a prisoner exchange, and finds herself disappointed that he is not among those released. She realizes how close to the gunman and his family she has become: "It was awkward, I felt guilty, they were so nice, they hated Jews so."
- 9 Many books begin with a personal story, gradually broadening to encompass a grander narrative. This one does the opposite. What begins as a path to understanding cultures narrows to the story of a daughter caught between two divorced parents. At the time of the shooting, her parents had just separated. Her mother, in Miami with her new lover, takes the call from her estranged husband, brushes the incident off and returns to the poolside. Years later, she barely remembers it. "Bernie and I were having fun. It was a happy time."
- 10 Not for Blumenfeld and her brother. "It was a turbulent time for our family," recalls Hal, who also prefers to forget. Blumenfeld's compulsion for revenge is really a displaced anger at her mother and a desire to make up to her father for her own neglect of him after the divorce.
- 11 If there is one aspect of Blumenfeld's book I found less than compelling, then this is it. On the subject of her family, the self-knowledge that has carried the narrative slides too often into a kind of cheerless self-analysis. Readers in this country may find it a little too, well, American. But that should not detract from what is certainly a mighty achievement.
- 12 Blumenfeld's drive to understand revenge leads her toward an examination of the emotional converse: empathy, compassion. Her decision and efforts to reveal her true identity lead to the denouement—in a courtroom during a parole hearing for the

imprisoned man—which is absurd, almost farcical and all the more touching for her inability to get it quite right.

- 13 Blumenfeld draws her story to a close in a postscript written after the events of September 11, as she listens to the U.S. president promising *revenge*—a word he later switches to *justice* on the advice of his aides. Blumenfeld’s book should be required reading in the White House. 🍌

# from Shakespeare and the French Poet

Yves Bonnefoy



## About the Author



Even though he studied mathematics in college, **Yves Bonnefoy** (b. 1923) found his true passion as a poet and critic when he moved to Paris and encountered Surrealist art and literature. A significant figure in modern French literature, Bonnefoy's poetry is required reading in French schools. He is a frequent contender for the Nobel Prize. Bonnefoy has also translated many of Shakespeare's plays into French.

## BACKGROUND

The analysis of literature, or literary criticism, has become its own literary genre. Literary critics seek to evaluate the social and artistic worth of a piece of literature based on certain stated criteria. Critics often disagree about the meaning of a work and try to present the best case for their points of view. Shakespeare's plays are frequent subjects for criticism because they can be analyzed from numerous perspectives.

- 1 **W**hat happens at the beginning of Act 5, when Prospero takes stock of the day's events? Ariel describes for him the wretched state of the king of Naples and his companions in misfortune, exhausted from the delusions and ordeals to which they have been exposed; he discretely suggests to Prospero that he should be moved to pity them. And there can scarcely be any doubt that Ariel, who is but a spirit of the air, ignorant of time and suffering, only advances this idea because, as he puts it a moment earlier, "Thy thoughts I cleave to," words that Shakespeare has surely considered deeply. Ariel is one with Prospero's thoughts; he hears it as it comes into being, and he sometimes anticipates it. The idea of pity, of compassion, therefore comes as such to Prospero himself, and it is obviously a sign of the awareness

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he has that the present situation offers him the possibility for self-transcendence, for if it no longer holds the promise of progress on the mystical level, it does afford an occasion for experience on the moral one. And although he has given no thought to it before—since it was only social order that mattered to him, not the fate of individuals—he now sees that his situation as victor has become a test. He can accept it as such, learn from it that forgiveness is more important than vengeance, practice “virtue,” as he says, and once again feel greater than what I would call his unconscious self. Moreover, once he has made his decision to grant pardon, he resolves to abandon the powers that were his as magus,<sup>1</sup> powers that can only incite him to idle dreaming and thus distract him from the one true path, which is the practice of virtue. Already that very morning he had agreed to give up Ariel, but in the way that one leaves behind the first rung on a ladder. What he is now rejecting is entirely different, and we can sense an element of condemnation in it. Scarcely has he told Ariel, with regard to the shipwrecked prisoners he has held captive, “release them, . . . their senses I’ll restore,” than he turns toward the universe whose occult<sup>2</sup> forces he had sought to master and abjures<sup>3</sup> with great solemnity that magic which clearly was only “rough,” something material, since nothing true along the path toward the salvation of the soul was encouraged by it. He will use one last bit of this power to awaken those wandering on the island and to assure a peaceful sea this time for the ship’s return, but nothing more, and Prospero breaks his staff and drowns his book “deeper than did ever plummet sound”: so deep beneath the waters that no one will ever be able to recover its incitement to delusion and self-misunderstanding.

- 2 But what are pity and forgiveness, as Prospero understands them? Control that he will be able to exercise over his impulses, and nothing more. When Ariel persuades him, the masque having reminded him of what in fact he now knows, that is, that he is merely a human being like all others, suffering just as deeply from the same passions, he calls upon his reason to check his resentment, his “fury.” Virtue is higher and more beautiful than vengeance, it is the “rarer action”: and reason and virtue in this context are no longer a part of the Platonic world of ideas but are, rather, a function of the will to mastery, which has to do with who one is, and has no other concern than with oneself. ❧

1. **magus** (MAY guhs) *n.* astrologer or magician.

2. **occult** (uh KUHLT) *adj.* beyond the bounds of ordinary knowledge; mysterious, supernatural.

3. **abjures** (ab JURZ) *v.* gives up; renounces.

# What We Plant, We Will Eat

## A Korean Folktale

retold by S. E. Schlosser



### About the Author

**S. E. Schlosser** discovered her talent as a storyteller when “let’s pretend” games during her childhood escalated to full-blown theatrical productions in her living room. Her love of telling stories became her career. Schlosser published the Spooky series, a collection of 26 books containing horror folklore from various regions of the United States. When she isn’t writing or lecturing, Schlosser maintains the website American Folklore, a collection of American and cultural stories.

### BACKGROUND

Folktales are anonymous, made-up stories that are passed down from generation to generation through storytelling in the oral tradition. They are usually about everyday people and contain lessons or morals.

- 1 **M**any moons ago, two brothers lived with their father in a small house in Korea. The younger brother worked hard and was kind to all he met. The elder, knowing he was to inherit his father’s prosperous rice farm, was arrogant and proud. He scorned his younger brother and ignored his aging father.
- 2 Every night after supper, the father would say: “Remember, my sons. What you plant you will eat.” The younger son nodded politely, for he loved his parent and honored him. But the elder son would yawn and walk away. The father watched him go with sadness.
- 3 On his deathbed, the father beckoned the two brothers close to him. “Remember, my sons. Nothing is as important as family. Share this property and work together. I leave this land to both of you.” And so saying, he died.
- 4 The elder brother was furious. The law of the land said that an elder son inherited everything. As soon as the funeral ceremonies

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were past, he thrust the younger brother from their home, ignoring the last wish of his dying father.

5 Heartbroken, the younger brother walked for many miles, far away from his home and village, until he found some broken-down land that nobody wanted. He tended it carefully, planting a small crop of rice and building a mud cottage that was thatched<sup>1</sup> from the dirty straw that dropped from passing farm carts. By saving and scraping, he managed to make enough money to build a small house and make a profit. So he was able to marry and have a family.

6 One year, a drought overcame the land and the younger son's rice crop failed. Without assistance, his family would starve. It broke his heart to hear his wife and children moaning with hunger in their sleep, so he went to his wealthy brother to ask him to share some of the rice raised on the property which their father had willed to them both. "It's my rice crop now," the elder brother cried with a cruel laugh. "Go away." So saying, he slammed the front door in his younger brother's face and locked it against him.

7 Brokenhearted, the younger brother turned away. As he left the village, he heard a shrill cry from a tree above him. A snake was attacking a baby swallow. Flapping frantically, the tiny bird tried to escape, but it was too young to fly and fell to the ground instead. The younger brother picked the helpless baby up and cradled the tiny bird in his hands. Its leg was broken, and so he tore a strip of cloth from his shirt and set the swallow's leg. When the snake slid away, he returned the baby to its nest and went home to his starving family.

8 The next few weeks were hard. The younger brother gave every spare scrap of food to his tiny children, who were so thin he could count their ribs. His wife walked over the fields searching for any edible plants she could find, but her harvest was scant.<sup>2</sup>

9 Then one day a tiny swallow flew to their house and landed on the thatch. It was the baby swallow the younger brother had rescued. Leg now healed and able to fly, the swallow sat on the thatch and sang a merry song of thanks to the marveling family. Then it circled the younger brother's house three times and then dropped a large seed into a damp patch of earth.

10 The family stared at the seed, and the youngest daughter wanted to touch it, but her father held her back. As they watched, the seed put out a root, and started to grow. The starving family watching in astonishment as the seed became a vine and the vine grew and grew. Within minutes, luscious melons were growing on the vine. Within an hour, they were ripe and ready to pick.

1. **thatched** (thacht) *v.* covered (a roof or building) with straw.

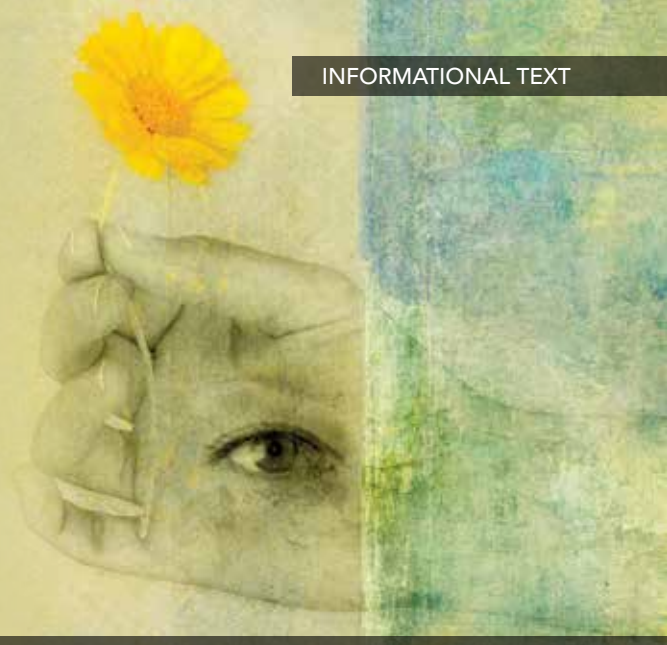
2. **scant** (skant) *adj.* barely sufficient.

- 11 “Father, father! May we eat a magic melon?” cried the hungry children. Laughing in delight, the younger brother pulled a melon off the vine and cut it open. Beside him, his wife gasped in astonishment. Inside, the melon was filled with so many gold coins that they spilled to the ground all around the starving family’s feet. Every melon was full of gold.
- 12 The younger brother and his family were rich beyond their wildest dreams. They had plenty to eat, they bought a large house with land, and they had brand-new clothes to wear. It was amazing.
- 13 When the elder brother heard of this good fortune, he was filled with jealousy and started searching for his own magic bird. He spent days combing the lands around his village, greedy for more power, more money, more land. When at last he stumbled upon a little bird with a broken leg, he picked it up, saying: “I will help you, little bird if you will help me.” The little bird stared up at him with wise eyes, seeing through the fake sympathy into the greedy heart beneath.
- 14 When the bird’s leg healed, it flew to the elder brother’s house, circled his head three times and dropped a seed into the moist soil. With a triumphant laugh, the elder brother watched the seed grow into a vine. Melons swelled up larger and larger until they were as tall as a man. The elder brother was delighted. Obviously he was much worthier than his brother, to merit such large melons. He picked the largest melon and cut it open. Instantly, a band of warriors burst from the melon and fell on him with clubs. They stole his money and left him moaning on the ground.
- 15 Unable to believe that all the melons were bad, the elder brother crawled over to the second-largest melon, expecting to find enough gold and silver to make up for the beating he’d received from the warriors in the first melon. Whack! He cut open the second melon and was overwhelmed by a huge ball of hissing snakes that slithered straight into his house. He cut open a third melon, and had to dodge out of the way as a huge colony of rats rustled past. By this time, the magical melons were overripe and began bursting on their own. Spiders, ants, termites, bees, and many other hissing, biting, crawling creatures invaded the house and yard. Within an hour, the elder brother’s property was completely destroyed.
- 16 The elder brother ran away from his ruined house and lands. Poorer even than his younger brother had once been, he wandered from village to village, begging for food. One day, he looked up from his begging and saw his younger brother standing a few feet away, holding a hoe. Ashamed, the elder brother looked down, until the blade of the hoe landed on the ground beside his foot.

- 17 “I have lost everything,” the elder brother said, staring at the blade of the hoe. “I have no place to go. No food. I won’t blame you if you send me away too.”
- 18 He felt a gentle hand on his shoulder. “Come, brother,” the prosperous farmer said. “Let us sow a new crop, together. For what we plant, we will eat.”
- 19 The elder brother looked up with tears in his eyes, and accepted the hoe from his younger brother’s hand. 🌱

# Understanding Forgiveness

PBS



## About the Network

**PBS**, the Public Broadcasting Service, is a private, nonprofit corporation that was founded in 1969. PBS consists of 350 public television stations that serve all 50 states, Puerto Rico, U.S. Virgin Islands, Guam, and American Samoa. PBS is consistently rated as the most trustworthy institution among nationally known organizations.

## BACKGROUND

Recent studies are showing that a person's health is greatly affected by his or her emotions—positive emotions promote good health. Controlling one's emotions can be difficult, however. In the words of philosopher Fredrich Nietzsche, "It is much more agreeable to offend and later ask forgiveness than to be offended and grant forgiveness."

### 1 **What is forgiveness? How does forgiving another help us? And how can we cultivate forgiveness in our lives?**

- 2 The body of research on forgiveness has grown in the last two decades from nearly nonexistent to hundreds of studies and dozens of books. Researchers are finding a powerful connection between forgiving others and our own well-being.

#### **What is forgiveness?**

- 3 Researchers who study forgiveness and its effects on our well-being and happiness are very specific about how they define forgiveness.
- 4 Psychologist Sonja Lyubomirsky calls forgiveness "a shift in thinking" toward someone who has wronged you, "such that your desire to harm that person has decreased and your desire to do him good (or to benefit your relationship) has increased." Forgiveness, at a minimum, is a decision to let go of the desire for revenge and ill-will toward the person who wronged you. It

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may also include feelings of goodwill toward the other person. Forgiveness is also a natural resolution<sup>1</sup> of the grief process, which is the necessary acknowledgment of pain and loss.

**Researchers are very clear about what forgiveness is not:**

- 5 **Forgiveness is not the same as reconciliation.** Forgiveness is one person's inner response to another's perceived injustice. Reconciliation is two people coming together in mutual respect. Reconciliation requires both parties working together. Forgiveness is something that is entirely up to you. Although reconciliation may follow forgiveness, it is possible to forgive without reestablishing or continuing the relationship. The person you forgive may be deceased or no longer part of your life. You may also choose not to reconcile, perhaps because you have no reason to believe that a relationship with the other person is healthy for you.
- 6 **Forgiveness is not forgetting.** "Forgive and forget" seem to go together. However, the process of forgiving involves acknowledging to yourself the wrong that was done to you, reflecting on it, and deciding how you want to think about it. Focusing on forgetting a wrong might lead to denying or suppressing feelings about it, which is not the same as forgiveness. Forgiveness has taken place when you can remember the wrong that was done without feeling resentment or a desire to pursue revenge. Sometimes, after we get to this point, we may forget about some of the wrongs people have done to us. But we don't have to forget in order to forgive.
- 7 **Forgiveness is not condoning or excusing.** Forgiveness does not minimize, justify, or excuse the wrong that was done. Forgiveness also does not mean denying the harm and the feelings that the injustice produced. And forgiveness does not mean putting yourself in a position to be harmed again. You can forgive someone and still take healthy steps to protect yourself, including choosing not to reconcile.
- 8 **Forgiveness is not justice.** It is certainly easier to forgive someone who sincerely apologizes and makes amends. However, justice—which may include acknowledgment of the wrong, apologies, punishment, restitution,<sup>2</sup> or compensation—is separate from forgiveness. You may pursue your rights for justice with or without forgiving someone. And if justice is denied, you can still choose whether or not to forgive.
- 9 Forgiveness is a powerful choice you can make when it's right for you that can lead to greater well-being and better relationships.

1. **resolution** (rehz uh LOO shuhn) *n.* solution of a problem or dispute.

2. **restitution** (rehs tuh TOO shuhn) *n.* compensation for injury or loss.

## Benefits of Forgiveness

- 10 There are three typical responses to being wronged: reciprocating with equal harm, avoiding the person, or seeking revenge. Forgiveness, on the other hand, is a conscious decision to offer generosity and mercy that a person's actions do not deserve. And, paradoxically, by forgiving another, we benefit ourselves.
- 11 **The growing body of research on forgiveness is finding that people who forgive are more likely than the general population to have:**
- Fewer episodes of depression
  - Higher self-esteem
  - More friends
  - Longer marriages
  - Lower blood pressure
  - Closer relationships
  - Fewer stress-related health issues
  - Better immune system function
  - Lower rates of heart disease
- 12 And they are more likely to be happy, serene, empathetic, hopeful, and agreeable.
- 13 **Researchers have been able to demonstrate how holding a grudge affects our cardiovascular and nervous systems.** They did this by asking people to think about a wrong they experienced and measuring their heart rates, blood pressure, and muscle tension. All increased. The participants also said they felt less in control.
- 14 But can forgiveness reverse the effects of holding a grudge? Research is finding that it can. Researchers have studied whether training in forgiveness results in improved well-being. They are finding as they follow up with people that the benefits listed above are significant, and that they last long after the training. This seems to be the case whether the person learned about forgiveness in group workshops or one-on-one. 🐼