



MICHAEL
MORPURGO'S
TALES
FROM
SHAKESPEARE

THE TEMPEST

TEACHER PACK

ABOUT THIS PACK

This pack supports the RSC's 2021 performances of Michael Morpurgo's Tales from Shakespeare, *The Tempest*. Michael Morpurgo's retellings approach Shakespeare's best loved stories from different perspectives and reimagine them for young people, and these writing resources will invite your pupils to do the same, considering how they might interpret them.

The activities provided in this pack are specifically designed to support KS1-3 pupils in their writing and offers a number of writing opportunities centred around *The Tempest*, exploring the story, characters and vocabulary. In the 'notes from the classroom' boxes you will find helpful hints and suggestions for how activities might be adapted for younger or older pupils.

This pack was created in collaboration with Jan Anderson, an RSC Associate School teacher from Springhead Primary School.

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These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A practical or open space activity



WRITE

A classroom writing or discussion activity



LINKS

Useful web addresses and research tasks

ABOUT THE APPROACH

The practical activities which are described in this pack act as an important part of the writing process because they give pupils the content of their writing:

- a deep understanding of plots
- awareness of settings
- detailed understanding of characters and their relationships, dilemmas and motivations
- a rich vocabulary to use in their writing

The exploratory exercises, which use RSC rehearsal room pedagogy, help to provide a strong audience and purpose for writing, enabling pupils to write for effect on the reader. Each activity may take more than one session to complete but the time spent on these practical tasks is an investment in the pupils' writing because, when they come to write, much of the work of the writer is already done and pupils have, therefore, the cognitive capacity to write effectively.

Beneath each writing opportunity you will also find some classroom notes from Jan Anderson, one of the RSC's Associate Schools Teachers who has created this pack with us. These notes offer ideas and suggestions for how you might extend and adapt activities for pupils of different age groups, and come from experience of working this way with pupils to create writing around Shakespeare's texts.

ESTABLISHING SETTING



ACTIVITY 1: INTRODUCING THE ISLAND

'We were to live for 12 long years or more on that island.'
Michael Morpurgo, The Tempest

In this activity, the pupils explore the setting of the story and are introduced to two of the characters there. There are opportunities for the writing of simple sentences and noun phrases for younger pupils and detailed descriptive writing for older pupils.

Pupils will need a space such as a hall or classroom cleared of some furniture to work in for the first part.

- Ask pupils to stand in their own space in the room and begin to slowly walk around, being careful to keep a distance from other people. Explain that they need to stop when you tell them to and walk when you tell them to.
- Invite pupils to stop when you ask, and form groups of three with the people standing closest to them. In these groups, ask them to create a freeze frame of a 'family' in no more than twenty seconds.
- Ask half the pupils to relax and look at the other half. Reflect with them on what they notice about the families they can see, before asking the other half to share theirs.
- Repeat this exercise again, asking pupils to form groups of different sizes (for example, four or five) each time they stop, and to create:
 - a father and his daughter. Ask if and how they can tell who is the father or daughter.
- Then ask them to change their image slightly, imagining the father is also a duke. Discuss whether the new information has altered their image.
- Give them further information that the Duke's wife and daughter's mother has recently died and ask them to re-make their frozen image once more. Discuss how they have altered.
- Stand pupils in a circle and narrate that in this story we meet a daughter named Miranda and her father named Prospero and they have to leave their beautiful home where Prospero is a duke, in a boat which takes them to 'the sandy shore of an island.' (*Michael Morpurgo: The Tempest*)
- Place the words 'cave', 'stream', 'fish', 'trees' and 'fruit' on separate pieces of paper on the floor inside the circle so that pupils can read them and tell them that these things are on the island.
- Ask if they can add any further things which might be found on the island and put these on separate pieces of paper in the circle.

- Invite the pupils to imagine that they have arrived on this island. Ask them how they will survive and what they will do here.
- Taking a turn each around the circle ask each pupil to say the sentence stem, 'I live on the island and I...,' completing this stem and adding a physical action. For example:
 - 'I live on the island and I gather wood for a fire' (mime carrying wood)
 - 'I live on the island and I swim in the wild water' (mime swimming)
 - 'I live on the island and I catch fish in the stream' (mime fishing)

Ask the whole group to repeat together what each pupil says and does as the activity continues.

- Place the text for **The Island Word Carpet** (resources) around the room, cut-up into separate phrases.
- Younger pupils could either use images or a mixture of words and images.
- Narrate that the room the pupils are in is going to be the island in the story and that they are going to pretend to be Miranda as she arrives on the island and goes out alone to explore.
- Allow the pupils a few minutes to look around and read the phrase alone.
- For younger pupils, the teacher could take them on a guided walk of the 'island' and read the phrases to them.
- Ask the pupils to stand by a phrase which they like and make a frozen image of it.
- Choose one pupil at a time and ask, 'What can you see Miranda?' The pupil reads the phrase as they remain frozen.
- Repeat this with different phrases until the pupils have heard most of them.
- Arrange the pupils into pairs and ask them to label themselves A and B. Reveal that A will be Miranda and B will be Prospero.
- Give each pair scrap paper and pens.
- Narrate that Miranda is now going to show her father (Prospero) around the island and show him what she has found but, as they look, they might notice more about the things which Miranda has seen and they can add these to the pieces of text in the word carpet. For example, *Cloven pine with a spider's web clinging to it.*
- Explain that they can also spot new things which Miranda did not see before and write these on a piece of their scrap paper to add to the island floor.
- Allow time for the pupils to do this and then ask them individually to choose a phrase which they like and repeat the activity where they make a frozen image of the phrase and say it aloud when chosen.



WRITING OPPORTUNITY: MIRANDA DESCRIBES THE ISLAND

- Explain to pupils that Michael Morpurgo describes how Prospero loves books '...for books feed the needs of the mind as surely as water and food feed the needs of the body.' (*Michael Morpurgo: The Tempest*).
- Explain to the pupils that Prospero has a journal in which he keeps detailed notes about everything on the island.
- Relate that he has asked Miranda to write a page to put into his journal which describes the island in detail so that he can show it to people at home if he should ever return. Explain that pupils are going to write that description in role as Miranda.
- **Ask pupils who the audience for this piece of writing is – (the people in Prospero's home town).**
- Explain that, in this case, the tone of the writing should be formal rather than chatty because Miranda (the writer) does not know the audience well.
- Remind pupils of features of formality which have been taught (formal vocabulary – *cloven pine*, no contractions, use of the passive – *which can be viewed*, use of the subjunctive – *if you were to stand on the hill*). This will, of course, be dependent on the age and ability of the pupils.

- Ask pupils to suggest what the purpose of the writing is (to describe, to inform, to give detail – and pupils may suggest many more).
- Explain that the writing, therefore, needs to be clear, descriptive, detailed and informative and discuss features that wouldn't be found in it. For example, personal account.
- Ask pupils to now plan a brief journey around the island and note it down as a plan for their writing. Encouraging pupils to 'map' their journey across the island (eg, begin at cave entrance, walk to sea, follow the shore to the river, go through forest, climb mountain) as this will help them not to repeat themselves and give their writing a sense of cohesion.

NOTES FOR THE CLASSROOM

The word carpet which was created would be a useful resource to support the pupil's writing. Younger pupils could focus on writing noun phrases and extended noun phrases to describe the island.

For older pupils, this writing may take several lessons to complete but the time invested in the drama and editing will be reflected in the final piece of writing.

This writing could be supplemented with illustrations and map work for inclusion in Prospero's journal (which of course, could be made).

EXPLORING THE CHARACTERS



ACTIVITY 2: MIRANDA AND PROPERO'S STORY

'Prospero was there, he lived this story.'

Michael Morpurgo, The Tempest

In this activity, the pupils explore the back-story of Prospero and Miranda. There are opportunities for the writing of a narrative in the form of a simple story or a letter.

Pupils will need a space such as a hall or classroom cleared of some furniture to work in for the first part.

- Sit the pupils in a large circle. Narrate that, after 12 years of living on the island, Miranda becomes curious about her life before coming to the island and Prospero decides that it is finally time to tell her about it.
- Invite pupils to think what she might be curious about before they hear more. What would their questions be? What do they think she would want to know from her father?
- Divide the pupils into 6 groups and give each group one section of *'Prospero's Story'* (resources).
- Ask each group to read their text and devise a frozen image or series of frozen images to show their part of Prospero's story.
- Allow them a few minutes to do this and then ask them to add all or some of the narration they have in their text, choosing either one or several narrators speaking singly or chorally.
- Allow pupils to perform and watch the scenes in order from group one to six.



WRITING OPPORTUNITY: A LETTER TO MIRANDA

- In the classroom, read the pupils the 'Letter from Miranda' (resources) where she asks Prospero to write down her back-story for her.
- Tell the pupils that they are going to write in role as Prospero, writing a letter to Miranda in response, telling the story of their lives before they came to the island.
- Provide pupils with highlighters and look back at the text 'Prospero's story' (resources) asking pupils to highlight words and sections of the text which might be useful in writing Prospero's letter.
- Encourage pupils to keep this selection limited to avoid duplicate copies of Shakespeare's text.
- **Ask pupils who the audience for this piece of writing is – (Miranda).**
- Explain that, in this case, the tone of the writing should be quite informal as she is the writer's daughter and they know each other well and have a friendly warm relationship.
- Remind pupils of features of informality which have been taught (informal vocabulary – *my dear*, use of contractions, use of question tags – *we were helpless – weren't we?*). This will, of course, be dependent on the age and ability of the pupils.
- **Ask pupils to suggest what the purpose of the writing is (to describe, to recount, to inform, to give detail – and pupils may suggest many more).**
- Explain that the writing, therefore, needs to be in chronological order, clear, descriptive, detailed and informative and discuss features that wouldn't be found in it. For example, it would contain reported rather than direct speech.
- Ask pupils to write Prospero's letter, picking out some good examples to read aloud to the class after a few minutes and supporting them with structure, tone and purpose as they write.
- Once writing is completed, ask pupils to take editing pens and work in pairs.
- Ask pupils to imagine that one of them is Prospero and the other Miranda, while Prospero reads their letter to Miranda, ask 'Miranda' to listen carefully and consider if she now knows all the details of her back story, ask any further questions or clarify any points and make suggestions about improvements.
- Give each pair time, as they read, to edit and improve their writing then swap roles.

NOTES FOR THE CLASSROOM

Younger pupils might benefit from hearing the story told and creating a pictorial story map as they go to support their writing.

Younger pupils could write the story rather than the story within a letter.



ACTIVITY 3: MEETING ARIEL

'I very soon discovered that we were not alone.'
Michael Morpurgo, The Tempest

In this activity, the pupils will be introduced to Ariel and discover his back-story. There are opportunities for the writing of a descriptive narrative.

Pupils will need a space such as a hall or classroom cleared of some furniture to work in for the first part.

- Sit the pupils in a large circle. Narrate that, the island is full of spirits who help Prospero but Miranda is unable to see them. One of these spirits is called Ariel and he is described as Prospero's slave. Tell the pupils that they will learn more about Ariel, how he came to the island and became Prospero's 'slave'.
- Explain that they are going to listen to Prospero's story of what happened to Ariel and that, as you tell the story, you will choose some pupils to pretend to be the characters, mime what they do and speak some of their words in the centre of the circle. At certain points, you will ask all the pupils to sit down and choose new characters.
- Read the [Active Story-telling](#) (resources) following instructions in brackets in the text as you go.
- Divide the pupils into five groups and give each group one section of '[Ariel's Story](#)' (resources).
- Ask each group to read their text and devise a frozen image or series of frozen images to show their part of Ariel's story.
- Allow them a few minutes to do this and then ask them to add all or some of Prospero's words about Ariel which they have in their text, choosing either one or several narrators speaking singly or chorally.
- Allow pupils to perform and watch the scenes in order from group one to five.



WRITING OPPORTUNITY: A DESCRIPTION OF ARIEL

- In the classroom, explain that Miranda, who cannot see Ariel, would like to imagine him more clearly and so asks Prospero to make a page for his journal on which he describes Ariel and tells her all about him.
- Tell the pupils that they are going to write in role as Prospero, writing a page for the journal, describing and telling Ariel's story.
- Provide pupils with highlighters and look back at the text 'Ariel's story' (resources) asking pupils to highlight words and sections of the text which might be useful in writing Prospero's account of him.
- Encourage pupils to keep this selection limited to avoid duplicate copies of Shakespeare's text.
- **Ask pupils who the audience for this piece of writing is – (Miranda and the people of Prospero's home town who may read his books).**
- Explain that, in this case, the tone of the writing should be quite formal as people who Prospero does not know well may be reading the writing (as well as Miranda).
- Remind pupils of features of formality which have been taught (formal vocabulary – *cloven pine*, no contractions, use of the passive – *he was imprisoned within a cloven pine*, use of the subjunctive – *if you were to see him, you would see a creature of the air*). This will, of course, be dependent on the age and ability of the pupils.
- **Ask pupils to suggest what the purpose of the writing is (to describe, to recount, to inform, to give detail – and pupils may suggest many more).**
- Explain that the writing, therefore, needs to be in chronological order (Ariel's story), clear, descriptive, detailed and informative and discuss features that wouldn't be found in it – eg – it would contain reported rather than direct speech.
- Ask pupils to write Prospero's account of Ariel, picking out some good examples to read aloud to the class after a few minutes and supporting them with structure, tone and purpose as they write.
- Once writing is completed, ask pupils to take editing pens and work in pairs.

- Ask pupils to imagine that one of them is Prospero and the other Miranda, while Prospero reads their account to Miranda, ask 'Miranda' to listen carefully and ask any further questions or clarify any points and make suggestions about improvements.
- Give each pair time, as they read, to edit and improve their writing then swap roles.

NOTES FOR THE CLASSROOM

Younger pupils might benefit from repeating the active story-telling in part one and creating a pictorial story map as they go to support their writing. This might be a good opportunity for cross-curricular art work if the journal page were illustrated.



ACTIVITY 4: MEETING CALIBAN

'...this monster of a creature...'

Michael Morpurgo, The Tempest

In this activity, the pupils will be introduced to Caliban and explore his relationship with Prospero. There are opportunities for the writing of a speech.

Pupils will need a space such as a hall or classroom cleared of some furniture to work in for the first part.

- Place text scraps '**Caliban Descriptions**' (resources) cut-up and spaced out on the floor. Allow pupils time to walk around the space reading the text scraps. Younger pupils could do this as a guided walk with their teacher.
- Ask pupils to stand by a description which they like and make a frozen image of it.
- Choose one pupil at a time and ask them to read their description. The pupil reads the phrase as they remain frozen. Repeat this with different phrases until the pupils have heard most of them.
- Invite pupils to sit in a large circle and place the cut up texts where they can read them inside the circle.
- Explain that there is another creature who lives on the island called Caliban who is described in these pieces of text. Explain that Prospero treats Caliban as a slave and make him do lots of jobs for him.
- Tell pupils that they are going to pretend to be Prospero and they are going to think of a job which he might tell Caliban to do on the island. Ask them to try to use some of the words from their frozen images. Model an example for pupils. For example, 'Fetch the wood you lying slave.'
- Ask pupils to give Prospero's commands, one at a time, round the circle and after each command, ask the rest of the pupils to pretend to be Caliban and mime the job which has been commanded.
- Explain that, one day, Prospero orders Caliban to do some tasks and they argue.
- Arrange pupils in pairs and ask them to label themselves A and B. Inform them that the As will play Caliban and stand on one side of the room facing their partner, and the Bs will play Prospero on the opposite side of the room.
- Ask pupils to chorally read the text from '**Act 1 Scene 2**' (resources) in role as either Caliban or Prospero.
- Allow pupils time to comment on what they think might be happening in this part of the story.
- Repeat the same activity again but this time ask pupils to place their hand on their chest when they read any personal pronoun: 'I, my, mine, me'.
- Allow time to discuss what this reveals: How much do characters talk about themselves and does one character do it more than another?

- Repeat the same activity but this time ask pupils to also add in a pointing gesture every time their character mentions a pronoun for the other person: 'you, ye, thou, thy, thee.'
- Arrange the pupils into seven groups and give each group one part of '**This island's mine**' (resources).
- Ask each group to read their part of Caliban's speech and decide on some key words from the text.
- Ask the pupils to then decide on an action to represent each key word.
- Allow pupils time to practise saying their part of Caliban's speech with the actions, in their groups.
- Encourage pupils to perform, in order from 1 – 7, their parts of the speech back in a large circle.
- Display, on a flip-chart or similar, the questions:
 - How do you feel about Prospero?
 - What sort of things has Prospero done to you?
 - What would you like to say to him?
 - What would you like to happen now?
- Reveal these question to pupils one at a time and invite pupils to imagine that they are Caliban. Tell them to make notes on scrap paper in response to each question as it is revealed.
- Explain that pupils are going to make a voice recording of Caliban's thoughts and feelings about Prospero which you will start. They can stand up to speak when they think that their 'thought' would be most appropriate and you will bring the recorder to them to speak into.
- Using a tablet or similar, begin the recording by saying, 'I am Caliban and this island's mine!' Allow the recording to go on continuously until all the pupils who want to have spoken Caliban's thoughts into it.



WRITING OPPORTUNITY: CALIBAN'S SPEECH

- Explain to pupils that soon, some strangers are going to arrive on the island and Caliban is going to tell them all about Prospero including his feelings and thoughts about him.
- Outline to pupils that they are going to write, in role as Caliban, the speech which Caliban makes to the strangers.
- Re-play the voice recording twice. The second time asking pupils to note down words, phrases and ideas which they would like to include in their speech.
- Ask pupils to think about the order of thoughts in Caliban's speech – would he begin by describing his feelings towards Prospero and then move onto describing some of things which Prospero has done to him and end by telling the strangers what he would like to happen next?
- Give pupils time to organise their notes into an order for their writing.
- **Ask pupils who the audience for this piece of writing is – (the strangers who land on the island).**
- Explain that, in this case, the tone of the writing should be quite informal as this is Caliban's speech so it needs to sound as if he is talking and not writing.
- Remind pupils of features of informality which have been taught (informal vocabulary and use of the vernacular – '*sometimes 'e calls me a lying slave*', use of contractions, use of dashes and exclamation marks, use of question tags – '*Well, 'e's powerful -what can I do?*'). This will, of course, be dependent on the age and ability of the pupils.
- **Ask pupils to suggest what the purpose of the writing is (to describe, to recount, to inform, to give details, to persuade someone to your point-of-view – and pupils may suggest many more).**
- Explain that the writing, therefore, needs to be clear, descriptive, detailed and informative and discuss features that wouldn't be found in it. For example, it would contain reported rather than direct speech.
- Ask pupils to write Caliban's speech, picking out some good examples to read aloud to the class after a few minutes and supporting them with structure, tone and purpose as they write.
- Once writing is completed, ask pupils to take editing pens and work in pairs.

- Ask pupils to imagine that one of them is Caliban and the other one of the strangers, while Caliban reads their speech to the stranger, ask ‘the stranger’ to listen carefully and consider if they are persuaded to hate Prospero too, ask any further questions or clarify any points and make suggestions about improvements.
- Give each pair time, as they read, to edit and improve their writing then swap roles.

NOTES FOR THE CLASSROOM

During the voice recording ask pupils to listen carefully to what is being said by other pupils so that they don't repeat what's already been said.



ACTIVITY 5: EXPLORING THE STORM AND THE SHIPWRECK

‘They would be my storm-makers...and drive the ship helpless towards the island.’
Michael Morpurgo, The Tempest

In this activity, the pupils will explore the storm and shipwreck. There are opportunities for the writing of descriptive sentences and a persuasive letter.

Pupils will need a space such as a hall or classroom cleared of some furniture to work in for the first part. The teacher will need to separate ‘**Ariel’s speech**’ (resources) into enough parts so that each pupil has a different part each for the activity.

- Explain to pupils that they are going to play a game where they are the sailors on board a ship and they have to perform certain actions as commands are given/ phrases are said.
- Agree on an action for each of the following commands and allow pupils time to practise them.
 - **Take in the topsail!**
 - **Tend to the master’s whistle!**
 - **Lay her a-hold!**
 - **Mercy on us - we split!**
 - **Farewell brother!**
 - **All lost – to prayers.**
- Ask the pupils to walk the space, imagining that they are on-board a ship during a mighty storm; ask them to gradually pick-up the pace of their movement.
- Begin to shout out some of the commands in bold, asking pupils to perform the actions and keep moving between.
- Increase the pace of the commands and, as the game ends, give the final two italicised commands.
- Stand pupils in a large circle and explain that one day, a great storm blows up on the shores of the island and a ship is caught-up in that storm. On-board that ship are sailors and travellers.
- Explain that pupils are going to make a sound-scape for the storm using just their bodies.
- Ask pupils to follow your actions as the storm sounds gradually build and then die-down again.
 - Rub hand together and pupils copy.
 - Click fingers and pupils copy.

- Tap fingers on heel of hand and pupils copy.
- Slap hands on thighs and pupils copy.
- Clap hands and pupils copy.
- Clap hands and silence stamp feet and pupils copy.
- Give each pupil one of the commands or phrases from the warm-up game **'Storm text'** (resources) and allow them to practise saying it. (Some pupils will have the same phrase.)
- Repeat the sound-scape activity for the storm but this time ask pupils to shout out their line, as often as they like, above the noise of the storm when they think the ship or their lives are in danger.



WRITING OPPORTUNITY: SHIP IN A STORM

The youngest pupils could stop here and annotate a picture of a ship in a storm with noun phrases and descriptive sentences.

- Begin by listing (using shared writing and phonics) nouns in the pictures – eg – ship, sea, waves, rain, lightening, sailors, clouds.
- Encourage pupils to suggest nouns for things they could hear during the storm –eg - lightening, thunder, shouts, cries.
- For each noun collect, from the pupil's suggestions, adjectives to describe them – eg – rumbling thunder, dark black clouds.
- Model a simple annotation for the picture – eg – the dark black clouds.
- Less able pupils could now begin writing with support of another adult.
- More able pupils could continue with the teacher to extend the simple annotations into sentences – the dark black clouds blow across the sky.
- Support pupils in their writing of the sentences using phonics prompts and word mats as appropriate.
- At the end of the lesson, ask pupils for a sentence which could happen at the start of the storm, then as the storm gets stronger, then in the middle of the storm and finally as it dies down.
- Build a sequence of sentences in chronological order and 'perform' them aloud - this could form the basis of a longer writing activity where pupils write a sequence of sentences, in chronological order – 'The storm'.



ACTIVITY 5: EXPLORING THE STORM AND THE SHIPWRECK CONTINUED

- Stand pupils in a circle. Reveal that on-board that ship are some of Prospero's old enemies and that he has conjured the storm with Ariel's help.
- Hand out copies of **'Ariel's speech'** (resources) but ask pupils not to look at it yet.
- Allow pupils 10 seconds to look at the text and choose one word from it which stands out to them.
- Ask pupils to devise an action to go with their word and perform these words and actions, one at a time, around the circle.
- Ask pupils to consider what this text might be about having heard those words.
- Read the whole text aloud, taking turns around the circle, swapping to the next person each time there is punctuation on the line. Continue to the end of the speech.
- Discuss if pupils can draw any more meaning from the text.
- Divide the speech up so that each pupil has a different part of it.
- Allow pupils to underline their part of the text and practise it in role as Ariel.
- Map out a ship in the room, deciding, with the pupils, where the front (beak), middle (waist), the sides and back of the boat are – place markers (chairs or similar) to show the boundaries of the ship.

- Ask each pupil to stand in a different part of the ship or sea: wherever they think Ariel may say their part of the speech from.
- Explain that you will play Prospero and pupils will perform Ariel's speech in order from their position for you after you have said:
 - 'Hast thou, spirit, performed to point the tempest that I bade thee?'
- When the last speaker has finished say:
 - 'Ariel, thy charge is exactly performed; but there's more work.'



WRITING OPPORTUNITY: LETTER TO PROSPERO

- explain to pupils that Ariel is not happy with Prospero when he hears that he has to do more work when he has already worked so hard to conjure the storm; he wants his freedom from Prospero.
- Explain to them that they are going to write a letter to Prospero, in role as Ariel, explaining in detail all the work he has done for him during the ship-wreck and asking for his freedom.
- Provide pupils with highlighters and look back at the text '**Ariel's speech**' (resources) asking pupils to highlight words and sections of the text which might be useful in writing Ariel's letter.
- Encourage pupils to keep this selection limited to avoid duplicate copies of Shakespeare's text.
- **Ask pupils who the audience for this piece of writing is – (Prospero).**
- Explain that, in this case, the tone of the writing should be quite formal as Prospero commands Ariel – he call's Prospero 'sir'.
- Remind pupils of features of formality which have been taught (formal vocabulary – *sir*, no contractions, use of the passive – *I could be released*, use of the subjunctive – *if you were to set me free*). This will, of course, be dependent on the age and ability of the pupils.
- **Ask pupils to suggest what the purpose of the writing is (to recount, to persuade, to threaten – and pupils may suggest many more).**
- Explain that the writing, therefore, needs to be persuasive, clear, descriptive and detailed and discuss features that wouldn't be found in it. For example, it would contain reported rather than direct speech.
- Ask pupils to write Ariel's letter, picking out some good examples to read aloud to the class after a few minutes and supporting them with structure, tone and purpose as they write.
- Once writing is completed, ask pupils to take editing pens and work in pairs.
- Ask pupils to imagine that one of them is Ariel and the other Prospero, while Ariel reads their letter to Prospero, ask 'Prospero' to listen carefully and decide if he is persuaded to set Ariel free, ask any further questions or clarify any points and make suggestions about improvements.
- Give each pair time, as they read, to edit and improve their writing then swap roles.

NOTES FOR THE CLASSROOM

Reading Shakespeare's text aloud (part three) can be daunting. Let pupils have a go without worrying about pronunciation. Support them if they become completely stuck but reassure them that they are just trying to draw out some meaning from the text and don't need to understand everything.

Further writing opportunities

Further writing opportunities could be created and include the following:

- Morpurgo describes Prospero's love of books about the science of magic: pupils could write spells to form a class book of magical spells for things which happen on the island.
- Morpurgo describes Antonio's ambition and how the King of Naples helped him to plot how he might depose Prospero: pupils could write a play script of the conversation between Antonio and Prospero as they plotted this.
- Morpurgo describes how Prospero read 'stories of magic' to Miranda as their boat drifted towards the island: pupils could write one of the stories he might have read.
- Morpurgo describes how the sprites on the island would do 'whatever Prospero wanted to please him, to thank him...for their freedom': pupils could write a diary entry for one of the sprites describing the work they have done for Prospero.
- Morpurgo describes how Ariel loved to torment Caliban: pupils could write a description of one of the tricks which he plays on Caliban.
- Morpurgo describes how the sprites made the storm: pupils could write the Captain's log for the day of the storm.
- Morpurgo describes how 'Miranda would have told Ferdinand her whole life story if Prospero had let her': pupils could write a letter from Miranda to Ferdinand telling him her life story.
- Morpurgo describes how Prospero 'put Ferdinand to work ...was hard on him': pupils could write a diary entry for Miranda describing her feelings about Ferdinand and her father's treatment of him.
- Morpurgo describes the great feast to celebrate Miranda and Ferdinand's engagement and the families reuniting. He describes how clumsy Caliban is at the feast: pupils could write a description of the feast from Caliban's point-of-view.
- Morpurgo describes how happy Caliban is to see Prospero leave the island: pupils could write Caliban's farewell letter to him, explaining his viewpoint of events since Prospero's arrival on his island.

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RESOURCES

'The Island word carpet' Words

Cloud capped towers

Fresh springs

Brine pits

Hard rock

Yellow sands

How lush and lusty the grass looks

Dig thee pine nuts

A jay's nest

Clustering filberts

Young scamels from the rocks

The murkiest den

Toothed briars

Filthy mantled pool

Cloven pine

Midnight mushrooms

Stout oak

Prickling gorse and thorn

Prospero's story

1. Twelve year since, Miranda,
Thy father was the Duke of Milan and
A prince of power.
2. The government I cast upon my brother
And to my state grew stranger, being transported
And rapt in secret studies.
3. In my false brother
Awaked an evil nature; he did believe
He was indeed the duke: hence his ambition growing--
he needs will be Absolute Milan.
4. The King of Naples, being an enemy, hearkens my brother's suit;
A treacherous army levied, one midnight
Fated to the purpose did Antonio open
The gates of Milan, and, in the dead of darkness,
hurried thence Me and thy crying self.
5. they prepared
A rotten carcass of a boat; the very rats
Instinctively had quit it: there they hoist us,
To cry to the sea that roared to us
6. Some food we had and some fresh water that
A noble Neapolitan, Gonzalo, did give us;
Knowing I loved my books, he furnished me
From mine own library with volumes that
I prize above my dukedom.
Here in this island we arrived;

Letter from Miranda

Dearest father,

The tale which you told me today - my story - was so astonishing that it would surely cure deafness! My father a duke and me his only heir; I am struggling to comprehend your words.

I know that I must have caused you so many troubles, both then and in the years since, but I beg you - dear father - to write the story of our past and how we came to this island down for me so that I can read it over and over again. In this way, I may eventually be able to believe our piteous tale.

Your loving daughter,
Miranda

Active story-telling text

Years ago, some sailors (*select 4 pupils*) brought a blue-eyed hag named Sycorax (*select pupil*) and her child named Caliban (*select pupil*) to this island. They were left here and you, Ariel, (*select pupil*) were her servant. (*All sit!*)

Sycorax (*select pupil*) commanded you, Ariel, (*select pupil*) to do some things for her which upset your delicate nature and you refused to do them. To punish you, she used her powerful magic on a cloven pine tree (*select pupil*). She opened up that tree and imprisoned you inside it to punish you. (*All sit!*)

Sycorax (*select pupil*) died whilst you, Ariel, (*select pupil*) were still trapped in that cloven pine tree (*select pupil*). Twelve years later, I, Prospero, (*select pupil*) arrived on this island and heard your cries of pain and terror. I used my magic to open up that pine tree and set you free. Since that day you have served me well and helped me to perform magic. (*All sit!*)

'Ariel's story'

1. This blue-eyed hag was hither brought with child,
And here was left by the sailors. Thou, my slave,
As thou report'st thyself, wast then her servant;
2. thou wast a spirit too delicate
To act her earthy and abhorr'd commands,
3. Refusing her grand hests, she did confine thee,
Into a cloven pine;
4. within which rift
Imprison'd thou didst painfully remain
A dozen years; within which space she died,
And left thee there;
5. It was mine art,
When I arrived and heard thee, that made gape
The pine and let thee out.

Caliban descriptions

**freckled whelp
hag-born
not honoured with a human shape
poisonous slave
got by the devil
lying slave
abhorred slave
smells like a fish
a strange fish
half a fish and half a monster
moon calf
filth**

Act 1 Scene 2

Caliban

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

Prospero

For this, be sure, to-night thou shalt have cramps,
Side-stitches that shall pen thy breath up; thou shalt be pinched
As thick as honeycomb, each pinch more stinging
Than bees that made them.

Caliban

This island's mine, by Sycorax my mother,
Which thou takes from me. When thou camest first,
Thou strokedst me and made much of me, and then I loved thee
And showed thee all the qualities o' the isle,
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king: and here you sty me
In this hard rock, whiles you do keep from me
The rest o' the island.

Prospero

Thou most lying slave, 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 honour of my child.

This Island's Mine

1. This island's mine, by Sycorax my mother,
Which thou takes from me.
2. When thou camest first,
Thou strokedst me and made much of me,
3. and then I loved thee
And showed thee all the qualities o' the isle,
4. Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
5. For I am all the subjects that you have,
Which first was mine own king:
6. and here you sty me
In this hard rock,
7. whiles you do keep from me
The rest o' the island.

Storm text

**Take in the topsail!
Tend to the master's whistle!
Lay her a-hold!
Mercy on us - we split!
Farewell brother!
All lost - to prayers.**

Ariel's speech

I boarded the King's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement: Sometimes, I'd divide,
And burn in many places; on the topmast,
The yards, and bowsprit, would I flame distinctly,
Then meet and join: Jove's lightning,
The fire, and cracks of sulphurous roaring,
Not a soul but felt a fever of the mad, and played
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 -then like reeds, not hair -
Was the first man that leaped; cried, "Hell is empty,
And all the devils are here!"

Ariel's speech (teacher's version)

(Teacher) Tell me what you did Ariel.

I boarded the King's ship;

(Teacher) Where did you go first?

now on the beak,

(Teacher) And after you'd been in the front of the ship?

Now in the waist,

(Teacher) And after the middle of the ship?

the deck, in every cabin,

(Teacher) What did you do in these places?

I flamed amazement:

(Teacher) You set them on fire?

Sometimes, I'd divide,

And burn in many places;

(Teacher) Where?

on the topmast,

The yards, and bowsprit, would I flame distinctly,

Then meet and join:

(Teacher) So you set the whole ship alight. What did it sound like?

Jove's lightning,

the fire, and cracks of sulphurous roaring,

(Teacher) How did the passengers react?

Not a soul but felt a fever of the mad, and played

Some tricks of desperation; All but mariners

Plunged in the foaming brine,

(Teacher) Everyone but the sailors tried to escape the fire in the sea?

and quit the vessel,

Then all afire with me;

(Teacher) Who jumped first?

the king's son Ferdinand,

With hair up-staring -then like reeds, not hair -

Was the first man that leaped;

(Teacher) So he was scared. Did he say anything?

cried, "Hell is empty,

And all the devils are here!"

