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About The EMC Masterpiece Series Access Editions

The EMC Masterpiece Series Access Editions have been designed to make great works of literature accessible to all levels of students. Each Access Edition contains a complete literary masterpiece as well as a unique integrated study apparatus crafted to guide the student page by page through the entire work. This feature does away with the inconvenience of switching between a literary work and a study guide, since both are included in each Access Edition.

Each EMC Masterpiece Series Access Edition contains the following materials:

- The complete literary work
- A historical introduction including an explanation of literary or philosophical trends relevant to the work
- A biographical introduction with a time line of the author’s life
- Art, including explanatory illustrations, maps, genealogies, and plot diagrams, as appropriate to the text
- Study apparatus for each chapter or section, including Guided Reading Questions; Words for Everyday Use entries for point-of-use vocabulary development; footnotes; Responding to the Selection questions; Reviewing the Selection questions (including Recalling, Interpreting, and Synthesizing questions to ensure that your students conduct a close and accessible reading of the text); and Understanding Literature questions
- Source materials used by the author of the work (where appropriate)
- A list of topics for creative writing, critical writing, and research projects
- A glossary of Words for Everyday Use
- A handbook of literary terms

Guided Reading Questions guide students through the work by raising important issues in key passages

Footnotes explain obscure references, unusual usages, and terms meant to enter students’ passive vocabularies

Words for Everyday Use entries define and give pronunciations for difficult terms meant to enter students’ active vocabularies

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**Responding to the Selection**

In small groups, discuss how you feel about Prospero and his powers. Do you admire his powers and think that he has good reasons for acting as he does, do you think he is meddlesome and manipulative, or do you feel some other way about him?

**Reviewing the Selection**

Recalling and Interpreting

1. **R:** Who causes the tempest that threatens the ship at the beginning of act 1? What is the result of this storm for the ship and for its passengers?
2. **I:** How does Miranda react to the storm? What do her feelings reveal about her character? What motivates Prospero to have Ariel raise a tempest against this particular ship?
3. **R:** Why are Prospero and Miranda on the island? How did Gonzalo help Prospero and Miranda survive?
4. **I:** In what way did Prospero contribute to his own loss of power? Does he accept blame for this loss? Why, or why not?
5. **R:** Why does Ariel serve Prospero? Why does Caliban serve Prospero?
6. **I:** How does Prospero regard serving Prospero? How does Caliban regard serving Prospero?

**Synthesizing**

9. What is Prospero’s “art”? Compare and contrast Prospero’s art to Sycorax’s magic.
10. In what way has the relationship between Prospero and Caliban changed since Prospero first came to the island?

**Understanding Literature (Questions for Discussion)**

1. **Theme.** A theme is a central idea in a literary work. Shakespeare’s dramas, especially his romances, are filled with songs. Ariel’s song “Full fathom five thy father lies” in act I, scene ii focuses upon a theme central to many of Shakespeare’s romances—transformation. What is being transformed in this song and in what way? How does this theme of magical transformation relate to what Prospero is attempting to accomplish?

**How the Assessment Manual Is Organized**

This Assessment Manual is divided into five parts: the Access Edition answer key, which provides answers to the Reviewing the Selection and Understanding Literature questions in the text; a selection of activities that allow students to use graphic organizers to further their comprehension of the work; a vocabulary and literary terms review, which tests students’ knowledge of the Words for Everyday Use and literary terms defined in the Access Edition; the exam masters, which contains a full exam that tests students’ overall comprehension of the work through both objective and essay questions; and evaluation forms for self-, peer, and teacher assessment of creative writing, critical writing, and research projects.

**How to Use the Access Edition Answer Key**

The Access Edition answer key contains answers to the Reviewing the Selection and Understanding Literature questions included in the Access Edition. In some cases, where no specific answer is required, possible responses are given. You will notice that no answers are provided for the Guided Reading Questions found throughout the Access Edition. This is because the answers to the Guided Reading Questions can be found easily in the text in the passages marked by gray bars.
How to Use the Graphic Organizers

Graphic organizers enable students to represent in a visual way information about the plot or characters in a book. The activities in the second section of this manual ask students to use graphic organizers, such as gradient scales, cluster charts, Venn diagrams, sequence charts, story maps, and Freytag’s Pyramid, to examine certain aspects of the literary work.

You can use the graphic organizers in this book in a variety of ways to supplement your lesson plan. For your convenience, they are designed as blackline masters. They can be assigned for students to complete as they read the work as a way to promote active reading, after students have read the book as a way to explore the book in more depth, or as a study aid before the test as a way to review ideas presented in the book. These activities can also be incorporated into a midterm or final exam.

Vocabulary and Literary Terms Review

The vocabulary review tests students’ comprehension of the Words for Everyday Use defined in the Access Edition. Because active vocabulary is learned most effectively in context, the vocabulary review is conducted contextually; the review exercise involves sentence completion that draws from the Words for Everyday Use. A vocabulary section is also included as part of the final objective and essay test. The literary terms review tests students’ comprehension of the literary terms defined in the Understanding Literature section of the Access edition. Students’ understanding of these terms is also tested in the final exam.

How to Use the Exam Masters

The exam masters section contains one exam which tests students’ recall and interpretation of the entire play. The test can be used or modified in any fashion you choose. You may decide to use multiple choice and/or matching as check tests in conjunction with discussion, for example. Or you may decide to incorporate graphic organizers into the exam.

The test is worth 100 points and consists of objective questions in the form of multiple choice and matching, as well as quote identification, short essay, and long essay questions. Answers, or possible responses, are given for all exam questions. Note: You can use ScanTron answer sheets to correct the objective part of the test.

How to Use the Evaluation Forms

The Assessment Manual contains evaluation forms to help you assess student performance across the entire range of language arts skills. The forms include writing evaluation forms, a project evaluation form, and a revision and proofreading checklist that can be used for writing instruction.
Access Edition
Answer Key
Answers for Reviewing the Selection, page 21

Recalling and Interpreting

1. **R:** Prospero commands his servant, the spirit Ariel, to raise the tempest against the ship. The ship and all its passengers are safe—the mariners are all sleeping a charmed sleep under the hatches of the harbored vessel, and Ariel has scattered the nobles, who all jumped off the ship, around the island. The people aboard the other ships believe that the king’s ship and all its passengers were lost.

2. **I:** Miranda is terrified by the storm and pities the passengers of the ship, whom she believes have all died in the wreck. Miranda’s feelings reveal that she is kind, good-natured, and compassionate. Students may say that Prospero raised the storm because he hopes to get revenge on both his brother Antonio, who usurped his dukedom, and Alonso, King of Naples, who aided Antonio in deposing Prospero. Prospero may be trying to return to Italy, get his dukedom back, and regain his own and Miranda’s rightful place in Italian society.

3. **R:** Prospero used to be Duke of Milan. He spent all his time studying magic, and allowed his brother Antonio to handle matters of government. Antonio then became ambitious to hold Prospero’s title as well as his power, so he enlisted Prospero’s enemy, King Alonso of Naples, to raise an army and carry away Prospero and Miranda. The traitors were afraid that if they killed Prospero and Miranda, the people of Milan would turn against them, so they put the two on a rickety boat which eventually reached the island. Gonzalo supplied Prospero with necessities such as food and clothing as well as Prospero’s treasured magic books.

4. **I:** Prospero ignored matters of government and placed too much trust in his brother. Prospero does realize that he is partly to blame; by neglecting his duties as duke, he encouraged his brother to seize power.

5. **R:** Ariel serves Prospero because Prospero released Ariel from a pine in which the witch Sycorax had imprisoned him. Caliban serves Prospero because Prospero threatens to torture him if he does not.

6. **I:** Prospero is stern but fair with Ariel and seems to genuinely like the spirit. Prospero is harsh and cruel to Caliban and seems to despise him. Ariel remembers that Prospero kindly freed him from torment and finds Prospero to be a fair and noble master. Caliban resents serving Prospero.

7. **R:** Miranda thinks that Ferdinand must be a divine and noble spirit. Ferdinand thinks that Miranda must be a goddess of the island. Prospero takes Ferdinand captive, claiming that Ferdinand is a spy who seeks to take the island from him.

8. **I:** Miranda assumes that Ferdinand cannot be a mortal because she has only ever encountered two male mortals—her aged father and the deformed Caliban—and has never seen a handsome young man. Ferdinand assumes that Miranda is a goddess because he has encountered the invisible Ariel and believes that Ariel must serve someone as beautiful as Miranda. Prospero treats Ferdinand harshly because he feels that Ferdinand will value Miranda more if she is difficult to win.
Synthesizing
Responses will vary. Possible responses are given.

9. Prospero’s “art” is the supernatural power he has gained through study. Sycorax’s magic has a darker connotation than Prospero’s, seen by the fact that Prospero refers to her “sorceries terrible” and to her “earthy and abhor’d commands.” Prospero’s power is an art, the result of virtuous knowledge and study, not of natural wickedness like Sycorax’s magic. Prospero uses his art to control nature.

10. Initially Prospero was kind to Caliban. He and Miranda taught Caliban language. In return, Caliban showed Prospero all the features of the island. But then Caliban tried to attack Miranda. Prospero locked him up and began using him as a slave. Caliban is now resentful and angry. He feels that the island is his and that Prospero has stolen it from him. Prospero says of the island that he is “the lord on’t.” Responses will vary.

Answers for Understanding Literature, page 22
Responses will vary. Possible responses are given.

1. Character and Anagram. Caliban’s name is an anagram for the word cannibal. Students may say that Shakespeare, through his character Caliban, is critiquing the elevated view of “natural” society presented in Montaigne’s essay. Shakespeare does not present Caliban as a “noble savage,” but as an uncivilized character, “savage and deformed,” who lacks knowledge, education, and art. Unlike Montaigne, Shakespeare does not assume that a life uncorrupted by civilization is the best, or most virtuous, life. Caliban in fact is a complex character. Prospero contends that Caliban was treated well but still attacked Miranda. On the other hand, Caliban does have some noble qualities. When Prospero arrived on the island, Caliban, rather than being hostile, showed him the “qualities o’ th’ isle.” The fact that Caliban speaks in verse also shows that Shakespeare may not have intended to portray him as a complete brute.

2. Scene and Setting. Act I, scene i is set on a ship on a tempestuous sea. Nature is portrayed as being a destructive force humans must struggle against. The boatswain points out that political authority cannot govern the natural world. He points out that even the most powerful king is helpless before a storm, exclaiming “What cares these roarers for the name of king?” In the boatswain’s view, nature is more powerful than humans. This view of nature is undercut when it is revealed that Prospero, a mortal human being, bent nature to his will to create the tempest.

3. Theme. In this song, a drowned man is transformed into precious and rare sea treasures. The sea makes a thing of beauty out of the otherwise commonplace process of decay. Prospero is attempting to use something apparently destructive and disastrous—the manufactured tempest—to transform his and Miranda’s situation. If he succeeds, something good will come out of the wreck.
Recalling and Interpreting

1. R: Gonzalo says that the nobles should be happy they survived the tempest. Gonzalo and Sebastian perceive the island as a place of sweet air, green grass, and "everything advantageous to life." Antonio and Sebastian perceive the island as a foul-smelling, sun-withered place where it would be impossible to live.

2. I: Gonzalo and Adrian perceive the island as a good place because they are good and honest characters who can see the best in the natural world. Antonio and Sebastian perceive the island as a terrible place because they are scheming and dishonest characters who feel they can only get ahead through the political maneuvering and stratagems of civilization. Antonio and Sebastian scorn and make fun of Gonzalo because as corrupt characters, they cannot appreciate his virtue and find it ridiculous.

3. R: Gonzalo says that he would keep the island free of all the constraints of civilization, such as laws, occupations, and social structure. He believes that a naturally harmonious society, free of evil and crime, could then develop. The island would be a sort of natural utopia. Antonio and Sebastian point out that, as there would be no sovereignty in such a place, it would be impossible for Gonzalo to be the king of it.

4. I: Responses will vary. Students may say that Shakespeare believes that a completely natural world would indeed be a utopia, but that given human nature, no such completely natural, perfect world is possible.

5. R: Antonio suggests that he kill Alonso and that Sebastian kill Gonzalo so that Sebastian might claim his brother’s crown. Ariel’s timely appearance and his waking of Gonzalo prevents this plan from being carried out.

6. I: Sebastian is jealous of his brother and ambitious to usurp his kingship, just as Antonio was jealous of and ambitious to usurp Prospero’s dukedom. Also, Sebastian and Antonio are both willing to consider treacherous means to reach their goal. Antonio appeals to Sebastian’s resentment, jealousy, greed, and ambition.

7. R: Trinculo and Stephano perceive Caliban as a monster. Caliban perceives Stephano as a god. Caliban decides to serve Stephano as a master and to show him all the island’s features. Stephano plans to rule the island.

8. I: Both Trinculo and Stephano view people of non-European cultures as curiosities and as mindless savages to be used however they wish. Just as Caliban once loved Prospero and eagerly showed him all the “qualities o’ th’ isle,” Caliban enthusiastically claims Stephano as his new master and promises to show him the features of the island, thereby condemning himself to a very similar sort of slavery. Caliban’s contact with Europeans has destroyed his idea of freedom. He has been taught that it is his role to serve the more “civilized” Europeans.

Synthesizing

9. Characters perceive the island differently because of their own individual characteristics and experiences. For example, Gonzalo perceives the island as a good place
Act II (cont.)

because he is a good person, while the opposite is true of Sebastian and Antonio. Trinculo and Stephano perceive Caliban as a monster because their society has taught them that peoples native to other lands are strange curiosities. Shakespeare is indicating that an individual’s perception of reality is colored by his or personality and experiences, or that what is real and true to one person may not be so to another.

10. Shakespeare points out that ambition, greed, treachery, and struggles for political power are all negative parts of the “civilized” world. Shakespeare seems to indicate that members of a “civilized” world tend to oppress and corrupt a “natural” world. Prospero, Gonzalo, and Stephano have all decided that they would be excellent rulers of this “natural” island, so it seems that coming into contact with a natural place brings out ambition in “civilized” characters. Shakespeare reveals that Caliban is capable of brutal behavior, as demonstrated by his attempt to take advantage of Miranda. He is also naïve and too willing to put his trust in any leader, no matter how unworthy.

Answers for Understanding Literature, page 42
Responses will vary. Possible responses are given.

1. Setting. The island in The Tempest is far away from everyday society and filled with magic and spirits. Characters also take on new appearances or roles when they arrive there. For example, Trinculo and Caliban seem to have been transformed into a strange four-legged beast with two voices, and Ferdinand, the future king of Italy, takes on the role of Prospero’s servant. This setting seems otherworldly and magical because spirits live there and magic spells are worked there.

2. Comedy and Conflict. The puns in scene I and the mistaken identity and foolish, slapstick behavior of Stephano and Trinculo in scene II are all typical of comedy. The comic effect is undercut by Antonio and Sebastian’s murder conspiracy as well as by the serious wrong Stephano commits by masquerading as a god to exploit Caliban and rule the island.

3. Utopia. Students should recognize that Gonzalo’s vision of the island is a utopia, while the island as it is portrayed in acts I and II is not a utopia. Gonzalo envisions the place as being completely free, where things are in their natural state. In actuality, at least two beings on the island are not free—Ariel and Caliban. They are enslaved by Prospero. Furthermore, Prospero keeps control over the elements of nature through his magic; things are not allowed to be “wild” and “natural.” In addition, as Sebastian and Antonio point out, the island is not so beautiful and perfect. The marshes give off a foul smell; the grass is not all perfectly green; and since the island is not developed, there exist few means to live. It would be difficult to eke out a life on the island, so people would not be free to be idle as Gonzalo envisions. Nature would not provide abundantly; people would have to find, and perhaps cultivate, food. Gonzalo also envisions a life of perfect harmony, one free of human vice. But on the island, Caliban is at least one example of a “native” who is not perfect and innocent. If we are to believe Prospero, Caliban was treated well but still tried to harm Miranda.
Recalling and Interpreting

1. R: Ferdinand does not mind laboring for Prospero because he feels that in doing so he is serving Miranda, whom he loves, and he says that serving Miranda is a pleasant task. Miranda offers to serve Ferdinand because she loves him and believes him to be a noble person.

2. I: Prospero believes that Ferdinand and Miranda are revealing a true and rare love by their willingness to serve and suffer for each other. Prospero believes that it is only by showing a willingness to sacrifice oneself for another that one reveals true love.

3. R: Caliban suggests that Stephano kill Prospero while he sleeps, burn his books, become king of the island, and make Miranda his queen.

4. I: Both Caliban and Antonio work on another’s ambition and greed to convince them to commit murder to gain political power. Both plans also involve killing a victim while he sleeps.

5. R: Ariel and Prospero cause spirits to make a banquet appear before King Alonso. When Alonso, Antonio, and Sebastian approach the banquet to eat, there is thunder and lightning, Ariel enters as a harpy and claps his wings upon the table, and the banquet vanishes.

6. I: Ariel says that the disappearance of the banquet reveals that Alonso, Antonio, and Sebastian are “men of sin.” Prospero might have hoped to make a public show of the men’s sin and shame them before the other nobles, or he may have used such dramatic means simply to force Alonso, Antonio, and Sebastian themselves to own up to the wickedness of their actions.

7. R: Ariel says that the men sinned in stealing Prospero’s dukedom and setting him and his daughter adrift at sea, and that their wickedness has caused the sea to “belch” them up on the shores of this island. Ariel says that the sea has claimed Ferdinand, implying that he is dead. Alonso, Antonio, and Sebastian are stricken mad and wander about the island. Gonzalo attributes their strange behavior to their guilty consciences.

8. I: Alonso believes that nature itself has pronounced his guilt. He is maddened with guilt, grief, and horror for his past actions and his son’s death, and wants to drown himself.

Synthesizing

9. Responses will vary. Caliban feels he is being cheated out of what is rightfully his: the island. Prospero’s cruel treatment of him probably enrages him. Students may say that Caliban is not inherently evil like Antonio, but has been corrupted by his introduction to civilization, which involved his enslavement and torture and kept him in perpetual fear.
Act III (cont.)

10. Responses will vary. Students may say that Prospero is playing God by using his powers to have Ariel pretend he is an agent of fate; to tell Alonso, falsely, that his son is dead; and to strike Alonso, Antonio, and Sebastian with madness. Some students will say that Prospero is guilty of hubris because he is using his powers to decide the fates of others. Other students will say that Prospero has good reason to seek revenge and is simply meting out justice. Alonso suffers more. Students will say that they expected Prospero to be most interested in punishing his brother Antonio. Students may say that Prospero’s old enmity with Alonso is influencing him to punish Alonso much more harshly than necessary.

Answers for Understanding Literature, page 57
Responses will vary. Possible responses are given.

1. Character and Foil. Miranda and Caliban might be considered foils for each other because small differences in their similar experiences have shaped them into very different characters. Caliban’s mother was a witch who practiced black magic, his educators turned into his oppressors, and he has been forced into service on the island. He has been influenced by his mother to follow practices Prospero and Miranda consider to be wicked, and he resents both his education and his servitude. On the other hand, Miranda was raised by a magician, she was educated by her loving father, and she has never had to labor on the island as Caliban has. She has been influenced to follow the “good” example of her father, she utilizes her education more than Caliban, and she is more eager to serve others. Also, while Miranda mistakes an inherently noble person for a god and is thought a goddess in return, Caliban mistakes a drunken commoner for a god and is thought a monster in return. Their similarities point out the good that can result when the arts of civilization reach their fruition, as exemplified by Miranda, and the unfortunate consequences when the ills of civilization influence someone in negative ways, as exemplified by Caliban.

2. Parallelism. Shakespeare is emphasizing the similar nature of these plots and pointing out that they are an all-too-common part of the “civilized” world. These plots exemplify the most corrupt elements of civilization and reveal that civilization can have a corrupting influence upon an uncivilized, or natural, world. Caliban influences Stephano because he is eager to escape his oppressor Prospero, but Antonio is motivated to influence Sebastian only through greed and wickedness. The brutal nature of all these plots reveals that whether native person, commoner, or noble is doing the scheming, such plots are reprehensible but all seem to be part of human nature.

3. Iambic Pentameter and Prose. Responses will vary. Refer students to the Handbook of Literary Terms, on page 120 of the Access Edition, for a definition of meter and an explanation of how to mark the meter of a poem. The following is an example of how the beats might be marked.
1 Be not afraid, the isle is full of noises,
2 Sounds, and sweet airs, that give delight and hurt not.
3 Sometime a thousand twangling in strings
4 Will hum about mine ears; and some time voices
5 That if I then had wak’d after long sleep,
6 Will make me sleep again, and then, in dreaming,
7 The clouds I thought would open, and show riches ready to drop upon me, that when I wak’d
8 I cried to dream again.

The meter of these lines is iambic pentameter with some variations. Each line, excepting the last one, contains five feet. While most of the feet are iambic, containing one weakly stressed syllable followed by one strongly stressed syllable, some are trochaic and pyrrhic. The final feet in lines 1, 2, 4, 6, 7, and 8 each contain 3 syllables. Following the definition of meter in the Handbook of Literary Terms (page 122), students should be able to identify the final feet in lines 2 and 8 as anapestic. Interested students might consult other sources in the library to identify the stress pattern in the final feet of 1, 4, 6, and 7. The pattern, which is one weakly stressed syllable followed by one strongly stressed and one weakly stressed syllable, is called an amphibrach. The language of these lines is highly poetic, full of imagery and alliteration. That Shakespeare would attribute such poignant and poetic verse to Caliban reveals that he sympathized with Caliban’s character and did not intend him to be viewed simply as a one-dimensional brute.

4. Stage Directions, Spectacle, and Allegory. Stage directions enable a reader to visualize the impressive spectacle of this scene. Dialogue alone would not be sufficient. Elements of spectacle include the dancing spirits, Ariel appearing as a harpy, thunder and lightning, and the banquet “magically” disappearing. The scene is similar to a masque because of the dancing, unusual costumes, and special effects, as well as the element of allegory. The banquet could represent the temptation of power, to which the greedy Alonso, Antonio, and Sebastian succumbed when they concocted their traitorous schemes. The disappearance of the banquet might mean that these men will not be allowed to enjoy the things they received through their greed.
Act IV

Answers for Reviewing the Selection, page 69

Recalling and Interpreting

1. **R:** Prospero tells Ferdinand that he and Miranda must remain chaste until their marriage. Prospero says that if Ferdinand does not follow his advice, Ferdinand and Miranda will not be blessed by the heavens and will come to loathe their marriage. Ferdinand says that he will gladly follow Prospero’s advice because he longs for “quiet days, fair issue, and long life” with Miranda.

2. **I:** Prospero may worry that if they do not follow his advice, he will not be able to marry Miranda to the son of his former enemy and will lose the chance to form an alliance with Naples. Prospero values temperance, self-control, civility, decorum, and nobility. Ferdinand does possess these characteristics, as he prefers chaste and noble love to mere lust. Miranda may remain silent because of her humiliation and innocence and because a chaste young woman of Renaissance times would be expected to remain silent on such issues.

3. **R:** Ceres, goddess of grain and fertility, appears to bless Ferdinand and Miranda with abundance and fertility. Juno, queen of the gods and goddess of marriage, appears to bless the couple with a long, happy, and wealthy marriage. Iris, messenger of the gods and symbol of the rainbow, appears to organize the scene; as she represents the rainbow, her very presence would have symbolized a blessing. Iris says that Venus and Cupid have been frustrated in their scheme to fill Ferdinand and Miranda with lust. Prospero causes nymphs and reapers to appear and dance.

4. **I:** Prospero shows this scene to Ferdinand and Miranda as a dramatic reminder that they will be blessed in marriage if only they stay chaste until marriage. Prospero presents marriage as a civilized means to fertility, riches, and supreme happiness.

5. **R:** Prospero suddenly remembers Caliban’s conspiracy to kill him. Miranda says she has never seen her father so angry before. Prospero says that Caliban’s wicked nature cannot be changed by any amount of nurturing or teaching. He says he plans to “plague” the conspirators “even to roaring.”

6. **I:** Prospero is especially angry with Caliban because he and Caliban once were on more friendly terms and he feels that all his teaching, which was intended to improve Caliban, has been wasted on the native who in Prospero’s eyes has sunk from bad to worse. Students may say that Prospero’s anger is justified because Caliban’s plot is brutal: it involves murder and the enforced marriage of Prospero’s daughter. Caliban’s plot might remind Prospero of Antonio’s plot that twelve years earlier deprived him of his dukedom.

7. **R:** Prospero has Ariel hang up beautiful garments to distract the conspirators and foil their plot. Trinculo and Stephano, fooled by this trick, stop to gather the garments. Caliban is not fooled: he urges Stephano and Trinculo to ignore the garments, hurry, and kill Prospero before he wakes.
8. I: Caliban understands Prospero’s careful and watchful nature more than Stephano and Trinculo do. Also, Caliban is not easily swayed by material riches but is single-mindedly seeking to get revenge upon Prospero and escape servitude. Stephano and Trinculo are greedy and foolish.

Synthesizing

9. Students may say that the masques are similar because in each, spirits portray characters from classical mythology in order to convey a particular message to Prospero’s audience. The masque in act III is intended to point out the sinfulness of Alonso, Antonio, and Sebastian, while the masque in act IV is intended as an entertainment, a blessing, and a dramatic means of persuading Ferdinand and Miranda to remain chaste. Prospero is motivated to expose sin in the masque in act III and is motivated to prevent sin in act IV. Prospero breaks off the masque in act III to illustrate that Alonso, Antonio, and Sebastian are sinful. Prospero breaks off the masque in act IV because he suddenly remembers Caliban’s plot.

10. Students may say that like a good playwright, Prospero is a master of his “art.” He creates dreamlike fantasies, and, like any playwright, he shapes the lives of the characters involved in his drama. Responses will vary, but students should support their responses with evidence from the text.

Answers for Understanding Literature, page 70

1. Simile, Metaphor, and Tone. Prospero compares these things to the “baseless fabric” of the court masque in which actors “melted into air.” Prospero speaks of “we”—a term that could mean actors in a play and, in a larger sense, all people on earth—as the substance of dreams. He speaks of “life”—by which he could mean the brief “life” characters assume on stage, as well as real life—as if it were only a dream. Students may say that the tone is one of wistfulness. They may say that Prospero seems to be expressing a tone of resignation toward his approaching old age. They may also note that Prospero seems awed or fascinated by the concepts he speaks of.

2. Dramatic Irony and Aside. The audience learns that Prospero is aware of the plot Caliban, Stephano, and Trinculo have devised. The use of such “invisible” characters is similar to an aside because both devices impart information to the audience but keep that information from being passed on to certain characters. This scene might be considered an example of dramatic irony because Caliban, Stephano, and Trinculo are unaware that Prospero is not only awake but knows of their scheme and, cloaked by his invisibility, is watching their every move.
**Act V**

**Answers for Reviewing the Selection, page 84**

**Recalling and Interpreting**

1. **R:** Ariel says that Prospero would feel pity for them. Prospero agrees by saying that when he sees the condition of the nobles he will experience the more “tender” emotion of pity. According to Prospero, it is more noble to treat others in a virtuous manner—with mercy and compassion—than it is to exact vengeance.

2. **I:** Prospero is exuding more human-like qualities. Previously, he behaved in a god-like, controlling manner; now, he is more forgiving and compassionate.

3. **R:** Prospero describes his “potent art,” his godlike power to control nature—to call forth winds, dim the sun, and raise the dead. Prospero resolves to reject or throw away his art. He will break his magic staff and bury it and he will drown his book of magic spells in the sea.

4. **I:** At the beginning of his speech, Prospero expresses pride in his magical powers. His dramatic way of speaking about his deeds makes it sound like he is boasting. In the latter part of his speech, however, Prospero renounces the magic, calling it “rough.” Responses will vary, but students might say that Prospero’s apparent pride in his magic shows that he has conflicting feelings about giving up his power.

5. **R:** Prospero describes his brother Antonio as ambitious and “unnatural.” Prospero says that his brother had to put aside his natural feelings of remorse in order to commit these actions—in other words, Antonio should feel guilty for what he has done. Prospero says he is willing to forgive him. Prospero threatens to reveal Antonio and Sebastian’s traitorous plot against Alonso. To call Antonio his brother would “infect” Prospero’s mouth. Prospero requires Antonio to give up his dukedom; Antonio does not have a choice in the matter.

6. **I:** *Responses will vary.* Students might say that it is easier for Prospero to forgive his brother now that he has power over him. Since he is motivated by a desire for political power and harmony, it is possible that Prospero only forgives his brother because it is convenient to do so. However, Prospero may be able to truly forgive Antonio since he recognizes that he himself is partly to blame for having failed to be a good ruler. Antonio remains silent for nearly the entire act because he must admit he has done wrong and has nothing to say in his own defense. He may finally feel guilt for what he has done. It is ambiguous as to whether the two brothers are truly reconciled.

7. **R:** Alonso restores Prospero’s dukedom to him. Prospero embraces Alonso to prove that he is real, not a spirit. Prospero says that he too has lost a child—his daughter. Alonso wishes that his son and Prospero’s daughter were alive and living as king and queen in Naples, and that he himself were dead. Prospero reveals to him Ferdinand and Miranda, who are playing chess.

8. **I:** Prospero’s embrace of Alonso represents that he forgives him and that the two men are now allies. Prospero continues to let Alonso believe that Ferdinand and Miranda are dead as a way of prolonging Alonso’s punishment. Prospero is hoping to see remorse in Alonso.
Synthesizing
 Responses will vary. Possible responses are given.

9. Responses will vary. Prospero and Caliban are alike in that both want to control the island. Both are willing to use force to get what they want. Caliban is simply more direct in his methods. Whereas Prospero uses magic to hide his intentions, and attempts to persuade and deceive through artifice, Caliban attacks Miranda outright. Prospero’s dark side is that he is no different from Caliban at heart. Prospero’s acknowledgement and acceptance of this dark side enables him to see that he must give up his magic. He recognizes that his magic is “rough” and that he has no more right to use his powers to manipulate others than Caliban had to hurt Miranda.

10. Shakespeare is comparing a magician without magic to someone in confinement or in bondage. Without his powers, Prospero is like a captive; he is constrained and at the mercy of others. Responses will vary. Students might point out that Prospero in some ways symbolizes Shakespeare, and so Prospero’s goodbye symbolizes Shakespeare’s own goodbye. Like Shakespeare the playwright, Prospero enchants his audience, conjures up characters, and manipulates scenes. Just as Prospero gives up his magic wand, or his “charms,” Shakespeare might be giving up his pen, the instrument with which he calls forth new realities and makes characters come to life.

Answers for Understanding Literature, page 85
 Responses will vary. Possible responses are given.

1. Classicism. Students may say that Shakespeare chose to follow the classical unities of place and time in this drama in order to convey the sense of urgency Prospero felt. Prospero is very conscious of how little time he has to accomplish what he wants to do. One advantage of following the classical unities is that the writer is able to concentrate on the action in the present, without confusing the audience or disrupting the flow of the plot by introducing flashbacks or flash-forwards. This lends a feeling of immediacy. However, this can also be a disadvantage because it confines the writer and forces him or her to include all necessary background information in the dialogue, which can be difficult.

2. Resolution and Dénouement. Students might say they are satisfied that the characters in the play have reconciled and the conflicts have been resolved. It is unclear, however, whether Antonio is truly penitent, since he remains silent throughout most of act V. It is also unclear whether Caliban is truly penitent; his admission of guilt may have been motivated by a fear of being punished. Prospero does show mercy when he releases the nobles from captivity and forgives them for their wrongdoings. Perhaps Prospero was seeking to restore harmony as a way of regaining his dukedom. Students may question whether Prospero truly forgives his brother Antonio. Since Alonso does not know of the plot, he will continue to trust Sebastian and may be in danger of a future betrayal from his brother. Students may say that Prospero chose Ferdinand as Miranda’s future husband because they share a true and rare love. However, the match also allows Prospero, through his daughter, to gain power in Naples. Prospero shows some reluctance to give up his magic, but he recognizes
that he must relinquish it and abdicate to the next generation. Caliban realizes that he was foolish to follow Stephano and Trinculo. He promises to be wise and to “seek for grace” from this point forward. Some students might say that Caliban’s change in character is motivated by a fear of punishment. Responses will vary.

3. Symbol. Miranda and Ferdinand playing at chess is a symbol of reconciliation because they are engaging in a game which emulates two opposing forces, two warring kingdoms, and yet they are doing it peacefully because they have love and respect for each other. The game comments on the action of the play because Miranda and Ferdinand are much more in harmony, despite being on two “oppos- ing sides,” and get more accomplished than those who fight against each other.

4. Irony and Dramatic Irony. Prospero means that she is young and naïve to the ways of the world, and that she will learn that not all people who appear to be so are truly good or “beauteous.” He finds Miranda’s remark ironic because it could not be further from the truth. Prospero and the audience know that these men are all looking out for their own good and benefit. Students might say that these remarks are typical of Miranda because she is loving and wants to see the good in everyone. Prospero’s response suggests that Miranda is simply naïve and that her opinions may change when she sees more of the the world. The response shows that Prospero is world-weary and cynical—quite the opposite of Miranda. Prospero observes that it is easy to idealize what is new or unfamiliar. This view is reflected throughout the play, in Gonzalo’s vision of a utopia in uncultivated wilderness, and in Caliban’s misguided deification of Stephano, for example.
Graphic Organizers
Cluster Chart

One of the themes of *The Tempest* is the effect a “civilized” world has on a “natural” one. Use the cluster chart below to explore this theme. Branching out from the center circle, write in examples from the play of how the “civilized” Europeans act toward both the natural landscape of the island and the natives they encounter. Then, branching out from these examples, comment on what effect or influence their actions have. One example has been done for you.

When you have finished the chart, write a paragraph on a separate sheet of paper answering the following questions: According to Shakespeare, how does the “civilized” world influence the “natural” world? Overall, is the influence more often positive or negative?

**Graphic Organizer**

Name _____________________________________ Class_____________________ Date____________

Cluster Chart

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When you have finished the chart, write a paragraph on a separate sheet of paper answering the following questions: According to Shakespeare, how does the “civilized” world influence the “natural” world? Overall, is the influence more often positive or negative?
Venn Diagram

Many characters in *The Tempest* have parallel or similar qualities with other characters, as well as differences. One way to express both of these is by using a Venn diagram like the one below. Select either Miranda and Caliban, or Sebastian and Antonio, to compare and contrast. Write their names in the spaces above each circle. In the center section where the two circles overlap, write in similarities between the two characters. In the outer parts of the two circles, list their differences.
Radiating Circle

This radiating circle will help you explore the idea of transformation in *The Tempest*. Think of the different ways that characters or situations are transformed throughout the play. Then draw a circle and a line connecting each reference you think of to the main circle. For example, one spoke might say that according to Ariel, King Alonso has undergone a “sea-change” and is transformed into coral and pearls on the ocean floor. Add as many spokes as you need to complete the circle.
Character Chart

The character of Caliban can be perceived in several different ways. Modern readers sometimes view *The Tempest* as a play about European exploration of the New World and the resulting colonization and enslavement of native peoples. These readers tend to view Caliban as a victim. Renaissance audiences, on the other hand, saw Caliban as a villain. Another alternate view is that Caliban is a complex character who is neither of these two extremes. Organize what the play reveals about Caliban into the three columns on the chart below. Overall, do you think Caliban is a victim, a villain, or a complex character? Use a separate sheet of paper to write your response. Be prepared to discuss your response in class.

**Caliban’s Character**

<table>
<thead>
<tr>
<th>Victim</th>
<th>Villian</th>
<th>Complex Character</th>
</tr>
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<tbody>
<tr>
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</tbody>
</table>

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Plot Diagram

Using the Freytag’s Pyramid plot diagram below, chart the plot of *The Tempest*. Briefly describe in the spaces provided the following elements: the exposition, inciting incident, rising and falling action, climax, resolution, and dénouement. Be sure to include in the rising action the key events that build toward the climax of the novel.
The answers below are examples of what students might include in their graphic organizers. Give students credit for variations and creative insights within the bounds of the guidelines.

Cluster Chart
Responses will vary, but students may include in their charts the following instances of civilization acting on nature: Prospero enslaves Ariel, and as a result has help in controlling nature on the island; Prospero attempts to change and civilize Caliban, and in doing so asserts himself as superior, imposing his values on Caliban; Prospero flatters Caliban and as a result gets information from him about the island; Prospero attempts to control the natural resources of the island, and as a result he angers Caliban; Miranda teaches Caliban, and assumes he will conform to her ideas, but the result is that Caliban rebels and attacks her, and uses her language to curse her; Prospero enslaves Caliban, calls him an animal, and debases Caliban, causing him to shrink in fear and to loathe his master; Gonzalo envisions a utopia on the island, idealizing it, but the result is that he fails to see the reality of the island; Stephano and Trinculo scheme to enslave Caliban and take over the island; Stephano allows Caliban to believe he is a god, causing Caliban to humiliate himself, offer to serve Stephano, and even lick his shoe.

Students might conclude that in Shakespeare’s opinion, members of a “civilized” world tend to oppress and exploit the resources of a “natural” world. Members of a “civilized” world tend to view themselves as superior to those living in a so-called “natural” state. For these reasons, students may say that the influence of civilization is more often negative. However, they may also point out that Prospero and Miranda do act positively: Prospero frees Ariel and Miranda teaches Caliban language.

Venn Diagram
Miranda and Caliban are similar in the following ways: both were raised by a single parent who practiced magic; both were raised on the island far from European society; both must obey Prospero. Both were innocent and happy as children, and grew up in a wild, natural environment. Both are naïve characters, unfamiliar with Europeans. The two are different in that Miranda turned out to be a good, virtuous person, whereas Caliban became corrupt and lustful. Miranda never had to work; Caliban was enslaved and put to work by Prospero. Miranda is seen as beautiful and admirable; Caliban is considered a deformed and hideous monster. Miranda mistakes an inherently noble person (Ferdinand) for a god and is thought a god in return; Caliban mistakes a drunken commoner (Stephano) for a god and is thought a monster in return. Miranda inspires Ferdinand, the newcomer, to work for her, whereas Caliban inspires the other newcomers, Stephano and Trinculo, to enslave him. Miranda defies her father’s orders by falling in love with Ferdinand and lives happily ever after; Caliban defies Prospero and is humiliated and punished.

Sebastian and Antonio are similar in that both are brothers to a ruler, and both are willing to usurp their brothers to gain power. Both men are cynical and sarcastic; both find the optimism of Gonzalo and Adrian to be ridiculous. Both are underhanded, cunning, and lack empathy. Their differences include the following: Antonio was successful in
deposing his brother, whereas Sebastian does not succeed; Antonio is perhaps the more devious since he suggests to Sebastian the plot to kill Alonso; Antonio’s brother was a duke, whereas Sebastian’s brother is a king. Antonio is not troubled by a guilty conscience; Sebastian questions whether his conscience would allow him to kill his brother.

**Radiating Circle**

Instances of transformation in *The Tempest* include the following: The sea is transformed into a tempestuous, angry force that seems to act with a will of its own; Ariel says that it is punishing the nobles. The boatswain is transformed into the supreme ruler while the ship goes against the storm, since the king and nobles momentarily lose their power and the social order is reversed. Prospero hopes to transform his own situation through the storm; Ferdinand is transformed from the future king of Naples into Prospero’s woodcutter. The nobles’ garments, dirtied in the salt water, are made clean and fresh. Trinculo and Caliban seem to be transformed into a two-headed beast; the foolish Stephano is transformed into a god in the eyes of Caliban; Prospero transforms airy nothingness into a banquet and a group of goddesses; Ariel transforms into a harpy. Alonso, Antonio and Sebastian become madmen. By the end of the play, Prospero’s situation has been transformed: his daughter becomes the future queen of Naples, and he is transformed from a powerful wizard into a retired old man.

**Character Chart**

*Responses will vary.* Students might write under the column *Victim* that Caliban is rejecting the language of his oppressors. In the second column, labeled *Villain*, students might note that he says the only profit he has gained from language is that he knows how to curse, or that he rejects his education. In the second column, labeled *Victim*, students might note that Caliban is rejecting the language of his oppressors. In the third column, students might note that, despite the fact that Caliban claims to have rejected language, he speaks in poetry as often as in prose and that many of the passages attributed to him are filled with beautiful language and imagery. For an extension of this activity, refer students to page 93 of the Access Edition.

**Plot Diagram (Freytag’s Pyramid)**

See pages 88–89 of the Access Edition for possible responses to this activity.
Vocabulary and Literary Terms Review
Vocabulary Review

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allay, 3
appertaining, 46
aspersion, 59
auspicious, 10
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supplant, 48
unmitigable, 13
usurp, 19
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wrangle, 77
Exercise: Sentence Completion

Complete the sentences by filling in each blank with a word from the list below. Do not use any word more than once.

- allay
- contentious
- manacle
- sovereign
- auspicious
- enmity
- paragon
- usurp
- bounteous
- incite
- penitent
- valiant
- cell
- invert
- ratify
- wrangle

EX. The queen was the __sovereign__ ruler of England; there was no one in the nation more powerful than she.

1. The rival wrestlers, George the Great and Bruno the Beast, made a show of their ______________ by shouting threats and insults before the match.

2. The politician hoped that Congress would ______________ the bill she had proposed.

3. When the false report of a bomb threat spread throughout the school, the principal had to ______________ everyone’s fears by announcing that the threat was a hoax.

4. At first, my friends and I though the practical joke was hilarious, but later we felt ______________ and apologized for the confusion it caused.

5. Rob tried to ______________ his dog to chase the ball by waving his arms and shouting words of encouragement.

6. Luisa had a crush on the captain of the soccer team and claimed he was the very ______________ of perfection.

7. There was hardly any ketchup left, so I had to ______________ the bottle and shake it.

8. The ______________ firefighter plunged into the flaming building, risking his life to save the children who were trapped inside.

9. The farmer thought the warm, dry weather made conditions ______________ for planting corn.

10. The monk claimed he did not need a spacious home; he said that his tiny ______________ in the monastery was more than adequate.
Literary Terms Review

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aside, 71
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classicism, 85
comedy, 42
conflict, 42
dénouement, 86
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foil, 57
iambic pentameter, 57
irony, 86
metaphor, 70
parallelism, 57
prose, 57
resolution, 86
scene, 22
setting, 22, 42
simile, 70
spectacle, 58
stage directions, 58
symbol, 86
theme, 22
tone, 70
utopia, 42
Exercise: Sentence Completion

Complete the sentences by filling in each blank with a term from the list below. Do not use any term more than once.

- anagram
- foil
- parallelism
- symbol
- aside
- iambic pentameter
- prose
- theme
- classicism
- irony
- resolution
- tone
dénouement
- metaphor
- spectacle
- utopia

EX. A(n) ___________ is an imaginary, idealized world.

1. The name Caliban is a(n) ________________ for the word cannibal.

2. While lines spoken by the nobles in The Tempest are written in ________________, the lines spoken by commoners are written in ________________.

3. The ________________ is the part of the plot in which the central conflict is ended.

4. Miranda and Ferdinand’s chess game can be seen as a(n) ________________ of reconciliation.

5. A(n) ________________ is a statement made by a character in a play, intended to be heard by the audience but not by the other characters onstage.

6. Miranda can be seen as a(n) ________________ for Caliban because her attributes sharply contrast with his.

7. A(n) ________________ of The Tempest is the influence of civilization on nature.

8. ________________ is a set of ideas derived from the study of the art and literature of ancient Greece and Rome.

9. ________________ is the emotional attitude implied by a literary work.

10. In one of his speeches, Prospero uses dreams as a(n) ________________ for life.
Answer Key

Vocabulary and Literary Terms

Vocabulary Worksheet
1. enmity
2. ratify
3. allay
4. penitent
5. incite
6. paragon
7. invert
8. valiant
9. auspicious
10. cell

Literary Terms Worksheet
1. anagram
2. iambic pentameter, prose
3. resolution
4. symbol
5. aside
6. foil
7. theme
8. Classicism
9. Tone
10. metaphor
Exam Masters
Multiple Choice (25 points total)

On the line provided, write the letter of the best answer.

1. In act I, Prospero provides the exposition for the play by telling Miranda about how they came to be on the island. According to Prospero, what did he do to lead them to this exile?
   a. He tried to gain power.
   b. He engaged in a life of learning rather than ruling.
   c. He was an evil tyrant and was forced out of his position.
   d. He fled to the island to avoid responsibility.

2. In act I, scene i, what comment does the boatswain make about political authority?
   a. Even the most powerful kings know nothing about sailing in a storm.
   b. Rulers are always trying to meddle in the business of others.
   c. He curses the king and wishes there were no political authority.
   d. Even kings have no authority over nature.

3. Ariel serves Prospero because ______.
   a. Prospero freed Ariel from imprisonment in a tree
   b. he is idle and needs someone to give him direction
   c. he wants protection from Caliban, Sycorax’s son
   d. Prospero is old and needs his help

4. Prospero claims he must enslave Caliban because ______.
   a. Prospero, as a European, is superior and has the right to enslave natives
   b. Miranda wants her father to be lord of the entire island
   c. Caliban is a brute, and he attacked Miranda
   d. Caliban has no ability to reason and is therefore dangerous

5. Upon their first encounter, Prospero treats Ferdinand harshly because he wants ______.
   a. to keep Ferdinand away from Miranda
   b. to secretly encourage the romance between Ferdinand and Miranda
   c. to punish Ferdinand for the part his father played in the plot to exile Prospero and Miranda
   d. to discourage him from hanging around and disrupting Prospero’s plan

6. The setting of this play is based on ______.
   a. the newly discovered island of Bermuda
   b. the island of Naples, Italy
   c. an island in the Mediterranean Sea, which lies between Europe and Africa
   d. b and c.
7. The exposition of the play continues into act II, when we learn that ______.
   a. the shipwreck occurred as the passengers returned from the wedding of King Alonso’s daughter, Claribel, in Africa
   b. the shipwreck occurred as the ship and its passengers were attempting to retrace the route of Columbus’s first voyage
   c. the shipwreck occurred as its passengers attempted to visit the newly discovered island of Bermuda
   d. the shipwreck occurred because the crew were inexperienced and the passengers panicked in the storm

8. Act II introduces the comic element of *The Tempest* in the characters of Trinculo and Stephano. In a drunken stupor, they stumble upon Caliban and plan to ______.
   a. set Caliban free from Prospero’s rule
   b. rule the island themselves with Caliban as their slave
   c. name Caliban ruler of the island
   d. all of the above

9. A subplot which involves the murder of the king of Naples revolves around these characters: ______.
   a. Sebastian and Antonio
   b. Gonzalo and Alonso
   c. Caliban and Ferdinand
   d. Prospero and Miranda

10. Gonzalo, the honest old councillor, makes a famous speech about his idea of a perfect world. His description of what he would ban would alienate which one of the following modern organizations?
    a. Mothers Against Drunk Driving
    b. Greenpeace
    c. American Society for the Prevention of Cruelty to Animals (ASPCA)
    d. The National Rifle Association

11. Many scholars agree that the shipwreck in *The Tempest* was influenced by which of the sources below?
    a. William Strachey’s *True Repertory of the Wracke*
    b. Monty Python and the Holy Grail
    c. Michel de Montaigne’s essay “Of Cannibals”
    d. Sir Walter Raleigh’s *A History of the World*
The Tempest

12. With which one of the following words does the accented syllable rhyme in the vocabulary word *perfidious*?
   a. her
   b. lid
   c. he
   d. bus

13. At the opening of act II, Gonzalo and Adrian perceive the island very differently from the way Antonio and Sebastian perceive it. What conflict might this difference illustrate?
   a. civilization versus nature
   b. love versus marriage
   c. good versus evil
   d. nature versus nurture

14. Prospero commits the crime of _____, or excessive pride, when he uses his powers to manipulate the forces of nature and bend people to his will.
   a. Setebos
   b. spectacle
   c. hubris
   d. allegory

15. Two masques are presented in *The Tempest*, the first in act III and the second in act IV. Which of the following reasons best explains Prospero’s reasons for presenting the masques?
   a. To entertain the characters (act III) and to entertain the Elizabethan audience (act IV)
   b. To frighten the “bad guys” (act III) and to show the evil manners of Caliban (act IV)
   c. To reveal the grace and generosity of Ariel (act III) and to show the evil manners of Caliban (act IV)
   d. To point out the sinful actions of Alonso, Antonio, and Sebastian (act III) and to point out to Ferdinand and Miranda the wisdom of remaining chaste before their marriage (act IV)

16. What is Alonso’s state of mind after viewing the first of the two masques?
   a. Jovial and merry
   b. Guilt-stricken and suicidal
   c. Unbearably hungry and weak
   d. Outraged and ready to fight
17. Why was *The Tempest* considered a comedy rather than a tragedy according to the standards of Elizabethan drama?
   a. Overall, the play is lighthearted and does not deal with serious topics.
   b. Those who have done wrong are not punished.
   c. It has a happy ending.
   d. The dialogue contains witty puns.

18. When you speak *austerely*, your tone of voice is ______.
   a. excited
   b. harsh
   c. gentle
   d. mournful

19. Which of the following words is an antonym of *infirmity*?
   a. Shakiness
   b. Feebleness
   c. Strength
   d. Wholesomeness

20. If you have a *perfidious* friend, your attitude towards him or her is ______.
   a. great affection
   b. great hatred
   c. great respect
   d. great distrust

21. Prospero makes a famous speech in act IV, beginning with the line “Our revels now are ended.” What might this line mean?
   a. The masque is over.
   b. Drama is based on illusion.
   c. Shakespeare may be announcing the end of his dramatic career.
   d. All of the above.

22. What hinders Trinculo, Stephano, and Caliban while they attempt to carry out their plot to usurp Prospero?
   a. They stop to steal some luxurious garments.
   b. They are put into a deep, enchanted sleep by Ariel.
   c. They are shown an illusion of a huge banquet and stop to feast on it.
   d. They stop to gaze upon Miranda.

23. In act V of *The Tempest*, the main conflict is resolved. Which of the following best describes the dominant theme of act V?
   a. Forgiveness is better than revenge.
   b. Reality is better than illusion.
   c. More evil exists than anyone knows.
   d. All of the above.
24. In the epilogue, Prospero requests the following: 
   a. to be released from his bonds
   b. to receive applause from the audience
   c. to be returned to Naples
   d. all of the above

25. At the end of the play, Prospero reluctantly gives up 
   a. his claims to the dukedom of Milan
   b. his kingdom
   c. his magic powers
   d. his dramatic career

Matching (10 points total)

On the line provided, write the letter of the best answer.

1. iambic pentameter
2. utopia
3. Sebastian
4. Trinculo
5. anagram
6. Alonso
7. dramatic irony
8. Ariel
9. Antonio
10. Ferdinand

   a. “O brave new world, / That has such people in’t!”
   b. Caliban
   c. rescued by Prospero from a cloven pine
   d. Gonzalo’s plan for of the island
   e. treacherous brother of Prospero
   f. King of Naples
   g. a jester
   h. son of the King
   i. form used for the lines spoken by nobles
   j. treacherous brother of Alonso
**The Tempest**

**Vocabulary (5 points total)**

Complete the sentences by filling in each blank with a word from the list below. Do not use any word more than once.

allay  
discourse  
malignant  
austereley  
gait  
penitent  
credulous  
incite  
perdition

**EX.** Kristina was so **creduous** that her friends were able to convince her there was life on the moon.

1. The horse’s _____________ changed from a trot to a gallop when he saw the barn ahead.

2. The evil scientist’s motive was so _______________ that she used her expertise to create chemical weapons.

3. In our civics class, we had an interesting ________________ on the role of government in society.

4. When the mischievous preschooler stole a cookie, his babysitter made him stand in the corner until he was truly _________________.

5. The coach tried to ________________ Josie’s nervousness about the race by telling her, “Just do your best.”

**Quote Identification (2 points each)**

For each quotation below, identify the speaker and briefly explain the significance of the passage.

1. “They are both in either’s powers; but this swift business / I must uneasy make, lest too light winning / Make the prize light.”

2. “Full fathom five 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 / Into something rich and strange.”
3. “What a sleep were this / For your advancement!”

4. “Be not afeard, the isle is full of noises, / Sounds, and sweet airs, that give delight and hurt not.”

5. “O wonder! / How many goodly creatures are there here! / How beauteous mankind is! O brave new world / That has such people in’t!”

Short Essay (10 points each)

On a separate sheet of paper, write a brief essay answering two of the following questions.

1. Although most modern scholars classify *The Tempest* as a romance, in Shakespeare's day, the play was considered a comedy. Explain how *The Tempest* fits the definition of a comedy, using examples from the play.

2. Define *utopia* and explain whether you would classify as a utopia Gonzalo’s vision of how the island would be if he were king. What flaw do Antonio and Sebastian find in his plan? What might Shakespeare be saying about a completely “natural” society? Explain.

3. Define *parallelism* and explain how the traitorous plot formed by Sebastian and Antonio parallels the murder plot of Caliban, Stephano, and Trinculo. In what way do the two groups of people doing the scheming differ? What do these parallel plots reveal about human nature? What do they reveal about “civilized” and “natural” societies?

Essay (30 points each)

On a separate sheet of paper, write an essay answering one of the following questions.

1. In his essay “Of Cannibals,” Michel de Montaigne argues that the indigenous inhabitants of the New World, though often seen as barbarous by Europeans, were more humane, more natural, and in many ways superior to Europeans. Montaigne
The Tempest

also believed that civilization has a corrupting influence on “natural” societies. How might the character of Caliban represent Shakespeare’s response to Montaigne’s elevation of a “natural” society? In your essay, consider such questions as the following: Does Shakespeare present Caliban as a “noble savage,” as a barbarous brute, or as something else? Has Caliban been corrupted by civilization, or is he a bad person by nature? How do you account for the difference between Caliban and Miranda, given that they both have been brought up in a “natural” environment? Is the difference a result of their inherent natures or the result of how Prospero “civilized” them? How do the other “civilized” characters treat Caliban when they come into contact with him? Give examples from the play to support your reasoning.

2. Examine the following lines, spoken by Prospero in act IV, scene i. Explain why this speech is sometimes said to be Shakespeare’s farewell to the theater. How might it also be read as a farewell to life itself?

“Our revels now are ended. These our actors
(As I foretold you) were all spirits, and
Are melted into air, into thin air,
And, like the baseless fabric of this vision,
The cloud-capp’d tow’rs, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And like this insubstantial pageant faded
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep.”

3. Imagine you are the casting director for a new television program based on The Tempest. You will draw your characters for the program from current television shows. For at least five characters in Shakespeare’s play, choose characters from modern TV who have similar personalities or characteristics. For example, you might choose a bumbling, clownish character from a sitcom to play the part of Trinculo. Be sure to explain why you chose these particular modern characters, giving details about both the characters in the play and those you choose from television.
Exam Answer Key

The Tempest

Multiple Choice (25 points total)

1. b 14. c 1. b
2. d 15. d 2. d
3. a 16. b 3. a
4. c 17. c 4. c
5. b 18. b 5. b
6. c 19. c 6. c
7. a 20. d 7. a
8. b 21. d 8. b
9. a 22. a 9. a
10. d 23. a 10. d
11. a 24. d 11. a
12. b 25. c 12. b
13. c

Matching (10 points total)

1. i 6. f 1. i
2. d 7. a 2. d
3. j 8. c 3. j
4. g 9. e 4. g
5. b 10. h 5. b

Vocabulary (5 points total)

1. gait
2. malignant
3. discourse
4. penitent
5. allay

Quote Identification (2 points each)

1. The speaker is Prospero. He points out that he must make it more difficult for Ferdinand and Miranda to win each other’s love. Otherwise, they will undervalue it if becomes too quickly and easily available to them.

2. Ariel sings this song to Ferdinand to make him believe that his father has drowned. This song also serves to echo the theme of transformation found throughout the play.

3. The speaker is Antonio. Alonso and the other nobles are in a deep, enchanted sleep and Antonio is urging Sebastian to take advantage of this moment to kill Alonso and Gonzalo. In this way, Sebastian can become king of Naples, and Antonio will no longer have to pay tribute to the crown.

4. The speaker is Caliban. He is reassuring Stephano and Trinculo that the magic on the island is nothing to be feared. This speech is important because it is poetic in style. It shows that Caliban is not a brute: he is capable of appreciating beauty and
of feeling complex emotions. His ability to express himself in poetry shows that Caliban is intelligent and thoughtful.

5. These words are exclaimed by Miranda when she first sees all of the shipwrecked nobles. Her words are an example of dramatic irony, because the reader knows that the nobles she so admires are really far from “beauteous” and “goodly.” The words show that Miranda is a naïve character who too easily believes that people are good.

**Short Essay (10 points each)**

*Responses will vary. Possible responses are given.*

1. *The Tempest* fits the definition of a comedy in that its plot progresses from initial order to confusion—some of which is humorous—then back to order again. Like all comedies, the play has a happy ending; a tragic ending is narrowly averted and the play ends with “wedding bells” instead of “funeral bells.” The play also contains many stock elements of comedy such as mistaken identity, as when Stephano mistakes Caliban and Trinculo for a two-headed monster; puns, especially those delivered by Antonio and Sebastian in act II; and coarse, exaggerated characters, such as Stephano and Trinculo, whose ineptness lends humor to the play; and exaggerated events, such as the way Prospero punishes Caliban and his co-conspirators by making them, as he puts it, more “pinch-spotted” than leopards.

2. A utopia is an imaginary, idealized world. Students should recognize that Gonzalo’s vision for the island is a utopia. He envisions a completely “natural” society free of the trappings of civilization—no laws, no government, no commerce or occupation. Everyone would be absolutely free, yet there would be no crime or immorality. He also imagines there would be no class structure and no sovereignty. The other nobles point out that if there were no sovereignty, Gonzalo could not be king. Shakespeare might be pointing out that no truly “natural” society could ever exist because it is in human nature to want power over others. It is ironic that even as he makes plans for this perfect, free world, in which no one has authority over others, Gonzalo cannot let go of his own desire for authority.

3. Parallelism is a rhetorical technique in which a writer emphasizes the equal weight of two or more ideas by expressing them in the same grammatical form. Parallelism may also be used as an organizational technique. Shakespeare parallels the two plots to emphasize how similar they are and to point out that they are a common part of the “civilized” world. These plots exemplify the most corrupt elements of civilization and reveal that civilization can have a corrupting influence upon an uncivilized, or “natural,” world.

Antonio and Sebastian are well-educated and privileged nobles, whereas Stephano and Trinculo are uneducated commoners. Caliban, raised in a natural environment, is considered uncivilized. Caliban influences Stephano because he is eager to escape his oppressor Prospero, but Antonio is motivated to influence Sebastian only through greed and wickedness. The fact that the plots are so similar, even while the two groups of traitors are so different, reveals that scheming for power is a part of human nature, basic to all people.
Essay (30 points each)

1. Students may say that Shakespeare presents Caliban as neither a noble savage nor as a brute, but as a complex character. Caliban is not inherently noble; if we are to believe Prospero, Caliban was treated well but still attacked Miranda. He is also described by Shakespeare as “savage and deformed.” On the other hand, Caliban does have some noble qualities; when Prospero arrived on the island, Caliban treated him well and showed him all of the “qualities o’ th’ isle.” The fact that Shakespeare has Caliban speak in verse also shows that he did not intend Caliban to be viewed as a complete brute. Rather, he meant to show that Caliban experiences complex emotions and is able to appreciate beauty.

   Students may say that Caliban is a bad person by nature, given how he repays the kindness and lessons of Prospero and Miranda by attempting to harm Miranda and by using their language to curse them. Others might point out, however, that Prospero established himself as superior to Caliban by presuming to teach him; by calling his mother a hag, essentially denouncing Caliban’s culture as evil and backwards; and finally, by enslaving Caliban and taking over the island. This treatment by Prospero may have corrupted Caliban and thus led to his curses and later, to his plot to kill Prospero.

   Students may say that the difference between Miranda and Caliban is the result of their basic nature. They may say that Miranda is inherently a good person, while Caliban is evil. On the other hand, they may attribute the difference to the way in which Prospero “civilized” the two characters. While Prospero looks down on Caliban, has contempt for his mother, enslaves, imprisons, and tortures him, and keeps him in perpetual fear; he compliments Miranda, says her mother was “a piece of virtue,” and treats her with kindness. Caliban, who is treated poorly by Prospero, becomes corrupt, while Miranda, who is treated well, becomes good and sympathetic. The other “civilized” characters who encounter Caliban—Stephano and Trinculo—similarly denounce him as a monster and attempt to enslave him.

   Students should recognize that Shakespeare rejects Montaigne’s claim that “natural” societies are superior to civilized ones. Shakespeare might be saying that no society is superior or more noble, but that there are good and bad people in both civilized and natural societies. The difference, then, would be the inherent nature of each individual. For example, Gonzalo may be considered good by nature, while Antonio is evil; Miranda is good by nature, while Caliban is evil. Students may disagree as to whether Shakespeare believes civilization has a corrupting influence.

2. Responses will vary, but all of the following aspects support the view that the speech is Shakespeare’s farewell to the theater. Prospero calls his illusory figures “actors,” comparing the masque he conjured up to a play in the theater. He calls the masque a “baseless…vision,” a description which could refer to the illusory quality of the theater, which creates the illusion of reality but which is not based on fact. The “cloud-capp’d tow’rs,” “gorgeous palaces,” and “solemn temples” he mentions could all represent the backdrop of a stage, which is cleared away at the end of a performance; the “great globe” could refer to the Globe Theater. The pageant that
fades could represent the end of a stage performance, after which all of the costume racks and props are cleared away. The “little life...rounded with a sleep” could refer to the “life” that is represented onstage, which resembles a dream. The speech could also be viewed as a farewell to life itself, since the “actors” could represent all humankind; the “vision” could be our earthly reality, which seems real to us, but is mysterious, like a vision; the “cloud-capp’d tow’rs...solemn temples” and so forth could represent the real towers and temples of our world; and the “great globe” probably refers to the earth. All of these earthly things come to an end; they all dissolve with time. Shakespeare could be saying that for that reason, life itself is like a dream, and we are merely spirits, visions which, like the spirits of his pageant, eventually fade and disappear.

3. Responses will vary, but students should show that they understand the personality of each character and support their view with evidence from the play.
Evaluation Forms
## Writing Process

### PREWRITING

In prewriting I used

- [ ] freewriting
- [ ] imagining or role playing
- [ ] interviewing
- [ ] research
- [ ] graphic devices
- [ ] discussion
- [ ] asking questions
- [ ] observing and recalling
- [ ] other (explain)

(Comments)

The prewriting technique that was most successful for me was _______________________

Other prewriting techniques that I would like to try are ____________________________

The prewriting technique that I would like to improve is _____________________________

### PLANNING

In planning I

- [ ] made an outline
- [ ] decided on a specific audience
- [ ] decided on a specific purpose
- [ ] decided on a specific topic
- [ ] revised my initial writing plan
- [ ] decided on a mode of writing

(Comments)

The planning technique that was most successful for me was _______________________

Other planning techniques that I would like to try are ____________________________

### DRAFTING

In drafting I worked on

- [ ] writing topic sentences
- [ ] writing a conclusion
- [ ] achieving unity
- [ ] writing a thesis statement
- [ ] writing transitions
- [ ] using supporting details

(Comments)

The drafting skill that was most successful for me was _______________________

Other drafting skills that I would like to try are ____________________________

The drafting skill that I would like to improve is _____________________________

### EDITING

In editing my draft I worked on

- [ ] writing or revising an introduction
- [ ] proofreading
- [ ] using vivid words and details
- [ ] writing or revising a conclusion
- [ ] revising for clarity
- [ ] other (explain)
- [ ] revising for coherence
- [ ] revising for unity

(Comments)

The editing skill that was most successful for me was _______________________

Other editing skills that I would like to try are ____________________________

The editing skill that I would like to improve is _____________________________
**Writing Plan**

**TOPIC**

The topic is clear and can be treated well in the available space.

- COMMENTS: ____________________________________________________________
  ____________________________________________________________
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<td>× 5 = ___</td>
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**PURPOSE**

The writer’s purpose is clear, and the writer achieves his or her purpose.

- COMMENTS: ____________________________________________________________
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**AUDIENCE**

The language used and the complexity of the treatment of the subject are appropriate to the audience and occasion for which the writing was done.

- COMMENTS: ____________________________________________________________
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**FORM**

The form chosen is appropriate, and the writer has observed the conventions of the form chosen.

- COMMENTS: ____________________________________________________________
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**MODE**

The writing makes use of appropriate modes (narration, dialogue, description, and various kinds of exposition such as analysis or comparison and contrast), and the writer has handled these modes well.

- COMMENTS: ____________________________________________________________
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<td>3</td>
<td>× 5 = ___</td>
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</table>

**TOTAL**

Key: 1 = needs substantial improvement  2 = needs improvement  3 = good  4 = outstanding

STUDENT’S SIGNATURE ____________________________________________________________

PEER EVALUATOR’S SIGNATURE ______________________________________________________

TEACHER’S SIGNATURE ____________________________________________________________
# Evaluation Form

## Writing Summary

| Title | __________________________________________________________________________ |
| Purpose or aim of writing | __________________________________________________________________________ |
| I chose this topic because | __________________________________________________________________________ |
| The form of the writing is | __________________________________________________________________________ |
| I chose this form because | __________________________________________________________________________ |
| My thesis or theme is | __________________________________________________________________________ |
| My intended audience is | __________________________________________________________________________ |
| The principle of organization that I used is | __________________________________________________________________________ |
| The type of support or evidence that I used is | __________________________________________________________________________ |
| The type of introduction that I used is | __________________________________________________________________________ |
| The type of conclusion that I used is | __________________________________________________________________________ |
### Compositions/Reports

Assign a score from 1 to 10, 1 being the worst and 10 being the best.

<table>
<thead>
<tr>
<th>EVALUATION CRITERIA</th>
<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. The paper contains an introduction that grabs the attention of the reader.</td>
<td></td>
</tr>
<tr>
<td>B. The paper contains an introduction that presents the main idea or thesis of the paper.</td>
<td></td>
</tr>
<tr>
<td>C. The body of the paper contains paragraphs that support and develop the main idea.</td>
<td></td>
</tr>
<tr>
<td>D. Each paragraph develops a single main idea or serves a single main function.</td>
<td></td>
</tr>
<tr>
<td>E. The writer has used transitions effectively to connect the paragraphs of the paper.</td>
<td></td>
</tr>
<tr>
<td>F. The writer has used transitions effectively to connect ideas within paragraphs.</td>
<td></td>
</tr>
<tr>
<td>G. The paragraphs in the body of the paper are organized in a logical manner.</td>
<td></td>
</tr>
<tr>
<td>H. The paper contains a conclusion that gives the reader a satisfactory sense of an ending by summarizing the main points of the paper or by some other means.</td>
<td></td>
</tr>
<tr>
<td>I. Source materials used in the paper have been clearly documented to avoid plagiarism.</td>
<td></td>
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<tr>
<td>J. The writer has prepared the paper using proper manuscript form.</td>
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</tbody>
</table>

TOTAL
## Evaluation Form

### Analytic Scale

#### CONTENT/UNITY

<table>
<thead>
<tr>
<th></th>
<th>CIRCLE ONE</th>
</tr>
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<tbody>
<tr>
<td>A. Develops a single main idea or creates a single dominant effect</td>
<td>1 2 3 4 × 4 = ___</td>
</tr>
<tr>
<td>COMMENTS:</td>
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<th></th>
<th>CIRCLE ONE</th>
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<tbody>
<tr>
<td>B. Contains only necessary or relevant ideas or information</td>
<td>1 2 3 4 × 4 = ___</td>
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<td>COMMENTS:</td>
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#### ORGANIZATION/COHERENCE

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<th>CIRCLE ONE</th>
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<tbody>
<tr>
<td>C. Is organized in a logical or sensible manner</td>
<td>1 2 3 4 × 4 = ___</td>
</tr>
<tr>
<td>COMMENTS:</td>
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</tbody>
</table>

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<th></th>
<th>CIRCLE ONE</th>
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</thead>
<tbody>
<tr>
<td>D. Uses transitions effectively to connect ideas</td>
<td>1 2 3 4 × 4 = ___</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
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#### LANGUAGE/STYLE

<table>
<thead>
<tr>
<th></th>
<th>CIRCLE ONE</th>
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<tbody>
<tr>
<td>E. Uses language appropriate to the audience and occasion</td>
<td>1 2 3 4 × 2 = ___</td>
</tr>
<tr>
<td>COMMENTS:</td>
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<tbody>
<tr>
<td>F. Uses vivid, precise nouns, verbs, and modifiers</td>
<td>1 2 3 4 × 2 = ___</td>
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<td>COMMENTS:</td>
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#### CONVENTIONS

<table>
<thead>
<tr>
<th></th>
<th>CIRCLE ONE</th>
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<tbody>
<tr>
<td>G. Avoids spelling errors</td>
<td>1 2 3 4 × 1 = ___</td>
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<td>COMMENTS:</td>
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<th>CIRCLE ONE</th>
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<tbody>
<tr>
<td>H. Avoids grammar errors</td>
<td>1 2 3 4 × 1 = ___</td>
</tr>
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<td>COMMENTS:</td>
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<th>CIRCLE ONE</th>
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<tbody>
<tr>
<td>I. Avoids usage errors</td>
<td>1 2 3 4 × 1 = ___</td>
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<tr>
<td>COMMENTS:</td>
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<th>CIRCLE ONE</th>
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<tbody>
<tr>
<td>J. Avoids punctuation and capitalization errors</td>
<td>1 2 3 4 × 1 = ___</td>
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<tr>
<td>COMMENTS:</td>
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<th>CIRCLE ONE</th>
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<tbody>
<tr>
<td>K. Avoids errors in manuscript form</td>
<td>1 2 3 4 × 1 = ___</td>
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<tr>
<td>COMMENTS:</td>
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### TOTAL

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<td>TO T A L</td>
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</table>

**Key:** 1 = needs substantial improvement  2 = needs improvement  3 = good  4 = outstanding

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**STUDENT’S SIGNATURE**

**PEER EVALUATOR’S SIGNATURE**

**TEACHER’S SIGNATURE**
# Holistic Response

## Content and Coherence

<table>
<thead>
<tr>
<th>The writing</th>
<th>The writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>• does not develop a single main idea or create a single dominant effect</td>
<td>• develops a single main idea or creates a single dominant effect</td>
</tr>
<tr>
<td>• contains irrelevant ideas</td>
<td>• contains only relevant ideas</td>
</tr>
<tr>
<td>• is not organized logically</td>
<td>• is organized logically</td>
</tr>
<tr>
<td>• does not use transitions effectively</td>
<td>• uses transitions effectively</td>
</tr>
<tr>
<td>• uses language inappropriate for the audience and occasion</td>
<td>• uses language appropriate to the audience and occasion</td>
</tr>
<tr>
<td>• does not use vivid, precise nouns, verbs, and modifiers</td>
<td>• uses vivid, precise nouns, verbs, and modifiers</td>
</tr>
</tbody>
</table>

(Circle one.)

1 2 3 4 5 6 7 8 9 10

× 7 = ____

## Conventions

<table>
<thead>
<tr>
<th>The writing</th>
<th>The writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>• makes errors in spelling</td>
<td>• uses proper spelling</td>
</tr>
<tr>
<td>• makes errors in grammar</td>
<td>• uses good grammar</td>
</tr>
<tr>
<td>• makes errors in usage</td>
<td>• avoids errors in usage</td>
</tr>
<tr>
<td>• makes errors in punctuation</td>
<td>• uses proper punctuation and capitalization</td>
</tr>
<tr>
<td>• does not follow proper manuscript form</td>
<td>• follows proper manuscript form</td>
</tr>
</tbody>
</table>

(Circle one.)

1 2 3 4 5 6 7 8 9 10

× 3 = ____

## Content and Coherence + Conventions = Total

What I like most about this work is

________________________________________

What I like least about this work is

________________________________________

What I would do to improve this work is

________________________________________

Student’s Signature ____________________________

Peer Evaluator’s Signature ______________________

Teacher’s Signature ____________________________
Evaluation Form

Writing: Revising and Proofreading Checklists

**REVISION CHECKLIST: CONTENT AND UNITY**

1. Does the writing achieve its purpose?
2. Are the main ideas related to the thesis statement?
3. Are the main ideas clearly stated and supported by details?

**REVISION CHECKLIST: ORGANIZATION AND COHESION**

1. Are the ideas arranged in a logical order?
2. Do transitions connect ideas to one another both within and between paragraphs?

**REVISION CHECKLIST: VOICE AND STYLE**

1. Is the voice—the tone, word choice, and perspective of the writing—authentic?
   - Is it consistent?
2. Is the level of language appropriate to the audience and purpose?
3. Is the mood appropriate to the purpose and form of the writing?

**PROOFREADING CHECKLIST**

<table>
<thead>
<tr>
<th>Spelling</th>
<th>• Are all words, including names, spelled correctly?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar</td>
<td>• Does each verb agree in number with its subject?</td>
</tr>
<tr>
<td></td>
<td>• Are verb tenses consistent and correct?</td>
</tr>
<tr>
<td></td>
<td>• Are irregular verbs formed correctly?</td>
</tr>
<tr>
<td></td>
<td>• Is the referent of each pronoun clear?</td>
</tr>
<tr>
<td></td>
<td>• Does every pronoun agree with its antecedent?</td>
</tr>
<tr>
<td></td>
<td>• Are subject and object forms of pronouns used correctly?</td>
</tr>
<tr>
<td></td>
<td>• Are there any sentence fragments or run-ons?</td>
</tr>
<tr>
<td></td>
<td>• Have double negatives been avoided?</td>
</tr>
<tr>
<td>Usage</td>
<td>• Have frequently confused words, such as affect and effect, been used correctly?</td>
</tr>
<tr>
<td>Mechanics</td>
<td>• Does every sentence end with an end mark?</td>
</tr>
<tr>
<td></td>
<td>• Are commas, semicolons, hyphens, and dashes used correctly?</td>
</tr>
<tr>
<td></td>
<td>• Do all proper nouns and proper adjectives begin with capital letters?</td>
</tr>
<tr>
<td></td>
<td>• Has proper manuscript form been used?</td>
</tr>
</tbody>
</table>
### Discussion

#### Participation

<table>
<thead>
<tr>
<th>Activity</th>
<th>Nearly Always</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
</tr>
</thead>
<tbody>
<tr>
<td>shares personal experience</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>contributes relevant ideas</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>supports statements with evidence</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>responds to others respectfully</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>tries to understand others’ views</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>shows willingness to change views when appropriate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>shows willingness to clarify and defend views</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>allows others to speak</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>maintains focus on discussion</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The student’s participation has been valuable to the group in the following ways:

_____________________________________________________________________

_____________________________________________________________________

The student’s participation could be more valuable if she or he would

_____________________________________________________________________

_____________________________________________________________________

#### Leadership

<table>
<thead>
<tr>
<th>Activity</th>
<th>Nearly Always</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
</tr>
</thead>
<tbody>
<tr>
<td>helps the group keep on track</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>helps ensure that everyone gets a chance to speak</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>helps the group reach closure</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The student’s leadership has been valuable to the group in the following ways:

_____________________________________________________________________

_____________________________________________________________________

The student’s leadership could be more valuable if she or he would

_____________________________________________________________________

_____________________________________________________________________

#### Record Keeping

<table>
<thead>
<tr>
<th>Activity</th>
<th>Nearly Always</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
</tr>
</thead>
<tbody>
<tr>
<td>keeps accurate records of the discussion</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Comments)
Evaluation Form

1. Describe the goal of the project.

   __________________________________________

   Was the goal met satisfactorily? (Rate the overall success of the project on a scale from 1 to 5.)

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>not met satisfactorily</td>
<td></td>
<td></td>
<td></td>
<td>met satisfactorily</td>
</tr>
</tbody>
</table>

2. Was the project an individual or a group effort? _____ individual _____ group
   (If the project was a group effort, rate the effectiveness of the group in each of the following areas on a scale from 1 to 5.)
   a. Cooperation among group members
      | 1 | 2 | 3 | 4 | 5 |
      | not at all cooperative | | | | very cooperative |
   b. Leadership
      | 1 | 2 | 3 | 4 | 5 |
      | not effective | | | | very effective |
   c. Division of tasks
      | 1 | 2 | 3 | 4 | 5 |
      | unfair | | | | fair |
   d. Project organization
      | 1 | 2 | 3 | 4 | 5 |
      | unorganized | | | | organized |

   (If the project was an individual effort, rate the effectiveness of the effort in each of the following areas on a scale from 1 to 5.)
   a. Effort
      | 1 | 2 | 3 | 4 | 5 |
      | very little effort shown | | | | much effort shown |
   b. Creativity
      | 1 | 2 | 3 | 4 | 5 |
      | very little creativity shown | | | | much creativity shown |
   c. Attention to goals
      | 1 | 2 | 3 | 4 | 5 |
      | little attention to goals | | | | much attention to goals |

3. Rate the overall group or individual performance on a scale of 1 to 5 with regard to the criteria given above.

   | 1 | 2 | 3 | 4 | 5 |
   | very poor performance | | | | outstanding performance |

   (comments) __________________________________________

   __________________________________________

   __________________________________________

   __________________________________________

   __________________________________________

   __________________________________________