



**Edwinstree Middle School**  
**Reading Journal**  
**Medium Chilli**



**Name**

Home Learning over the next half will focus on your exploration of these two set pieces. Make as many notes as you can. We will share your ideas in class each week so don't worry if you miss some of the points.

Feel free to explore the play on You Tube (with adult permission). We will watch these scenes in school.

Remember to focus on the question:

**How does Shakespeare explore the relationship between Prospero and Ariel?**

Your notes will be used to write an essay

<b>Week 1</b>	<b>Week 2</b>	<b>Week 3</b>	<b>Week 4</b>
Set Piece 1	Set piece 1	Set Piece 2	Set piece 2
Read and answer the questions	Collect evidence in as many areas as you can - PEA tables are provided to support this	Read and answer the questions	Collect evidence in as many areas as you can - PEA tables are provided to support this
Weeks 5 and 6			
Can I comment on how Shakespeare explores the ideas of imprisonment and freedom? See the extracts below.			

# Set Piece 1



Act 1 Scene 2 Lines 189 - 321

Prospero uses his magical power to summon Ariel, a spirit, who acts as his servant. Ariel has created the illusion of the storm and now brings a report of what has been done.

Enter **ARIEL**

**ARIEL:**

All hail, great master! grave sir, hail! I come  
To answer thy best pleasure; be't to fly,  
To swim, to dive into the fire, to ride  
On the curl'd clouds, to thy strong bidding task  
Ariel and all his quality.

**PROSPERO:**

Hast thou, spirit,  
Perform'd to point the tempest that I bade thee?

**ARIEL:**

To every article.  
I boarded the king's ship; now on the beak,  
Now in the waist, the deck, in every cabin,  
I flamed amazement: sometime I'd divide,  
And burn in many places; on the topmast,  
The yards and bowsprit, would I flame distinctly,  
Then meet and join. Jove's lightnings, the precursors  
O' the dreadful thunder-claps, more momentary  
And sight-outrunning were not; the fire and cracks  
Of sulphurous roaring the most mighty Neptune  
Seem to besiege and make his bold waves tremble,  
Yea, his dread trident shake.

**PROSPERO:**

My brave spirit!  
Who was so firm, so constant, that this coil  
Would not infect his reason?



Highlight the words and phrases that show:

- Ariel's obedience to Prospero
- Ariel's powers

Match the phrases to Ariel's speech about the tempest

- The tempest terrified Neptune, god of the sea
- The lightning was fire like and violent
- Ariel travelled throughout the ship
- The storm was extremely violent

**ARIEL:**

Not a soul  
But felt a fever of the mad and play'd  
Some tricks of desperation. All but mariners  
Plunged in the foaming brine and quit the vessel,  
Then all afire with me: the king's son, Ferdinand,  
With hair up-staring,--then like reeds, not hair,--  
Was the first man that leap'd; cried, 'Hell is empty  
And all the devils are here.'

**PROSPERO:**

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

**ARIEL:**

Close by, my master.

**PROSPERO:**

But are they, Ariel, safe?

**ARIEL:**

Not a hair perish'd;  
On their sustaining garments not a blemish,  
But fresher than before: and, as thou badest me,  
In troops I have dispersed them 'bout the isle.  
The king's son have I landed by himself;  
Whom I left cooling of the air with sighs  
In an odd angle of the isle and sitting,  
His arms in this sad knot.

**PROSPERO:**

Of the king's ship  
The mariners say how thou hast disposed  
And all the rest o' the fleet.

**ARIEL:**

Safely in harbour  
Is the king's ship; in the deep nook, where once  
Thou call'dst me up at midnight to fetch dew  
From the still-vex'd Bermoothes, there she's hid:  
The mariners all under hatches stow'd;  
Who, with a charm join'd to their suffer'd labour,

What concerns do Prospero's words reveal?

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I have left asleep; and for the rest o' the fleet  
Which I dispersed, they all have met again  
And are upon the Mediterranean flote,  
Bound sadly home for Naples,  
Supposing that they saw the king's ship wreck'd  
And his great person perish.

**PROSPERO:**

Ariel, thy charge  
Exactly is perform'd: but there's more work.  
What is the time o' the day?

**ARIEL:**

Past the mid season.

**PROSPERO:**

At least two glasses. The time 'twixt six and now  
Must by us both be spent most preciously.

**ARIEL:**

Is there more toil? Since thou dost give me pains,  
Let me remember thee what thou hast promised,  
Which is not yet perform'd me.

**PROSPERO:**

How now? moody?  
What is't thou canst demand?

**ARIEL:**

My liberty.

**PROSPERO:**

Before the time be out? no more!

**ARIEL:**

I prithee,  
Remember I have done thee worthy service;  
Told thee no lies, made thee no mistakings, served  
Without or grudge or grumblings: thou didst promise  
To bate me a full year.

**PROSPERO:**

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

What does Ariel want?

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What arguments does Ariel put forward to persuade Prospero to free him?

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**ARIEL:**

No.

**PROSPERO:**

Thou dost, and think'st it much to tread the ooze  
Of the salt deep,  
To run upon the sharp wind of the north,  
To do me business in the veins o' the earth  
When it is baked with frost.

**ARIEL:**

I do not, sir.

**PROSPERO:**

Thou liest, malignant thing! Hast thou forgot  
The foul witch Sycorax, who with age and envy  
Was grown into a hoop? hast thou forgot her?

**ARIEL:**

No, sir.

**PROSPERO:**

Thou hast. Where was she born? speak; tell me.

**ARIEL:**

Sir, in Argier.

**PROSPERO:**

O, was she so? I must  
Once in a month recount what thou hast been,  
Which thou forget'st. This damn'd witch Sycorax,  
For mischiefs manifold and sorceries terrible  
To enter human hearing, from Argier,  
Thou know'st, was banish'd: for one thing she did  
They would not take her life. Is not this true?

**ARIEL:**

Ay, sir.

**PROSPERO:**

This blue-eyed hag was hither brought with child  
And here was left by the sailors. Thou, my slave,  
As thou report'st thyself, wast then her servant;  
And, for thou wast a spirit too delicate  
To act her earthy and abhorr'd commands,  
Refusing her grand hests, she did confine thee,  
By help of her more potent ministers  
And in her most unmitigable rage,  
Into a cloven pine; within which rift

Imprison'd thou didst painfully remain  
A dozen years; within which space she died  
And left thee there; where thou didst vent thy groans  
As fast as mill-wheels strike. Then was this island--  
Save for the son that she did litter here,  
A freckled whelp hag-born--not honour'd with  
A human shape.

**ARIEL:**

Yes, Caliban her son.

**PROSPERO:**

Dull thing, I say so; he, that Caliban  
Whom now I keep in service. Thou best know'st  
What torment I did find thee in; thy groans  
Did make wolves howl and penetrate the breasts  
Of ever angry bears: it was a torment  
To lay upon the damn'd, which Sycorax  
Could not again undo: it was mine art,  
When I arriv'd and heard thee, that made gape  
The pine and let thee out.

How was Ariel treated by Sycorax?

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**ARIEL:**

I thank thee, master.

**PROSPERO:**

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

How does Prospero threaten Ariel? What does this reveal about his character?

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**ARIEL:**

Pardon, master;  
I will be correspondent to command  
And do my spiriting gently.

**PROSPERO:**

Do so, and after two days  
I will discharge thee.

**ARIEL:**

That's my noble master!



What shall I do? say what; what shall I do?

**PROSPERO:**

Go make thyself like a nymph o' the sea: be subject  
To no sight but thine and mine, invisible  
To every eyeball else. Go take this shape  
And hither come in't: go, hence with diligence!

Exit **ARIEL**

Awake, dear heart, awake! thou hast slept well; Awake!

**MIRANDA:**

The strangeness of your story put  
Heaviness in me.

**PROSPERO:**

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

**MIRANDA:**

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

**PROSPERO:**

But, as 'tis,  
We cannot miss him: he does make our fire,  
Fetch in our wood and serves in offices  
That profit us. What, ho! slave! Caliban!  
Thou earth, thou! speak.

**CALIBAN:**

[Within] There's wood enough within.

**PROSPERO:**

Come forth, I say! there's other business for thee:  
Come, thou tortoise! when?

Re-enter **ARIEL** like a water-nymph

Fine apparition! My quaint Ariel,  
Hark in thine ear.

**ARIEL:**

My lord it shall be done. Exit

What instructions does Prospero give Ariel?

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How does Shakespeare explore the relationship between Prospero and Ariel in this scene?

POINT	EVIDENCE	ANAYLSIS
Prospero is a powerful character	<p style="text-align: center;"><b>Ariel</b></p> <p>All hail, grave sir, hail I come to answer they best pleasure</p>	Ariel demonstrates respect for Prospero, calling him "sir" and is keen to carry out whatever Prospero orders
Ariel is seemingly obedient (a servant)	<p style="text-align: center;"><b>PROSPERO:</b></p> <p style="text-align: center;">Hast thou, spirit, Perform'd to point the tempest that I bade thee?</p> <p style="text-align: center;"><b>ARIEL:</b></p> <p style="text-align: center;">To every article.</p>	
Flattery is used by Ariel to gain freedom		
Prospero is too demanding		
Ariel's outburst - frustrations at being imprisoned		
Evidence of previous care for Ariel		

## Set Piece 2



Act 5 SCENE I. Set piece 2 Before PROSPERO'S cell.

Enter PROSPERO in his magic robes, and ARIEL  
PROSPERO:

Now does my project gather to a head:  
My charms crack not; my spirits obey; and time  
Goes upright with his carriage. How's the day?

ARIEL:  
On the sixth hour; at which time, my lord,  
You said our work should cease.

PROSPERO:  
I did say so,  
When first I raised the tempest. Say, my spirit,  
How fares the king and's followers?

ARIEL:  
Confined together  
In the same fashion as you gave in charge,  
Just as you left them; all prisoners, sir,  
In the line-grove which weather-fends your cell;  
They cannot budge till your release. The king,  
His brother and yours, abide all three distracted  
And the remainder mourning over them,  
Brimful of sorrow and dismay; but chiefly  
Him that you term'd, sir, 'The good old lord Gonzalo;'  
His tears run down his beard, like winter's drops  
From eaves of reeds. Your charm so strongly works 'em  
That if you now beheld them, your affections  
Would become tender.

PROSPERO:  
Dost thou think so, spirit?

ARIEL:  
Mine would, sir, were I human.

How does Ariel's response make Prospero change?

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**PROSPERO:**

And mine shall.  
 Hast thou, which art but air, a touch, a feeling  
 Of their afflictions, and shall not myself,  
 One of their kind, that relish all as sharply,  
 Passion as they, be kindlier moved than thou art?  
 Though with their high wrongs I am struck to the quick,  
 Yet with my nobler reason 'gainst my fury  
 Do I take part: the rarer action is ←  
 In virtue than in vengeance: they being penitent,  
 The sole drift of my purpose doth extend  
 Not a frown further. Go release them, Ariel:  
 My charms I'll break, their senses I'll restore,  
 And they shall be themselves.

**ARIEL:**

I'll fetch them, sir. *Exit*

**PROSPERO:**

Ye elves of hills, brooks, standing lakes and groves,  
 And ye that on the sands with printless foot  
 Do chase the ebbing Neptune and do fly him  
 When he comes back; you demi-puppets that  
 By moonshine do the green sour ringlets make,  
 Whereof the ewe not bites, and you whose pastime  
 Is to make midnight mushrooms, that rejoice  
 To hear the solemn curfew; by whose aid,  
 Weak masters though ye be, I have bedimm'd  
 The noontide sun, call'd forth the mutinous winds,  
 And 'twixt the green sea and the azured vault  
 Set roaring war: to the dread rattling thunder  
 Have I given fire and rifted Jove's stout oak  
 With his own bolt; the strong-based promontory  
 Have I made shake and by the spurs pluck'd up  
 The pine and cedar: graves at my command  
 Have waked their sleepers, oped, and let 'em forth  
 By my so potent art. But this rough magic  
 I here abjure, and, when I have required  
 Some heavenly music, which even now I do,  
 To work mine end upon their senses that  
 This airy charm is for, I'll break my staff,  
 Bury it certain fathoms in the earth,  
 And deeper than did ever plummet sound  
 I'll drown my book.

What does Prospero mean when he says "the rarer action is in virtue than in vengeance"? How does this show that Prospero has changed?

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Why do you think Prospero decides to stop using his magical powers? What will he do to achieve this?

Using his magical powers one final time, Prospero brings the noblemen before him in order for them to confess their 'crimes' against him.

*Solemn music*

Re-enter **ARIEL** before: then **ALONSO**, with a frantic gesture, attended by **GONZALO**; **SEBASTIAN** and **ANTONIO** in like manner, attended by **ADRIAN** and **FRANCISCO** they all enter the circle which **PROSPERO** had made, and there stand charmed; which **PROSPERO** observing, speaks:

A solemn air and the best comforter  
To an unsettled fancy cure thy brains,  
Now useless, boil'd within thy skull! There stand,  
For you are spell-stopp'd.  
Holy Gonzalo, honourable man,  
Mine eyes, even sociable to the show of thine,  
Fall fellowly drops. The charm dissolves apace,  
And as the morning steals upon the night,  
Melting the darkness, so their rising senses  
Begin to chase the ignorant fumes that mantle  
Their clearer reason. O good Gonzalo,  
My true preserver, and a loyal sir  
To him you follow 'st! I will pay thy graces  
Home both in word and deed. Most cruelly  
Didst thou, Alonso, use me and my daughter:  
Thy brother was a furtherer in the act.  
Thou art pinch'd fort now, Sebastian. Flesh and blood,  
You, brother mine, that entertain'd ambition,  
Expell'd remorse and nature; who, with Sebastian,  
Whose inward pinches therefore are most strong,  
Would here have kill'd your king; I do forgive thee,  
Unnatural though thou art. Their understanding  
Begins to swell, and the approaching tide  
Will shortly fill the reasonable shore  
That now lies foul and muddy. Not one of them  
That yet looks on me, or would know me Ariel,  
Fetch me the hat and rapier in my cell:  
I will discase me, and myself present  
As I was sometime Milan: quickly, spirit;  
Thou shalt ere long be free.

What does Prospero propose to do to his foes?



*ARIEL sings and helps to attire him*

Where the bee sucks, there suck I:  
In a cowslip's bell I lie;  
There I couch when owls do cry.  
On the bat's back I do fly  
After summer merrily.  
Merrily, merrily shall I live now  
Under the blossom that hangs on the bough.

**PROSPERO:**

Why, that's my dainty Ariel! I shall miss thee:  
But yet thou shalt have freedom: so, so, so.  
To the king's ship, invisible as thou art:  
There shalt thou find the mariners asleep  
Under the hatches; the master and the boatswain  
Being awake, enforce them to this place,  
And presently, I prithee.

**ARIEL:**

I drink the air before me, and return  
Or ere your pulse twice beat.  
Exit

**GONZALO:**

All torment, trouble, wonder and amazement  
Inhabits here: some heavenly power guide us  
Out of this fearful country!

**PROSPERO:**

Behold, sir king,  
The wronged Duke of Milan, Prospero:  
For more assurance that a living prince  
Does now speak to thee, I embrace thy body;  
And to thee and thy company I bid  
A hearty welcome.

What does Prospero promise Ariel?

What does Prospero instruct Ariel to do?

Highlight words and phrases that show that Prospero wants reconciliation with his foes

**ALONSO:**

Whether thou best he or no,  
Or some enchanted trifle to abuse me,  
As late I have been, I not know: thy pulse  
Beats as of flesh and blood; and, since I saw thee,  
The affliction of my mind amends, with which,  
I fear, a madness held me: this must crave,  
An if this be at all, a most strange story.  
Thy dukedom I resign and do entreat  
Thou pardon me my wrongs. But how should Prospero  
Be living and be here?

What does Alonso offer to do?

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**PROSPERO:**

First, noble friend,  
Let me embrace thine age, whose honour cannot  
Be measured or confined.

**GONZALO:**

Whether this be  
Or be not, I'll not swear.

**PROSPERO:**

You do yet taste  
Some subtleties o' the isle, that will not let you  
Believe things certain. Welcome, my friends all!

*Aside to SEBASTIAN and ANTONIO*

But you, my brace of lords, were I so minded,  
I here could pluck his highness' frown upon you  
And justify you traitors: at this time  
I will tell no tales.

**SEBASTIAN:**

*[Aside]* The devil speaks in him.

**PROSPERO:**

No.  
For you, most wicked sir, whom to call brother  
Would even infect my mouth, I do forgive  
Thy rankest fault; all of them; and require  
My dukedom of thee, which perforce, I know,  
Thou must restore.



How does Shakespeare explore the relationship between Prospero and Ariel in this scene?

POINT	EVIDENCE	ANAYLSIS
More affectionate relationship		
Ariel still the loyal servant		
Ariel revealing 'human' side influences Prospero		
Prospero more trusting and appreciative of Ariel's work and loyalty		
Prospero's release of Ariel coincides with his emotional release		
Sense of sadness at the parting of the ways		

# Can I comment on how Shakespeare explores the ideas of imprisonment and freedom?

- Read the text and look at the image
- Consider how Ariel is a prisoner
- Consider how Ariel is free
- Think about what is happening in the extract
- Annotate the text



Original text	Modern text
<p><b>ACT 1 SCENE 2</b></p> <p><b>ARIEL</b> Is there more toil? Since thou dost give me pains, Let me remember thee what thou hast promised, Which is not yet performed me.</p> <p><b>PROSPERO</b> How now? Moody? What is 't thou canst demand?</p> <p><b>ARIEL</b> My liberty</p>	<p><b>ARIEL</b> Is there more work to do? Since you're giving me new assignments, let me remind you what you promised me but haven't come through with yet</p> <p><b>PROSPERO</b> What? You're in a bad mood? What could you possibly ask for?</p> <p><b>ARIEL</b> My freedom.</p>
<p><b>ACT 1 SCENE 2</b></p> <p><b>PROSPERO</b> Thou best know'st What torment I did find thee in. Thy groans Of ever angry bears. It was a torment Did make wolves howl and penetrate the breasts To lay upon the damned, which Sycorax Could not again undo. It was mine art, When I arrived and heard thee, that made gape The pine and let thee out.</p> <p><b>ARIEL</b> I thank thee, master.</p> <p><b>PROSPERO</b> If thou more murmur'st, I will rend an oak And peg thee in his knotty entrails till Thou hast howled away twelve winters.</p>	<p><b>PROSPERO</b> You know better than anyone how tortured you were when I found you. Your groans made wolves howl, and even made bears feel sorry for you. Nobody but the damned souls of hell deserves the spell that Sycorax put on you and couldn't undo. It was my magic that saved you when I arrived on the island and heard you, making the pine tree open and let you out.</p> <p><b>ARIEL</b> Thank you, master.</p> <p><b>PROSPERO</b> If you complain any more, I'll split an oak tree and lock you up in it till you've howled for twelve years.</p>

# Can I comment on how Shakespeare explores the ideas of imprisonment and freedom?

- Read the text and look at the image
- How does Caliban feel?
- Miranda and Prospero teach Caliban to speak. How has this freed him?
- Why is Caliban still a slave?
- Annotate the text

Original text	Modern text
<p><b>ACT 1 SCENE 2</b></p> <p><b>PROSPERO</b> (to CALIBAN) Thou poisonous slave, got by the devil himself Upon thy wicked dam, come forth!</p> <p><b>CALIBAN</b> As wicked dew as e'er my mother brushed With raven's feather from unwholesome fen Drop on you both! A southwest blow on ye And blister you all o'er!</p>	<p><b>PROSPERO</b> (to CALIBAN) You horrible slave, with a wicked hag for a mother and the devil himself for a father, come out!</p> <p><b>CALIBAN</b> I hope you both get drenched with a dew as evil as what my mother used to collect with a crow's feather from the poison swamps. May a hot southwest wind blow on you and cover you with blisters all over.</p>
<p><b>ACT 1 SCENE 2</b></p> <p><b>MIRANDA</b> Abhorred slave, Which any print of goodness wilt not take, Being capable of all ill! I pitied thee, Took pains to make thee speak, taught thee each hour One thing or other. When thou didst not, savage, Know thine own meaning, but wouldst gabble like A thing most brutish, I endowed thy purposes With words that made them known. But thy vile race, Though thou didst learn, had that in 't which good natures Could not abide to be with. Therefore wast thou Deservedly confined into this rock, Who hadst deserved more than a prison.</p>	<p><b>MIRANDA</b> You horrid slave, you can't be trained to be good, and you're capable of anything evil! I pitied you, worked hard to teach you to speak, and taught you some new thing practically every hour. When you didn't know what you were saying, and were babbling like an animal, I helped you find words to make your point understandable. But you had bad blood in you, no matter how much you learned, and good people couldn't stand to be near you. So you got what you deserved, and were locked up in this cave, which is more fitting for the likes of you than a prison would be.</p>



Can I comment on how Shakespeare explores the ideas of imprisonment and freedom?

How does Ariel feel? How is this effect created?

## Ariel

### Scene 5

*Where the bee sucks, there suck I.  
In a cowslip's bell I lie.  
There I couch when owls do cry.  
On the bat's back I do fly  
After summer merrily.  
Merrily, merrily shall I live now  
Under the blossom that hangs on the bough.*

