

Teaching Pack: *The Tempest*

Cambridge IGCSE™ / IGCSE (9–1)
Literature in English 0475 / 0992

Cambridge O Level
Literature in English 2010

For examination from 2028



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Introduction

This *Teaching Pack* supports teachers and learners when studying Cambridge IGCSE / IGCSE (9–1) and O Level Literature in English set texts.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Teachers may use this teaching pack to engage their learners when introducing a set text, or as a revision tool.

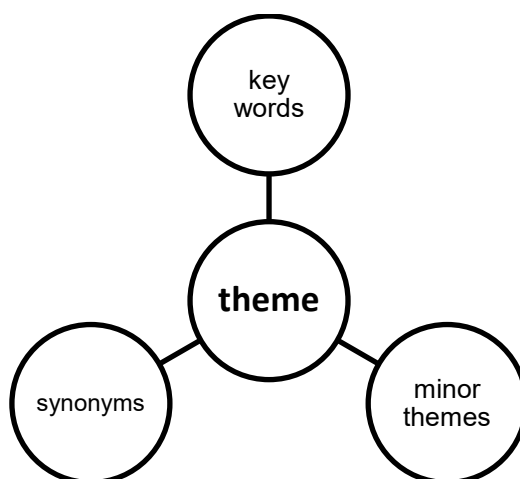
The content of these set text resources will need to be expanded on to cover what candidates are expected to know and be able to comment on in an examination.

To increase learners' understanding and appreciation of the set text we recommend learners to set up a **reading log**, which could include:

- brief synopses of chapters/acts (in no more than a couple of sentences in their own words)
- a timeline of events (useful when a narrative is arranged non-chronologically)
- a list or diagram of characters and their relationships with each other
- first impressions of main characters
- initial thoughts about the main themes or ideas in the text.

The key words we use for the themes in this *Teaching Pack* are not exhaustive.

We suggest teachers discuss synonyms and alternative key words for themes that are identified for a text. Create key major theme mind maps and then from each of those key themes map connected and subsidiary/minor themes.



Animation videos

This *Teaching Pack* can be used with the videos which were produced using the software *Video Scribe* www.videoscribe.co/en/, but a range of other alternative animation and storyboarding tools may equally be used:

- www.storyboardthat.com
Online digital storytelling tool – free and pay for subscriptions available
- <https://wonderunit.com/storyboarder/>
Storyboarding software – free to download, but has to be installed
- www.powtoon.com/edu-home/
Online video and animation creation – free and pay for subscriptions
- www.animaker.com
Online animated video creator – free and pay for subscriptions
- https://goanimate4schools.com/public_index
Online storyboard, scene and video creation tool – pay for subscription
- <http://plasq.com/apps/comiclife/macwin/>
Downloadable and app-based tools for creating comic books
- www.openoffice.org/product/impress.html
A tool for creating multimedia presentations
- <https://products.office.com/en-gb/powerpoint>
Microsoft PowerPoint for simple presentations as well as more complex multimedia presentations.

The teaching pack and videos aim to help learners to understand and think about the key events and themes of the text, key quotations and their meanings, the significance of character behaviour, relationships and actions and how characters are depicted in the set text being studied.

Lesson resources



Included in this pack are some resources to use with your learners. You may ask your learners to create their own worksheets similar to these, around another text, which they are studying:

Character summaries and quotations – learners create their own character summaries including quotations.

Character animations – after watching the animation, learners can work in pairs to fill in the blank worksheet.

Reflection – after reading the text / watching the videos, learners reflect, consider and explore.

Quiz – a fun quiz to test the learners' knowledge of the text before or after watching the videos.

1. Themes and text summary

Some of the themes Shakespeare explores include:

- power and control
- illusion and reality
- reconciliation
- otherness
- magic, art and creation.

The Tempest is a Shakespearean comic drama based on shipwreck, magic, and reconciliation. It is about Prospero, a powerful magician stranded on an island, who uses his powers to restore order, reconcile with his enemies, and arrange the marriage of his daughter Miranda.

Act 1

In Act 1 of *The Tempest*, a powerful storm hits a ship carrying King Alonso of Naples, his son Ferdinand, Antonio (the Duke of Milan and Prospero's brother), and other noble men. The crew are struggling for their lives, the boat appears to be destroyed, and everyone is thrown into chaos and scattered on an island. Meanwhile, Prospero and his daughter Miranda watch the storm. Miranda is horrified, thinking people have died, but Prospero reassures her that no one has been harmed; after learning the art of magic, he has created the storm to bring those who have wronged him onto the island.

Prospero explains the story of his life to Miranda. He tells of how his brother Antonio betrayed him years ago, stole his dukedom with the help of Alonso, and how he and Miranda were set adrift at sea before finding refuge on this island. Prospero also explains that the island was once ruled by the witch Sycorax, who had a monstrous son called Caliban. Yet, Prospero has treated Caliban with kindness and taught him to speak. When the witch died, she left behind her angry son and the spirit Ariel, who had been imprisoned in a tree. Caliban hates Prospero, believing he has stolen the island from him. Ariel (now commanded by Prospero after his release from the tree) reports that everyone from the ship is safe but scattered around the island, believing each other to be dead.

Later Ariel enchants Ferdinand with song leading him to believe his father Alonso is dead. He leads Ferdinand to Miranda, and they fall in love instantly. Prospero secretly approves but pretends to test Ferdinand's loyalty by requesting he do jobs such as carrying wood for him. The act sets up Prospero's scheme for revenge and reconciliation.

Act 2

In Act 2 the action moves to another part of the island where Alonso, King of Naples, and his men are stranded. Alonso is upset as he believes his son, Ferdinand to be dead. Gonzalo tries to cheer him by suggesting what potential the island has for redevelopment. Sebastian, the King's brother and Antonio, Prospero's brother mock Gonzalo for being old and uninteresting.

Ariel enters and enchants them all into sleep except Sebastian and Antonio. While the others sleep, Antonio persuades Sebastian to kill his brother and seize the crown for himself. Before this can happen, Ariel ensures the others wake up.

The action moves back to Prospero's cell, where Caliban is unhappily carrying food for Prospero. Trinculo, Alonso's jester appears and Caliban hides under his cloak. Trinculo makes jokes about Caliban being a strange creature, but when a thunderstorm approaches, he joins Caliban under his cloak. Next, the drunk Stephano, Alonso's butler arrives. He thinks he has found a strange creature with four legs and two mouths. Eventually Trinculo realises it's Stephano and they celebrate they have found each other. Caliban assumes the two men are Gods and promises to serve them, thinking that his new masters will eventually free him from Prospero's rule.

Act 3

Ferdinand is still carrying logs when Miranda takes pity on him and offers to help him. They promise themselves to each other as Prospero secretly watches; he is happy at this outcome as it is what he had planned.

Trinculo, Stephano and Caliban are drinking whilst Caliban tells his story of life on the island. While they talk, an invisible Ariel enters and adds confusion and comedy by talking. The three drunk characters argue and then plot to kill Prospero. Caliban assures them that music and noises are simply a part of the island's character.

On another part of the island, King Alonso and his men are searching for his son, Ferdinand. They are being watched by Prospero and Ariel. Prospero has Ariel conjure up a fantastic meal just to then make it disappear. Appearing as a fearful harpy, Ariel confronts Alonso, Sebastian and Antonio with the evil acts they have committed against Prospero and states that the punishment for this, as chosen by the fates, is the death of the King's son, Ferdinand.

Prospero congratulates Ariel on his work. While Sebastian and Antonio leave to fight monsters, the grief-stricken Alonso repents all of his past actions.

Act 4

Prospero explains to Ferdinand that he has been testing his loyalty by making him carry the logs. He needed to be sure of his loyalty and that he would truly value Miranda as his wife.

Following this, Prospero uses his magic to create an enchanting scene where Iris, Ceres and Juno appear to bless the forthcoming wedding of Ferdinand and Miranda. Whilst the magic enchants the young couple, Prospero remembers the plot to kill him. He ends the magical scene and sends Ferdinand and Miranda to his cell whilst he calls Ariel. Ariel has been leading the three men on a pointless journey through the roughest parts of the island, ending at a nearby lake.

Next, Prospero sends Ariel on an errand to collect lots of fine clothes and to hang them on a lime tree. When Stephano and Trinculo enter, they are distracted from their plot to kill Prospero by the fine clothes. Caliban warns them not to be distracted by the clothes, but ignoring this, the two men dress up like kings. Ariel then conjures spirit hounds who chase the men away.

Prospero confirms that Ariel will soon be given his freedom.

Act 5

Ariel explains to Prospero that his enemies are full of 'remorse'. In response Prospero decides that he will show mercy instead of seeking revenge. He orders Ariel to bring them all to him and states that he will soon give up his magic by breaking his staff and throwing his books into the sea.

Ariel returns with King Alonso and his followers. While they cannot see or hear him, Prospero speaks about the wrong they have done and Gonzalo's goodness. Prospero then sends Ariel to his cell to fetch the clothes he wore as Duke of Milan. Prospero introduces himself as the wronged Duke of Milan and welcomes Alonso. Prospero tells of how he lost his daughter, Miranda, just as Alonso has lost his son. Then he reveals Miranda and Ferdinand playing chess. There is great celebration and the promise of a wedding. The boatman enters and proclaims that the boat is no longer wrecked and is ready to sail.

Stephano, Trinculo and Caliban enter drunk and wearing the fine clothes. Prospero reveals their plotting to Alonso and sends them away to earn their forgiveness.

Prospero then sets Ariel free.

2. Character summaries and learning focus

Prospero

Prospero is the central character in Shakespeare's 'The Tempest'. He is a powerful figure whose actions drive the narrative through a tale of justice and revenge. Once, the rightful Duke of Milan, Prospero starts the play betrayed by his brother Antonio and an outcast with his daughter Miranda. They live exiled on an island where Prospero has learned the art of magic and now seeks justice against all who have wronged him. Prospero is a complex and changing character who combines wisdom, authority, love and moral struggle.

One of Prospero's key qualities is his role as a father and a protector of Miranda. Despite being a man capable of great power, his relationship with his daughter shows his more tender and human character. Prospero's great care for her is clear from the opening scenes of the play; he explains their past carefully and reassures her that nobody has been harmed by the storm he conjured. His chief concern is that Miranda's future is safe and that she is supported and loved. When Ferdinand first arrives on the island, Prospero secretly encourages their bond whilst pretending to test Ferdinand's loyalty by issuing him manual tasks to complete. It is important that Prospero knows his daughter will be loved genuinely and by a trustworthy man. Prospero seems strict and controlling, yet it is made clear that he only wishes for his daughter to be happy after a difficult and isolated start in life.

Another key feature of Prospero's character is his control of magic and the control that comes from this. This power gives him control of the island, the spirits on it and even its weather. Prospero uses his magic to conjure the 'tempest' at the start of the play and then to control people's actions and movements. This power appears to be mighty, but it also exposes his flaws; he seems harsh and controlling, especially towards the other inhabitants of the island, Ariel and Caliban, both of whom are enslaved to him. Perhaps Shakespeare uses Prospero to challenge ultimate power and question whether any person should have this amount of power and control over others. At the end of the play, Prospero decides to give up his magical power, and he breaks his staff and throws his magic book into the sea. This perhaps shows he has learned the true value of humanity over that of control.

For most of the play, Prospero is driven by his desire for revenge against those who have wronged him. He had been betrayed by his brother and exiled and he wants justice for these actions. His plan to conjure the storm to shipwreck Alonso and Antonio and the men and bring them to the island is successful and the start of this process. As the narrative develops, he uses magic to manipulate each of his betrayers into situations where they are forced to face their actions. Finally, as the play nears its end, Prospero realises that revenge will not heal the past. His experiences and the influence of both Miranda and Ariel help him to see that forgiveness is a much stronger form of power.

At the end of the play Prospero demonstrates his newly developed capacity for forgiveness and compassion. He decides to forgive Antonio and Alonso for their wrongs, he frees Ariel and then pardons Caliban who promises to be 'wise hereafter'. These acts of mercy allow Prospero to reclaim his humanity and complete his journey from anger and vengeance to peace and new beginnings.

| Quotation | This suggests... |
|---|--|
| <p>'I have done nothing but in care of thee, / Of thee, my dear one, thee my daughter.' (Act 1, Scene 2 – lines 16–17)</p> | <p>This suggests that there is a loving and compassionate side to Prospero which starkly contrasts with his controlling and angry side. The repetition of the pronoun 'three' three times suggests an emotional intensity and the importance of Miranda and her safety. The affectionate phrase 'my dear one' softens Prospero's tone and emphasises the emotional bond between father and daughter.</p> |
| <p>'Hast thou forgot / The foul witch Sycorax, who with age and envy / Was grown into a hoop? Hast thou forgot her?' (Act 1, Scene 2 – lines 258–260)</p> | <p>This suggests that Prospero has mastery over the language of guilt and control and that he uses this skill to control others to do his bidding. Prospero's repeated questioning 'Has thou forgot' functions as a rhetorical weapon, reinforcing his authority over Ariel. The repetition creates a mood of interrogation, showing that Prospero expects obedience rather than genuine dialogue.</p> |
| <p>'I'll break my staff, / Bury it certain fathoms in the earth, / And deeper than did ever plummet sound / I'll drown my book.' (Act 5, Scene 1 – lines 54–57)</p> | <p>This suggests that Prospero has become self-aware and is ready to forgive and abandon his vengeance. It also emphasises his humanity as he no longer needs divine power to find closure. The symbols of the 'staff' and 'book' represent Prospero's magical power and the control he has had over others. In renouncing these objects, he moves into the mortal realm and finds his humanity. The imagery of depth in 'fathoms' and 'plummet' suggests the vastness of Prospero's decision while the alliteration of 'break' with 'Bury' and 'book' creates a ritualistic tone suggesting the sacred importance of this action.</p> |
| Learning focus | |
| <p>Scene analysis: To help learners pay close attention to textual details and understand character development. Break down key scenes involving [character] and analyse the dialogue, actions, and interactions with other characters. Discuss what these reveal about the character. Use quotation cards (TES resource) for memory games, sorting tasks, or match the quote to the theme or character.</p> | |

Miranda

Miranda is the daughter of Prospero, and she represents innocence, compassion, morality and purity. Since infancy Miranda has grown up on the island and so she has very little knowledge of the outside world. She represents humanity that is untouched by corruption; Miranda's natural goodness contrasts with the cruelty and ambition of the other characters such as Alonso and Antonio.

Miranda's key character trait is her empathy for others. When she sees the shipwreck, she is horrified and begs her father to stop the storm. She cries to her father '*O, I have suffered with those that I saw suffer!*'. Miranda's immediate fear is not for herself, but for others. Despite her isolated upbringing, Miranda is thoughtful, sensitive and perceptive. She questions Prospero about their past, asking him to 'tell' her rather than leave her to more 'bootless inquisition', showing the emotional intelligence of a woman far older.

Miranda's relationship with Prospero shows Shakespeare exploring both love and control. Prospero controls her world and shields her from knowledge to protect her innocence, yet Miranda challenges his authority numerous times. An example of this is when she challenges him over the storm, morally pleading for the sailors' lives and insisting that they should not be harmed. Her power here is moral and she guides her father's moral and empathetic compass. Another is when she questions their past; her curiosity and questioning shows that she does not accept Prospero's power blindly.

Miranda openly shows her emotion. In her honest declaration of love to Ferdinand she shows courage and sincerity saying, '*I am your wife, if you will marry me; / If not, I'll die your maid*'. Despite Prospero's guidance, Miranda is not passive and she confidently and independently voices her own desires with courage. Miranda's genuine love for Ferdinand brings a natural harmony within the play, uniting the next generation and symbolising forgiveness and peace after years of conflict.

Her sheltered life means that Miranda feels wonder at meeting other humans. In Act 5 she speaks in awe of the '*brave new world*'. This captures her innocence and idealism and optimism, but it also reminds the audience of her naivety, as she is unaware of human deceit and what humans are truly capable of.

Ultimately, Miranda symbolises hope, purity, and emotional truth. Shakespeare presents her as the moral centre of the play through her compassion and honesty. She is a character whose innocence offers redemption and balance in a world dominated by power and revenge.

| Quotation | This suggests... |
|--|---|
| 'O, I have suffered / With those that I saw suffer!' (Act 1 Scene 2 – lines 5–6) | This immediately suggests Miranda's empathy and compassion for others. The emphatic 'O' conveys Miranda's strong emotion suggesting that her instinct is to feel empathy. The repetition of the emotive verb 'suffer' establishes the depth of her emotional connection to others and the genuine horror and pain she feels at their impending death. |
| 'I am your wife if you will marry me:/ If not, I'll die your maid.' (Act 3 Scene 1 – lines 83–84) | This romantic and bold statement suggests that Miranda is a character of notable simplistic honesty. The repetitive conditional structure conveys her willingness to commit fully to Ferdinand, even if it means dying unmarried and this shows her eternal devotion. |
| 'O brave new world.' (Act 5 Scene 1 – line 183) | This exclamatory response to seeing fellow humans for the first time suggests that Miranda feels wonder and optimism. The single vowel emphatic sound 'O' conveys her awe and excitement while the adjective 'brave' suggests that this world is splendid to view. The phrase 'new world' is significant in two ways. First, on a literal level it shows Miranda's awakening to new people. Second, on a symbolic level it suggests discovery and hope for a better future. For Miranda, this future is much more expansive, connoted by the noun 'world'. She has now grown beyond the island. |

Learning focus

Ask learners to map character motivations, relationships, and changes across the play. Digital versions (e.g., Canva) work well, or learners can use graphic organisers.

Learners write a 'message in a bottle' from Miranda describing her situation and emotions. Builds descriptive writing and empathy.

In pairs, learners annotate the quotation focusing on:

- Emotional lexis ('suffered')
- The repeated 'suffer' → shared pain
- Insight into Miranda's compassion and sheltered upbringing

Learners rewrite the moment from Prospero's viewpoint:

'How does Prospero interpret Miranda's distress compared with how she expresses it?'

Ariel

Ariel is the magical spirit who serves Prospero, helping him carry out his magical plans on the island. Ariel had been trapped in a tree by the witch Sycorax, until he was freed by Prospero. However, after freeing him, Prospero bound the spirit to serve him until he could earn his freedom. Ariel represents air, freedom, and creativity on the island.

Ariel's relationship with Prospero is complex, it's built on gratitude and duty because Prospero freed him from Sycorax. However, it is also built on dependence as Ariel needs Prospero to free him, yet Prospero needs Ariel's music and enchantment to help him achieve control over the island and its inhabitants. Ariel is a loyal and obedient servant to Prospero, working without 'grudge or grumblings', yet he longs for his freedom and for independence.

Despite his magical spirit nature, Ariel is capable of very human emotions, compassion and empathy. He feels great pity for Prospero's enemies and urges his master to show mercy and 'become tender', creating a turning point in the play. These qualities contrast with Prospero's harsh vengeance and emphasise Ariel's human characteristics and moral conscience. It is this moral conscience that Ariel uses to guide Prospero towards forgiveness at the end of the play.

At the end of the play Ariel is granted his freedom by Prospero. He is a character and symbol of the themes of liberation and transformation. His freedom mirrors Prospero's spiritual freedom when he renounces his magic. This reminds the audience of the value of mercy.

| Quotation | This suggests... |
|---|--|
| 'All hail, great master! grave sir, hail! I come / To answer thy best pleasure.' (Act 1, Scene 2) | This suggests that Ariel is loyal and obedient to Prospero. The repetition of 'hail' suggests that Ariel is submissive and has a sense of duty towards his master. The additional adjective 'great' emphasises Ariel's subservient position and the power imbalance between the two characters. |
| 'Your charm so strongly works 'em / That if you now beheld them, your affections / Would become tender.' (Act 5, Scene 1) | This suggests that despite Ariel's magical nature, he is still capable of empathy and of understanding human pain. He is reminding Prospero of the pain he is causing others under his magical control. Ariel is respectful in his tone, yet the repeated use of the second person 'you' makes his speech persuasive, and it becomes the catalyst for reconciliation and resolution. |
| Learning focus | |
| <p>To build analytical skills and collaborative learning.</p> <p>Place key quotations about or by [character] around the room. Learners rotate in groups, annotating each with:</p> <ul style="list-style-type: none"> • What it reveals about [character] • How language is used • What themes it connects to. | |



Create your own character summaries and quotation tables:

[Character name]

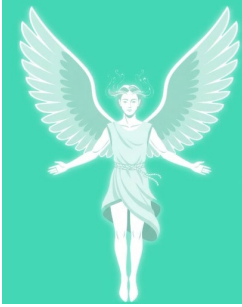
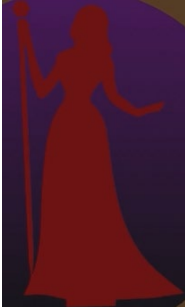

| Quotation | This suggests... |
|-----------|------------------|
| | |
| | |
| | |

3. Character animations



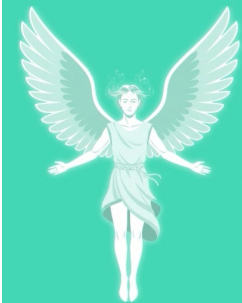
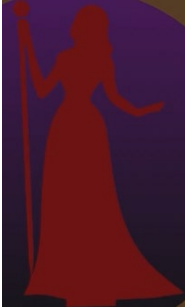

Can you identify the names of the different characters in the videos?

| Character name | Character image |
|----------------|---|
| |  |
| |  |
| |  |
| |  |
| |  |

| Character name | Character image |
|----------------|--|
| |  |
| |  |
| |  |

Here are the answers.

| Character name | Character image |
|----------------|---|
| Prospero |  |
| Miranda |  |
| Alonso |  |
| Ferdinand |  |
| Antonio |  |

| Character name | Character image |
|----------------|--|
| Ariel |  |
| Sycorax |  |
| Caliban |  |

5. Quiz



1. Why does Prospero create the storm at the start of *The Tempest*?

- A) To amuse King Alonso of Naples.
- B) To bring those who have wronged him onto the island.
- C) To distract Miranda from her sadness.
- D) To bring chaos to the island.

2. Who betrayed Prospero and stole his dukedom?

- A) Alonso
- B) Sebastian
- C) Antonio
- D) Ferdinand

3. Which of these statements is true?

- A) Caliban hates Prospero because he believes Prospero killed his mother Sycorax.
- B) Caliban hates Prospero because he believes Prospero imprisoned Ariel.
- C) Caliban hates Prospero because he believes Prospero should teach him to speak.
- D) Caliban hates Prospero because he believes Prospero has stolen the island from him.

4. How does Prospero test Ferdinand's loyalty?

- A) He requests he carry logs.
- B) He requests he kill his father Alonso.
- C) He requests he marry Miranda.
- D) He requests he helps with the scheme for revenge.

5. Which of these Act 2 statements is false?

- A) Alonso believes his son is dead
- B) Alonso is upset.
- C) Alonso plans with Gonzalo to redevelop the island.
- D) Alonso's death is plotted by Antonio and Sebastian.

6. In Act 3 what does Ariel do that frightens Alonso, Antonio and Sebastian?

- A) Turns into a harpy and confronts them with their evil acts.
- B) Destroys the luxury meal.
- C) Turns invisible and speaks aloud to mock them.
- D) Creates another storm.

7. Which of the statements about Act 4 is false?

- A) Prospero creates a magical scene to bless the forthcoming wedding.
- B) Prospero remembers the plot to kill him.
- C) Prospero sends Ariel on an errand to find luxury clothes.
- D) Prospero denies Ariel his freedom.

8. In Act 5 what does Prospero state he will do with his magic?

- A) Teach it to Caliban.
- B) Use it to punish his enemies further.
- C) Give it up.
- D) Pass it to Ariel.

9. In Act 5 what decision does Prospero make regarding his enemies?

- A) He shows mercy and forgives them.
- B) He seeks further revenge.
- C) He condemns them to death.
- D) He will banish them from the island.

10. How does Prospero end the play?

- A) He banishes Caliban.
- B) He frees Ariel.
- C) He stays on the island with Miranda.
- D) He destroys the boat.

Quiz answers

1. Why does Prospero create the storm at the start of *The Tempest*?

B) To bring those who have wronged him onto the island.

2. Who betrayed Prospero and stole his dukedom?

C) Antonio

3. Which of these statements is true?

D) Caliban hates Prospero because he believes Prospero has stolen the island from him.

4. How does Prospero test Ferdinand's loyalty?

A) He requests he carry logs.

5. Which of these Act 2 statements is false?

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A) He shows mercy and forgives them.

10. How does Prospero end the play?

B) He frees Ariel.

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