



Teacher's Pet Publications

a unique educational resource company since 1989



PRESTWICK HOUSE, INC.

"Everything for the English Classroom!"

Dear Prospective Customer:

The pages which follow are a few sample pages taken from the *LitPlan TeacherPack™* title you have chosen to view. They include:

- Table of Contents
- Introduction to the *LitPlan Teacher Pack™*
- first page of the Study Questions
- first page of the Study Question Answer Key
- first page of the Multiple Choice Quiz Section
- first Vocabulary Worksheet
- first few pages of the Daily Lessons
- a Writing Assignment
- first page of the Extra Discussion Questions
- first page of the Unit Test Section

If you wish to see a sample of an entire *LitPlan Teacher Pack™*, go to the link on our home page to view the entire *Raisin in the Sun LitPlan Teacher Pack™*. Since all of the *Teacher Packs™* are in the same format, this will give you a good idea of what to expect in the full document.

If you have any questions or comments, please do not hesitate to contact us; we pride ourselves on our excellent customer service, and we love to hear from teachers.

Thank you for taking the time to visit our web site and look at our products!

Sincerely yours,

Jason Scott, CEO
Teacher's Pet Publications
Toll-Free: 800-932-4593
Fax: 888-718-9333





TEACHER'S PET PUBLICATIONS

LITPLAN TEACHER PACK™

for

The Tempest

based on the play by

William Shakespeare

Written by

Mary B. Collins

© 1994 Teacher's Pet Publications

All Rights Reserved

ISBN 978-1-58337-415-3

Item No. 304792

TABLE OF CONTENTS - *Tempest*

Introduction	11
Unit Objectives	13
Reading Assignment Sheet	14
Unit Outline	15
Study Questions (Short Answer)	19
Quiz/Study Questions (Multiple Choice)	23
Pre-reading Vocabulary Worksheets	31
Lesson One (Introductory Lesson)	45
Nonfiction Assignment Sheet	48
Oral Reading Evaluation Form	51
Writing Assignment 1	53
Writing Assignment 2	61
Writing Assignment 3	65
Writing Evaluation Form	64
Vocabulary Review Activities	60
Extra Writing Assignments/Discussion ?s	56
Unit Review Activities	66
Unit Tests	69
Unit Resource Materials	103
Vocabulary Resource Materials	119

ABOUT THE AUTHOR WILLIAM SHAKESPEARE

SHAKESPEARE, William (1564-1616). For more than 350 years, William Shakespeare has been the world's most popular playwright. On the stage, in the movies, and on television his plays are watched by vast audiences. People read his plays again and again for pleasure. Students reading his plays for the first time are delighted by what they find.

Shakespeare's continued popularity is due to many things. His plays are filled with action, his characters are believable, and his language is thrilling to hear or read. Underlying all this is Shakespeare's deep humanity. He was a profound student of people and he understood them. He had a great tolerance, sympathy, and love for all people, good or evil.

While watching a Shakespearean tragedy, the audience is moved and shaken. After the show the spectators are calm, washed clean of pity and terror. They are saddened but at peace, repeating the old saying, "There, but for the grace of God, go I."

A Shakespearean comedy is full of fun. The characters are lively; the dialogue is witty. In the end young lovers are wed; old babblers are silenced; wise men are content. The comedies are joyous and romantic.

Boyhood in Stratford

William Shakespeare was born in Stratford-upon-Avon, England, in 1564. This was the sixth year of the reign of Queen Elizabeth I. He was christened on April 26 of that year. The day of his birth is unknown. It has long been celebrated on April 23, the feast of St. George.

He was the third child and oldest son of John and Mary Arden Shakespeare. Two sisters, Joan and Margaret, died before he was born. The other children were Gilbert, a second Joan, Anne, Richard, and Edmund. Only the second Joan outlived William.

Shakespeare's father was a tanner and glovemaking. He was an alderman of Stratford for years. He also served a term as high bailiff, or mayor. Toward the end of his life John Shakespeare lost most of his money. When he died in 1601, he left William only a little real estate. Not much is known about Mary Shakespeare, except that she came from a wealthier family than her husband.

Stratford-upon-Avon is in Warwickshire, called the heart of England. In Shakespeare's day it was well farmed and heavily wooded. The town itself was prosperous and progressive.

The town was proud of its grammar school. Young Shakespeare went to it, although when or for how long is not known. He may have been a pupil there between his 7th and 13th years. His studies must

have been mainly in Latin. The schooling was good. All four schoolmasters at the school during Shakespeare's boyhood were graduates of Oxford University.

Nothing definite is known about his boyhood. From the content of his plays, he must have learned early about the woods and fields, about birds, insects, and small animals, about trades and outdoor sports, and about the country people he later portrayed with such good humor. Then and later he picked up an amazing stock of facts about hunting, hawking, fishing, dances, music, and other arts and sports. Among other subjects, he also learned about alchemy, astrology, folklore, medicine, and law. As good writers do, he collected information both from books and from daily observation of the world around him.

Marriage and Life in London

In 1582, when he was 18, he married Anne Hathaway. She was from Shottery, a village a mile from Stratford. Anne was seven or eight years older than Shakespeare. From this difference in their ages, a story arose that they were unhappy together. Their first daughter, Susanna, was born in 1583. In 1585 a twin boy and girl, Hamnet and Judith, were born.

What Shakespeare did between 1583 and 1592 is not known. Various stories are told. He may have taught school, worked in a lawyer's office, served on a rich man's estate, or traveled with a company of actors. One famous story says that about 1584 he and some friends were caught poaching on the estate of Sir Thomas Lucy of Carlecote, near Warwick, and were forced to leave town. A less likely story is that he was in London in 1588. There he was supposed to have held horses for theater patrons and later to have worked in the theaters as a callboy.

By 1592, however, Shakespeare was definitely in London and was already recognized as an actor and playwright. He was then 28 years old. In that year he was referred to in another man's book for the first time. Robert Greene, a playwright, accused him of borrowing from the plays of others.

Between 1592 and 1594, plague kept the London theaters closed most of the time. During these years Shakespeare wrote his earliest sonnets and two long narrative poems, 'Venus and Adonis' and 'The Rape of Lucrece'. Both were printed by Richard Field, a boyhood friend from Stratford. They were well received and helped establish him as a poet.

Shakespeare Prospers

Until 1598 Shakespeare's theater work was confined to a district northeast of London. This was outside the walls, in the parish of Shoreditch. Located there were two playhouses, the Theatre and the Curtain. Both were managed by James Burbage, whose son Richard Burbage was Shakespeare's friend and the greatest tragic actor of his day.

Up to 1596 Shakespeare lived near these theaters in Bishopsgate, where the North Road entered the city. Sometime between 1596 and 1599, he moved across the Thames River to a district called Bankside. There, two theaters, the Rose and the Swan, had been built by Philip Henslowe. He was James Burbage's chief competitor in London as a theater manager.

The Burbages also moved to this district in 1598 and built the famous Globe Theatre. Its sign showed Atlas supporting the world-hence the theater's name. Shakespeare was associated with the Globe Theatre for the rest of his active life. He owned shares in it, which brought him much money.

Meanwhile, in 1597, Shakespeare had bought New Place, the largest house in Stratford. During the next three years he bought other property in Stratford and in London. The year before, his father, probably at Shakespeare's suggestion, applied for and was granted a coat of arms. It bore the motto *Non sanz droict*-Not without right. From this time on, Shakespeare could write "Gentleman" after his name. This meant much to him, for in his day actors were classed legally with criminals and vagrants.

Shakespeare's name first appeared on the title pages of his printed plays in 1598. In the same year Francis Meres, in 'Palladis Tamia: Wit's Treasury', praised him as a poet and dramatist. Meres's comments on 12 of Shakespeare's plays showed that Shakespeare's genius was recognized in his own time.

Honored As Actor and Playwright

Queen Elizabeth I died in 1603. King James I followed her to the throne. Shakespeare's theatrical company was taken under the king's patronage and called the King's Company. Shakespeare and the other actors were made officers of the royal household. The theatrical company was the most successful of its time. Before it was the King's Company, it had been known as the Earl of Derby's and the Lord Chamberlain's. In 1608 the company acquired the Blackfriars Theatre. This was a smaller and more aristocratic theater than the Globe. Thereafter the company alternated between the two playhouses.

Plays by Shakespeare were performed at both theaters, at the royal court, and in the castles of the nobles. After 1603 Shakespeare probably acted little, although he was still a good actor. His favorite roles seem to have been old Adam in 'As You Like It' and the Ghost in 'Hamlet'.

In 1607, when he was 43, he may have suffered a serious physical breakdown. In the same year his older daughter Susanna married John Hall, a doctor. The next year Shakespeare's first grandchild, Elizabeth, was born. Also in 1607 his brother Edmund, who had been an actor in London, died at the age of 27.

The Mermaid Tavern Group

About this time Shakespeare became one of the group of now-famous writers who gathered at the Mermaid Tavern in Cheapside. The club was formed by Sir Walter Raleigh. Ben Jonson was its leading spirit (see Jonson). Shakespeare was a popular member. He was admired for his talent and loved for his kindliness. Thomas Fuller, writing about 50 years later, gave an amusing account of the conversational duels between Shakespeare and Jonson:

"Many were the wit-combats betwixt him and Ben Jonson; which two I behold like a Spanish great galleon and an English man-of-war; Master Jonson (like the former) was built far higher in learning; solid, but slow, in his performances. Shakespeare, with the English man-of-war, lesser in bulk, but lighter in sailing, could turn with all tides, tack about, and take advantage of all winds, by the quickness of his wit and invention."

Jonson sometimes criticized Shakespeare harshly. Nevertheless he later wrote a eulogy of Shakespeare that is remarkable for its feeling and acuteness. In it he said:

Leave thee alone, for the comparison
Of all that insolent Greece or haughty Rome
Sent forth, or since did from their ashes come.
Triumph, my Britain, thou hast one to show
To whom all scenes of Europe homage owe.
He was not of an age, but for all time!
.
Sweet Swan of Avon! what a sight it were
To see thee in our waters yet appear,
And make those flights upon the banks of Thames,
That so did take Eliza, and our James!

Death and Burial at Stratford

Shakespeare retired from his theater work in 1610 and returned to Stratford. His friends from London visited him. In 1613 the Globe Theatre burned. He lost much money in it, but he was still wealthy. He shared in the building of the new Globe. A few months before the fire he bought as an investment a house in the fashionable Blackfriars district of London.

On April 23, 1616, Shakespeare died at the age of 52. This date is according to the Old Style, or Julian, calendar of his time. The New Style, or Gregorian, calendar date is May 3, 1616. He was buried in the chancel of the Church of the Holy Trinity in Stratford.

A stone slab—a reproduction of the original one, which it replaced in 1830—marks his grave. It bears an inscription, perhaps written by himself.

On the north wall of the chancel is his monument. It consists of a portrait bust enclosed in a stone frame. Below it is an inscription in Latin and English. This bust and the engraving by Martin Droeshout, prefixed to the First Folio edition of his plays (1623), are the only pictures of Shakespeare which can be accepted as showing his true likeness.

John Aubrey, an English antiquarian, wrote about Shakespeare 65 years after the poet's death. He evidently used information furnished by the son of one of Shakespeare's fellow actors. Aubrey described him as "a handsome, well-shaped man, very good company, and of a ready and pleasant smooth wit."

Shakespeare's will, still in existence, bequeathed most of his property to Susanna and her daughter. He left small mementoes to friends. He mentioned his wife only once, leaving her his "second best bed" with its furnishings.

Much has been written about this odd bequest. There is little reason to think it was a slight. Indeed, it may have been a special mark of affection. The "second best bed" was probably the one they used. The best bed was reserved for guests. At any rate, his wife was entitled by law to one third of her husband's goods and real estate and to the use of their home for life. She died in 1623.

The will contains three signatures of Shakespeare. These, with three others, are the only known specimens of his handwriting in existence. Several experts also regard some lines in the manuscript of 'Sir Thomas More' as Shakespeare's own handwriting. He spelled his name in various ways. His father's papers show about 16 spellings. Shakspere, Shaxpere, and Shakespeare are the most common.

Did Shakespeare Really Write the Plays?

The outward events of Shakespeare's life are ordinary. He was hard-working, sober, and middle-class in his ways. He steadily gathered wealth and took good care of his family. Many people have found it impossible to believe that such a man could have written the plays. They feel that he could not have known such heights and depths of passion. They believe that the people around Shakespeare expressed little realization of his greatness. Some say that a man of his little schooling could not have learned about the professions, the aristocratic sports of hawking and hunting, the speech and manners of the upper classes.

Since the 1800's there has been a steady effort to prove that Shakespeare did not write the plays or that others did. For a long time the leading candidate was Sir Francis Bacon. Books on the Shakespeare-Bacon argument would fill a library (see Bacon, Francis). After Bacon became less popular, the Earl of Oxford and then other men were suggested as the authors. Nearly every famous Elizabethan was named. The most recent has been Christopher Marlowe. Some people even claim that "Shakespeare" is an assumed name for a whole group of poets and playwrights.

However, some men around Shakespeare—for example, Meres in 1598 and Jonson in 1623—did recognize his worth as a man and as a writer. To argue that an obscure Stratford boy could not have become the Shakespeare of literature is to ignore the mystery of genius. His knowledge is of the kind that could not be learned in school. It is the kind that only a genius could learn, by applying a keen intelligence to everyday life. Some great writers have had even less schooling than Shakespeare.

Few scholars take seriously these attempts to deprive Shakespeare of credit. Shakespeare's style is individual and cannot be imitated. Any good student recognizes it. It can be found nowhere else. Bacon is a poor candidate for the honor. Great as he was, he was certainly not a poet.

How the Plays Came Down to Us

Since the 1700's scholars have worked over the text of Shakespeare's plays. They have had to do so because the plays were badly printed, and no original manuscripts of them survive.

In Shakespeare's day plays were not usually printed under the author's supervision. When a playwright sold a play to his company, he lost all rights to it. He could not sell it again to a publisher without the company's consent. When the play was no longer in demand on the stage, the company itself might sell the manuscript. Plays were eagerly read by the Elizabethan public. This was even more true during the plague years, when the theaters were closed. It was also true during times of business depression. Sometimes plays were taken down in shorthand and sold. At other times, a dismissed actor would write down the play from memory and sell it.

About half of Shakespeare's plays were printed during his lifetime in small, cheap pamphlets called quartos. Most of these were made from fairly accurate manuscripts. A few were in garbled form.

In 1623, seven years after Shakespeare's death, his collected plays were published in a large, expensive volume called the First Folio. It contains all his plays except two of which he wrote only part—'Pericles' and 'Two Noble Kinsmen'. It also has the first engraved portrait of Shakespeare.

This edition was authorized by Shakespeare's acting group, the King's Company. Some of the plays in it were printed from the accurate quartos and some from manuscripts in the theater. It is certain that many of these manuscripts were in Shakespeare's own handwriting. Others were copies. Still others, like the 'Tempest' manuscript, had been revised by another dramatist.

Shakespearean scholars have been determining what Shakespeare actually wrote. They have done so by studying the language, stagecraft, handwriting, and printing of the period and by carefully examining and comparing the different editions. They have modernized spelling and punctuation, supplied stage directions, explained difficult passages, and made the plays easier for the modern reader to understand.

Another hard task has been to find out when the plays were written. About half of them have no definite date of composition. The plays themselves have been searched for clues. Other books have been examined. Scholars have tried to match events in Shakespeare's life with the subject matter of his plays.

These scholars have used detective methods. They have worked with clues, deduction, shrewd reasoning, and external and internal evidence. External evidence consists of actual references in other books. Internal evidence is made up of verse tests and a study of the poet's imagery and figures of speech, which changed from year to year.

The verse tests follow the idea that a poet becomes more skillful with practice. Scholars long ago noticed that in his early plays Shakespeare used little prose, much rhyme, and certain types of rhythmical and metrical regularity. As he grew older he used more prose, less rhyme, and greater freedom and variety in rhythm and meter. From these facts, scholars have figured out the dates of those plays that had none.

Shakespeare As a Dramatist

The facts about Shakespeare are interesting in themselves, but they have little to do with his place in literature. Shakespeare wrote his plays to give pleasure. It is possible to spoil that pleasure by giving too much attention to his life, his times, and the problem of figuring out what he actually wrote. He can be enjoyed in book form, in the theater, or on television without our knowing any of these things.

Some difficulties stand in the way of this enjoyment. Shakespeare wrote more than 350 years ago. The language he used is naturally somewhat different from the language of today. Besides, he wrote in verse. Verse permits a free use of words that may not be understood by some readers. His plays are often fanciful. This may not appeal to matter-of-fact people who are used to modern realism. For all these reasons, readers may find him difficult. The worst handicap to enjoyment is the notion that Shakespeare is a "classic," a writer to be approached with awe.

The way to escape this last difficulty is to remember that Shakespeare wrote his plays for everyday people and that many in the audience were uneducated. They looked upon him as a funny, exciting, and lovable entertainer, not as a great poet. People today should read him as the people in his day listened to him. The excitement and enjoyment of the plays will banish most of the difficulties.

--- Courtesy of Compton's Learning Company

INTRODUCTION - *The Tempest*

This unit has been designed to develop students' reading, writing, thinking, and language skills through exercises and activities related to *The Tempest* by William Shakespeare. It includes twenty-four lessons, supported by extra resource materials.

The **introductory lesson** introduces students to the theme of illusion versus reality. Following the introductory activity, students are given a transition to explain how the activity relates to the play they are about to read. Following the transition, students are given the materials they will be using during the unit. At the end of the lesson, students begin the pre-reading work for the first reading assignment.

The **reading assignments** are approximately thirty pages each; some are a little shorter while others are a little longer. Students have approximately 15 minutes of pre-reading work to do prior to each reading assignment. This pre-reading work involves reviewing the study questions for the assignment and doing some vocabulary work for some challenging vocabulary words they will encounter in their reading.

The **study guide questions** are fact-based questions; students can find the answers to these questions right in the text. These questions come in two formats: short answer or multiple choice. The best use of these materials is probably to use the short answer version of the questions as study guides for students (since answers will be more complete), and to use the multiple choice version for occasional quizzes. It might be a good idea to make transparencies of your answer keys for the overhead projector.

The **vocabulary work** is intended to enrich students' vocabularies as well as to aid in the students' understanding of the play. Prior to each reading assignment, students will complete a two-part worksheet for approximately 10 vocabulary words in the upcoming reading assignment. Part I focuses on students' use of general knowledge and contextual clues by giving the sentence in which the word appears in the text. Students are then to write down what they think the words mean based on the words' usage. Part II nails down the definitions of the words by giving students dictionary definitions of the words and having students match the words to the correct definitions based on the words' contextual usage. Students should then have an understanding of the words when they meet them in the text.

After each reading assignment, students will go back and formulate answers for the study guide questions. Discussion of these questions serves as a **review** of the most important events and ideas presented in the reading assignments.

After students complete reading the work, there is a **vocabulary review** lesson which pulls together all of the fragmented vocabulary lists for the reading assignments and gives students a review of all of the words they have studied.

Following the vocabulary review, a lesson is devoted to the **extra discussion questions/writing assignments**. These questions focus on interpretation, critical analysis and personal response, employing a variety of thinking skills and adding to the students' understanding of the play.

The **group project** which follows the discussion questions has students working together to discuss the major themes and ideas in the play.

There are three **writing assignments** in this unit, each with the purpose of informing, persuading, or having students express personal opinions. The first assignment is to express personal opinions: students express their opinions about the importance of having some illusions in life, rather than seeing all of the realities of the world with no "buffer." The second assignment is to inform: students take the information they found through their nonfiction reading assignments and form it into a composition, in preparation for the oral presentation they will have to make. The third assignment is to persuade: students persuade their audience that *The Tempest* either is or is not Shakespeare's farewell to his audience.

In addition, there is a **nonfiction reading assignment**. Students are required to read a piece of nonfiction related in some way to *Tempest*. After reading their nonfiction pieces, students will fill out a worksheet on which they answer questions regarding facts, interpretation, criticism, and personal opinions. During one class period, students make **oral presentations** about the nonfiction pieces they have read. This not only exposes all students to a wealth of information, it also gives students the opportunity to practice **public speaking**. This nonfiction assignment is done in conjunction with the introductory research assignment.

The **review lesson** pulls together all of the aspects of the unit. The teacher is given four or five choices of activities or games to use which all serve the same basic function of reviewing all of the information presented in the unit.

The **unit tests** come in two formats: all multiple choice-matching-true/false or with a mixture of matching, short answer, multiple choice, and composition. As a convenience, two different tests for each format have been included. There is also an advanced short answer version of the unit test.

There are additional **support materials** included with this unit. The **resource sections** include suggestions for an in-class library, crossword and word search puzzles related to the play, and extra vocabulary worksheets. There is a list of **bulletin board ideas** which gives the teacher suggestions for bulletin boards to go along with this unit. In addition, there is a list of **extra class activities** the teacher could choose from to enhance the unit or as a substitution for an exercise the teacher might feel is inappropriate for his/her class. **Answer keys** are located directly after the **reproducible student materials** throughout the unit. The student materials may be reproduced for use in the teacher's classroom without infringement of copyrights. No other portion of this unit may be reproduced without the written consent of Teacher's Pet Publications, Inc.

UNIT OBJECTIVES - *Tempest*

1. Through reading Shakespeare's *Tempest* students will study the ideas of good coming from bad, atonement and reconciliation, purification through suffering, illusion versus reality, and nature versus society..
2. Students will demonstrate their understanding of the text on four levels: factual, interpretive, critical and personal.
3. Students will analyze characters to better understand motivation for action.
4. Students will have their oral reading evaluated.
5. Students will examine Shakespeare's use of language.
6. Students will be given the opportunity to practice reading aloud and silently to improve their skills in each area.
7. Students will answer questions to demonstrate their knowledge and understanding of the main events and characters in *Tempest* as they relate to the author's theme development.
8. Students will enrich their vocabularies and improve their understanding of the play through the vocabulary lessons prepared for use in conjunction with the play.
9. The writing assignments in this unit are geared to several purposes:
 - a. To have students demonstrate their abilities to inform, to persuade, or to express their own personal ideas
Note: Students will demonstrate ability to write effectively to inform by developing and organizing facts to convey information. Students will demonstrate the ability to write effectively to persuade by selecting and organizing relevant information, establishing an argumentative purpose, and by designing an appropriate strategy for an identified audience. Students will demonstrate the ability to write effectively to express personal ideas by selecting a form and its appropriate elements.
 - b. To check the students' reading comprehension
 - c. To make students think about the ideas presented by the play
 - d. To encourage logical thinking
 - e. To provide an opportunity to practice good grammar and improve students' use of the English language.

READING ASSIGNMENT SHEET - *Tempest*

Date Assigned	Reading Assignment Act: Scene(s)	Completion Date
	I	
	II	
	III	
	IV	
	V	

UNIT OUTLINE - *The Tempest*

1	2	3	4	5
Introduction	Practice Speaking Parts	Read Act I PV Act II	Study ?s Act I Read Act II PV Act III	Study ?s Act II Read Act III PV Act IV
6	7	8	9	10
Writing Assignment #1	Study ?s Act III Read Act IV PV Act V	Study ?s Act IV Read Act V Assign Extra ?s	Study ?s Act V Extra Discussion ?s	Vocabulary
11	12	13	14	15
Library	Writing Assignment #2	NFR Reports	Group Activity	Group Discussion
16	17	18		
Writing Assignment #3	Review	Test		

Key: P = Preview Study Questions V = Vocabulary Work R = Read

LESSON ONE

Objectives

1. To introduce the theme of illusion versus reality
2. To distribute the materials which will be used in the unit
3. To assign the speaking parts for the reading of the play

NOTE: Prior to this lesson you need to have invited an illusionist/magician or have acquired a video illustrating several illusions performed by an illusionist/magician. If you cannot arrange for either of these, have students bring in things that represent optical or other kinds of illusions, and use your class time exploring the things students have brought in.

Activity #1

Spend the first half of your class time looking at and/or discussing various illusions to introduce the theme of illusion versus reality. After this activity, explain to students that the play they are about to read has the theme of illusion versus reality shown in many ways -- that they should look for this theme as they read.

Activity #2

Distribute the materials which will be used in this unit. Explain in detail how students are to use these materials.

Study Guides Students should read the study guide questions for each reading assignment prior to beginning the reading assignment to get a feeling for what events and ideas are important in the section they are about to read. After reading the section, students will (as a class or individually) answer the questions to review the important events and ideas from that section of the play. Students should keep the study guides as study materials for the unit test.

Vocabulary Prior to reading a reading assignment, students will do vocabulary work related to the section of the play they are about to read. Following the completion of the reading of the play, there will be a vocabulary review of all the words used in the vocabulary assignments. Students should keep their vocabulary work as study materials for the unit test.

Reading Assignment Sheet You need to fill in the reading assignment sheet to let students know by when their reading has to be completed. You can either write the assignment sheet up on a side blackboard or bulletin board and leave it there for students to see each day, or you can "ditto" copies for each student to have. In either case, you should advise students to become very familiar with the reading assignments so they know what is expected.

Extra Activities Center The Unit Resources portion of this unit contains suggestions for an extra library of related plays and articles in your classroom as well as crossword and word search

WRITING ASSIGNMENT #1 - *Tempest*

PROMPT

In many of Shakespeare's plays, including *The Tempest*, the younger generation comes along to redeem the older generation -- or to show that there is hope for the future. Often the older generation (parents) will fight -- even to death -- but the son and daughter will fall in love and marry, ending the family feud. There is often the notion that the young people are more simple, more natural, less corrupted than those who have lived longer.

In similar terms, we often think of young people as being naive or having illusions about the world whereas older people are often described as disillusioned. A prime modern example of this idea is that many children believe in Santa Claus; they are under the illusion that Santa Claus exists and will bring them fabulous presents for Christmas morning. As they get older, they realize that there is no Santa Claus. As they get even older and have children, not only is there no Santa Claus to bring presents, but the full reality of the situation hits them -- *they* are Santa and have to face the reality of the shopping malls and the bills to be paid. For many people, the joy of Christmas they experienced as children becomes lost, and Christmas becomes a dreaded time of year. They become completely disillusioned.

Some people say that ignorance is bliss. Maybe ignorance creates or maintains illusions. Perhaps some illusions are necessary in life. With everything in life stripped to the bare reality, perhaps we would all be too disillusioned and would feel hopeless. Just imagine. If we knew every reality -- what all the politicians and corporate giants and the media and everyone were *really* doing. How would the world look to us? Think of the hullabaloo the various scandals that are exposed by the media cause. Suppose everything were exposed to us all the time?

Your assignment is to write a composition in which you give your opinions about the value -- or detriment -- of having illusions in life.

PREWRITING

The first thing to do is to stop and think about what you just read. What *do* you think? Write down the ideas that come to your mind on the topic. Just kind of brainstorm about the topic and jot down your thoughts. Take a look at what you've jotted down. Look for related ideas. Try to ascertain which ideas are the most important to you. Which things best express what you think about this topic? Gather your thoughts together and organize them in a logical way so that you can explain what you think.

DRAFTING

First write a paragraph in which you introduce the topic of your composition. The paragraphs in the body of your composition will all support or explain your main topic. The paragraphs should flow from idea to idea. Your final paragraph should include the conclusions you can draw from the information presented and should bring your composition to a close.

PROMPT

When you finish the rough draft of your paper, ask a student who sits near you to read it. After reading your rough draft, he/she should tell you what he/she liked best about your work, which parts were difficult to understand, and ways in which your work could be improved. Reread your paper considering your critic's comments, and make the corrections you think are necessary.

Do a final proofreading of your paper double-checking your grammar, spelling, organization, and the clarity of your ideas.