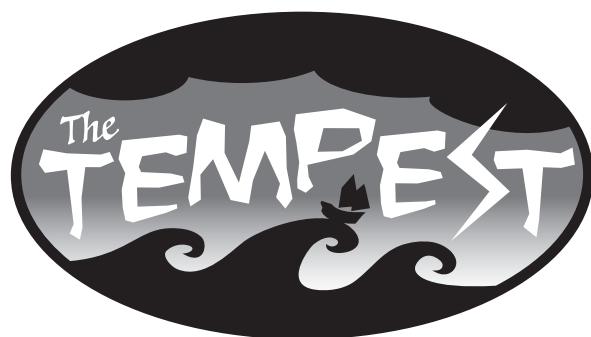


# CLASSICAL COMICS STUDY GUIDE



Making Shakespeare accessible for teachers and students

Suitable for KS3

Written by: Karen Wenborn



Bringing Classics to Life

# CLASSICAL COMICS STUDY GUIDE

The Tempest

Published 2007, 2008

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Written by: Karen Wenborn

Design by: Jo Wheeler

Layout by: Carl Andrews

Character designs & original artwork by: Jon Haward

Inked by: Gary Erskine

Lettering: Clive Bryant

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All enquiries should be addressed to:

Classical Comics Ltd.

PO Box 7280

Litchborough

Towcester

NN12 9AR, UK

Tel: 0845 812 3000

[education@classicalcomics.com](mailto:education@classicalcomics.com)

**[www.classicalcomics.com](http://www.classicalcomics.com)**

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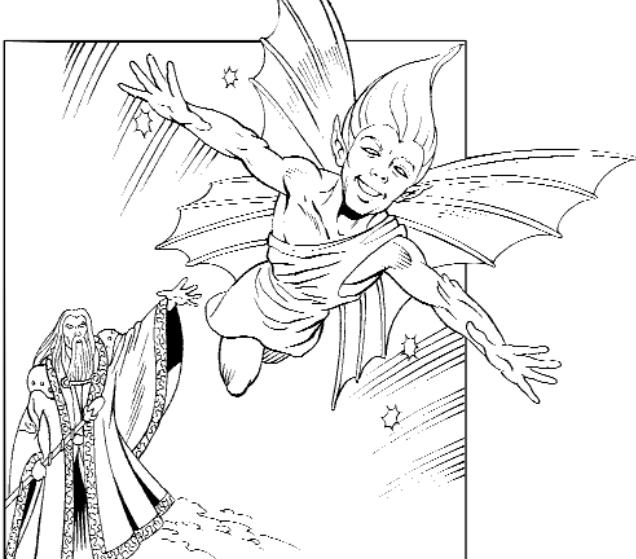
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# METAPHORS AND SIMILES

## WORKSHEET 1



### Metaphor

A metaphor compares two things in a similar way to a simile, except it gives a description to something that at first doesn't seem to fit but is actually saying something about the qualities of what it is describing. Look for the use of 'is' or 'was' and 'are' or 'were' instead of 'like' or 'as'.

For example:

"She is a beautiful rose" "He was an exploding volcano!"

"It is the east, and Juliet is the sun!" "Love is a smoke raised with the fume of sighs "

### Simile

A simile is a figure of speech where the writer compares two things that seem at first to be nothing like each other. A simile always uses the words 'like' or 'as'.

For example:

"She is as beautiful as a rose"

"You're as greedy as a pig" "You were like an angel to me"

Re-read the text looking for examples of metaphor and simile.

If possible, underline or highlight them when you find them.

Put 'Metaphor'(M), 'Simile (S)' or 'Neither' (N) in the margin next to each one.

## TASK:

Discuss this as a group. Have you identified them correctly?

Use the work sheet to list them.

Look again at the following from the set text speeches.	Metaphor (M), Simile (S) or Neither (N)	Explain on the work sheet what is being said in these speeches.
<p>My language! Heavens!</p> <p>I am the best of them that speak this speech, Were I but where 'tis spoken.</p>		
<p>Why speaks my father so urgently? This Is the third man that e'er I saw – the first That e'er I sighed for. Pity move my father To be inclined my way!</p>		
<p>There's nothing ill can dwell in such a temple. If the ill spirit have so fair a house, Good things will strive to dwell with't.</p>		

# METAPHORS AND SIMILES

Look again at the following from the set text speeches.	Metaphor (M), Similie (S) or Neither (N)	Explain on the work sheet what is being said in these speeches.
<p>Thou think'st there is no more such shapes as he, Having seen but him and Caliban. Foolish wench! To the most of men this is a Caliban, And they to him are angels. Even to roaring.</p> <p>Poor worm, thou art infected! This visitation shows it.</p> <p>So glad of this as they I cannot be, Who are surprised with all – but my rejoicing At nothing can be more. I'll to my book – For yet, ere supper-time, must I perform Much business appertaining.</p> <p>Fair encounter Of two most rare affections! Heavens rain grace On that which breeds between 'em!</p>		



# MISSING WORDS

## WORKSHEET 2

### MISSING WORDS

To complete the sentences below, underline the correct word in the box, and then write it in the gap.  
Be careful – there are some traps in the box!

1. What best is \_\_\_\_\_ me to mischief! I,  
Beyond all limit of what else i'the world,  
Do love, \_\_\_\_\_, honour you.
  
2. I am, in my condition,  
A \_\_\_\_\_, Miranda: I do think, a King –  
I would not so! – and would no more endure  
This \_\_\_\_\_ slavery than to suffer  
The flesh-fly blow my \_\_\_\_\_.
  
3. I had rather crack my \_\_\_\_\_, break my back,  
Than you should such dishonour undergo,  
While I sit \_\_\_\_\_ by.
  
4. No, noble mistress. 'Tis \_\_\_\_\_ morning with me  
When you are \_\_\_\_\_ at night.
  
5. Hence! Hang not on my \_\_\_\_\_.
  
6. Sir, have pity! I'll be his \_\_\_\_\_.
  
7. Come from thy ward –  
For I can here disarm thee with this \_\_\_\_\_  
And make thy weapon drop.
  
8. Come!  
I'll \_\_\_\_\_ thy neck and feet together.  
Sea-water shalt thou drink: thy food shall be  
The fresh-brook mussels, withered roots, and husks  
Wherein the \_\_\_\_\_ cradled. Follow!

hunted	remorse	
sinews	prize	smoking
part	bad	passion
deformity	man	
undo	Good	boded
word	knife	hearing
bind	wert	spurn
manacle	spear	
kindness	dignity	
Turn	kill	brave
mock	barnacles	
blood	wits	tie
words	trash	beggar
hang	sword	mouth
kind	honour	
forgiveness	virtuous	
acorn	good	tease
confuse	staff	labours
mood	wooden	
senses	state	manure
stink	fresh	by lazy
idle	garments	stick
surety	wife	prince



# SHAKESPEARE'S INSULTS!

## WORKSHEET 3

Shakespeare often made up his own words, especially when he wanted to create strong images. Many of these were used by characters to insult each other. Can you work out which words are still used today? Match one word from Column 1 with one word from Column 2 and one from Column 3. Cut them out and shuffle them around. Try different combinations to see who can produce the most offensive insult! Put the word 'thou' (you) at the beginning and you have a sentence.

Words made from putting two words together are called compound words. Can you work out what some of them might mean?

Column 1: <b>Adjective</b>	Column 2: <b>Compound Adjective</b>	Column 3: <b>Nouns and Compound Nouns</b>
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	basket-cockle
burly-boned	boil-brained	bladder
caluminous	brazen-faced	blind-worm
churlish	bunch-back'd	boar-pig
cockered	clapper-clawed	braggart
clouted	clay-brained	bugbear
craven	common-kissing	canker-blossom
cullionly	crook-pated	clotpole
currish	dismal-dreaming	coxcomb
dankish	dizzy-eyed	codpiece
dissembling	doghearted	cur
droning	dread-bolted	death-token
errant	earth-vexing	devil-monk
fawning	elf-skinned	dewberry
fishified	fat-kidneyed	flap-dragon
fobbing	fen-sucked	flax-wench
frothy	flap-mouthed	flirt-gill
fusty	fly-bitten	foot-licker
gleeking	folly-fallen	fustilarian
goatish	fool-born	giglet
gorbellied	full-gorged	gudgeon
impertinent	guts-griping	haggard
infectious	half-faced	harpy
jarring	hasty-witted	hedge-pig
loggerheaded	hedge-born	horn-beast
lumpish	hell-hated	hugger-mugger
mammering	idle-headed	jolt-head
mangled	ill-breeding	lewdster
misbegotten	ill-nurtured	lout
mewling	knotty-pated	malcontent
odiferous	leaden-footed	maggot-pie

# SHAKESPEARE'S INSULTS!

Column 1: <b>Adjective</b>	Column 2: <b>Compound Adjective</b>	Column 3: <b>Nouns and Compound Nouns</b>
paunchy	lily-livered	malt-worm
poisonous	malmsey-nosed	mammet
pribbling	milk-livered	measle
puking	motley-minded	minnow
puny	muddy-mettled	miscreant
qualling	onion-eyed	mouldwarp
rampallian	pigeon-liver'd	mumble-news
rank	plume-plucked	nut-hook
reeky	pottle-deep	pigeon-egg
roguish	pox-marked	pignut
rottish	reeling-ripe	popinjay
saucy	rough-hewn	puttock
spleeny	rude-growing	pumpion
spongy	rump-fed	rascal
surly	scale-sided	ratsbane
tottering	scurvy-valiant	scullion
unmuzzled	shard-borne	scut
unwash'd	sheep-biting	skainsmate
venomed	spur-galled	strumpet
villainous	swag-bellied	toad
warped	tardy-gaited	varlot
wart-necked	tickle-brained	vassal
wayward	toad-spotted	whey-face
weedy	unchin-snouted	wagtail
whoreson	weather-bitten	yoke-devil

## GAME:

Divide the class into two. Line up the two halves facing each other, making Line 1 and Line 2. This may be best done outside! Take turns to shout out words from the list as follows:

1. The first person in Line 1 calls out a word of his or her choice from Column 1.
2. The first person in Line 2 has to respond with a word starting with the same letter from Column 2.
3. The second person in Line 1 then completes the insult with any word from Column 3.
4. The process starts again with the second person in Line 2, and so on.

### Optional extra rule:

Everyone must listen and try to avoid repeating words that have already been called out.

Anyone who repeats a word is 'out' and has to leave the line.

The game continues until only a few people are left or the words have all been used up.

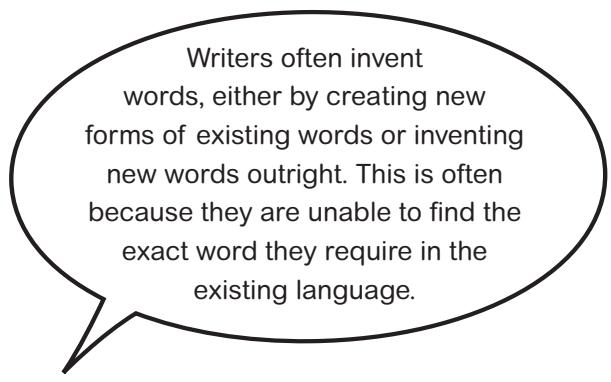


# SHAKESPEARE'S LANGUAGE

## WORKSHEET 4

Shakespeare invented more than 1,000 words, and rather a lot of new phrases too!

He was by far the most important individual influence on the way the modern English that we speak today was developed.



Writers often invent words, either by creating new forms of existing words or inventing new words outright. This is often because they are unable to find the exact word they require in the existing language.

Here are just some of the words:

frugal	accommodation
palmy	aerial
gloomy	amazement
gnarled	apostrophe
hurry	assassination
impartial	auspicious
inauspicious	baseless
indistinguishable	bloody
invulnerable	bump
lapse	castigate
laughable	changeful
lonely	generous
majestic	submerge
misplaced	suspicious
monumental	countless
multitudinous	courtship
obscene	critic
seamy	critical
perusal	dexterously
pious	dishearten
premeditated	dislocate
radiance	dwindle
reliance	eventful
road	exposure
sanctimonious	fitful

How many other words can you find that are attributed to Shakespeare?

# SHAKESPEARE'S LANGUAGE

And here are some of the phrases:

"All's well that ends well"  
"Eaten me out of house and home"  
"Method in his madness"  
"To thine own self be true"  
"Towering passion"  
"The course of true love never did run smooth"  
"Wild-goose chase"  
"Too much of a good thing"  
"Neither a borrower nor a lender be"  
"Uneasy lies the head that wears a crown"  
"In the twinkling of an eye"

## TASKS:

1. Can you pick ten of Shakespeare's words, and give their meanings?
2. Pick another five words, and make sentences that include them.
3. Write a paragraph using one of Shakespeare's phrases.
4. Find another phrase coined by Shakespeare that isn't shown here.
5. Make up a word and phrase of your own, giving meanings for both.
6. Find out which plays the above sayings came from.
7. Give an explanation of each saying in your own words.

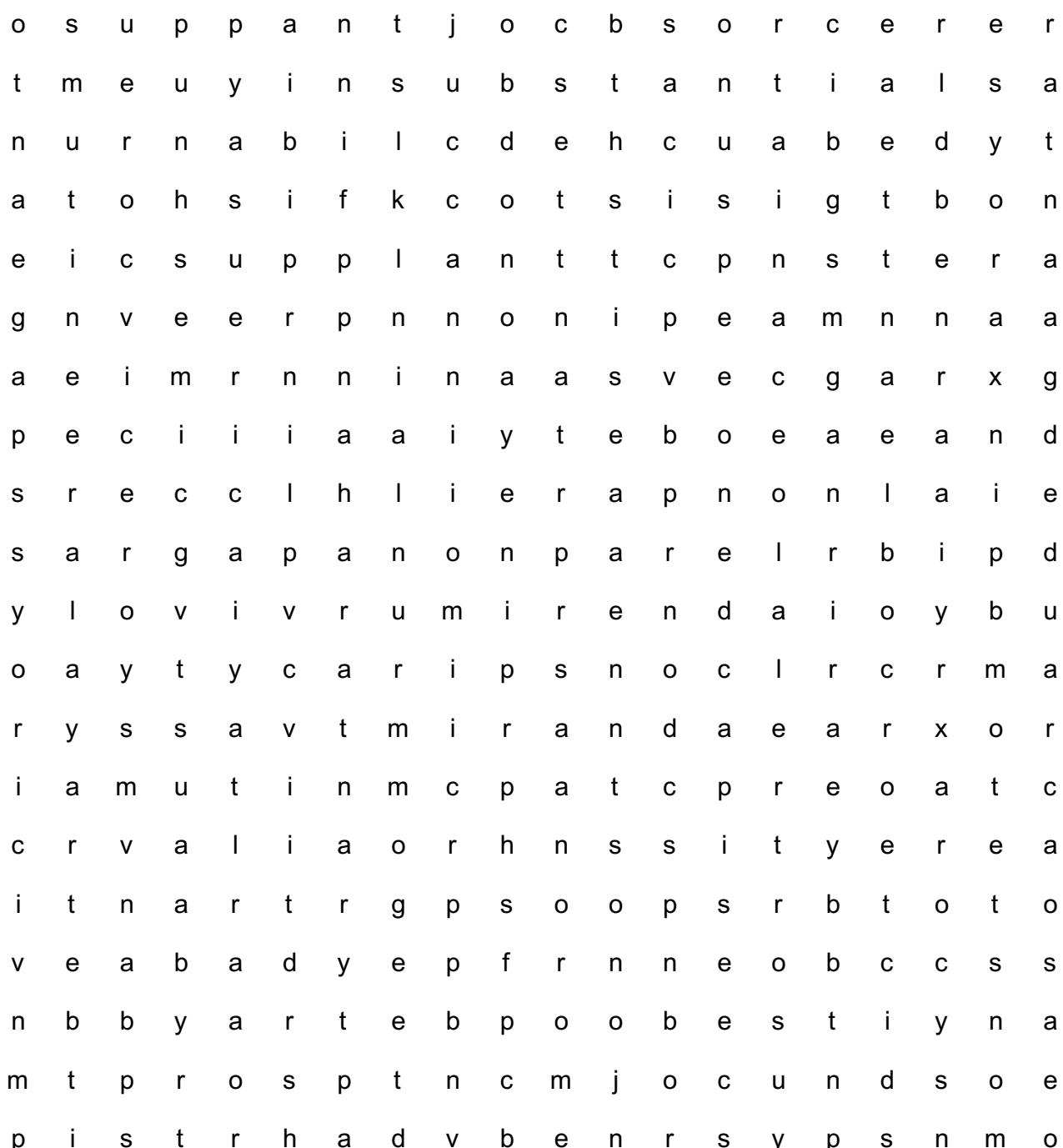


# WORD SEARCH

## WORKSHEET 5

Find each of the following words. They could run in any direction, including backwards!

SORCERER	BEAST	INSUBSTANTIAL	REVENGE
TYRANT	MUTINEER	JOCUND	SUPPLANT
SYCORAX	CALIBAN	BETRAYAL	DEBAUCHED
MONSTER	CONSPIRACY	PAGEANT	NONPAREIL
PROSPERO	MIRANDA	STOCKFISH	
VALIANT	VICEROYS	STEPHANO	



# CHARACTER AND MOTIVATION

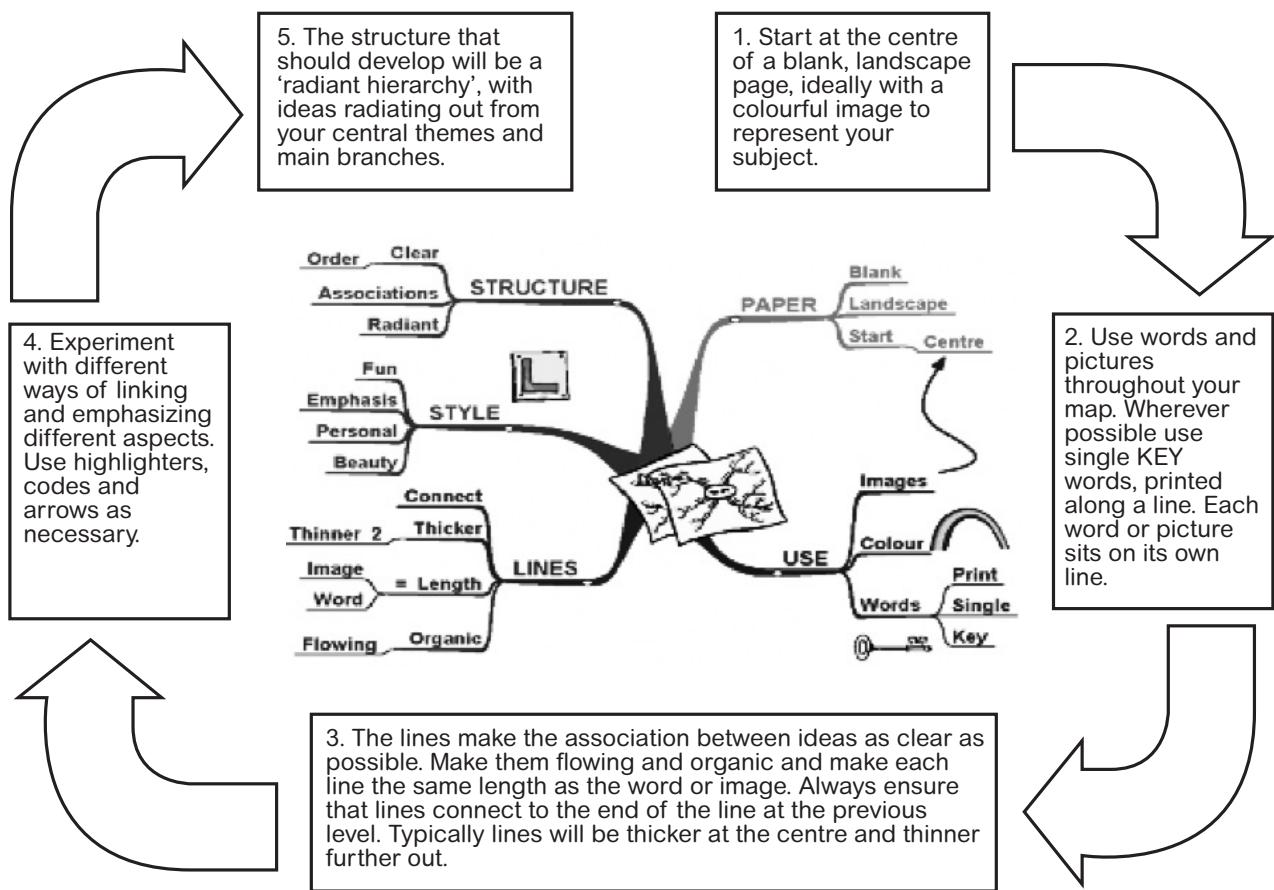
## WORKSHEET 6

Here we explore links and relationships between the key characters, although the mind map can be used in many ways to explore other themes within the play, such as motivation.

### TASK:

Draw a Mind Map linking Prospero, Miranda and Ferdinand

Explain the connections, using quotes where you can



Use one of the images from the book in the centre of the page to start you off.

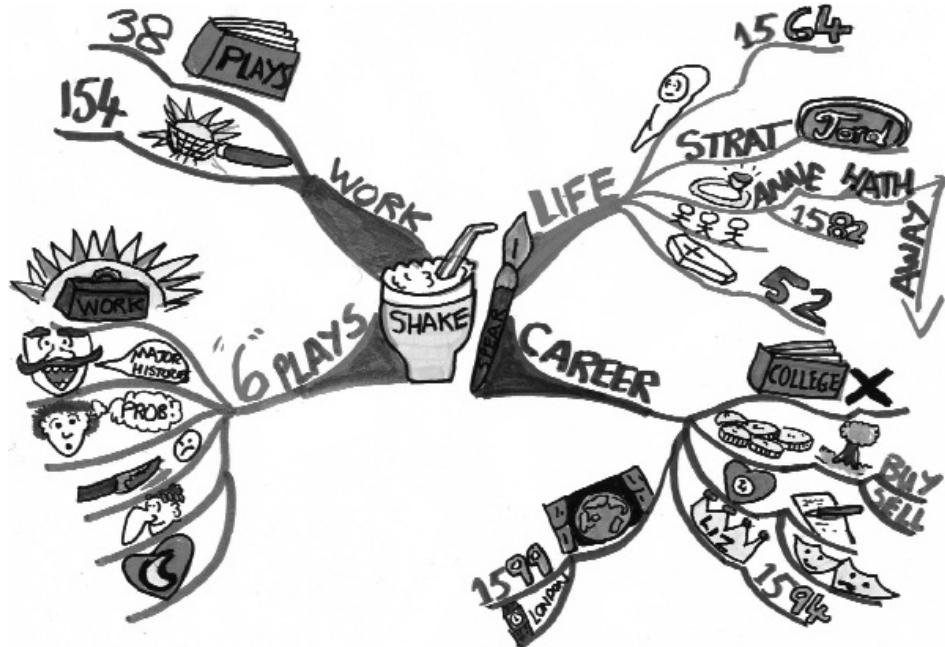
Or perhaps a crown to show how behaviour is influenced by the need for power.

Now draw lines to each character showing who loves whom, how they are connected in other ways and any other 'joining' threads you can think of.

Describe the characters of Prospero and Ferdinand in your own words. Are they alike? What do they have in common?

# IDEAS, THEMES AND ISSUES

## WORKSHEET 7



## GROUP WORK AND DISCUSSION:

1. In groups, create a Mind Map of all the words and phrases that you can think of that are to do with love.
2. Then, divide them into ‘negative’ and ‘positive’ halves. Does every group have the same number of negative or positive terms? Do different groups have different ideas about love?
3. Use another map to examine the different roles and morals regarding love as portrayed in Romeo and Juliet. Compare the two.

### Extension task

Create a mind map that explores ‘power’. Discuss the plot as illustrated in the set texts. Is it love or power driving the actions of those involved?



# WHAT HAPPENS NEXT?

## WORKSHEET 8

Look closely at the pictures on each card in the following pages. In the box, write down what you think is happening in each scene. You need to have read the play first!

Comic Card	<b>WHAT IS HAPPENING?</b> Describe in your own words. Try to explain what is going on in each panel and what characters are saying. Can you remember what happens next?
CARD 1	
CARD 2	

# COMIC CARD 1

The Tempest Act I Scene II



# COMIC CARD 2

The Tempest Act III Scene I



# PERFORMING THE PLAY

## WORKSHEET 9

### TASK:

Divide Ferdinand's speech in **Act 3, Scene 1**, into whole sentences or phrases.

Each member of the class has one sentence or phrase. Memorise it!

You may need a lot of space for this part.

Practice saying the sentence or phrase in as many different ways as possible:

- Shout it!
  - Whisper it.
  - Say it in a pleading tone.
  - Sing it!
  - Say it in a persuading tone.
  - Say it quickly!
  - Say it slowly.
  - Say it angrily!
  - Say it as if you are apologising.
  - Say it sarcastically.
- Choose a way to say or sing it that you think fits what Ferdinand is saying in that part of the speech.
  - Everyone form a circle, standing in the order of the speech. In your circle, decide what you're going to do when you say your line. You could step forward, shake your fist, raise your arms, etc.
- Go around the circle in order, each person saying his or her sentence in turn.
  - You've all performed the speech together!

Remember to use 'Shakespearean' pronunciation.



# PERFORMING THE PLAY

There be some sports are  
painful, and their labour  
Delight in them sets off. Some kinds of baseness  
Are nobly undergone, and most poor matters  
Point to rich ends. This my mean task  
Would be as heavy to me as odious, but  
The mistress which I serve quickens what's dead,  
And makes my labours pleasures. O, she is  
Ten times more gentle than her father's crabbed –  
And he's composed of harshness! I must remove  
Some thousands of these logs, and pile them up,  
Upon a sore injunction. My sweet mistress  
Weeps when she sees me work, and says such baseness  
Had never like executor. I forget –  
– But these sweet thoughts do even refresh my labours,  
Most busiest, when I do it.



# COLOUR ME IN PAGE 1



## COLOUR ME IN PAGE 2



# WORD SEARCH SOLUTION

## WORKSHEET 5

SORCERER

BEAST

INSUBSTANTIAL

REVENGE

TYRANT

MUTINEER

JOCUND

SUPPLANT

SYCORAX

CALIBAN

BETRAYAL

DEBAUCHED

MONSTER

CONSPIRACY

PAGEANT

NONPAREIL

PROSPERO

MIRANDA

STOCKFISH

VALIANT

VICEROYS

STEPHANO

