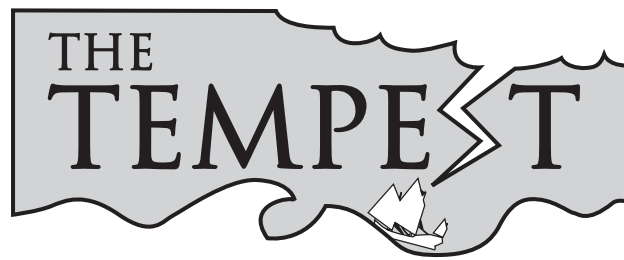


# CLASSICAL COMICS STUDY GUIDE



Making Shakespeare accessible for teachers and students

Suitable for KS2 and KS3

Written by: Karen Wenborn



Bringing Classics to Life

# CLASSICAL COMICS STUDY GUIDE

The Tempest

First UK Edition

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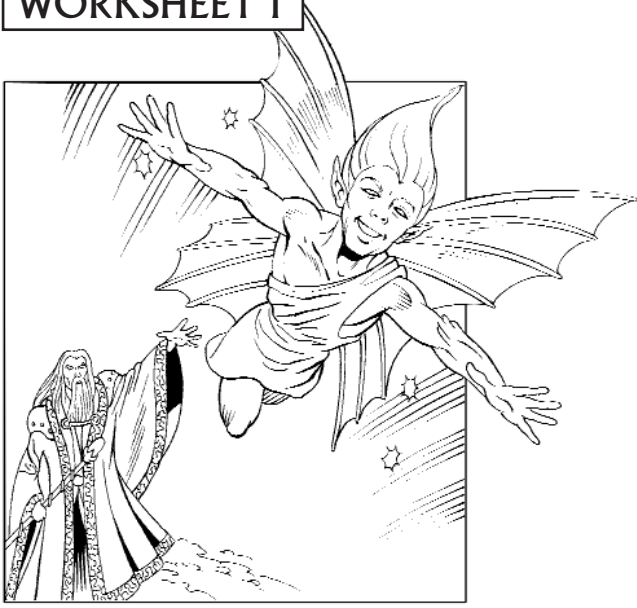
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# METAPHORS AND SIMILES

## WORKSHEET 1



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

If possible, underline or highlight them when you find them. Put 'M' or 'S' in the margin next to each one. If you have time, look for other examples of metaphor and simile in the play.

### TASK:

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

Look again at the following images from the speeches and from other parts of the play.	Explain what is being said in these speeches.
<p>“Nor go neither – but you’ll lie like dogs, and yet say nothing neither.”</p> <p>“What a pied ninny’s this!”</p> <p>“We are such stuff As dreams are made on; and our little life Is rounded with a sleep.”</p> <p>“This was well done, my bird! Thy shape invisible retain thou still. The trumpery in my house, go bring it hither, For stale to catch these thieves.”</p> <p>“A devil, a born devil, on whose nature Nurture can never stick – on whom my pains, Humanely taken, all, all lost, quite lost! And as with age his body uglier grows, So his mind cankers. I will plague them all, Even to roaring.”</p> <p>“Monster, come, put some lime upon your fingers, and away with the rest.”</p> <p>“Go charge my goblins that they grind their joints With dry convulsions; shorten up their sinews With aged cramps – and more pinch-spotted make them Than pard or cat-o’-mountain!”</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!

- Let them be \_\_\_\_\_ soundly. At this hour  
Lies at my mercy all mine enemies.  
Shortly shall all my ----- end, and thou  
Shalt have the air at freedom. For a little  
Follow, and do me service.
- Monster, lay-to your fingers! Help to bear this away  
where my \_\_\_\_\_ of wine is, or I'll turn you out of my  
kingdom. Go to, carry this!
- I will have none on't! We shall lose our time,  
And all be turned to \_\_\_\_\_, or to \_\_\_\_\_  
With foreheads villainous low.
- Put off that \_\_\_\_\_, Trinculo. By this hand, I'll have that  
gown!
- Let it alone, thou fool! It is but \_\_\_\_\_.
- Thou \_\_\_\_\_ but a lost monster.
- Monster, I do smell all \_\_\_\_\_ – at which my nose  
is in great indignation.
- This is strange. Your father's in some \_\_\_\_\_  
That works him strongly.
- I did not give the lie! Out o'your \_\_\_\_\_, and  
\_\_\_\_\_ too?  
A pox o'your bottle! This can sack and drinking do.

hunted remorse  
 gown apes  
 smoking part bad  
 passion deformity  
 man undo good  
 horse-piss word  
 knife hearing  
 bind wert spurn  
 punishments spear  
 kindness dignity  
 turn kill brave  
 mock barnacles  
 blood wits tie  
 words trash beggar  
 hang sword  
 hogshhead kind  
 honour forgiveness  
 virtuous state good  
 tease confuse  
 staff labours  
 mood head senses  
 state manure stink



# 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-gripping	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

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
ruttish	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.





# CONNECT THE QUOTES

## WORKSHEET 4

### Connect the Quotes - who said what?

A game played in pairs.








Cut out and use the quotations suggested here, and why not select and add more of your own in the blank squares.

Drink, servant-monster, when I bid thee! Thy eyes are almost set in thy head.	Moon-calf, speak once in thy life, if thou beest a good moon-calf.	Trinculo, run into no further danger! Interrupt the monster one word further, and, by this hand, I'll turn my mercy out o'doors, and make a stockfish of thee.	Is it so brave a lass?	Lead, monster. We'll follow. I would I could see this taborer: he lays it on.	I will fetch off my bottle, though I be o'er ears for my labour.
Silver! There it goes, Silver!	I go, I go.	Thou liest.	Thy thoughts I cleave to. What's thy pleasure?	This will I tell my master.	Monster, come, put some lime upon your fingers, and away with the rest.
Thou wert but a lost monster.	Do, do! We steal by line and level, an it like your grace.	O King Stephano! O peer! O worthy Stephano! Look what wardrobe here is for thee!	Pray you, tread softly, that the blind mole may not hear a foot fall. We now are near his cell.	Say again, where didst thou leave these varlets?	This is strange. Your father's in some passion That works him strongly.
Give me thy hand. I am sorry I beat thee: but, while thou liv'st, keep a good tongue in thy head.	Monster, I will kill this man. His daughter and I will be king and queen – save our graces! – and Trinculo and thyself shall be viceroys. Dost thou like the plot,	I did not give the lie! Out o'your wits, and hearing too? A pox o'your bottle! This can sack and drinking do. A murrain on your monster, and the devil take your fingers!			

Each student draws one quote out of the bag at a time, and links it to the correct character. The first to get a line of four 'wins'. You can use the grid on the next page.



# CONNECT THE QUOTES

CALIBAN

STEPHANO

TRINCULO

ARIAL

PROSPERO

FERDINAND

MIRANDA

# WORD SEARCH

## WORKSHEET 5

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

SORCERER  
 TYRANT  
 SYCORAX  
 MONSTER  
 PROSPERO  
 VALIANT

BEAST  
 MUTINEER  
 CALIBAN  
 CONSPIRACY  
 MIRANDA  
 VICEROYS

INSUBSTANTIAL  
 JOCUND  
 BETRAYAL  
 PAGEANT  
 STOCKFISH  
 STEPHANO

REVENGE  
 SUPPLANT  
 DEBAUCHED  
 NONPAREIL

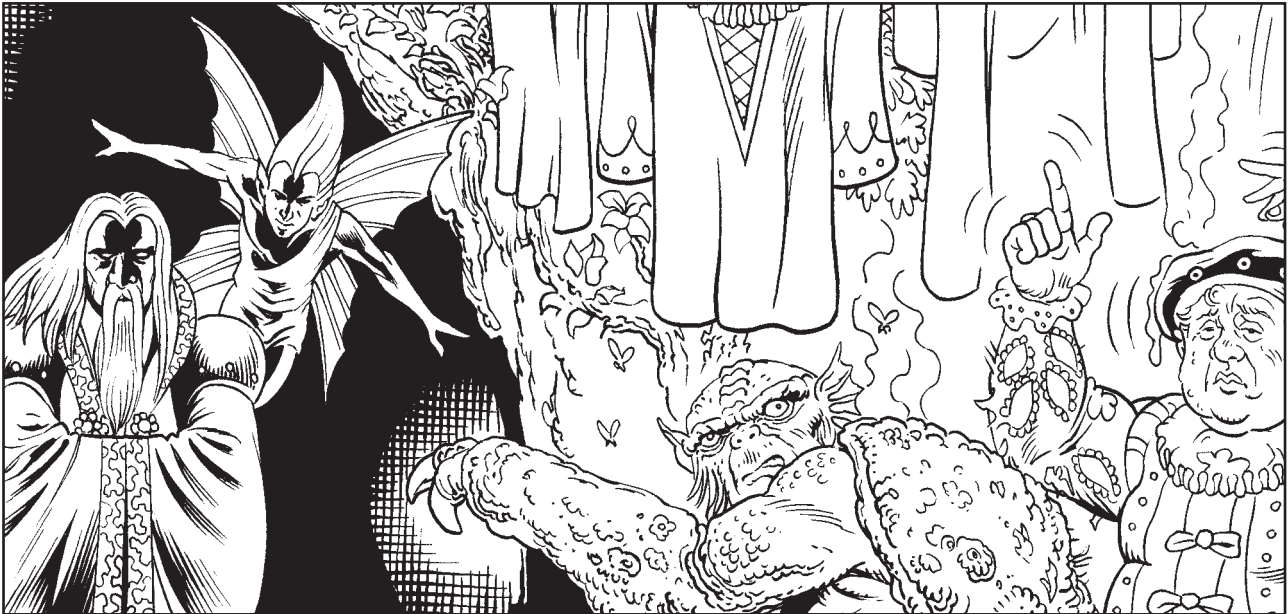
o s u p p a n t j o c b s o r c e r e r  
 t m e u y i n s u b s t a n t i a l s a  
 n u r n a b i l c d e h c u a b e d y t  
 a t o h s i f k c o t s i s i g t b o n  
 e i c s u p p l a n t t c p n s t e r a  
 g n v e e r p n n o n i p e a m n n a a  
 a e i m r n n i n a a s v e c g a r x g  
 p e c i i i a a i y t e b o e a e a n d  
 s r e c c l h l i e r a p n o n l a i e  
 s a r g a p a n o n p a r e l r b i p d  
 y l o v i v r u m i r e n d a i o y b u  
 o a y t y c a r i p s n o c l r c r m a  
 r y s s a v t m i r a n d a e a r x o r  
 i a m u t i n m c p a t c p r e o a t c  
 c r v a l i a o r h n s s i t y e r e a  
 i t n a r t r g p s o o p s r b t o t o  
 v e a b a d y e p f r n n e o b c c s s  
 n b b y a r t e b p o o b e s t i y n a  
 m t p r o s p t n c m j o c u n d s o e  
 p i s t r h a d v b e n r s y p s n m o

# PERFORMING THE PLAY

## WORKSHEET 6

### TASK:

Divide Prospero's speech in Act 4 scene 1 into whole sentences or phrases.



Each member of the class has one sentence or phrase. Memorise it!  
You will need plenty of room for this.

- 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 it that you think fits what Prospero 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. You decide.
- Go around the circle in order, each person saying his or her sentence in turn.

## PERFORMING THE PLAY

PROSPERO:

You do look, my son, in a mov'd sort,  
 As if you were dismay'd. Be cheerful, sir.  
 Our revels now are ended. These our actors,  
 As I foretold you, were all spirits – and  
 Are melted into air, into thin air.  
 And, like the baseless fabric of this vision,  
 The cloud-capped towers, the gorgeous palaces,  
 The solemn temples, the great globe itself,  
 Yea, all which it inherit, shall dissolve,  
 And, like this insubstantial pageant faded,  
 Leave not a rack behind. We are such stuff  
 As dreams are made on; and our little life  
 Is rounded with a sleep. Sir, I am vex'd.  
 Bear with my weakness: my old brain is troubled.  
 Be not disturbed with my infirmity.  
 If you be pleas'd, retire into my cell,  
 And there repose. A turn or two I'll walk,  
 To still my beating mind.



Now do the same with Caliban's speech from Act 3 scene 2.

CALIBAN:

Why, as I told thee, 'tis a custom with him  
 I' th'afternoon to sleep. There thou may'st brain him,  
 Having first seiz'd his books – or with a log  
 Batter his skull, or paunch him with a stake,  
 Or cut his wezand with thy knife. Remember  
 First to possess his books – for without them  
 He's but a sot, as I am, nor hath not  
 One spirit to command. They all do hate him  
 As rootedly as I. Burn but his books.  
 He has brave utensils – for so he calls them –  
 Which, when he has a house, he'll deck withal.  
 And that most deeply to consider is  
 The beauty of his daughter. He himself  
 Calls her a nonpareil. I never saw a woman  
 But only Sycorax my dam and she –  
 But she as far surpasseth Sycorax  
 As great'st does least.



# CHARACTER AND MOTIVATION

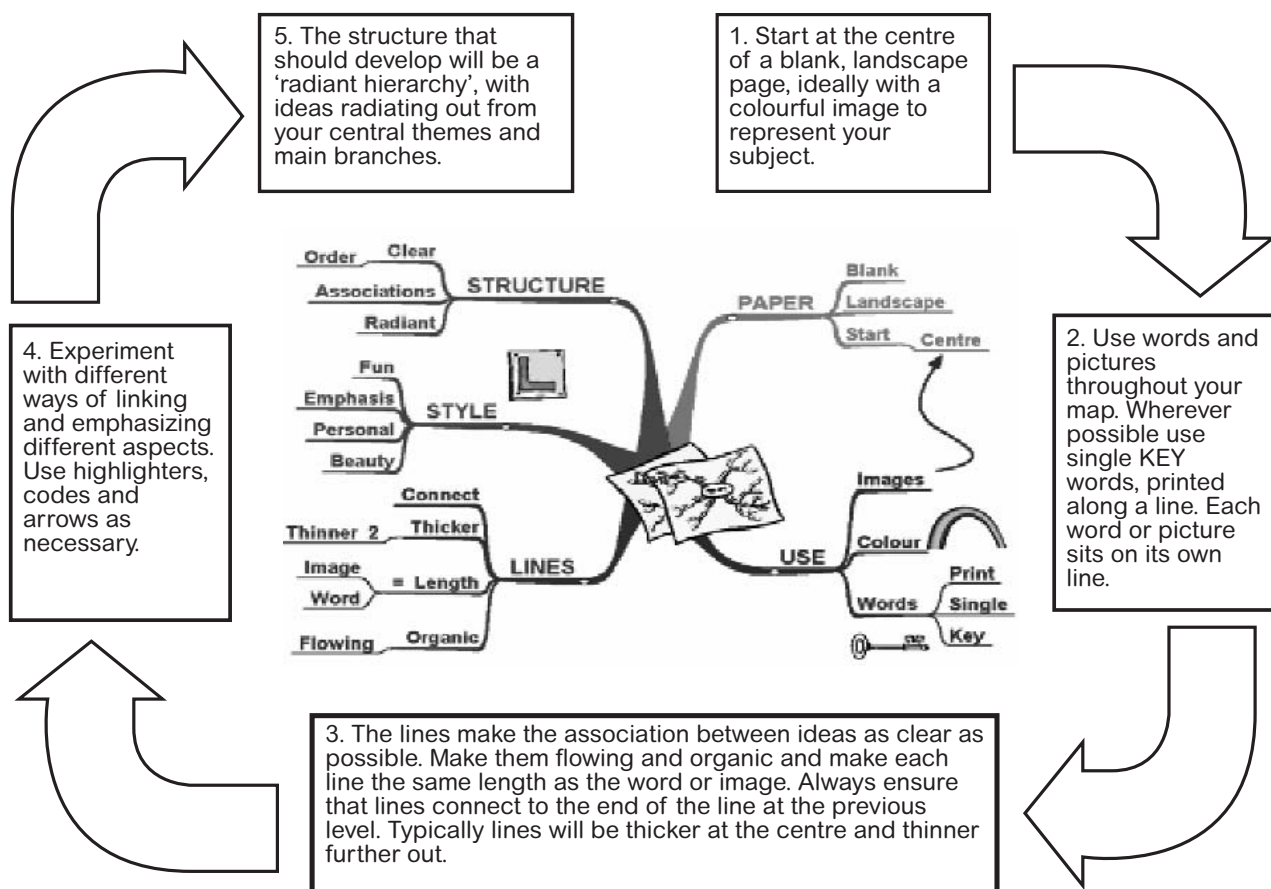
## WORKSHEET 7

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, Antonio and Stephano.

Explain the connections, using quotes where you can. Below is an example of a mind map.



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

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

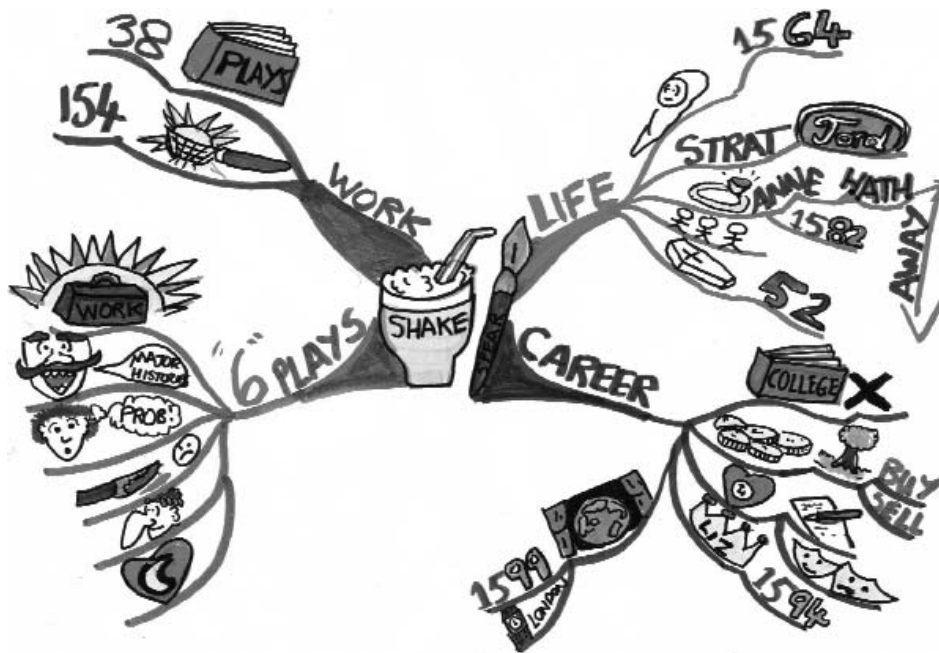
# IDEAS, THEMES AND ISSUES

## WORKSHEET 8

### 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 civilisation.
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 civilisation?
3. Use another map to examine the different roles and morals regarding slavery as portrayed in the play.
4. How do they differ from the views on slavery today?

Here is an example of a mind map based on William Shakespeare:





# WORD SEARCH SOLUTION

## WORKSHEET 5

SORCERER  
 TYRANT  
 SYCORAX  
 MONSTER  
 PROSPERO  
 VALIANT

BEAST  
 MUTINEER  
 CALIBAN  
 CONSPIRACY  
 MIRANDA  
 VICEROYS

INSUBSTANTIAL  
 JOCUND  
 BETRAYAL  
 PAGEANT  
 STOCKFISH  
 STEPHANO

REVENGE  
 SUPPLANT  
 DEBAUCHED  
 NONPAREIL

o s u p p a n t j o c b s o r c e r e r

t m e u y i n s u b s t a n t i a l s a

n u r n a b i l c d e h c u a b e d y t

a t o h s i f k c o t s i s i g t b o n

e i c s u p p l a n t t c p n s t e r a

g n v e e r p n n o n i p e a m n n a a

a e i m r n n i n a a s v e c g a r x g

p e c i i i a a i y t e b o e a e a n d

s r e c c l h l i e t r a p n o n l a i e

s a r g a p a n o n p a r e l r b i p d

y l o v i v r u m i r e n d a i o y b u

o a y t y c a r i p s n o c l r c r m a

r y s s a v t m i r a n d a e a r x o r

i a m u t i n m c p a t c p r e o a t c

c r v a l i a o r h n s s i t y e r e a

i t n a r t r g p s o o p s r b t o t o

v e a b a d y e p f r n n e o b c c s s

n b b y a r t e b p o o b e s t i y n a

m t p r o s p t n c m i o c u n d s o e

p i s t r h a d v b e n r s y p s n m o