a teacher guide for studying the play and attending Southwest Shakespeare Company’s performance
# Letter to Educators

This document is designed to assist educators in studying the play and attending Southwest Shakespeare Company's performance of *The Tempest* in October 2006. It includes a variety of resources and activities to enhance the learning experience.

## General Information
- Meeting Arizona State Standards
- Recommended Reading

## About the Play
- Comments from the Director
- Helpful Tips for Seeing & Exploring Shakespeare
- *The Tempest* – An Introduction
- *The Tempest* – Sources and History

## Classroom Applications
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- Character Guide
- Act-By-Act Writing Topics
- Journal Writing
- A Tempest Brewing
- An Unseen Influence
- A Brave New World
- Comedy or Tragedy?
- What Do You Think?
- BINGO
- Additional Activities

## Educator Comments

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*Southwest Shakespeare Company*  
THE TEMPEST  
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Dear Educator:

Welcome to Southwest Shakespeare Company’s 13th season! We are thrilled to continue to provide quality matinee productions to Arizona’s students, and we are excited that you have chosen to bring your students to our performance of *The Tempest*. We appreciate that you are dedicated to bringing Shakespeare’s work alive for your students.

In this age of high-stakes testing, many schools and educators feel forced to limit their focus in the classroom to test-taking skills, thus eliminating enrichment activities such as attending theatrical performances. But as you know, these experiences often make the learning objectives relevant to students and must be valued as much (if not more!) as high AIMS scores and meeting AYP. You are providing your students with lasting memories and helping to create a new generation of theatre-goers and lovers of Shakespeare. This experience will stay with your students long after the last bubble sheet has been marked and the latest mandate has been met. We applaud your efforts to keep the learning process memorable and meaningful for your students.

We hope you find the enclosed information, activities, and resources helpful and entertaining. If you have any suggestions for activities or topics not already found in this study guide, please feel free to contact me via e-mail at lewandowski.angee@chandler.k12.az.us or phone at (480) 510-3808. We are always interested in hearing new ways to excite your students (and you!) about Shakespeare and live theatre.

Happy teaching!

Angee Lewandowski
Southwest Shakespeare Company
Education Committee Chair
By viewing Southwest Shakespeare Company’s production of *The Tempest*, students can meet several of Arizona State Arts Standards. In addition, the activities included in this teacher’s guide, when implemented in the classroom along with other teacher-assigned reading and writing activities, will allow students to meet various Arizona State Standards in Writing, Reading, and Listening and Speaking.

**Writing Standards – Strand 3: Writing Applications**

Concept 2: Expository
Expository writing includes non-fiction writing that describes, explains, informs, or summarizes ideas and content (*Journal Writing*, pages 16-17; *A Brave New World*, pages 33-34).

Concept 5: Literary Response
 Literary response is the writer’s reaction to a literary selection. The response includes the writer’s interpretation, analysis, opinion, and/or feelings about the piece of literature and selected elements within it (*Act-By-Act Writing Topics*, pages 14-15; *Journal Writing*, pages 16-17).

**Reading Standards – Strand 1: Reading Process**

Concept 6: Comprehension Strategies
Employ strategies to comprehend text (*Anticipation & Reaction Guide*, page 10; *Character Guide*, pages 11-13; *A Brave New World*, pages 33-34; *Comedy or Tragedy?*, page 35).

**Reading Standards – Strand 2: Comprehending Literary Text**

Concept 1: Elements of Literature
Identify, analyze, and apply knowledge of the structure and elements of literature (*An Unseen Influence*, page 32; *Comedy or Tragedy?*, page 35; *What Do You Think?*, page 36).

Concept 2: Historical and Cultural Aspects of Literature
Recognize and apply knowledge of the historical and cultural aspects of American, British, and world literature (*Act-By-Act Writing Topics*, pages 14-15; *Journal Writing*, pages 16-17; *A Brave New World*, pages 30-34).

**Listening and Speaking Standards**

Standard 3: Students effectively listen and speak in situations that serve different purposes and involve a variety of audiences (*A Tempest Brewing*, pages 18-31).

**Arts Standards – Theatre**

Strand 3: Evaluate
Students describe physical and vocal attributes appropriate to the characters in the play in class and professional performances (attending and discussing Southwest Shakespeare Company’s performance of *The Tempest*).

Students justify the perception of a performance and critique its production elements (attending and discussing Southwest Shakespeare Company’s performance of *The Tempest*).
**Recommended Reading**

**The Tempest Resources**

*Shakespeare's Plays in the Classroom: The Tempest* retold by Christine Hood & Lori Cardoza-Starnes; Good Apple (a division of Frank Schaffer Publications), Torrance, CA: 1998. Includes background information, classroom activities, and an adaptation that incorporates the play’s original language along with modern language.

*No Fear Shakespeare: The Tempest*; Spark Publishing, New York, NY: 2004. Presents the original text of Shakespeare’s play side by side with a modern version; includes marginal notes and explanations and full descriptions of each character. This is an especially useful tool for struggling readers.

**Reference Books**

*A Year in the Life of William Shakespeare: 1599* by James Shapiro

*Brush Up Your Shakespeare!* by Michael Macrone

*The Complete Idiot’s Guide to Shakespeare* by Laurie Rozakis

*Discovering Shakespeare’s Language* by Rex Gibson and Janet Field-Pickering

*Freening Shakespeare’s Voice* by Kristin Linklater

*The Friendly Shakespeare* by Norrie Epstein

*Shakespeare A to Z* by Charles Boyce

*Shakespeare: The Invention of the Human* by Harold Bloom

*Shakespeare Well-Versed: A Rhyming Guide to All His Plays* by James Muirden

*Teaching Hands With Shakespeare: A Teenager’s Guide to Reading and Performing the Bard* by Allison Wedell Schumacher

*Teaching Shakespeare into the Twenty-First Century* edited by Ronald E. Salomone and James E. Davis

**Picture Books**

*A Child’s Portrait of Shakespeare* by Lois Burdett

*All the World’s A Stage* by Rebecca Piatt Davidson

*The Bard of Avon: The Story of William Shakespeare* by Diane Stanley and Peter Vennema

*Tales from Shakespeare* by Charles and Mary Lamb

*Tales from Shakespeare* (comic book) by Marcia Williams

*William Shakespeare and the Globe* by Aliki

**Websites**

*www.swshakespeare.org* – see what’s new at Southwest Shakespeare Company

*www.smithsonianmagazine.com/issues/2006/september/shakespeare.php* - includes the article “To Be or Not to Be Shakespeare,” which explores the debate of the authorship of the plays in addition to the authenticity of seven portraits of Shakespeare; all of the portraits discussed in the article are available to view on the website. This site also includes links to other *Smithsonian.com* articles related to Shakespeare such as “Folio, Where Art Thou?”

*www.allshakespeare.com* – access to scripts, study guides, lesson plans, and other resources

*www.shakespearehigh.com* – fun site for teachers AND students! Great teaching ideas, a chat room (called “the Cafeteria”), blogs, and more!

*www-tech.mit.edu/Shakespeare/works.html* – the complete works of Shakespeare on-line

*www.folger.edu* – access to primary documents and lesson plans for teaching Shakespeare

*www.shakespeare.palomar.edu/educational.htm* – includes links to sites designed for teaching Shakespeare over the Internet; great for finding secondary resources to support the primary play being taught

*www.teachersfirst.com/shakespr.shtml* – has on-line quizzes and surveys related to particular plays; also has related sites with information about Elizabethan England

*www.stratford.co.uk* - the official Stratford resource center on William Shakespeare
These comments can be used to help you prepare your students to see Southwest Shakespeare Company’s performance of *The Tempest* and may also answer any questions about changes or modifications made to the stage performance as compared to the written play.

<table>
<thead>
<tr>
<th>Name of Production:</th>
<th><em>The Tempest</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of Director:</td>
<td>Jared Sakren</td>
</tr>
<tr>
<td>In what time period is this production set?</td>
<td>Elizabethan; the time period of Shakespeare’s life.</td>
</tr>
<tr>
<td>Why?</td>
<td>It is when Shakespeare wrote the play.</td>
</tr>
<tr>
<td>Have any characters been cut?</td>
<td>No.</td>
</tr>
<tr>
<td>Have any characters been added?</td>
<td>No.</td>
</tr>
<tr>
<td>Have any characters been combined into one?</td>
<td>No.</td>
</tr>
<tr>
<td>Is there any cross-gender casting?</td>
<td>No.</td>
</tr>
<tr>
<td>Have any scenes been cut?</td>
<td>No.</td>
</tr>
<tr>
<td>Have any scenes been added?</td>
<td>No.</td>
</tr>
<tr>
<td>Are there fight scenes?</td>
<td>Not really; a little pushing and shoving, perhaps.</td>
</tr>
<tr>
<td>Stage blood?</td>
<td>No.</td>
</tr>
<tr>
<td>Weapons?</td>
<td>A knife is drawn, but it is not used.</td>
</tr>
<tr>
<td>Are there love scenes?</td>
<td>There is some romance in scenes when love is the subject.</td>
</tr>
<tr>
<td>Sexual innuendo?</td>
<td>Not really.</td>
</tr>
<tr>
<td>Final Comments:</td>
<td>The play is presented as written.</td>
</tr>
</tbody>
</table>
To Read or to See the Play?

"The printed word can't convey the undertone and nuances of speech. For that, you need to hear a gifted actor. Inflection reveals at once whether a speaker is ironic, genuine, sad, or funny. Irony, for instance, is mainly conveyed through inflection and facial expression.

"On the other hand, reading a play alone allows you to proceed at your own pace, giving you time to dwell on poetry and the complex images that might fly right by you if they were only heard."

Norrie Epstein

"Just plunge right in.
See a play, read it aloud, rent a video, listen to a tape.
It’s up to you.
When you look at Shakespeare close up, he’s not as intimidating as when he’s seen from afar."

Norrie Epstein, author
The Friendly Shakespeare

"Reading Shakespeare is sometimes like looking through a window into a dark room. You don’t see in. You see nothing but a reflection of yourself, unable to get in. An unflattering image of yourself blind."

Antony Sher, actor

"If a play is performed right by those who are properly trained, after about twenty minutes you won’t be aware of the language because the human story is so strong."

David Suchet, actor

Discussions Questions

- Did the production look like what you imagined as you read the play? How was it similar? How was it different?
- Which actor best portrayed his/her character? Why?
- How was the production different from the written play? What decisions did the director make about staging? Were these effective decisions? Why or why not?
- What did you think of the production values (sets, costumes, lighting)? Did they help you to better understand the plot of the play?
Most likely written near the end of his career as a playwright, *The Tempest* fully displays Shakespeare's capacity to craft beautiful lines, create fantastical settings, and bring to life some of his most multi-layered individuals in the characters of Prospero and Caliban. It is not an easy play to categorize: it has elements of romance, tragedy, and comedy, which is further evidence of Shakespeare's ability to effortlessly blend all of these elements into one play. *The Tempest* deals with a variety of serious topics such as betrayal, ambition, attempted murder, abuse of power, forgiveness, and reconciliation, while also dealing with lighter topics such as friendship, loyalty, and love.

The plot of *The Tempest* gets off to a rocky start as King Alonso's ship, sailing to Naples from Africa, is wrecked in a dreadful storm off the coast of an island that "seem to be desert." Later in Act I, we get the idea that the island is somewhere in the Caribbean when Ariel tells Prospero that he hid the king's ship "in the deep nook, where once Thou call'dst me ... to fetch dew From the still-vex'd Bermoothes," the ever stormy Bermudas.

This island, however, is not deserted. It is inhabited by Prospero, the former Duke of Milan, his daughter Miranda, and two characters who were on the island when Prospero and Miranda arrived twelve years ago – Caliban, the son of the witch Sycorax, who is now Prospero's servant, and Ariel, a "sprite" who is also Prospero's servant. Caliban is bitter toward Prospero because he feels that Prospero has stolen his island. Caliban's physical appearance is one of the most inscrutable aspects of the play. He is described as "savage and deformed slave," "tortoise," "hag-seed," and "thing of darkness," (as well as many other unflattering descriptions), yet he is also described as having human features and ambitions. Shakespeare also increases the complexity of Caliban's character by having him speak both in poetry and prose; when he is conspiring with Stephano and Trinculo, Caliban speaks in prose, but when he describes the beauty of the island, he speaks in poetry.

It is revealed that Prospero has used his magical powers to create the tempest, and in the confusion of the shipwreck and storm, his sprite Ariel has caused the men to go to three different parts of the island: King Alonso and his companions to one area; Stephano, the king's butler and Trinculo, the king's jester to another; and Ferdinand, the king's son, happens to be in the vicinity of Prospero and Miranda. When Miranda and Ferdinand see each other, they fall in love immediately, which is all part of Prospero's plan.

Meanwhile, King Alonso believes that his son is dead; Alonso cannot be comforted by Gonzalo, his counselor, nor by any of his other courtiers. Also with him are his younger brother, Sebastian; Prospero's brother, Antonio (who had usurped Prospero's dukedom with the help of Alonso); and Adrian and Francisco, two of his lords. Ariel arrives and puts all the men except Sebastian and Antonio under a spell; as the King and his men sleep, Sebastian and Antonio plot to murder Alonso so that Sebastian can become the ruler of Naples. The two men seem to forget that they are shipwrecked and no longer have kingdoms to usurp. This helps to support the idea that the "natural" setting of the island helps to reveal the true personalities of all the characters.

A parallel plot is being hatched on another part of the island, where Caliban persuades Stephano and Trinculo to seize control of the island by killing Prospero, burning his books, and making Miranda queen. The sight of Stephano and Trinculo amazes Caliban, who has never seen humans other than Prospero and Miranda; Caliban is even more amazed by their "celestial liquor."

Prospero, with the help of Ariel, is able to foil these treacherous plots, and in the end he forgives Alonso and Antonio for their betrayal. He brings everything full circle when he reveals that Ferdinand is still alive and in love with Miranda. When Prospero pulls back a curtain to reveal Miranda and Ferdinand playing chess, it is a rather ironic moment. The main objective in chess is to capture the king, and Prospero has "caught" King Alonso through the marriage of his daughter to Alonso's son; thus, the families are reconciled, and the "sins of the fathers" are atoned by the love of the children.
The earliest recorded performance of *The Tempest* was November 1, 1611. It was not published, however, until seven years after Shakespeare’s death. Even though it was probably the last play Shakespeare wrote (on his own, that is), it appears as the first play in his 1623 collected works, called the “First Folio.”

The First Folio placed Shakespeare’s plays into three groups: Comedies, Histories, and Tragedies. *The Tempest* was placed among the comedies. Although the play, like other Shakespearean comedies, ends with marriage and reconciliation, the serious tone of some of the topics (enslavement, attempted murder, attempted rape, exile) led scholars to place it in a special category called Romance or the “problem play” (this term has also been applied to the comedies *Measure for Measure*, *The Merchant of Venice*, and *All’s Well That Ends Well*; another “Romance” play, *The Winter’s Tale*, has also been called a “problem play”).

Unlike many of his other plays, the plot of *The Tempest* is not adapted from one particular source. There are, however, a wide range of sources that seemed to influence Shakespeare as he was writing *The Tempest*: Virgil’s *Aeneid*, Ovid’s *Metamorphoses*, Montaigne’s essay “On Cannibals,” and various reports about the shipwreck on the coast of Bermuda of the *Sea Venture* in June of 1609.

*The Tempest* has been one of Shakespeare’s most widely adapted plays. The text that we are familiar with has not always been used. For many years, Davenant and Dryden’s 1667 adaptation, *The Enchanted Island*, supplanted the original version printed in Shakespeare’s First Folio. Even though the original text was restored in 1838, the play was performed throughout the nineteenth century in many different forms: comic opera, burlesque, and pantomime. The adaptability of *The Tempest* may be due to the many unanswered questions we are left with at the end of the play.

Many critics and scholars believe that *The Tempest* was Shakespeare’s farewell to the stage. And the speech in Act IV, Scene 1 seems to support the idea that this was Shakespeare, through the character of Prospero, saying goodbye:

> Our revels are now ended. These our acts,  
> 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-capp’d tow’rs, 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.

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**Critic’s Corner**

> “Shakespeare, like all Elizabethan dramatists, used four kinds of speech in his plays: blank verse, rhymed verse, prose, and song. Each kind has its uses, and the whole play, especially in his maturity, is conceived as a kind of verbal symphony, each scene or episode being composed as part of a complete harmony. *The Tempest* in its poetical scenes is the finest example of the musical use of words in all Shakespeare's plays.”

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--G. B. Harrison  
MAJOR BRITISH WRITERS
Directions: Before seeing or reading the play *The Tempest*, rate the following statements. Compare your answers with a partner and discuss your reasons for how you rated each statement. After you have seen or finished reading the play, revisit the statements and see if your ratings have changed. Discuss with your partner why you did or did not change your ratings for each statement.

<table>
<thead>
<tr>
<th>Rating (BEFORE seeing/reading <em>The Tempest</em>)</th>
<th>Statement</th>
<th>Rating (AFTER seeing/reading <em>The Tempest</em>)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Disagree Strongly</td>
<td>It is human nature to be good; most people want to do the right thing.</td>
<td></td>
</tr>
<tr>
<td>2 Disagree</td>
<td>Revenge is sometimes the only way to resolve a problem.</td>
<td></td>
</tr>
<tr>
<td>3 Agree</td>
<td>Parents understand more about love and relationships than their children.</td>
<td></td>
</tr>
<tr>
<td>4 Agree Strongly</td>
<td>It is all right to manipulate people into doing what you want them to do.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>It is a good idea to be open and honest with feelings of love.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Most people would take advantage of others if they could benefit from it and not get caught.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>When you have nothing to lose, your true personality will reveal itself.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>You will always regret hurting another person.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nature has to be sacrificed in order for civilization to progress.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>People should be forgiven no matter what they do.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>All of life is an illusion; our “reality” is made up of what we think is “real.”</td>
<td></td>
</tr>
</tbody>
</table>

After seeing/reading the play:

1. Did most of your ratings change or stay the same? Why do you think that is?

2. What did you learn about yourself by completing the anticipation and reaction guide?
Sometimes keeping the characters straight in *The Tempest* can be a challenge! Creating a visual representation of the characters and their relationships can help students as they read and study the play.

Before reading the play, give students the partially completed character guide and have them use the Dramatis Personae from the play. Based on the Relationship Key and the character descriptions, see how accurately students can complete the guide.

Students then recreate the guide on a large piece of paper. Here are some ideas for the character guides:

- Use pictures from magazines to represent each character
- Use different shapes or symbols for the characters (e.g., a star could represent Prospero’s magic)
- Use different colors for the relationship lines
- Use different colors to represent the characters (e.g., blue could represent Miranda’s innocence)
- Add different relationship lines (e.g., a line connecting Caliban to Miranda that represents his attack)
- Include characters that are not on the original character chart (e.g., Boatswain, Ceres, etc.)
- Don’t cross relationship lines -- it becomes confusing!

Students should use their guides as they read the play. If they need to, they can go back to their guides and make any necessary changes or additions based on what they learn about the characters.
Ferdinand  
Alonso’s son

Stephano  
Alonso’s butler

Caliban  
a savage and deformed slave

Prospero  
the right Duke of Milan

Prospero’s Daughter

Adrian  
a lord

King of Naples

Sebastian  
Alonso’s brother

Prospero’s brother & the usurping Duke of Milan

an airy Spirit

an honest old counselor and nobleman

Relationship Key:
Family
Lovers
Workers
Nobility
Plotters
**Relationship Key:**

- Family
- Lovers
- Workers
- Nobility
- Plotters

**Characters:**

- **Alonso**
  - King of Naples
  - Family of Ferdinand, Miranda, and Sebastian
  - Father of Sebastian
- **Prospero**
  - the right Duke of Milan
  - Family of Ferdinand, Miranda, and Sebastian
  - Father of Ferdinand and Miranda
  - Brother of Antonio
- **Ferdinand**
  - Alonso’s son
  - Family of Alonso and Prospero
- **Miranda**
  - Prospero’s Daughter
  - Family of Alonso and Prospero
- **Stephano**
  - Alonso’s butler
  - Family of Alonso
- **Trinculo**
  - Alonso’s jester
  - Family of Alonso
- **Caliban**
  - a savage and deformed slave
  - Possessed by Prospero
- **Ariel**
  - an airy Spirit
  - Possessed by Prospero
- **Gonzalo**
  - an honest old counselor and nobleman
  - Linked to Alonso
- **Adrian**
  - a lord
  - Linked to Alonso
- **Francisco**
  - a lord
  - Linked to Alonso
- **Sebastian**
  - Alonso’s brother
  - Family of Alonso and Prospero
  - Brother of Ferdinand and Miranda
- **Antonio**
  - Prospero’s brother & the usurping Duke of Milan
  - Family of Alonso and Prospero
  - Brother of Prospero

**Family Relationships:**

- Ferdinand and Miranda are siblings of Prospero.
- Sebastian is the brother of Ferdinand and Miranda.
- Prospero is the father of Ferdinand and Miranda.
- Alonso is the father of Ferdinand, Miranda, and Sebastian.
- Gonzalo is a counselor to Alonso.
- Adrian and Francisco are lords.

**Worker Relationships:**

- Stephano is Alonso’s butler.
- Trinculo is Alonso’s jester.

**Plots and Politics:**

- Antonio is the usurping Duke of Milan.
- Prospero and Caliban are antagonistic figures.
- Ariel is a spirit under Prospero’s control.

**Nature of Characters:**

- Ferdinand and Miranda are the main characters in Prospero’s plot.
- Caliban is a savage and deformed slave.
- Ariel is an airy spirit.
- Gonzalo, Adrian, and Francisco are nobles linked to Alonso.

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Act I

- In Scene 1, the ship is caught in a terrible storm. Thinking about the different types of people on the ship (royalty, advisors, crewmen, etc.), what is it about the storm that makes them all equal? Why would this “equality” be significant to Elizabethan theatre audiences?

- Sometimes when we watch the news or hear about someone going through a difficult time, we are upset for the people in those tragic circumstances. Describe a real life event that saddened you or upset you even though it didn't involve you personally. Why do you think we feel emotions and sympathy for people we don’t even know?

- In Scene 2, we meet Ariel, the “spirit” that Prospero controls. Describe the way Prospero speaks to Ariel – sometimes praising him, sometimes scolding him. Do you think Prospero will truly free Ariel from his command?

- In Scene 2, we also meet Caliban. He is dismissive of the education that Prospero has given him, saying the only good thing to come of it was learning “how to curse.” What do you think Caliban means by this statement? Do you think Caliban would be better off if Prospero had never come to the island?

- When Ferdinand and Miranda meet, they immediately fall in love: “At first sight, They have changed eyes.” Prospero thinks that he needs to make a little trouble in the relationship so that they will appreciate the value of their love. Do you think that working for something makes it more valuable? Or do you think things that are easily obtained are just as important? Why do you feel this way?

Act II

- As Gonzalo and Adrian discuss the island with Antonio and Sebastian, it seems as if they are observing two completely different places. Gonzalo sees it as “lush” and “green,” while Antonio describes it as “tawny.” Adrian thinks the weather is “subtle, tender, and delicate,” while Sebastian finds it to be “rotten.” What do their descriptions of the island tell you about each of the characters’ personalities?

- Gonzalo’s description of what he imagines to be a perfect society includes the idea that there would be no poverty, crime, or violence, and where people could live off the “abundance” of the land. Describe your idea of a perfect society. Is yours similar to that of Gonzalo’s, or is it completely different?

- When everyone else falls asleep under Ariel’s spell, Antonio and Sebastian plot to kill King Alonso. What do they seem to be forgetting as they plan Sebastian’s rise to the throne of Naples? What does this tell you about the way these characters think and act?

- How is Caliban’s reaction to Trinculo and Stephano similar to that of Miranda’s reaction to Ferdinand?

Act III

- Because she has lived most of her life on the island, Miranda is very naïve when it comes to society’s “rules” on how one should act when in love. So, she is very honest when telling Ferdinand that she loves him. Do you think it is better to be honest about your feelings or should you hold back? What are the positives and negatives of each behavior?
• Do you think Miranda and Ferdinand’s feelings for each other are genuine? They have scarcely met, and already they are in love. Are their words of love sincere? Is it actually possible to fall in love “at first sight,” or does it take time to fall in love?

• How are Trinculo and Stephano similar to Antonio and Sebastian? What is Shakespeare’s purpose in these parallel plot lines?

• When Ariel appears as a harpy, he confronts Alonso, Sebastian, and Antonio with their crime against Prospero. Who of the three seems to feel the most remorse? How do you know that this character is feeling regret for how he treated Prospero? How do the other two characters react?

Act IV

• What message is Prospero giving to the lovers through the entertainment of the spirits? What do you find significant about the spirits portraying Roman goddesses, considering that all the women in the play (Miranda’s mother, Caliban’s mother, Ferdinand’s sister) other than Miranda are only referred to and not seen?

• What do you think of the character of Caliban? He is described as “monster,” “tortoise,” “beast, “hagseed,” and other various descriptions, yet he has some of the most eloquent lines in the play. Is he actually a “monster,” or do you feel that Prospero has cheated him of his “natural” life? Make a list of his negative and positive qualities. Can any of his negative behaviors be justified?

• Prospero punishes Caliban, Stephano, and Trinculo by having the spirits chase them and inflict them with cramps and convulsions. Do you think this is or is not a fair punishment for these would-be murderers and thieves?

Act V

• When Prospero asks Ariel if his feelings would be moved by the plight of King Alonso and company, Ariel replies, “Mine would, sir, were I human.” How do you think Ariel views all of these human behaviors? He faithfully carries out Prospero’s requests because he wants his freedom, but does he agree with what Prospero is doing? Write a soliloquy as Ariel, describing his thoughts and observations about the various characters’ actions.

• Throughout the play, Prospero has manipulated and used people to meet his own wishes. He does forgive those people who “wronged” him, after putting them through some horrible situations (all the people on the ship believing they would die in the storm, Alonso believing that his son is dead, etc.). Is Prospero a typical “hero”? What about Caliban? Could you say that he is the “hero” of the play? Would any of the characters in this play fit the definition of “hero”?

• Do you think King Alonso, Antonio, and Sebastian deserve Prospero’s forgiveness? Are all three characters sincerely sorry for what they have done?

• Both Miranda and Caliban lost their mothers as very young children and both were raised by Prospero. Are there other similarities you can find between these two seemingly different characters?

• “Nature vs. nurture” is an expression for debates about the importance of a person’s qualities that he or she is born with (nature) versus personal experiences (nurture) that cause differences in physical and behavioral traits. The phrase “nature vs. nurture” was first used by Sir Francis Galton (half-cousin of Charles Darwin), possibly in reference to Prospero’s line about Caliban in Act IV, Scene 1: “A devil, a born devil on whose nature Nurture can never stick.” Do you think Caliban is a product of nature, nurture, or both? Use examples from the play to support your answer.
At the beginning of each class, give students a list of quotes from which to choose one to write a personal response for five to seven minutes. After writing, students can share their responses in pairs, small groups, or with the class. Or, one day each week can be set aside for students to choose their best response and share it in small groups or with the class. Their responses can take many forms.

- Write a three-part response: 1) indicate the meaning of the quote, 2) connect the quote with other parts of the play, other literature, or personal experiences, and 3) discuss your personal feelings about the quote, the character, or the action.

- Write a completely personal expression. Take off from the quote and free write wherever your thoughts make take you: into fantasy; reflections on your day; problems you are experiencing or have experienced; or people you care about.

- Write a poetic response. Write your own feelings to the quote or continue the dialogue using Shakespeare’s style. Or, write a poem reflecting a theme or idea suggested by the quote.

- Copy the quote and illustrate it. In lieu of writing, draw the characters or illustrate the action in whatever detail you like, from symbolic representation to realistic characterization.

- Reply to the character. Write a letter to the character, either from your point of view or from the point of view of another character in the play.


**Act I**

1. “Stand fast, good Fate, to his hanging. Make the rope of his destiny our cable ... If he be not born to be hanged, our case is miserable.”

2. “Now would I give a thousand furlongs of sea for an acre of barren ground ... I would fain die a dry death.”

3. “Oh, I have suffered With those that I saw suffer.”

4. “Me, poor man, my library Was dukedom large enough.”

5. “I should sin To think but nobly of my grandmother. Good wombs have borne bad sons.”

6. “You taught me language, and my profit on ‘t Is I know how to curse. The red plague rid you For learning me your language!”

7. “Full fathom five thy father lies. Of his bones are coral made. Those are pearls that were his eyes. Nothing of him that doth fade, But doth suffer a sea-change Into something rich and strange. Sea-nymphs hourly ring his knell.”
8. “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.”

**Act II**

1. “The truth you speak doth lack some gentleness And time to speak it in. You rub the sore When you should bring the plaster.”

2. “But nature should bring forth Of its own kind all foison, all abundance, To feed my innocent people.”

3. “But I feel not This deity in my bosom. Twenty consciences, That stand ‘twixt me and Milan, candied be they And melt ere they molest!”

4. “Misery acquaints a man with strange bedfellows.”

**Act III**

1. “But you, O you, So perfect and so peerless, are created Of every creature’s best.”

2. “And then, in dreaming, The clouds methought would open and show riches Ready to drop upon me, that when I waked I cried to dream again.”

3. “Their great guilt, Like poison given to work a great time after, Now ‘gins to bite the spirits.”

**Act IV**

1. “Let me live here ever. So rare a wondered father and a wife Makes this place paradise.”

2. “We are such stuff As dreams are made on, and our little life Is rounded with a sleep.”

3. “A devil, a born devil on whose nature Nurture can never stick ... all lost, quite lost.”

**Act V**

1. “The rarer action is In virtue than in vengeance.”

2. “… noble friend ... whose honor cannot Be measured or confined.”

3. “Irreparable is the loss, and patience Says it is past her cure.”

4. “Oh wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world, That has such people in ‘t!”

5. “But oh, how oddly will it sound that I Must ask my child forgiveness!”

6. “I have been in such a pickle since I saw you last that, I fear me, will never out of my bones.”
Directions: Give each student a line from the text (you can cut each line out from the “Line Sheets”). Students should know which character says the line in the play and practice reading their lines prior to the narration to help with fluency. Have the students sit in a circle as the teacher reads the narration. When their numbers are called, the students can rise and act out their lines or simply read them aloud to the class.

This activity can be done BEFORE reading the play (so that students are familiar with the characters and plot), it can be done DURING your reading of the play (either before or after each act), or it can be done AFTER you finish reading the play as a culminating activity or review.

Act I

Imagine yourself on a ship bound for Naples. You have been in Africa, attending the wedding celebration of King Alonso’s daughter, Claribel, to the King of Tunis. Suddenly, the once peaceful sky is filled with flashes of lightning and sounds of thunder. The ocean roars and the ship is tossed about. The crew has lost hope!

1) All lost! To prayers, to prayers, all lost! ... Mercy on us! ... Farewell, my wife and children! Farewell, brother!

As the others cry and wail and rush off to find King Alonso, you see an island off in the distance ... but it could be your mind playing tricks on you. What is that? A beautiful girl standing by a man in a flapping cape ... although you don't know it, you are seeing Prospero and his daughter, Miranda. She is very upset by the sight of the ship caught in the storm.

2) If by your art, my dearest father, you have put the wild waters in this roar, allay them ... oh, I have suffered with those I saw suffer!

Prospero, who knows he has everything under control, reassures Miranda that everything is fine.

3) Wipe thou thine eyes ... I have with such provision in mine art so safely ordered that there is no soul—no, not so much perdition as an hair betid to any creature in the vessel—which thou heard'st cry, which thou sawst sink.

Prospero proceeds to tell Miranda how they wound up on this deserted island, and how he developed such powerful magic.

4) Twelve year since, Miranda, twelve year since, thy father was the Duke of Milan and a prince of power ... and thou his only heir and princess ...

But Prospero was obsessed with studying magic, so he let Antonio, his brother, run things for him. And Antonio decided that Prospero really wasn't fit to take care of Milan.

5) He did believe he was the duke ... hence his ambition growing ... he thinks me ... incapable ....

Antonio decided to make a deal with Alonso, the King of Naples; Antonio promised to pay Alonso a yearly sum and place Milan under the control of Naples if Alonso would get rid of Prospero and thus make Antonio the Duke of Milan.
6) In few, they hurried us aboard a bark, Bore us some leagues to the sea, where they prepared
A rotten carcass of a butt ... The very rats Instinctively had quit it.

But all was not lost. A nobleman from Naples, Gonzalo, had put some clothes, food, and Prospero’s books
onto the boat. Because of Gonzalo’s kindness, Prospero and Miranda survived. Even though she is fascinated
with Prospero’s tale, Miranda still has an unanswered question.

7) And now I pray you, sir—your reason For raising this sea storm?

But Prospero is not quite ready to let Miranda in on the whole story. As he casts a spell to put her to sleep,
Ariel, Prospero’s “airy spirit,” enters the scene.

8) All hail, great master! Grave sir, hail! I come To answer thy best pleasure, be ‘t to fly, To
swim, to dive into the fire, to ride On the curled clouds. To thy strong bidding, task Ariel and
all his quality.

We now learn that Ariel has assisted Prospero during the tempest. He boarded King Alonso’s ship, made it
appear to catch on fire, and made everyone jump off the ship and swim to the shore of Prospero’s island. And
although they had been through a terrible storm, the men, their clothing, and the boat were in better shape
than before the storm.

9) Not a hair perished. On their sustaining garments, not a blemish, But fresher than before.

According to Prospero’s directions, Ariel had made sure to split the group up into three different places around
the island. He placed a charm on the ship’s crew so that they would sleep and hid the ship somewhere near
the Bermuda islands so that it could not be sighted from Prospero’s island.

10) In the deep nook where once Thou called’st me up at midnight to fetch dew From the still-
vexed Bermoothes, there she’s hid.

After all of this work, Prospero has yet another request for him. Ariel gets a bit impatient with Prospero.

11) Is there more toil? Since thou dost give me pains, Let me remember thee what thou hast
promised ...

Which is to take a full year off his service to Prospero. But Prospero gets a bit angry with Ariel, reminding him
that he would still be trapped in a pine tree if it were not for Prospero.

12) Hast thou forgot The foul witch Sycorax ... Thou, my slave ... wast then her servant ... she
did confine thee ... Into a cloven pine ... Imprisoned thou didst remain A dozen years ...

Prospero continues to remind Ariel that when Sycorax died, not even her son Caliban could remove Ariel from
the tree. Ariel quickly changes his tone and agrees with Prospero that he is indebted to him.

13) Pardon, master. I will be correspondent to command And do my spirit ing gently.

With that taken care of, Prospero wakes up Miranda so the two of them can go to Caliban to give him orders.

14) Thou poisonous slave, got by the devil himself Upon thy wicked dam, come forth!

Caliban is not too happy about being Prospero’s servant, and he feels that Prospero treats him badly.
15) This island’s mine, by Sycorax my mother, Which thou takest from me. When thou camest first, Thou strok’st me and made much of me …

But then Prospero reminds him why he is no longer a favorite and why Caliban is enslaved to him.

16) I … lodged thee In mine own cell till thou didst seek to violate The honor of my child.

However, Caliban is not one bit remorseful about his behavior.

17) Oh ho, oh ho! Would’t had been done! Thou didst prevent me. I had peopled else This isle with Calibans.

After more bickering with Prospero and Miranda, Caliban is sent off as Ariel leads the lost and confused Ferdinand toward them with his mournful music.

18) Full fathom five they father lies.
    Of his bones are coral made.
    Those are pearls that were his eyes …

Suddenly, Miranda and Ferdinand see each other, and they are instantly head over heels in love! Miranda can’t remember ever seeing any man (other than her father), and Ferdinand is enamored with Miranda’s beauty. As they approach each other in wonder, Prospero knows that his plan is working.

19) At the first sight They have changed eyes.

Prospero can see they are smitten with each other, but he thinks he needs to cause a little trouble between the lovers so that they will appreciate the value of their love. So, Prospero pretends to be mistrustful of Ferdinand.

20) Thou ... hast put thyself Upon this island as a spy to win it from me.

Prospero then subjects Ferdinand to hard labor, which he happily agrees to do in order to be near Miranda. Prospero knows that everything is going according to plan, and he sends Ariel off to carry out the next step.
ACT II

King Alonso and his company of men are searching the island, in hopes of finding Ferdinand. Gonzalo, a nobleman, tries to cheer him up, but Alonso just wants him to stop talking about it. Sebastian, Alonso’s brother, and Antonio, Prospero’s brother, make fun of how much Gonzalo talks.

21) Fie, what a spendthrift is he of his tongue!

True, Gonzalo does like to talk a lot, but at least he is not a deceitful person like Antonio. Remember, Antonio is the brother who usurped Prospero’s dukedom, and Gonzalo was the man who made sure that Prospero and Miranda had supplies when they were exiled from Naples. As Gonzalo attempts to make the best of their situation by commenting on how lovely the island is, Antonio and Sebastian continue to make fun of him.

22) If but one of his pockets could speak, would it not say he lies?

As Gonzalo comments on how fresh their clothing looks (strange indeed, considering that they just were in a shipwreck), Alonso mourns the loss of his son. Even when Francisco, another nobleman, tells Alonso that he is certain he saw Ferdinand swimming toward shore, Alonso feels guilt for the entire situation. Ariel enters and puts a spell on everyone except Antonio and Sebastian, and they presently fall asleep.

23) What a strange drowsiness possesses them!

Antonio takes advantage of the situation, and suggests to Sebastian that they kill Alonso so that Sebastian could be crowned as king. They seem to be forgetting that they are stranded on an island with really no hope of returning home, but this doesn’t stop the plans of these devious characters. Sebastian is already starting to think of himself as the King of Naples.

24) Draw thy sword. One stroke Shall free thee from the tribute which thou payest. And I the king shall love thee.

Fortunately, Ariel overhears their conversation and wakes up Gonzalo by singing in his ear.

25) While you here do snoring lie,
Open-eyed conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber and beware.
Awake, awake!

Gonzalo awakes and sees Antonio and Sebastian with drawn swords. His cries wake up everyone else, and Antonio and Sebastian come up with a quick story about how they heard the roars of bulls or lions, and they had drawn their weapons to protect the king. Alonso wants to begin searching the island for Ferdinand’s body. Ariel leaves to tell Prospero about the dastardly plot he has overheard.

26) Prospero my lord shall know what I have done. So, King, go safely on to seek they son.

On another part of the island, Caliban is bitterly collecting firewood for Prospero when he suddenly sees Trinculo, King Alonso’s jester. Caliban thinks Trinculo is one of Prospero’s spirits sent to torture him.

27) I’ll fall flat. Perchance he will not mind me.
Trinculo is concerned about finding shelter from the storm when he sees Caliban.

28) What have we here? A man or a fish? Dead or alive? A fish. He smells like a fish, a very ancient and fish-like smell ... There would this monster make a man ... Legged like a man and his fins like arms!

Trinculo decides that even if this thing is a smelly fish-man, he can at least use its cloak as shelter from the rain because he can’t find anything better.

29) Misery acquaints a man with strange bedfellows.

Trinculo crawls under Caliban’s cloak as Stephano, King Alonso’s butler enters the scene drinking wine and singing a naughty tune. Caliban still thinks that both men are spirits who have been sent by Prospero to inflict pain. As Caliban speaks, Stephano is a bit frightened, but then decides to give the creature some wine, tame him, and use him to make some money. Stephano, like Sebastian and Antonio, also seems to be forgetting that he has little chance of returning to Naples. Trinculo hears Stephano’s voice, and after some confusion, the two men are happy to have found each other. Caliban is amazed by these men.

30) These be fine things, an if they be not sprites. That’s a brave god and bears celestial liquor. I will kneel to him.

After much drinking and silly talk, Caliban swears his allegiance to Stephano and promises to show him where to get food and fresh water. Stephano decides the shipwreck might not be such a bad deal.

31) ... the king and all our company else being drowned, we will inherit here.

Caliban leads Stephano and Trinculo off as he drunkenly sings about being free from Prospero.
ACT III

As Ferdinand is working hard to prove himself worthy of Miranda, she offers to help; of course, Ferdinand refuses.

32) No, precious creature. I had rather crack my sinews, break my back, Than you should such dishonor undergo While I sit lazy by.

As Miranda and Ferdinand profess their feelings for each other and discuss marriage (after knowing each other for only an hour!), Prospero overhears their conversation. He is happy that they love each other, but he must continue with his plans.

33) I’ll to my book, For yet ere supper-time must I perform Much business appertaining.

On another part of the island, Caliban convinces Stephano that he could be king of the island and marry Miranda if they kill Prospero.

34) ... ‘tis a custom with him, I’ the’ afternoon to sleep. There thou mayst brain him, Having first seized his books ...

Stephano is quite in favor of Caliban’s plan.

35) Monster, I will kill this man. His daughter and I will be king and queen ... and Trinculo and thyself shall be viceroys.

Of course, Ariel overhears their plot to kill Prospero, so he flies off to find him. In the meantime, King Alonso and his men are still searching the island for Ferdinand. They come before a feast being laid out for them by Prospero’s spirits. But when they try to eat the food, Ariel appears as a harpy and condemns them for their behavior.

36) But remember ... that you three From Milan did supplant good Prospero, Exposed unto the sea ... Him and his innocent child.

Alonso feels very remorseful and now believes that Ferdinand has died because of Alonso’s betrayal of Prospero. Sebastian and Antonio are also beginning to be affected by their guilt, which Gonzalo notices.

37) All three of them are desperate. Their great guilt, Like poison given to work a great time after, Now ‘gins to bite the spirits.
ACT IV

Prospero tells Ferdinand and Miranda that he is happy that they are in love. However, he warns Ferdinand that he needs to act honorably with Miranda. To remind him of this (and to celebrate the upcoming marriage), Prospero has Ariel and his other sprites put on a show for the lovers. The spirits portray Roman goddesses and speak of celebrating true love and faithfulness.

38) Honor, riches, marriage, blessing,
    Long continuance, and increasing,
    Hourly joys be still upon you.
    Juno sings her blessings on you.

As the performance draws to a close, Prospero remembers Caliban’s plot to kill him. He asks Ariel what Stephano, Trinculo, and Caliban are doing. Ariel informs Prospero that they are in the pond beyond his room. Prospero sends Ariel to fetch some glittery clothing to distract the foolish men. As Ariel is getting the clothes, Prospero shakes his head in disbelief at Caliban’s actions.

39) A devil, a born devil on whose nature Nurture can never stick, on whom my pains, Humanely taken, all, all lost, quite lost.

Ariel returns with the sparkling clothing and hangs them on a clothesline at Prospero’s request. The three drunkards are soaking wet from being led into the pond by Ariel, so Stephano and Trinculo are thrilled to find such fine clothing waiting for them. But Caliban knows it is a trick of Prospero’s and urges the others to leave the clothes behind and get to the business of killing Prospero before he wakes up.

40) Let it alone … It is but trash … Let’s alone, And do the murder first. If he awake … he’ll fill our skins with pinches.

But Stephano and Trinculo are too busy admiring themselves in their stolen apparel. Suddenly, they hear the noise of hunters, and Prospero’s spirits, disguised as dogs, chase them away. Prospero orders Ariel to go after them and make them feel pain. Prospero knows that soon all his work will be done, and Ariel will finally have his freedom.

41) At this hour Lie at my mercy all mine enemies. Shortly shall all my labors end, and thou Shalt have the air at freedom.
ACT V

Prospero has his magic robes and is ready to bring everything together according to his plan. Ariel informs him that the king and his men are trapped in a grove of trees. Alonso, Sebastian, and Antonio are in a crazed state of mind, and everyone else is worried about them. He tells Prospero that if he could see them, even he would feel sorry for them.

42) Your charm so strongly works ‘em That if you now beheld them, your affections would become tender … Mine would, sir, were I human.

Prospero agrees with Ariel. Even though they had him exiled and could have caused his and Miranda’s deaths, Prospero decides to go with his nobler instincts and forgive them. After he sends Ariel to get them, he calls forth all of his magic in order to surrender it.

43) But this rough magic I here abjure … I’ll break my staff, Bury it certain fathoms in the earth, And deeper than did ever plummet sound I’ll drown my book.

Ariel leads Alonso and his men toward Prospero. He acknowledges and thanks Gonzalo for his help in the past and then confronts his betrayers.

44) Most cruelly Didst thou, Alonso, use me and my daughter. Thy brother was a furtherer in the act … Sebastian … You brother mine … I do forgive thee, Unnatural though thou art.

Alonso is uncertain if Prospero is real or is a figment of his overworked imagination. However, the longer he is in Prospero’s presence, the clearer his mind becomes.

45) I … do entreat Thou pardon my wrongs. But how should Prospero Be living and be here?

Along with forgiving Alonso, Prospero also forgives his brother, Antonio, even though he knows Antonio is not worthy of forgiveness. Alonso wants the details of Prospero’s life on the island, but his heart is heavy because he has lost his son. Prospero says he has also lost his child, his only daughter. The king wishes that both children could be alive and married to each other.

46) O heavens, that they were living both in Naples, The king and queen there!

Clever Prospero! After hearing these words, he draws back a curtain to reveal Ferdinand and Miranda playing chess and saying sweet words to each other. Everyone is amazed to see that Ferdinand survived the shipwreck, and his father is even more amazed to find him with this lovely young woman. For her part, Miranda is overcome at the sight of so many people.

47) Oh, wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world That has such people in ‘t!

Alonso is overjoyed that his son is alive and does not care that he will marry a girl that he has known for less than three hours! Into this happy scene, the ship’s Master and Boatswain enter, telling everyone that the ship is fine and ready to be put out to sea. Of course, this was the work of Prospero’s faithful servant, Ariel.

48) My tricksy spirit! … Thou shalt be free.

Finally, the would-be murders, Stephano, Trinculo, and Caliban, stumble into the scene. Caliban is as amazed as Miranda was at the sight of so many people. He realizes that he was ridiculous to worship Stephano.
49) I’ll be wise hereafter And seek for grace. What a thrice-double ass Was I, to take this drunkard for a god And worship this dull fool!

Prospero promises to tell everyone about his life on the island. His last magical act is to have Ariel provide calm seas and excellent weather for the journey tomorrow.

50) I’ll ... promise you calm seas, auspicious gales, And sail so expeditious that shall catch Your royal fleet far off. My Ariel, chick, That is thy charge. Then to the elements Be free, and fare thou well!

Concept adapted from Amy Ulen's "The Dream Unfolds" of *A Midsummer Night's Dream*; narrative text of "A Tempest Brewing" written by Angee Lewandowski.
### Act I

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<tr>
<td>31</td>
<td>Which character says this line?</td>
<td>... the king and all our company else being drowned, we will inherit here.</td>
</tr>
</tbody>
</table>
### Act III

<table>
<thead>
<tr>
<th>Line</th>
<th>Question</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>Which character says this line?</td>
<td>No, precious creature. I had rather crack my sinews, break my back, Than you should such dishonor undergo While I sit lazy by.</td>
</tr>
<tr>
<td>33</td>
<td>Which character says this line?</td>
<td>I’ll to my book, For yet ere supper-time must I perform Much business appertaining.</td>
</tr>
<tr>
<td>34</td>
<td>Which character says this line?</td>
<td>… ‘tis a custom with him, I’ the’ afternoon to sleep. There thou mayst brain him, Having first seized his books …</td>
</tr>
<tr>
<td>35</td>
<td>Which character says this line?</td>
<td>Monster, I will kill this man. His daughter and I will be king and queen … and Trinculo and thyself shall be viceroy.</td>
</tr>
<tr>
<td>36</td>
<td>Which character says this line?</td>
<td>But remember … that you three From Milan did supplant good Prospero, Exposed unto the sea … Him and his innocent child.</td>
</tr>
<tr>
<td>37</td>
<td>Which character says this line?</td>
<td>All three of them are desperate. Their great guilt, Like poison given to work a great time after, Now ‘gins to bite the spirits.</td>
</tr>
</tbody>
</table>

### Act IV

<table>
<thead>
<tr>
<th>Line</th>
<th>Question</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>Which character says this line?</td>
<td>Honor, riches, marriage, blessing, Long continuance, and increasing, Hourly joys be still upon you. Juno sings her blessings on you.</td>
</tr>
<tr>
<td>39</td>
<td>Which character says this line?</td>
<td>A devil, a born devil on whose nature Nurture can never stick, on whom my pains, Humanely taken, all, all lost, quite lost.</td>
</tr>
<tr>
<td>40</td>
<td>Which character says this line?</td>
<td>Let it alone … It is but trash … Let’s alone, And do the murder first. If he awake … he’ll fill our skins with pinches.</td>
</tr>
<tr>
<td>41</td>
<td>Which character says this line?</td>
<td>At this hour Lie at my mercy all mine enemies. Shortly shall all my labors end, and thou Shalt have the air at freedom.</td>
</tr>
<tr>
<td></td>
<td>Which character says this line?</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---------------------------------</td>
<td>---</td>
</tr>
<tr>
<td>42</td>
<td>Your charm so strongly works 'em That if you now beheld them, your affections would become tender … Mine would, sir, were I human.</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>But this rough magic I here abjure … I’ll break my staff, Bury it certain fathoms in the earth, And deeper than did ever plummet sound I’ll drown my book.</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Most cruelly Didst thou, Alonso, use me and my daughter. Thy brother was a furtherer in the act … Sebastian … You brother mine … I do forgive thee, Unnatural though thou art.</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>I … do entreat Thou pardon my wrongs. But how should Prospero Be living and be here?</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>O heavens, that they were living both in Naples, The king and queen there!</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Oh, wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world That has such people in ‘t!</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>My tricksy spirit! … Thou shalt be free.</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>I’ll be wise hereafter And seek for grace. What a thrice-double ass Was I, to take this drunkard for a god And worship this dull fool!</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>I’ll … promise you calm seas, auspicious gales, And sail so expeditious that shall catch Your royal fleet far off. My Ariel, chick, That is thy charge. Then to the elements Be free, and fare thou well!</td>
<td></td>
</tr>
</tbody>
</table>
In *The Tempest*, there are several characters whose actions and personalities affect the plot and help to create the imaginative world of the play … yet they never actually appear on stage.

In the table below, three characters from *The Tempest* are listed. Find direct quotes from the play that tell us about these characters and then write how they affected the action, plot, or characters in *The Tempest*.

<table>
<thead>
<tr>
<th>Sycorax (Caliban’s mother)</th>
<th>Claribel (King Alonso’s daughter)</th>
<th>Miranda’s mother</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quotes from the play:</td>
<td>Quotes from the play:</td>
<td>Quotes from the play:</td>
</tr>
<tr>
<td>Influence on play:</td>
<td>Influence on play:</td>
<td>Influence on play:</td>
</tr>
</tbody>
</table>

Influence on play:

Influence on play:

Influence on play:
The French philosopher Michele de Montaigne’s 1580’s essay “On Cannibals” influenced Shakespeare as he wrote *The Tempest*. The essay is based on information from explorers in the Americas who wrote about people who lived in natural, idyllic societies that were not spoiled by European influence.

Read Montaigne’s essay about a perfect “nation” and compare it to Gonzalo’s monologue from Act II about his ideal “commonwealth.”

Reread the selections and highlight the similarities and differences you found. Use one color highlighter to represent the ideas shared by Montaigne and Shakespeare, another color to represent different ideas from Montaigne’s essay, and a third color to represent different ideas from Shakespeare’s play.

Finally, complete the Venn diagram to organize the information that you found and respond to the question using the information you discovered.

<table>
<thead>
<tr>
<th>Montaigne</th>
<th>Shakespeare</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is a nation … that hath no kind of traffic,</td>
<td>I’ th’ commonwealth I would by contraries</td>
</tr>
<tr>
<td>no knowledge of letters, no intelligence of numbers, no name of magistrate nor of politic superiority, no use of service, of riches, or poverty, no contracts, no successions, no dividences, no occupation but idle, no respect of Kindred but common, no apparel but natural, no manuring of lands, no use of wine, corn, or metal. The very words that import lying, falsehood, treasons, envy, dissimulation; covetousness, detraction, and pardon were never heard.</td>
<td>Execute all things. For no kind of traffic</td>
</tr>
<tr>
<td></td>
<td>Would I admit. No name of magistrate.</td>
</tr>
<tr>
<td></td>
<td>Letters should not be known. Riches, poverty,</td>
</tr>
<tr>
<td></td>
<td>And use of service—none. Contract, succession,</td>
</tr>
<tr>
<td></td>
<td>Bourn, bound of land, tilth, vineyard—none.</td>
</tr>
<tr>
<td></td>
<td>No use of metal, corn, or wine, or oil.</td>
</tr>
<tr>
<td></td>
<td>No occupation. All men idle, all.</td>
</tr>
<tr>
<td></td>
<td>And women, too, but innocent and pure.</td>
</tr>
<tr>
<td></td>
<td>No sovereignty—</td>
</tr>
<tr>
<td></td>
<td>All things in common nature should produce</td>
</tr>
<tr>
<td></td>
<td>Without sweat or endeavor. Treason, felony,</td>
</tr>
<tr>
<td></td>
<td>Sword, pike, knife, gun, or need of any engine,</td>
</tr>
<tr>
<td></td>
<td>Would I not have. But nature should bring forth</td>
</tr>
<tr>
<td></td>
<td>Of its own kind all foison, all abundance,</td>
</tr>
<tr>
<td></td>
<td>To feed my innocent people.</td>
</tr>
</tbody>
</table>
What do you think of these societies? Are they realistic? Could a society like this ever exist? Why?

__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________

Montaigne  
both  
Shakespeare
The Tempest is one of those “problem” plays. It is neither totally comedic nor completely tragic, but it has elements of both. When the First Folio was published in 1623, Shakespeare’s plays were placed in three different groupings: Comedies, Histories, and Tragedies.

The Tempest was placed with the comedies. However, although the play has “spirits,” drunken, silly characters, and a marriage, it also includes topics such as betrayal, attempted murder, and enslavement. Scholars later added the category “Romance” to the genres of Shakespeare’s plays, and that is how this play is now identified.

Which elements in The Tempest are comedic and which are tragic? Complete the table below with events and characters to shows why it is indeed a “problem” play!

<table>
<thead>
<tr>
<th>Comedic elements in The Tempest</th>
<th>Tragic elements in The Tempest</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**WHAT DO YOU THINK?**

Directions: Read each quote in the chart below. Then paraphrase the quote in your own words, and explain if you agree or disagree with the statement. Back up your opinions with an explanation from the play or your own personal life experiences.

<table>
<thead>
<tr>
<th><strong>Quote from The Tempest</strong></th>
<th>Your Paraphrase</th>
<th>Agree or Disagree—Why?</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;And my trust, Like a good parent, did beget of him A falsehood ... as great As my trust was, which indeed had no limit ...”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;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.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Misery acquaints a man with strange bedfellows.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Their great guilt, Like poison give to work a great time after, Now ‘gins to bite the spirits.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“We are such stuff As dreams are made on, and our little life Is rounded with a sleep.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“A devil, a born devil on whose nature Nurture can never stick ...”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The rarer action is In virtue than in vengeance.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“How beauteous mankind is! O brave new world, That has such people in ‘t!”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“But oh, how oddly will it sound that I Must ask my child forgiveness!”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Directions: Use the following descriptions and quotes to test your students' knowledge of the characters from the play!

**GAME #1**

This character ...

1. is in love with Ferdinand (Miranda)
2. is the King's jester (Trinculo)
3. helped Prospero when he was exiled from Naples (Gonzalo)
4. attended his daughter's wedding before the storm (Alonso)
5. tricked his brother out of his rightful title (Antonio)
6. wants to kill his brother (Sebastian)
7. pretends to not trust Ferdinand (Prospero)
8. thinks his father is dead because of the storm (Ferdinand)
9. thinks he can be king of the island (Stephano)
10. agrees with Gonzalo that the island is pleasant (Adrian)
11. tells the king that he thought he saw Ferdinand swimming toward the island (Francisco)
12. was trapped in a tree by Sycorax (Ariel)
13. tried to attack Miranda (Caliban)
14. according to Miranda, looks like the type to die by hanging (Boatswain)

**GAME #2**

Which character said this line?

1. "What cares these roarers for the name of a king? ... If you can command these elements to silence and work the peace of the present, we will not hand a rope more." (Boatswain)
2. "What a thrice-double ass Was I, to take this drunkard for a god And worship this dull fool!" (Caliban)
3. "Before you can say 'Come' and 'Go,' And breathe twice and cry 'So, so!' Each one, tripping on his toe, Will be here with mop and mow. Do you love me, master, no?" (Ariel)
4. "I saw him beat the surges under him, And ride upon their backs ... I not doubt He came alive to land." (Francisco)
5. "It must needs be of subtle, tender, and delicate temperance ... The air breathes upon us here most sweetly." (Adrian)
6. "Monster, I will kill this man. His daughter and I will be king and queen ..." (Stephano)
7. "This my mean task Would be heavy to me as odious, but The mistress which I serve quickens what's dead And makes my labors pleasures." (Ferdinand)
8. "We are such stuff As dreams are made on, and our little life Is rounded with a sleep." (Prospero)
9. "We have lost your son, I fear, forever ... The fault's your own." (Sebastian)
10. "My strong imagination sees a crown Dropping upon thy head." (Antonio)
11. "O heavens, that they were both living in Naples The king and queen there!" (Alonso)
12. "Was Milan thrust from Milan, that his issue Should become kings of Naples?" (Gonzalo)
13. "Misery acquaints a man with strange bedfellows." (Trinculo)
14. "How beauteous mankind is! O brave new world, That has such people in 't!" (Miranda)
Directions: In random order, write the names listed below on the bingo card above.

<table>
<thead>
<tr>
<th>Adrian</th>
<th>Caliban</th>
<th>Miranda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alonso</td>
<td>Ferdinand</td>
<td>Prospero</td>
</tr>
<tr>
<td>Antonio</td>
<td>Francisco</td>
<td>Sebastian</td>
</tr>
<tr>
<td>Ariel</td>
<td>Gonzalo</td>
<td>Stephano</td>
</tr>
<tr>
<td>Boatswain</td>
<td></td>
<td>Trinculo</td>
</tr>
</tbody>
</table>
Write “Act VI” of the play. What happens when Prospero, Miranda, and the others return to Milan? What happens to the balance of power? How genuine is Miranda and Ferdinand’s love? What becomes of Caliban and where does Ariel go? Do Sebastian and Antonio continue to plot against Alonso and Prospero? Does Prospero regret relinquishing his magical powers? Address these and any other unanswered questions from *The Tempest* as you write the next act of the play.

Write a diary from the perspective of one of the main characters from the play. The diary may be from the time frame before, during, or after the play’s events. You will need several entries, and you may want to include personal keepsakes. Remember that thoughts and feelings are very important in a diary.

Make several drawings of some of the scenes from the play and write a caption for each drawing. Put all the drawings and captions in chronological order on a poster board to create a storyboard of the play.

Create a newspaper that reports the various events of the play. You could include a front-page story that reports the play’s main conflict and its resolution, a feature article about one “noble” from the play (similar to an article about a celebrity), sports and entertainment relevant to the setting of the play or the interests of the characters, a weather report, etc.

Construct a model of the Globe Theatre. You may construct it out of any materials that you wish. Be sure to consult reliable sources to help you design your model.

Create a sculpture of a character from the play. You may use any combinations of materials – soap, wood, clay, sticks, wire, stones, old toy pieces, or any other object – to create your sculpture.

Interview a character from the play. Write at least 10 questions that will give the character the opportunity to discuss his/her thoughts and feelings about his/her role in the story. You and a partner should play the character and the interviewer. Videotape the interview for presentation.

Create a comic strip that depicts a few scenes from the play. You may draw, use computer graphics, use photos from magazines, or any other way you wish to graphically create your comic strip.

Create a movie poster for the play using two or more of the following media: paint, crayons, chalk, colored pencils, ink, markers, etc. You may want to choose modern-day actors to star in the movie and include their names and/or pictures on the poster. Look at current movie posters to help you determine what information to include on your poster.
Please help us to improve. We invite you to share your thoughts about this production. Please return this form to any Southwest Shakespeare Company volunteer as you leave, OR mail it to us at P.O. Box 30595, Mesa, AZ 85275, OR fax it to 480.924.4310. Thank you for completing and returning this form, for coming to our performance, and for introducing your students to the wonders of Shakespeare and live theatre!

Please feel free to use the back of this form to include any additional comments.

Name of Play: ____________________________ Performance Date: ______________

Did the confirmation packet provide you with the information you needed? Why/why not? ______________________________________

___________________________________________________________________________________________________________________________

Did you find the Teacher Guide helpful? What did you particularly like/dislike? __________________________

___________________________________________________________________________________________________________________________

Did you enjoy the performance? Why/why not? ______________________________________

___________________________________________________________________________________________________________________________

Could you understand it? ______________________________________

Could you hear it? ______________________________________

What did you think of it visually? ______________________________________

___________________________________________________________________________________________________________________________

Would you recommend Southwest Shakespeare to other educators? Why/why not? __________________________

___________________________________________________________________________________________________________________________

Your name and school (optional) __________________________

E-mail address (optional) __________________________