Consistent with the Shakespeare Theatre Company’s central mission to be the leading force in producing and preserving the highest quality classic theatre, the Education Department challenges learners of all ages to explore the ideas, emotions and principles contained in classic texts and to discover the connection between classic theatre and our modern perceptions. We hope that this First Folio: Teacher and Student Resource Guide will prove useful to you while preparing to attend The Tempest.

First Folio provides information and activities to help students form a personal connection to the play before attending the production. First Folio contains material about the playwrights, their world and their works. Also included are approaches to explore the plays and productions in the classroom before and after the performance.

First Folio is designed as a resource both for teachers and students. All Folio activities meet the “Vocabulary Acquisition and Use” and “Knowledge of Language” requirements for the grades 8-12 Common Core English Language Arts Standards. We encourage you to photocopy these articles and activities and use them as supplemental material to the text.

Enjoy the show!

The First Folio Teacher and Student Resource Guide for the 2014-2015 Season was developed by the Shakespeare Theatre Company Education Department:

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For more information on how you can participate in other Shakespeare Theatre Company programs, please call the Education Hotline at 202.547.5688 or visit ShakespeareTheatre.org.

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A terrible storm at sea attacks a ship carrying Alonso, the King of Naples, and other lords. The magician Prospero and his daughter Miranda watch from an island nearby. After assuring her that he will bring the men safely to dry land, Prospero tells Miranda he was once Duke of Milan. Exiled by his scheming brother Antonio, he escaped with her to live on this magical island. Twelve years later, a lucky reversal has brought Antonio, Alonso and the other lords to Prospero’s island.

To execute his plan of vengeance, Prospero calls upon his two servants: Ariel, “a delicate spirit” of the island whom Prospero has promised freedom, and Caliban, a native of the island whom Prospero has tasked with hard labor. Ariel brings the young Prince Ferdinand ashore, separated from his father and the other lords. Miranda and Ferdinand fall instantly in love, but Prospero puts the young man to work. The king’s party lands elsewhere on the island. Believing Ferdinand drowned, Alonso bemoans his loss of his son. Ariel enters, invisible, and puts all the men to sleep except Antonio and Sebastian, Alonso’s brother. Antonio urges Sebastian to kill the sleeping Alonso, in order to become the King of Naples much as Antonio became Duke of Milan. Ariel wakens Alonso and the other lords, and Antonio and Sebastian pretend they heard a noise of wild beasts.

Meanwhile, Caliban meets Stephano and Trinculo, a drunkard servant and clown of the king who have also survived the shipwreck. Stephano plies Caliban with liquor, and Caliban promises to make him king of the island if he will kill Prospero. Elsewhere on the island, Alonso and the lords hear strange music, and see a magnificent banquet set for them. Marveling, they sit down to eat, but suddenly Ariel appears, disguised as a harpy, and tells them they will all meet their deaths.

Ferdinand and Miranda have agreed to be married, and Prospero presents a masque blessing their nuptials. The celebration ends abruptly, however, as Prospero remembers Caliban’s plot against his life. Ariel has led Stephano, Trinculo and Caliban in a wild goose chase all over the island. When the three men finally arrive to kill Prospero, Ariel lays a trap for them. While Trinculo and Stephano are distracted, Prospero summons spirits in the shape of vicious dogs that chase the three men away.

His plans drawing to a close, Prospero dons his enchanted robes and resolves to abandon his magical powers. Ariel brings the shipwrecked lords to him. After forgiving Antonio and reclaiming his dukedom, Prospero reveals Ferdinand and Miranda. Thrilled to see his son alive, Alonso blesses the marriage and begs Prospero’s forgiveness. Ariel enters with the shipwrecked sailors, who report amazedly that their ship lies at harbor, undamaged. Ariel then brings in Caliban, whom Prospero acknowledges as his. Seeing his folly, Caliban vows to be wiser. Finally, Prospero sets Ariel free.

Costume sketches for Prospero and Antonio by Costume Designer Jennifer Moeller.
## WHO’S WHO in *The Tempest*

<table>
<thead>
<tr>
<th><strong>Prospero</strong></th>
<th>The former Duke of Milan, now a powerful sorcerer.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Miranda</strong></td>
<td>Prospero’s daughter. Falls in love with Ferdinand.</td>
</tr>
<tr>
<td><strong>Ariel</strong></td>
<td>A spirit of the island and servant to Prospero.</td>
</tr>
<tr>
<td><strong>Alonso</strong></td>
<td>King of Naples and father of Ferdinand. He aided Antonio in unseating Prospero as Duke of Milan twelve years before.</td>
</tr>
<tr>
<td><strong>Gonzalo</strong></td>
<td>An old lord who helped Prospero and Miranda escape when they were exiled by Antonio.</td>
</tr>
<tr>
<td><strong>Trinculo</strong></td>
<td>The King’s jester.</td>
</tr>
<tr>
<td><strong>Antonio</strong></td>
<td>Prospero’s brother. He exiled Prospero and took over as Duke of Milan twelve years before the play begins.</td>
</tr>
<tr>
<td><strong>Ferdinand</strong></td>
<td>Son and heir of Alonso, King of Naples. Falls in love with Miranda.</td>
</tr>
<tr>
<td><strong>Caliban</strong></td>
<td>A native of the island and servant to Prospero. Son of the witch Sycorax.</td>
</tr>
<tr>
<td><strong>Sebastian</strong></td>
<td>Alonso’s brother.</td>
</tr>
<tr>
<td><strong>Stephano</strong></td>
<td>A drunken servant of the King.</td>
</tr>
</tbody>
</table>

**Geraint Wyn Davies**  
**Rachel Mewbron**  
**Sofia Jean Gomez**  
**C. David Johnson**  
**Ted van Griethuysen**  
**David Quay**  
**Gregory Linington**  
**Avery Glymph**  
**Clifton Duncan**  
**David Bishins**  
**Liam Craig**
WHO’S WHO in *The Tempest*

Family:
- Prospero
- Miranda
- Ferdinand
- Gonzalo
- Sebastian
- Stephano
- Trinculo

Servant & Master:
- Ariel
- Caliban

In Love:

Friends:
QUESTIONS FOR DISCUSSION

ACT ONE

1) Why is it significant that the play begins with a storm at sea?

2) Why does Miranda have such immediate empathy for the men in the ship? Since she’s lived on a deserted island all her life, how did she learn pity and mercy?

3) Think about how you might tell someone the story of your past. How would you characterize yourself? How does Prospero characterize himself? Does he take any responsibility for what happened to him? Should he?

4) What crime did Antonio commit? What motivated him? How should he be punished?

5) What do you imagine the spirit Ariel looks like?

6) What do you imagine the witch Sycorax looks like?

7) What do you imagine Caliban looks like?

8) What connection does Shakespeare make between outward appearance and inner spirit? Do you think it’s true? Why or why not?

9) What is your reaction to Prospero’s treatment of Caliban? Does Caliban have a right to be angry at Prospero? Should he rule the island?

10) What reason does Prospero give for enslaving Caliban? Do you think Prospero is right in his actions?

11) During Ferdinand & Miranda’s first encounter he says: “O, if a virgin, And your affection not gone forth, I’ll make you Queen of Naples. What is he saying? Why does her virtue matter?

ACT TWO

1) What type of person is Gonzalo? What was his role in the plot against Prospero? Does his behavior seem consistent with how he acts now?

2) Sebastian and Antonio ridicule Gonzalo. What does this tell us about their characters?

3) Antonio incites Sebastian to kill his brother Antonio and take the crown of Naples. What does this tell us about Antonio’s nature and motives? How does Sebastian respond? What does it tell us about him?

4) Why do you think Caliban willingly worships Stephano? Why is he willing to give Stephano control of the island?
QUESTIONS FOR DISCUSSION

ACT THREE

1) Ferdinand and Miranda fall in love at first sight. Do you believe in love at first sight?

2) What does Ferdinand say he loves about Miranda?

3) Do you think Miranda would still be in love with Ferdinand if she met other men from the world?

4) Antonio overthrew Prospero, Antonio & Sebastian plot to murder Alonso, and Caliban plots to murder Prospero. What is Shakespeare saying about human nature? Does the character of Gonzalo complicate your interpretation?

ACT FOUR

1) Why do you think the Masque is in the play? What is the message about the sanctity of marriage?

2) How are Stephano and Trinculo distracted from their plot? What does it show about their natures?

ACT FIVE

1) Why does Prospero show mercy to his enemies? Do you think Prospero had planned to forgive them from the beginning?

2) Why does Prospero give up magic?

3) What do you think Prospero has learned? Has he changed? If so, how as he changed? Did he change during the play or did the change occur before the action of the play started?

4) Are Caliban and Prospero reconciled at the end of the play?

5) Do you think Alonso and Antonio are truly sorry for their plot against Prospero? Has their experience on the island changed them?

Costume sketches for Miranda and Stephano by Costume Designer Jennifer Moeller.
Shakespeare’s audiences, regardless of social class, believed in magic. The three main forms of magic that were practiced were astrology, alchemy and sorcery. They also believed in mythical creatures like ghosts and fairies and they deeply feared witchcraft. These beliefs are reflected in many of Shakespeare’s plays, but are especially prevalent in *The Tempest*. Prospero is a sorcerer who commands the spirit Ariel and the spawn of an evil witch, Caliban. Many scholars believe that the character of Prospero is based on a famous astronomer, John Dee, who was a friend and advisor to Queen Elizabeth. John Dee was an accomplished mathematician, astronomer and navigator who trained many captains in the English Navy. John Dee went on to study astrology and alchemy and eventually believed he had discovered the language of angels. According to the book *Visions and Prophesies*, John Dee described how, as he knelt in prayer late one autumn, “there suddenly glowed a dazzling light, in the midst of which, in all his glory, stood the great angel, Uriel.” The spirit reportedly handed Dee a crystal “most bright, most clear and glorious, of the bigness of an egg” and informed him that by gazing at it he could communicate with otherworldly spirits.

**Astrology** was the most widely practiced form of magic by Elizabethans. According to Joseph Papp and Elizabeth Kirkland, in *Superstition, Folklore, and Astrology in Shakespeare’s Time*, “Consulting the stars—courtesy of the local stargazer in a village or a fancier private practitioner in London—helped confused Elizabethans determine what specific course of action to take. An astrologer who knew the position of the stars and planets at the exact moment a crucial question was asked could then provide answers to all sorts of personal queries—when to get married, when to look for a job, and even that rare dilemma of when to take a bath. Failing to act at the moment dictated by the heavens was invariably catastrophic. As Prospero acknowledges in *The Tempest*, "my zenith doth depend upon / A most auspicious star, whose influence If now I court not, but omit, my fortunes / Will ever after droop." Many of Queen Elizabeth’s courtiers shared Prospero’s affinity for stargazing; it had a huge following at Court. High-ranking government officials and famous men were avid enthusiasts: Sir Walter Raleigh, the Earl of Essex and the Earl of Leicester conferred at length with the well-known astrologer John Dee to ascertain the most auspicious day—and hour—for Queen Elizabeth’s coronation.

**Alchemy** was the practice of turning lead and other metals into silver or gold. Some alchemists also sought to find a potion for immortality. Lord Burleigh, Elizabeth’s right-hand minister, even invested some money in a corporation run by an astrologer-alchemist who promised to turn iron into copper, generating huge profits to the investors.

**Sorcery**, which was the more controversial practice of the times, sought to raise and control spirits through spells, charms and rituals.
Witchcraft was considered black magic and not acceptable to Elizabethans. When terrible things happened that Elizabethans could not explain, such as death or disease, miscarriages or a bad harvest, they blamed witchcraft. It was generally women who were accused of being witches; most often, the accusations were really made because of personal vendettas or for political gains. Queen Elizabeth’s own mother Anne Boleyn was convicted and put to death for witchcraft. Papp and Kirkland highlight Shakespeare’s references to these fears: “Many Elizabethans were afraid witches had fearful powers over the elements; like ‘the foul witch Sycorax’ of Shakespeare’s The Tempest, they had the power to ‘control the moon, make flows and ebbs,’ manipulating the winds and rains to bring bad weather. Cursing and uttering evil charms were probably the most common ways these witches operated. Caliban and Prospero practically have a cursing contest in The Tempest: the monster cries, ‘All the charms Of Sycorax, toads, beetles, bats, light on you!’ and Prospero, in turn, issues equally dire threats: ‘If thou neglect’s, or dost unwillingly What I command, I'll rack thee with old cramps, Fill all thy bones with aches, make thee roar That beasts shall tremble at thy din.’”

Mythical Creatures including ghosts, demons and mermaids were also commonly believed to be real, though none as troublesome on a daily basis as Fairies. According to Papp and Kirkland, Elizabethans believed that fairies were closely involved with the workings of a household, bringing good luck to a well-kept house and punishments to an untidy one. Fairies loved playing tricks on humans and wreaking havoc in a house: spilling milk, putting hexes on animals, keeping cream from turning to butter. Elizabethans also tended to blame fairies when they got lost, believing the spirits loved leading them astray. The Tempest, Caliban complains that Prospero will send fairies who will "lead me, like a firebrand, in the dark / Out of my way.”

The Art of Prospero (and Shakespeare)

The Tempest is unlike any other play in Shakespeare’s body of work. It takes place all in one day; it is filled with magic and spirits; it revisits many themes Shakespeare has tackled before; and, it focuses on Prospero, a main character who is totally in control of his own story.

From what is known about Shakespeare’s work, it was also the last play Shakespeare wrote alone. Though he wrote three more plays with collaborators before he left London and retired from his theatrical life, The Tempest is his last original creation. Many scholars and artists have noticed an intriguing parallel between Shakespeare and Prospero, his final protagonist: they are both creators coming to terms with the end of their “art.”

From the moment The Tempest begins, Prospero creates the story. Unlike most characters, he does not react to events – he causes them. He uses Ariel as a tool to bring about the happy ending he desires: creating the storm and using the secrets of the island; setting up Miranda and Ferdinand to fall in love; pushing and pulling the shipwrecked members of the court around caves and beaches. Just as a playwright controls the outcome by writing the story, Prospero controls the outcome by manipulating his surroundings.

Prospero literally becomes a director of theatre when he creates the Masque in Act 4. As the dance ends Prospero leaves Ferdinand and Miranda saying:
Our revels now are ended. These our actors,  
As I foretold you, were all spirits and  
Are melted into air, into thin air… (Act 4, Scene 1)

The speech enables Shakespeare the chance to blur the lines between the magical "spirits" of the play and the stage-magic that the "actors" bring to the performance. The audience is reminded that the spirits onstage are in fact living actors. We see Prospero not only as a magician but also as an artist.

After bringing the story to his desired end, Prospero willingly gives up his powers. Many scholars see Prospero’s act as a kind of goodbye from Shakespeare himself. After a long career, the writer was laying down his pen and giving up his powers, too.

Shakespeare gives Prospero a chance to speak directly to the audience. His magic is gone and he needs the audience to release him from the story. Prospero surrenders control to the audience: “As you from crimes would pardon’d be / Let your indulgence set me free.” Connecting with his audience through this final speech, Shakespeare and Prospero bring their stories to an end.

DISCUSSION QUESTIONS:
1. Do you agree that the “charms [that] are o’erthrown” represent both Prospero’s magic and Shakespeare’s storytelling? What connections can you make throughout the play between Prospero’s magic and Shakespeare’s magic as a playwright?

2. Look at the Epilogue. Why do you think Prospero gives up his power? Do you interpret Prospero’s final speech as Shakespeare’s final farewell to the stage? Use text as evidence for your ideas.

3. Think about the themes of *The Tempest*. If it is Shakespeare’s final play, what ideas do you think he intended to leave us with? What does he ultimately say about human relationships?

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**The Island’s Inhabitants**

**Ariel**

Ariel is an “airy spirit” or “sprite,” a magical creature with the ability to make himself invisible. Ariel’s gender is not specific in the text, and has often been changed throughout the play’s production history. Shakespeare’s inspiration to have Ariel transform into a harpy—a creature with the head and breasts of a woman and the wings and talons of a bird—was most likely taken from famous literature about ancient battles between harpies and sea voyagers (like the ancient Greek epic poem *Argonautica* where Jason and the Argonauts defeat harpies on their journey to retrieve the Golden Fleece). Harpies are servants to the gods sent to punish men who anger them by eating or spoiling food. Shakespeare is reminding his audience both of a long history of fictional sea voyages and of Londoners traveling abroad who told tales of strange real-life creatures like crocodiles and hippopotami, and imaginary creatures like unicorns and griffins.

**Discussion Questions:**
1. Is Ariel indebted to Prospero for saving him from imprisonment? Is Prospero right to make Ariel his servant?

2. What is magical today? What creatures or places are we still awed by? What are the contemporary literary influences that define what is magical or fantastical today?
## The Island’s Inhabitants

### Caliban

There are multiple historical and literary contexts through which to understand the character of Caliban, but no single interpretation can be verified as Shakespeare’s definitive inspiration. Caliban may have been inspired by a cave-dwelling cyclops from ancient poems like Homer’s *Odyssey* or Virgil’s *Aeneid*. Caliban might also come from any number of wild men or monsters depicted in English literature.

Although Caliban is described as “a savage and deformed slave,” in Shakespeare’s day, “savage” meant wild and uncivilized by upper-class standards. “Savage” was a term used by Shakespeare to describe many of his characters and does not tell us anything about Caliban’s physical appearance or moral character. *The Tempest* details that Caliban is enslaved to Prospero, but is not specific about his “deformity.” The many animal names and images given to Caliban have led many to misinterpret him, but the text reveals that he is clearly human.

Shakespeare writes that Caliban is the son of Sycorax (a woman with some magical power from Algiers, a city on the coast of Northern Africa), the last inhabitant of the island before Prospero and Miranda arrive, but Shakespeare also conflates many geographical locations throughout the play. Most likely, the name “Caliban” means he is a native of the New World (the Americas and Caribbean), which had recently been discovered and written about by English travelers facing actual shipwrecks in the early 1600s (leading some critics to believe that Caliban is potentially Native American). Whatever his actual ethnicity, Stephano and Trinculo’s response to Caliban is typical of an Elizabethan response to anything foreign; Elizabethans were interested in capturing and taming unknown creatures to put them on display and make a profit from them.

Shakespeare was English - scholars view *The Tempest* as being told from a European perspective. Postcolonial theorists believe it is dangerous today to interpret texts without understanding the inherent bias against native peoples and their long history of oppression. These theorists assert that we must remember that many stories are told from the conqueror’s perspective, which for us is mostly Western or European. Prospero colonizes and takes ownership of an island, even though Ariel, Caliban and others were living there first.

**DISCUSSION QUESTIONS:**

1. How does our postcolonial understanding of the world influence our interpretation of the relationship between Prospero and Caliban? Is Prospero justified in enslaving Caliban? Does Prospero have a right to be on the island?

2. How does this affect our understanding of the relationship between Trinculo, Stephano, and Caliban?

3. What are the differences and similarities between Ariel and Caliban? How are they similar in character? How do they function differently within the plot? What might Shakespeare be trying to say by including these two enslaved characters?

4. What happens to Caliban at the end of the play? What will Caliban’s life be like on the island after the play is over?
William Shakespeare was writing scripts for specific actors in his own acting company when he created his plays. He purposely wrote lines in two different ways to communicate information about the characters to his actors. Additionally, he wanted characters to sound different from one another and to adapt their language to new situations, the way people do in real life. The two ways he writes are called **prose** and **verse**.

### PROSE

The ordinary form of written or spoken language, without metrical structure. Prose can be very descriptive, but it follows the rules of grammar. Essays, news articles and novels are examples of written prose.

If a character’s lines are written in **PROSE** we assume the following information:
* The character is most likely from the lower class and not very wealthy
* The character is most likely uneducated

For example, in the beginning of *The Tempest*, the sailors in the midst of a shipwreck speak in prose, as do Trinculo and Stephano, who are servants to the King of Naples. All of these characters lines’ are written in prose to reflect their social status.

**How can I tell if it’s prose?** You can tell when lines are written in prose because they look like a regular paragraph. Here’s an example:

**TRINCULO**
Here’s neither bus nor shrub to bear off any weather at all. And another storm brewing; I hear it sing i’th’wind. Yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head. Yond same cloud cannot choose but fall by pailfuls.

### VERSE

Another word for poetry. It’s writing that has a rhythmic structure. We refer to the rhythm as meter.

**Meter**: a recognizable rhythm in a line of verse consisting of a pattern of regularly recurring unstressed and stressed syllables.

**Iambic Pentameter**: the name of the rhythm Shakespeare uses.

If a character’s lines are written in **VERSE** we assume the following information:
* The character is most likely from the upper class and/or nobility and very wealthy
* The character is most likely formally educated
* The character may be experiencing a strong emotion like love or jealousy and needs to use poetry

For example, in the Tempest, the upper class characters’ lines are written in verse. Some of these characters include: Prospero, a former Duke of Milan and a very educated magician; his daughter, Miranda; Alonso the King of Naples and his courtiers; and, his son Prince Ferdinand.

**How can I tell if it’s verse?** You can tell when lines are written in verse because every line begins with a capital letter and the lines are all different lengths on the page. This is because each line is written with a metrical structure. Here’s an example:

**MIRANDA**
If by your art, my dearest father, you have Put the wild waters in this roar, allay them. The sky, it seems, would pour down stinking pitch, But that the sea, mounting to th’welkin’s cheek, Dashes the fire out. O, I have suffered With those I saw suffer!
When and Why do Shakespeare’s characters switch from verse to prose?

Public = Verse
Noble characters in public situations must present their most formal self and speak in verse as a means to do so. Prince Hal in *Henry IV, Part 1* speaks prose when he’s hanging out with his fellow soldiers at the pub, but uses verse at court and when speaking to his father, the King.

Private = Prose
Upper-class characters use verse in public settings, but may use prose in private settings when they are talking to family or close friends.

Love = Verse
Shakespeare always uses verse when characters fall in love, regardless of their status. For example, in *As You Like It*, Silvius and Phoebe are both shepherds who live in the forest of Arden. However, even though they are lower class, both of these characters are in love and they express it through verse.

Respect = Verse
Upper-class characters use verse as a form of respect. To use prose with a King or Duke or parent would be disrespectful. For example, Hamlet, the Prince of Denmark, has very eloquent verse for his soliloquies. But because he is angry at his mother Gertrude and his uncle Claudius, the new king, Hamlet often speaks to them in prose.

Disguise = Prose
Upper-class characters use prose as part of their disguises, when pretending to be someone else. They are usually disguised as a lower-class character. King Henry V disguises himself as a common foot soldier the night before the battle of Agincourt to find out the true thoughts and feelings of his men. In disguise he speaks in prose, the language of the common men.

Madness = Prose
If a character descends into madness, then they have literally “lost their wits” and no longer have the capacity to speak in verse. Both Lady Macbeth and Ophelia speak in verse until they go mad. Once madness sets in, all their lines are in prose.

ACTIVITY
Caliban is a unique character in Shakespeare. He is a native creature on an enchanted island and he is also a servant to Prospero, so we might not expect him to speak in verse. However, when we encounter him in Act II Scene 1, he does. How is that explained in the text? Continue to follow Caliban through the play. He switches between verse and prose depending on his circumstances. Make a note each time he switches and write down why his language changes in each circumstance.

SUMMARY VS. PARAPHRASE
Paraphrasing is an important tool that actors use to understand what their lines mean and how their character feels. Using this passage, explore the difference between summarizing and paraphrasing:

**Summarizing**—Concisely stating what a passage says. A summary is usually stated in third person.

**Paraphrasing**—Restating each line in your own words. Paraphrasing should be done in first person.

**Summary**
He’s saying he loves Miranda and would do anything for her, even work as a slave.

**FEHRDINAND**
I am in my condition
A prince, Miranda and would no more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth. Hear my soul speak!
The very instant that I saw you did
My heart fly to your service, there resides
To make me a slave to it, and for your sake
Am I this patient log-man.

**Paraphrase**
I am a Prince, Miranda, and normally wouldn’t put up with being treated like a slave any more than I’d led a fly lay eggs in my mouth. But listen to me! The second I saw you my heart became a slave to you and for you I patiently chop these logs.
Iambic pentameter is the main rhythmic structure of Shakespeare's verse, meaning the majority of Shakespeare's verse is written in this rhythm. One line of iambic pentameter has 10 syllables, which we divide up into five units of meter called feet. Each foot of the verse contains two syllables. Illustrate this on the board:

**A foot = 2 syllables**

**Pentameter = a line with 10 syllables which we divide into 5 feet**

But soft! / What light / through yon / der win / dow breaks?

Iambic refers to the rhythm of the line. When the first syllable is unstressed and the second syllable is stressed, as in the word Hello, it is called an iamb. *Iambic* means push, persistency or determination. The prefix *penta* means five, as in pentagon, a five sided shape. Therefore, *iambic pentameter is one line of poetry consisting of five forward-moving feet.*

**Iambic = unstressed stressed rhythm**

Identifying the rhythm of a line is called *scansion.* Actors scan their lines so we know how Shakespeare wanted us to say them. We mark unstressed syllables with this symbol ͝ and stressed syllables with a slash /

```
  /  /  /  /  /  /  /
But soft! What light through yonder window breaks?
```

When learning iambic pentameter, many students make the mistake of unstressing & stressing every other word instead of every other syllable. To address this, you need to get the students saying all of the lines out loud, with energy and feeling the rhythm. You can explore having them say their names out loud and figure out what syllable is stressed. You can also explore saying the lines giving every syllable the same stress so they discover how slow & robotic it feels or have them say it with the opposite rhythm to see how unnatural it feels. Have students say this rhythm out loud several times. They should clap lightly on da and clap harder on DUM.

**Clap the rhythm of iambic pentameter.** Without specific words, the rhythm of iambic pentameter is:

da DUM da DUM da DUM da DUM da DUM

The rhythm of iambic pentameter is similar to the human heartbeat, a horse gallop, or the beat underneath a piece of music. Iambic pentameter drives and supports Shakespeare’s verse, moving the language along in a forward flow that imitates natural speech patterns.

**SCANSION**

Actors scan the verse for a few different reasons. First, we want to see if it’s a regular line of iambic pentameter. (Sometimes, Shakespeare writes in different rhythms.) Second, we want to make sure we are pronouncing the words correctly. Third, we want to determine which words Shakespeare wants us to put emphasis on. To scan a piece of text mark the unstressed syllables with a ͝ symbol and the stressed syllables with a / symbol. Here are examples of regular iambic pentameter from *The Tempest* that you can do together as a class.

**Miranda:** How many goodly creatures are there here!

**Prospero:** Sit still, and hear the last of our sea-sorrow.

**Ariel:** Remember I have done thee worthy service,

**Miranda:** I am your wife if you will marry me.
**Shakespeare’s Language**

**OPERATIVE WORDS**
Operative words are the words the audience needs to hear to understand the story. They are the words that communicate images and emotions. Usually they are the classic who-what-where-when-why-how words—nouns, verbs, adjectives and adverbs. Actors give extra emphasis to operative words when they perform.

**TEXT ANALYSIS ACTIVITY**

**Step 1:** Select one of the speeches below and read it out loud for meaning.

**Step 2:** Look up unknown words.

**Step 3:** Paraphrase each line of text. *(put it into your own words)*

**Step 4:** Underline the operational words in each line. *(nouns, verbs & adjectives/adverbs)*

**Step 5:** Perform the speech out loud.

**MIRANDA**
If by your art, my dearest father, you have Put the wild waters in this roar, allay them. The sky, it seems, would pour down stinking pitch, But that the sea, mounting to th’ welkin’s cheek, Dashes the fire out. O, I have suffered With those that I saw suffer! A brave vessel, Who had, no doubt, some noble creature in her, Dashed all to pieces. O, the cry did knock Against my very heart! Poor souls, they perished. Had I been any god of power, I would Have sunk the sea within the earth or ere It should the good ship so have swallowed, and The fraughting souls within her.

**ARIEL**
I boarded the king’s ship; now on the beak, Now in the waist, the deck, in every cabin, I flamed amazement. Sometimes I’d divide And burn in many places. On the topmast, The yards, and bowsprit would I flame distinctly, Then meet and join. The fire and cracks Of sulfurous roaring the most mighty Neptune Seem to besiege and make his bold waves tremble, Yea, his dread trident shake. All but mariners Plunged in the foaming brine and quit the vessel, Then all afire with me. The king’s son, Ferdinand, Was the first man that leaped; cried “Hell is empty, And all the devils are here.”

**CALIBAN**
This island’s mine by Sycorax, my mother, Which thou tak’st from me. When thou cam’st first, Thou strok’st me and made much of me, wouldst give me Water with berries in ’t, and teach me how To name the bigger light and how the less, That burn by day and night. And then I loved thee, And showed thee all the qualities o’ th’ isle, The fresh springs, brine pits, barren place and fertile. Cursed be I that did so! All the charms Of Sycorax, toads, beetles, bats, light on you, For I am all the subjects that you have, Which first was mine own king; and here you sty me In this hard rock, whiles you do keep from me The rest o’ th’ island.

**PROSPERO**
Ye elves of hills, brooks, standing lakes, and groves; And ye that on the sands with printless foot Do chase the ebbing Neptune, I have bedimm’d The noontide sun, call’d forth the mutinous winds, And ‘twixt the green sea and the azur’d vault Set roaring war: to the dread rattling thunder Have I given fire, and rifted Jove’s stout oak With his own bolt; the strong-bas’d promontory Have I made shake, and by the spurs pluck’d up The pine and cedar: graves at my command Have wak’d their sleepers, op’d, and let ’em forth By my so potent Art. But this rough magic I here abjure; and, when I have requir’d Some heavenly music,-which even now I do,-work mine end upon their senses, that This airy charm is for, I’ll break my staff, Bury it certain fadoms in the earth, And deeper than did ever plummet sound I’ll drown my book.
Classroom Activities

Do You Believe in Magic?

Step 1: Share the definition of a Superstition with your class.

A Superstition is an irrational belief. While it’s irrational, it is usually a deep-seated belief in the magical effects of a specific action or ritual, especially in the likelihood that good or bad luck will result from performing it.

Step 2: Individually or in small groups, have students brainstorm superstitions they have heard of or believe in. For example, good luck charms, palm reading, tarot cards or “Don’t let a black cat cross your path.”

Step 3: Have students compare their list with the list of superstitions that Elizabethans believed in.

Elizabethan Superstitions

It’s unlucky for a black cat to cross your path.  
You have to say god bless you after a sneeze.  
It’s unlucky to keep a peacock feather.  
It’s unlucky to walk under ladders.  
It’s unlucky to put shoes on a table.  
You will bring bad luck if you stir a pot counter clockwise, spill salt or leave the door open behind you.  
You must touch wood to ward guard against bad luck. (“Knock on wood”)  
Hang a horseshoe over your door to ward off evil spirits.  
Leave a bowl of cream out overnight for the fairies.  
Eclipses were a sign of evil.  
You should pin bay leaves to your pillow on the eve of St. Valentine.  
If your right ear itches or tinges, someone is saying something nice about you or your Mom is thinking of you.  
If your left ear itches or tinges, someone is bad mouthing you or your lover is thinking of you.  
If your right eye itches or twitches you will be pleasantly surprised.  
If your left eye itches or twitches you will be disappointed.  
If your cheeks are burning, someone is talking ill of you behind your back.  
If the palm of your right hand itches, money is coming to you.  
If the palm of your left hand itches, you will have to pay money.  
An itching nose means you will be kissed, cursed, run against a gate post or shake hands with a fool.

Twelve Years Since...

Imagine that like Miranda, you have lived on an uninhabited island with one parent for your entire childhood. You have never seen any technology made in the last 12 years. You do not have electricity or batteries. You have nothing made of metal or plastic. Write a message in a bottle describing what your life has been like. Write a paragraph detailing what your average day is like: What chores do you do? What do you like to do for fun? What do you eat and how do you cook it? Where do you sleep? What is your relationship like with your parent? What few small things did your parent bring with you 12 years ago? What have you had to invent to survive?

Exchange your message in a bottle with another classmate. Now, imagine you live in America today and have just found this message in a bottle. Read about this other person’s life on an island. Write a message in a bottle in return: What are all of the scientific developments that would make their life easier? If they write about specific problems, what recent technology would help them? Is there anything about their life that sounds better to you than the way you live your life? What events have happened recently that they would never believe?
Adapted from popular roleplaying games Werewolf and Mafia, play this fun game to familiarize students with characters and themes of deception and revenge in The Tempest. The game needs at least 8 players but is best when played with a large group.

1. Direct everyone to sit in a circle. Tell everyone to shut their eyes and put their heads down. Explain to students that you are Prospero and you have used your magic to cause a great tempest that has brought them all to this island. You have brought them here to test their character. The Traitors Antonio and Sebastian are trying to kill the king. The group needs to figure out who they are and cast them off the island.

2. Walk around the circle and decide on one person to be King Alonso. Tap them on the head to secretly let him/her know. Next, pick two people to be the Traitors Antonio and Sebastian. Tap them on the head to let them know they are Antonio and Sebastian. The host then says "traitors heads up." The Traitors should silently look up and acknowledge each other, then decide which person to cast off the island first, trying to guess who is King Alonso. They silently agree, then put their heads back down.

3. Select someone to be Gonzalo. This person looks up and silently guesses whether someone is a traitor. You indicate yes or no. Gonzalo then puts his or her head down.

4. Select someone to be Ariel. Ariel looks up and can choose someone to cast off (or not). S/he can pick whoever she wants, for whatever reason. Maybe she is working to defeat the Traitors, or maybe not. After s/he makes a choice, head goes down.

5. Select someone to be Trinculo. Trinculo looks up and chooses someone to save in this round, with the goal of saving King Alonso from being eliminated. After the choice, head goes down.

6. Select two people to be Ferdinand and Miranda. Have them lift their heads and silently acknowledge one another. If one of them gets cast off the island, the other must go as well.

7. Tell everyone to raise their heads and announce only who has been cast off the island. These players have to leave the circle and cannot speak for the rest of the game. (If Trinculo saved someone who was about to be eliminated, only one person is cast off and announced.)

8. Begin the discussion and debate. Everyone in the group debates and accuses who they think are Traitors. Everyone must try to keep their own identities hidden.

9. Take a vote and select one person to cast off the island as a Traitor. The majority of votes decide who gets eliminated. Sometimes inhabitants guess someone from the Traitors, sometimes they guess wrong and an innocent is eliminated.

10. Tell everyone to put their heads down and begin the pattern again:
   - Antonio & Sebastian choose who they think is King Alonso and cast him off.
   - Gonzalo takes a guess at who the traitors are, and you tell him yes or no.
   - Ariel casts another person off the island (or not).
   - Trinculo chooses someone to save for this round.
   - King Alonso wakes up and chooses whether to save himself during this round. He can only save himself one time.

11. Tell everyone to raise their heads and announce who has been eliminated. Deliberations start again. This pattern continues until either King Alonso is cast off (Antonio and Sebastian win!!) or both Antonio and Sebastian are cast off (the remaining inhabitants win!!).

**Additional characters:**

- Caliban is revealed by Prospero to all inhabitants at the beginning of the game. Caliban does not get to vote.
- Stephano can choose to reveal himself in game play if he chooses. Because Caliban wants his liquor, Stephano can count Caliban's vote toward whoever he wants to cast off the island.
What’s Your Status?

In Elizabethan society, status was everything. Characters are treated well or poorly based on their wealth, their job and their place in court. On Prospero’s island, however, the orderly structure of society is turned upside down. Who is really in control?

**VERSION #1**
- The facilitator will hand each participant a piece of paper with a number between 1-10 on it. 1 equals the lowest status and 10 equals the highest.
- Each participant will only know their own status.
- Participants should begin to walk around and talk to each other as their status. For example, a person with a status of 10 might walk around with their chest up high, looking down on people and barely speaking to them, while a person with a status of 1 might walk around with their shoulders hunched and their head low.
- After about two minutes of walking around, have the participants line up in order of their status.
  - How did people show their status physically and vocally?
  - Was anyone surprised about the number that other participants had?
  - Who found it hard to play their status number?

**VERSION #2**
- Participants should break up into partners.
- The facilitator will give each partner a post-it with a number between 1-10 on it and put it on their shirt so that they cannot see it. 1 equals the lowest status and 10 equals the highest.
- Choose three questions as a large group that the partners will ask each other. For example: What is your favorite meal? What was your best vacation? What is your favorite television show?
- Partners will have two minutes to ask/answer these questions. Partners should speak to each other according to the other person’s status.
- Switch partners and ask the same questions.
- Switch one more time.
- After switching three times, have the participants line up where they think they fit in the status train.
  - Who was lined up in the correct place in the status train? How did they know where they belonged?
  - For those who had a sense of their status, how did that affect their interactions with others?

**DISCUSSION QUESTIONS:**
- Who felt more comfortable knowing their own status? Why? Why not?
- Was it easier to treat people well or poorly when you knew your own status but didn’t know theirs? Why?
- Should status have an effect on the way we treat people? Why or why not?
- Give the characters in *The Tempest* status numbers 1-10. Who is the highest? (Is it the King? Why or why not?) The lowest? Does this change at any point throughout the play?

**Design Project: Other-Worldly**

**COSTUMES**
How would you show visually that Ariel is a sprite and not a human like the other characters? Design a costume for the actor playing Ariel that distinguishes Ariel as a magical creature. What colors, fabrics or textures would you use to suggest his/her magical qualities? Does he/she have particular props? How does he/she move, and how does the costume move with the actor?

**SET**
What does Prospero’s island look like? From the text, we know it is deserted, meaning there are no towns or other settlements. But, there are some native inhabitants. Make a sketch of your idea of the island. It could be a map, a drawing, or a set design—but look for specific clues in the text for places and things that the characters describe.
Resource List

Shakespeare Dictionaries

Books on Shakespeare

Books on Teaching Shakespeare

Websites
- Shakespeare Theatre Company—[http://www.shakespearetheatre.org/education](http://www.shakespearetheatre.org/education)
  ON SHAKESPEARE: Articles and information about Shakespeare’s life and world
  The companion website to Michael Wood’s four-part PBS series *In Search of Shakespeare*, this site includes extensive research about Shakespeare’s life and works, as well as interactive features.
- Folger Shakespeare Library—[http://www.folger.edu](http://www.folger.edu)
  Includes excellent resources for further reading about Shakespeare, as well as fun games and information designed specifically for students and teachers.

Standards of Learning

The activities and question sequences found in the Folio supports grade 8-12 Common Core standards in English Language Arts. Primary content areas addressed include but are not limited to:

**READING LITERATURE**
- Key Ideas and Details
- Craft and Structure
- Integration of Knowledge and Ideas
- Range of Reading and Complexity

**WRITING**
( CCSS.ELA-Literacy.W.9-12.2 )

**SPEAKING AND LISTENING**
( CCSS.ELA-Literacy.SL.8-12.1 )

**LANGUAGE**
( CCSS.ELA-Literacy.L.9-12.3,4, 4 )
The phrase “theatre etiquette” refers to the special rules of behavior that are called for when attending a theatre performance.

Above all, it is important to remember that the actors on stage can see and hear you at the same time you can see and hear them. Be respectful of the actors and your fellow audience members by being attentive and observing the general guidelines below:

**Before you go:**

- *The Tempest* takes place before cell phones and other fun technology existed. Please help us create the environment by turning off your cell phone and other electronic devices (music, games, etc.). Not only will it be historically inaccurate, but it can be very distracting, not to mention embarrassing, when a cell phone goes off during a performance. The lights from cell phones and other electronic devices are also a big distraction, so please no text messaging.

- We’re sure that you would never stick your gum underneath your chair or spill food and drinks, but we ask that you spit out your gum before entering the theatre and leave all food and drinks in the lobby or the coat check.

- We don’t want you to miss out on any of the action of the play, so please visit the restroom before the performance begins.

**During the performance:**

- Please feel free to have honest reactions to what is happening on stage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.

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**Thoughts about the importance of being an audience member from Shakespeare Theatre Company Artistic Director Michael Kahn**

“When you go to the theatre, you are engaging with other living, breathing human beings, having an immediate human response. In the theatre you sense that all of this may never happen again in this particular way.

As a member of the audience, you are actually part of how that’s developing—you have a hand in it ... You are part of a community where you are asked to be compassionate, perhaps to laugh with or grieve as well as to understand people, lives and cultures different from your own.”