



# THE TEMPEST

## 2011 STUDY GUIDE



American Players Theatre  
PO Box 819  
Spring Green, WI  
[www.americanplayers.org](http://www.americanplayers.org)

# *THE TEMPEST* BY WILLIAM SHAKESPEARE

## 2011 STUDY GUIDE

Cover Photo: Kenneth Albers as Prospero

All photos by Carissa Dixon

## MANY THANKS!

**APT would like to thank the following for making our program possible:**

Dennis & Naomi Bahcall • Tom & Renee Boldt

Chuck & Ronnie Jones APT's Children's Fund at the Madison Community Foundation

Community Foundation for the Fox Valley Region, Inc. • Richard & Ethel Herzfeld Foundation

IKI Manufacturing, Inc. • Pepsi-Cola Bottling Company • Performing Arts for Youth

Sauk County UW-Extension, Arts and Culture Committee

Spring Green Arts & Crafts Fair • Dr. Susan Whitworth Tait & Dr. W. Steve Tait



## AND OUR MAJOR EDUCATION SPONSORS



This project was also supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin.

NATIONAL ENDOWMENT FOR THE ARTS  
PRESENTS



American Players Theatre's production of *The Tempest* is part of Shakespeare in American Communities: Shakespeare for a New Generation, sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

**If you have any questions or comments regarding the exercises or the information within this study guide, please contact Emily Beck, Education Coordinator, at 608-588-7402 x 107, or [ebeck@americanplayers.org](mailto:ebeck@americanplayers.org).**

**SHAKESPEARE**  
IN AMERICAN COMMUNITIES

**For more information about APT's educational programs, please visit our website.**

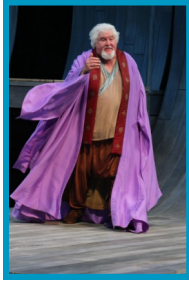
**[www.americanplayers.org](http://www.americanplayers.org)**



## Who's Who in *The Tempest* (From *The Essential Shakespeare Handbook*)



### **Prospero** (Kenneth Albers)



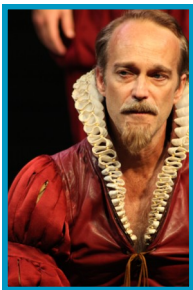
The rightful Duke of Milan, put to sea in a tiny boat by his brother Antonio. He makes good use of his magic on the island where he and Miranda are shipwrecked, he grabs the chance to avenge his humiliation.

### **Ferdinand** (Travis A. Knight)



Son of Alonso, he is the Prince of Naples. He falls in love with Prospero's daughter, Miranda, whom he gallantly woos while he is Prospero's prisoner; Prospero then approves their match.

### **Alonso** (James Ridge)



King of Naples, he allowed Antonio to usurp the title of Duke of Milan, and presumes Prospero to have died at sea.

### **Miranda** (Susan Shunk)



Daughter of Prospero, she falls in love with Ferdinand. She has lived on the island her whole life.;

### **Sebastian** (Michael Huftile)



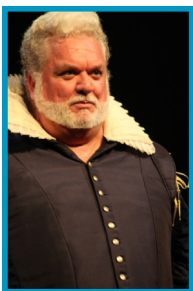
Brother of Alonso, lazy and suggestible, he is persuaded by Antonio to try to kill Alonso and become King of Naples.

### **Caliban** (Steve Wojtas)



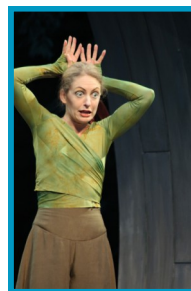
Savage, deformed, but eloquent slave, he is the son of the dead witch Sycorax; taught to speak by Miranda, he is made captive on the island by Prospero after he attacks the girl, but he finds a new master in Alonso's alcoholic butler, Stephano.

### **Antonio** (John Lister)



Usurper of Prospero's title as Duke of Milan, he hopes Sebastian will follow his example by killing his own brother, Alonso.

### **Ariel** (Deborah Staples)



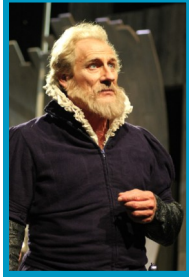
Spirit once enslaved to Caliban's late mother, the "foul witch Sycorax," she is subsequently liberated by Prospero and becomes the "industrious servant" of her new master; she wins her freedom by helping Prospero to humiliate his enemies.



**Who's Who in *The Tempest***  
(From *The Essential Shakespeare Handbook*)



**Gonzalo** (John Pribyl)



Honest old councilor in the court of King Alonso, he allowed Prospero to take his books into exile; Prospero remembers him with affection and does not take revenge on him.

**Trinculo** (Darragh Kennan)



Witty jester, he forms a clown-like trio with Caliban and Stephano to overthrow Prospero.

**Stephano** (Steve Haggard)



Alonso's butler, he introduces Caliban to the pleasures and pitfalls of liquor.

**Iris, Ceres & Juno** (Tracy Michelle Arnold, Deborah Staples & Tiffany Cox)



Characters in a masque, played by Ariel and other spirits.





## ABOUT THE PLAY



**A** **TEMPEST** strikes a ship carrying Alonso, Ferdinand, Sebastian, Antonio, Gonzalo, Stefano and Trinculo, who are en route to Italy after coming from the wedding of Alonso's daughter. The royal party and the mariners begin to fear for their lives. Lightning cracks, and the mariners cry that the ship has been hit. Everyone prepares to sink.

**TEMPEST:** *The Tempest* is the last play considered to be written solely by Shakespeare. He has some connection to a later work—*The Two Noble Kinsmen*—but authorship is hotly contested.

The next scene begins much more quietly. Miranda and Prospero stand on the shore of their island, looking out to sea at the recent shipwreck. Miranda asks her father to do anything he can to help the poor souls in the ship. Prospero assures her that everything is all right and then informs her that it is time she learned more about herself and her past. He reveals to her that he orchestrated the shipwreck and tells her the lengthy story of her past— that Prospero was the Duke of Milan until his brother Antonio, conspiring with Alonso (the King of Naples) usurped his position. With the help of Gonzalo, Prospero was able to escape with his daughter and with the books that are the source of his magic and power. Prospero and his daughter arrived on the island where they are now and have been for twelve years. Only now, Prospero says, has Fortune at last sent his enemies his way, and he has raised the tempest in order to make things right with them once and for all.

After telling this story, Prospero charms Miranda to sleep and then calls forth his familiar spirit Ariel, his chief magical agent. He then makes sure that everyone got safely to the island, though they are now separated from each other into small groups. Miranda awakens from her sleep, and she and Prospero go to visit Caliban, Prospero's servant and the son of the dead witch **SYCORAX**. Caliban curses Prospero, and Prospero and Miranda berate him for being ungrateful for what they have given and taught him. Prospero sends Caliban to fetch firewood. Ariel, invisible, enters playing music and leading in the awed Ferdinand. Miranda and Ferdinand are immediately smitten with each other. (which may be understandable since he is the only man Miranda has ever seen, besides Caliban and her father).

**SYCORAX:** Besides the evil witch and mother of Caliban, Sycorax is also the name of one of the moons of Uranus.

Prospero is happy to see that his plan for his daughter's future marriage is working, but decides that he must upset things temporarily in order to prevent their relationship from developing too quickly. On another part of the island, Alonso, Sebastian, Antonio and Gonzalo worry about the fate of Ferdinand. Gonzalo tries to maintain high spirits by talking of the beauty of the island, but his remarks are undercut by the sarcastic sourness of Antonio and Sebastian. Ariel appears, invisible, and plays music that puts all but Sebastian and Antonio to **SLEEP**. These two then begin to discuss the possible advantages of killing their sleeping companions. Antonio persuades Sebastian that the latter will become ruler of Naples if they kill Alonso and the two are about to stab the sleeping men when Ariel causes Gonzalo to wake with a shout. Everyone wakes up, and Antonio and Sebastian concoct a ridiculous story about having drawn their swords to protect the king from lions. Ariel goes back to Prospero while Alonso and his party continue to search for Ferdinand.

**SLEEP** is a recurring motif in Shakespeare's plays. Sleep has a tendency to fix problems in comedies such as *A Midsummer Night's Dream*, and to cause them in tragedies like *Hamlet* and *Othello*.

Caliban, meanwhile, is hauling wood when he thinks a spirit sent by Prospero is come to torment him. He lies down and hides under his cloak. A storm is brewing, and Trinculo enters and crawls under the cloak to protect himself from the lightening. Stefano, drunk and singing, comes along and stumbles



## ABOUT THE PLAY



upon the bizarre spectacle of Caliban and Trinculo huddled under the cloak. Stefano decides that this monster requires liquor and attempts to get Caliban to drink. Trinculo recognizes his friend Stefano and calls out to him. Soon the three are sitting up together and drinking. Caliban quickly becomes an enthusiastic drinker, and begins to **SING**.

**SING:** the songs in *The Tempest* are written into the play, but the music is composed by talented sound designer Josh Schmidt.

Prospero puts Ferdinand to work hauling wood. Ferdinand finds his labor pleasant because it is for Miranda's sake and she tells him to take a break. The two flirt with one another. Miranda proposes marriage, and Ferdinand accepts. Prospero has been on stage most of the time, unseen, and he is pleased with this development. Stefano, Trinculo and Caliban are now drunk and raucous. Caliban proposes that they kill Prospero, take his daughter, and set Stefano up as king of the island. Stefano thinks this a good plan, and the three prepare to set off to find Prospero.

**HARPY:** A harpy is a spirit from Greek mythology that were part woman and part bird. They were employed by the gods to punish crime on earth (such as plotting to kill your brother.)

Alonso, Gonzalo, Sebastian, and Antonio grow weary from traveling and pause to rest. Antonio and Sebastian secretly plot to take advantage of Alonso and Gonzalo's exhaustion, deciding to kill them in the evening. A magical banquet is then brought out by spirits. As the men prepare to eat, Ariel appears as a **HARPY** and accuses the men of supplanting Prospero and says that it was for this sin that Alonso's son, Ferdinand, has been taken. She vanishes, leaving

Alonso, Antonio and Sebastian mad and wracked with guilt. Prospero now softens toward Ferdinand and welcomes him into his family as the soon-to-be-husband of Miranda. Prospero then asks Ariel to call forth some spirits to perform a masque for Ferdinand and Miranda. The spirits assume the shapes of Ceres, Juno and Iris and perform a masque celebrating the rites of marriage and the bounty of the earth.

Ariel and Prospero set a trap by hanging beautiful clothing in Prospero's cell. Stefano, Trinculo and Caliban enter looking for Prospero and, finding the beautiful clothing, decide to steal it. They are immediately set upon by a pack of spirits in the shape of dogs, driven on by Prospero and Ariel. Prospero uses Ariel to bring Alonso and the others before him and confronts the conspirators with their treachery, but tells them that he forgives them. Alonso tells him of having lost Ferdinand in the tempest and Prospero says that he recently lost his own daughter. Clarifying his meaning, he draws aside a curtain to reveal Ferdinand and Miranda playing chess. Alonso and his companions are amazed at the miracle of Ferdinand's survival, and Miranda is amazed at the sight of people unlike any she has seen before. Ferdinand tells his father of his marriage. Ariel returns with the Boatswain and mariners, who have been asleep since the storm. At Prospero's bidding, Ariel releases Caliban, Trinculo and Stefano, who then enter wearing their stolen clothing. Prospero and Alonso command them to return it and to clean up Prospero's cell. Prospero invites Alonso and the others to stay for the night so that he can tell them the tale of his life in the past twelve years. After this, the group plans to return to Italy. Prospero, restored to his dukedom, will retire to Milan. Prospero gives Ariel one final task to make sure the seas are calm for the return voyage-before setting him free. Finally, Prospero delivers an epilogue to the audience, asking them to *forgive* him his wrongs and set him free by **APPLAUDING**.

**APPLAUDING:** Again, being the final play Shakespeare wrote alone, a lot has been made of this epilogue. Unlike most epilogues, it doesn't sum up anything about the play. Rather, Prospero asks that the audience applaud him free. Perhaps in this way, Prospero is taking Shakespeare's final bow for him.



## APT'S *THE TEMPEST*



Susan Shunk and Kenneth Albers.

Every production of a play is different, and being on an outdoor stage is different than most. So plays at APT come with their own unique challenges (rain, heat, bugs) and amazing benefits (moonlight, birdsong, summer breeze). And the outdoors is at the forefront of everyone's minds, from designers to actors to patrons.

*The Tempest* is director James Bohnen's 15th production on the outdoor, Up-the-Hill stage at APT, and it's one that he's been looking forward to directing for his entire career. According to James, "*The Tempest* is a play that I've admired

for a long time. What is astonishing about it is that it's one of the greatest acts of compression that I've ever seen. There's ambition, there's fierce anger, there's attempted murder, there's a shipwreck. That's all really literally all in there, and it's one of the shortest plays Shakespeare ever wrote."

Some of his favorite elements of *The Tempest* are common themes in many of Shakespeare's works. But this play handles them a bit differently. James continues, "All of the late plays, which are now known as the romances, all move toward some kind of sense of forgiveness. This play holds out for a very, very long time. There's a tremendous anger in the play, and a tremendous sense of wanting to punish. There's also astonishing love."

The time period combined with the magical and island elements of the play gave costume designer Fabio Toblini a lot of great ideas, and a lot of room for creativity. From neck ruffs and pumpkin pants, to leather on Miranda and Ariel, to the Eastern stylings of the spirits, *The Tempest* costumes certainly offer a lot to look at, while adding to the story.

James says, "Fabio is astonishing at using silhouette to tell stories.

You'll see the basic silhouette of the spirit, even though at the moment

she's got a barking dog puppet. So you never lose the way the story ties together."



Costume rendering by Fabio Toblini

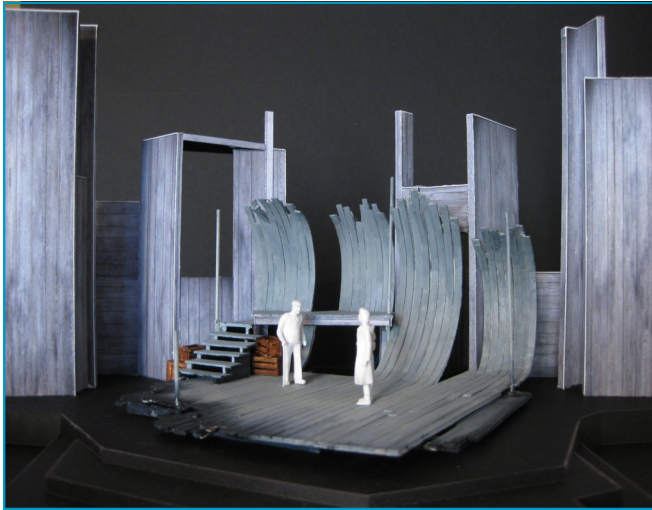
To help protect actors from the sometimes extreme weather conditions, APT's talented costume designers go so far as to create wardrobe that functions as air conditioning, with pockets for ice packs built in to keep the company cool. Long-time costume designer Robert Morgan (who designed the set and costumes for this seasons *The Cure at Troy*) says: "Costumes must be built like armor but look and function like clothing. Heat, wet, athletic activity, emotional distress—all these take their toll. Costume design involves intellectual acuity, dramatic insight and intense personal interaction with the actors. Satisfaction comes from the complex process of design, the eventual success onstage of the storytelling before a live audience, and, selfishly, simply creating beauty."



The spirits with the lovers.



## APT'S *THE TEMPEST*



Model by Takeshi Kata

Just as complex is the work done on the set. With up to five different productions running on the outdoor stage at a given time, sets are often set up and torn down in the space of several hours. That's hard work for the production assistants, but it also offers a challenge to APT set designers. Fortunately, the theater works with talented scenic artists like Takeshi Kata, who's been designing at APT for 10 years.

"I talked to Tak about the set needing to be a little mysterious, but very clean and uncluttered so that we could just let the play happen. And then (sound designer) Josh (Schmidt) started talking about making the sound like the set. These people are living on an island, and they have to sort of make

things up. And you think where did they get those clothes? So we're trying very much to keep it within a world that visual sense that these are people who are living away from things that give them |comfort."

The result of these discussions is a very special set design, as it is not only visually arresting – styled as the waves created by the storm itself – but its walls are literally climbed by the actors. It serves both as a sinking ship complete with ropes and pulleys, to an island that is both home and prison to its inhabitants.

Besides the costumes and set, a lot of attention was paid to the movement of the spirits, especially Ariel and Caliban. Movement specialists were hired specifically this show in the forms of a Tai Chi (Doug Brown) instructor to choreograph the movements of the spirits, and an Capoeira instructor (Dominic Stryker). According to Princeton University, Capoeira is:

...a Brazilian art form which combines fight, dance, rhythm and movement. Capoeira is a dialog between players - a conversation through movement, which can take on many shades of meaning. The details of capoeira's origins and early history are still a matter of debate among historians, but it is clear that African slaves played a crucial role in the development of the art form. Some historians claim that slaves used capoeira's dance-like appearance as a way to hide their training of combat and self-defense.

So you can see where Caliban's athletic movement makes use of the combination of martial arts, sports and music that helps make up Capoeira, while the background of art form plays into the character's own history of servitude.

While the vision of the director and designers get the play started, much of the way a character is perceived has to do with the actor's interpretation. And the character that ties *The Tempest* together is Prospero, played by Ken Albers. Ken plays Prospero so that it's clear that he's ready to be done with his magic and the island in general, and misses his home and former life. According to Ken "Prospero's association with spells and magic and books of the occult



Tak's model in action.





## APT'S *THE TEMPEST* CONTINUED



Deborah Staples, Susan Shunk and Kenneth Albers.

has resulted in a magic that is rough, not gentle; vengeful, not loving. If he is to return to his home in Milan and rejoin society, he must forsake this magic and seek his happiness among his people.”

Prospero obviously loves his daughter, Miranda, very much. But there are some other relationships in the play that may not seem quite as clear. The relationships between Prospero and Ariel is complicated, as he is Ariel’s master, but is also very fond of her. Ken says “The text of the plays tells us that when Prospero arrived on the island, he heard the cries of Ariel from inside the cloven pine. I believe that his heart went out to this spirit, and

their relationship grew into one of love and trust and, eventually, respect. It is a relationship closer to that of parent and child in which the parent hopes that his love and care will be reciprocated by the gratitude and loyalty of the child.”

In direct opposition to the loving relationship Prospero shares with Ariel, is the one between he and Caliban, who maybe seems a little hard to love. “Caliban, on the other hand, represents Prospero's desire to use his powers to alter the very nature of Caliban and "civilize" him, which is a bit like trying to civilize a wild tiger,” says Ken. “One may occasionally feel that the animal is docile, but one must never forget that it remains a wild animal and cannot be completely trusted. So, Prospero, after Caliban attempted to violate the honor of Miranda, put Caliban on a very short leash and employed him for manual labor.”



Prospero and the enchanted conspirators.

After all the years of keeping Ariel and Caliban as his servants, and all the time and energy spent plotting his revenge on his brother Antonio and all the others who conspired against him, Prospero makes the decision to forgive them all, even if they don’t seem to deserve forgiveness. Ken calls *The Tempest* one of the great stories of redemption,



Kenneth Albers, Susan Shunk, Travis A. Knight and James Ridge mend wrongs.

continuing: “one cannot be redeemed unless one is willing to forgive those who have "trespassed." And, one cannot be redeemed through an act of vengeance. Ariel appeals to Prospero's "humane-ness," and he unburdens himself of twelve years of hatred by forgiving, unconditionally, those who have done him wrong. I also believe that he does not want to set this kind of example for Miranda. It is his final gift to her.”

According to Ken, that is the single most important thing to take away from this play. “Forgiveness is always possible, and TRUE forgiveness does not seek an apology or repentance. It is unconditional because it frees the heart and soul of he who forgives.”



# The Tempest

## Photo Summary



Our story begins with a storm at sea.

“Mercy on us! We split, we split!”  
ACT I, SC 1



As it turns out, Prospero’s own brother set them adrift on a boat so that he himself could be Duke of Milan. While Gonzalo secretly left Prospero’s books on the boat because he knew how much he loved them.

“I should sin to think but nobly of my grandmother; good wombs have borne bad sons.”  
- Miranda, ACT I SC 2



On a nearby island, Magician and former Duke of Milan admits to creating the storm, and begins telling his daughter Miranda about her origins.

“Twelve years since, thy father was the Duke of Milan and a prince of power.”  
- Prospero, ACT I, SC 2.



And as luck would have it, all of the conspirators that took Prospero’s rightful place were on the boat, and are now on the island.

“By accident most strange, bountiful fortune...hath mine enemies brought to this shore; and by my prescience I find my zenith doth depend upon a most auspicious star.”  
- Prospero, ACT I SC 2

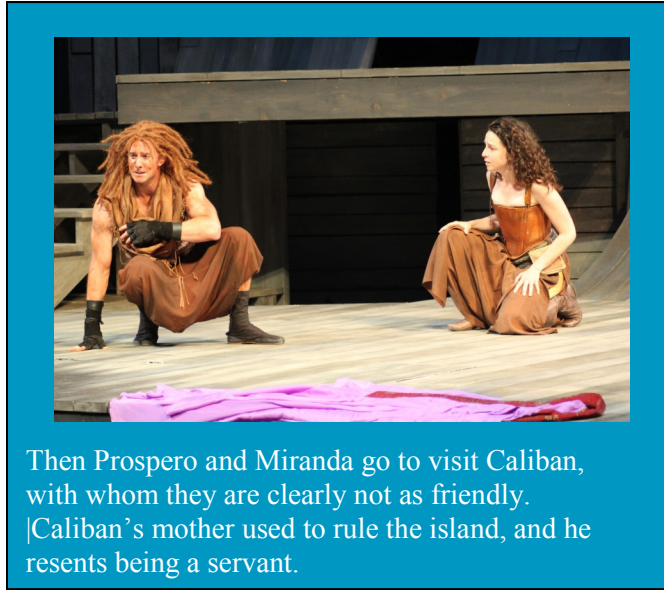


# The Tempest

## Photo Summary



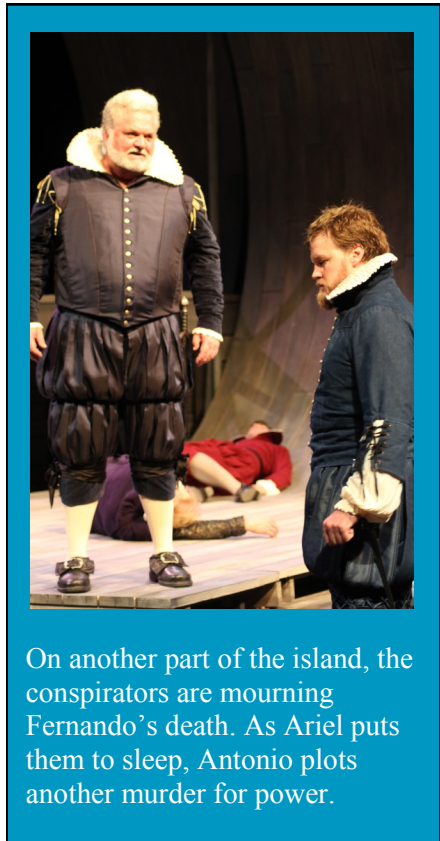
Prospero calls his faithful servant, Ariel and sends her about more mischief.



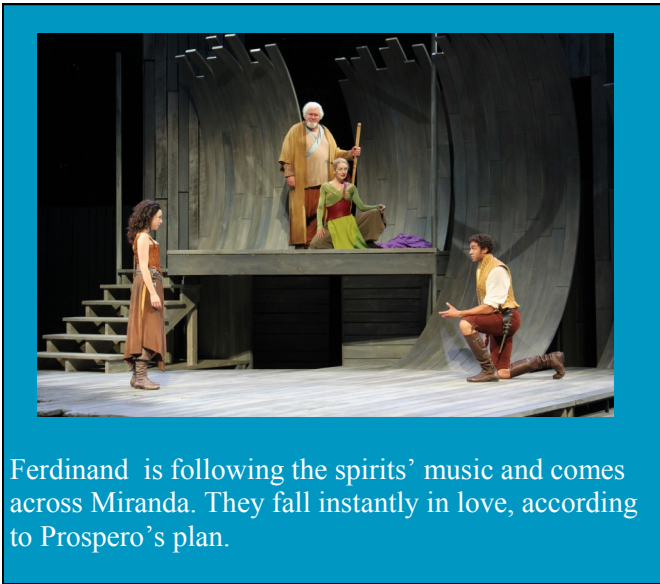
Then Prospero and Miranda go to visit Caliban, with whom they are clearly not as friendly. [Caliban's mother used to rule the island, and he resents being a servant.

“You taught me language, and my profit on't is I know how to curse.”  
-Caliban, ACT I SC 2.

“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.”  
- Ariel, ACT I SC 2



On another part of the island, the conspirators are mourning Fernando's death. As Ariel puts them to sleep, Antonio plots another murder for power.



Ferdinand is following the spirits' music and comes across Miranda. They fall instantly in love, according to Prospero's plan.

“Most sure the goddess on whom these airs attend!”  
- Ferdinand, ACT I SC 2

“Draw thy sword! One stroke shall free thee from the tribute which thou payest, and I the king shall love thee.”  
- Sebastian ACT II SC 1



# The Tempest

## Photo Summary



Meanwhile, Caliban is still angry and afraid. He hides, and is discovered by Trinculo and Stephano, two drunk clowns. They give Caliban alcohol, and he worships Stephano as a god.

“I’ll show thee ever fertile inch o’ th’ island; and I will kiss they foot.  
I prithee, be my god.  
- Caliban, Act II, SC 2



After much teasing of the boat’s crew by Prospero and his spirits, everyone is brought together by Ariel for their final judgment.

“Now does my project gather to a head: my charms crack not; my spirits obey; and time goes upright with his carriage.”  
- Prospero, ACT V SC 1



Prospero chastises everyone involved in removing him from power, but eventually forgives them all. He then reveals that Ferdinand is alive and ready to wed Miranda.

“Now all the blessings of a glad father compass thee about!”  
- Alonso, ACT V SC 1



Everything is set right, the ship and its crew are well and they all plan to return to Milan in the morning. Prospero frees both Caliban and Ariel from his service. After the rest of the cast departs, Prospero asks that the audience free him of the island by applauding.

As you from crimes would pardon’d be, let your indulgence set me free.  
- Prospero, Epilogue



## Activities



*The following guide is provided by Joseph R. Scotese through the Folger Shakespeare Lesson Plan Series.*

Today students will be introduced to *The Tempest*. They will act out the opening shipwreck scene, or watch and direct others doing it. By doing this activity, students will use the text to understand the plot, see that what seemed daunting is not quite so difficult, and have fun and embarrass themselves in the name of Shakespeare. This activity will take one class period.

### **What to Do:**

#### 1. Preparation (reading the night before)

Students will have read the opening shipwreck scene before coming in to class today.

Expect (didn't they teach you never to have any "prejudgments" about students?) students to grumble that they didn't "get it."

#### 2. Getting started

Before you can say "lack Robinson" rush the students out to some public place that has lots of movable objects like desks and chairs. Lunchrooms and study halls are ideal. Break the students up into groups of seven to ten.

#### 3. Students on their feet and rehearsing the scene

Give the students scripts of the scene from which you've removed any stage directions, line numbers or glosses. Have the students divide the parts for the opening scene. Make sure they include all the sailors, crashing waves, etc. Then they are *first* to pantomime the entire scene, so they must plan and act out *every* important action that occurs in the scene. Give the groups a good ten minutes to do this.

#### 4. The finished product

Have all the groups present their pantomimes. After each scene ask students (the ones not performing) to quietly write down what the performing group did well and what they might have missed. When all of the scenes have been performed, have the students read their comments.

#### 5. Directing the spoken scene

Randomly choose one of the groups and have the students perform the scene complete with words. Give them five minutes or so to prepare and tell them to make sure they include the students suggestions for all of the scenes. If time permits, allow the other students to make comments that direct the group's performance.

#### What you'll need:

a lunchroom; kids who aren't afraid of getting a wee bit embarrassed; a copy of the shipwreck scene that has had all of the stage directions, line numbers, and glosses taken out

#### How did it go?:

You can check how the students did based on their pantomimes, their comments, their final production, and the inclusion of any comments such as "that wasn't as hard as it seemed last night ..."

More specifically, after you are finished, ask the students to contrast their understanding of the scene before and after the exercise. (You may wish to have them write down their understanding of the scene before you begin, then have them write it again after they finish.)



## Activities



### Carol Jago'S Four Boxes

I've adapted her technique listed in the book, so that Elementary and Middle school students working on Shakespeare can use it as well.

1. Begin with a large sheet of white paper and have the class fold it into fours.
2. Based on in-class reading or discussion of a theme or plot within the play (revenge, Prospero frees Ariel, Proteus lies to the Duke, friendship, etc.), have the students, in the **FIRST BOX**, draw a picture of a powerful image they had during the reading or discussion. You may assign the entire class one theme or plot or you could have the students choose the image that spoke strongest to them. This image may or may not **directly relate** to the example within the play- the student may choose to represent something from their life or the play, whichever is stronger. *Not everyone's an artist- and artistic talent is not required- just a sincere effort to get at what's in their mind's eye. Encourage them to draw a metaphor of those thoughts, feelings, or themes.*
3. In the **SECOND BOX**, put that picture into words. *Ariel is a cloud that wears cinderblock boots. She flies around and stuff, but she's still stuck in the mud and can't blow away like the other clouds.*
4. In the **THIRD BOX**, have the students pretend that they are the teacher. Have them write down what or how they would teach the theme or plot discussed.
5. In the **FOURTH BOX**, have them write a poem, create a word collage, write a quote from the play, a piece of a song, or in any other way that suited them to respond to the scene or theme drawn.

It can take a single class period or be stretched out over two or three. It provides the option of allowing students to explore themes or scenes that they found powerful in the play and they examine this moment from various perspectives.

### Scatterbrained Soliloquies

Can be used with 4<sup>th</sup> – 12<sup>th</sup> graders depending on the passage.

*The following is provided by **Russ Bartlett** through the Folger Shakespeare Lesson Plan Series.*

Small groups of students will look at a famous soliloquy or monologue whose lines have been written on separate pieces of paper and then scrambled. As the students work to reassemble their scrambled passages, they will become more aware of sentence structure, meter, meaning, characterization, and vocabulary.

You will need one scrambled soliloquy or monologue packet for each small group; each packet must be printed on different colored paper.

This lesson will take one to two class periods.

1. Divide the class into small groups of three to five students, and assign each group a color. Explain that they will be looking at a passage from the current play, trying to make sense of its meaning. First (my favorite part)...
2. Take all of your scrambled packets, mix them together for a rainbow effect, and throw them up into the air, in two or three dramatic tosses. Once the pieces of paper settle to the floor ...



## *Activities Continued*



3. Assure the students that you have not gone crazy. Remind each group of its assigned color, and ask each group to pick up all the pieces of that particular color. Each group should end up with the same number of pieces. Briefly set up the context of the speech and explain that now they must...
4. Put the speech in order, laying out the papers on their desktops or on the floor. (No peeking in their books is allowed!) How can they accomplish this task, they wonder, not knowing many of the words or expressions?  
  
Easy, you tell them...
5. Create a word bank on the blackboard, noting unfamiliar words, phrases, and concepts. Ask a few probing questions that might help them figure out the meanings for themselves. If students get stuck on a particular word or phrase, have the students refer to dictionaries or Shakespearean glossaries. Armed with this new knowledge, they can...
6. Put the various pieces of paper in order and be prepared to explain/defend all of the choices made. Why did you put a certain line where you did? What clues led to your group's final order? When the groups are finished...
7. Pick one group to read its assembled passage aloud, while other groups check it against their finished sequences. After one group has had its chance...
8. Check the order of the lines in each group's soliloquy, asking each group to explain its choices. List on the board the criteria used to determine line order. Compare and contrast the different versions. When the entire class has decided on the best, most accurate, plausible or even elegant version ...
9. Tack the pieces in order on a bulletin board, or punch holes in them and string them together for a hanging display. The possibilities are endless. Inform the students that they may now...
10. Consult their texts to check the order of the speech. Were the students able to reassemble the soliloquy in logical and meaningful ways? Did the explanations offered by group members reflect attentiveness to meaning, sound and rhyme, characterization, compatibility with prior events occurring in the play, etc.?

"Scatterbrained Soliloquy" packets: You will need to divide up the speech into at least ten sections, writing in large letters on white typing paper. Preserve the poetry in your transcribing (don't turn it into prose as you copy it) but feel free to create a break in mid-line or mid-sentence. When you have broken up the passage into at least ten sections, copy the sets in different colors or number them per group, as many different colors or numbers as there are groups participating. The prep time for this lesson is a bit long, but if you collect the copies from your students at the end of the exercise, you can use the packets again next year.



## *Exercises*



1. Analyze Caliban's "the isle is full of noises" speech (111.ii.130-138). What makes it such a compelling and beautiful passage? What is its relation to Caliban's other speeches, and to his character in general? What effect does this speech have on our perception of Caliban's character? Why does Shakespeare give these lines to Caliban rather than, say, Ariel or Miranda?
2. What is the nature of Prospero and Miranda's relationship? Discuss moments where Miranda seems to be entirely dependent on her father and moments where she seems independent. How does Miranda's character change over the course of the play?
3. Discuss Ferdinand's character. What is the nature of his love for Miranda? Is he a likable character? What is the nature of his relationship to other characters?
4. Who is forgiven at the end of the play and actually accepts the forgiveness? This production has Antonio walk away from Prospero's forgiveness. If you were to direct the last scene, how would you stage the forgiveness and who would accept it? Use the text to back-up your ideas.
5. Virtually every character in the play expresses some desire to be lord of the island. Discuss two or three of these characters. How does each envision the island's potential? How does each envision his own rule? Who comes closest to matching your own vision of the ideal rule?
6. Analyze the tempest scene in Act I, scene i. How does Shakespeare use the very limited resources of his bare stage to create a sense of realism? How does the APT Production grapple with the opening? Previous productions have had Prospero standing center holding a little wooden boat while the storm sounds and dialogue are heard from off stage. Other productions have had the court and crew enter in a tight boat-like formation while crossing the stage in a rhythmically swaying motion. When the boat splits the court and crew disperse chaotically. If you were to direct the opening tempest scene, how would you approach it?
7. "Have we devils here?" What does Caliban look like? Find all the references to Caliban's look and behavior..."a man or fish?" Armed with these descriptions design or describe your own costume.