

## ***The Tempest Schools Pack***

Dear teachers,

The following questions and topics are just ideas and suggestions to prepare yourself and your students for our performance of William Shakespeare's *The Tempest*. Please add, remove, and change as much as you like.

We are looking forward to seeing you in the theatre January 20/21/22/23 2016 and are always happy to receive feedback on this pack and the performance from you.

The Parlement of Foules

### Table of Contents:

Lesson 1: Shakespeare and his Time

Lesson 2: Shakespeare's Language

Lesson 3: Characters and Relationships

Lesson 4: Plot

Lesson 5: Spirits, Superstitions, Magic

Lesson 6: The Divine Chain of Being and Submission

Lesson 7: Usurpation and Hunger for Power

Lesson 8: During and After the Play

## Lesson 1: Shakespeare and his Time

To most of us, William Shakespeare is known as the writer of some of the most popular written works existing, including *Romeo and Juliet*, *Hamlet*, *Macbeth* and many more.

To truly understand his work, we must take a closer look at the world he lived in - today known as the Elizabethan Era.

### Task:

- Find reasons why this era is named after one specific person.
- What could that mean?

### Theatre in Elizabethan England

To get your students smoothly into the topic of the Elizabethan era and Shakespeare, a movie lesson might be the perfect way to start. Instead of watching an adaptation, you can use this film as an example, in which actors from “Shakespeare in Love” explain Shakespeare, his words and plays -

<https://www.youtube.com/watch?v=DTtPW-zT45k>

As well as this short clip on the Globe Theatre -

<https://www.youtube.com/watch?v=P0SBg-KG4C4>

Short presentations can help your students understand why and how certain things were handled and dealt with. Students should take the differences and similarities between now and then into closer consideration.

Here are some ideas for short presentations:

- Master of the Revels and censorship
- King James I
- the “invention” of theatres, especially the Globe Theatre
- science and discoveries in the Elizabethan era
- colonialism and race in the Elizabethan era
- magic, mythology and superstitions in the Elizabethan era
- Music of the Elizabethan Era
- 4 presentations on Queen Elizabeth: her life in general, relations with her people, relations with other countries, relations with religion

## Lesson 2: Shakespeare's Language

The invention of about 2000 words that are still in use today is being attributed to William Shakespeare. You will be surprised how many everyday words have first been recorded in Shakespeare's plays...

<https://www.youtube.com/watch?v=898jUMAoW1M>

<https://www.youtube.com/watch?v=nbgZxAIiO04>

### Task:

Pick 10 words/expressions and research which play they come from and what context they're first used in. Are they still being used in a similar context? Do they have a different meaning now?

### Task:

Shakespeare's plays are full of very creative insults. Make up some of your own with this Shakespearean insult sheet:

[http://www.londonshakespeare.org.uk/junior/shakespeare\\_insult\\_kit.htm](http://www.londonshakespeare.org.uk/junior/shakespeare_insult_kit.htm)

The language of Shakespeare's plays will not sound like English to you sometimes. But if you look closer, you will find that it is actually not that difficult at all. Especially because Shakespeare chose his words very carefully to give his actors all the instructions they needed to play the characters well.

In Early Modern English, the English spoken at Shakespeare's time, there were two forms of the word *you*: **you** and **thou**. *You* was much more formal, *thou* more personal, like *Sie* and *Du* in German. It is often a good hint to look for "you"s and "thou"s to find out more about the relationship between two characters in Shakespeare's plays. A beggar would never say *thou* to a king, as you might not call your headmaster or headmistress *Du*. A king, however, will possibly say *thou* to the beggar to show that he is much lower in status than the king.

Early Modern English	Modern English
thou	<b>you</b> : 2 <sup>nd</sup> person singular informal (nominative)
thee	<b>you</b> : 2 <sup>nd</sup> person singular informal (dative/accusative, German dir/dich)
thy	<b>your</b> : 2 <sup>nd</sup> person singular informal (genitive)
you	<b>you</b> : 2 <sup>nd</sup> person singular formal/2 <sup>nd</sup> person plural
your	<b>your</b> : 2 <sup>nd</sup> person singular formal/2 <sup>nd</sup> person plural

As you can see, Early Modern English was a lot more similar to German than today's English. That is particularly true for verb forms. Some forms of verbs might confuse you at first, such as *canst* or *wouldst*, but they are simply *kannst* and *willst/würdest*. The “-st” ending is, just as in German, indicating a 2nd person singular form of the verb.

Many writers of the Elizabethan Era, including Shakespeare, wrote their plays in a specific rhythm, called the iambic pentameter. An iamb is a specific stress pattern of alternating un-stressed and stressed syllables. Pentameter is Greek for “five measures”. Thus, an iambic pentameter consists of five iambs in a row.

Ba dúm ba dúm ba dúm ba dúm ba dúm  
To bé or nó't to bé that is the qué'stion

The iambic pentameter is generally considered to be a very natural rhythm. If you think about it, it closely resembles your heartbeat. You will find it very easy to speak in iambs, but to the writer it can be quite difficult to fit the words to the rhythm.

To fit the iambic pentameter, Shakespeare sometimes shortens words, e.g. *ever* becomes *e'er* (pronounced like “heir” (=Erbe)); *is it* becomes *is't*, *it is* becomes *'tis* and so forth. Also, some regular verbs in their past tense forms are pronounced differently to fit the iambic pentameter. E.g. normally, you would say *borrowed* as *borrow'd*. In Shakespeare's plays, however, you sometimes would have to pronounce it *borrow-ed*. (Unless, of course, the text tells you to say *borrow'd*.) Read carefully! All your instructions are right there in the text.

There are some verbs which had a different simple past form in Early Modern English, such as *she spake* (whereas the Modern English form is of course *she spoke*). The following table will help you with unfamiliar verb forms in the past tense: <http://www.shakespeareswords.com/Past-tenses>

Sometimes, a sentence or phrase does not end at the end of one line but is actually completed in the next. This is called an enjambement (←French for hug/embrace) and usually means that you should not pause between the two lines. It tells you a lot about how a character feels. A nervous character may be babbling along without ever pausing at the end of the line, whereas a very confident or high status character may pause at the end of every single line to give his words more gravity and to show that he knows exactly what he is talking about.

Task:

In groups of 4, try to mark the iambic pattern in the excerpt below. Discuss where you agree and disagree. Where is the stress put on a syllable/word that would be unstressed if you ignored the pentameter? Did Shakespeare do this on purpose and why? Where are enjambments and what purpose could they have at that particular point? Where are lines being completed by the next person? What could that indicate? What does the use of *you* and *thou* tell you about the relationship between the characters? Where do you find assonances or alliterations which you should emphasise when you are speaking? Divide up the roles and practice the scene to present it in front of your classmates. Be prepared for questions about your decisions!

PROSPERO: Twelve years since, Miranda, twelve  
years since,

Thy father was the Duke of Milan and  
A prince of power.

MIRANDA: Sir, are not you my father?

PROSPERO: Thy mother was a piece of virtue, and  
She said thou wast my daughter; and thy father  
Was Duke of Milan, and his only heir,  
And princess – no worse issued.

MIRANDA: O, the heavens!  
What foul play had we, that we came from thence?  
Or blessed was't we did?

PROSPERO: Both, both, my girl.  
By foul play (as thou say'st) were we forc'd thence,  
But blessedly help'd hither.

MIRANDA: Please you, farther...

PROSPERO: My brother, and thy uncle, Antonio –  
I pray thee, mark me, that a brother should  
Be so perfidious! – he whom next thyself  
Of all the world I lov'd, and to him put  
The manage of my state, as at that time  
It was the first, and for the liberal arts  
Without a parallel; those being all my study,  
The government I cast upon my brother,  
To my state grew a stranger, being absorb'd  
And rapt in secret studies. Thy false uncle,  
Having once perfected how to grant suits,  
How to deny them, who to advance, new created  
The creatures that were mine...

Thou attend'st not!

MIRANDA: Sir, I do!

PROSPERO: I pray thee, mark me...  
I, thus neglecting worldly ends, all dedicate  
To bettering of my mind, in my false brother  
Awak'd an evil nature, and my trust,

Like a good parent, did then breed in him

A falsehood in its opposite, as great

As my trust was, which had indeed no limit,

A confidence without bound. His ambition growing –  
Dost thou hear?

MIRANDA: Your tale, sir, would cure deafness.

PROSPERO: – to have no screen between this part he  
play'd

And him he play'd it for, he needs will be  
Absolute Milan. For me (poor man), my library  
Was dukedom large enough. Of temporal powers  
He thinks me now incapable; conspires

With the King of Naples to give him annual tribute,

Subject his coronet to his crown, and bend  
The dukedom yet unbow'd (alas, poor Milan!)

To most ignoble stooping.

MIRANDA: O the heavens!

PROSPERO. Mark his conditions, their outcome, and  
then tell me

If this might be a brother.

MIRANDA: I should sin

To think unnobly of my grandmother.

Good wombs have borne bad sons.

PROSPERO: Now to the treaty.

This King of Naples harks to my brother's suit,

Which was that he, in return for guarantees

Of homage and I know not how much tribute,

Should presently extirpate me and mine

Out of the dukedom, and confer fair Milan

With all the honours on my brother; whereon,

A treacherous army levied, one midnight

Fated to th' purpose, did Antonio open

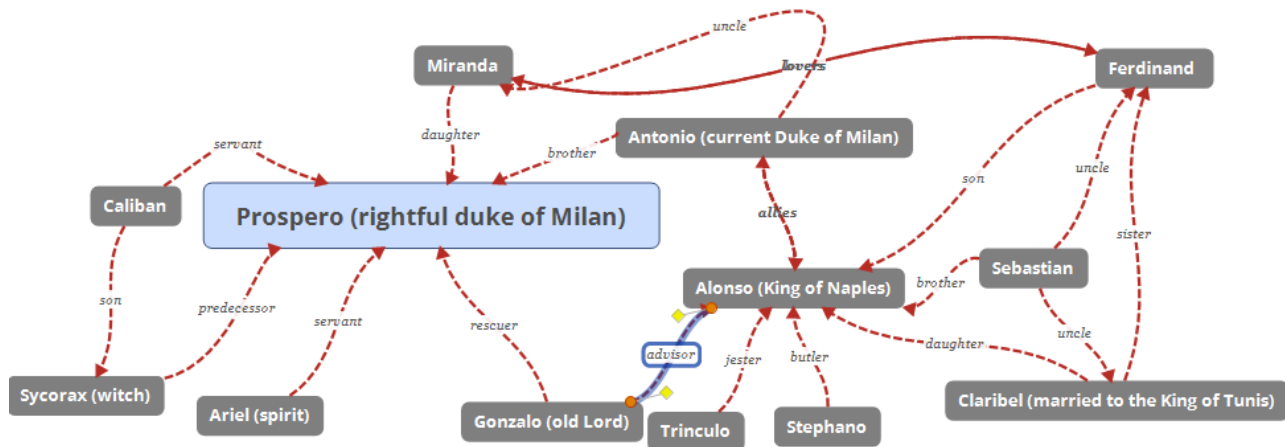
The gates of Milan, and in the dead of darkness

The ministers for the purpose hurried thence

Me and thy crying self.

## Lesson 3: Characters and Relationships

### Character map



### Thumbnail Sketches of Major Characters

#### Prospero:

Twelve years ago, Prospero was the duke of Milan. He and his daughter Miranda lived a life of nobility, but Prospero lost himself in the studies of magic. Antonio, his brother, was ordered to take care of the sovereign's business and took his chance to take over the dukedom. Prospero and Miranda survived the coup and escaped on a boat. After stranding on an island, Prospero began to plan his revenge. Now, twelve years later, he is a powerful wizard, who uses his magic to bind the spirits of the islands and use them to his own advantage. But although his abilities give him great power, he has to face their consequences: He is about to lose himself in the dark arts and his own wrath. The confrontation with the Neapolitans will show him what he has become and what he wants to be.

#### Miranda:

Miranda is one of the islanders. She lives with her father Prospero, a savage called Caliban and some spirits such as Ariel, her father's servant on the island. She and her father were banished from Milan when she was barely three years old. Thus, she has no real memories of her former life. She only remembers having maids taking care of her since her mother passed away. When the play takes place, Miranda is 15 years old. Apart from Caliban, who once tried to rape her, she has never encountered another male person (except for her father). When Ferdinand (Alonso's

son) is stranded on their island, she is so fascinated by him that she immediately falls in love. Miranda might come across as a bit naive, but being the daughter of Prospero, she knows what she wants and does not rest until she gets it. She does not like seeing her father use his black magic powers to manipulate and harm others.

Ariel:

An airy spirit that was imprisoned in a pine tree until Prospero came to the island and freed it. Consequently, Ariel is forced to serve him. Being able to change its appearance, become invisible and work various kinds of magic, it is Prospero's biggest help in raising the tempest and carries out almost every task he needs to be done in the play. For doing all this, Prospero promises Ariel its liberty.

Caliban:

Prospero's other servant, half man, half monster. Caliban showed the island to Prospero and Miranda when they arrived and taught them to survive on it. In return, Caliban learned their language. Caliban believes the island to be rightfully his and having been stolen by Prospero.

Alonso:

Alonso is the king of Naples. He is a powerful man with a great sense of responsibility. He rules for the good of his people, which sometimes also means looking the other way. Alonso is not very close with his brother Sebastian, but he does not exclude him from political business. On the other hand, he greatly values Gonzalo's, his advisor's, opinion. Moreover, Alonso is a good and caring father. Marrying off his daughter Claribel to the King of Tunis was not an easy decision for him. Ferdinand, his son of whom he is very proud, will be King of Naples one day. In the tempest Ferdinand and Alonso are separated. Alonso desperately wants to find his son alive and is afraid Ferdinand might be lost forever...

Ferdinand:

Ferdinand is the son and heir of Alonso, the king of Naples, whom he loves. He is barely an adult yet, and he enjoyed a rather peaceful childhood. In contrast to his older sister Claribel, who was just married off to the king of Tunis, Ferdinand has not thought about his future too much. But since he is the heir to the throne of Naples, he knows that it is important to stick to the traditions, especially if he wants to be respected. Ferdinand has not been involved in his father's royal duties yet. He spent his time with activities he enjoys instead of preparing to become the future king. He is fairly adept in close combat; whenever he is away, he carries his sword with him. He does not care much

for his uncle Sebastian; they share hardly more than the family bond. The tempest suddenly puts him in a position of responsibility he has not encountered so far. Overwhelmed with grief and confusion, Miranda is the only thing that can pull him out of his thoughts.

Sebastian:

Sebastian is one of the Neapolitans. He is brother to Alonso, the king of Naples. He enjoys the perks of being the king's brother such as women and booze. Secretly, Sebastian would like to be king himself, simply because he likes the thought of power. But in reality he would be too lazy and, due to his selfishness, a complete misfit for the position. Sometimes, it takes a bit of time for him to 'let the penny drop' but he is not stupid. His laziness sometimes sits in the way of allowing him to think in more complex ways.

While returning from Tunis to Italy where they attended the wedding of Alonso's daughter Claribel, he is stranded on the island, accompanied by the other Neapolitans who survived the tempest. He never misses an opportunity to mock Alonso and Gonzalo together with Antonio, duke of Milan. Both like making fun of others. After Antonio lets him in on the plan to jointly kill the king and Gonzalo while they sleep, in order for Sebastian to become the new king, he is easily tempted to do so.

Antonio:

Antonio is the duke of Milan and brother to Prospero. He took over Prospero's rightful dukedom of Milan and has ruled over it ever since. Prospero was left to die on a small raft on sea.

Antonio is a self-controlled, charismatic man. Prospero's former counsellor Gonzalo left Milan as soon as Antonio was installed as the new duke; whenever they meet, Antonio uses every opportunity to show his negative feelings towards him. In order to gain his current position, Antonio conspired with Alonso, the king of Naples, who helped him in return for Milan becoming a part of the Neapolitan territory. Antonio sees Alonso as superior, but bonds with Sebastian, the king's brother. They share a relationship that can be described as a mixture between friendship and rivalry. When the tempest suddenly reduces his company to the king, the king's brother and the detested counselor, his mind quickly finds itself on the path to malice.

Gonzalo:

Gonzalo is an old and honest lord and a member of the Neapolitan court. As trusted adviser of king Alonso of Naples he enjoys the merit of accompanying the royal family to the wedding of the king's daughter Claribel in Tunis. After being shipwrecked on their journey home, Gonzalo arrives on Prospero's island together with Alonso, Antonio and Sebastian, searching for the missing Ferdinand.



He is a true and loyal friend with an optimistic outlook on life who loves his king and country. Because of his unquestionably good nature and absolute loyalty, Gonzalo helps Prospero and Miranda survive Antonio's murderous plot. Prospero therefore thinks of him as an honest and noble Neapolitan.

But due to his good nature and judgement some people, especially Antonio and Sebastian, do not take him seriously and see him only as a ludicrous old man.

Stephano:

Stephano is the king's butler. He is responsible for serving wine to the royals. He is a rather clever man, but he often gets carried away in his daydreams. Observing the life at court he often dreams of being king himself, thereby only thinking of the advantages but not about the responsibilities. Stephano is very close with Trinculo, the jester. Together they drink and laugh after work and they like to challenge each other with word games and jokes. After he survives the tempest, he thinks himself as good as dead until he finds Trinculo and Caliban. When Caliban calls him a king or a god, Stephano sees the opportunity to make his royal dreams come true.

Trinculo:

Trinculo is the jester at the Neapolitan court. He is constantly drunk and together with his friend Stephano, whom he knows from the royal palace, they are always good for a laugh; they honour a bottle of wine as much as religious people believe in their holy writings. After the shipwreck, he arrives on the island alone but soon finds Stephano and the creature Caliban who immediately dislikes him, especially for his permanent insults. As a jester, Trinculo is a master of language and fearless of speaking the truth. As part of his profession he is used to travelling a lot, living anywhere and nowhere. Consequently, he is a curious man, able to survive on his own. Other people often just see him as the drunk servant and fail to recognise his cleverness and intelligence.

## **Lesson 4: Plot**

Short summary:

Prospero, a powerful magician and rightful duke of Milan, conjures up a tempest with the help of the spirit Ariel. The tempest strikes the royal fleet, carrying Alonso, the king of Naples, his son Ferdinand, the king's brother Sebastian, Antonio, the current duke of Milan, the king's advisor Gonzalo, and the servants Stephano and Trinculo. They all survive the storm but find themselves separated and dispersed upon the island. While Ferdinand searches for his father, Ariel leads him to

Prospero and Miranda, his daughter. Almost immediately, the two young people fall in love with each other. Meanwhile, Alonso and his company likewise search for Ferdinand. While the king and Gonzalo are asleep, Antonio and Sebastian plot to kill them, but are interrupted by Ariel, who stops them by Prospero's command. On a third part of the island, Stephano and Trinculo find each other and meet Caliban, who takes a liking to Stephano and his wine. Caliban convinces him to kill Prospero and promises the act will make him the new king of the island. Eventually all parties reunite and, despite all the plotting, everyone survives. Finally, Prospero adjures his magic and forgives his brother and Alonso. He and Miranda join the royal fleet on their way back to Naples, while both Ariel and Caliban finally get their freedom.

For a more detailed overview and a scene by scene analysis, see:

<http://www.sparknotes.com/shakespeare/tempest/summary.html>

#### Task<sup>1</sup>:

Have a look at this famous quote from the play (Act I, scene 2). What does it mean? What does it say about the characters/the Elizabethan world view/ ...?

CALIBAN: "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!"

#### Task:

Miranda has just witnessed a ship wreck (Act I, scene 2). Imagine you have witnessed the ship wreck like Miranda has. Write/give a short report of what you saw, and how you experienced the situation.

MIRANDA: If by your art, my dearest father, you  
Put the wild waters in this roar, allay them.  
The sky, it seems, would pour down stinking pitch,  
But that the sea, mounting to the 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)  
Dash'd all to pieces!

---

<sup>1</sup> Note to teachers: possible directions for interpretation can be Elizabethan imperialism and colonialism, cultural hegemony, treatment of "others"/treating other people as inferior, the meaning of language(s), the power of language, ...

## Lesson 5: Spirits, Superstitions, Magic

Despite being very devoted Christians, Elizabethans, nobility and commoners alike, believed in a lot of partly very ancient superstitions. Some of them are still relevant today. Find out about some of them here:

<http://www.elizabethan-era.org.uk/elizabethan-superstitions.htm>

<http://www.saintives.com/essays/superstitions.pdf>

A central supernatural element in *The Tempest* are spirits and magic. During Shakespeare's time people believed magic to be real, and they were afraid of it. Many women were accused of being witches; they were hunted and burned or hanged in order to destroy the evil.

<http://www.localhistories.org/witchtrials.html>

### Task:

Discuss: Would you like to have magical powers? What kind? Would you use magic in the following situations and for what purpose? If yes, would you classify the magic as good or as evil?

- A beloved person has died.
- Your final exams are today, but you did not study.
- Your laptop fell down and is now broken, and you forgot to save important data.
- Your friend had a very serious car accident, which led to a severe damage to his/her spinal cord.

Both Prospero and Ariel use magic (e.g. words, songs, gestures, tools like a staff or a book, and symbols). But what do they use their magic for? Does their magic make them evil or are there positive aspects about their magic?

### Task:

Discuss: What does Prospero use his magic for? Is it good or evil magic, or both?

### Task:

With your knowledge of the characters and plot, imagine you are Prospero: What would you use your magic for?

## Lesson 6: The Divine Chain of Being and Submission

The following section in italics is taken from

<https://sites.google.com/site/shakespearefunfact/divine-order> :

*In Elizabethan times, there was a different way of looking at life. People, including Shakespeare believed in a Divine Order, or Great Chain of Being. The Divine Order was the belief that everything in the universe has a specific place and rank in order of their perceived importance and "spiritual" nature. [...] The more spirit an object was thought to have, the higher they would be in the Divine Order. Here is the example of the Divine Order:*

*God  
Angles  
Humans  
Animals  
Plants  
Nonliving Objects*

*Within each category there was more specific cataloguing. For example, humans were believed to have different amounts of spirits:*

*King  
Queen  
Nobles  
Merchants  
Peasants*

*The more "spirit" the person or object had, the more power it had in its interactions with people or things below in the order. People in Elizabethan England believed that God set up this order and wanted it to be followed. If someone or something were to break the Divine Order by not being obedient to whatever was above it, the person or thing that went against the God's will would be punished. Bigger betrayals of the Divine Order were believed to bring bigger punishments by God, while smaller betrayals would bring about smaller punishments. For example, if a noble overthrew a king, Elizabethan people thought that a natural disaster (an earthquake, a hurricane, etc.) would strike. If a daughter disobeyed her father, Elizabethan people believed the daughter might fall ill. This was a very convenient way for people higher in the Divine Order to maintain their power.*

For Elizabethans it was essential to maintain the Great Chain of Being. For them, breaking up the Divine Order did not only mean civil chaos, but also disorder in the spiritual world. The world was at risk to literally fall apart.

<http://academic.brooklyn.cuny.edu/english/melani/cs6/ren.html>

Here you can find a picture of the Divine Chain of Being: <http://4.bp.blogspot.com/-GWQ3uXO-r-Y/USWZaVc2hzI/AAAAAAAAAGIY/mPQjAqhaRos/s1600/nn21-chain-of-being-rhetorica-christiana.jpg>

In respect of the Great Chain of Being, people and creatures of higher rank could sometimes “own a life”, for example after having done something for the person or creature below them. This means that often those higher in rank could claim the life and/or labour of the ones below, along the lines of “you owe me your life, so work until you’ve paid it back”. This prompts the question of debt, chivalry and honour, which were very important issues and virtues in Shakespeare’s time.

For more on Law in Shakespeare and his time, see: <http://www.worldcat.org/title/law-in-shakespeare/oclc/768444916/viewport>

**Contracts** (part as agreements but also submissions):

In Shakespeare’s time joining hands had greater implications than nowadays: Joining hands was regarded as a legal binding contract between two parties.

<http://www.r3.org/on-line-library-text-essays/back-to-basics-for-newcomers/the-pre-contract-in-the-middle-ages/>

[http://www.ur.se/mb/pdf/handledningar/174000-174999/174375-1\\_shakespeare\\_close\\_ups.pdf](http://www.ur.se/mb/pdf/handledningar/174000-174999/174375-1_shakespeare_close_ups.pdf)

(pages 11-13)

Even though things have changed, we still have some kinds of oral binding contracts today:

<http://verbraucherschutz.de/mundliche-vertrage-gultig-oder-nicht/>

Task:

In groups, create a Great Chain of Being for the characters of *The Tempest*. Who is highest in rank? Why?

Task:

Where in *The Tempest* do the characters act according to the Great Chain of Being? Where and when is the Divine Order at risk to fall apart? Who tries to rebel against the Divine Order? Why?

Task:

Compare and contrast Ariel and Caliban. What are their specific abilities and characteristics? How do they engage with other characters? How do they subordinate themselves, especially to Prospero? Do they try to break the Great Chain of Being? How? Why?

Task:

Look at the encounter between Prospero and Ariel in Act I, scene 2. Why does Ariel obey Prospero? What makes him stay and fulfil Prospero's commands? (Consider the Great Chain of Being, any form of contract or debt).

ARIEL: I prithee,  
Remember I have done thee worthy service,  
Told thee no lies, made no mistakings, serv'd  
Without or grudge or grumblings. Thou did promise  
To let me off a year.

PROSPERO: Dost thou forget  
From what a torment I did free thee?

ARIEL: No...

PROSPERO: Thou dost!

ARIEL [*submissive, yet still resentful*]: I do not,  
sir...

PROSPERO: Thou liest, rebellious thing! Hast thou  
forgot

The foul witch Sycorax, who with age and malice  
Was grown into a hoop?

ARIEL: No, sir.

PROSPERO: Thou hast.  
Where was she born? Speak!

ARIEL: In Algiers.

PROSPERO: I must  
Once in a month recount what thou hast been,  
Which thou forget'st. This damn'd witch Sycorax,  
For mischiefs manifold, and sorceries terrible  
To enter human hearing, from Algiers  
Was banished, since for one thing she did  
They would not take her life. Is't true?

ARIEL: Ay, sir.

PROSPERO. This blue-ey'd hag was hither brought  
with child,

And here was left by the sailors. Thou, my slave,  
Refusing her commands, she did confine thee  
Into a cloven pine, within which rift  
Imprison'd, thou didst painfully remain  
A dozen years; within which space she died,

And left thee there, where thou didst vent thy  
groans

As fast as mill-wheels strike. *Then* was this island  
(Save for the son that she did litter here,  
A freckl'd whelp, hag-born) not honour'd with  
A human shape –

ARIEL: Yes – Caliban her son!

PROSPERO: Dull thing, I say so! – he, that Cali-  
ban,

Whom now I keep in service. Thou best know'st  
What torment I did find thee in; thy groans  
Did make wolves howl, and even touch the hearts  
Of ever-angry bears. It was a torment  
To lay upon the damn'd, which Sycorax  
Could not again undo. It was mine art,  
When I arriv'd and heard thee, that made gape  
The pine, and let thee out.

ARIEL: I thank thee, master.

PROSPERO. If thou more murmur'st, I will rend an  
oak

And peg thee in his knotty entrails till  
Thou hast howl'd away twelve winters.

ARIEL: Pardon, master,  
I will be correspondent to command  
And do my spiriting gently.

PROSPERO: Do so;

And after two days I will discharge thee.

ARIEL: O, that's my noble master! What shall I  
do?

Task:

In Act III, scene 1, Miranda asks to be Ferdinand's wife. They then join hands. What does Miranda's and Ferdinand's joining of hands mean? Did the two act according to the law and Great Chain of Being? Are there implications of the concept of debt ("owing/owning a life")?

MIRANDA: I am your wife, if you will marry me;  
If not, I'll die your maid. To be your fellow  
You may deny me, but I'll be your servant,  
Whether you will or no.

FERDINAND: My mistress, dearest,  
And I thus humble ever.

MIRANDA: My husband then?

FERDINAND: Ay, with a heart as willing  
As slavery welcomes freedom. Here's my hand.

MIRANDA. And mine, with my heart in it.

*[they join hands and kiss]*

## **Lesson 7: Usurpation and Hunger for Power**

Task:

Look again at the Divine Chain of Being from lesson 6: Where and when is the Divine Order at risk to fall apart? Who tries to rebel against the Divine Order? Why? What would be the consequences, if those trying to break up the Divine Order were successful?

Task:

Look at Act I, scene 2 again where Prospero tells Miranda how he has lost his dukedom (lesson 2). What had happened twelve years ago? Why did Antonio usurp his brother's throne?

Task:

With a partner, explore the part in Act II, scene 1 in which Antonio plots to kill the King and his advisor Gonzalo. What is Antonio's argument for killing them? Does he succeed with his plan? If yes, how? If not, why not?

ANTONIO: They fell together all, as by consent;  
They dropp'd, as by a thunder-stroke. What might,  
Worthy Sebastian, O, what might – ? No more –  
And yet methinks I see it in thy face,  
What thou shouldst be. The occasion calls thee, and  
My strong imagination sees a crown  
Dropping upon thy head.

SEBASTIAN: What? Art thou waking?

ANTONIO: Do you not hear me speak?

SEBASTIAN: I do, and surely  
It is a sleepy language, and thou speak'st  
Out of thy sleep. What is it thou didst say?

This is a strange repose, to be asleep  
With eyes wide open – standing, speaking, moving –  
And yet so fast asleep.

ANTONIO: Noble Sebastian,  
Thou let'st thy fortune sleep whiles thou art waking.

SEBASTIAN: There's meaning in thy snores.  
Prithee, say on.

ANTONIO: Thus, sir:  
Although this lord of weak remembrance, this  
Who shall be of as little memory  
When he is earth'd, hath here almost persuaded  
The King his son's alive,  
'Tis as impossible that he's undrown'd  
As he that sleeps here swims.

SEBASTIAN: I have no hope  
That he's undrown'd.

ANTONIO: O, out of that "no hope"  
What great hope have you! Will you grant with me  
That Ferdinand is drown'd?

SEBASTIAN: He's gone.

ANTONIO: Then tell me,  
Who's the next heir of Naples?

SEBASTIAN: Claribel...

ANTONIO: She that is Queen of *Tunis*; she that  
dwells

Ten leagues beyond man's life; coming from  
whom,

We were sea-swallow'd, though some thrown up  
again

And (by that destiny) to perform an act  
Whereof what's *past* is prologue; what *to come*  
In your and my discharge...

SEBASTIAN: 'Tis true my brother's daughter's  
Queen of *Tunis*,

So is she heir of Naples... between which regions  
There is some space.

ANTONIO: How shall that Claribel  
Return again back to Naples? Keep in *Tunis*,  
And let *Sebastian* wake. Say this were... *death*...  
That now hath seiz'd them: why, they were no  
worse

Than now they are. There be those that can rule Na-  
ples

As well as he that sleeps; lords that can prattle  
As amply and unnecessarily

As this Gonzalo... What a sleep were this  
For your advancement! Do you understand me?



## **Lesson 8: During and After the Play**

### Concerning the performance during the play:

- What do you see on stage (back drop, props)?
- What else is being used (lighting, music, sound effects)?
- What do you notice about the costumes and make-up? Are there any important/interesting props?
- How do things like props, costumes, music and lighting affect you as a member of the audience, and what is their effect on the performance?
- What strikes you as interesting/exciting/confusing?

### Concerning the performance after the play:

- How did you like the performance/costumes/pros/lighting/etc.?
- What did you like best/did not like? Was everything as you expected? What would you have done differently?
- How believable were the characters?
- Did the actors' performance change your perception of the characters?
- According to the performance, is Caliban a monster? What influenced your impression?
- What struck you as interesting/exciting/confusing? Are there any questions you would like to ask the actors or the director?

### Concerning the play (in general):

- What was Antonio's motivation to kill his older brother? Why did he seek to kill Alonso as well?
- How does Sebastian feel about almost having killed Alonso? How does he deal with that after the attempt?
- How does Prospero feel about giving up his magic?
- Why did Prospero forgive his brother Antonio? Is that a sign of character weakness or strength?
- How does Ariel feel after he has been released from his duties?
- How does Caliban feel after Prospero and the Neapolitans leave the island?
- What would have happened if there had not been a tempest to bring the Neapolitans ashore the island?