



The Tempest

400th Anniversary Production



09 February to 03 March 2012

Thursdays, Fridays and Saturdays only, at 7.30pm

Network Theatre, 246A Lower Road, London, SE1 8SF

Tickets £10 available on

www.networktheatre.org

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Network Theatre Company in association with Kipper Tie Theatre and The Stage Company



The Tempest

Education and Participation Resource Pack

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Royal Shakespeare Company activities written by Miles Tandy

This pack is designed to support your visit to the show.

The pack includes suggestions for activities related to the production that are geared towards Key Stage Two and Lower Key Stage Three but can be adapted for older or younger pupils.

Our production is an edited version of the full-length play using Shakespeare's words and this pack contains extracts from the script. Within it the RSC have created a resource of activities that act as ways into the language, play and themes for you and your students. We believe the best way for young people to explore Shakespeare's texts is on their feet.

This pack is designed to help you explore the plot, characters and themes of *The Tempest* in your own school. It is based on the three principles of *Stand up for Shakespeare*, the Royal Shakespeare Company's manifesto for Shakespeare in schools. The three principles are:

- Do it on your feet
- See it live
- Start it earlier

The suggested activities can be done in your classroom (or hall or studio space) either before you come to see the show, afterwards, or a combination of both.

One recommended book for KS2 focusing on *The Tempest* with a simplified version of the story, told in rhyming couplets, and basic ideas for writing and activities based on the story is: *Shakespeare Can Be Fun: The Tempest for Kids* by Lois Burdett published by Firefly Books and available from the RSC website.

For KS3 as well as using the full length version of the play we recommend: *Manga Shakespeare: The Tempest* available from the RSC website
Illustrated by leading UK manga artists, this series feeds into the growing popularity of manga worldwide, and presents Shakespeare's classic works in a highly visual and dynamic form. Shakespeare's tale of fantasy has fascinated audiences for centuries. This is the perfect platform for a new generation to fall in love with Shakespeare's genius. Other resources you might find useful when practically teaching Shakespeare with students can be found on the RSC website: www.rsc.org.uk/education

The Story of The Tempest

The play begins with a storm at sea. Twelve years ago Prospero, the Duke of Milan, was usurped by his brother Antonio, with the support of Alonso, King of Naples, and the king's brother Sebastian. But for the help of Alonso's advisor, Gonzalo, he would have been killed together with his only daughter Miranda. Gonzalo furnished them with the means to survive, including Prospero's precious books, and cast them to sea. They eventually landed on a remote island, once ruled by the witch Sycorax, but now inhabited by her only son Caliban.

Upon his arrival, Prospero released Ariel, a powerful spirit who had been enslaved then imprisoned by Sycorax before she died. Ariel promised to remain in Prospero's service for the next thirteen years. He adopted Caliban as a student and taught him with Miranda, until Caliban attempted to assault her.

Prospero, aware that this is an auspicious day, has seen that a passing ship contains his brother and his co-conspirators. Prospero commands Ariel to raise a storm to shipwreck the usurpers, so he can execute his revenge.



On the island the stranded travellers are separated, with the invisible Ariel directing their wanderings. The King of Naples searches for his son Ferdinand, fearing he has drowned. The king's brother plots to kill him and seize the crown. The drunken butler, Stephano, and the chef Trinculo, encounter Caliban and are persuaded to kill Prospero so they can rule the island. Ferdinand meets Miranda and the two fall instantly in love. Prospero sets heavy tasks to test Ferdinand and when he is satisfied that he has met all the challenges, Prospero presents the young couple with a betrothal ceremony, celebrating, but also testing, their new unity. As Prospero's plan draws to its climax, he vows that upon its completion he will abandon his magic arts.

Ariel brings the King and his followers to Prospero and he confronts his

enemies. Finally, Prospero grants Ariel his freedom and prepares to leave the island for Milan and his restored Dukedom.

Exercise

Shakespeare begins his play with a storm. There are, of course, countless ways that this can be done on stage and your pupils will enjoy creating their own version. You may choose to make the storm together as your first activity, or you may decide to explore the back-story first, and then build up to Prospero's sighting of the ship and his use of his magic to create the storm.

Seat your students in a circle and begin an exploration of the voice and body sounds (clapping, clicking, stamping etc.) that we can use to create a storm together. Experiment by beginning slowly, for example, with very gentle clapping or clicking to suggest rainfall, and gradually adding sounds as the storm builds. The students will soon realise that this can work really well if someone (you or one of the students) takes the role of a 'conductor', bringing players in and controlling the build-up to a deafening and tempestuous storm. You might also try starting with a huge and dramatic crash straight away. What matters most is that your students understand that they can make choices about how they do this, but that those choices should be informed by the impact they want to have on an audience. Once you have created an effective storm with voice and body sounds, try adding percussion instruments and maybe experimenting with other sounds, using furniture and other objects around the room. Over the sound of the storm you have created together, you can add in some lines from the opening Act 1 Scene 1.

If you have the students seated in a circle to perform their storm, individuals can run across the circle calling out one of the lines as they go. They will need to make sure they can be heard above the tempest!

When they get to other side of the circle, they 'tag' another student who will be the next to run across with a line of their own. As they get more confident, you can have more than one student crossing the circle at a time. This will create a controlled, but very spectacular effect. If you have a parachute available, another variation could be to perform your voice and body storm while creating the effect of waves with everyone seated around the parachute. Then you can add in a version of the parachute game 'sharks': one player goes under the parachute, moves around the circle and taps another on the foot. This player must then disappear beneath the 'waves' (the parachute), screaming a line from the play as they go. The player that tapped them on the foot comes out from under the parachute and they swap places as the game continues.

Text Fragments

'Take in the topsail'
'Tend to th'master's whistle'
'Blow, till thou burst thy wind, if room enough'
'Down with the topmast! Yare! Lower, lower!'
'A plague upon this howling!'
'Lay her aholt, aholt!'
'All lost! To prayers, to prayers! All lost!'
'Mercy on us! – We split, we split! –'

Act 1 Scene 2 – The Back Story

In this scene Prospero's daughter Miranda comes to him to tell of her distress at seeing the poor sailors suffer from the shipwreck. He tells her they have come to no harm, and continues to explain how he and Miranda came to be on the island; how he was usurped by his brother Antonio; how Antonio had plotted with Alonso, King of Naples and Prospero's enemy; and how, but for a kind and loyal servant called Gonzalo, Prospero and Miranda might have been killed.



Exercise:

Divide the students into groups. Give each group a fragment of text from Prospero's lines and ask them to make a short moving image that includes that line. Encourage them to be creative with this, perhaps using the line more than once, perhaps including other non-verbal sounds. Encourage the students to avoid being too literal in what they do, combining sound, words and movement to create the feeling of the line.

With younger pupils you will probably want to tell the back story first, perhaps getting some of them up to act it out as you describe what happened. But with older students you may prefer to assemble their voice and movement pieces into a single piece first, before discussing the story that they tell.

Text fragments:

'Thy father was the Duke of Milan / And a prince of power.'

'The government I cast upon my brother / And to my state grew stranger, being transported / And rapt in secret studies.'

'In my false brother / Awakened an evil nature / The King of Naples, being an enemy / To me inveterate, hearkens my brother's suit'

'Fated to th'purpose, did Antonio open / The gates of Milan, and i'th'dead of darkness / The ministers for th'purpose hurried thence / Me and thy crying self.'

'In few, they hurried us aboard a barque, / Bore us some leagues to sea'

Arriving on the Island

Prospero and Miranda land on a remote island. Exactly what that island is like is open to all sorts of interpretation. It might be anything from a tropical paradise to an arctic wasteland.



Exercise

You and your students can create your own version of the island using a 'word carpet'. You will need a good number (enough for 2 or 3 per student) of scraps of A5 paper and some large marker pens.

Create a 'word carpet'

Ask the students about the sort of island they imagine Prospero and Miranda arriving on. One might say, for example, that they landed on a beach of golden sand. Write the phrase 'beach of golden sand' on one of the scraps of paper and place it on the floor. Walking a little way from it, ask what you would see if you crossed the beach. Add this idea on a second piece of paper and put that on the floor. Show how this technique can be used to build on each other's ideas to create an entire island of words with scraps of paper all over the floor. As they write and add their own scraps to the word carpet, encourage the students to use rich descriptive language to give a sense of what different parts of their island are like. Now show them how to take a partner on a 'guided tour' of the island. Your partner closes his/her eyes and you lead them through the landscape of words, describing what you see as you go, by using words and phrases from the word carpet.

When everyone has had a go at leading and being led, talk about the kind of island they have created and how Prospero and Miranda might have felt when they first arrived.

Extension activities

You can develop their ideas through drawing and painting, by creating their own models and designs for the island, or by using a range of cloths, camouflage nets etc. to create a whole environment in your classroom.

Meeting Caliban

Caliban is referred to in a number of ways:

'A freckled whelp, hag-born – not honoured
with a human shape'

'Thou poisonous slave, got by the devil himself'

'Thou most lying slave'

'Abhorred slave'

Ask the students to move around the room on the command 'go' and stop on the command 'stop'. After each 'stop', get them to make an immediate physical representation of the phrase you call out from the list above. Take time to look at examples of their representations of Caliban, but keep the activity pacy so that you get spontaneous, physical responses. You can use each phrase a number of times, encouraging the students to come up with a fresh interpretation each time. Now talk about the kind of character Caliban seems to be. You might also talk about the kindness that Prospero and Miranda showed him to begin with, teaching him language and offering him 'water with berries in't'. Having represented Caliban physically, get the students to think about how they might costume him. They can draw their ideas, or you might like to offer them a range of fabrics and other resources to create their own ways of dressing him.

Research

Pick out words and phrases from the text that describe Caliban. Create a collage of images found on the Internet or sketches of ideas that you could draw on for inspiration. Research how Caliban has been represented in other theatre or film versions of *The Tempest*.

Before Seeing the Show

If the students have not yet seen the play, get them to create tableaux and / or short scenes to predict what might happen once Prospero has used the shipwreck to bring his enemies to the island.

- What will he do to his brother Antonio and King Alonso?
- What might happen when Miranda and Ferdinand meet?
- Who else might be on the ship?
- What might Caliban do if he meets strangers on the island?

After Seeing the Show

If the students have already seen the play, ask them to create these tableaux or short scenes to predict what might happen when everyone returns to Milan.

- Do they all get along or is there more trouble?
- Does Prospero keep his pledge to give up his magic?
- Does Ferdinand become Duke and, if so, does he make a good ruler?

A spell for a storm

Using the words and phrases from your ‘word carpet’ that you created earlier, get the students to compose the spell that might have been in Prospero’s books of magic that he used to create the storm.

With younger pupils, you may choose to do this by taking the role of Prospero yourself and putting the students in role as the spirits who live on the island. Talk to them about the character of Ariel and how he works for Prospero. In effect they are creating Ariel as a collective role and helping Prospero to put his spell together.

Their list of ‘ingredients’ might include things like:

‘Claw of crab from silver shore’

‘Conjured clouds that darken and brood’

As they put their ideas together, show them how these can be combined and edited to create a complete spell.



Lost the Plot?

The Tempest - ACT 1

Act 1 Scene 1

First line: MASTER: "Boatswain!" (pronounced "Bow-sun")

A ship carrying King Alonso of Naples and other people from his court is caught in a dangerous storm and it looks like the ship is going to sink.

Last line: GONZALO: "Now would I give a thousand furlongs of sea

**For an acre of barren ground. Long heath, brown furze,
anything. The wills above be done, but I would fain die a dry death"**

Act 1 Scene 2

**First line: MIRANDA: "If by your art, my dearest father, you have
Put the wild waters in this roar, allay them."**

From a nearby island Prospero (a magician) and his fifteen year old daughter Miranda watch the shipwreck. Prospero is delighted, but Miranda is upset and doesn't understand why he is so happy.

Prospero tells Miranda how he was once the Duke of Milan. However, he became more interested in learning about magic than being the Duke.

His ambitious brother Antonio decided he wanted to be the Duke instead. Antonio and King Alonso of Naples decided to get rid of Prospero by putting him and his daughter Miranda (who was only 3 years old then) in a leaky boat, certain that they would drown. Instead they ended up on the island.

Prospero explains that when the ship came near he ordered his servant Ariel to conjure up the storm so that the people aboard would not die but would be brought to the island instead.

Prospero puts Miranda to sleep while he speaks to Ariel.

Ariel tells Prospero that the ship is safe and everyone survived. He tells him that he has placed them all at different points all over the island, making sure that King Alonso's son Ferdinand is on his own, thinking he is the only person who has survived. Ariel reminds Prospero of his promise to free him if he is a good servant.

Prospero remembers how Ariel was a slave to the witch Sycorax who used to rule the island, until she died. He says he will free him in two days if he does as he asks.

Sycorax (the witch) had a monster son called Caliban. He enters and complains that he too is a slave to Prospero even though he is the rightful ruler of the island.

Prospero reminds Caliban that he was always treated very well until the day when he tried to attack Miranda, Prospero's daughter. Ferdinand wanders in with invisible Ariel behind him, playing and singing. Miranda sees Ferdinand and immediately fancy's him. Ferdinand instantly falls in love with Miranda. Prospero is happy, but, to make sure that Ferdinand is good enough for Miranda, he pretends not to trust him and makes him his prisoner.

Last line: PROSPERO: "Come, follow! Speak not for him."

The Tempest - ACT 2

Act 2 Scene 1

**First Line: GONZALO: "Beseech you, sir, be merry. You have cause -
So have we all - of joy; for our escape
Is much beyond our loss"**

On another part of the island, King Alonso, Sebastian (Alonso's brother), Antonio (Prospero's brother) and Gonzalo (the honest old man) have swum ashore. King Alonso believes his son Ferdinand died in the storm (but we know he didn't!) Ariel enters and plays music, which puts everyone except Antonio and Sebastian to sleep. Antonio tries to persuade Sebastian to kill his brother King Alonso so that he can become King in his place. Ariel sings in Gonzalo's ear to wake them all up before the assassination can take place.

They all decide to try to look for Ferdinand.

Last line: Ariel: "Prospero my lord shall know what I have done.
So King, go safely on to seek thy son."

Act 2 Scene 2

First line: CALIBAN: "All the infections that the sun sucks up
From bogs, fens, flats on Prosper fall and make him
By inch-meal a disease!"

Trinculo, the court jester, meets Caliban and is shocked by his appearance. Stephano, the drunken butler joins them and gives Caliban wine, which immediately takes effect. Caliban says that Stephano is a god and says that he will show them both round the magical island.

Last line: STEPHANO: "O brave monster! Lead the way."

The Tempest - ACT 3

Act 3 Scene 1

First line: FERDINAND: "There be some sports are painful, and their labour
Delight in them sets off"

Put to work by Prospero, Ferdinand is thinking about Miranda. She joins him (watched closely by Prospero) and offers to help him with his tasks. He will not let her. They declare their love and agree to marry each other. Prospero is now convinced that Ferdinand is good enough for his daughter.

Last Line: PROSPERO: "I'll to my book,
For yet ere supertime must I perform
Much business appertaining"

Act 3 Scene 2

First line: STEPHANO: Tell not me! When the butt is out we will
Drink water; not a drop before. Therefore, bear up and
Board 'em. Servant monster, drink to me"

Stephano, Trinculo and Caliban wander drunkenly round the island. As they do Ariel tricks them by imitating their voices, which nearly causes a fight.

Caliban tells Trinculo and Stephano that if Prospero's books are destroyed he will lose all his magic power. He suggests that if they destroy the books then Prospero could be killed, Stephano could marry Miranda and they would become King and Queen of the island. Ariel, overhearing this, decides to report the plan back to Prospero.

Last line: TRINCULO: "Wilt come? - I'll follow, Stephano."

Act 3 Scene 3

First line: GONZALO: "By 'r lakin, I can go no further sir.
My old bones aches. Here's a maze trod indeed."

Meanwhile, King Alonso and his followers have been looking for Ferdinand and are hungry and exhausted. To tease them Prospero conjures up spirits who bring a wonderful banquet for them. As soon as they rush towards it Ariel appears in disguise and makes it disappear. Ariel accuses King Alonso, Antonio and Sebastian of being sinful men for what they did to Prospero all those years ago and also tells them that the shipwreck was nature's punishment for what they did.

Last line: GONZALO: "I do beseech you,
That are of suppler joints, follow them swiftly,
And hinder them from what this ecstasy
May now provoke them to do"

The Tempest - ACT 4

Act 4 Scene 1

First line: PROSPERO: "If I have too austerely punished you
Your compensation makes amends, for I
Have given you here a third of mine own life..."

Prospero prepares a wedding masque (a drama where masked figures represent mythological characters) for Ferdinand and Miranda.

The celebrations end quickly when Prospero remembers Trinculo, Stephano and Caliban's plan to kill him. He orders Miranda and Ferdinand to hide while he deals with them. Trinculo, Stephano and Caliban enter, drunker than ever, and see some beautiful clothes that Ariel has laid out for them. Trinculo and Stephano put them on. Prospero releases spirits in the shape of wild dogs who chase the terrified men away.

Last line: PROSPERO: "Shortly shall my labours end, and thou
Shalt have the air at freedom. For a little
Follow, and do me service."

The Tempest - ACT 5

Act 5 Scene 1

First line: PROSPERO: "Now does my project gather to a head.
My charms crack not, my spirits obey, and time
Goes upright with his carriage."

Ariel tells Prospero that King Alonso and his court are being driven mad by their sorrow and regret for the way they treated Prospero all those years ago. Prospero decides that instead of taking revenge, he will forgive them.

Prospero sends Ariel to fetch them and draws a magic circle on the ground.

Prospero then decides to no longer practise magic and takes off his magic robes replacing them with the clothes he wore when he was Duke of Milan.

Alonso and his court enter the magic circle and find that they are trapped inside it. One by one, Prospero tells them off for their actions and then forgives them. King Alonso restores Prospero to his title of Duke of Milan.

Prospero then reveals Ferdinand and Miranda (who were hidden from them before). King Alonso is overjoyed to see his son whom he thought was dead. Ferdinand then tells his father he is planning to marry Miranda.

Ariel presents Trinculo, Stephano and Caliban. Prospero laughs at them for planning to kill him but forgives them too. Caliban is very sorry and says he will be much better behaved in the future. Prospero makes him King of the island.

They all decide to return to Naples together to prepare for the wedding of Ferdinand and Miranda. Prospero orders Ariel to create calm seas and good winds for their journey home and then frees him as he promised.

Last line: PROSPERO: "As you from crimes would pardoned be,
Let your indulgence set me free."

