

The Tempest



KS2 Resource Pack



The Tempest by William Shakespeare

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This **Resource Pack** provides a scheme of work to accompany *The Tempest* - an animated adaptation from **BBC Teach**.

Text in blue is hyper-linked: click on the text to be taken to the relevant online page (if you are connected online).

Home-learning. Some of the activities in this Resource Pack will work as KS2 home-learning activities. These are presented in green shading.



1: Rock the ship

This is a tale of wizards, magic, murder and monsters. It takes place long ago on an island with no name. Prospero and his beautiful daughter, Miranda, live in a cave on the island, but they weren't born there. Twelve years ago they were cast out to sea in a boat full of holes.

They were meant to die, but who would want to murder them..? It so happens that the people responsible are on a ship sailing past the island on their way home to Italy. Prospero intends to teach them a lesson by way of punishment. He calls on Ariel - his helper sprite - and conjures up a storm so tempestuous it will change all their lives forever.

Lesson activities: exploring the characters and shipwreck of *The Tempest* through drama

This is a drama-based lesson and a large cleared space will be necessary: the school hall, drama studio or a cleared classroom.

Activity 1: Exploring characters and relationships

The **Resource Sheets** contain four character '**Top Trump**' style cards for the four inhabitants of the 'island with no name': Prospero, Miranda, Caliban and Ariel. The cards contain a brief biography, a character quote, a 'movement style' and a score out of 100 for each of the following categories: Magical Factor; Fairness Factor; Fear Factor; Freedom Factor.

- Print off enough of the cards to give a card to each member of your class.
- Ask pupils to read their character card.
- Ask students to move around the space silently using the movement style on their cards and muttering their character line under their breaths.

- After a while ask them to silently move into character groups. They must not speak to anyone, but they should look for character movement clues and move into categories with others that they think are moving the same way!
- When pupils have moved into their groups, ask them to check that all the Calibans are together, all the Mirandas together, etc.
- One person from each group should now read out the biography for their character.
- Now ask each pupil group to consult. Which card category do they think they can beat the others with?
- Each group should take it in turn to challenge the other groups with what they think is their 'top category' (*Teachers: the cards are organised in such a way that each character has a winning category so this should work!*)
- Once this activity is done, pupils should feel confident that they know what the relationships between these characters is.
- Now ask the groups to mix. Ask pupils to move into new groups with one of each character per group.
- Each group should now contain a Prospero, Miranda, Ariel and Caliban.
- Give each group a few minutes to share the picture of their character and further information about their character and their role in the play from the card with the rest of the group.
- Now ask each group to create a tableau that shows the relationship between the different characters. Where will Caliban stand relative to Prospero? Where will Miranda stand relative to Prospero, etc?
- Students should show via gesture, facial expression and pose how they feel about other characters in the space.
- Look at each frozen tableau as a class. Tap individual characters on the shoulder and ask them to explain who they are and how they feel about their place in the story

Activity 2: Creating a shipwreck

Before the lesson find some 'Shipwreck sounds' or 'Stormy sea sounds' on YouTube or Spotify or similar.

- Ask your pupils to close their eyes and listen to the sounds. What do they hear? Mind-map with the class. Suggestions might include thunder and lightning, crashing waves, driving rain, creaking timbers, etc. Collect the suggestions on the whiteboard.
- Now ask pupils to think about what additional human sounds there might be: people praying, wailing and screaming, shouting instructions, helping others out of difficulty, etc.
- Put pupils into pairs and spread around the space. Ask pupils to decide on a different, relevant 'shipwreck' human sound each (eg a sob, a pleading, a prayer, an instruction).
- In their pairs ask pupils to start a sea storm sounds 'conversation' with their perfected sound.
- One pupil makes his sound and the other responds with hers. A 'wail' might be answered with a prayer, etc. Stop and listen to a couple of examples.
- Now ask pupils to add a further one or two human sounds into each of their conversations. To assist them, add in the storm dialogue sheet which contains some *Tempest* dialogue from Shakespeare's play text.
- Next, ask pupils to add a freeze-framed action to go with each sound (eg sinking to the ground in prayer, shielding oneself from a breaking wave, adjusting a sail, or climbing the rigging, etc). Add the actions to the sounds and dialogue and replay the 'conversation' with one sound per freeze. Again, show back a couple of examples.
- Encourage pupils to hold each pose for a short period so that there are two or three clear sounds, matched with poses, per participant.
- Remind them that this is a conversation. One person makes their sound and poses, then freezes whilst the next person responds.

- Finally, have the whole class play back their *Tempest* freezes / conversations simultaneously to create a storm soundscape. You could also split the class into two and have half as audience and half as participants. In this way, encourage discussion about what pupils notice and like about other participants' contributions.

Follow-up written task:

Watch the opening 30 seconds of the trailer for the film version of *The Tempest* on YouTube starring Helen Mirren as Prospero. It contains many jump cut scenes of the storm. Ask children to discuss the atmosphere evoked, especially with Elliot Goldenthal's industrial, clanging soundtrack in the background. Now children could write their own version of the shipwreck, channelling some of the energy from their drama performances, the YouTube clip and using some of the language from [the original script resource](#).

On a ship at sea: a tempestuous noise of thunder and lightning heard.

BOATSWAIN

Down with the topmast! yare! lower, lower! Lay her a-hold, a-hold! set her two courses off to sea again; lay her off.

Enter Mariners wet

MARINERS

All lost! to prayers, to prayers! all lost!

A confused noise within

VOICES

'Mercy on us!' - 'We split, we split!' - 'Farewell, my wife and children!' -

'Farewell, brother!' - 'We split, we split, we split!'

ANTONIO

Let's all sink with the king.

GONZALO

The wills above be done! but I would fain die a dry death.

2: Set me free

The storm rages and wakes Miranda. She's not happy when she learns what her father has done. She wants to know why he's endangering the passengers of a passing ship.

Prospero clicks his fingers and the storm stops. Then he tells Miranda the whole story. How he's not just a wizard; how he was once Duke of Milan; how he was betrayed by his brother, Antonio, who threw him - and the young Miranda - into a boat with the intention of losing them both at sea; how his old friend, Gonzalo, threw his science books into the boat with them as they were leaving and how after 12 years of study he has come to be a great magician. Prospero then explains that on the boat are all the people responsible for his current situation, including his brother Antonio.

Ariel arrives with news that the passengers from the ship have landed safely on the island, split up in various locations - just as Prospero had ordered.

Activity 1: Prospero's tale

- Prospero's story is one of the most detailed backstories in Shakespeare.
- In the original Shakespeare text he speaks beautifully about the life he led in Milan and his terrible overthrow.
- The **Prospero's tale** resource breaks the story down into several sections.
- Divide pupils into groups and divide the different parts of **Prospero's tale** resource between the different pupil groups.
- Give each group a period of time to devise a freeze frame or short mimed sequence to show their portion of the story.
- Watch back the performances to get a sense of the entire story of Prospero and Miranda.

Activity 2: The relationship between Prospero and Ariel

- In the animation Ariel seems a bit peeved that he isn't going to be freed immediately, despite creating the storm for Prospero.
- In Shakespeare's play the relationship between Prospero and Ariel is complex. Is Ariel a servant of a loving master or the slave of a cruel tyrant? We will explore this now.
- Gather pupils together and tell them you have a secret to share. Read **Ariel's story** from the Resource Sheets. If you feel confident enough you can 'play' the part of Ariel as teacher in role. If not, you could say that this is a secret communication you have received from Ariel, who feels confused about his/her relationship with Prospero. S/he wants you to listen to the story and decide for yourself what you think of Prospero.
- After performing / reading ask pupils for their views. Is Ariel a prisoner and Prospero the bad guy, or is Prospero a kind master who loves Ariel?
- The table below will help you to scaffold and guide your pupils' views with targeted questioning.

Ariel is a prisoner! Prospero is a bad guy	Ariel is not a prisoner! Prospero is a good guy
Prospero describes Ariel as <i>malignant, a slave and a dull thing</i> . That isn't a very polite way to treat your friend and helper!	Ariel was in a much worse situation when he first met with Prospero. The witch Sycorax had imprisoned Ariel in a pine tree, where Ariel had been for twelve years. Prospero freed Ariel from this situation
Ariel refers to being set free from Prospero's service as liberty. Obviously Ariel feels that he is being imprisoned against his / her will.	Prospero tells Ariel to do all sorts of exciting and daring things (business in the veins of the earth). Sycorax gave Ariel no liberty at all. Sycorax imprisoned Ariel but Prospero lets Ariel do all sorts of fun things!



Ariel is a prisoner! Prospero is a bad guy	Ariel is not a prisoner! Prospero is a good guy
Sycorax and Prospero are both a type of wicked magician. They both imprison Ariel.	Prospero does speak harshly to Ariel, but so do teachers and parents when pupils are naughty. It should also be remembered that Prospero says many kind things to Ariel. He calls Ariel <i>My Brave Spirit</i> and congratulates Ariel on creating the storm so brilliantly. Prospero only scolds Ariel when it is necessary to do so.
	Prospero is a born leader. He was a high born Duke of Milan. Of course he has power over Ariel. Prospero is ensuring that order and the rule of law exist on a very strange island.

Written follow-up:
Pupils write a diary entry as Ariel explaining his story and why he feels that Prospero is treating him so meanly!

3: Full fathom five

The survivors of the shipwreck crawl onto the beach. Prospero surveys all from the secrecy of his invisibility cloak. First he inspects the courtiers, who have been washed up together on one beach. They're all thoroughly miserable and bickering about who should be in charge. King Alonso is particularly upset - he thinks his son, Ferdinand, has perished in the storm.

Then Ariel shows Prospero two more of the passengers - Trinculo and Stephano - who have been washed up together on another part of the island. Trinculo is a jester and Stephano his friend.

Finally, Ariel shows Prospero Ferdinand, who hasn't drowned, but who is feeling upset because he assumes the other passengers - including his father - have died. Prospero's plan is coming together nicely...

Activity: Song and poetry analysis using visualisation techniques

The Tempest is a play full of song and spectacle because it was written for the indoor Blackfriars Theatre towards the end of Shakespeare's life. Many of Shakespeare's earlier plays had been written for outdoor theatres, where lighting was provided by natural daylight and where props, costume, music and special effects were minimal. The development of the Blackfriars Theatre allowed Shakespeare to use more music and magic in his plays.

Ariel sings two songs to Ferdinand as he arrives on the island.

The first is a song welcoming Ferdinand to the strange island, and the second is a mournful song about Ferdinand's father, who Ferdinand assumes is dead.



We are going to try a *visualisation technique* to see whether pupils can create mental images in their minds helping them understand the content of the two songs.

- Put pupils into pairs.
- Print off the Resource Sheet of the **two songs**.
- Give one song to Pupil A and one to Pupil B.
- Tell Pupil A that they will be reading their song to Pupil B in a very special way.
- Pupil A should read the song one line at a time. At the end of each line they must pause.
- Pupil B must wait until an image forms in his or her mind that matches the words.
- Eg 'Come unto these yellow sands' might conjure up an image of a deserted and peaceful beach on a tropical paradise. The pupil may imagine sand between their toes and the feel of the sun on their back.
- When Pupil B has an image in their mind that matches the line they should nod. This is a signal for Pupil A to read the next line.
- If Pupil B needs to hear the line again, they can say 'Repeat' and Pupil A will repeat the line. When Pupil B finally forms the image, Pupil A can continue with the next line.
- Pupil B should not feel censored in their image formation. Whatever enters their head is entirely valid.
- The entire song is read in this way.
- At the end of the song Pupil A and Pupil B should discuss what images were formed and what the song was about.
- Repeat with **Song 2**. This time Pupil B reads and Pupil A visualises images.
- Bring the whole class back together to discuss the songs and the images formed. What did pupils see? What did they think each song was about?
- Agree that the tone of each song is quite different. The first is welcoming and warm. The second is more sinister and disturbing as it conveys the idea that Ferdinand's father will - in death - slowly be

turning into a strange coral-like creature in the sea. You might also discuss that this is very mean and manipulative of Ariel. After all, Ariel knows that the different passengers of the ship (including Ferdinand's father) have been safely placed on the island. Why is Ariel allowing Ferdinand to think of his dead father at the bottom of the sea?

Follow-up written work

- Write an analysis of the 'Full Fathom Five' song - including details of who sings it and the context in which it is sung - and a description of what the song is about and the images that it creates in your mind.
- How many syllables in each line?
- Are there any *rhyming* words, or *half rhymes*? (lies / eyes; made / fade; change / strange; knell / bell.)
- The pattern of the rhyme scheme is ABAB CCDD.
- Is there any *alliteration*? (Full fathom five / father; suffer / sea / strange - it's interesting that these alliterative words actually convey the meaning of the whole song: a father in the depths of the ocean who is suffering a strange transformation).
- Is there any *onomatopoeia*? (Ding Dong).

Follow-up written work 2

Write a diary entry in role as Ferdinand, washed ashore on the island. Describe the shipwreck, your escape and your arrival on the strange island, with all its peculiar noises and magical songs. Use all your senses to make your audience feel that they are really on the island with you.

Follow-up research work

Ask pupils to research the Blackfriars Theatre and report back to you with information about music, lighting, special effects and with specific comparisons between the outdoor Globe theatre and Blackfriars.

4: Toledo steel

King Alonso and the courtiers continue arguing so Prospero casts a sleeping spell over them, but allows Antonio and Sebastian stay awake. And, within minutes, Antonio's up to his evil ways again: while King Alonso and Gonzalo are asleep, Antonio convinces Sebastian that he could become King of Naples if he will kill Alonso.

Sebastian is not sure, but on reflection thinks that killing Prospero hasn't done Antonio any harm. So, Antonio draws a blade from his pocket: it's Toledo steel...

Activity: Creating an island - different interpretations

The mysterious island is very different for all its visitors. The animation voiceover suggests that it brings out the true character of whoever visits it. If you are evil, your evil will be amplified. If you are foolish, you will be even more foolish. In this lesson, we will create different versions of the island to match the different personalities of its visitors.

- Ask pupils to work in groups (or individually) to create a map of the island.
- Zones to be created include:
 - Caliban's lair
 - Prospero's cell
 - The bay containing the wrecked ship
 - The woods where Ariel was trapped
- What type of island is the island in *The Tempest*? Imagine how it might be different for the various characters in the play?
- Is the island a paradise ('Utopia') or hell ('Dystopia')?
- Encourage pupils to be creative with their designs. This could become a DT or Art project and pupil groups could present their islands to the rest of the class, with a class vote for the favourite. The islands could become part of a display based on *The Tempest*.

Follow-up written work

Read **Caliban's monologue** describing the strangeness of the island.

Either:

- Write a narrative description of the island and its different parts or
- Create a pamphlet or brochure advertising the island to visitors or
- Create a 'government warning' document, warning travellers to stay away from the island.

Caliban's monologue - 'The isle is full of noises'

Be not afeard; the isle is full of noises,
 Sounds, and sweet airs, that give delight and hurt not.
 Sometimes a thousand twangling instruments
 Will hum about mine ears; and sometime voices,
 That, if I then had waked after long sleep,
 Will make me sleep again: and then, in dreaming,
 The clouds methought would open, and show riches
 Ready to drop upon me; that, when I waked,
 I cried to dream again.



5: Barracuda

Sebastian and Antonio step forward intending to kill King Alonso but Ariel whooshes down and wakes Gonzalo and, realising what's happening, he wakes the king. A startled King Alonso asks Antonio and Sebastian why they have their knives drawn. But, ever-cunning Antonio has an explanation, which the king and Gonzalo accept without question.

On the other side of the island Prospero's slave-monster, Caliban, meets up with comic duo Stephano and Trinculo, who have come ashore with a barrel of wine. It's not long before the barrel is empty and the intoxicated trio are planning to kill Prospero and take over the island. Prospero, still in his invisibility cloak, sees it all...

Activity 1: Caliban's story

- In Shakespeare's play the relationship between Prospero and Caliban is as complex as the relationship between Prospero and Ariel.
- Gather pupils together and tell them you have a secret to share. Read **Caliban's story** from the Resource Sheets. If you feel confident enough you can 'play' the part of Caliban as teacher in role. If not, you could say that this is a secret communication you have received from Caliban, who feels confused about his relationship with Prospero. He wants you to listen to the story and decide for yourself what you think of Prospero.
- After performing / reading ask pupils for their views. Is Caliban a good guy who is just a victim, or is he a monstrous villain? Or does the truth lie somewhere in between?

Activity 2: Venn diagram activity

- Hand out the **Venn diagram resource**.
- You may need to provide teaching input to remind pupils how a Venn diagram works: each circle represents one category of information and the overlap(s) represent the intersection of the two categories.

- Ask pupils to put character description words into the Venn diagram. One circle represents Caliban and one represents Prospero.
- Some of the words they suggest might describe both Prospero and Caliban. They should go in the overlap section.
- After pupils have completed this activity, ask them to work with a partner.
- Tell them to concentrate on the words that appear in the 'overlap' sections of the Venn diagram.
- Each pupil should explain to his or her partner why the chosen 'overlap' word is applicable to both Prospero and Caliban.

Activity 3: Role on the wall for Caliban

Divide pupils into an even number of groups. Half the groups should create a role on the wall showing evidence of a good and benevolent Caliban. The other groups should create a role on the wall demonstrating an evil or dangerous Caliban. The **Simplified Caliban quotes** assist in identifying his good and bad characteristics. The instructions for the role on the wall activity appear below.

- Explain that we are going to examine what we know about Caliban by looking at how he behaves, what he says and what others say about him.
- Hand out the **Role on the wall** Resource Sheet for Caliban.
- Hand out the **Simplified Caliban quotes**.
- Pupils should try to complete their role on the wall as follows:
 - ON the INSIDE: write down Caliban's inner feelings and fears.
 - ON the OUTSIDE: write down how Caliban presents himself to the outside world
- Use the quotes to support pupils' interpretations of the character of Caliban.
- As an extension, pupils could choose words from inside and outside their roles on the wall to create Caliban statues, showing one of his characteristics. Divide the class into two. One half of the class becomes a museum of different Calibans showing his good and bad

side. After a tour of the museum led by the teacher, the other half of the class can now become a museum of Calibans with their frozen statue poses. Can pupils guess which words from the Roles on the wall are represented by the statues?”

Activity 3: A letter from Caliban to Prospero

Ask pupils to write a letter to Prospero, explaining how his treatment is unfair. Remember that:

- Caliban showed Prospero all the parts of the island.
- Prospero was initially kind and taught him how to speak.
- Caliban hates Prospero now. At one point he says that he is glad that Prospero taught him how to speak, because now he can curse!

Caliban will be angry that he is being repaid in such a cruel and heartless way and treated as a slave.

Use the work that children have done on creating their Roles on the wall and Caliban physicalisations, together with the [Simplified Caliban quotes](#) Resource Sheet to mindmap some ideas about Caliban’s plight and to develop some emotive language for the letter.

Plenary

- Look for different images of Caliban from stage and film productions and paintings over the years. Distribute them to the class. Sometimes Caliban is shown as a comical monster, sometimes he is a noble and dignified man who has been displaced from the island by Prospero.
- Discuss the features of the paintings and portrayals in small groups. What kind of Caliban has been created? Is it a sympathetic creation or a monstrous one? Which is your favourite?

6: Love song

Ariel leads Ferdinand to the cave where he meets Miranda...and they fall hopelessly in love. Miranda is the most beautiful woman Ferdinand has ever seen...Ferdinand is the only man Miranda has ever seen (apart from her father, of course) and their falling in love is all part of Prospero’s plan. Prospero gives Ferdinand Caliban’s job of cutting wood...and Ferdinand rather enjoys the chore, so long as he has Miranda with him to watch.

Starter activity: *Tempest* family portraits

- Explain to pupils that they are going to create *Tempest* portraits.
- Divide the class into groups of 9.
- The characters will be made up of the following: Caliban, Ariel, Trinculo, Stephano, Prospero, Miranda, Ferdinand, Alonso, King of Naples (see the [Main characters](#) Resource Sheet as a reference).
- Tell each family group that they are about to have their photos taken for a glossy magazine.
- Give them a few minutes to work out what their ‘happy family’ pose or poses will be (clue - there will probably be a number of disparate groups within the tableau).
- Look at the happy family poses that each group has created.
- Now tell the group that the photo shoot has ended.
- Give each group two minutes to work out where the group members would move to and how they would look at and interact with each other when the shoot was finished (eg Caliban may react very differently to Prospero and Miranda, Alonso and the King may be suspicious of each other rather than happy family members).
- Allow the pupils to create a short segue from the ‘happy family’ pose to the candid pose.
- Watch the two freeze frames segue from one to the other.
- Discuss the relationships that this has revealed as a whole class. Has this affected anyone’s perception of the relationships at the heart of *The Tempest*? Has it raised any new questions worthy of investigation?



Activity 1: Exploring Shakespearean love sonnets

Ferdinand falls hopelessly in love with Miranda the moment he sees her. In this lesson, we will look at one of the ways that Shakespeare writes about love in his writing - using a poem form called the *Elizabethan sonnet* or *Shakespearean sonnet*.

Extra information for teachers

Keep this secret from your class until they have performed the sonnet investigation.

- A sonnet is a special type of love poem and Shakespeare is famous for writing them!
- An Elizabethan sonnet is made up of 14 lines.
- The first 12 lines are divided into verses of stanzas of four lines (called *quatrains*).
- Each quatrain has a rhyming scheme ABAB.
- The last two lines form a rhyming couplet.
- Each line of the sonnet must have ten syllables or beats - a pattern called iambic pentameter.

A good entry point to Shakespearean sonnets is the gloriously silly modern sonnet 'The Amorous Teacher's Sonnet to his Love', which can be found via an internet search of the title or here:

<http://www.windowsproject.net/downloads/bigbunch.pdf>

This comical sonnet from Dave Calder imagines a male teacher, desperate to get through the morning in order that he can see the apple of his eye - a young dinner lady. He dreams of whisking her away to run a Lake District cafe together, but his dreams are shattered when a child spills custard on his shoe.

As this poem fits the Elizabethan sonnet pattern perfectly, it can be used to explore how a sonnet works.

Activity

- Read 'The Amorous Teacher's Sonnet to his Love' together.
- Count the lines in the poem and ask pupils to make a note of the number.
- Count the number of verses (pupils should spot four verses - three of four lines each, and a final rhyming couplet).
- Count the number of lines per verse. Is there any variation?
- How many beats or syllables are there in each line of the poem? Clap the rhythms together and check.
- What is the rhyming scheme? Look for the rhyming words, noticing the final rhyming couplet.
- Explain that this is a sonnet and follows very fixed rules. Can any of the pupils have a go at defining a sonnet based on what we have found?
- Hand out the [Sonnet definition resource](#).
- After discussing the sonnet, choose another Shakespearean sonnet - eg '[Shall I compare thee to a summer's day?](#)' from the Resource Sheets.
- Read the Shakespearean sonnet together.
- Does it follow the same pattern?

Follow-up written work

Can pupils produce an annotated definition of a sonnet in their books, using either of the sonnets studied today?

Extension for able students

Can students write their own sonnet following the pattern? It could be based on the story of *The Tempest* - eg:

- Miranda's sonnet to Prospero
- Caliban's sonnet to the island
- Ferdinand's sonnet to Miranda

7: Spellbound

Prospero has his enemies in his power and takes his plan to the next level. He puts on his invisibility cloak and joins Ariel in the jungle, ready for the mayhem to begin. First, King Alonso and the courtiers. Wild animals roar and crash through the trees while the courtiers panic and run about. Before they have time to recover, Prospero clicks his fingers and a massive banquet appears. The starving courtiers rush for the food but Ariel appears as a monster and the courtiers are terrified. Then Ariel floats above Alonso, Antonio and Sebastian and tells them they are being punished for all the terrible things they have done.

Next, Caliban and his new friends. Prospero and Ariel find them up at the cave where they're stealing the magician's robes. Ariel conjures up a pack of demon dogs, which chase them in to the jungle too.

Alone later, Prospero questions the right course of action: punishment or forgiveness? Has he himself become spellbound by the magic and the mayhem? Could it be time to move on and return home..?

Starter activity: creating a 'harpy'

- Put pupils into groups of four or five and ask them to create a transformation from light and delicate Ariel into a monstrous *harpy*.
- They could start individually, moving lightly and indirectly around the space in their group, then form together to create a monstrous winged creature. How will they use their bodies to create the wings and convey a sense of terror?
- Watch back examples.

Activity

This is the most magical and terrifying part of *The Tempest*. Ariel transforms into a harpy and Prospero creates a pack of hellish dogs to chase Caliban, Stephano and Trinculo.

The magic and mystery of *The Tempest* was perfectly suited to the Blackfriars theatre in London, where Shakespeare first produced the show. But it was also perfectly suited to the very first filmmakers - silent movie-makers who were tempted to recreate *The Tempest* because it allowed them to show cinematic trickery and special effects.

Show pupils a clip or clips from Percy Stow's silent film *The Tempest* (1908). You can search for the film on YouTube.

- Explain to pupils that the very first filmed adaptation of Shakespeare was a production of *The Tempest* in 1908, directed by Percy Stow.
- Can pupils identify who they think the main characters are? Which is Prospero? Ariel? Caliban? Miranda? What clues do they have that they are the characters from the play? What clues are there as to which characters are good and which are evil, etc?
- Watch the Percy Stow production - it is 10 minutes
- Focus in on two particular special effects: the creation of the storm and the transformation of Ariel into a monkey.
- Ask pupils to discuss how they think these effects were created and feedback as a class.

Teacher background information about the special effects

- In a few places in the movie, jump shots are used.
- A 'jump shot' is the term for when the camera is stopped and then restarted after a change has been made to the picture being filmed.
- This is used in a few places such as where Ariel changes into a monkey. The actor playing Caliban would have stayed still in the same place while Ariel was replaced with the monkey. This way, when the camera is turned on again it seems that a magic transformation has taken place.
- This was a new technique back in 1908 and would have seemed very sophisticated.
- Where Prospero creates the storm, the print of the film has been scratched to make lightning. The film has also been rewound and filmed over to superimpose one image on top of another.

Script writing exercise

- Ask pupils to write their own narration and dialogue for the 1908 movie (or a short extract of it).
- Note that this could be done either in small groups or independently, but each group or individual will need to have access to a computer screen to view the Percy Stow *Tempest*.
- Model creating a short script for part of the silent movie, with narration, stage directions/instructions for sound effects and dialogue for the characters represented on the screen.
- Pupils could then rehearse and record their finished scripts, incorporating their own sound effects.
- These could then be played back simultaneously with the part of *The Tempest* movie they are intended to accompany.

Link: [The Tempest on film](#) - a history of *The Tempest* on film from the British Film Institute. You can register with the BFI to watch the clips from their site.

8: Sea change

It's time for the finale of Prospero's plan. He sits wearing his invisibility cloak watching the miserable courtiers. He decides that no matter how evil they once were, they have repented and he must forgive them. He removes his cloak, throws it away, and destroys his magic staff. Then, with a crack of lightening, he steps forward, no longer Prospero the magician, but once again Prospero, Duke of Milan.

The courtiers are amazed and beg for his forgiveness...at which point Ferdinand and Miranda emerge on to the beach. They're not just alive, they have Prospero's permission to marry.

With everyone now on the beach, the lost ship appears, its crew fit and healthy. Soon the ship is ready to leave, but before it does, Prospero finally sets Ariel free. The island now belongs to him and Caliban once more. The wind fills the sails and the island with no name grows smaller on the horizon...they're going home.

Story summary activities

Freeze frames

Now that pupils know the whole story of *The Tempest* create a whole-class freeze-frame adaptation using the [ten point summary](#) of the story from the Resource Sheets.

- Split pupils into groups of, say, four and distribute the ten point strips evenly between groups.
- Each group then creates a freeze-frame for their part or parts of the story.
- The freeze-frames are shown back to the whole class in order, with one pupil (or all pupils in unison) reading out their strip before showing their freeze-frame.
- There is also a simple pictorial [Sequencing activity](#) in the Resource Sheets.

Newspaper reports

Write your own newspaper article about the events of *The Tempest*. Discuss the features as follows:

- **Headline:** usually short and snappy, perhaps featuring alliteration or a pun.
- **By-line:** the name of the author of the article.
- **Orientation paragraph:** the first paragraph with details of the WHO, WHAT, WHEN and WHERE of the story.
- **Main body:** lots more detail about the story, clarifying HOW and WHY things happened and usually including some quotes from key witnesses or people involved in the story.
- **Reorientation:** summarising the story at the end and perhaps including some additional details of what the characters are up to NOW.
- **Past tense:** this is something that has already happened.

Write down on the whiteboard the main characters that pupils want to interview for the newspaper report (anticipate that pupils will want to interview Prospero, Miranda, Ariel, Caliban, Stephano, Trinculo).

- In pairs, ask pupils to role play as news reporters asking the characters questions to generate quotes for their newspapers (eg 'How did you feel when..?' / 'What did you think about..?' / 'Were you surprised that...?' Etc)
- For example, a reporter might ask Prospero: 'Why did you not release Ariel from captivity earlier than you did?'
- For the purposes of differentiation, some learners might focus on just one aspect of the story (eg Caliban's treatment at the hands of Prospero). Other learners might try to incorporate multiple elements.

Additional resources



Macbeth

Animated in 8 episodes with comprehensive notes and follow-up activities.



A Midsummer Night's Dream

Another rich animation with comprehensive teacher / home study notes.



Shakespeare Retold

Audio stories based on Shakespeare's works written by famous children's authors.



Shakespeare on Trial!

A playscript exploring Shakespeare and his works, including songs to learn.

The **Shakespeare Retold** series includes a story called '**The Isle of Noises**' by Frank Cottrell Boyce. It's a fictionalised account of the writing and staging of *The Tempest* at the Blackfriars Theatre, including some of the innovations in stagecraft adopted for the performance.

The resources for the musical play *Shakespeare on Trial!* includes a song-setting of Ariel's famous '**Full fathom five**', which pupils may enjoy learning together.

Additional monologue resource

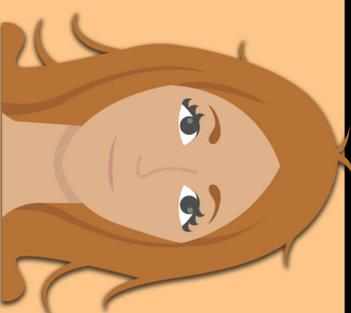
Ask pupils to learn and perform monologues. One popular monologue is contained in an earlier lesson: '**The isle is full of noises**' (Caliban). **Prospero's monologue**, explaining that he is turning his back on being a magician, is also included in the Resource Pack with a set of questions to discuss with pupils.



PROSPERO

- He used to be Duke of Milan
- He is a powerful magician
- He was defeated by his evil brother and banished in a rotten boat with his daughter
- He took his magic books with him on the boat
- He landed on a magical island and became the ruler of it

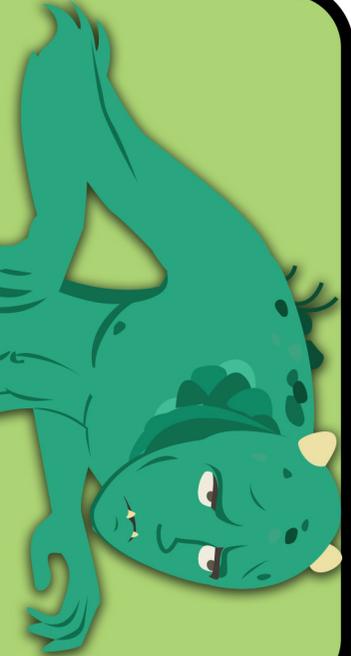
MOVEMENT	SLOW AND STATELY
MAGIC FACTOR	88
FAIRNESS FACTOR	45
FEAR FACTOR	91
FREEDOM FACTOR	80



MIRANDA

- She is the daughter of Prospero
- She and Prospero have lived on a magic island for the last 12 years, since she was a little girl
- There are no other humans on the island
- Miranda has never seen another man or woman before and she cannot remember her life back in Milan before coming to the island

MOVEMENT	INQUISITIVE & INNOCENT
MAGIC FACTOR	12
FAIRNESS FACTOR	92
FEAR FACTOR	10
FREEDOM FACTOR	65



CALIBAN

- He is a frightening monster who lived on the island before Prospero arrived
- He is the son of a witch
- Prospero uses him as his slave to fetch and carry wood
- Prospero taught Caliban to speak, but Caliban hates him because he thinks Prospero treats him cruelly

MOVEMENT	DRAGGING & CREEPING
MAGIC FACTOR	33
FAIRNESS FACTOR	60
FEAR FACTOR	98
FREEDOM FACTOR	5



ARIEL

- Ariel is a magical spirit
- Before Prospero arrived on the island, Ariel was imprisoned by a witch
- Prospero freed Ariel from the witch and asked Ariel to be Prospero's servant
- Ariel hopes that one day Prospero will grant freedom to Ariel

MOVEMENT	FLOATING & DANCING
MAGIC FACTOR	94
FAIRNESS FACTOR	87
FEAR FACTOR	80
FREEDOM FACTOR	12

STORM DIALOGUE

On a ship at sea: a tempestuous noise of thunder and lightning heard.

BOATSWAIN

Down with the topmast! yare! lower, lower!
Lay her a-hold, a-hold! set her two courses
off to sea again; lay her off.

Enter Mariners wet

MARINERS

All lost! to prayers, to prayers! all lost!

A confused noise within

VOICES

'Mercy on us!-- 'We split, we split!--'Farewell,
my wife and children!-- 'Farewell, brother!--
'We split, we split, we split!'

ANTONIO

Let's all sink with the king.

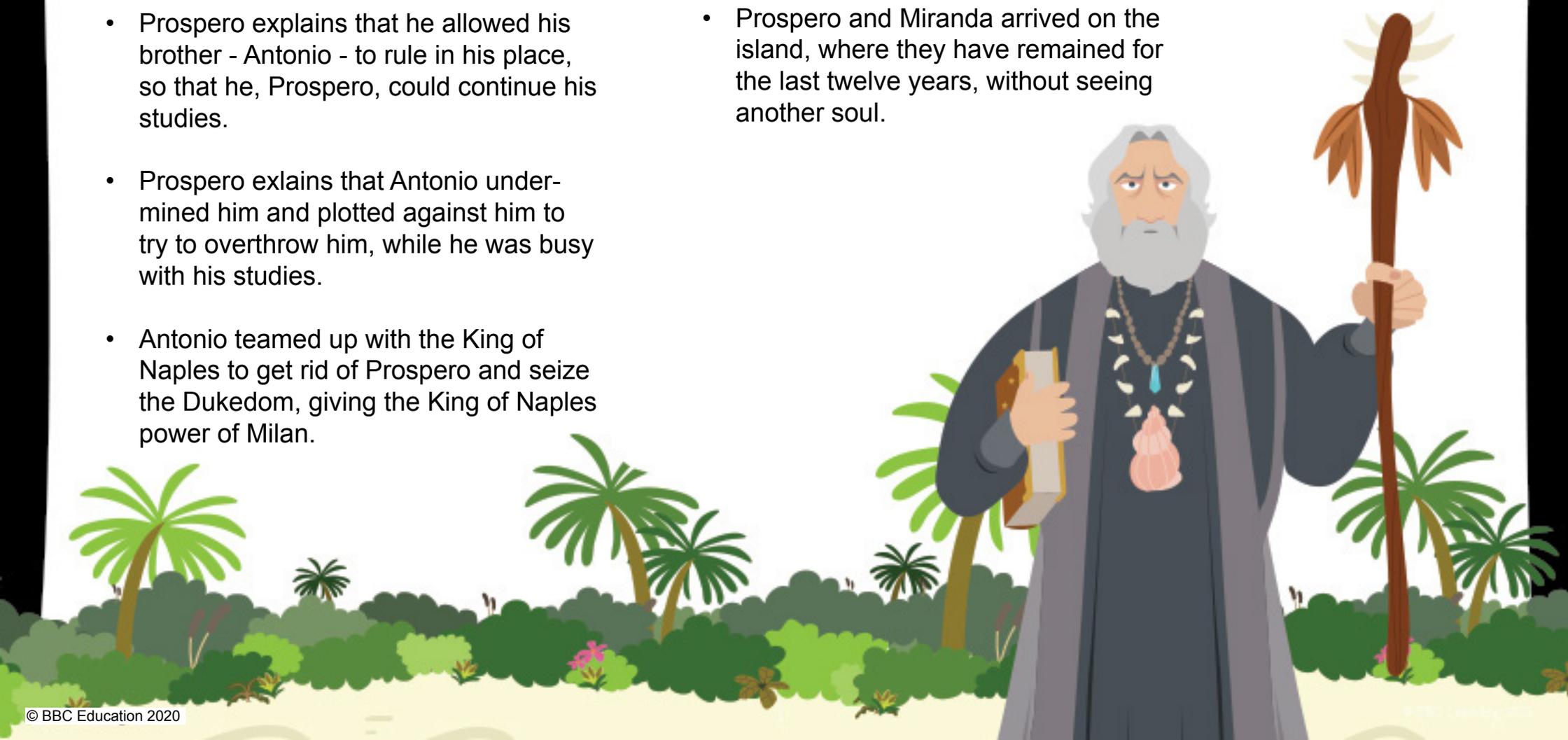
GONZALO

The wills above be done! but I would fain
die a dry death.



Prospero's tale

- Prospero explains that he is the Duke of Milan and Miranda is actually a princess.
- Prospero explains that his magic books held more attraction than the business of being the Duke.
- Prospero explains that he allowed his brother - Antonio - to rule in his place, so that he, Prospero, could continue his studies.
- Prospero explains that Antonio undermined him and plotted against him to try to overthrow him, while he was busy with his studies.
- Antonio teamed up with the King of Naples to get rid of Prospero and seize the Dukedom, giving the King of Naples power of Milan.
- Prospero and his daughter Miranda were put out to sea in a rotten old boat in the middle of the night by the plotters.
- Gonzalo, a noble from Naples, provided Prospero and Miranda with clothing, necessities and books.
- Prospero and Miranda arrived on the island, where they have remained for the last twelve years, without seeing another soul.



Ariel's story

My name is Ariel.

I want to tell you my story.

My master is the great Prospero: the magician who rules this island. I have served him for twelve years. In many ways he is a kind and benevolent master.

My last mistress - the witch Sycorax - was cruel and evil. She captured me and enslaved me and trapped me inside a pine tree for twelve whole years. I couldn't fly. I couldn't move. I couldn't speak.

It was Prospero who defeated the witch and set me free. I thank him for that. He gave me some liberty. But I still live to serve. I simply serve a kinder master. Am I still a slave and a prisoner?

Prospero sends me away to create magical storms, to fulfil great missions in the very veins of the Earth, and to create music to fill this strange and beautiful island. When I conjured the great storm, Prospero called me his 'Brave Spirit'.

But sometimes he screams and yells. He calls me a malignant slave and a dull thing, and he says I am ungrateful for wanting my freedom. I suppose some might say he used to be a great duke and he is used to having servants.

But spirits like I were not meant to be servants. We were born to sing on the wind. One day I hope I will be free.



Song 1

Come unto these yellow sands,
And then take hands.
Curtstied when you have, and kissed
The wild waves whist.
Foot it featly here and there,
And, sweet sprites, bear
The burden. Hark, hark!

Song 2

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them, ding-dong, bell.



Caliban's monologue - 'The isle is full of noises'

Be not afeard; the isle is full of noises,
Sounds, and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That, if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me; that, when I waked,
I cried to dream again.



Caliban's story

My name is Caliban.

I want to tell you my story.

My master is the great Prospero: the magician who rules this island. I have served him for twelve years.

Let me tell you a secret. This island is mine! I am the son of the witch, Sycorax, who owned this island long before Prospero arrived. Her sorcery was so strong that she could control the moon!

Before HE arrived, my mother died. And when he arrived he soon took over the island. I showed him all over the island - from the fresh springs to the magical woods.

Prospero stroked me and was kind to me. He taught me how to speak his language and the names of the moon and the sun.

But then he accused me of attacking his precious daughter, and since then he has banished me to this cave, and ordered me to collect and carry wood for him.

He calls me a slave and a brutish thing of darkness.

I hate him.

I am glad that he taught me how to speak. Because now I know how to curse him.



Simplified Caliban quotes

This island's MINE by my mother, Sycorax!

When first we met, you stroked me and gave me water with berries in it.

You taught me language.

I fetch you wood and pick your berries.

You keep me in this hard rock, away from the rest of the island.

You say I am a howling monster!

You say I am a thing most brutish!

You say I am a thing of darkness!

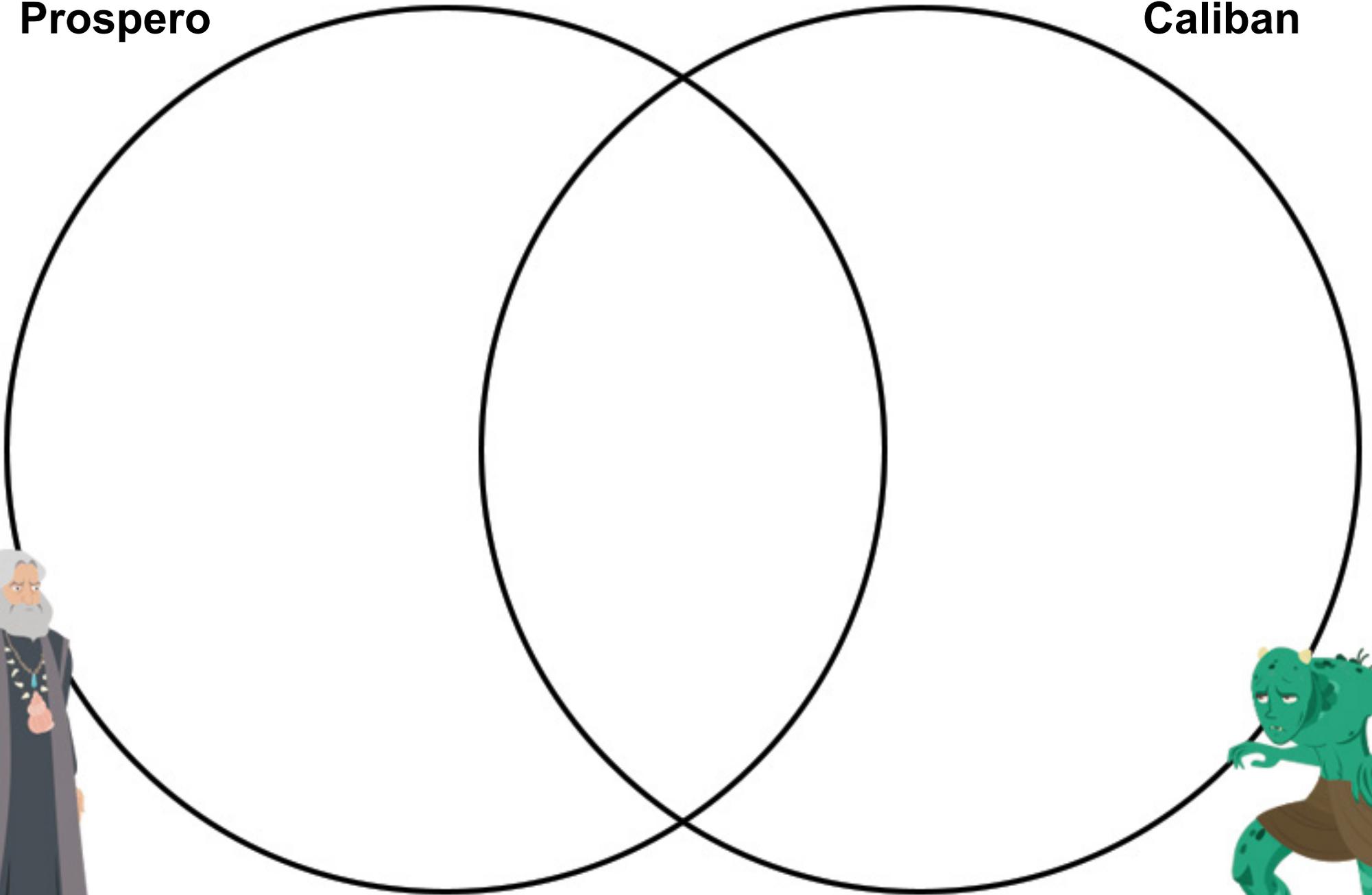
You say I am a poisonous slave!

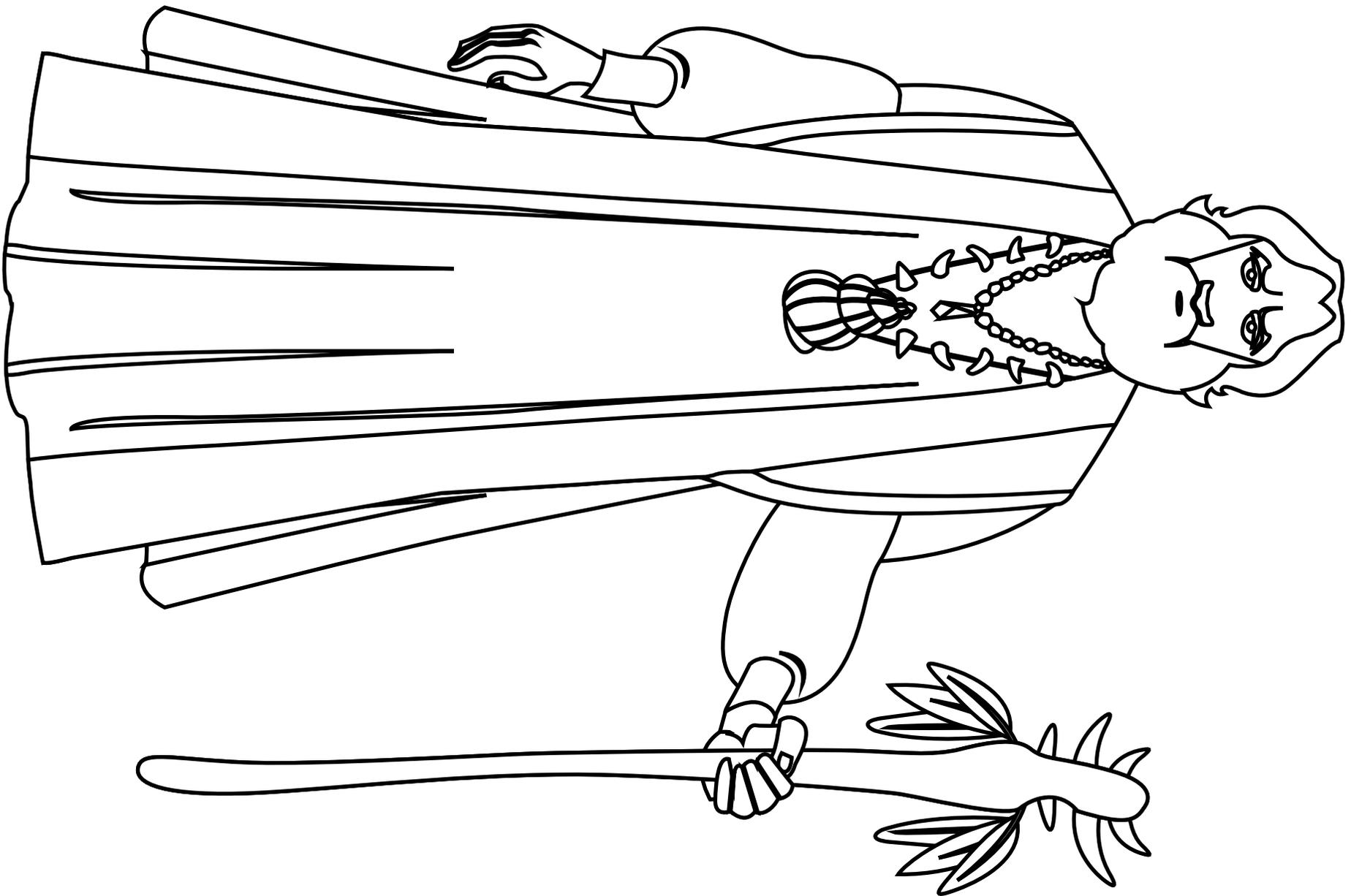




Prospero

Caliban





What is a sonnet?

- A sonnet is a special type of love poem and Shakespeare is famous for writing them!
- An Elizabethan sonnet is made up of 14 lines.
- The first 12 lines are divided into verses of stanzas of four lines (called *quatrains*).
- Each quatrain has a rhyming scheme ABAB.
- The last two lines form a rhyming couplet.
- Each line of the sonnet must have ten syllables or 'beats' - a pattern called *iambic pentameter*.

Shall I compare thee to a summer's day?

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;

Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:

So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

***The Tempest* - freeze frame**

- ✂️ • The magician Prospero asks his magical spirit, Ariel, to create a great storm (or 'tempest'). Prospero used to be Duke of Milan and he wants to shipwreck his brother Antonio and the other men who sent him away from Milan. The ship is apparently destroyed in the storm but all of the crew are saved. They are washed up on the shore of Prospero's magical island.
- ✂️ • Prospero tells his daughter, Miranda, how his wicked brother Antonio sent him from Milan 12 years earlier and became duke in his place! Prospero and the very young Miranda had to escape by sailing away to the island.
- ✂️ • After the shipwreck Miranda sees Ferdinand, who has been washed ashore. They fall instantly in love, but Prospero is angry that Miranda has fallen in love and takes Ferdinand prisoner!
- ✂️ • Caliban, a monster who is Prospero's slave, meets some very silly characters - a drunken butler (Stephano) and a jester (Trinculo) who are two more people from the shipwreck. He thinks they are gods and tells them to kill his master Prospero!
- ✂️ • Meanwhile, up to his old tricks, Prospero's brother Antonio talks the brother of King Alonso into killing Alonso while he is sleeping. Luckily Ariel wakes Alonso just before they attack. Phew!
- ✂️ • Ariel plays tricks on the shipwrecked survivors by showing them a magical table of delicious food which he then transforms into a terrifying image of a monster just as they are about to sit down to eat! The shipwreck survivors run away in horror!
- ✂️ • Prospero's heart melts as he sees how much Miranda and Ferdinand love each other. He finally agrees to release Ferdinand.
- ✂️ • Ariel tells Prospero that Caliban is plotting to kill him! He and Ariel set up a trap - and Ariel sets a pack of magical monstrous dogs on the silly trio. The two fools Trinculo and Stephano run away!
- ✂️ • Ariel casts another spell and brings everyone to Prospero. Despite how they have all treated him, Prospero forgives the shipwrecked survivors. They all agree that Prospero can become the duke again and it is agreed that Miranda and Ferdinand should marry.
- ✂️ • Ariel the spirit is set free by Prospero. Prospero and Miranda travel back to Milan on the rescued ship, which wasn't destroyed after all! Everyone lives happily ever after.



Prospero's monologue

Be cheerful, sir.

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Ask pupils to work in groups and investigate the question 'What is Prospero / Shakespeare saying in these lines?'

Contextualise this by explaining that it comes at the end of the masque celebration of Miranda and Ferdinand's marriage. Prospero is effectively telling Ferdinand that the play he has just seen has been an illusion created by him and Ariel. However, there is more to it than this.

What else can pupils discover? They might suggest (with varying degrees of support):

- It comes near the end of the play, when Prospero is contemplating bringing his enemies to justice, but ultimately forgiving them. The insubstantiality and insignificance of the anger and feelings of revenge that Prospero has been feeling, gives way to a desire for resolution, restitution, and forgiveness.
- It comes at a point where Prospero is contemplating leaving the island and his magic behind - are these the words of a man saying goodbye to the home he has lived in for the last twelve years, and the companions he has had there?

- It comes at a point where Prospero is contemplating giving up his daughter to her marriage - is there a sense of sadness that life is transitory, and that different stages of life (including having a child with you) is transitory too.
- It is also close to the end of Shakespeare's own career as a playwright and theatre-maker. Some say that this is Shakespeare's own farewell to the theatre. Does this sound right to your pupils?

The main characters



Prospero



Miranda



Alonso



Sebastian



Antonio

My words to describe the characters

The main characters



Gonzalo



Ferdinand



Ariel

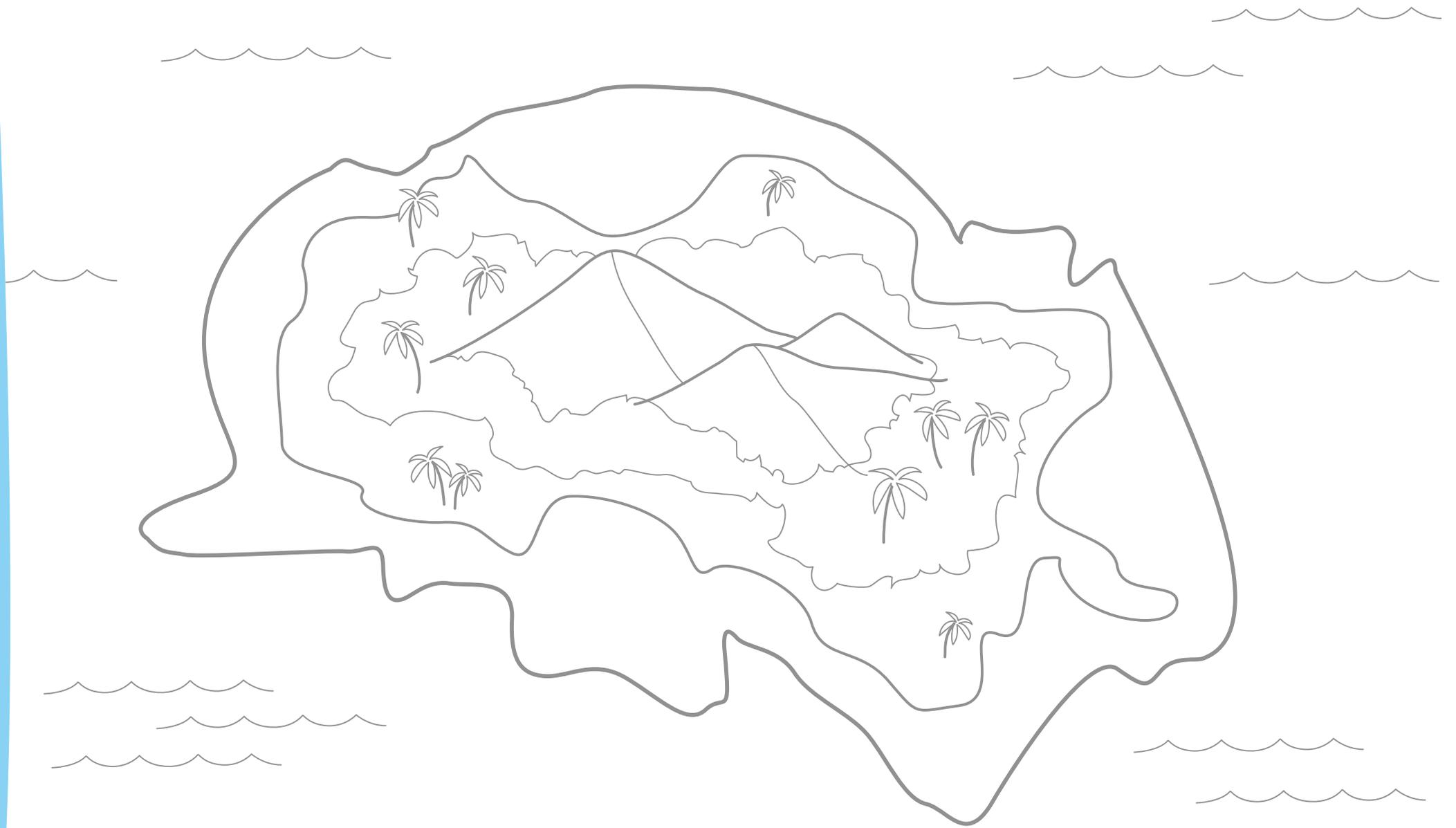


Stephano



Caliban

My words to describe the characters



Draw where the characters come ashore. Then add Prospero's cave, the ship (now safe), Ariel's tree and other features.

Sequence the events of the story in the correct order by putting a number under each image.

