

# Bellshakespeare Online Resources

## THE TEMPEST – ONLINE RESOURCES

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# ABOUT BELL SHAKESPEARE

2015 is a very exciting year for Bell Shakespeare—it's our 25th anniversary!

Founded in 1990 and beginning life in a circus tent, Bell Shakespeare has grown into Australia's national touring theatre company playing to over 80,000 school students every year in theatre complexes and school auditoria all over the country. Add to that another 75,000 online and you'll see that our outreach is unrivalled.

So how are we celebrating our 25th birthday? With a stunning line-up of popular Shakespeare plays.

The year begins with the lyrical romantic comedy *As You Like It* directed by Peter Evans and featuring John Bell in the role of Jaques. This will play in Sydney, Melbourne and Canberra.

*Hamlet* is our big national tour of some thirty venues. It will be directed by Damien Ryan, whose *Henry V* in 2014 was such a resounding triumph. In the title role we have Josh McConville, one of the most dynamic performers of his generation.

*The Tempest*, one of Shakespeare's last plays, will perform in Sydney. John Bell will direct this magical, mystical fable with a superlative cast of actors, headed by Brian Lipson as Prospero.

Our dedicated youth production in 2015 will be *Romeo And Juliet*, performed by our 2015 Players under the direction of James Evans, whose *Macbeth* in 2014 was such a success with school audiences. As with *Macbeth*, this will be a 90-minute, no-interval adaptation and will perform at Sydney Opera House and Arts Centre Melbourne. It is sure to sell out fast, so we urge you to book early!

The Players will also take to the road with their Actors At Work productions, touring the country with the dark depths of *Macbeth: Undone* and the hilarious heights of *Midsummer Madness*. Both shows are tried and true favourites with students.

We're also excited to launch our new online resource with ABC Splash, *Shakespeare Unbound*. These 12 scenes from six of Shakespeare's most famous plays are paired with commentaries from the director and cast, and will prove invaluable for students and teachers alike, allowing unfettered access to Shakespeare's works performed by Australia's best-known theatre actors.

Alongside these productions we'll once again offer Student Masterclasses, Artist in Residence, the Regional eacher Scholarship and teacher Professional Learning.

We wish you a happy and fulfilling year of Shakespeare in the year ahead.

John Bell AO and Peter Evans  
Co-Artistic Directors

Bell Shakespeare highly values its partnerships with all the organisations that support our education programmes including the Department of Education and Training; BHP Billiton; Foxtel; Australia Council for the Arts; Arts New South Wales; Arts South Australia; Bill & Patricia Ritchie Foundation, Collier Charitable Fund; Crown Resorts Foundation; Gandel Philanthropy; Ian Potter Foundation; James N Kirby Foundation; Limb Family Foundation; Packer Family Foundation; Rowley Foundation; Playing Australia; Scully Fund; Vincent Fairfax Family Foundation; Weir Anderson Foundation; Wesfarmers Arts.

Bell Shakespeare Learning Initiatives 2012 to 2015 are supported by the Australian Government.

# CREATIVE TEAM

## CAST

PROSPERO	Brian Lipson
MIRANDA	Eloise Winestock
CALIBAN/BOSUN	Damien Strouthos
FERDINAND	Felix Gentle
KING ALONSO	Maeliosa Stafford
GONZALO	Robert Alexander
ANTONIO/STEPHANO	Hazem Shammam
SEBASTIAN/TRINCULO	Arky Michael
ARIEL	Matthew Backer

## CREATIVES

DIRECTOR	John Bell
SET & COSTUME DESIGNER	Julie Lynch
LIGHTING	Damien Cooper
COMPOSER	Alan John
SOUND DESIGNER	Nate Edmondson
MOVEMENT DIRECTOR	Scott Witt
ASSISTANT DIRECTOR	

## CREW

STAGE MANAGER	Peter Sutherland
ASSISTANT STAGE MANAGER	Katie Hankin
HEAD ELECTRICIAN	Josh Neufeld
HEAD MECHANIST	Rob Canning
HEAD OF AUDIO	Bede Schofield
COSTUME SUPERVISOR	Jude Loxley
COSTUME ASSISTANT	Kat McFarlane
COSTUME CUTTER	Mel Liertz
COSTUME MAINTENANCE	Mel Liertz
PRODUCTION SECONDMENT	Romy McKanna
SET BUILT BY	MNR Constructions
SCENIC ART BY	Scenografic Studio
LIGHTING SUPPLIED BY	Chameleon Touring Systems

# SYNOPSIS

A ship carrying the King of Naples, Alonso, his son Ferdinand, and their companions, is caught in a great storm at sea. Watching from an island nearby, Miranda wonders if the storm has been created by her father, knowing he is a magician with powers capable of this. Prospero reveals to her that he was once Duke of Milan, until his brother Antonio, aided by Alonso, usurped his Dukedom and put Prospero and Miranda to sea. He describes how they washed up on the shore of this island, deserted except for Caliban (son of the witch Sycorax, who had died some years since), and the spirit Ariel, whom Sycorax had trapped in a tree. While Miranda sleeps, Prospero reminds Ariel that it was he who freed him from the tree, and promises to release him from service in no more than two days. Prospero arranges for Ferdinand and Miranda to meet.

Brought safely to the island by Ariel, but separated, Alonso and Ferdinand each believe the other is drowned. Alonso is joined by his brother Sebastian, Prospero's brother Antonio, and a wise old counsellor called Gonzalo. Ariel uses magic to put Alonso and Gonzalo to sleep. Antonio urges Sebastian to murder the sleeping Alonso and take his kingdom, but Ariel wakes Gonzalo in time to foil the plan. Elsewhere, Caliban, who is hiding from Prospero, encounters Alonso's jester, Trinculo, and his drunkard butler, Stephano, who declares himself king of the island.

Prospero watches secretly as Ferdinand and Miranda exchange vows of love. Ariel watches, invisible, as Caliban urges Stephano and Trinculo to kill Prospero, and take the island, and Miranda. He intervenes in their conversation, unseen, and causes them to quarrel. Prospero provides a magical banquet for Alonso, Sebastian and Antonio, but whisks it away before they can eat, as Ariel, appearing as a harpy, reminds the three of the wrong they have done to Prospero.

Prospero arranges a magic masque to celebrate Ferdinand and Miranda's betrothal, but abruptly breaks it off when he remembers that he has yet to deal with Caliban and his new cohorts. Ariel lures them towards Prospero's cell, distracting them with a display of rich garments, then frightens them with magical hounds, which chase them off.

Ariel describes the sorry state of the King's group. Prospero decides to forgo revenge, and forgive. Prospero reveals himself to Alonso, welcomes the good Gonzalo, offers to forget Sebastian's plotting, and requires of Antonio that his Dukedom be returned. He then reveals Ferdinand is alive, showing him to be safe and playing chess with Miranda. He orders Ariel to fetch Caliban, Stephano and Trinculo, and to prepare the ship to sail towards Italy. Finally, Prospero grants Ariel his freedom and renounces magic.

# BACKGROUND TO THE PLAY

Although a number of accounts of shipwrecks and travels to exotic islands were published around the time of its writing, *The Tempest* is one of very few Shakespeare plays (the others being *Love's Labours Lost*, *A Midsummer Night's Dream*, and *The Merry Wives of Windsor*) for which the plot appears to have been his own invention, not an adaptation of an existing story. However, the influence of fashionable topics is strongly apparent.

In 1610, two accounts of sea voyages were written that seem likely to have been influential: Sylvester Jourdain's *A Discovery of the Bermudas*, and William Strachey's *True Reportory of the Wrake*, which described a group of sailors, believed lost, who made their way back to civilization. Sailors' tales of wondrous exotic lands were in popular circulation.

Virgil's *Aeneid*, the story of a Trojan hero's wanderings after the conclusion of the Trojan War, was influential in the description of the storm, of the banquet disturbed by Ariel, and in Ferdinand's mistaking of Miranda for a goddess. The French essayist Michel de Montaigne (1533–1592) is also a clear influence, with his writings on the functioning of foreign societies that Europeans were only recently encountering.

Renaissance ideas of hierarchy and order are everywhere pervasive in this play. The educated in Shakespeare's time saw the world existing in a strict hierarchy, with nature and the animal at the bottom, progressing upward through man and the rational, towards the divine. People, too, needed to know their ranks, or there would be confusion and instability.

Aristotle's three dramatic unities are most often flagrantly, gleefully ignored by Shakespeare. In this case it almost seems that he was demonstrating how perfectly he could conform to them when he chose, by keeping to a unity of time, of place and of action in this story.

The only authoritative text is that of the First Folio, published in 1623. The compositors of the Folio placed this play first in the book. *The Tempest* was written around 1611, during the reign of James I, and was probably the last play Shakespeare wrote without a collaborator.

*The Tempest* was probably performed both at the Blackfriars and the Globe theatres. It may be the only of Shakespeare's plays to be written specifically for the Blackfriars, which was an indoor theatre used by Shakespeare's company from 1608. A court performance was also recorded in 1613, as part of the wedding celebrations of King James' daughter, Elizabeth. The first Australian performance, in 1838, used John Dryden's and Sir William Davenant's 1667 adaptation, which was called *The Enchanted Island*.

# KEY CHARACTERS

## PROSPERO

*“Though with their high wrongs I am struck to the quick,  
Yet with my nobler reason 'gainst my fury  
Do I take part: the rarer action is  
In virtue than in vengeance.”* (Act 5, Scene 1)

The rightful Duke of Milan, and a master magician, Prospero controls the whole of the action of this play in one way or another. He speaks a huge 30% of the lines in the play. Of all Shakespeare's plays, probably only *Hamlet* is so dominated by one character. Betrayed by his brother and set adrift in a boat with his infant daughter, Prospero was lucky enough to land on this island, where he has been exiled for the past 12 years. In that time he has raised his daughter, made Ariel and Caliban and the other spirits of the island his servants, and thought on the possibility of revenge. His personal journey from planning revenge to orchestrating reconciliation and forgiveness instead is the driving force of the plot. He describes his great love of study and books, which originally caused him to neglect government, giving Antonio the opportunity to usurp him. Much is made of his great magical power, which he uses to control the actions of others. He shows no doubts about his right to give orders to Ariel, Caliban, Miranda and even Ferdinand. At the end of the play Prospero rejects not only vengeance but his magic, and resolves to return to Milan and rejoin society.

## MIRANDA

*“I do not know  
One of my sex; no woman's face remember,  
Save, from my glass, mine own”* (Act 3, Scene 1)

Arriving on the island with her father as a baby, Miranda has no experience at all of human society. Prospero has never told Miranda who she really is, and the rank they would hold back in their country of origin. Her open and trusting nature is shown in the way she immediately tells Ferdinand everything of how she feels about him, as she has never had the chance to learn from observation or experience to be cautious or circumspect. When Ferdinand first sees her, he thinks she must be the goddess of the island. Her name means 'admirable', which Ferdinand makes a little joke about when he calls her "admired Miranda" (Act 3, Scene 1). The word 'prince' during this period could apply to either gender and broadly to any ruler of a nation and their immediate family. So although Prospero is the Duke of Milan, and Miranda is his daughter, it is not strange that he refers to her this way when he says "made thee more profit / Than other princes can that have more time / For vainer hours" (Act 1, Scene 2).

## FERDINAND

*“I am the best of them that speak this speech”* (Act 1, Scene 2)

Ferdinand is the son of the King of Naples, and therefore outranks everyone except his father – including, arguably, Prospero. In direct contrast to Miranda, he is shown to be cultivated and experienced in the ways of the Court and the rules of the upper echelons of human society. From the tradition of the courtly lover, Ferdinand is happy to fulfil demanding physical tasks to earn the hand of the girl of his dreams. Prospero has planned all along for he and Miranda to fall in love, but considers it important to test Ferdinand's commitment, "lest too light winning / Make the prize light" (Act 1, Scene 2).

## **THE ITALIAN LORDS**

*“I would with such perfection govern, sir,  
To excel the golden age.” (Act 2, Scene 1)*

The “three men of sin” (Ariel, Act 3, Scene 3) who colluded to oust him from his Dukedom are Prospero’s chief target in creating the storm and bringing the travellers to his island.

Alonso is the highest ranking, as the King of Naples. His grief at believing his son is dead helps him transform into a more humane person. His brother Sebastian and Prospero’s brother Antonio, however, show no remorse – Prospero simply chooses to believe they are penitent, in order to forgive them. Antonio does not find it difficult to persuade the weak and cowardly Sebastian to attempt to kill his elder brother, in the hope of becoming king.

Gonzalo is set apart from the others as being a man of loyalty and good heart. When Antonio usurped Prospero, Gonzalo aided Prospero and Miranda in their escape from Milan. While much humour is derived from Gonzalo’s tendency to talk endlessly about nothing, he actually reflects on all the important themes, including the magic of the island, the nature of good rule, Alonso’s desperation, and the final reconciliation of the brothers, Prospero and Antonio. These speeches by the kind old man are an important commentary on the events of the play.

## **ARIEL**

*“Do you love me master? No?” (Act 4, Scene 1)*

Not human but a spirit of the air, Ariel is bound in service to Prospero. He speaks clearly about longing for his freedom, but at the same time appears to serve Prospero willingly, even lovingly. Prospero freed him after Caliban’s mother left him trapped in a tree. Ariel is able to fly, to become invisible at will, and to perform many other tricks like transforming his appearance, imitating voices and conjuring visions. No real indication of his physical form is given, but Prospero calls him ‘chick’, which suggests he is small.

## **CALIBAN**

*“I’ll show thee the best springs; I’ll pluck thee berries.” (Act 2, Scene 2)*

Born of a witch called Sycorax who was banished to this mysterious island and then later died, Caliban showed Prospero where to find food and water in his early days of exile. In return, Prospero and Miranda taught him how to speak their language, which he now uses to express his anger: “You taught me language; and my profit on’t /Is, I know how to curse” (Act 1, Scene 2). After assaulting Miranda at some point before the beginning of the play, Caliban is now harshly treated as a menial worker by Prospero, who repeatedly calls him “slave”. He carries wood for their fire and does the manual labour. He is easily misled into thinking Stephano is important, mainly because Stephano gives him his first experience of alcohol. His resentment towards Prospero is unequivocal, and he encourages Stephano and Trinculo to kill Prospero and take over rule of the island. Unusually for a low-status or comic figure, Caliban often speaks in verse rather than prose. He has a great knowledge and understanding of the features of the isle. While the details of his looks are kept vague, we know that he smells bad: “he smells like a fish; a very ancient and fish-like smell” (Trinculo, Act 2, Scene 2)

## **STEPHANO AND TRINCULO**

*“The king and all our company else being drowned, we will inherit here.” (Act 2, Scene 2)*

Trinculo, a jester, and Stephano, a drunken butler, are two minor members of the shipwrecked party. The word ‘butler’ actually means the handler of the butt, that is, the person in charge of the wine storage cask. When these comic characters join up with Caliban they provide a comic foil to the other, more powerful, plotters. The pettiness of their drunken antics and dispute serves to deflate the arguments and powerplay of Prospero, Antonio, Alonso and Sebastian.

# THEMATIC CONCERNS OF THE TEMPEST

## REVENGE AND FORGIVENESS

*“The rarer action is in virtue than in vengeance.” (Act 5, Scene 1)*

Abjuring revenge in favour of forgiveness would have been an appropriately moral story at the time this play was first performed. The change in Prospero from planning everything to serve his revenge, to deciding not to punish any of the enemies in his power is the key emotional journey of the play. And yet Shakespeare never makes a resolution too simple: Antonio and Sebastian show no contrition. It is uncertain what is now going to happen to Caliban. And will the provinces of Milan and Naples be joined as one kingdom under Ferdinand and Miranda’s rule, which is an idea that seems abhorrent to Prospero when he speaks of how Antonio would “bend /The dukedom yet unbow’d – alas, poor Milan! /To most ignoble stooping” (Act 1, Scene 2)? So, is the ending happy and reconciled, or bitter and divided? A close look at Act 5, Scene 1, from line 58 to line 317, reveals many moments of joy, forgiveness and reconciliation, but certain others that suggest recrimination, bitterness or problems still to come. The play’s final moments set up a fine opportunity to debate where the balance lies.

## POWER

*“Pardon, master, I will be correspondent to command” (Act 1, Scene 2)*

*The Tempest* has often, in recent decades, been used to make a comment on colonialism. Although colonisation was beginning to be a force at the time this play was written it was too early for the classic systems of colonialism to have developed fully. It would be more accurate to look at the play as an examination of dominance in opposition to either submission, or the possibility of reciprocal respect. Prospero’s expectation of absolute dominance over others must soften somewhat if he is to rejoin the peopled world. However, the world represented in this play is strictly, stringently hierarchical. Prospero has the power to have Caliban and Ariel do his bidding, but he seems convinced that he also has the right, which is a whole separate issue. In the modern world we may question whether someone should be required to know their place, or whether ‘place’ should exist at all. The power to make others do what you want can come through physical force, or through human-developed systems of rank and authority imposed by class. On this island such artificial, orderly social systems appear to be moot, and yet everybody seems to behave as if they are still meaningful. While Stephano plans to become king of the island by killing Prospero, under Caliban’s guidance, it does not seem to occur to the drunken threesome to make a revolutionary challenge to their masters when they are found out. Although the play itself does not seem to question the fundamental appropriateness of societal hierarchies, it provides plenty of material to prompt the modern audience to consider these issues.

## **ALCHEMY**

*“graves at my command  
Have waked their sleepers, oped, and let 'em forth  
By my so potent art.”* (Act 5, Scene 1)

In this play the line between magic and science is kept blurry, which precisely describes the nature of the medieval concept of alchemy, which saw the two things as linked, if not identical. Ariel and the other, nameless, spirits come from the world of pure natural magic, but Prospero’s magic, which controls them, he learned from books, study and experiments. Alchemy, in the time of Shakespeare, was still regarded as a noble pursuit of wisdom, and Prospero is very much the figure of the Renaissance alchemist. Alchemy was not, as is commonly believed, merely the attempt to turn lead into gold:

“Know then”, says Nicolas Flamel in his *Thresor de Philosophie*, “that this science is knowledge of the Four Elements, and of their seasons and qualities, mutually and reciprocally changed one into the other: on that the philosophers are all in agreement.” (Stanislas Klossowski de Rola, *Alchemy: The Secret Art*)

This goal is not far removed from the modern scientists’ search for the “grand unification theory”. The world was seen as a combination of the four elements, with their corresponding humours. Harmony was achieved when these were in balance, and discord resulted from a disruption in their natural order. Both magic and science involved controlling this balance.

The various elements were thought to align thus:

Earth	Dry	Sanguine
Water	Moist	Melancholic
Air	Cold	Phlegmatic
Fire	Hot	Choleric

## **NATURE VERSUS CIVILIZATION**

*“But thy vile race,  
Though thou didst learn, had that in't which good natures  
Could not abide to be with.”* (Act 1, Scene 2)

When members of the highly cultivated and urbane Italian Renaissance nobility are removed to an island populated only by animals and spirits, a clear opposition is set up between what was thought of as civilized society and an entirely natural world. Prospero and Miranda contend that they attempted to ‘civilize’ Caliban, but the strength of his evil ‘nature’ could not be suppressed. However, Caliban’s speeches in which he describes the wonders of the island are not clumsy or rough, but lines of beauty. Do we assume that he was capable of learning, or that civilization fails to see the more inherent natural virtues he has, that may not fit with its preconceptions? As soon as any human, from Sycorax to Prospero to Gonzalo to Stephano, arrives in this natural place they immediately try to replicate the dominance-based power structures they came from. But Ariel is finally left free of all these at the very end.

## **FREEDOM AND CONFINEMENT**

*“As you from crimes would pardon’d be,  
Let your indulgence set me free.”* (Act 5, epilogue)

References to whether or not someone is captive, subservient or free abound throughout this play. Caliban and Ariel may be the most obvious examples, but all the survivors of the ship at some point have their movements confined by Prospero. But then Prospero’s final words are to ask the audience to set him free by giving the play their blessing. He himself is imprisoned on the island. Sycorax was banished there as a punishment, and she imprisoned Ariel in a “cloven pine” until Prospero released him. Even Stephano and Trinculo attempt to become masters in order to overcome being servants, though freedom is so distant an idea for Caliban that his ambition only extends to finding a different master. Ferdinand, on the other hand, welcomes servitude as an opportunity to demonstrate his devotion:

*Might I but through my prison once a day  
Behold this maid: all corners else o’ the earth  
Let liberty make use of; space enough  
Have I in such a prison.* (Act 3, Scene 1)

Both the wide assortment of ways a person can be trapped, enslaved or imprisoned, and the equally broad range of attitudes to that confinement, are present in every scene.

## **YOUNG LOVE**

When Ferdinand and Miranda meet their absolute devotion to each other is instantaneous. Unlike the couples in most of Shakespeare’s plays, who tease and deceive and confuse each other at first, Ferdinand and Miranda are utterly without guile. The audience knows that Prospero intends the two of them to make a match, but Miranda does not know this when she pledges herself to Ferdinand, so this is quite a daring thing for her to do. During Act 3 Scene 1, when they declare their love, an explicit contrast is set up between Ferdinand’s experience (“for several virtues /Have I liked several women”) and Miranda’s complete lack of it (“nor have I seen /More that I may call men than you, good friend, /And my dear father”). Which is the truer experience of love, that which comes from a place of knowledge, or from absolute innocence?

# INTERVIEW WITH DIRECTOR JOHN BELL

May 2015

I suppose the thing you have to do, if you're going to direct *The Tempest*, is think about the locale first and foremost, where and when it's happening, and especially where. If you look at most productions, especially on film or television, they always propose a desert island of some sort, some sort of rocky island, and it's generally tropical, desert islands are seen as tropical for some reason. On stage productions can be more abstract. But I like Herman Melville's dictum in *Moby Dick* "it is not on a map, true places never are." I think that's the key to this one: it's not on any map, it's nowhere, it's in your mind, it's a state of mind rather than a place. Because if you go tropical, if you go Bermudas, if you go Caribbean, you've immediately limited the play, and made it too specific. It's got to be somewhere that's abstract enough for an audience to make their own mind up. And that's in the play itself, everyone sees the island differently. Gonzalo says "look, the ground is lush and green", Antonio says "no, the ground is tawny, it's a desert" they see it differently, it's whatever you make of it, it's what you bring to the island. As to what and where it is, it's an odd island, it's got all sorts of strange creatures and birds and fish, it's got all sorts of wild animals (you never see them, but they're mentioned), the air is full of noises and strange sounds and music, so it's an entirely fantasy sort of place. That's why I think if you start putting in palm trees and rocks and pools you've immediately closed off all those imaginative options.

So our island will be a blank space, a round white disc, a tabula rasa ready to have a story written on it. Surrounded by curtaining that can blow in the wind. And that's all there is, it's as simple as possible. It took us a long time to get there, we went through all sorts of weird combinations and constructions and devices, and kept throwing them all out. Julie Lynch the designer and I kept throwing stuff out until we arrived at a blank space, and a bit of curtaining surrounding it, and that's going to be the island.

As for when it is, I always like things being now. I don't see much point in setting things in the past, I like things to be as contemporary as possible. But there is variation, because Prospero and Miranda have been on the island for twelve years, so what they're wearing is at least twelve years out of date. The people who arrive on the island have come from a grand wedding in Africa, so they're all in evening dress which they lose little by little they start with their shoes and socks and then their jackets, and they end up only half dressed and looking pretty deconstructed by the time the play finishes. The feeling is contemporary and very familiar, in the costumes.

There are creatures, there are scorpions in the rocks and there are freshwater springs, it's got a tangible quality to it, they keep mentioning all the tangible and tactile elements, things that sting you and chase you, like scorpions and all that sort of stuff. It's a very tactile and physical place.

We hear other voices than Prospero's, his is not the only voice. Caliban has a voice too. He's the rightful king of the island, after all, and he's the only person who knows the island, who knows where everything is. He teaches Prospero and Miranda first, where all the fresh water and food and facilities are. Then he goes and teaches Stephano and Trinculo - he never learns! He keeps giving away his birthright and telling people how to take over. And everyone wants to take over the island, which I think is part of the politics of the piece, that everyone keeps fighting over this patch of barren ground. Certain productions have been anti-colonialist in their attitude, which I think Shakespeare is too. He's saying, OK, you've found the new world, what will you do? You'll go there and make all the same mistakes that you made in the old world. You'll enslave the natives, you'll take away their language and their religion, you'll give them alcohol, and then you'll possess the island. I think it's a critique of colonialism, not a celebration. Antonio and Sebastian bring all the treacherous, murderous habits to the island. Three clowns want to take over the island, but they've got no subjects. It's a kind of absurd parody of the history plays, reduced to three drunken clowns fighting over a bit of desert.

## **ON PROSPERO**

I've been him three times. I think I'll find it a great pleasure to introduce somebody else to the role. Brian Lipson is a wonderful actor, and he's never played Prospero. I think I'll have a great experience going through it with him. I certainly won't be imposing anything. I want him to discover it, because it's a play about discovery. Everyone is all the time discovering the wonder of this place they've found themselves in. I think he will have a marvellous time discovering it for himself.

You've got to find a balance between all the elements of Prospero. He can come across as a cranky old tyrant, as a daffy old magician, sometimes he's too compassionate, sometimes he's too harsh, sometimes he's naive, sometimes wise. He's all of those things at various times. He's quite inconsistent and quite passionate and unpredictable and given to sudden fits of emotion, as well as a deep welling rage that's there from the beginning. The tempest is all inside Prospero, and the tempest isn't finished until he has forgiven people. He has made an island of himself, he is also the island. He can't go back to humanity until he has forgiven everybody and got over his vengefulness. That's the journey he has to go on. He has quite a lot to learn throughout the play. Right to the end he's still bent on vengeance, until Ariel says "if I were human", and Prospero then has this epiphany, well, if you would do it then I have to, because I am human. I can only be human if I forgive.

Everybody he comes across he has to put into chains. He's got Ariel enslaved, and Caliban, and his first reaction to Ferdinand is to clap him in chains and sentence him to carrying logs. His way of control is not that of a humanist prince. In theory it is, but in practice he is quite tyrannical. He has to learn to let go of all that, too.

He's been an ineffectual ruler, a dreamer, impractical. It's no wonder that Antonio felt quite justified in taking over. That doesn't excuse his treachery or his murderous intent, but you can see why he felt a bit put out when Prospero's not doing the job.

I very much resist the colonialist reading in that it's, again, reductive. You have to be aware of not limiting what the play's about. It's about so many other things, about fathers and daughters, about slavery and freedom, about love and forgiveness and good government and treachery. Tell the story, let the audience find their own way as to what they think it's about. Don't explain it, just tell the story. In a sense you could take a nine year old child to this production and say "what is it about?" and the child would say "it's a magic island, there was an old magician who has a daughter who is really a princess, and he had a fairy and a monster, he brought his enemies to the island, the prince and princess marry and they all sail home", that would be enough for the child to be satisfied, but an adult audience will see other things, based on what they bring to it.

## **ON ARIEL**

Ariel has to be something like a spirit. Other actors in the play also take the role of spirits, so they have only a pyjama suit uniform a little like Chinese acrobats, so they look like they have the potential to be almost unnaturally physically able. I think that Ariel is very resentful, and embittered too. He keeps making up to Prospero, obeying commands, and asking "do you love me?" but he is quite severe, not a prancing goblin or fairy. A strong minded spirit. I don't know yet about their parting, certainly Prospero feels a loss when Ariel goes, but I'm not sure that Ariel feels any loss at all.

## **ON CALIBAN**

Caliban I don't think is a monster at all. He's a human being, he's the son of a witch, but is not sub-human. He's intelligent, he learns fast. He has great empathy with the island. He's just unsophisticated. And I think quite naturally and rightly enraged and embittered at the way he's been treated by Prospero. He feels betrayed. I see him as more like a street kid or a homeless person who's condemned to this life of servility, and wants to get out of it.

## **ON MIRANDA**

She has to be seen as something of a wild child, just a little bit feral, in that she's had no female role models. She's got this grumpy old father who acts as her schoolmaster, she has no experience of other men, and certainly no female counterparts, so she is a little bit untamed. Not ungracious, but not at all sophisticated, so the meeting between her and Ferdinand is quite a clash of cultures. I think we should see her, originally, as a feral creature, almost.

## **ON FERDINAND AND MIRANDA**

That's quite enchanting. It's so innocent and fresh. Totally declared, totally open to each other, there's no kind of hidden agenda. None of that sexual by-play or flirtatiousness. One of the most lovely things in the play is that relationship. It's interesting that where Ariel and Caliban resent their slavery Ferdinand welcomes it, because as long as he's there he can see Miranda every day through his prison bars, so he takes the slavery as a gift.

## **ON THE LORDS**

Gonzalo is probably the most amiable character in the play, totally without malice or suspicion. A bit daffy in his ideals, "nature will look after us", a very naive attitude. Alonso has to learn and to suffer. Prospero does put them all through it, he really gives them a hard time, drives them almost insane with terror. Antonio and Sebastian don't seem to learn much at all. They remain totally unrepentant and therefore unforgiven. There's always lots of those nice loose ends in Shakespeare.

## **ON THE MAGIC AND THE STORM**

It has to be all in the body language of Prospero and Ariel, they can make things appear and disappear almost by hypnosis. You've got to start with a bang, you've got to do something pretty impressive to start with, because if you don't the audience will feel defrauded. So we'll try to start with a bang, and from then on be as simple as possible.

## **ON WHAT THE AUDIENCE MAY FIND**

It should open your mind to all sorts of possibilities about magic and the nature of art, the nature of rage and forgiveness. All of those things that are raised and which are not entirely resolved. I would hope that rather than telling the audience what to go out and think, they will go out wondering and debating, and talking to each other about what they got out of it, what they experienced. It seems to be a mind expanding piece of theatre. This play I hope you'll just take away a lot of your own impressions and ask yourself questions about those relationships. How just or unjust Prospero has been, how justified in what he does. What is the nature of the imagination, as exemplified through Ariel. So many things to talk about, and therefore I don't want to get too specific in saying this is what it's about. You have to look at it and make your own minds up about what you gain from listening to it, and watching.

# PRE-PERFORMANCE ACTIVITIES 1, 2, 3

“O, BRAVE NEW WORLD THAT HAS SUCH PEOPLE IN IT.”

## **TEXT, CONTEXT, COUNTERTEXT**

The TEXT is the words of the play.

The CONTEXT is research around the play that relates to either when it is set or when it was written. For example, the history of sailors’ tales and European exploration, how magic was viewed in the Renaissance, or COUNTERTEXT refers to items you find to enrich or inspire your vision of what the play should be like in performance. Pictures, scraps of fabric, music, colours - anything that connects your imagination to the text, or helps you explain how you see the play.

## **TEXT**

As in most productions, the director in the Bell Shakespeare production you will see has made use of cuts, that is, the removal of some lines to shorten a play and make it clearer, reduce the number of actors needed, or bring out certain themes.

Cutting a scene yourself is the best way to gain an understanding of how it works. Try making the cuts to a scene as if you were going to use it in a shorter version of *The Tempest*.

A great deal happens in Act 1 Scene 2. Look at the middle portion of this scene, starting from Ariel’s entrance at line 189 and continuing up to Prospero’s line at 459, “Follow me”.

Work in pairs or small groups so you can discuss the options. Argue your case for lines you feel should be kept or discarded.

Your priorities should be to:

Keep any needful plot information.

Be clear about which characters are on stage, who they are talking to, and when they enter and exit.

Improve the clarity of the scene for a modern audience by eliminating or adapting references that will be difficult to understand.

Keep the flow. The audience shouldn’t be aware that anything is missing.

Compare the different choices. What lines stood out as important enough for everyone to keep them?

## **CONTEXT**

### SHAKESPEAREAN CONTEXT: THE RENAISSANCE COSMOS

Magic was something that was much more real to Shakespeare's audience than to us, but the line between science and magic has always been blurry, and there are many things that seem magical that come from both science and nature. Talk about what the word 'magic' really means, and the breadth of ways it is used. Are there things we still regard as magical?

Have your students examine the illustration on the following page, from a Renaissance alchemy textbook, and identify images that suggest:

- the four elements: air, fire, water, earth
- power
- wisdom
- strength
- divinity
- mystery
- ritual

Are there figures that parallel some of the characters in the play?

Task: Students could write their own version of what they think the writing on the page would be. Spells? An explanation of what the pictures represent? The secrets of the workings of the cosmos?



## The Principal Navigations, Voyages, Traffics and Discoveries of the English Nation...

This is the kind of book that Shakespeare would have had available to him, to get inspiration for the action of *The Tempest*. Books like this, as well as numerous accounts arriving in London from Spain and Portugal, which had the strongest exploration cultures of the time, told all kinds of extravagant tales about the adventures of sailors.

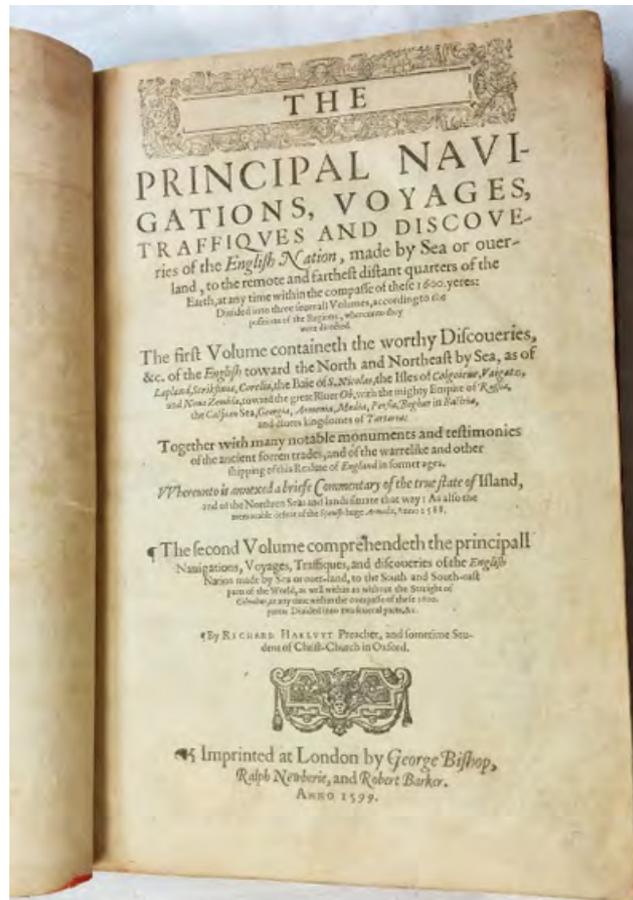


Image by Viv Smythe, used with permission

If you would like to see more of what is in the book, the University of Adelaide has the whole thing digitalised and available free online:

<https://ebooks.adelaide.edu.au/h/hakluyt/voyages/index.html>

Task: Write an account by a sailor of the 1590s describing something remarkable seen on a journey to new lands. It could be something we are now familiar with, that would be new to this person, or a tall tale about something mythical.

## **MODERN CONTEXT: THE HUMAN BEING IN SOCIETY**

Some issues raised in this play that have relevance in the modern world include:

- the morals of slavery and servitude - how do people justify dominating others?
- first love,
- parents making decisions for their children,
- the desire for revenge,
- the morality of manipulation for a good end,
- the desire to create something, or to have control over your surroundings,
- 'civilization' in conflict with 'nature',
- colonisation by Europeans of islands regarded by them as 'savage'.

Divide the class into groups of 4.

Groups choose one topic from the above list (aim for each group working on different topics).

The groups should begin by finding 1-4 quotes from the play that relate to their topic.

They should then research other writers besides Shakespeare who have commented on the same theme.

This could include:

- philosophers
- political commentators
- poets
- novelists and graphic novelists
- songwriters
- religious leaders

Each group should give a short presentation in which they outline some of the diverse viewpoints that have been offered on these popular humanist subjects.

You could finish with a parliamentary-style debate on which are the strongest arguments.

ENGLISH – AUSTRALIAN CURRICULUM (ACTIVITIES 1 & 2)

Year	Strand	Codes	Explanation
1	Language	ACELA1452	Explore nouns, adjectives and details such as when, where and how
		ACELA1453	Explore images in narrative and informative texts
	Literature	ACELT1581	Discuss how authors create characters using language and images
		ACELT1582	Discuss characters and events in a range of literary texts
		ACELT1584	Discuss features of plot, character and setting
	Literacy	ACELY1656	Speaking clearly and with appropriate volume; interacting confidently and appropriately with peers, teachers, visitors and community members
		ACELY1655	Respond to texts drawn from a range of experiences
		ACELY1788	Use interaction skills
		ACELY1657	Make short presentations
		ACELY1660	Use comprehension strategies to build literal and inferred meaning
2	Language	ACELA1468	Understand that nouns represent people, place, concrete objects
		ACELA1470	Interpreting new terminology drawing on prior knowledge
	Literature	ACELT1589	Compare opinions about characters, events and settings
	Literacy	ACELY1666	Listen for specific purposes and information
		ACELY1789	Use interaction skills
		ACELY1667	Rehearse and deliver short presentations
3	Language	ACELA1483	Learn extended and technical vocabulary
	Literature	ACELT1596	Draw connections between personal experiences and the worlds of texts
		ACELT1599	Discuss how language is used to describe settings in texts
	Literacy	ACELY1676	Participate in collaborative discussions
		ACELY1679	Reading aloud with fluency and intonation
		ACELY1792	Use interaction skills
ACELY1677		Plan and deliver short presentations	
4	Language	ACELA1498	Incorporate new vocabulary
	Literature	ACELT1602	Comment on how different authors have established setting and period
		ACELT1603	Discuss literary experiences with others
		ACELT1605	Discuss how authors make stories exciting, moving and absorbing
	Literacy	ACELY1686	Identify and explain language features of texts from previous times
		ACELY1692	Use comprehension strategies to build literal and inferred meaning
		ACELY1689	Plan and deliver short presentations

5	Language	ACELA1500	Understand that the pronunciation, spelling and meanings of words have histories and change over time
		ACELA1508	Observing how descriptive details can be built up around a noun or an adjective
	Literature	ACELT1608	Identify aspects of literary texts that convey details and information
	Literacy	ACELY1699	Clarify understanding of content as it unfolds
		ACELY1796	Use interaction skills
		ACELY1700	Plan, rehearse and deliver short presentations
		ACELY1702	Reading a wide range of imaginative texts
	ACELY1703	Use comprehension strategies to analyse information	
6	Language	ACELA1523	Understand how ideas can be expanded and sharpened through careful choice of words
	Literature	ACELT1613	Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical contexts
	Literacy	ACELY1816	Use interaction skills, varying conventions of spoken interactions such as voice volume, tone, pitch and pace
		ACELY1710	Plan, rehearse and deliver presentations
		ACELY1709	Participate in and contribute to discussions
		ACELY1713	Use comprehension strategies to interpret and analyse information and ideas

## **COUNTERTEXT**

This particular production of *The Tempest* has kept most of the design elements very simple, and the location mostly neutral. Other productions have been set in some very specific places, including the Caribbean, the Mediterranean, the Arctic, colonial Australia, a steampunk (19th century futurism) inventor's workshop, and in space!

When a director begins work on a play she or he must develop a strong idea about what kind of place the characters will be inhabiting. A standard way to gather your ideas together and then communicate them to your actors and production team is to make a mood board. This gathers together anything that gives you a sense of the kind of world you are creating: photographs, drawings, fabric scraps, objects from nature, colours...

In this case your setting is the enchanted island. You will need to think about things like,

- how big is the island?
- what is its climate and temperature?
- what is the quality of light it experiences?
- what is its colour palette?
- is it a harsh or a comfortable place?
- is it mostly beach, rocks, forest, grassland, ice, jelly, flowering shrubs, jungle??

As the Director of an entirely new production of *The Tempest*, create a mood board with the purpose of explaining your intended setting of the play by using a Pinterest board, or using software tools like Powerpoint, Photoshop or Illustrator, or as a hardcopy version with a folder, ring binder or board.

DRAMA - AUSTRALIAN CURRICULUM (ACTIVITY 3)

Year	Strand	Codes	Explanation
1	Making	2.2	Explore feelings, ideas, facial expressions, gesture and movement
		2.3	Work with others to create imagined situations
		2.5	Share role play, co-operate and follow cues for moving in and out of the space
	Responding	2.9	Describe experiences of places or contexts in which drama happens
3-4	Making	4.1	Create roles and relationships, experimenting with facial expression
		4.2	Create dramatic action and place using body, movement, language and voice, varying movement and stillness
		4.4	Offer, accept and negotiate situations in spontaneous improvisation
	Responding	4.9	Identify features of drama from different times and places
5-6	Making	6.1	Imagine and create roles and relationships, convey character
		6.2	Create mood and atmosphere through the use of body, movement, language and voice
		6.3	Offer, accept and extend situations
	Responding	6.9	Identify and describe their drama in relation to different performance styles and contexts

## VISUAL ARTS – AUSTRALIAN CURRICULUM (ACTIVITY 3)

Year	Strand	Codes	Explanation
F-2	Making	2.1	Recognizing that drawing, painting, objects and spaces represent and express imagination and emotions. Playing with combining images, shapes, patterns and spaces.
		2.2	Using a range of traditional and digital media, materials and processes, exploring the elements of art, craft and design in an imaginative way.
		2.3	Talking about their own visual arts works describing subject matter and ideas and naming features Beginning to acknowledge their own intentions when taking on the role of artist to make arts works.
		2.4	Creating original art works and describing their subject matter, ideas and the features they use.
3-4	Making	4.1	Exploring images, objects, ideas and spaces representing themselves and other in a variety of situations.
		4.2	Combining the qualities of media and material to explore effects.
		4.3	Making choices about the forms and techniques used to best represent the qualities of their subject matter.
		4.5	Talking and writing about their visual art work focusing on the details, intention and the techniques used.
		4.6	Experimenting with available digital technologies to reconstruct visual arts works in relation to other Arts subjects.
	Responding	4.7	Comparing the use of art making techniques used in their own visual arts works. Identify how they have represented particular people, objects or experiences in their visual arts works. Reflecting on the use of visual and spatial elements in the visual art works.
5-6	Making	6.1	Exploring subject matter of personal and social interest from particular viewpoints including issues, activities and events in place, spaces, people, objects and the imaginary world.
		6.2	Using different artistic concept, for example colour, tone, light, scale and abstract, in the interpretation of subject matter.
		6.3	Investigating a range of art-making techniques to explore and develop skills, including traditional and digital technologies.
		6.4	Justifying and refining decision when responding to a creative challenge.
		6.5	Manipulating visual and spatial ideas for different audiences focusing on the details, intentions and techniques.

# POST-PERFORMANCE ACTIVITY 1

“I MUST OBEY: HIS ART IS OF SUCH POWER”

## THE PERFORMANCE OF POWER

*I have bedimm'd*

*The noontide sun, call'd forth the mutinous winds,  
And 'twixt the green sea and the azured vault  
Set roaring war: to the dread rattling thunder  
Have I given fire and rifted Jove's stout oak  
With his own bolt; the strong-bas'd promontory  
Have I made shake and by the spurs pluck'd up  
The pine and cedar: graves at my command  
Have waked their sleepers, oped, and let 'em forth  
By my so potent art. (Prospero, Act 5, Scene 1)*

Prospero has the most obvious power in this play, but there are other kinds. Ariel displays great supernatural power, Alonso would have the most power back in Italy, and yet some of the most powerful speeches in the play belong to the denigrated Caliban.

Students should themselves pick out speeches from the play that they feel describe or display power (if they need some help you could guide them towards Prospero (5.1.41-57, and others), Antonio (2.1.273-287), Ariel (3.3.53-82) or Caliban (2.2.144-149)). Don't neglect the subtle kinds of power, like that Ferdinand and Miranda have over each other, or the power of persuasiveness Antonio exercises over Sebastian.

Discuss who demonstrates power of one kind or another during the course of the play. How many different kinds of power did you identify?

Much of how we interpret the truth is really about points of view. Sometimes power comes in the form of being the one allowed to tell the story. Write a piece from the point of view of one of the characters describing how they feel about their experience of the enchanted island. This might be about the island itself, or their relationship to people they encountered there.

# POST-PERFORMANCE ACTIVITY 2

“THIS IS SOME MONSTER OF THE ISLE”

## THE PERFORMANCE OF DIFFERENCE

Caliban and Ariel are not supposed to be ordinary people. Ariel is supernatural, rather than human. Caliban is marked as different enough from the Italians to be exhibited as a monster if brought back to Europe.

How could this be represented in performance? Should Ariel be played as the traditional idea of a fairy, or something entirely different? How would his unusual aspects be shown? In the Victorian period, for example, Ariel was almost always played by a woman, to suggest lightness and flexibility. Is Caliban really monstrous? For example, one English production was criticised because its black Caliban was too handsome, missing the point being made that perhaps what the Europeans call ‘monstrous’ is only difference from themselves.

Students should choose to work on either Caliban or Ariel.

**First:** go through the text for any lines that give us information about how they look, act, sound, move, smell etc. Write down the extracted quotes, and read them aloud to the class.

**Next:** create a costume design for the chosen character. Silhouette, colour, texture, makeup, hair and possible masks or prosthetics are all important to consider.

**Then:** Difference has as much to do with the way someone carries him/herself as the costume worn. Using the speeches below, students should find a way to present the characters with a physicality that shows some kind of difference from ordinary humans. It can be helpful to think in terms of binaries like light/heavy, straight/bent or twisted, rigid/fluid, quick/slow, smooth/jagged. How wide a variety of ways did they find to move while speaking the lines?

CALIBAN:        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 sometimes voices,  
                      That, if I then had wak'd 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 wak'd,  
                      I cried to dream again.

ARIEL:            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  
                      Hark! now I hear them, Ding-dong, bell.

# POST-PERFORMANCE ACTIVITY 3

“I AM YOUR WIFE, IF YOU WILL MARRY ME”

## THE PERFORMANCE OF RITUAL

Ferdinand and Miranda’s declarations of love in Act 3 Scene 1 can seem old-fashioned, but that is because it is not so much a love scene, written to sound natural, as the performance of an ancient and beautiful ritual. A wedding is one of the few rituals from long ago that we still perform in the present day. It is important to be aware that, at the time this was written, a declaration between a man and woman was all that was needed for a legally binding marriage, so Ferdinand and Miranda are actually, technically speaking, marrying at the end of this scene.

Staging the scene:

- Work in pairs.
- Begin by highlighting any difficult or archaic words. Look them up and write down the meaning, so you are clear about them.
- Read the lines out loud several times, discussing with your partner what is the most effective tempo, volume, mood, and whether the characters are close, far apart, touching, moving.
- Put it on its feet. Does anything change? Where are you looking when you speak or listen?
- Show the class.
- Discuss where the scenes were similar and where different.

What was effective in performance? Which works better, the simpler or the more elaborate ideas? What problems do you encounter? What messages about love were communicated?

### **Extension task: writing**

It is not enough, in this play, for Ferdinand to decide he likes Miranda – he has to earn the right to her love. Write about the ways that people today try to earn this right. Is it better or worse than carrying logs?

## **ACT 3, SCENE 1**

MIRANDA. Alas, now; pray you,  
Work not so hard; I would the lightning had  
Burnt up those logs that you are enjoin'd to pile.  
Pray, set it down and rest you; when this burns,  
'Twill weep for having wearied you.

FERDINAND. O most dear mistress,  
The sun will set before I shall discharge  
What I must strive to do.

MIRANDA. If you'll sit down,  
I'll bear your logs the while; pray give me that;  
I'll carry it to the pile.

FERDINAND. No, precious creature;  
I had rather crack my sinews, break my back,  
Than you should such dishonour undergo,  
While I sit lazy by.

MIRANDA. It would become me  
As well as it does you; and I should do it  
With much more ease; for my good will is to it,  
And yours it is against.  
You look wearily.

FERDINAND. No, noble mistress; 'tis fresh morning with me  
When you are by at night. I do beseech you,  
Chiefly that I might set it in my prayers,  
What is your name?

MIRANDA. Miranda - O my father,  
I have broke your hest to say so!

FERDINAND. Admir'd Miranda!  
What's dearest to the world! Full many a lady  
I have ey'd with best regard; for several virtues  
Have I lik'd several women, never any  
With so full soul, but some defect in her  
Did quarrel with the noblest grace she ow'd,  
And put it to the foil; but you, O you,  
So perfect and so peerless, are created  
Of every creature's best!

MIRANDA. I do not know  
One of my sex; no woman's face remember,  
Save, from my glass, mine own; nor have I seen  
More that I may call men than you, good friend,  
And my dear father. How features are abroad,  
I am skillless of; but, by my modesty,  
The jewel in my dower, I would not wish  
Any companion in the world but you;  
Nor can imagination form a shape,  
Besides yourself, to like of. But I prattle  
Something too wildly, and my father's precepts  
I therein do forget.

FERDINAND. I am, in my condition,  
A prince, Miranda; I do think, a king  
(I would not so) Hear my soul speak:  
The very instant that I saw you, did  
My heart fly to your service; there resides  
To make me slave to it; and for your sake  
Am I this patient log-man.

MIRANDA. Do you love me?

FERDINAND. O heaven O earth, bear witness to this sound,  
And crown what I profess with kind event,  
If I speak true! If hollowly, invert  
What best is boded me to mischief! I,  
Beyond all limit of what else i' th' world,  
Do love, prize, honour you.

MIRANDA. I am a fool  
To weep at what I am glad of.

FERDINAND. Wherefore weep you?

MIRANDA. At mine unworthiness, that dare not offer  
What I desire to give, and much less take  
What I shall die to want. Hence, bashful cunning!  
And prompt me, plain and holy innocence!  
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 bondage e'er of freedom. Here's my hand.

MIRANDA. And mine, with my heart in't.

# POST-PERFORMANCE ACTIVITY 4

“THIS IS A MOST MAJESTIC VISION”

## THE PERFORMANCE OF SPECTACLE

How does a theatre company go about solving some of the problems in staging a scene like a ship in a storm? How do you show movement? Wetness? Fear? How do you use background sound to create atmosphere, without missing the lines?

Think about alternative staging possibilities. How would you present the more dramatic or mystical elements, or those that require sudden change or revelation on stage? You do not have the benefit of film, but you can imagine that you have been given any space and any budget you need.

Write down, and illustrate if you wish, at least one idea for staging each of these tricky moments:

- the shipwreck
- the disappearing banquet and Ariel entering as a harpy
- the masque
- the hell hounds
- the revelation of Ferdinand and Miranda playing chess

ENGLISH – AUSTRALIAN CURRICULUM (ACTIVITIES 1, 2, 3 & 4)

Year	Strand	Codes	Explanation
1	Language	ACELA1452	Explore nouns, adjectives and details such as when, where and how
		ACELA1453	Explore images in narrative and informative texts
	Literature	ACELT1581	Discuss how authors create characters using language and images
		ACELT1582	Discuss characters and events in a range of literary texts
		ACELT1584	Discuss features of plot, character and setting
	Literacy	ACELY1656	Speaking clearly and with appropriate volume; interacting confidently and appropriately with peers, teachers, visitors and community members
		ACELY1655	Respond to texts drawn from a range of experiences
		ACELY1788	Use interaction skills
		ACELY1657	Make short presentations
		ACELY1660	Use comprehension strategies to build literal and inferred meaning
2	Language	ACELA1468	Understand that nouns represent people, place, concrete objects
		ACELA1470	Interpreting new terminology drawing on prior knowledge
	Literature	ACELT1589	Compare opinions about characters, events and settings
	Literacy	ACELY1666	Listen for specific purposes and information
		ACELY1789	Use interaction skills
		ACELY1667	Rehearse and deliver short presentations
3	Language	ACELA1483	Learn extended and technical vocabulary
	Literature	ACELT1596	Draw connections between personal experiences and the worlds of texts
		ACELT1599	Discuss how language is used to describe settings in texts
	Literacy	ACELY1676	Participate in collaborative discussions
		ACELY1679	Reading aloud with fluency and intonation
		ACELY1792	Use interaction skills
		ACELY1677	Plan and deliver short presentations

4	Language	ACELA1498	Incorporate new vocabulary
	Literature	ACELT1602	Comment on how different authors have established setting and period
		ACELT1603	Discuss literary experiences with others
		ACELT1605	Discuss how authors make stories exciting, moving and absorbing
	Literacy	ACELY1686	Identify and explain language features of texts from previous times
		ACELY1692	Use comprehension strategies to build literal and inferred meaning
		ACELY1689	Plan and deliver short presentations
5	Language	ACELA1500	Understand that the pronunciation, spelling and meanings of words have histories and change over time
		ACELA1508	Observing how descriptive details can be built up around a noun or an adjective
	Literature	ACELT1608	Identify aspects of literary texts that convey details and information
	Literacy	ACELY1699	Clarify understanding of content as it unfolds
		ACELY1796	Use interaction skills
		ACELY1700	Plan, rehearse and deliver short presentations
		ACELY1702	Reading a wide range of imaginative texts
		ACELY1703	Use comprehension strategies to analyse information
6	Language	ACELA1523	Understand how ideas can be expanded and sharpened through careful choice of words
	Literature	ACELT1613	Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical contexts
	Literacy	ACELY1816	Use interaction skills, varying conventions of spoken interactions such as voice volume, tone, pitch and pace
		ACELY1710	Plan, rehearse and deliver presentations
		ACELY1709	Participate in and contribute to discussions
		ACELY1713	Use comprehension strategies to interpret and analyse information and ideas

## DRAMA - AUSTRALIAN CURRICULUM (ACTIVITIES 2, 3 & 4)

Year	Strand	Codes	Explanation
1	Making	2.2	Explore feelings, ideas, facial expressions, gesture and movement
		2.3	Work with others to create imagined situations
		2.5	Share role play, co-operate and follow cues for moving in and out of the space
	Responding	2.9	Describe experiences of places or contexts in which drama happens
3-4	Making	4.1	Create roles and relationships, experimenting with facial expression
		4.2	Create dramatic action and place using body, movement, language and voice, varying movement and stillness
		4.4	Offer, accept and negotiate situations in spontaneous improvisation
	Responding	4.9	Identify features of drama from different times and places
5-6	Making	6.1	Imagine and create roles and relationships, convey character
		6.2	Create mood and atmosphere through the use of body, movement, language and voice
		6.3	Offer, accept and extend situations
	Responding	6.9	Identify and describe their drama in relation to different performance styles and contexts

## VISUAL ARTS – AUSTRALIAN CURRICULUM (ACTIVITIES 2 & 4)

Year	Strand	Codes	Explanation
F-2	Making	2.1	Recognizing that drawing, painting, objects and spaces represent and express imagination and emotions. Playing with combining images, shapes, patterns and spaces.
		2.2	Using a range of traditional and digital media, materials and processes, exploring the elements of art, craft and design in an imaginative way.
		2.3	Talking about their own visual arts works describing subject matter and ideas and naming features Beginning to acknowledge their own intentions when taking on the role of artist to make arts works.
		2.4	Creating original art works and describing their subject matter, ideas and the features they use.
3-4	Making	4.1	Exploring images, objects, ideas and spaces representing themselves and other in a variety of situations.
		4.2	Combining the qualities of media and material to explore effects.
		4.3	Making choices about the forms and techniques used to best represent the qualities of their subject matter.
		4.5	Talking and writing about their visual art work focusing on the details, intention and the techniques used.
		4.6	Experimenting with available digital technologies to reconstruct visual arts works in relation to other Arts subjects.
	Responding	4.7	Comparing the use of art making techniques used in their own visual arts works. Identify how they have represented particular people, objects or experiences in their visual arts works. Reflecting on the use of visual and spatial elements in the visual art works.
5-6	Making	6.1	Exploring subject matter of personal and social interest from particular viewpoints including issues, activities and events in place, spaces, people, objects and the imaginary world.
		6.2	Using different artistic concept, for example colour, tone, light, scale and abstract, in the interpretation of subject matter.
		6.3	Investigating a range of art-making techniques to explore and develop skills, including traditional and digital technologies.
		6.4	Justifying and refining decision when responding to a creative challenge.
		6.5	Manipulating visual and spatial ideas for different audiences focusing on the details, intentions and techniques.

# FURTHER RESOURCES

## The best version of *The Tempest* for school students to use is the Cambridge School edition:

Andrews, Richard. (Ed.), *Cambridge School Shakespeare The Tempest* (2009, Cambridge University Press)  
However, the standard Cambridge version, edited by David Lindley, as well as the Oxford, RSC and Arden are also excellent.

## Books with good exercises for teachers to use to introduce Shakespeare:

- Bayley, P., *An A-B-C Of Shakespeare* (1985, Longman Group)  
Gibson, Rex, *Stepping Into Shakespeare* (2000, Cambridge University Press)  
Gibson, Rex, *Discovering Shakespeare's Language* (1998, Cambridge University Press)  
Winston, Joe and Miles Tandy, *Beginning Shakespeare* (2012, Routledge)

## Books with enriching information about *The Tempest* or Shakespeare:

The *Players of Shakespeare* series (1988–2003, Cambridge) includes the following actors discussing their work on specific roles:

- 1 David Suchet on playing Caliban
- 5 Philip Voss on playing Prospero

Crystal, David & Ben Crystal, *Shakespeare's Words: A Glossary & Language Companion*, (2002, Penguin Books)

Dunton-Downer, Leslie & Alan Riding, *Essential Shakespeare Handbook* (2013, Dorling Kindersley)

Fantasia, Louis, *Instant Shakespeare* (2002, Ivan R. Dee)

Klossowski de Rola, Stanislas. *Alchemy: The Secret Art* (1973, Thames & Hudson)

Wells, Stanley, *Is It True What They Say About Shakespeare?* (2007, Long Barn Books)

## Film versions:

One of the episodes of the BBC's Shakespeare Uncovered series features director Trevor Nunn discussing *The Tempest*:

<http://www.pbslearningmedia.org/collection/shakespeare-uncovered/>

The Julie Taymor film from 2010 changes Prospero to a Duchess, played by Helen Mirren. It is very suitable for students.

Derek Jarman's 1980 film version explores the subliminal violence and sexuality of the piece. Heathcote Williams' Prospero is unequivocally brutal towards Caliban, and Miranda's sexual desires are overt rather than implied. It is, therefore, not suitable for use in all classes, but could be very effective for some.

Peter Greenaway's 1991 adaptation, *Prospero's Books*, is less a dramatisation of the play than a particularly beautiful and opulent film clip, which uses the text as a kind of poetic music. There is lots of nudity and some surreal implied violence, so again, may not be suitable for all classes. But it does have Deborah Conway in the masque.

The BBC Shakespeare version (1979) stars Michael Horden as Prospero, but is one of the less successful of this series of television adaptations.

There was a silent film version made in 1908. It is available on YouTube:

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

**Some websites (besides ours!) with great resources:**

A full online version of the text (useful for search and cut/paste functions):

<http://shakespeare.mit.edu/tempest/full.html>

Shakespeare's Globe in London, which has a very comprehensive Education section:

<http://www.shakespearesglobe.com/education/teachers/teaching-resources>

The Royal Shakespeare Company, which has plot summaries and records of previous productions:

<http://www.rsc.org.uk/education/>

The Shakespeare Birthplace Trust, which has some fun blogs and other bits and pieces:

<http://www.shakespeare.org.uk/explore-shakespeare/students-and-enthusiasts.html>

Shakespeare Online is a commercial site, but the information is reliable:

<http://www.shakespeare-online.com>

The Touchstone database is very UK-focused, but has some amazing images from a huge number of productions of all Shakespeare's plays:

<http://www.touchstone.bham.ac.uk>