

*Kentucky Shakespeare Presents*

# ***Bard Buddies - The Tempest***

Study Guide  
Grades K - 5



***Hear it. See it. Do it!***



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with arts education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on Shakespeare and his era, his written works - *Tempest* in particular, pre/post performance activities, and a list of applicable Academic Standards that are met with this performance. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

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Director of Education

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## Academic Standards

### Arts & Humanities

TH:CR1.1.K-3, TH:CR2.1.K-3, TH:CR3.1.K-3,  
TH:PR4.1.K-3, TH:PR5.1.K-3, TH:RE5.1.K-3,  
TH:RE7.1.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3,  
TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3,  
TH:CR1.1.4-5, TH:CR3.1.4-5, TH:PR4.1.4-5,  
TH:6.1.4-5, TH:CR1.1.K-3, TH:CR3.1.K-3,  
TH:PR4.1.K-3, TH:PR5.1.K-3, TH:RE5.1.K-3,  
TH:RE7.1.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3,  
TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3,  
TH:RE7.1.4-5, TH:RE8.1.4-5, TH:RE9.1.4-5,  
TH:CN10.1.4-5, TH:CN11.1.4-5, TH:CN11.2.4-5,  
TH:RE7.1.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3,  
TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3,  
TH:CR1.1.K-3, TH:CR3.1.K-3, TH:PR4.1.K-3,  
TH:PR5.1.K-3, TH:RE5.1.K-3, TH:RE7.1.K-3,  
TH:RE8.1.K-3, TH:RE9.1.K-3, TH:CN10.1.K-3,  
TH:CN11.1.K-3, TH:CN11.2.K-3, TH:RE7.1.4-5,  
TH:RE8.1.4-5, TH:RE9.1.4-5, TH:CN10.1.4-5,  
TH:CN11.1.4-5, TH:CN11.2.4-5

### ELA

RL.K.3, RI.K.8, L.K.5C, SL.K.1A, SL.K.2, SL.K.3, SL.K.6,  
RL.1.9, SL.1.1A, SL.1.1C, SL.1.2, SL.1.3, SL.1.4, SL.1.6,  
L.2.6, SL.2.2, SL.2.3, RL.3.3, RL.3.4, RL.3.5, SL.3.1B,  
SL.3.1C, SL.3.1D, SL.3.3, RL.4.5, SL.4.1B, SL.4.1C,  
RL.5.2, L.5.3B, L.5.4A, SL.5.1B, SL.5.1C, SL.5.3



## Bard Buddies - *The Tempest*

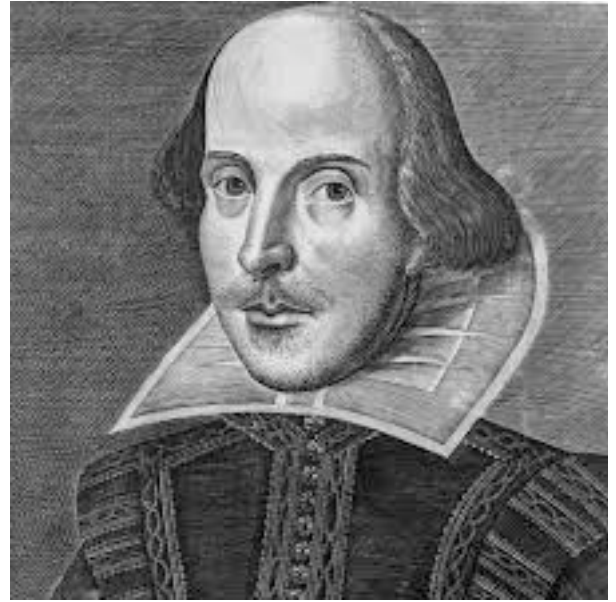
This one-hour interactive “doing” workshop provides students with the perfect introduction to Shakespeare through audience participation and dramatic storytelling. Our Artist Educator will guide the class through *Tempest* with your students playing the characters. Students will have the opportunity for discussion of their theatre experience throughout the workshop. Our workshop emphasizes the importance of forgiveness, loyalty, and conflict resolution!

How can we both make this be the most efficient and successful workshop?

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for students to move around by removing desks and chairs and seating students on the floor or in a semi-circle in seats.
- For your use, we have provided these study guide activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us. The more that they are familiar with the content they are, the greater the recall of information will be as well as a much deeper level of impact.
- In the classroom, it is always a benefit of prepping our Artist Educator of **classroom management strategies** that your school uses with your students. Are they used to a call and response phrase or a hand signal? Do you use popsicle sticks to call volunteers? Anything that might ease the transition of a guest in your classroom!
- It is of utmost importance not only to your students but to our Artist Educator as well that there are **adult staff members present in the room** throughout the workshop. Students tend to have less distractions and are more encouraged to participate in the performance with familiar adult presences in the room. We need your support with focus, crowd control, and engagement.

# *Introducing William Shakespeare:*

- William Shakespeare wrote 38 plays and 154 sonnets (a specific form of poetry). His plays fall into 3 categories: Tragedies, Comedies, and Histories. Already a popular writer in his own lifetime, his work became increasingly celebrated after his death.
- Shakespeare was born in Stratford-upon-Avon, England on April 23, 1564. Historians believe he died on his birthday in 1616.
- William Shakespeare attended grammar school in central Stratford where he learned Latin, grammar, and literature.
- At the age of 18, Shakespeare married Anne Hathaway. Together they had three children: Susanna and twins - Judith and Hamnet.
- By 1592, Shakespeare was a playwright and an actor in London. His theatre company, The Lord Chamberlain's Men, was sponsored by the Queen of England (Elizabeth I) and performed at the Globe Theatre.
- Often called England's national poet as well as "The Bard."
- The Globe Theatre was built in London in 1599. It was circular in shape and had no roof! Because there was no electricity at this time, the plays were performed during the day and the actors were lit by the sun.



*William Shakespeare*



*The Original Globe Theatre circa 1612*

# ESSENTIAL THEATRE VOCABULARY

**Actor-** A person who pretends to be a character in a play or story.

**Characters-** The people, animals, or objects actors play/act out in a story.

**Climax-** The major turning point in the action of a play.

**Conflict-** The problem that needs to be solved to complete the story.

**Costumes-** The clothing worn by the actors to play the characters.

**Empathy-** The ability to relate to the feelings of another.

**Monologue-** A speech made by a single character; often when a character is “thinking out loud.”

**Playwright-** The person who writes a play.

**Plot-** What happens in a play; the order of events.

**Resolution-** The solution to the problem after the climax in a play.

**Role-** Part/ character of an actor in a play.

**Setting-** Where a play takes place in time, space, or location.

**Script-** The play in written form.

**Stage-** The area where the actors perform the play.

**Theme-** What the play means; the main idea or message within the play.

# What is a Play?

A play is a story performed by actors in front of an audience. These performances combine many art forms—writing, directing, acting, stage designing, costuming, and more. The plays tell a story that can relate to the audience and even teach them a lesson for their own lives!

## What are the Technical Elements of a Play?

Technical Elements are tools that are used in a production to communicate and explain time, place, and the theme to an audience—just like you will see in *Tempest*! Here are a few definitions and examples of each as well as opportunities to engage your students in each technical area of theatre:

### See It. Hear it.

#### **Costumes**

The style of dress characteristic of a particular country, time period, or people that is worn by actors in a play.

*Example: Sashes of different colors*

#### **Sound**

Music and sounds effects used to create environment and mood.

*Example: Music played for a dance scene*

#### **Set**

The additions to a stage that help the audience to understand where the play is taking place.

*Example: A bush to represent a garden*

#### **Props**

Items used/held by actors besides costumes and scenery that help in the telling of the story.

*Examples: A letter, flower, or lantern*

#### **Lights**

Help to tell the audience where the play is taking place, what time it is, and what the mood is.

*Example: Dimming the lights for nighttime*

### Do it!

#### **Costumes**

Draw your version of Ariel's spirit costume.

As you create your costume, consider Ariel as a character: Fun or serious? Fast or slow? Connected to the earth, water, or air?

#### **Sound**

Describe what kind of sounds you would hear in *Tempest* - in a hurricane, island animals, magic, etc.

#### **Set**

Draw a picture of what you believe a scene on a deserted island might look like. Are there plenty of places to hide and eavesdrop?

#### **Props**

Make a list of props that are mentioned or that you think would be needed to perform this play.

#### **Lights**

What would the lights look like during a happy scene? What about in sad scenes?

How would they make you feel as an audience member?

# *The Tempest* by William Shakespeare

## Synopsis

### Before the Play Begins:

The Duke of Milan—Prospero—was usurped by his brother, Antonio. In the middle of the night, Antonio removed Prospero from his library and sent him and his young daughter, Miranda, off to sea in a small boat. Prospero and Miranda survived, however, landing on a small, magical island in the Mediterranean Sea. With his knowledge of magic and the resources of the magical books that he had with him, Prospero tamed the spirits that inhabited the island and used them to do his bidding. For twelve years, Prospero and Miranda lived alone on the island with only the spirits including Ariel and Caliban as company.

### Our Play:

As the play starts, Prospero uses the spirits of the island to create a violent storm. The storm washes Prince Ferdinand, Stephano, Antonio, and King Alonso onto the shores of Prospero's island. Miranda tells her father that she saw the ship crack in the storm, but Prospero calms her, explaining it was all a magical illusion he created to shipwreck the enemies that exiled them so long ago. Prospero's spirit, Ariel, verifies that the nobles are safe on the island, and this task being well performed, asks for his freedom. Prospero promises he will free Ariel when his plans for his brother Antonio are complete. He sends Ariel to bring Prince Ferdinand to him.



On another part of the island, Antonio and Alonso wander, lost and frightened. Elsewhere, Caliban is gathering wood when Stephano comes upon him. Caliban is in awe of Stephano and flatters him, and promises to be his servant instead of Prospero's.

The island is a busy place. While working for Prospero, Ferdinand encounters Miranda and the two fall instantly in love and vow to be married. Prospero, watching in secret, approves but pretends to be gruff and critical toward Ferdinand in order to test his worthiness. Caliban convinces Stephano that the only way to rule over this island is to kill Prospero, which Ariel overhears. On yet another part of the island, Antonio is visited by Ariel who appears in the form of an enraged harpy and informs Antonio that it is his evil toward Prospero that has brought him to this place.

Meanwhile, Caliban brings Stephano to the mouth of Prospero's cave. Just as they are about to enter, Prospero uses his magic to frighten Caliban and Stephano away. It works and Caliban is left alone to be confronted by Prospero.

Before long, Prospero brings Antonio to his cell and reveals his true identity. He forgives Antonio before revealing that Ferdinand is safe with Miranda. Antonio restores Prospero's dukedom and Prospero promises to return all home safely to Italy. At long last, Prospero forgives and is forgiven. He sets Ariel free and leaves Caliban alone to remain on the magical island.

# Characters from *The Tempest*

## The Islanders

**Prospero**- the rightful Duke of Milan. Since his brother usurped his Dukedom in Milan twelve years ago, Prospero has been living on an island inhabited by magical spirits. Prospero has the ability to create magical spells and can use these spells for good or evil.

**Miranda**- the only daughter to Prospero. Miranda is Prospero's kind and innocent daughter who has never encountered other humans before in her life other than her father. She is instantly smitten when she first lays eyes on Ferdinand.



## The Spirits

**Ariel**- an airy spirit and Prospero's chief spirit. Ariel is tied to Prospero for rescuing him from imprisonment twelve years ago. Prospero often reminds Ariel of this and encourages him to complete tasks on the island. Ariel is loyal but also desires freedom.

**Caliban**- a spirit of the earth. Caliban is the son of a witch who once ruled the island before Prospero arrived. Once nurtured by Prospero and taught language, Caliban is now exiled by Prospero as Caliban chose to use his new knowledge doing wicked deeds. Caliban jumps at the chance to betray Prospero and take over the island.

## The Royals

**Alonso**- King of Naples and one of Prospero's enemies. He teamed up with Antonio to remove Prospero from Naples.

**Ferdinand**- Prince of Naples and innocent of his father's misdeeds. When he first meets Miranda, he instantly falls in love with her. He does everything that Prospero asks of him in order to earn her hand in marriage.

## Other Shipwreck Survivors

**Antonio**- Prospero's brother who usurped the Duke of Milan title. He is guilty of robbing Prospero of his title, position, and home. When he is shipwrecked on the island, he has no idea where he is and who brought them ashore.

**Sebastian**- evil brother to King Alonso. He is both treacherous and cowardly. He conspires with Antonio to kill Alonso so that he can become king.

**Stephano**- the King's butler. Stephano is mystified by his new surroundings yet recognizes this as an opportunity to have all the power he ever dreamed of. He is quick to convince Trinculo and Caliban to share in his plans.

## Vocabulary

*"O, brave new world that has such people in it."*

**Ambition** - A desire to achieve a goal

**Charms** - A quality of pleasing or delighting;  
Something having magic powers

**Cunning** - Clever or smart; Use of tricks or special knowledge to achieve a goal

**Foul** - Disgusting in looks, taste, or smell; Unfair

**Isle** - Another word for island

**Liberty** - Freedom, power to do what you would like

**Revenge** - A desire to pay back for injury or wrongdoing

**Spirit** - A being who has extra qualities than a human such as magic or power

**Tempest** - A violent windstorm, frequently accompanied by rain, snow, or hail; Furious commotion or noise

**Torment** - To trouble or suffer

## What are all of these "Thou"s and "Thy"s?

Simply put, these words are Shakespeare's way of talking about You!

"Thou" or "Thee" = "You"

"Thy" = "Your"

"Thine" = "Yours"

## Themes

One of the brilliant things about Shakespeare is that each of his plays is rich with themes that are central to the human experience. The following themes are important to this interpretation of *Tempest*:

### Loyalty

Loyalty is supporting someone else even when life is good and not so good. For Prospero, he has a disloyal brother and then he struggles with trusting others including his loyal servant, Ariel. Even though Ariel shows many times that he is loyal to Prospero, Prospero is still nervous that someone else could hurt him.

#### Questions for Students:

*How does Ariel show loyalty to Prospero and why?  
Would it be easy or difficult to trust other people when you have had a disloyal friend?*

*What advice could you give these characters about friendships that show loyalty on both sides?*

### Forgiveness

Throughout the course of the play, Shakespeare explores the nature of forgiveness. The audience is led to believe that Prospero is working toward some great act of revenge upon those who have wronged him. However, Prospero loses his desire for revenge and finally decides to break the staff that gave him his power over others and forgive those who have done him wrong. In a play that is in many ways about the power of magic, it is Prospero's change of heart that is perhaps the most magical act of all.

#### Questions for Students:

*What makes Prospero decide to forgive his enemies?  
Did Prospero gain more than he lost by breaking his staff and reconciling with his brother?*

*Is forgiveness an easy thing to do? Why or why not?*

### Conflict Resolution

The characters in *Tempest* are unable to resolve their conflict throughout the first part of the plot of the story. Instead, they turn to threats, tricks, and name calling which does not make anyone happy for a very long time.

#### Questions for Students:

*What are some situations that need conflict resolution in this play?*

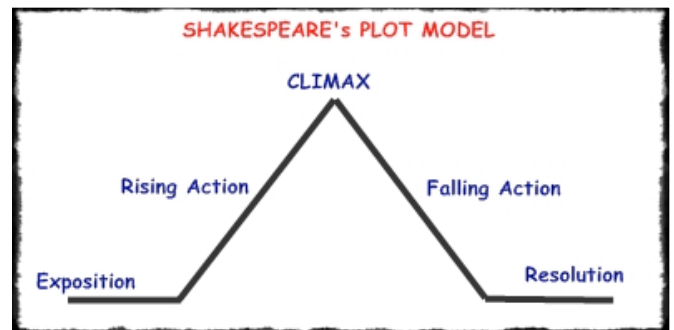
*What skills are useful to conflict resolution?  
Is it up to us to ensure that people are facing the consequences of their actions?*

## Pre- and Post-Workshop Activities for Exploration

Please complete the following activities before & after the workshop.

### Before the Workshop

1. Familiarize your students with the synopsis, characters, vocabulary, and themes of *Tempest*. Discuss with your class their expectations of *Tempest* in your school.
2. Examine the major themes of the play as they are discussed in this guide. For each theme, have the students list examples from their own lives and from the world around them. Prepare the students to look for these themes in the production. Are there any modern day examples that they can think of - a Taylor Swift song, a movie like *Gnomeo & Juliet* or *The Lion King*, the musical *West Side Story*, etc?
3. Refer to Shakespeare's Plot Model to the right to discuss the parts of a play: Exposition (Beginning), Rising Action, Climax (Middle), Falling Action, and Resolution (Ending). Can they identify what parts of *Tempest* would fit into this model?
4. After the workshop, your class will have the opportunity to ask the artist from Kentucky Shakespeare a question. Have your students come up with questions they might want to ask about Shakespeare, what it is like to be an actor and have a career in the arts, or *Tempest*. Write them down so they won't forget!



### After the Workshop

1. Discuss the technical elements of props and costumes with your class. How did it help make the story clearer for them? Have your students present their own ideas for their own production design of *Tempest* through visual creations such as a collage or drawings. Could it be set in a different time, place, or region? How do those change the technical elements needed for the performance?
2. Discuss the different types of characters in the play (Characters with Magic like Ariel and Prospero, Characters with Good Intentions like Miranda and Ferdinand, Characters without Good Intentions like Caliban and Antonio). Share examples of conflicts that each group encounter in the play. Break your class up into groups and have them pick sides to represent or defend the character's actions in the play. Have your students define their choices that led to the escalation of the conflict in these scenes, how or if they were able to resolve the conflict, and what they could have done differently.
3. Have your students write a reflection on one of *Tempest*'s themes and how they can make connections to their own lives. Was there ever a time where you wanted to get back at someone who hurt you? What did you do? What does forgiving someone else make us feel? Tell your audience about how you were able to communicate with others about your differences, find a positive resolution for the conflict, and be true to who you are. What did you learn from this conflict or situation?

**"Let your indulgence set me free." - Prospero, *The Tempest***

## Pre- and Post-Workshop Activities for Exploration

Please complete the following discussions & activities before and after the workshop.

### Grades K-1

Students will receive a Shakespeare coloring sheet with fun facts about Shakespeare which can be shared during the exercise.  
(Provided in Study Guide)

### Grades K-3

It is important for younger students to understand the conventions of theatre and how to behave in a theatrical setting versus watching a t.v. show or movie. You may discuss how a movie can be paused, stopped, and reviewed. Theatre, however, changes every time because the audience is so important to the unique performance. It is also important that they know they are encouraged to be a part of this special process when the actors ask for volunteers or prompt audience participation. They get to be a part of the play whereas in a movie they can only be observers rather than participants. What makes a good audience? A good audience watches, listens, and encourages their friends on stage at all times!

### Grades 4-5

This activity involves role playing to practice conflict resolution. Pair up students and give each pair a conflict that they must solve through a short performance. The students will have about 15 minutes to create their piece to share. For older students, have them write out a script and have other students perform the scenes that they have written.

Examples of Conflict Scenarios :

- A student takes a marker from another student who is using it.
- You are listening as another student shares a story about another student that you know is not true.
- One friend is pressuring another to do something or act like they normally would not.

### Grade 5

#### Shakespeare's Meter

Discuss Iambic Pentameter (A line of poetry which follows a pattern of 5 unstressed and stressed syllables) with your class. Key vocabulary words are:

Feet: Repeating segments that are used to build a line of poetry.

Meter: The pattern of a line of verse, a metrical pattern.

Iamb: An unstressed syllable following by a STRESSED syllable

unstressedSTRESSED unstressedSTRESSED  
unstressedSTRESSED unstressedSTRESSED  
unstressedSTRESSED

Now try it out with a beat or rhythm like a heartbeat! Have them clap it out as they say the lines.

A horse, a horse! My kingdom for a horse.

*a HORSE a HORSE! my KINGdom FOR a HORSE!*

But soft: what light through yonder window breaks?

*but SOFT what LIGHT through YONder WINdow BREAKS?*

How does this rhythm make the students feel? Can they give any other examples of lines of song lyrics, other poetry, etc. that may fit this style?

Have them write out their own line or couplet (two lines of poetry) that follows the meter of Iambic Pentameter.

# Shakespeare: Fun Facts

1. William Shakespeare was born in 1564, but his exact birth date is unknown. He was baptized on April 26 of that year, so his birth would have been shortly before.
2. Shakespeare did not go to college.
3. Shakespeare married Anne Hathaway in 1582. The couple had a baby girl, Susanna, and then had twins, Judith and Hamnet, in 1584.
4. According to reports, Shakespeare wrote quickly and with ease; Fellow playwright Ben Johnson said, "Whatsoever he penned, he never blotted out a line."
5. Because of the Black Plague outbreak in Europe, all London playhouses were closed between 1592 and 1594 because it was thought that crowded places helped facilitate the spread of the disease.
6. During this period, there was no demand for Shakespeare's plays, so he began to write poetry. Those poems are known as Sonnets.
7. In 1597, the theater in which Shakespeare's acting troupe, The Lord Chamberlain's Men, performed was forced to close. Many partners invested in a new theater built on the south bank of the Thames river. The new theater was called The Globe.
8. Plays were performed at The Globe only in the afternoon by daylight because there was no electricity for lighting.
9. Laws at the time prohibited people from dressing above their rank in life. Players (actors) were the only exception to this rule, and could dress as noblemen on stage without being arrested and locked in the stocks.
10. Women were not allowed to act in plays during Shakespeare's time, so in all of his plays, women's roles were performed by boys or young men.
11. Though the printing press existed and books were being mass-produced all over Europe, Shakespeare had little interest in seeing his plays in print. He'd written them not to be read, but to be performed on stage.
12. Because they were often quickly written for performance on stage, none of Shakespeare's original manuscripts exist.
13. Shakespeare returned to Stratford after he finished work on The Tempest, in 1611.
14. He died in 1616. The words "Curst be he that moves my bones" were inscribed on his grave.
15. Seven years after his death, some of Shakespeare's fellow players published Shakespeare's plays in a single volume, called the First Folio. Shakespeare was said to have an extensive vocabulary; his works contained more than 30,000 different words.



## Pre- and Post-Workshop Activities for Exploration

Please complete the following activities before & after the workshop.

### Grades 4-5

Before or after the *Tempest* workshop, students can be actively involved in creating, improvising, and performing their own versions of dramatic works using elements of drama.

#### Resources and Materials:

- Script
- List of Theatre Vocabulary
- Artist's Questions  
(All Provided in Study Guide)
- Dictionary
- Paper
- Pencils

#### Pre-Activity:

In *The Tempest*, this scene takes place between Miranda and Prince Ferdinand. Miranda has never met another human aside from her father. Ferdinand has agreed to serve Prospero. When they meet, they discover that they have much in common and declare their love for each other.

Read the scene aloud with the entire class. Give the students an opportunity to ask questions about the broad meaning of the scene.

Can they tell you the characters, the plot of the scene (beginning, middle and end)?

What is the setting?

Is there a conflict?

Have each student individually or as a group answer the Artist's Questions about the selected scene.

#### Activity:

Divide the students into pairs. Ask them to rewrite the scene using modern language. They can use any words they want as long as they keep the plot and conflict the same. Encourage the students to use dictionaries and other resources as needed.

Once the pairs have written their scenes, they should continue to work together to rehearse the scene for presentation in front of the class. Encourage the students to use performance elements such as vocal expression, projection, diction, gestures, facial expression, and movement.

#### Post Activity:

Once the pairs have been allowed enough time to create their scripts and rehearse their scenes, they will perform them for each other. After all the students have completed their performances, lead a discussion on the similarities and differences of each performance. Were there any moments in the performances that made the students feel sad, excited, anxious, or frightened? What tactics were used by each actor to achieve their goals?

# Artist's Questions

Shakespeare used very few stage directions, which are instructions in the script for the actors and director indicating movement, location, effects. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters and scenery in the lines of the play.

Use the provided scene from *Tempest*, read it aloud, and use the Artist's Questions below to explore the possibilities of the text. Based on your discoveries from the Artist's Questions, make decisions about what the characters, relationships, set, scenery, and costumes might be.

## ARTIST'S QUESTIONS

### 1. WHO AM I?

How old am I? Am I rich or poor?  
What is my job? Am I in school?  
What is my family like? Where am I from (country, state, etc.)?  
Am I nice? Funny? Smart? Mean? What is my personality?

### 2. WHERE AM I?

County - State - City - Neighborhood - Building - Room  
What does the place look like? Do I like it or not?

### 3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

### 4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?  
People mentioned in the scene?  
The place where I am?  
The objects around me?

### 5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? (Conflict)

### 6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT? (Obstacles)

### 7. WHAT DO I NEED TO DO TO GET WHAT I WANT? (Tactics)

# *The Tempest* ACT III Scene i

**Shakespeare's Version:**

**Your Version:**

FERDINAND I am in my condition  
A prince, Miranda; I do think a king—  
I would, not so and would no more endure  
This wooden slavery than to suffer  
The flesh-fly blow my mouth. 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, honor 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. But this is trifling,  
And all the more it seeks to hide itself,  
The bigger bulk it shows. 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. And now  
farewell  
Till half an hour hence.

FERDINAND  
A thousand thousand.

## Pre-Show and Post-Show Tests for *Tempest*

For your convenience and providing appropriate content for various Grade Levels, we have included two different versions of Pre/Post Tests for our *Tempest* performance. Please choose the one that you feel would work best for your students. We recommend the first Test is best for 2nd-3rd grade students and the second would be best for 4th-8th students. Give these tests before and after the performance to measure impact.

### Answer Key to Test #1:

1. D (All of the Above)
2. D (All of the Above)
3. B (Milan, Island)
4. End, Beginning, Middle
5. C (Audience)
6. The Globe Theater
7. Miranda: Worried, Ariel: Proud, Prospero: Determined, Caliban: Grumpy, Stephano: Scared
8. True
9. Ariel & Caliban: Islanders, Ferdinand & Alonso: Son and Father, Prospero & Antonio: Brothers, Miranda & Ferdinand: In Love

### Answer Key to Test #2:

1. D (All of the Above)
  2. B (Comedy)
  3. B (Milan, Island)
  4. Exposition, Rising Action, Climax, Falling Action, Resolution
  5. C (Audience)
  6. Ambition - A desire to achieve a goal
- Charms - A quality of pleasing or delighting; Something having magic powers  
Cunning - Clever or smart; Use of tricks or special knowledge to achieve a goal  
Foul - Disgusting in looks, taste, or smell; Unfair  
Isle - Another word for island  
Liberty - Freedom, power to do what you would like  
Revenge - A desire to pay back for injury or wrongdoing  
Spirit - A being who has extra qualities than a human such as magic or power  
Tempest - A violent windstorm, frequently accompanied by rain, snow, or hail; Furious commotion or noise  
Torment - To trouble or suffer

BONUS: Forgiveness, Conflict Resolution, Loyalty

## Pre- and Post-Workshop Test for *Tempest*

Please complete the following test before & after the workshop.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. Which of the following genres of plays did Shakespeare write?

- a. Tragedy (Sad)
- b. Comedy (Funny)
- c. History (Kings and Queens of England)
- d. All of the Above

matches the character at the Beginning of the play:

Miranda	Scared
Ariel	Grumpy

2. What do good audiences do?

- a. Listen
- b. Watch
- c. Encourage
- d. All of the Above

Prospero	Proud
Caliban	Determined

3. What are two settings in the play?

- a. Rome; Desert
- b. Milan; Island
- c. Italy; Forest
- d. Athens; Island

Stephano	Worried
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4. Select the correct part of a Plot (Beginning (B), Middle (M), End (E)) that matches to what happens in the story of *Tempest*:

Ariel is set free. \_\_\_\_\_

Prospero has Ariel create a storm. \_\_\_\_\_

Ferdinand and Miranda fall in love. \_\_\_\_\_

8. Plays teach us lessons about life.

Is that True or False? (Please Circle)

9. Draw a Line to Match the Characters with their Relationship with each other in *Tempest*:

Ariel & Caliban Brothers

Ferdinand & Alonso In Love

Prospero & Antonio Islanders

Miranda & Ferdinand Son & Father

5. Which is not a Technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. What was Shakespeare's theater called?

*Hint: It is like a round object that has a map on it.*

The \_\_\_\_\_ Theater

7. Draw a Line between the Emotion that best

## Pre- and Post-Workshop Test for *Tempest*

Please complete the following test before & after the workshop.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. Which of the following genres of plays did Shakespeare use?

- a. Tragedies
- b. Comedies
- c. Histories
- d. All of the Above

2. What genre would *Tempest* fit into?

- a. Tragedy
- b. Comedy
- c. History
- d. Poetry

3. What are the two settings in the play?

- a. Rome; Desert
- b. Milan; Island
- c. Italy; Forest
- d. Athens; Island

4. Put the following Plot Terms in order from Beginning to End for one of Shakespeare's Plays: Falling Action, Climax, Exposition, Resolution, and Rising Action

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_

5. Which is not a technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. Draw a Line between the correct Vocabulary Word and its definition from *Tempest*:

Ambition      Disgusting in looks, taste, or smell;  
Unfair

Charms      Another word for island

Cunning      A desire to pay back for injury or wrongdoing

Foul      A violent windstorm, frequently accompanied by rain, snow, or hail; Furious commotion or noise

Isle      A quality of pleasing or delighting;  
Something having magic powers

Liberty      To trouble or suffer

Revenge      A being who has extra qualities than a human such as magic or power

Spirit      A desire to achieve a goal

Tempest      Freedom, power to do what you would like

Torment      Clever or smart; Use of tricks or special knowledge to achieve a goal

BONUS: What are 2 major themes of *Tempest*?

\_\_\_\_\_ & \_\_\_\_\_

# Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library.

*Comprehensive Resource of Works*  
[www.absoluteshakespeare.com](http://www.absoluteshakespeare.com)

*The Folger Shakespeare Library*  
[www.folger.edu/tempest](http://www.folger.edu/tempest)

*Shakespeare Birthplace Trust*  
[www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/tempest/](http://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/tempest/)



## Classroom Challenge

Write a letter to the Kentucky Shakespeare Artist Educator who lead the workshop. Describe what you liked and what you learned about the play, *Tempest*. Describe what you saw, felt, and heard. What was your favorite part? If you could play any role in *Tempest*, then what would it be? Feel free to include drawings as well - we love to see how your imaginations capture the world and characters of the play!

Mail to: Kentucky Shakespeare 616 Myrtle St. Louisville, KY 40208  
Email to: [education@kyshakespeare.com](mailto:education@kyshakespeare.com)