

THE STORM

- Experiment to make storm sounds e.g. banging on chairs or desks, scrunching newspaper, shaking bags, vocal sound, musical instruments etc.
- Raise and lower hand to conduct the volume and intensity.
- Distribute lines from Act 1 Sc.1 – “Take in the topsail” “Tend to th’ master’s whistle” “I pray now, keep below” “We run ourselves aground” “Out of our way, I say” “A plague upon this howling” etc.
- Discuss how and then practise moving across the space as if on a ship in the middle of a storm.
- Students in small groups take it in turns to move across the space clinging to each other and shouting their lines trying to be heard while the rest of group try to drown them out with noise of the storm.
- Distribute more lines: “All lost! To prayers, to prayers, all lost!” “We split, we split!” “Farewell my wife and children!” “Farewell, brother!” “Let’s all sink with the King” etc.
- Again shout the lines in panic above the storm and in slow motion sink to the floor.
- Write a monologue of the thoughts of someone caught in the storm at the start of “The Tempest”.

ARIEL CREATES THE STORM

- Everyone close their eyes. Listen to sounds outside the room. Listen to sounds coming from inside the room. Imagine you are *Ariel*. You are on cliff top with *Prospero* looking out on a calm sea. There is a ship in the distance. You fly out towards it. You have magical powers and you start to create a storm. You want to impress *Prospero* so that he will give you your freedom and so you create the most terrifying storm imaginable. You have the power to change shape.
- Imagine in detail what you do and how you terrify the people on board the ship. And how you then bring them safely to shore and put them on different parts of the island.
- Teacher in role as *Prospero* asks the various *Ariels* what they did. Or in pairs question each other taking it in turns to be *Ariel* and *Prospero*.
- Write a first person account of *Ariel* creating the storm. Remember that *Ariel* is a spirit and enjoys terrifying the humans!

MIRANDA SLEEPS AND ARIEL APPEARS

- In groups of 3 work out how to stage *Prospero* sending *Miranda* to sleep.
What gesture might he use?
Does he use his magic staff?
Is there a sound?
- Then work out how to stage the appearance of *Ariel*.
Does he come reluctantly or with enthusiasm?
Does he make a surprise entrance?
Is *Ariel* hidden somewhere?
- Use some text to go with your actions
- *Prospero*: Here cease more questions. Thou art inclined to sleep.
(*Miranda sleeps*)
Prospero: I’m ready now. Approach, my *Ariel*. Come!
(*Enter Ariel*)
Ariel: All hail, great master, grave sir, hail! I come.

ARIEL IMPRISONED IN THE PINE TREE

- Read or distribute the text that describes *Ariel* imprisoned in the pine tree by the witch, *Sycorax* (Act 1 Sc.2 lines 256 – 290)
- Divide the story into different images e.g. *Sycorax* being banished to the island, *Ariel* refusing to obey her (what terrible thing might she have asked him to do?), *Sycorax* and her terrifying spirits imprisoning *Ariel* in the pine tree, *Caliban* grieving over his dead mother, *Ariel* stuck in the pine tree for 12 years, *Prospero* and *Miranda* arriving, *Prospero* using his magic powers to release *Ariel* etc.
- In groups using your bodies expressively make still images of these moments in the story.
- Choose a piece of text to be spoken to accompany each image.
- Thought track the images – imagine what the different characters might be thinking and feeling at particular moments. Go and stand behind that character and take it in turn to voice those thoughts.

THIS ISLAND'S MINE

- Walk around the space – imagine you are walking on sand. Imagine you can see the sea in the distance. There are rock pools in front of you – you look into them. What can you see? Imagine splashing water all over yourself. You clamber over rocks. You look up at the cliffs. Enter a cave. Go to another part of the island. You are walking in the woods. What do you see? You find some mud – you plaster it all over yourself. You crawl around in a grotesque fashion. Angry that *Prospero* has stolen your island. Start to say the line “This island’s mine by *Sycorax* my mother, which thou tak’st from me! ”Touch things as you say the line – the floor, the walls etc.
- Start to say other lines such as “All the charms of *Sycorax* – toads, beetles, bats – light on you!” “A south- west blow on ye and blister ye all o’er.” “The red plague rid you for learning me your language!”
- Try saying the lines to other people as a greeting, whispering as a secret, as an hilarious joke – finally as aggressively and as venomously as possible. Imagine a chair or part of a wall is *Prospero* – the whole group advances from a distance – speaking softly to start with – repeating the lines as they take each step – getting louder and more intense as they approach *Prospero*. Take the anger and feeling of injustice into their bodies.

PROSPERO CONFRONTS CALIBAN

- Imagine you are *Prospero*. Walk around the space as if you are the owner. Use an imaginary stick to beat back bushes or nettles. Practise saying some of *Prospero*’s lines that he aims at *Caliban*.
“Thou poisonous slave got by the devil himself upon thy wicked dam, come forth!”
“For this, be sure tonight thou shalt have cramps.”
“Thou shalt be pinched as thick as honey comb, each pinch more stinging than bees that made ‘em.”
- One half of group is *Caliban* – the other half is *Prospero*. Stand facing your partner on opposite sides of the room. *Caliban* hurl an insult at *Prosperos* and take a step forward as they do so. *Prosperos* react and hurl an insult back also taking a step forward. Repeat with a new insult. As the two groups gradually get closer they should get more and more intense and vehement. Take the insults into your body- imagine what it would be like to experience the different threats and react accordingly.

FERDINAND ALONE ON THE BEACH

- Divide up the lines of *Ariel's* song – “Full fathom five thy father lies.” Act 1 Sc 1 line 396.
- Distribute the lines amongst the group – one line each – several people will have the same lines.
- Practise saying your line in different ways – softly, loudly, as a greeting, a threat, a secret, a joke etc.
- Spread around the space. 3 or 4 people to represent *Ferdinand* – with eyes shut. Play some atmospheric music – *Ariels* speak/sing their lines over the music to create a strange atmosphere to disturb, agitate and beguile *Ferdinand*. The *Ariels* need to work at being lightfooted and to make the lines come from different directions. They can also experiment with silences.
Ferdinands have to try to move towards where they think the music is coming from. Ferdinand can express his feelings with this line “Where should this music be? I’ th’air or th’earth?”
- Discuss what it felt like to be *Ferdinand* in this situation.

TRINCULO- FOLLOW MY LEADER

- “Here’s neither bush nor shrub to bear off any weather at all, and another storm brewing; I hear it sing i’ th’ wind. Yond same black cloud, yond huge one, looks like a foul bombard that would shed its liquor. If it should thunder as it did before, I know not where to hide my head (sees *Caliban*). What have we here, a man or a fish? Dead or alive? A fish: he smells like a fish, a very ancient and fish- like smell. A strange fish! Legged like a man and his fins like arms! Warm, o’ my troth! I do now let loose my opinion, hold it no longer: this is no fish, but an islander that hath lately suffered by a thunderbolt. Alas, the storm is come again. My best way is to creep under his gabardine; there is no other shelter hereabout. Misery acquaints a man with strange bedfellows! I will here shroud till the dregs of the storm be past.”
- One person speaks the speech one line at a time with a movement or gesture. The rest of the group copies. Trying to reflect as accurately as possible the tone and the gesture/movement. You might want to repeat a line or phrase several times until you are happy with it. Other people try being the leader. *Trinculo* at this point in the play is soaking wet, miserable, alone and scared.

CALIBAN – FOLLOW MY LEADER

- “All the infections that the sun sucks up
From bogs, fens, flats, on *Prospero* fall, and make him
By inchmeal a disease! His spirits hear me,
And yet I needs must curse. But they’ll nor pinch,
Fright me with urchin-shows, pitch me i’ th’ mire,
Nor lead me, like a firebrand in the dark
Out of my way unless he bid ‘em. But
For every trifle are they set upon me:
Sometimes like apes that mow and chatter at me
And after bite me, then like hedgehogs which
Lie tumbling in my barefoot way and mount
Their pricks at my footfall. Sometime am I
All wound with adders, who with cloven tongues
Do hiss me into madness. Lo now, low,
Here comes a spirit of his, and to torment me
For bringing wood in slowly. I’ll fall flat;
Perchance he will not mind me.”
- One person read the speech one line at a time with an appropriate gesture or movement. Rest of the group copies. Trying to reflect accurately as possible the tone and gesture/movement. You might want to repeat the lines several times to find the most interesting way of saying them. Other people try being the leader. *Caliban* at this point in the play is angry but also scared of what *Prospero* can do to him.

I PITIED THEE, TOOK PAINS TO MAKE THEE SPEAK

- In pairs. Improvise a scene where *Miranda* teaches *Caliban* how to speak. *Caliban* could speak in gibberish and may find it difficult and frustrating to learn human language. What might be the first words that *Miranda* teaches him?

I'LL SHOW THEE EVERY FERTILE INCH O' TH' ISLAND

- In threes improvise *Caliban* showing *Stephano* and *Trinculo* the island. *Stephano* enjoys being worshipped by *Caliban* and the idea that he could be King of the isle. *Trinculo* is jealous and feels left out.

DIVIDED SPEECH

- Cut up a speech into lines/phrases. Distribute them to the group – one line/phrase for each person. Individuals move around speaking their line and trying to work out what the order is for the speech. With a class of thirty – three groups could work separately on one speech. “Be not afeard, the isle is full of noises.” Act 3 Sc 2 line 130 is a good speech to divide up this way. Another exercise is to take one line and divide it up into individual words and try to work out the order.

BRINGING SHAKESPEARE TO LIFE USING ACTIVE METHODS

- All the following activities are based on the premise that Shakespeare's plays are intended for performance. They are the sorts of exercises that actors and directors might engage in whilst rehearsing a play. Young people should be encouraged to use their imaginations to really try to understand how characters might behave/feel in a particular situation and start to express that with their bodies and by speaking lines from the text. There are plenty of opportunities to speculate and predict what might happen in the plot/story and this is probably more useful than just to tell the story. The Cambridge School Shakespeare "The Tempest" edited by Rex Gibson is a particularly good version of the play containing many useful activities to help the student's understanding and to bring the play to life.

CREDITS

Performers:	Kevin Lewis, Hannah McPake & Katy Owen
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