

Magic and Music, Revenge and Reconciliation: *The Tempest*

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INTRODUCTION

Shakespeare's works have made him one of the most famous writers in history. He wrote plays as well as sonnets. His plays are usually the following: Histories, Tragedies, and Comedies. Examples of the History plays include the following: *King Edward III, King Henry IV, Part I and Part II, King Henry V, King Henry VI, Parts I, II, and III, King Henry VIII, King John, King Richard II, and King Richard III*. Some of the most famous Tragedies are as follows: *Anthony and Cleopatra, Hamlet, Julius Caesar, King Lear, and Romeo and Juliet*. It appears that he wrote more Comedies than Histories and Tragedies. They include *All's Well That Ends Well, As You Like It, The Comedy of Errors, Love's Labour Lost, The Merchant of Venice, A Midsummer's Night's Dream, The Taming of The Shrew, The Tempest, The twelfth Night, and the Winter's Tale*.

Biography

Shakespeare was born in late April of 1564 in Stratford-upon-Avon, a small but prosperous market town in Warwickshire, England. His father was John Shakespeare, a glove maker and later a wool merchant, and his mother was Mary Arden, daughter of a successful farmer in the nearby village of Wilmcote. William was the third child that they would eventually have. He was their firstborn son. Baptismal records show his birthday as April 23, and it was also the date of Shakespeare's death in 1616. He was fifty-two years old when he died (Kastan 6). Numerous locations connected to the life of Shakespeare in Stratford have been maintained and can be visited today.

Shakespeare History

As a young man, Shakespeare went to London where he became an actor and playwright. The first permanent indoor theatre building was constructed in Shoreditch, in east London, in 1576, and was called The Theatre. Before this, plays were often performed in the yards of taverns and inns. In 1587 the Rose Theatre was built in Bankside, followed by the Swan (1594-1595) and the Globe (1599) (Ganeri 12). The Globe was built from the timbers of The Theatre, the previous home of the Lord Chamberlain's Men. The landlord had refused to renew the lease, so under the cover of night, the actors dismantled The Theatre, beam by beam, secretly ferried it across the river, and had it rebuilt in Bankside. Because it was partly open to the sky, the Globe could be used only in the summer (Ganeri 14).

The Globe burned to the ground in 1613 and was rebuilt in 1614. It was closed by the Puritans in 1642. Today, the Globe stands just a short distance from where it first was. Sam Wanamaker, an American actor and director, spearheaded the building of the new Globe which opened its doors in 1996 after taking about ten years to construct. Shakespeare wrote his plays to be acted. He reportedly wrote two plays a year for eighteen years. In those wonderful plays about love and jealousy, friendship and betrayal, politics and ambition, and desire and death, he explores and celebrates the wondrous complexity of human life. His characters come to life for us. They make us believe in their reality and convince us to care about their fate. As

Shakespeare shows us their struggles to understand their lives, he allows us to understand more about our own (Kastan 8).

When the Globe burned in 1613, the actors rescued many precious costumes, props, and Shakespeare's play script. In 1823 the scripts were collected and published as a book, now called the First Folio. It was the first official collection of plays by Shakespeare. More than 200 copies of this folio still survive (Ganeri 24).

Textual History of Shakespeare's Plays

Shakespeare wrote more than 100,000 lines of text and devised more than 1,200 characters, major and minor. He used 30,000 different words in his works, showing he had one of the richest vocabularies of any writer in English (Ganeri 43).

The Folger Shakespeare Library of Washington, D. C., is a research institution, founded and endowed by Henry Clay Folger and administered by the Trustees of Amherst College. It contains one of the world's most important collections of Shakespeareana. At the heart of the Library lies the very large Shakespeare Collection. Two hundred twenty-nine Quarto editions of plays and poems are joined by 79 copies of the First Folio, 118 copies of the second, Third, and Fourth Folios, and about 7,000 other editions of Shakespeare's work (*The Collections*).

Shakespeare had been dead at least seven years before his plays were printed in a complete edition, although his poems and some individual plays were published during his lifetime. He wrote the first poem in 1592, his first play in 1590, and his last play in 1613. Shakespeare's plays have been performed on numerous stages, by different actors, in various countries and in many languages. His plays were written in Elizabethan English, which in modern times makes them at times difficult to comprehend, especially for students.

Shakespeare in Film

Shakespeare's plays were the basis of approximately 400 films during the period before synchronized sound in cinema. The silent films, according to Jackson (217), in chronological order are as follows:

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| 1899 | Sir Herbert Beerbohm Tree as the dying <i>King John</i> . |
| 1908-1912 | Terse one-reelers filmed made in New York by The Vitagraph Company. |
| 1911 | Short films on stage at Stratford-upon-Avon featuring Frank Benson's company. |
| 1913 | <i>Hamlet</i> (British) featuring Sir Johnston Forbes-Robertson. |
| 1920 | <i>Hamlet</i> (Germany) by Sven Gade. |
| 1922 | <i>Othello</i> (Germany) directed by Dmitri Buchowetski. |

Shakespeare Movies

Film adaptations of Shakespeare's plays form their own sub genre. There are at least 250 Shakespeare movies that have been produced. A chronological compilation of the most notable adaptation can be found on the website absoluteshakespeare.com. They are as follows:

- The Taming of the Shrew*, (1929), featuring Douglas Fairbanks and Mary Pickford
- Romeo and Juliet*, (1935). Directed by George Cukor.
- A Midsummer Night's Dream*, (1935). Directed by Max Reinhart and William Dieterle.
- As You Like It*, (1936). Directed by Paul Czinner.
- Henry V*, (1945). Directed by Lawrence Olivier.
- Macbeth*, (1948) Directed by Orson Welles.
- Hamlet*, (1948). Directed by Lawrence Olivier.
- Othello*, (1952). Directed by Orson Welles.
- Julius Caesar*, (1953). Directed by Joseph L. Manikewicz.

Romeo and Juliet, (1954). Directed by Renato Castellani.
Richard III, (1955). Directed by Sergei Jutkevitch.
Forbidden Planet (based on *The Tempest*), (1956). Directed by Fred M. Wilcox.
Throne of Blood / The Castle of the Spider's Web / Cobweb Castle (1957), (derived from *Macbeth*). Directed by Akira Kurosawa.
The Tempest (1960). (TV) starring Richard Burton. Directed by George Schaefer.
Hamlet (1960), starring Richard Burton. Directed by Bill Colleran and John Gielgud.
Hamlet (1964), Directed by Grigori Kozintsev.
The Taming of the Shrew, (1967), starring Elizabeth Taylor and Richard Burton. Directed by Franco Zeffirelli.
King Lear, (1970). Directed by Peter Brook.
King Lear, (1970). Directed by Grigori Kozintsev.
Macbeth, (1972). Directed by Roman Polanski.
Antony and Cleopatra, (1974), starring Patrick Stewart and Ben Kingsley. Directed by Trevor Nunn and John Schoffield.
Comedy of Errors, (1978), starring Judi Dench and Francesca Annis and directed by Phillip Casson and Trevor Nunn.
Hamlet, Prince of Denmark, (1980), (BBC-TV), starring Patrick Stewart and directed by David Hugh Jones.
The Tempest, (1982). Directed by Paul Mazursky.
Ran, (1985), (based on *King Lear*), directed by Akira Kurosawa.
King Lear, (1987). Directed by Jean-Luc Godard.
Henry V, (1989). Directed by Kenneth Branagh.
Romeo and Juliet, (1990), starring Francesca Annis, Vanessa Redgrave and Ben Kingsley. Directed by Armando Acosta II.
Hamlet, (1991). Directed by Franco Zeffirelli, starring Mel Gibson and Glen Close.
Prospero's Books, (1991), (based on *The Tempest*). Directed by Peter Greenaway.
As You Like It, (1992). Directed by Christine Edzard.
Much Ado about Nothing, (1993). Directed by and starring Kenneth Branagh.
Othello, (1995). Directed by Oliver Parker.
William Shakespeare's Romeo and Juliet, (1996), starring Leonardo Di Caprio and Claire Danes. Directed by Buz Luhrman.
Hamlet, (1996), starring Kenneth Branagh, Richard Attenborough, Judi Dench, Billy Crystal and Kate Winslet. Directed by Kenneth Branagh.
Twelfth Night, (1996), starring Helena Bonham Carter, Nigel Hawthorne, Ben Kingsley, Imogen Stubbs and Mel Smith. Directed by Trevor Nunn.
Looking for Richard, (1996). Directed by Al Pacino.
Shakespeare in Love, (1998), starring Gwyneth Paltrow, Geoffrey Rush and Judi Dench. Directed by John Madden, Written by Marc Norman and Tom Stoppard. Loosely inspired by *Cesario / Viola of Twelfth Night or What You Will* and *Romeo and Juliet*.
10 Things I Hate about You, (1999), (based *The Taming of The Shrew*), starring Julia Stiles and Heather Ledge. Directed by Gil Junger.
A Midsummer's Night's Dream, (1999), starring Calista Flockhart, Michelle Pfeiffer. Directed by Michael Hoffman.
Love's Labour's Lost, (2000). Directed by Kenneth Branagh.
Hamlet 2000, starring Ethan Hawke, Julia Stiles, Kyle MacLachlan. Directed by Michael Almereyda.

In the mid-1980s, the BBC/Time-Life television series marketed Shakespeare on the screen. The series was considered successful.

A series of thirty-minute animated adaptations of six Shakespeare plays were produced through cross-cultural collaboration in 1990 with Europeans, Americans, Japanese and Russians. Rozett explained, “For many young people, these films will serve as a first encounter with Shakespeare” (208). She also claims that the patterns of images have a unique capacity to communicate much about the plays.

The plays in this sequence include the following: *A Midsummer Night’s Dream*, *Romeo and Juliet*, *Twelfth Nigh*, *Hamlet*, *Macbeth*, and *The Tempest*. The “Six Animated Tales” have been sold to fifty-two countries, since 1992, when they were released. They have won numerous awards, including two prime-time Emmys and the New York Globe for Best Animation. They are used as teaching materials in American schools starting at the third grade. The existence of the “Animated Tales” will continue to change the way Shakespeare is being taught in elementary school.

UNIT BACKGROUND

I teach Language Arts at Ortiz Middle School. There are nine hundred and twenty students enrolled at the school. The ethnic breakdown of the student population is 66.8% Hispanic, 27.2% African American, 1.4% White, and 4.5% Asian/Pacific Islander. Sixty four percent of the students are considered “At-Risk,” 20% are limited English proficient (LEP), and 9.4% are receiving special education services. At Ortiz Middle School, 89.2% of the students are identified as economically disadvantaged, and 3% are classified as Gifted and Talented.

My students are 6th, 7th and 8th grade Special Education and LEP students who also receive Special Education services. The LEP students are also referred to as English as a Second Language (ESL) students. Federal law mandates that these students have Individual Education Plans (IEP) which outlines goals and objectives as well as modifications for them to be successful. Although they are in middle school, due to their individual disabilities, they are below grade level in instructions. A student in the eighth grade may be functioning on a fifth grade level, and a student in the sixth grade may be functioning on the third grade level. English as a Second Language uses second language acquisition methodologies designed to develop proficiency in the comprehension, speaking, reading, and writing of the English language.

Some examples of modifications for the students include the following: extended time on assignments, extended time on tests, modified assignments, modified tests, and oral administration of tests. Quite often some materials require re-teaching because it takes longer for these students to comprehend concepts. It is important for students of all ages and abilities to learn about good literature, and what literature is greater than Shakespeare? Although he did not write for children, there are many adaptations of his work to provide exciting and thought provoking involvement.

The three-week long unit I have chosen to teach will focus on *The Tempest*. I will begin this unit with my 8th graders since they are going into high school and should have some background on Shakespeare’s work. In future years I will include a unit on Shakespeare with the other grades and eventually teach Shakespeare each year to all grade levels. I chose *The Tempest* because it is short with a lot of theme variations: magic, music, romance, adventure, fantasy, forgiveness, reconciliation. It also has understandable productions.

THE TEMPEST

The Tempest was considered a farewell from the great playwright to his own genius and to the London stage. Shakespeare wrote the play in late 1610 or early 1611 and it is considered a romantic comedy. It was the last entire play written by Shakespeare before he returned home to Stratford from London. The inspiration for *The Tempest* possibly came from a newsletter sent by a friend describing the great tempest at sea that thrust the *Sea Venture* ashore onto the island of

Bermuda, known as the Isle of Devils. The *Sea Venture* was one of nine ships filled with colonists sailing from England in 1609, to the New World, the Virginia colonies. All aboard the ship survived. The other ships eventually made it into port. After spending nine months on the island and building a new ship, the colonists on the *Sea Venture* also arrived at their destination. Shakespeare's play followed the account of the storm, the break-up of the ship, and the survival of all the occupants.

The Tempest is about Prospero, who was once the Duke of Milan, and his daughter, Miranda, who have been stranded on an enchanted isle. The duke's brother Antonio and Alonso, the king of Naples, twelve years earlier had cruelly captured Prospero and his baby daughter and set them adrift at sea in a tiny rotting shell of a boat. Gonzalo, a counselor, gave Prospero food, drink and books containing magic spells. As Duke of Milan, Prospero had exercised sovereign power fairly, but he had grown so consumed in his inventive pursuits--mostly the supernatural--that he let his brother Antonio run the government. Antonio took advantage of Prospero's trust, and assumed power with help of Alonso, the King of Naples, who was an enemy of Milan.

The play begins with a great tempest that has arisen and drives a ship, sailing to Naples from Tunis, off its course and onto the island where Prospero and Miranda are. The ship is carrying Prospero's old enemies from a wedding. The tempest that wrecks the ship is conjured up by Prospero, the sorcerer.

Miranda is upset by seeing the shipwreck and wants to know from her father why he caused the storm. He comforts her by telling her that no one on the ship will be harmed.

Prospero then tells his daughter how they came to be on the island. He tells her that all of the men who caused them to be on the island were on the ship. Others aboard the ship are Alonso's brother Sebastian and his son Ferdinand, as well as other lords and seamen.

When Prospero and Miranda had arrived on the island, it was inhabited by two creatures: one, a savage-man beast, Caliban. Caliban had been brought to the island by his mother, Sycorax, an Algerian witch, who had been exiled to the island. The other, a spirit named Ariel, imprisoned in a tree by Sycorax, was set free by Prospero.

Prospero commands Ariel to scatter the occupants from the ship in three groups around the island and to put them through many dangerous experiences causing the unjust to be punished and the fair to be treated favorably and then bring them all into one group to finally make amends. Ferdinand, the young prince of Naples, Alonso's son, is led by Ariel's music to Prospero and Miranda. He thinks he is the only one to survive the shipwreck.

Romance

Miranda, who had only seen Caliban and her father as men, falls in love instantly with Ferdinand and him with her. Prospero hides his pleasure in seeing the two young people so captivated by each other but will not let Ferdinand take Miranda as his queen until he has been tested to prove his dedication. The profound magician orders the young prince to spend the day carrying and stacking a pile of large logs, degrading labor, not fitting for royalty. Ferdinand takes on the task without hesitation. Miranda urges him to stop because her father will be busy for three hours studying his books. Prospero is not at study but is watching the two lovers and smiling because Ferdinand does not let his daughter deter him from his work. The two eventually receive his blessing.

Music

Antonio, Alonso, Sebastian, Gonzalo, along with the others end up on the beach. They are amazed at surviving the shipwreck and even more amazed that (due to Prospero's magic) their clothes are cleaned, dry and pressed. Alonso, not finding his son on the beach, wails in grief.

The invisible Ariel arrives at the scene. Deep sleep comes upon everyone caused by Ariel's music with the exception of Sebastian and Antonio. Antonio encourages Sebastian to kill his brother Alonso to gain his crown. Antonio brags about how he seized the rule of Milan by overturning his brother Prospero. Sebastian gives in and has drawn his sword and was about to behead his brother when Ariel's music awakened the sleeping group. When confronted, they insist that they had heard strange noises.

Fantasy

The group begins to search for Ferdinand but is mysteriously surrounded by an incredible vision sent by Prospero: strange shaped fairies and sprites, dancing around a table overflowing with exotic food. The hungry men are invited to eat and are about to start when out of nowhere, lightning strikes and thunder rolls. Ariel appears in the shape of a greedy monster, a harpy – part woman and part bird. The banquet table disappears just as abruptly as it appeared. Alonso, Antonio, and Sebastian are admonished by Ariel and led to Prospero.

Adventure

Meanwhile, Caliban, who resents Prospero, because he owned the island before Prospero arrived, is on another stretch of the island. He had been sent there after he tried to rape Miranda. Stephano, a butler, and Trinculo, a jester, turn up on the stretch where Caliban is. The two had found several bottles of liquor from the wrecked ship and are stumbling around in the sand drunk. Caliban sees Trinculo and thinks he is one of Prospero's spirits. He hides under his cloak. Trinculo thinks he has been killed by lightning and crawls under the cloak to hide. Stephano, drunk, reels up to the caped figures thinking he has caught a live islander with four legs and two voices. Caliban and Trinculo become untangled and Stephano gives Caliban some sherry. An intoxicated Caliban promises to help the two men take control of the island if they will help to kill the current overseer Prospero, whom he hates. Stephano and Trinculo agree. The three of them, all in a drunkard stupor, stumble off to find the magician.

Ariel overhears them and changes their path. They are attacked by vicious hounds, they see rich, tempting raiment dangling on elusive clotheslines (which they argue over), and, numerous other wizardry. The spirit also diverts the pitiful trio through repugnant ditches, swamps, and briar patches until they ultimately arrive at Prospero's cave.

Forgiveness

At last, all of the shipwrecked occupants are together again, with the exception of Ferdinand. He is inside the cave with Miranda. Prospero reveals his true identity to everyone gathered. They are all surprised because they thought the duke had died at sea. The schemers are sternly admonished for their evil deeds: Alonso and Antonio, for plotting against him to take over his dukedom and sending him to die (Alonso begs forgiveness, Antonio humbles himself); Sebastian for conspiring to kill Alonso; and finally Trinculo and Stephano, for cooperating secretly with Caliban to murder him. They ask for mercy. After feeling confident that they all felt remorse for their evil deeds and actions, he forgives all of them.

Lastly, Prospero takes Alonso into his cave where the tearful father hugs his son, whom he thought had vanished. When Alonso meets Miranda, he too, is enthralled with her.

Reconciliation

Ariel tells Prospero that the shipwrecked vessel has been repaired and is safe for the occupants to board and leave the island. As promised, Prospero frees Ariel as a servant. He vows to end his practice of sorcery and throws his books into the sea. Prospero and Miranda sail back to Italy with the company. He will again reign as Duke of Milan. Caliban will now have his island back.

IMPLEMENTATION

My first strategy will be to introduce the students to the writer: Shakespeare. I know that they are unfamiliar with his work because I taught language arts to some of them in elementary school, and Shakespeare was not in the curriculum. The Houston Independent School District Curriculum Department uses CLEAR Model Lessons, a curriculum that includes units on Author's Study, Fantasy, and Folklore. Lesson plans for these units can be modified to include Shakespeare.

I have found numerous resources that provide ideas, methodologies and strategies for teaching Shakespeare to young children. They will learn about Shakespeare's childhood. Since he was born in another country, England, this will provide an opportunity to look at maps and include some social studies material. The time period of his birth and childhood will also present chances to explore the English Renaissance. Shakespeare lived in what was known as Elizabethan England. Finding information about these time periods can provide excellent topics for research, for instance, searching the Internet for pictures of clothing worn during that time, living conditions, family life and many other topics.

Another challenge will be Shakespearean language. Rygiel suggests two means to sensitize students to Shakespeare's language: one would be to listen to tapes of selected scenes and another means would be to view selected scenes, especially from different versions, in the same class period (35). She also suggests an activity to develop student awareness of Shakespearean language and characters in drama would be to act out selected scenes.

In addition, students can do reader's theatre with a version of *The Tempest* that has contemporary language. One good source is Durban's *Shakespeare Made Easy: The Tempest-- Modern English Version, Side-By-Side with Original Text*. This activity can extend the students' vocabulary and increase their word knowledge. For those students who have reading difficulties, there is another excellent resource, *An Illustrated Approach: Shakespeare Made Easy* that has reproducible sections of *The Tempest* in animated form that can also be colored. It also has short quizzes about the characters, setting, and how the students feel about certain actions taken during some of the scenes.

After the students feel comfortable with written Shakespeare, they will be introduced to videos and film productions of *The Tempest*. Performances of Shakespeare's work recorded on film/video can prove to be a stimulus to discussion, and, therefore, to good teaching, by continually challenging students to make their own connections between the words on the page and the images on the screen (Reynolds 190). I plan to have the students view the movies and then contrast them.

Rationale for Three Films Chosen

The three films that I plan to use are as follows: *Shakespeare - The Animated Tales - The Tempest* (as seen on HBO); *The Complete Dramatic Works of William Shakespeare- The Tempest*; and *Forbidden Plant*. There several other adaptations of *The Tempest* on film, but I feel that these three will be the most beneficial for my students.

The animated version is approximately 30 minutes long and the characters take on the appearance of spirits and fairies. I especially enjoyed the following scenes: the shipwreck where a ship is being tossed about which provides a lot of action and the scenes where the table filled with food appears out of nowhere. I think the students, no matter what their age, will also enjoy them. These scenes will be two of several from the three films that I will show the students and ask them to compare and contrast. The version of *The Tempest* from *The Dramatic Works* is longer and the characters are actual people but they are dressed as fantasy creatures, except for the main players. Again the scene with the banquet is quite elaborate and entertaining.

Forbidden Planet is a science fiction adaptation. Its plot is about a man and his daughter whose two-person paradise is invaded by a starship. Robby the Robot is a very interesting feature in the film. There is also a scene about food. *Forbidden Planet's* influence was a precursor for ideas for other science fiction movies such as *Star Trek*, *Lost in Space*, and *2001: A Space Odyssey*.

My curriculum unit will involve hands on as well as discussion. I will read to them and then have them retell the story to me. I will engage them in acting out some of the scenes and maybe dressing as they did during the Renaissance Era. We will explore Shakespeare's development of the characters in the movie and how he came to be stranded on the island after the shipwreck. They will marvel at the magic Prospero uses and examine the relationship between Prospero and his daughter. The students will see how Miranda and Ferdinand meet. They will be bewildered by Ariel and Caliban.

LESSON PLANS

Lesson Plan One: Who Was Shakespeare?

Objective

The student will read from varied sources and for a variety of reasons.

Introduction

The purpose of this lesson is to introduce William Shakespeare.

Activity

In whole group, students will listen as the teacher reads facts about Shakespeare's life. Afterwards they will work in small groups to complete questionnaire about Shakespeare's life. Some of the questions are as follows:

1. What town was the birthplace of William Shakespeare?
2. What was the name of William Shakespeare's wife?
3. What was his father's occupation?
4. What was the name of his son?
5. What do historians call the time between when Shakespeare left his hometown and when he appeared in London?
6. What year did Shakespeare first appear in records in London?
7. What was the name of Shakespeare's troupe?
8. What name did they use under the reign of King James I?
9. What was the name of Shakespeare's open-air theater?
10. How many plays did Shakespeare write?
11. What river runs through London?
12. What was the name of Shakespeare's indoor theater?
13. Where was Shakespeare buried?

Resources

The Young Person's Guide to Shakespeare by Anita Ganeri; Teacher made questionnaire.

Assessment

Satisfactory completion of the questionnaire that evaluates listening skills.

Lesson Plan Two: Shakespeare's Language

The student will listen for a variety of reasons

Introduction

The purpose of this lesson is to familiarize the student with Elizabethan English.

Activity

The students will listen to some Shakespeare sonnets on a CD.

Resource

The Young Person's Guide to Shakespeare – in association with the Royal Shakespeare Company

Assessment

Repeated reading. Students will listen to short excerpts from the CD, and then repeat the words.

Lesson Plan Three: Reading the play *The Tempest*

Introduction

The purpose of this lesson is to introduce students to the play, *The Tempest*.

Activity: Day One

Students will work in small groups to read the translation first, to establish confidence and familiarity with the plot and characters.

Activity: Day Two

Students will work in small groups to read the original Shakespeare, using the translations when understanding flags.

Resource

Classroom set of *Shakespeare Made Easy: The Tempest--Modern English Version Side-By Side With Full Original Text*

Assessment

Monitor students as they work in small groups.

Lesson Plan Four: Character Analysis

Objective

The student analyzes characters, including their traits, motivations, conflicts, points of view, relationships and changes they undergo.

Introduction

The purpose of this lesson is for the student to determine what a character is like.

Activity: Day One

The students will work in Literature Circles to complete an Attribute Web. They will fill in the blanks with words and phrases which tell how the character acts and looks, as well as what the character says and feels.

Activity: Day Two

The students will do independent work on character analysis. They will use a graphic organizer; select the version of the book that they relate to most. They will select two traits that describe the character. Find examples of this trait in the book and list them in the support circles.

Resource

Handouts of Attribute Webs and Character Analysis graphic organizers.

Assessments

The students will successfully complete graphic organizers.

Lesson Plan Five: Identifying the Parts of the Globe

Objective

The student inquires and conducts research using a variety of sources.

Introduction

The purpose of this lesson is to introduce the student to The Globe, a theatre where many of Shakespeare's plays were held.

Activity: Day One

The students will research information on the Globe using the internet and classroom materials. They will work independently and identify the parts of the Globe Theatre by writing the name of each part on the correct blanks on a graphic organizer.

Activity: Day Two

The students will use an enlarged copy of The Globe layout and cut it out, making folds as instructed and replicate The Globe.

Activity: Day Three

The students will complete a questionnaire on the Globe. The questions will be as follows:

1. In what year did Shakespeare and his partners build the Globe?
2. What was the name of the London suburb in which they built the Globe?
3. What river was near the Globe?
4. How did London citizens know which theaters would be giving performances?
5. What did they call the audience members who stood in the pit?
6. What type of roof did the globe have?
7. What did the owners of the Globe cut into the main stage floor?
8. What was the name given to the roof over the stage area?
9. What was the name of the small room in back of the main stage?
10. What was located above and on both sides of the main stage?
11. What was the name of the small room in back of the main balcony?
12. What was used to indicate that a scene was taking place in a forest?

Resources

Computers, classroom materials on Shakespeare's life, graphic organizer of The Globe, questionnaire on the Globe and enlarged photocopies of layouts of The Globe.

Assessment

Successful completion of assigned tasks.

Lesson Plan Six: Compare and Contrast

Objective

The student will analyze ways authors/director's organize and present ideas such as compare/contrast.

Introduction

The purpose of this lesson is for students to compare/contrast the same version of different forms of media.

Activity

Students will view three different media adaptations/translations of *The Tempest*. This will take two class periods. On the third day, they will be shown the shipwreck scene and the banquet scene in each of the films. First, the students will discuss the differences and similarities amongst themselves in class, next they will complete Venn graphic organizer to compare and contrast the scenes.

Resources

Shakespeare the Animated Tales The Tempest, The Complete Dramatic Works of William Shakespeare The Tempest, Forbidden Planet

Assessment

Monitor students as they work.

Lesson Plan Seven: Reader's Theater

Objective

The student will understand the feelings and emotions of characters.

Introduction

The purpose of this lesson is to enhance the student's verbal skills.

Activity

The students will participate in Reader's Theater. Students will volunteer for character parts in *The Tempest*. They will be given copies of play's script. They will practice for one class period and be ready to perform during the next class period.

Resources

Copies of the ACS Classics Classroom Reading Play *The Tempest*.

Assessment

Monitor students during performances.

ANNOTATED BIBLIOGRAPHY

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This book was constructed to debate over the resourcing and objectives for education in Great Britain during the later 1980s; the debate about the nature of English Studies as a coherent subject disciplines during the same period; and, the unique and fiercely debated position that Shakespeare's writing occupies within the two previous arguments.
- Rozett, Martha Tuck. "When Image Replace Words: Shakespeare, Russian Animation, and the Culture of Television." In *Shakespeare and the Moving Image: The Plays of Film and Television*. Anthony Davies and Stanley Wells. Cambridge U P, 1994. 208.
This book reveals the special qualities of dramatic language in the historic film adaptations of Shakespeare's plays.
- Rygiel, Mary Ann. "Shakespeare among Schoolchildren: Approaches for the Secondary Classroom." Urbana, IL: NCTE, 1992.
This book aims to make connections for teachers between Shakespeare and his historical context and secondary students.

SUPPLEMENT RESOURCES

Resources for Teachers

- Boose, Lynda E. and Richard Burt. *Shakespeare, the Movie: Popularizing the Plays on Film, TV, and Video*. London: Routledge, 1997.
Includes a generic potlatch of what is presently available in filmic format to the Shakespeare student or scholar.
- Davies, Anthony. *Filming Shakespeare's Plays: The Adaptations of Laurence Olivier, Olson Welles, Peter Brook and Akira Kurosawa*. Cambridge U P, 1988.
This book reveals the special qualities of dramatic language in the historic film adaptations of Shakespeare's plays.
- Davis, James E. and Ronald E. Salomne. *Teaching Shakespeare Today: Practical Approaches and Productive Strategies*. Urbana, IL: NCTE, 1993.
This book offers a number of suggestions for teaching Shakespeare that takes students into "uncharted waters and unfamiliar landscapes."

- Foster, Cass and Lynn G. Johnson. *Shakespeare to Teach or not to Teach: Teaching Shakespeare Made Fun: From Elementary to High School*. Chandler, AZ: Five Star Publication, Inc., 2000.
This book explains methodologies that can be used in conjunction with any situation involving the introduction of Shakespeare from elementary education up to and including the high school level.
- Gibson, Rex. *Cambridge School Shakespeare: Stepping into Shakespeare--Practical Ways of Teaching Shakespeare to Younger Learners*. Cambridge U P, 2000.
This book is addressed to teachers of pupils aged between 9-13 years of age.
- Gill, Roma. *Oxford School Shakespeare: The Tempest*. Oxford U P, 1998.
A complete and unabridged text of Shakespeare's plays to help students understand and enjoy them.
- Gilmour, Maurice. *Shakespeare for all in Primary Schools*. London: Cassell, 1997 This project contends that Shakespeare is accessible in the original form to all age groups from 5 upwards.
- Hirsh, James. "Picturing Shakespeare: Using Film in the Classroom to Turn Text into Theater." In *Shakespeare in the Movies: From the Silent Era to Shakespeare in Love*. Douglas Brode. Oxford U P, 2000.
This book discusses whether Shakespeare cinema has a right to exist and then reviews films.
- Holderness, Graham. *Visual Shakespeare: Essays in Film and Television*. Hatfield, UK: U of Hertfordshire P, 2002.
This book is one of two volumes of collected essays on Shakespeare in films and television.
- Jorgen, Jack J. *Shakespeare on Film*. Lanham, Maryland: U P of America, Inc, 1991.
This book illuminates Shakespeare's plays by looking at various visions and revisions, translations and adaptations of them.
- Robbin, Mary Lu. *Interdisciplinary Unit: Shakespeare: Challenging*. Huntington Beach, CA: Teacher Created Materials, Inc., 1995.
This book provides reproducible activities on teaching Shakespeare for classroom use.
- Rothwell, Kenneth S. *A History of Shakespeare on Screen: A Century of Film and Television*. Cambridge U, 1999.
This book provides history of films and television presentations of Shakespeare's plays.
- Salomone, Ronald E. and James E. Davis. *Teaching Shakespeare into the Twenty-First Century*. Athens: Ohio U P, 1997.
This book contains a collection of success stories and essays written by middle school, high school students, and college teachers which records their best attempts at bringing Shakespeare and students together in the "classroom" of today and tomorrow.

Resources for Students

- Morris, Muriel J. *Shakespeare Made Easy: An Illustrated Approach*. Portland, ME: J. Weston Walch, Publisher, 1990.
This book gives students an introduction to twelve Shakespearean plays with characters in contemporary and period costumes.
- Rubie, Peter. *The Everything Shakespeare Books: A Comprehensive Guide to Understanding the Comedies, Tragedies, and Sonnets of the Bard*. Avon, Massachusetts: Adams Media Corporation, 2002.
This book investigates the world of man's effort to teach Shakespeare while having a good time.

Filmography

- Forbidden Planet*, Dir. Fred McLeod Wilcox. MGM 1956.
- Shakespeare The Animated Tales The Tempest*. Dir. Stanislow Soklov. Random House, Inc. 1993.
- Teaching Shakespeare: New Approaches from the Folger Shakespeare Library* Dir. Peggy O'Brien. Vineyard Video Productions. 1986.
- The Complete Dramatic Works of William Shakespeare: The Tempest*. Ambrose Video Publishing, Inc. 1983.

The Internet

- Shakespeare Movies*. 2004. absoluteshakespeare. 10/13/2004.
<<http://absoluteshakespeare.com/trivia/films/films.htm>>.

The Tempest tells a fairly straightforward story involving an unjust act, the usurpation of Prospero's throne by his brother, and Prospero's quest to re-establish justice by restoring himself to power. However, the idea of justice that the play works toward seems highly subjective, since this idea represents the view of one character who controls the fate of all the other characters. By using magic and tricks that echo the special effects and spectacles of the theater, Prospero gradually persuades the other characters and the audience of the rightness of his case. As he does so, the ambiguities surrounding his methods slowly resolve themselves. Shakespeare weaves the theme of treason throughout The Tempest. A close reading of the magician's response reveals that his newfound regard for the command "love thine enemies" comes after he has achieved his revenge: ...the rarer action is In virtue than in vengeance: they being penitent, The sole drift of my purpose doth extend Not a frown further. Prospero feels free to forgive those who sinned against him only after he has emerged triumphant and has seen the men, now mournful and "penitent", pay for their transgressions. Forgiveness and Reconciliation in Shakespeare's The Tempest Shakespeare Online. 20 Aug. 2000. (date when you accessed the information) < <http://www.shakespeare-online.com/plays/tempest/forgivenessstemp.html> >. _ Related Articles. 4.1 Discord, harmony and reconciliation. 4.2 Magic 4.3 The struggle for power 4.4 Love and marriage 4.5 Nature, nurture, art and. civilisation 4.6 Appearance and reality 4.7 Exploration and colonisation. 5.1 Characters and characterisation 5.2 The language. iv. v. 6 Specimen passage and critical commentary. 5.3 The image of the sea 5.4 Music and dancing 5.5 The Tempest in the theatre. 6.1 Specimen passage 6.2 Commentary. 7 Critical appraisals. - 'Early critics of The Tempest, concerned with meaning, attempted to establish symbolic correlations between the characters Prospero, Ariel, Caliban, and Miranda and such qualities as imagination, fancy, brutality, and innocence. Others considered the play in terms of its spectacle and music, comparing it to the masque or commedia dell'arte. Most critics read into Prospero's control and direction of all the characters "which climaxes with the famous speech in which he gives up his magic wand" Shakespeare's own dramatic progress and final farewell to the stage.' - 'Perhaps in few of his other plays did Shakespeare create a closer relationship between the human and the natural universes. Prospero, meanwhile, gives up his magic rather than seeking revenge and frees Ariel before returning to Milan. In contrast to Alonso, Antonio and Sebastian never show remorse for overthrowing Prospero and prove to be ambitious killers in their plot to murder and overthrow Alonso. Stephano and Trinculo, in their buffoonish way, likewise seek power through violence. The Tempest suggests that compro-mise and compassion are more effective political tools than violence, imprisonment, or even magic. Magic, Illusion, and Prospero as Playwright. The Tempest is full of Prospero's magic and illusions. The play begins with Prospero's magic (the tempest), and ends with Prospero's magic (his command that Ariel send the ship safely back to Italy).