



Prestwick House
Activity Pack™

Sample



Click here
to learn more
about this
Activity Pack!



Click here
to find more
Classroom Resources
for this title!



Prestwick House

More from Prestwick House

Literature

Literary Touchstone Classics
Literature Teaching Units

Grammar and Writing

College and Career Readiness: Writing
Grammar for Writing

Vocabulary

Vocabulary Power Plus
Vocabulary from Latin and Greek Roots

Reading

Reading Informational Texts
Reading Literature



 **Prestwick House**
Activity Pack
Literature Made Fun!



The Tempest
BY WILLIAM SHAKESPEARE



Prestwick House

Copyright © 2011 by Prestwick House, Inc., P.O. Box 658, Clayton, DE 19938.
1-800-932-4593 • www.prestwickhouse.com
Permission to copy this unit for classroom use is extended to purchaser for his or her personal use. This material, in whole or part, may not be copied for resale.

ISBN 978-1-935468-78-3
Item No. 308835

Table of Contents

Pre-Reading	
The Globe Theatre.....	4
Shakespeare's Contemporaries	6
During Reading	
Setting.....	10
Headlines.....	12
Act I	
Talk Show Interview.....	14
Journal Writing.....	16
Modern Staging	18
First Impressions.....	20
Epithets.....	22
Shakespeare's Dialogue	26
Act II	
Outlining the Play	28
Interpreting Shakespeare.....	30
Comedic Performance	32
Character Collage.....	34
Found Poem	36
Act III	
Letter Writing.....	38
Acting/Role Reversal.....	40
Diction and Creative Writing	42
Acts II – III	
Strange Creatures	44
Acts I – III	
Motif.....	46
Metaphor Chart.....	50
Emotional Quotes.....	54
Act IV	
Alliteration.....	58
The Masque	60
Acts I – IV	
Quotations.....	64

Act V	
Prospero's Forgiveness.....	72
Newspaper Article	76
Personification Chart.....	78
Acts I – V	
Conflict Resolution.....	82
Wrap-Up	
Playbill.....	88
Game Show.....	90
Book Cover.....	94
Character Map.....	96
Sequel	100
Movie Parallels	102
Appendices	
Terms and Definitions	106
Dramatization of Scenes in the Novel	107
Directions for Interviews.....	108
Newspaper.....	109
Writing Poems.....	111
Small Group Learning	113
Procedures for Small Group Work	115
Small Group Evaluation Sheet.....	116
Student Roles in Group Discussions	117

All references come from the *Prestwick House Literary Touchstone Classics™* edition of *The Tempest*. Copyright 2005.

Name: _____

Date: _____

Pre-Reading

The Globe Theatre

Objective: Researching and drawing Shakespeare's theatre

Activity

The Globe Theatre was built by Shakespeare's theater company and was the primary location for the performances of his plays. Research the history and design of the Globe and then create a drawing of it. Write a brief summary about the history of the theatre to accompany your illustration.

Essential elements to include in the drawing:

- auditorium in three levels
- performance areas
- places where actors entered and exited
- groundlings' pit
- audience entrance and seating area
- apron stage
- inner stage with curtain
- balcony with side windows
- side entrances to apron
- musicians' gallery
- trapdoor in apron
- opening in stage canopy

Name: _____

Date: _____

Act I

Modern Staging

Objective: Visualizing a scene on a modern stage

Activity

Shakespeare begins his play with a dramatic first scene. Although the Elizabethan theater did not have lighting because plays were performed outside in daylight, other special effects were available. Thunder was created by rolling a cannon ball across a wooden balcony floor. Musicians could provide other sound effects. Actors drenched with water would come on stage to suggest the wild waves crashing on the deck.

In a modern theater, we have all the resources of the digital age. Any sound effect is possible, and lighting can produce a wide range of moods and effects. Other visual effects, like actors descending from above or coming up through a trapdoor in the stage, can also be used.

Usually, a short scene like this would not have a complex set. It is used only once and for a short period of time. In addition, building complex sets is costly. For the purposes of this activity, however, ignore this restriction, and use your imagination.

Divide into small groups. Each group will create a set design for the first scene of the play. Use descriptions from the script. You may also find it useful to examine the description Ariel gives of how he created the storm. Describe the sound and lighting effects you will use. Make the scene as exciting as possible.

The director is responsible for all aspects of the performance. Set designers work closely with the director. A lighting designer and sound technician may also be involved. The director decides where the actors enter and exit and where they move on the set. For the purposes of this activity, you will act as the director and designer.

Step 1 – Draw the Setting: Begin by drawing the stage setting you will use. It will be useful to provide both a plan (bird's-eye view), as well as an elevation (front view). Sometimes, the most effective settings on stage will be those that *suggest* the location rather than represent it in great detail. Modern presentations often use abstract rather than realistic settings. You may use either approach.

Step 2 – Describe the Lighting: Write a description of the lighting. You will need to provide general lighting so the actors can be seen. Lighting can range from bright to dim. A full range of colors is available. Various parts of the set can have different lighting. You will also need to describe any special effects you want: For example, a lightning flash or someone entering with a lantern. You can connect specific special effects to specific lines.

Step 3 – Describe the Sounds: Describe the sound effects you will use. As with lighting, you may choose to have a sound effect running continuously throughout the scene. There may also be sounds that occur intermittently. Secondly describe any visual effects, other than lighting, that you want to use. Such things as wind and rain effects or the movement of rigging should be part of the sound design.

Name: _____

Date: _____

Act I**Shakespeare's Dialogue****Objective:** Writing dialogue in Shakespeare's language**Activity**

We often learn as much about characters from their conversations as we do from their actions. This activity will enable you to demonstrate your knowledge of Ferdinand's character and to exercise your creativity.

Imagine that Ferdinand escapes from Prospero and is reunited with his father. Write a dialogue in which this meeting takes place and in which Ferdinand recounts what has happened to him. Feel free to let the dialogue carry you beyond what you already know of the characters, but strive to represent them accurately. Write your dialogue in the language of Shakespeare. Do not be afraid to use poetic expressions.

Name: _____

Date: _____

Act II**Found Poem****Objective:** Writing a "Found" Poem**Activity**

A "found" poem is a poem made up entirely of phrases, sentences, or quotations found in the text. Go back through the first two acts, and make up a found poem of your own. The poem could tell the reader something about a character's emotional state, but this is not necessary; it may have direct relevance or be totally unrelated to the action of the story, which is one of the best parts of writing a found poem.

Your poem should be at least 10 lines long. The lines do not need to rhyme, but they certainly may. You can arrange the phrases in any way you like and change the punctuation, but do not deviate from Shakespeare's actual words. You may add *and*, *a*, *the*, or alter the tense of verbs, if necessary. Move adjectives and adverbs to create different images. Give the poem a title, which may or may not come from the play. The following is an example taken entirely from Act I, Scene II:

Miranda on Ferdinand

Would I might but ever see that man
Who is so firm, so constant,
I might call him a thing divine.

Man that e'er I saw,
That e'er I sighed for;
Cooling off the air with sighs.
It is a hint that wrings mine eyes to't
And provokes that question,
What is't? A spirit?

My affections are then most humble.
My spirits, as in a dream, are all bound up.

Name: _____

Date: _____

Acts II – III**Strange Creatures****Objective:** Visualizing from verbal descriptions**Activity**

At the time this play was first performed (1611), Europeans had been exploring the world for over a hundred years. However, communication over such vast distances was difficult and unreliable. Ships and their crews could disappear without a trace. Some journeys took years. Even on land, communication was slow. It could take several days for a letter to travel from one town to another. This provided fertile ground for many tall tales from world travelers. Stories of monstrous man-like creatures, strange kingdoms, and exotic plants and animals were the talk of Shakespeare's London.

Even though Prospero's island is in the Mediterranean Sea, Shakespeare treats it as though it were in some remote and unexplored part of the globe. In Act II, Scene II and Act III, Scene III of *The Tempest*, Shakespeare plays on this popular interest in monsters.

Examine these scenes, and find descriptions of strange creatures. Make a note of the act, scene, and lines where you found the description. Choose one of these descriptions, and study it carefully. Take the verbal hints that Shakespeare provides, and combine them with a little imagination to create a drawing of the monster. Your drawing should be labeled with the lines that inspired it. Provide act, scene, and line references, and give your drawing a title.

Name: _____

Date: _____

Act IV

Alliteration

Objective: Recognizing and using alliteration

Activity

Alliteration is one of the several poetic devices that Shakespeare includes in his drama. In Act I, Scene II, Ariel sings, "Full fathom five thy father lies."

Alliteration may occur in numerous words in succession; however, many cases of alliteration in poetry involve only two successive words, and sometimes there may be a word separating the two alliterative words.

Read through Act IV carefully, and identify as many instances of alliteration as you can (at least ten). List each instance, and cite the scene in which it appears. When you finish, write five of your own alliterative phrases.

Example:

“on whose nature
Nurture can never stick”

- 1. _____

- 2. _____

- 3. _____

- 4. _____

- 5. _____

Name: _____

Date: _____

Acts I – IV**Quotations**

Objective: Putting a quotation into its context and identifying its significance

Activity

Being able to identify who spoke lines and where they occurred is important in testing your knowledge of the play. Being able to explain the importance of the words helps you to develop ideas for the discussion of the character and themes/motifs of the play.

For each of the six quotations, do the following:

- Identify who spoke the lines.
- Describe what happened just before the lines were spoken.
- Describe what happened after.
- Explain how you could use this quotation to illustrate a point about a character, theme, or motif.

A quote from Act I, Scene II has been done for you as an example.

“I pray thee, mark me.
I, thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind
With that which, but by being so retired,
O'er prized all popular rate, in my false brother
Awakened an evil nature; and my trust,
Like a good parent, did beget of him
A falsehood, on its contrary as great
As my trust was, which had indeed no limit,
A confidence sans bound.”

- These words are spoken by Prospero.
- Before these words are spoken, Prospero tells Miranda how his brother took over his dukedom.
- After these words, he goes on to explain how he and Miranda were set adrift in a leaking vessel and came to the island.
- This quote is important because it reveals that Prospero played a role in his own downfall. He was too taken up with his studies to fulfill his duties as duke and left it to his brother, thus, encouraging him to take control.