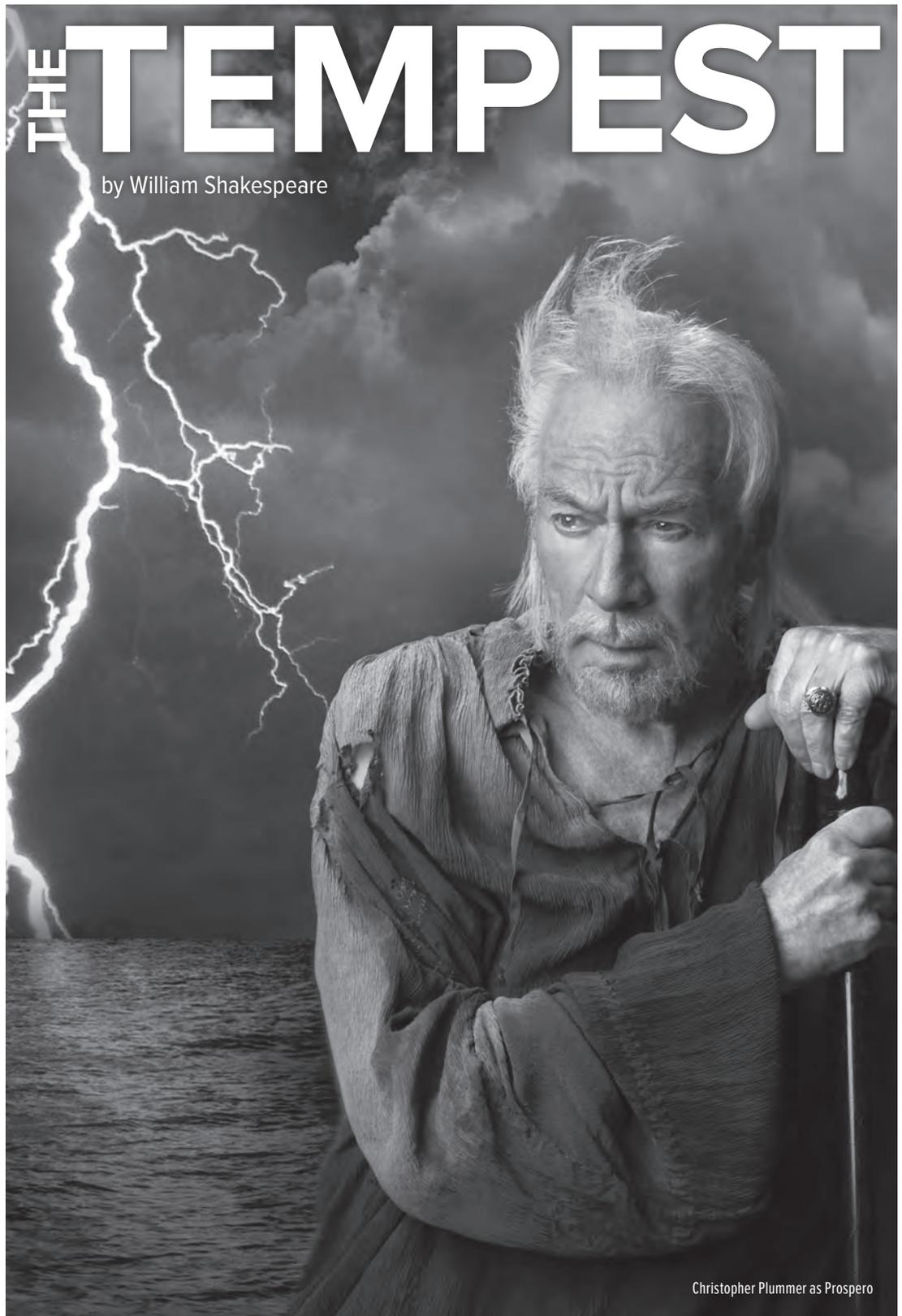


# STRATFORD

Shakespeare  
FESTIVAL



Christopher Plummer as Prospero

## Study Guide

## Tools for Teachers

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# The Stratford Story



That Stratford, Ontario, is the home of the largest classical repertory theatre in North America is ultimately attributable to the dream of one man, Stratford-born journalist Tom Patterson.

In the early 1950s, seeing the economy of his home town endangered by the withdrawal of the railway industry that had sustained it for nearly eighty years, Patterson conceived the idea of a theatre festival devoted to the works of William Shakespeare. His vision won the support not only of Stratford City Council and an enthusiastic committee of citizens, but also of the legendary British actor and director Tyrone Guthrie, who agreed to become the proposed festival's first Artistic Director. The Stratford Shakespearean Festival of Canada was incorporated as a legal entity on October 31, 1952. A giant canvas tent was ordered from a firm in Chicago, and in the parklands by Stratford's Avon River work began on a concrete amphitheatre at the centre of which was to be a revolutionary thrust stage created

to Guthrie's specifications by internationally renowned theatrical designer Tanya Moiseiwitsch.

From the balcony of that stage, on the night of July 13, 1953, actor Alec Guinness spoke the opening lines of *Richard III*: "Now is the winter of our discontent/ Made glorious summer by this son of York." Those words marked the triumphant end to what had sometimes seemed a hopeless struggle against the odds to turn Patterson's dream into a reality – and the beginning of an astonishing new chapter in Canadian theatre history. The other production of that inaugural six-week season, a modern-dress version of *All's Well That Ends Well*, opened the following night, confirming the opinion of celebrated novelist Robertson Davies that the new Festival was an achievement "of historic importance not only in Canada, but wherever theatre is taken seriously – that is to say, in every civilized country in the world."

Time proved the truth of Davies' words, for the Festival's pillared, porticoed thrust stage revolutionized the performance of classical and contemporary theatre in the latter half of the 20th century and inspired the design of more than a dozen other major venues around the world, including the Guthrie Theatre in Minneapolis, the Beaumont Theatre at Lincoln Centre and, in England, the Chichester Festival Theatre, the Crucible Theatre in Sheffield and the Olivier Theatre at the Royal National Theatre in London. Over the years, the Festival has made some amendments to the original design of Moiseiwitsch's stage, without changing its essential format.

At the end of the 1956 season, the giant canvas tent that had housed the Festival's first four seasons was dismantled for the last time to make way for a new and permanent facility to be erected around the existing stage. Designed by architect Robert Fairfield, the new building would be one of the most distinctive in

the world of the performing arts: its circular floor plan and crenellated roof paying striking tribute to the Festival's origins under canvas.

In the years since its first season, the Stratford Shakespeare Festival has set benchmarks for the production not only of Shakespeare, Molière, the ancient Greeks and other great dramatists of the past, but also of such 20th-century masters as Samuel Beckett, Bertolt Brecht, Anton Chekhov, Henrik Ibsen, Eugene O'Neill and Tennessee Williams. In addition to acclaimed productions of the best in operetta and musical theatre, it has also showcased – and in many cases premièred – works by outstanding Canadian and other contemporary playwrights.

Its artists have included the finest actors, directors and designers in Canada and abroad. Among the internationally renowned performers who have graced its stages are Alan Bates, Brian Bedford, Douglas Campbell, Len Cariou, Brent Carver, Hume Cronyn, Colm Feore, Megan Follows, Lorne Greene, Paul

Gross, Uta Hagen, Julie Harris, Martha Henry, William Hutt, James Mason, Eric McCormack, Seana McKenna, Loreena McKennitt, Richard Monette, John Neville, Nicholas Pennell, Christopher Plummer, Sarah Polley, Douglas Rain, Kate Reid, Jason Robards, Paul Scofield, William Shatner, Maggie Smith, Jessica Tandy, Peter Ustinov and Al Waxman.

Drawing audiences of more than 500,000 each year, the Festival season now runs from April to November, with productions being presented in four unique theatres, and includes a full program of Beyond the Stage activities including concerts, discussion sessions, lectures and readings. It offers an extensive program of educational activities for students, teachers and other patrons, and operates its own in-house school of professional artist development: The Birmingham Conservatory for Classical Theatre.

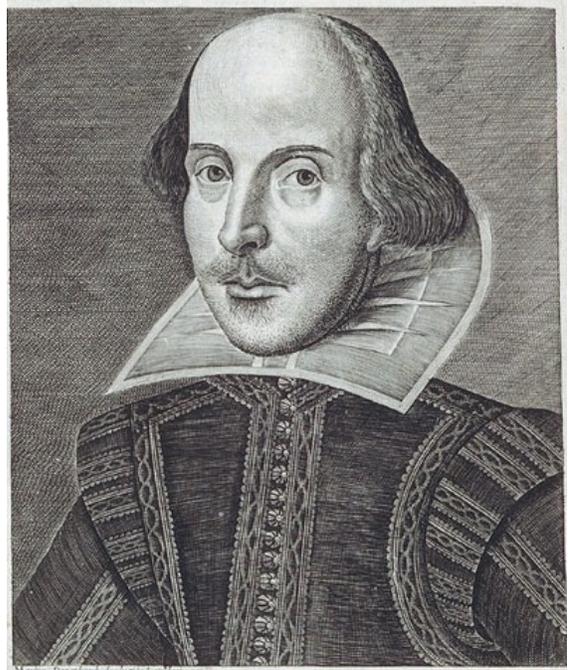


The original Festival tent is draped over the thrust stage in preparation for the first season, 1953.

# The Playwright: William Shakespeare

Born in Stratford-upon-Avon, a small Warwickshire town, in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but baptismal records point to it being the same as that of his death, April 23. He probably attended what is now the Edward VI Grammar School, where he would have studied Latin literature, and at 18, he married a farmer's daughter, Anne Hathaway, with whom he had three children: Susanna, born in 1583, and, two years later, the twins Hamnet (who died in childhood) and Judith.

Nothing further is known of his life until 1592, when his earliest known play, the first part of *Henry VI*, became a hit in London, where Shakespeare was now working as an actor. Soon afterwards, an outbreak of the plague forced the temporary closure of the theatres, and Shakespeare turned for a while to writing poetry. By 1594, however, he was back in the theatre, acting with the Lord Chamberlain's Men. He quickly established himself as one of London's most successful dramatists, with an income that enabled him, in 1597, to buy a mansion back in Stratford. In 1599 he became a shareholder in London's newly built Globe Theatre.



In 1603, Shakespeare's company was awarded a royal patent, becoming known as the King's Men. Possibly as early as 1610, the playwright retired to his home in Stratford-upon-Avon, living there – and continuing to invest in real estate – until his death on April 23, 1616. He is buried in the town's Holy Trinity Church.

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In the first collected edition of his works in 1623, fellow dramatist Ben Jonson called him a man “not of an age, but for all time”. Not only did Shakespeare write some of the most popular plays of all time, but he was a very prolific writer, writing 38 (canonically accepted) works in 23 years. His work covered many subjects and styles, including comedies, tragedies, histories, and romances, all bearing his hallmark expansive plots, extraordinary language, and humanist themes. Shakespeare enjoyed great popularity in his lifetime, and 400 years later, he is still the most produced playwright in the world.

# A Shakespearean Timeline

- 1558 Elizabeth I crowned.
- 1564 William Shakespeare born.
- 1572 Actors not under the protection of a patron declared rogues and vagabonds.
- 1576 "The Theatre," the first public playhouse in London, opens.
- 1577 "The Curtain," London's second playhouse, opens.
- 1578 James VI (later James I of England) takes over government of Scotland.
- 1579 Publication of North's English translation of Plutarch's *Lives of the Noble Grecians and Romans*.
- 1580 Francis Drake returns in triumph from his voyage around the world; travelling players perform at Stratford.
- 1582 Shakespeare marries Anne Hathaway; Susanna is born six months later and the twins Hamnet and Judith in 1585.
- 1587 "The Rose" theatre opens in London. Mary Queen of Scots is executed.
- 1588 Spanish Armada defeated.
- 1589 Shakespeare finds work as an actor in London; he lives apart from his wife for 21 years.
- 1590-1591 *The Two Gentlemen of Verona, The Taming of the Shrew.*
- 1591 *2 Henry VI, 3 Henry VI.*
- 1592 Thousands die of plague in London; theatres closed. *1 Henry VI, Titus Andronicus, Richard III.*
- 1593 *The Comedy of Errors.*
- 1594 Shakespeare becomes a shareholder of his theatre company, the Lord Chamberlain's Men.
- 1594 *Love's Labour's Lost.*
- 1595 *Richard II, Romeo and Juliet, A Midsummer Night's Dream.*
- 1596 Shakespeare's son, Hamnet, dies.
- 1596-1597 *King John, The Merchant of Venice, 1 Henry IV.*
- 1597-1598 *The Merry Wives of Windsor, 2 Henry IV, Much Ado About Nothing.*
- 1598 "The Globe" theatre built.
- 1598-1599 *Henry V, Julius Caesar.*
- 1599-1600 *As You Like It.*

- 1600-1601 *Hamlet, Twelfth Night.*
- 1601 Shakespeare's patron arrested for treason following the Essex rebellion; he is later pardoned.
- 1602 *Troilus and Cressida.*
- 1603 Queen Elizabeth dies and is succeeded by James I; Shakespeare's theatre company becomes the King's Men.
- 1603 *Measure for Measure, Othello.*
- 1604 Work begins on the King James Bible.
- 1604-1605 *All's Well That Ends Well, Timon of Athens, King Lear (Q)*
- 1606 *Macbeth, Antony and Cleopatra.*
- 1607 *Pericles.*
- 1608 *Coriolanus.*
- 1609 *The Winter's Tale.*
- 1610 *King Lear (F), Cymbeline.*
- 1610 Shakespeare retires to Stratford-upon-Avon.
- ★1611 ***The Tempest.***
- 1611 King James Bible published.
- 1613 *Henry VIII (All Is True), The Two Noble Kinsmen.*
- 1613 "The Globe" theatre burns down.
- 1616 Shakespeare dies in Stratford-upon-Avon.
- 1623 The first folio of Shakespeare's collected plays is published.

\* Some dates are approximate.

# The Story

For 12 years, Prospero, the former Duke of Milan, has been marooned on a remote island with his young daughter, Miranda. They arrived there after being cast out to sea by Prospero's brother, Antonio, who had conspired with Alonso, King of Naples, to usurp the dukedom. Prospero has spent his exile cultivating magical arts and establishing dominion over the island's other inhabitants, the semi-human Caliban and the spirit Ariel.

Now he has used his powers to raise a storm, causing a vessel carrying Antonio, Alonso and other members of their court – including Alonso's son, Ferdinand – to be shipwrecked on the same island. Separated from the rest of his party and believing his father to be dead, Ferdinand is taken by Ariel to Prospero's cell, where he and Miranda fall in love. After putting Ferdinand to a test of his sincerity, Prospero gives the couple his blessing and presents a masque in celebration of their union. Meanwhile, Caliban, in league with other survivors of the shipwreck, attempts a rebellion, which is quickly quelled by Prospero and Ariel. All of Prospero's enemies are now at his mercy. Instead of exacting revenge, however, Prospero renounces his magical powers and allows himself to be reconciled at last with those who have wronged him.

# Cast of Characters

## ***The Island***

PROSPERO, *the rightful duke of Milan*

MIRANDA, *his daughter*

ARIEL, *an airy spirit*

CALIBAN, *a savage and deformed slave*

IRIS, *goddess in the masque*

CERES, *goddess in the masque*

JUNO, *goddess in the masque*

## **The Shipwrecked Royal Court**

ALONSO, *king of Naples*

FERDINAND, *Alonso's son*

SEBASTIAN, *Alonso's brother*

ANTONIO, *Prospero's brother, the usurping Duke of Milan*

GONZALO, *an honest old councillor*

ADRIAN, *a lord*

FRANCISCO, *a lord*

STEPHANO, *a drunken butler*

TRINCULO, *a jester*

Captain, Boatswain, mariners, spirits, etc.

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# Sources and Production History

## SOURCES AND ORIGINS

Written in late 1610 or 1611, *The Tempest* is one of the four “late romances,” plays mingling comedy and tragedy with elements of the fantastic and the supernatural that Shakespeare wrote at the end of his career. (The others are *Pericles*, *Cymbeline* and *The Winter’s Tale*.) Its use of song, dance and spectacle, including the opening storm at sea, the appearance of various spirits and a magically produced banquet, reflects the influence of the court masque, a popular form of entertainment at the time it was written.

It was first published in the First Folio of 1623, compiled after Shakespeare’s death by his fellow actors John Heminge and Henry Condell. *The Tempest* is believed to be the last play that Shakespeare wrote on his own.

The main story of *The Tempest* appears to have originated with Shakespeare, though a real-life incident clearly provided some inspiration. In May 1609, a fleet of nine ships carrying colonists set sail from England for Virginia. In July, one of those ships, the *Sea-Adventure*, disappeared during a storm and was feared lost. A year later, however, it transpired that the *Sea-Adventure* had been carried by the storm to Bermuda (“the still-vexed Bermoothes” as Ariel says in Act I of *The Tempest*), where all aboard survived. Contemporary accounts of this incident included survivor William Strachey’s *True Reportory of the Wrack* (1610), which Shakespeare drew on in *The Tempest*.

The character (and perhaps the name) of Caliban owes something to Montaigne’s essay *Of Cannibals*, which articulated the idea of the “noble savage.” Setebos, the name of Caliban’s god, comes from Robert Eden’s *History of Travaille* (1577).

Some names have historical counterparts: William Thomas’s *Historye of Italye* (1561) mentions a “Prospero Adorno” as the “Duke of Millain’s” lieutenant in 1477, and also a Ferdinando, “kyng of Naples.”

## THE TEMPEST IN PERFORMANCE

The first known performance of *The Tempest* was given before King James I at Whitehall on November 1, 1611. The play was presented again at court in the winter of 1612-13 as part of the extended wedding celebrations of James’s daughter, the Princess Elizabeth, to Frederick, the Prince Elector Palatine. (The wedding itself took place on February 14, 1613.)

After the restoration of the monarchy in 1660, adaptations and operatic versions held the stage until 1838, when Shakespeare’s play was revived by William Charles Macready. Samuel Phelps presented it at Sadler’s Wells in 1847, 1855 and 1860, and in 1857 Charles Kean mounted a five-hour production laden with special effects,

including a vividly realized depiction of a ship being tossed about by the opening storm.

By contrast, William Poel's production in the late 19th century used very simple sets and scenery. George Bernard Shaw commented, "The poetry of *The Tempest* is so magical that it would make the scenery of a modern theatre ridiculous." Tyrone Guthrie's 1934 production at the Old Vic, with Charles Laughton as Prospero and Elsa Lanchester as Ariel, used an almost bare stage.

Frank Benson's production at the Memorial Theatre at Stratford-upon-Avon in England in the early 1900s made Caliban almost the central character, as did a 1904 production by Herbert Beerbohm Tree.

Long-time Stratford Festival actor Brian Bedford played Ariel opposite John Gielgud as Prospero in a production directed by Peter Brook at Stratford-upon-Avon in 1957. Gielgud played Prospero in three other productions: in 1930 and 1940 at the Old Vic and in 1974 in London. Other noted actors who have played Prospero include Michael Redgrave (1951), Ralph Richardson (1952), Alastair Sim (1962), Ian Richardson (1970), Michael Hornden (1978), Derek Jacobi (1982) and Alec McCowen (1993).

## **STRATFORD SHAKESPEARE FESTIVAL PRODUCTION HISTORY**

This is the seventh season in which a production of *The Tempest* has been presented at the Stratford Shakespeare Festival and the sixth time it has been presented at the Festival Theatre. One previous production, in 1976, was presented at the Avon Theatre.

**1962 (Festival Theatre):** Directed by George McCowan, with John Colicos as Caliban, Peter Donat as Ferdinand, Bruno Gerussi as Ariel, Martha Henry as Miranda and William Hutt as Prospero. Designed by Desmond Heeley. Music by Louis Applebaum.

**1976 (Avon Theatre):** Co-directed by Robin Phillips and William Hutt, with William Hutt as Prospero, Marti Maraden as Miranda, Richard Monette as Caliban, Nicholas Pennell as Ariel and Jack Wetherall as Ferdinand. Designed by John Ferguson. Music by Berthold Carrière.

**1982 (Festival Theatre):** Directed by John Hirsch, with Len Cariou as Prospero, Ian Deakin as Ariel, Sharry Flett as Miranda, Jim Mezon as Ferdinand and Miles Potter as Caliban. Designed by Desmond Heeley. Music by Stanley Silverman. A CBC taping of the production is available on videocassette.

**1992 (Festival Theatre):** Directed by David William, with Wayne Best as Caliban, Ted Dykstra as Ariel, Paul Miller as Ferdinand, Claire Rankin as Miranda and Alan Scarfe as Prospero. Designed by Susan Benson. Music by Stanley Silverman.

**1999 (Festival Theatre):** Directed by Richard Monette, with Graham Abbey as Ferdinand, Peter Hutt as Caliban, William Hutt as Prospero, Claire Jullien as

Miranda and Michael Therriault as Ariel. Designed by M  r  dith Caron. Music by Berthold Carri  re.

2005 (Festival Theatre): Directed by Richard Monette, with Adrienne Gould as Miranda, William Hutt as Prospero, Jacob James as Ariel, Jean-Michel Le Gal as Ferdinand and Stephen Ouimette as Caliban. Designed by M  r  dith Caron. Music by Berthold Carri  re.

# Creative Team and Cast

## *The Tempest*

### 2010 Stratford Shakespeare Festival Production

#### Creative Team

Director .....	Des McAnuff
Set Designer .....	Robert Brill
Costume Designer .....	Paul Tazewell
Lighting Designer .....	Michael Walton
Composer .....	Michael Roth
Sound Designer .....	Peter McBoyle
Dramaturge .....	Robert Blacker
Choreographer.....	Nicola Pantin
Movement .....	Lisa Shriver
Fight Director .....	Simon Fon
Magic Coach .....	Greg Kramer

#### Cast

Prospero .....	Christopher Plummer
Miranda.....	Trish Lindstrom
Ariel.....	Julyana Soelistyo
Caliban.....	Dion Johnstone

Alonso.....	Peter Hutt
Ferdinand.....	Gareth Potter
Sebastian.....	Timothy D. Stickney
Antonio.....	John Vickery
Gonzalo .....	James Blendick
Adrian .....	Robert Persichini
Francisco .....	David Collins

Stephano .....	Geraint Wyn Davies
Trinculo .....	Bruce Dow

Master of the Ship.....	Stephen Russell
Boatswain .....	Wayne Best

Iris .....	Amanda Lisman
Ceres .....	Claire Lautier
Juno .....	Sophia Walker

Mariners and Islanders: Andrew Gillies, Luke Humphrey, Chris Karczmar, Claire Lautier, Amanda Lisman, Sophia Walker

## Imaginative Ways to Approach the Text

# Art Gallery

Grade Level(s)	4 -12
Subject Area(s)	English, Language, Visual Arts
Ontario Curriculum Expectations & Learning Outcomes	By the end of the lesson students will be able to: <ul style="list-style-type: none"><li>• Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes;<ul style="list-style-type: none"><li>□ English/Language ⇒ (Oral Communication): 1.2, 1.4, 2.4</li></ul></li><li>• Apply the creative process to communicate ideas and understanding;<ul style="list-style-type: none"><li>□ Visual Arts: D1.3 (gr4-8) / A1.1 (gr9-12)</li></ul></li></ul>
Time Needed	One class period
Space	Desks in groups, then open space for rehearsals and presentations/performances
Materials	<ul style="list-style-type: none"><li>• Prospero's speech beginning "Ye elves of hills..." (see attached)</li><li>• chart paper, one sheet per pair of students</li><li>• markers</li></ul>

### The Exercise:

- Ask students to close their eyes and listen while you read the speech.
- While listening, they should pay attention to the visual images called up in their minds by the words.
- Pair up students and hand out paper and markers.
- Each student draws the images they saw. Pairs of students may create their drawings together, or work separately on the same sheet of paper.
- Read the speech again after five minutes as a refresher, if needed.
- When drawing is finished, each pair decides on a title for their shared artwork.
- Display the drawings on desks or walls so that students can browse and appreciate each other's work.

## ***The Tempest, Act 5, scene 1***

Prospero:

Ye elves of hills, brooks, standing lakes and groves,  
And ye that on the sands with printless foot  
Do chase the ebbing Neptune and do fly him  
When he comes back; you demi-puppets that  
By moonshine do the green sour ringlets make,  
Whereof the ewe not bites, and you whose pastime  
Is to make midnight mushrooms, that rejoice  
To hear the solemn curfew; by whose aid,  
Weak masters though ye be, I have bedimmed  
The noontide sun, called forth the mutinous winds,  
And twixt the green sea and the azured vault  
Set roaring war: to the dread rattling thunder  
Have I given fire and rifted Jove's stout oak  
With his own bolt; the strong-based promontory  
Have I made shake and by the spurs plucked up  
The pine and cedar: graves at my command  
Have waked their sleepers, oped, and let 'em forth  
By my so potent art. But this rough magic  
I here abjure, and, when I have required  
Some heavenly music, which even now I do,  
To work mine end upon their senses that  
This airy charm is for, I'll break my staff,  
Bury it fathoms in the earth,  
And deeper than did ever plummet sound  
I'll drown my book.

## Imaginative Ways to Approach the Text

# Spirits and Monsters

Grade Level(s)	5 -12
Subject Area(s)	English, Language Drama
Ontario Curriculum Expectations & Learning Outcomes	<p>By the end of the lesson students will be able to:</p> <ul style="list-style-type: none"> <li>• Integrate strategies in listening and productive talk to co-construct understanding; <ul style="list-style-type: none"> <li>□ English/Language ⇒ (Oral Communication): 1.2, 2.2</li> <li>□ Drama: B1.1 (gr5-8) / A1.3 (gr9-12)</li> </ul> </li> <li>• Demonstrate an understanding of character development in the text; <ul style="list-style-type: none"> <li>□ English/Language ⇒ (Reading &amp; Literature Studies): 1.4, 1.6 ⇒ (Writing): 1.3</li> <li>□ Drama: B1.2 (gr.6-8) / B2.2 (gr9-12)</li> </ul> </li> <li>• Make connections between the ideas in the play, utilizing creative techniques to bring about meaning. <ul style="list-style-type: none"> <li>□ Drama: B2.1 (gr6-8) / B1.1 (gr9-12)</li> </ul> </li> </ul>
Time Needed	One class period
Space	Open space, desks cleared away
Materials	• copies of <i>The Tempest</i> , one per student

### The Exercise:

- Have the students search the text for all references to Ariel and Caliban (the teacher can provide the references for younger students). Anything said about them or by them that sheds light on their particular natures and characteristics is helpful.
- Assemble a list of all the references found for each character.
- Discuss what you can learn about each character from the things said by and about them.
  
- Divide the class into groups of three.
- In each group, have students designate one person A, one B and one C.
- A is Prospero, or the artist; B and C are the clay.
- Each group chooses one reference to either Caliban or Ariel from the list compiled by the class, and writes it clearly in large print on a piece of paper.
- In each group, Prospero uses the clay to create a sculpture of Caliban or Ariel as described in the chosen line.
- Prospero must remember:
  - to work *gently* with the clay
  - clay can be transformed into inanimate objects, animals or people
  - clay can be manipulated to create facial expression, suggest movement or create different levels in the sculpture
- The sculpture should also incorporate the line written down earlier, so that it can be read by viewers.

- After five to 10 minutes, sculptures should be finished.
- The Prosperos may be invited to walk through the sculpture gallery and appreciate each other's work.
- Repeat so that B and C have turns to be Prospero.

**Extensions:**

- Have students write a letter to Prospero from either Ariel or Caliban, asking for their freedom.

## Imaginative Ways to Approach the Text

# Acts of Magic

Grade Level(s)	4 -12
Subject Area(s)	English, Language, Drama
Ontario Curriculum Expectations & Learning Outcomes	<p>By the end of the lesson students will be able to:</p> <ul style="list-style-type: none"><li>• Apply literal, interpretive and critical thinking skills to the reading of the text;<ul style="list-style-type: none"><li>□ English/Language<ul style="list-style-type: none"><li>⇒ (Oral Communication): 1.4</li><li>⇒ (Reading &amp; Literature Studies): 1.6</li></ul></li><li>□ Drama: B2.1 (gr.6-8) / A2.2 (gr9-12)</li></ul></li><li>• Demonstrate an understanding of the elements and principles of dramatic expression to convey meaning;<ul style="list-style-type: none"><li>□ English/Language<ul style="list-style-type: none"><li>⇒ (Oral Communication): 2.6</li><li>⇒ (Reading &amp; Literature Studies): 1.4</li></ul></li><li>□ Drama: B2.2 (gr6-8) / A3.2 (gr9-12)</li></ul></li><li>• Collaborate with others to generate ideas within a creative setting.<ul style="list-style-type: none"><li>□ English/Language<ul style="list-style-type: none"><li>⇒ (Oral Communication): 1.2</li><li>⇒ (Reading &amp; Literature Studies): 4.2</li></ul></li><li>□ Drama: B1.3 (gr6-8) / B1.1, C3.2 (gr9-12)</li></ul></li></ul>
Time Needed	One class period
Space	Open space, desks cleared away
Materials	<ul style="list-style-type: none"><li>• copies of:<ul style="list-style-type: none"><li>○ Act 1, scene 1</li><li>○ Act 3, scene 3</li><li>○ Act 4, scene 1</li></ul></li></ul> <p>– each group member should have a copy of their scene</p>

### Setting up the Exercise:

- Prospero is a magician; these are the scenes that show his magical powers.
- Divide the class into three groups.
- Hand out copies of the scenes, one scene per group.
- Define “tableau”: a frozen picture that tells a story.
- Remind students to:
  - have varied levels in their tableaux (high, medium, low)
  - decide where the “front” of their tableau is and make sure the picture is directed toward the front
  - make sure every group member is involved in every tableau – even as furniture!

### The Exercise:

- Each group reads through their scene and identifies five main events.
- Each group plans and creates a tableau to illustrate each of their five events.

- Each group rehearses the tableaux in sequence, planning a way to move smoothly from one to the next.
- Each group presents their tableau sequence to the others.

**Extensions:**

- Each group finds or creates music to underscore their tableau sequence.

## Imaginative Ways to Approach the Text

# Powers of Persuasion

Grade Level(s)	4-10
Subject Area(s)	English / Language Media Arts, Visual Arts
Curriculum Expectations & Learning Outcomes	<p>By the end of the lesson students will be able to:</p> <ul style="list-style-type: none"> <li>• Demonstrate an understanding of some of the themes in the play; <ul style="list-style-type: none"> <li>□ English/Language <ul style="list-style-type: none"> <li>⇒ (Oral Communication): 1.4, 2.1</li> <li>⇒ (Reading &amp; Literature Studies): 1.5</li> <li>⇒ (Writing): 1.1</li> </ul> </li> <li>□ Media Arts: C2.1</li> <li>□ Visual Arts: D1.3 (gr4-8), C2.2 (gr9-12)</li> </ul> </li> <li>• Present an art work individually or collaboratively using a variety of methods that are appropriate for their work; <ul style="list-style-type: none"> <li>□ English/Language <ul style="list-style-type: none"> <li>⇒ (Oral Communication): 2.7</li> <li>⇒ (Reading &amp; Literature Studies): 1.6</li> <li>⇒ (Writing): 4.1</li> </ul> </li> <li>□ Media Arts: A1.4, A3.3</li> <li>□ Visual Arts: D1.4 (gr4-8), A1.1, A3.1 (gr9-12)</li> </ul> </li> <li>• Use research, exploration, input and reflection to produce creative works. <ul style="list-style-type: none"> <li>□ English/Language <ul style="list-style-type: none"> <li>⇒ (Oral Communication): 1.6, 3.1</li> <li>⇒ (Reading &amp; Literature Studies): 3.2</li> <li>⇒ (Writing): 1.3, 1.5</li> </ul> </li> <li>□ Media Arts: A1.3, B1.4</li> <li>□ Visual Arts: D2.2 (gr4-8), B1.2, B2.3 (gr9-12)</li> </ul> </li> </ul>
Time Needed	One to two class periods
Space	Desks or art tables
Materials	<ul style="list-style-type: none"> <li>• art supplies</li> <li>• list of slogans to choose from (below)</li> </ul>

### Setting up the Exercise:

- Your theatre company is putting on an outstanding production of *The Tempest!* Students will design a poster to advertise the show.
- Provide the list of slogans to choose from. They are all lines from the play.

### The Exercise:

- Students may work together or individually to design and create their poster.

# Poster slogans to choose from:

- Art to enchant
- Rough magic
- The isle is full of noises, sounds, and sweet airs, that give delight and hurt not.
- I and my fellows are ministers of Fate.
- Into thin air
- We are such stuff as dreams are made on
- Let your indulgence set me free
- My charms I'll break
- Thou shalt ere long be free
- All torment, trouble, wonder, and amazement inhabits here
- Ah, brave new world that has such people in it!
- These be brave spirits indeed
- Now my charms are all o'erthrown

## Imaginative Ways to Approach the Text

# Prospero's Magic Cloak

Grade Level(s)	4-12
Subject Area(s)	English, Language, Drama, Visual Arts
Ontario Curriculum Expectations & Learning Outcomes	<p>By the end of the lesson students will be able to:</p> <ul style="list-style-type: none"> <li>• Identify themes in the text;             <ul style="list-style-type: none"> <li><input type="checkbox"/> English/ Language                 <ul style="list-style-type: none"> <li>⇒ (Oral Communication): 1.6</li> <li>⇒ (Reading &amp; Literature Studies): 1.7</li> </ul> </li> <li><input type="checkbox"/> Drama: B2.1</li> <li><input type="checkbox"/> Visual Arts: D2.1, D2.3 (gr4-8) / C2.1 (gr9-12)</li> </ul> </li> <li>• Respond respectfully to others ideas and opinions;             <ul style="list-style-type: none"> <li><input type="checkbox"/> English/ Language                 <ul style="list-style-type: none"> <li>⇒ (Oral Communication): 1.2, 2.2</li> </ul> </li> <li><input type="checkbox"/> Drama: B1.3</li> <li><input type="checkbox"/> Visual Arts: D1.1 (gr4-8) / A1.1 (gr9-12)</li> </ul> </li> <li>• Apply the creative process to the development of visual and dramatic works.             <ul style="list-style-type: none"> <li><input type="checkbox"/> English/ Language                 <ul style="list-style-type: none"> <li>⇒ (Oral Communication): 2.7</li> <li>⇒ (Writing): 1.6</li> </ul> </li> <li><input type="checkbox"/> Drama: B1.4</li> <li><input type="checkbox"/> Visual Arts: D1.4 (gr4-8) / C2.1 (gr9-12)</li> </ul> </li> </ul>
Time Needed	Three class periods
Space	Space for students to work in groups
Materials	<ul style="list-style-type: none"> <li>• chart paper to sketch ideas</li> <li>• markers, paints, scraps of material, magazines, computer generated images, glue, etc. as needed</li> <li>• cue cards</li> <li>• copies of <i>The Tempest</i></li> </ul>

### The Exercise:

- The students will be divided into 4 groups.
- Each team will be responsible for designing Prospero's magic cloak.
  - ⇒ Brainstorm ideas by looking for clues from the text. Write down the quotations that support your ideas.
  - ⇒ Create a rough sketch of what your cloak will look like. NOTE: It can have one big central theme surrounded by smaller themes, or it can be divided into panels, using symbols, words, images, etc. Be as creative as you like.
  - ⇒ Create a good copy of your cloak. This can be either a drawing or, if resources and time permit, the students may build an actual cloak, using scraps of material or appliquéd images, words, fanciful assortments of craft materials, etc.
  - ⇒ They will collect their clues from the text and write the quotations down on cue cards.

- ⇒ Each group will rehearse how they will model the cloak or show the illustration, they will read the quotations from the cue cards and dramatically present their quotes using either tableau (a frozen picture that tells a story), mime (telling a story by body movement, using no spoken words), or dance/movement set to music, etc. NOTE: Make sure every group member is involved in making the cloak and participating in the dramatic presentation.
- The students will present their cloaks (or model them) and dramatic presentations for the rest of the class.

**For Discussion and/or Assessment:**

- What have you learned about Prospero and his magic when looking at the various cloak designs?
- What did you learn about Prospero and his magic while watching the dramatic presentations?

## Imaginative Ways to Approach the Text

# Prospero's Tasks

Grade Level(s)	6 -12
Subject Area(s)	English, Drama
Ontario Curriculum Expectations & Learning Outcomes	<p>By the end of the lesson students will be able to:</p> <ul style="list-style-type: none"> <li>• Extend their understanding of the play and the situations of the characters in it; <ul style="list-style-type: none"> <li>□ English/Language <ul style="list-style-type: none"> <li>⇒ (Oral Communication): 1.6</li> <li>⇒ (Reading &amp; Literature Studies): 1.8</li> <li>⇒ (Writing): 1.4</li> </ul> </li> <li>□ Drama: B1.3 (gr6-8) / C2.1 (gr9-12)</li> </ul> </li> <li>• Make connections between the ideas in the play, and personal knowledge, experience and insights; <ul style="list-style-type: none"> <li>□ English/Language <ul style="list-style-type: none"> <li>⇒ (Oral Communication): 2.2</li> <li>⇒ (Reading &amp; Literature Studies): 1.4</li> <li>⇒ (Writing): 2.2</li> </ul> </li> <li>□ Drama: B2.1 (gr.6-8) / B2.2 (gr9-12)</li> </ul> </li> <li>• Express themes and ideas through dramatic presentation. <ul style="list-style-type: none"> <li>□ English/Language <ul style="list-style-type: none"> <li>⇒ (Oral Communication): 1.9</li> <li>⇒ (Reading &amp; Literature Studies): 4.1</li> <li>⇒ (Writing): 2.1</li> </ul> </li> <li>□ Drama: B3.1 (gr6-8) / A3.1 (gr9-12)</li> </ul> </li> </ul>
Time Needed	Three class periods
Space	Desks in groups, then open space for rehearsals and presentations/performances
Materials	<ul style="list-style-type: none"> <li>• Handout of "Prospero's Many Tasks in <i>The Tempest</i>"</li> <li>• copies of <i>The Tempest</i></li> </ul>

### The Exercise:

- Divide the class into 3 groups. Hand out copies of "Prospero's Many Tasks in *The Tempest*".
- Each group will be responsible for three of the tasks listed on the handout.
- The groups will look for quotations from the text to support their findings.
- Once they have gathered quotations for each task assigned, the students will create a dramatic presentation, using those quotations. NOTE: The dramatic presentations may take any form they wish (e.g. acting out the scene(s), tableau, mime, choral reading, movement, etc.).
- Each group will rehearse their dramatic presentations. The students may incorporate costume pieces, props, music, or whatever they feel will enhance their presentations.
- The groups will perform their dramatic presentations to the class.

**Extensions:**

- As an alternative to dramatic presentations, students may create drawings, cartoons, computer images or puppets to go with their quotations and present these to the class.
- Write a letter to congratulate or criticize Prospero on how he handled one of the tasks, citing examples from the text to support your argument/belief.
- It is ten years after *The Tempest* and everybody has either returned to Milan or to Naples. The newly restored Duke Prospero of Milan has recently died. Write a eulogy (a speech or writing in praise/honour of a deceased person). Make sure you mention at least four of his nine tasks and how he accomplished them.

**For Discussion and/or Assessment:**

- What impressions did you have about Prospero prior to the start of the activity? What impression do you have of Prospero now that you've seen everybody's performances on Prospero's task?
- How well did you think Prospero accomplished his tasks? What would you have done or changed, were you in his position?
- **For Elementary students:**
  - ⇒ How did Prospero deal with his anger? Do you think he did the right thing?
- **For Middle School students:**
  - ⇒ What sort of a duke was Prospero before he was overthrown by his brother? What sort of duke will Prospero be when he goes back to Milan?
- **For High School students:**
  - ⇒ Did Prospero set the tempest in motion as a means to accomplish all his tasks, or was he originally seeking revenge and fate intervened to bring about his mercy, understanding and reconciliation?

# PROSPERO'S MANY TASKS IN *THE TEMPEST*



## Imaginative Ways to Approach the Text

# Life is a Theatre!

Grade Level	7 – 12
Subject Area(s)	English, Language, Drama
Ontario Curriculum Expectations & Learning Outcomes	<p>By the end of the lesson students will be able to:</p> <ul style="list-style-type: none"><li>• Engage in productive talk to co-construct meaning;<ul style="list-style-type: none"><li>□ English/Language ⇒ (Oral Communication): 1.2</li><li>□ Drama: B1.3, C3.2</li></ul></li><li>• Use a variety of strategies for effective communication;<ul style="list-style-type: none"><li>□ English/Language ⇒ (Oral Communication): 1.9, 2.1, 3.1 ⇒ (Reading &amp; Literature Studies): 1.2, 2.1 ⇒ (Writing):4.1</li><li>□ Drama: A1.2, B1.2</li></ul></li><li>• Make connections between the ideas of the texts, and personal knowledge, experience and insights.<ul style="list-style-type: none"><li>□ English/Language ⇒ (Reading &amp; Literature Studies): 1.5,1.6</li><li>□ Drama: A3.1, B2.1</li></ul></li></ul>
Time Needed	Three to four class periods
Space	space for students to work in groups and rehearse their presentations
Materials	<ul style="list-style-type: none"><li>• Handout of “Two Speeches: Compare and Contrast”</li></ul>

### Setting up the Exercise:

- Shakespeare frequently used the imagery of the theatre and actors as a metaphor for the world and humankind. Discuss as a class why and for what purpose Shakespeare would have employed this tactic.
- Divide the class into two groups.
- Hand out copies of “Two Speeches: Compare and Contrast.”

### The Exercise:

- Each group will be assigned one of the speeches.
- The students are to read their speech carefully, taking into account imagery, elements of time and life, repetition, rhythm, metaphor, alliteration, etc.
- Each group will plan and create a dramatic presentation of their speech. They may incorporate movement/dance, elements of choral reading, mime, tableau, etc. They may also incorporate music or some sort of soundscape to underscore their performance.
- The students will rehearse their dramatic presentations, ensuring everybody in the group has a part to play.
- The groups will perform their dramatic presentations of the two speeches.

**Extensions:**

- The groups may enhance their performance by incorporating visual images (e.g. videos, projected pictures as a backdrop, drawings, costume pieces, props, etc.).
- The students may also turn the speeches into songs (e.g. lyrical, rap, etc.).

**For Discussion and/or Assessment:**

- Why is Prospero's speech sometimes referred to as an elegy for the world?
- Is the mood in Macbeth's speech darker or the same as Prospero? Defend your answer.
- What makes these two speeches similar? What makes these two speeches different from one another?
- Did Shakespeare's use of theatrical imagery create a strong impression in your mind?
- Did you learn something about the character's state of mind when you performed your scene or watched the other group's presentation?

## Two Speeches: Compare and Contrast

### ***The Tempest, Act IV, scene 1***

Our revels now are ended; These our actors,  
As I foretold you, were all spirits, and  
Are melted into air, into thin air;  
And like the baseless fabric of this vision,  
The cloud-capped towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve;  
And, like this insubstantial pageant faded  
Leave not a rack behind. We are such stuff  
As dreams are made on; and our little life  
Is rounded with a sleep.

Things to think about:

- Shakespeare uses theatrical imagery as a metaphor for the world;
  - the mood is mournful or elegiac;
  - Prospero speaks of how fleeting life can be;
  - there is repetition;
  - we are limited only by our imagination.
- 

### ***Macbeth, Act V, scene 5***

To-morrow, and to-morrow, and to-morrow  
Creeps in this petty pace from day to day  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

Things to think about:

- Shakespeare uses theatrical imagery as a metaphor for life;
- Macbeth speaks of how fragile and empty life can be;
- there is repetition;
- there are elements of time (tomorrow, to day, yesterdays);

## Imaginative Ways to Approach the Text

# Caliban on Trial

Grade Level	7 – 12
Subject Area(s)	English, Language, Drama
Ontario Curriculum Expectations & Learning Outcomes	By the end of the lesson students will be able to: <ul style="list-style-type: none"><li>• Think critically about the characters in the play and the issues raised in the text;<ul style="list-style-type: none"><li>□ English/Language<ul style="list-style-type: none"><li>⇒ (Reading &amp; Literature Studies): 1.8</li><li>⇒ (Writing): 2.5</li></ul></li><li>□ Drama: A2.1, B1.1</li></ul></li><li>• Express ideas with clarity and confidence;<ul style="list-style-type: none"><li>□ English/Language<ul style="list-style-type: none"><li>⇒ (Oral Communication): 2.1, 2.3</li><li>⇒ (Reading &amp; Literature Studies): 1.6</li><li>⇒ (Writing): 1.2</li></ul></li><li>□ Drama: A1.1, A2.1</li></ul></li><li>• Recognize thematic elements in the play.<ul style="list-style-type: none"><li>□ English/Language<ul style="list-style-type: none"><li>⇒ (Oral Communication): 1.6</li><li>⇒ (Reading &amp; Literature Studies): 1.5</li></ul></li><li>□ Drama: B2.4</li></ul></li></ul>
Time Needed	Three class periods
Space	space for students to work in groups, rehearse and conduct the courtroom proceedings
Materials	<ul style="list-style-type: none"><li>• Handouts of “Social Hierarchy During the Renaissance” and “Some Themes in <i>The Tempest</i>”</li><li>• Copies of <i>The Tempest</i></li></ul>

### Setting Up the Exercise:

- Review with your students trial procedures. For a more formal structure of conducting a mock trial, go to the following websites:

Canadian Mock Trial Information – Resources for Teachers

<http://www.scc-csc.gc.ca/education/kit-trousse/mt-ps/index-eng.asp>

OR

American Mock Trial Information – Resources for Teachers

[http://19thcircuitcourt.state.il.us/services/pages/mock\\_trials.aspx#guide](http://19thcircuitcourt.state.il.us/services/pages/mock_trials.aspx#guide)

- Divide the class into three teams.
- Distribute “Social Hierarchy During the Renaissance” and “Some Themes in *The Tempest*” handouts to the students. These are to be used as guide posts to help them prepare for the trial.
- The students will put Caliban on trial. Team 1 will be the Defence team of lawyers for Caliban, who must find evidence of his innocence. Team 2 will be the Crown (Prosecution) counsel of lawyers, who must provide evidence that Caliban

is guilty as charged. Team 3 will play the character roles who will be put on the witness stand.

- The teacher will act as judge and invite another class to come in and observe the trial as they will be the jury.

### **The Exercise:**

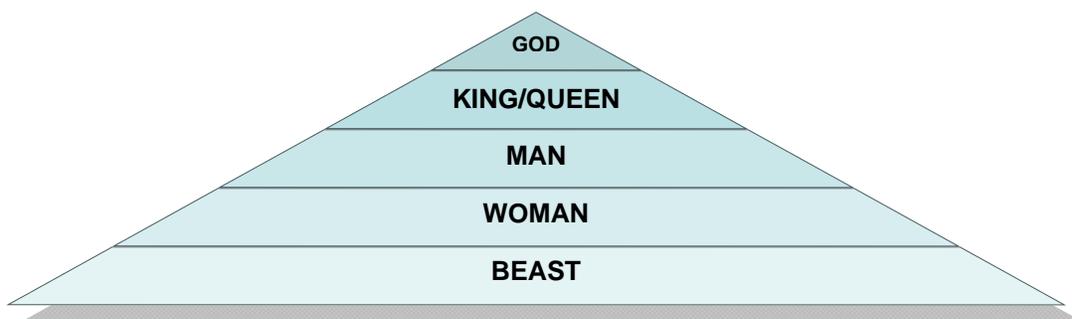
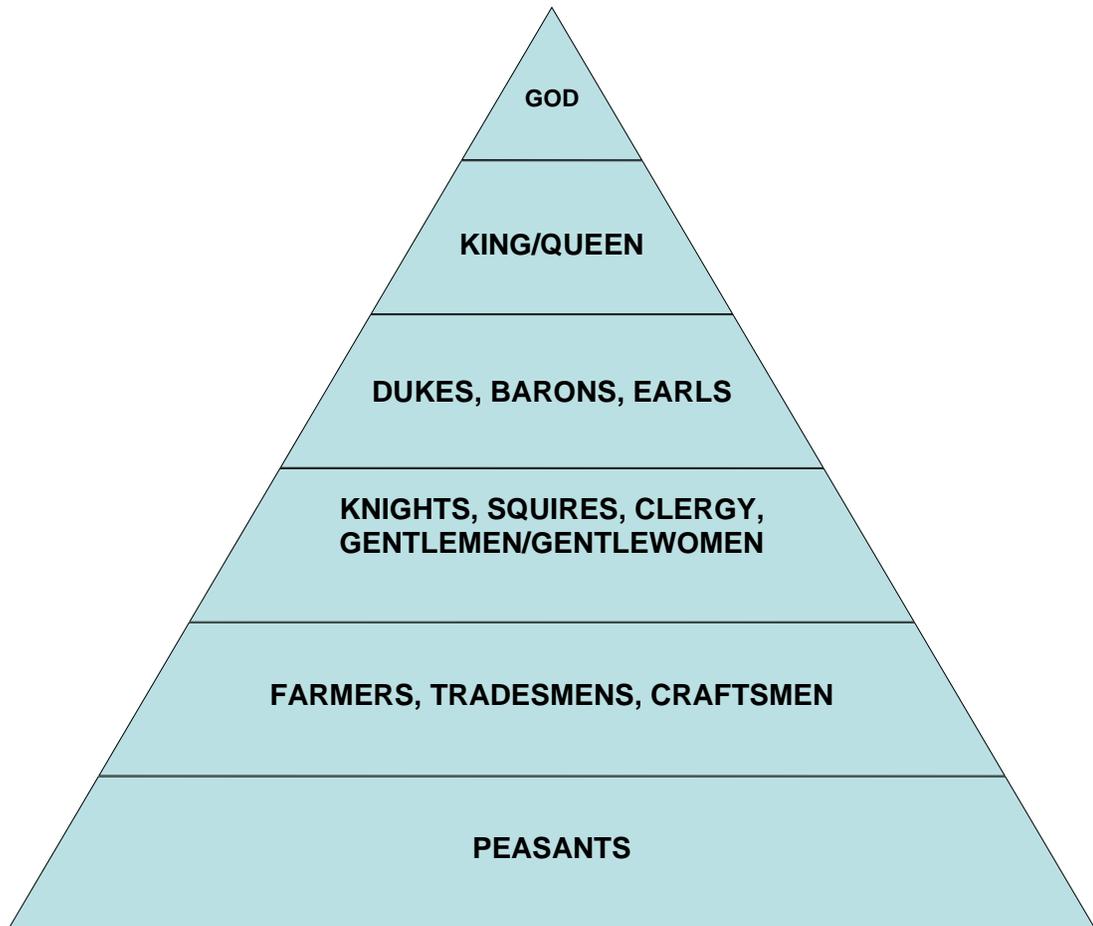
- Caliban is put on trial as he is accused of being a monster, devoid of having any human feelings, or civility.
- Team 1, Defence counsel must look at the text for evidence to support that Caliban is not a monster.
- Team 2, Crown (Prosecution) counsel must look at the text and find evidence to support the argument that Caliban is a monster and inhuman.
- Here are some things to think about to help set each team in motion to find evidence for or against the accusation:
  - ⇒ “Caliban” is almost an anagram of “cannibal” – was Shakespeare trying to tell us something about the character or how early Europeans first saw the aboriginal/natives as “savages”?
  - ⇒ Is Caliban the rightful ruler of the island, making Prospero the usurper?
  - ⇒ Can a so-called “monster” or “savage” find beauty in Ariel’s songs, or make poetic speeches as Caliban does?
  - ⇒ Is the relationship between Prospero and Caliban akin to that between colonist and native during Colonialism? To support your argument, look at the following:
    - social hierarchy during the Elizabethan and Jacobean period;
    - the slave trade;
    - Christianity and the conversion of the natives and African slaves;
    - Europeans exploiting the colonies’ rich resources for profit.
- After completing the research portion, teams 1 and 2 will assemble their notes and come up with a 2 minute opening argument.
- Teams 1 and 2 will create a list of characters that they wish to call to the stand for questioning.
- Both teams will submit their list of characters to the teacher who will assign character roles to team 3 from the lists provided. Team 3 will be called upon to give testimony.
- The students assigned a particular character role in Team 3 will become familiar with their parts and be prepared to answer questions posed by Defence and Crown (Prosecution) counsels.
- On the trial day, the judge (teacher) will inform the jury (invited class) that they will be hearing a case to determine if Caliban is to be found guilty of being a monster, devoid of having any human feelings, or civility.
- Defence and Crown (Prosecution) counsels will give their 2-minute opening arguments, followed by examinations and cross-examinations of the witnesses.
- At the end of the examinations, the judge will call upon Defence and Crown (Prosecution) counsels to give 1-minute closing remarks.
- The judge will then call upon the jury (invited class) for the verdict.

### **For Discussion and/or Assessment:**

- Upon completion of the trial discuss with the students, or have them write a response to the following:
  - ⇒ Is Caliban a product of nature or nurture?

- ⇒ What did you find to be admirable and good qualities about Caliban and what did you find to be unappealing? Can these same qualities be applied or found in Prospero?
- ⇒ Is Caliban a victim of colonialism, or socially disadvantaged circumstances or is he morally ambiguous?
- ⇒ Is there a strong suggestion of redemption for Caliban at the end of the play or is that a ruse or a challenge for us?
- ⇒ After hearing what the other characters said about Caliban is there a clear picture of what Caliban is/was or did it provide a complex conundrum?
- ⇒ What did you discover during the trial proceedings about Shakespeare's characters and themes?

## SOCIAL HIERARCHY DURING THE RENAISSANCE



**SOME THEMES**  
in  
***THE TEMPEST***

**Nature  
versus  
Nurture**

**Usurpation**

**Loyalty  
and  
Betrayal**

**Appearance  
versus  
Reality**

**Forgiveness  
and  
Reconciliation**

**Magic  
and  
Illusion**

**Change  
and  
Transformation**

**Sleep  
and  
Dreams**

**Colonialism  
and  
Servitude**

**Freedom  
versus  
Imprisonment**

**Parents  
and  
Children**

**Harmony  
versus  
Disorder**

# Discussion Topics for Your Class

For classes reading the play before seeing the DVD:

1. What do you expect to see on stage at the Stratford Shakespeare Festival? Have each student make a list of predictions about what they expect. Save these predictions. After you watch the DVD, revisit them to see how they compared to the actual production.
2. Have your students make a story map or a story board outlining the main events of the play.

After viewing the DVD of *The Tempest*:

1. *The Tempest* has appealed to artists and audiences around the world for 400 years. What do you think the play's message is?
2. What parts did you respond to most?
3. Were there parts you wished were different? How?

For more classroom activities, complete with instructions, materials and Ontario curriculum expectation links, visit [stratfordshakespearefestival.com/teachingmaterials](http://stratfordshakespearefestival.com/teachingmaterials).

# Resources

## SHAKESPEARE: HISTORY, CRITICISM and BIOGRAPHY:

- Beckerman, Bernard. *Shakespeare and the Globe, 1599-1609*. 1962.
- Bentley, G.E. *Shakespeare: A Biographical Handbook*. 1951.
- Boyce, Charles. *Shakespeare A to Z*. 1990.
- Brown, Ivor. *Shakespeare and the Actors*. 1970.
- Brown, John Russell. *Shakespeare and his Theatre*.
- Burgess, Anthony. *Shakespeare*. 1970.
- Campbell, Oscar James, ed. *The Reader's Encyclopedia of Shakespeare*. 1966.
- Dobson, Michael, ed. *The Oxford Companion to Shakespeare*. 2001.
- Epstein, Norrie. *The Friendly Shakespeare*. 1992.
- Frye, R. M. *Shakespeare's Life and Times: a Pictorial Record*. 1067.
- Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. 1980.
- Hodges, C. Walter. *Shakespeare and the Players*. 1948.
- Muir, Kenneth and Samuel Schoenbaum, eds. *A New Companion to Shakespeare Studies*, 1985.
- Nagler, A. M. *Shakespeare's Stage*. 1985.
- Schoenbaum, Samuel. *William Shakespeare: A Documentary Life*. 1975.
- Taylor, Gary. *Reinventing Shakespeare*. 1989.
- Thomson, Peter. *Shakespeare's Theatre*. 1983.
- Tillyard, E. M. W. *The Elizabethan World Picture*. 1943.
- Wells, Stanley, ed. *The Cambridge Companion to Shakespeare Studies*. 1986.

## THE TEMPEST:

- Gibson, Rex. *Teaching Shakespeare*. 1998.
- Shakespeare, William. *The Tempest*. Cambridge School. 1995.

## ONLINE RESOURCES:

- Mr. William Shakespeare and the Internet**, [shakespeare.palomar.edu](http://shakespeare.palomar.edu)
- Sh:in:E Shakespeare in Europe**, [www.unibas.ch/shine](http://www.unibas.ch/shine)
- Encyclopaedia Britannica presents: Shakespeare and the Globe: Then and Now**,  
[search.eb.com/shakespeare](http://search.eb.com/shakespeare)
- Shakespeare's Life and Times**,  
[web.uvic.ca/shakespeare/Library/SLT/intro/introsubj.html](http://web.uvic.ca/shakespeare/Library/SLT/intro/introsubj.html)
- Shakespeare Online**, [www.shakespeare-online.com](http://www.shakespeare-online.com)
- Movie Review Query Engine**, [www.mrqe.com](http://www.mrqe.com)
- Internet Movie Database**, [www.imdb.com](http://www.imdb.com)

## THE TEMPEST ONLINE:

MIT Shakespeare Homepage: The Complete Works of William Shakespeare, [tech.mit.edu/Shakespeare/](http://tech.mit.edu/Shakespeare/)

## THE TEMPEST ON FILM, VIDEO and DVD:

- 1956 (USA), *Forbidden Planet*. Directed by Fred McLeod Wilcox, Sci-Fi version of *The Tempest*
- 1979 (USA), *The Tempest*. Directed by Derek Jarman (avant-garde version); starring Heathcoat Williams, Kate Temple and Christopher Biggins.
- 1982 (Canada), *The Tempest*. Directed by John Hirsch (Stratford Shakespeare Festival Production); starring Len Cariou, Sharry Flett and Richard Monette.
- 1992 (UK), *Prospero's Books*. Directed by Peter Greenaway (adaptation); starring John Gielgud.
- 2010 (USA). *The Tempest*. Directed by Julie Taymor; starring Helen Mirren, Felicity Jones, Alan Cumming and Djimon Hounsou.
- 2010 (Canada). *The Tempest*. Directed by Des McAnuff (Stratford Shakespeare Festival Stage) and Shelagh O'Brien (Screen); starring Christopher Plummer, Geraint Wyn Davies and Dion Johnstone.