



The Tempest: CSF Shakespeare & Violence Prevention

The Tempest

By William Shakespeare

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Spanish translations by Josue Miranda

Directed by Laurie Keith

Produced by the Colorado Shakespeare Festival
Shakespeare & Violence Prevention

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In partnership with the Center for the Study and Prevention of Violence and the Department of Theatre
and Dance at CU Boulder

Distribution of Roles

ACTOR 1: Prospero, Alonso, Trinculo

ACTOR 2: Ferdinand, Antonio, Caliban

ACTOR 3: Miranda, Stephano, Ariel

Bilingual tracks: Ferdinand/Alonso (Spanish and English options included throughout)

In this script, Prospero uses she/her pronouns (**highlighted** in case you opt to adjust).

All character transformations are done with simple costume changes: a hat, a vest, a cloak, etc.

Note: if you plan to use this script, please be sure to include the following statement in your material:

"This program was developed by the Colorado Shakespeare Festival, the Center for the Study and Prevention of Violence, and the Department of Theatre & Dance, departments at the University of Colorado at Boulder."

Please also inform the Colorado Shakespeare Festival Education Department of your use of the script at csfedout@colorado.edu or (303) 735-1181.



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INTRODUCTION

ACTOR 1

Hello everyone! I'm **NAME**.

ACTOR 2

I'm **NAME**.

ACTOR 3

And I'm **NAME**.

ACTOR 2

We are actors from the Colorado Shakespeare Festival...

ACTOR 3

And we're here to perform Shakespeare's play...

ALL

The TEMPEST!

ACTOR 2

Who knows what a tempest is? *(take answers)* We need your help to create a storm.

Actors assist students in creation of storm sounds. Divide audience into three groups: thunder, wind, waves (etc). Actors have students practice, and then practice cutting off the storm.

ALL

Now...

ACTOR 2

Have you ever been really mad at someone who hurt your feelings?

ACTOR 1

So mad...that you wanted to get back at them? Or take your anger out on someone else?

ACTOR 3

Everyone feels like that sometimes...and 400 years ago, Shakespeare wrote about that very feeling.

ACTOR 2

Prospero was once the leader of Milan.

Prospero steps forward



ACTOR 3

She was at the height of **her** power.

ACTOR 2

But **her** brother, Antonio, betrayed Prospero...

Antonio steps forward

ACTOR 3

Antonio stole everything Prospero owned. And then, one day, Antonio sent Prospero and **her** infant daughter Miranda into exile...shipwrecked on an island, where they had to rebuild their lives.

ALL

Prospero had been wronged!

ACTOR 2

Her vengeance drove her to study magic...

ACTOR 3

And **her** magic grew more and more powerful...

ACTOR 2

She wanted revenge against the brother who had hurt **her**.

ACTOR 1

Prospero imprisoned the island native, Caliban, and stole his home.

ACTOR 3

She also captured the spirit Ariel (*reveal of Ariel*) to help weave **her** web of revenge...

ACTOR 2

And one fateful day...twelve years later, the plan was ready. A ship was sailing right past Prospero's island carrying **her** brother *Antonio, King Alonso of Naples*, the king's son, *Prince Ferdinand of Naples*, and two of the king's servants, *Stephano* and *Trinculo*. Just as the ship was drawing near, Prospero used **her** magic to conjure up...

ALL

A STORM!

Students create storm sounds.

Scene 1

(ACTOR 3) MIRANDA

If by your art, my dearest mother, you have
Put the wild waters in this roar, allay them.
O, I have suffered
With those that I saw suffer.¹

(ACTOR 1) PROSPERO

Be collected, Miranda.
There's no harm done, my daughter.
Sit down, for thou must now know farther.
Canst thou remember
A time before we came unto this island?

(ACTOR 3) MIRANDA

'Tis far off
And rather like a dream.

(ACTOR 1) PROSPERO

Twelve year since, Miranda, twelve year since,
Thy mother was the leader of Milan.

(ACTOR 3) MIRANDA

O the heavens!
What foul play had we that we came from thence?

(ACTOR 1) PROSPERO

My brother and thy uncle, call'd Antonio,
Of all the world I loved, and to him put
The manage of my state.
In my false brother awaked an evil nature;²
He kidnapped me and thy crying self
And hurried us aboard a ship. There he left us,
To cry to the sea that roar'd to us.
Here in this island we arrived.

(ACTOR 3) MIRANDA

And now, your reason
For raising this sea-storm?

¹ Empathy connection: note Miranda's ability to feel what other people are experiencing.

² Notice that Prospero doesn't say Antonio is evil, but an evil nature was awakened in him. Just as we don't label bullies—but identify their actions. This is a reminder of our capacity to change.

(ACTOR 1) PROSPERO

By accident most strange, bountiful Fortune,
Now my dear lady, hath mine enemy, my brother,
Brought to this shore; Here cease more questions:
Thou art inclined to sleep.

MIRANDA exits sleepily

Come away, servant, come. I am ready now.
Approach, my Ariel, come.

Enter ARIEL

(ACTOR 3) ARIEL

All hail, great Prospero!

(ACTOR 1) PROSPERO

Hast thou, spirit,
Perform'd to point the tempest that I bade thee?

(ACTOR 3) ARIEL

To every article.
I boarded the king's ship; in every cabin,
I flamed amazement. Sometimes I'd divide
And burn in many places; then meet and join.

(ACTOR 1) PROSPERO

My brave spirit!

(ACTOR 3) ARIEL

Not a soul
But felt a fever of the mad and play'd
Some tricks of desperation.

(ACTOR 1) PROSPERO

But are they, Ariel, safe?

(ACTOR 3) ARIEL

Not a hair perish'd;
In troops I have dispersed them 'bout the isle.
The king, Alonso, and Antonio I sent one way.



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Alonso and Antonio jump from boat. (Get creative with use of hats to tell this story)

The king's silly servants Stephano and Trinculo I sent another way.

Stephano and Trinculo jump from boat (or their hats do).

The king's son Ferdinand have I landed by himself;
His arms in this sad knot.

(ACTOR 1) PROSPERO

Ariel, thy charge
Exactly is perform'd: but there's more work.

(ACTOR 3) ARIEL

Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet perform'd me.

(ACTOR 1) PROSPERO

How now? moody?
What is't thou canst demand?

(ACTOR 3) ARIEL

My liberty.

(ACTOR 1) PROSPERO

Dost thou forget
From what a torment I did free thee?

(ACTOR 3) ARIEL

No.

(ACTOR 1) PROSPERO *(while ACTOR 2 reenacts Ariel's confinement in a tree)*

Thou wast confined into a cloven pine.
It was mine art,
When I arrived and heard thee, that made gape
The pine and let thee out.

(ACTOR 3) ARIEL

I thank thee, lady.

(ACTOR 1) PROSPERO

If thou more murmur'st,

Second reenactment of confinement.

I will rend an oak
And peg thee in his knotty entrails till
Thou hast howl'd away twelve winters.

(ACTOR 3) ARIEL

Pardon, Prospero.
I will be correspondent to command
And do my spiriting gently.

Releases ARIEL

(ACTOR 1) PROSPERO

Do so, and after two days
I will discharge thee.

(ACTOR 3) ARIEL

That's my noble mistress!
What shall I do? say what; what shall I do?

(ACTOR 1) PROSPERO

Go make thyself like a nymph o' the sea.

(ACTOR 3) ARIEL

It shall be done.

Exit ARIEL

(ACTOR 1) PROSPERO

Awake, dear heart, awake! thou hast slept well;
Awake!

(ACTOR 3) MIRANDA

The strangeness of your story put
Heaviness in me.

(ACTOR 1) PROSPERO

Shake it off. Come on;
We'll visit Caliban my servant.

CALIBAN enters through audience

(ACTOR 3) MIRANDA

Caliban? 'Tis a villain, mother,
I do not love to look on.

(ACTOR 1) PROSPERO

What, ho! Caliban!
Thou earth, thou! speak.

(ACTOR 2) CALIBAN

As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen
Drop on you both! [*lunges at Miranda*]

(ACTOR 1) PROSPERO

For this, be sure, to-night thou shalt have cramps.

(ACTOR 2) CALIBAN

This island's mine. When thou camest first,
I show'd thee all the qualities o' the isle,
Cursed be I that did so!

(ACTOR 1) PROSPERO

Hag-seed, hence.
Fetch us in fuel, and be quick—Shrug'st thou malice?
If thou neglect'st or dost unwillingly
What I command, I'll rack thee with old cramps,
Fill all thy bones with aches.

(ACTOR 2) CALIBAN

No, pray thee.
[*Aside*] I must obey.

(ACTOR 1) PROSPERO

So, knave; hence!

Exit CALIBAN,

Re-enter ARIEL, invisible, playing and singing; FERDINAND following. Ferdinand's speech interspersed.

(ACTOR 2) FERDINAND

FERDINAND

¿De dónde viene esa música? ¿De la tierra o del
aire?

Where should this music be? i' the air or the earth? Ahora se detuvo: No, comenzó de nuevo.

It sounds no more: No, it begins again.

(ACTOR 3) ARIEL (*singing*)

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.

ARIEL exits still humming tune, transitions into MIRANDA

(ACTOR 2) FERDINAND

The ditty does remember my drown'd
father, the king.

FERDINAND

Esta canción recuerda a mi padre ahogado, el rey.

(ACTOR 1) PROSPERO

Miranda, say what thou seest yon.

(ACTOR 3) MIRANDA

What is't? a spirit?

(ACTOR 1) PROSPERO

No, Miranda, no spirit;
It eats and sleeps and hath such senses
As we have, such. This young prince
Was in the wreck; he hath lost his fellows
And strays about to find 'em.

(ACTOR 3) MIRANDA

I might call him a thing divine.

(ACTOR 1) PROSPERO

[*Aside*] It goes on, I see,
As my soul prompts it.

(ACTOR 2) FERDINAND

Most sure, the goddess
On whom these airs attend! O you wonder!

FERDINAND

Seguramente, esta música
es para esta diosa! Oh, maravillosa criatura!

MIRANDA doesn't understand

(ACTOR 2) FERDINAND *(English)*

Most sure, the goddess
On whom these airs attend—

(ACTOR 3) MIRANDA

Our language! heavens!

(ACTOR 2) FERDINAND

O you wonder!

(ACTOR 3) MIRANDA

No wonder, sir.

(ACTOR 2) FERDINAND

I am the best of them that speak this
speech, were I but where tis spoken.

FERDINAND

Soy la mejor persona que habla este idioma, si
solo estuviéra en donde se habla.

(ACTOR 1) PROSPERO

Mejor? The best?
What wert thou, Ferdinand, if the King of Naples heard thee?

(ACTOR 2) FERDINAND

Myself am Naples, who with mine eyes, beheld
The king my father wreck'd.

(ACTOR 3) MIRANDA

Alack, for mercy! *(Prospero grumbles)*
[aside] Why speaks my mother so ungently? This
Is the third person that e'er I saw, the first
That e'er I sigh'd for!

(ACTOR 2) FERDINAND

O, I'll make you
The queen of Naples.

(ACTOR 1) PROSPERO

[Freezes them] They are both in either's powers; but this swift business
I must uneasy make, lest too light winning
Make the prize light.

[Unfreeze. To FERDINAND] One word more; I charge thee
That thou attend me: thou hast put thyself
Upon this island as a spy, to win it
From me, the leader on't.

(ACTOR 2) FERDINAND

No, as I am a man.

Prospero magically binds his hands and Ferdinand is charmed from moving

(ACTOR 3) MIRANDA

O dear mother
Make not too rash a trial of him, for
He's gentle and not fearful.

(ACTOR 1) PROSPERO

Thou think'st there is no more such shapes as he,
Having seen but him and Caliban: foolish girl!
To the most of men this is a Caliban.

(ACTOR 3) MIRANDA

I have no ambition
To see a goodlier man.

(ACTOR 1) PROSPERO

Come on; obey.

(ACTOR 2) FERDINAND

Might I but through my prison once a day
Behold this maid, space enough
Have I in such a prison.

(ACTOR 1) PROSPERO

[Aside] It works.

[To FERDINAND] Come on.

Follow me. Come, follow. *[MIRANDA tries to intervene.]*
Exeunt separately. Ariel dances "Tempest" transition.

Scene 2. Another part of the island.

Enter ALONSO and ANTONIO

(ACTOR 1) ALONSO

(My son,) Ferdinand!

ALONSO

Mi hijo, Ferdinand!

(ACTOR 2) ANTONIO

King Alonso,
Though this island seem to be desert,--
The air breathes upon us here most sweetly.

(ACTOR 1) ALONSO

As if it had lungs and rotten ones.

(ACTOR 2) ANTONIO

Here is everything advantageous to life.

(ACTOR 1) ALONSO

Antonio, you cram these words into mine ears against
The stomach of my sense. O mi hijo/ O my son,
Ferdinand, what strange fish
Hath made his meal on thee?

(ACTOR 2) ANTONIO

You may thank yourself for this great loss.

(ACTOR 1) ALONSO

The truth you speak doth lack some gentleness
And time to speak it in: you rub the sore,
When you should bring the plaster.

Enter ARIEL, invisible.

(ACTOR 1) ALONSO

I wish mine eyes
Would with themselves shut up my thoughts. (*Ariel puts a charm on him*)
I find they are inclined to do so.

(ACTOR 2) ANTONIO

Go sleep. I, my lord,
Will guard your person while you take your rest.

(ACTOR 1) ALONSO

Thank you. Wondrous heavy. *ALONSO sleeps.*

(ACTOR 2) ANTONIO *(to audience)*

What a strange drowsiness possesses him!

I find not myself disposed to sleep.

Say this were death

That now hath seized him; why, he were no worse

Than now he is.

I did supplant my **sister** Prospero.

As I got't Milan, I'll come by Naples.

(ACTOR 3) ARIEL³

Now, good angels

Preserve the king.

Alonso wakes. Antonio hurriedly replaces crown and turns away, hiding dagger

(ACTOR 1) ALONSO

Why, how now? ho, awake!

Wherefore this ghastly looking?

(ACTOR 2) ANTONIO

Whiles I stood here securing your repose,

Even now, I heard a hollow burst of bellowing

Like bulls, or rather lions: did't not wake you?

(ACTOR 1) ALONSO

I heard nothing.

Lead off this ground; and let's make further search

For my poor son.

Exeunt Ariel dances "Tempest" transition

³ Ariel is being an upstander!

Scene 3. Another part of the island.

Enter CALIBAN with a burden of wood. A noise of thunder heard

(ACTOR 2) CALIBAN

All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall!

Her spirits hear me

And yet I needs must curse.

TRINCULO makes sound, off.

Lo, now, lo!

Here comes a spirit of **hers**. I'll fall flat;

Perchance he will not mind me.

(ACTOR 1) TRINCULO

Here's neither bush nor shrub, to bear off any weather at all, and another storm brewing; If it should thunder as it did before, I know not where to hide my head: What have we here? a man or a fish? dead or alive? A fish: he smells like a fish;

Thunder

Alas, the storm is come again! my best way is to creep under his gaberdine; misery acquaints a man with strange bed-fellows.

TRINCULO climbs under Caliban's cloak. Both squirm. Enter STEPHANO, singing

(ACTOR 3) STEPHANO

*[singing] If you ever find yourself stuck in the middle of the sea
I'll sail the world to find you...(or some other contemporary song)*

(ACTOR 2) CALIBAN

Do not torment me: Oh!

(ACTOR 3) STEPHANO

This is some monster of the isle with four legs. He shall taste of my water.

STEPHANO gives some water to CALIBAN.

(ACTOR 1) TRINCULO

I should know that voice: it should be--but he is drowned: O defend me!

(ACTOR 3) STEPHANO

Four legs and two voices: a most delicate monster! I will pour some in thy other mouth.

(ACTOR 1)TRINCULO

Stephano!

(ACTOR 3) STEPHANO

Doth thy other mouth call me? *[Fart sound from under cloak]* Mercy, mercy! This is a devil, and no monster:

(ACTOR 1) TRINCULO

Stephano! If thou beest Stephano, touch me and speak to me: for I am Trinculo!

Trinculo is pulled from under the garment

(ACTOR 3) STEPHANO

Thou art very Trinculo indeed!

(ACTOR 1) TRINCULO

O Stephano!

(ACTOR 3) STEPHANO

Prithee, do not turn me about; my stomach is not constant.

(ACTOR 2) CALIBAN

[Aside] These be fine things. I will kneel to them.

(ACTOR 3) STEPHANO

How didst thou 'scape? How camest thou hither?

(ACTOR 1) TRINCULO

Swum ashore man, like a duck: I can swim like a duck, I'll be sworn.

(ACTOR 3) STEPHANO

How now, moon-calf!

(ACTOR 2) CALIBAN

Hast thou not dropp'd from heaven?

(ACTOR 3) STEPHANO

Out o' the moon, I do assure thee. I was the man i'th' moon when time was.

(ACTOR 2) CALIBAN

I have seen thee in her, and I do adore thee.
I'll show thee every fertile inch o' th' island;
And I will kiss thy foot: I prithee, be my god.

(ACTOR 3) STEPHANO

Come on then.

(ACTOR 2) CALIBAN

I'll show thee the best springs; I'll pluck thee berries;
I'll fish for thee and get thee wood enough.
A plague upon the tyrant that I serve!
I'll follow thee, thou wondrous man.

(ACTOR 1) TRINCULO

A most ridiculous monster, to make a wonder of a poor fool!

(ACTOR 2) CALIBAN

I prithee, wilt thou go with me?

(ACTOR 3) STEPHANO

Trinculo, the king and all our company else being drowned, we will inherit here!⁴

(ACTOR 2) CALIBAN

[Sings]

Farewell mistress; farewell, farewell!
No more dams I'll make for fish
Nor fetch in firing
At requiring;
Nor scrape trencher, nor wash dish
'Ban, 'Ban, Cacaliban
Has a new master: get a new man.
Freedom, hey-day! hey-day, freedom! freedom,
hey-day, freedom!

(ACTOR 3) STEPHANO

O brave monster! Lead the way.

Exeunt. Thunder.

⁴ Just like the “Had I plantation on this isle” speech, this is another moment of “What would you do if you had the chance to rebuild your life?”

Scene 4. Before PROSPERO'S Cell.

Enter FERDINAND, begins moving logs

(ACTOR 2) FERDINAND

I must remove
Some thousands of these logs and pile them
up,
Upon a sore injunction: my sweet mistress
Weeps when she sees me work. I forget:
But these sweet thoughts do even refresh my
labours.

FERDINAND

Tengo unos miles
De troncos para llevarme y
Apilar,
Bajo órdenes estrictas: Mi dulce querida Lloro
cuando ella me ve trabajar. Se me olvida: pero
sus pensamientos me alivian y me refrescan
cuando estoy trabajando.

Enter MIRANDA; and PROSPERO at a distance, unseen

(ACTOR 3) MIRANDA

Work not so hard: Pray, set it down and rest you.

(ACTOR 2) FERDINAND

O most dear mistress,
The sun will set before I shall discharge
What I must strive to do.

(ACTOR 3) MIRANDA

If you'll sit down,
I'll bear your logs the while:

(ACTOR 2) FERDINAND

No, criatura preciosa⁵;
I had rather crack my sinews, break my back,
Than you should such dishonour undergo,
While I sit lazy by.

(ACTOR 3) MIRANDA

It would become me
As well as it does you: and I should do it
With much more ease.

(ACTOR 1) PROSPERO

Poor worm, thou art infected!

(ACTOR 2) FERDINAND

What is your name?

⁵ No, precious creature;

(ACTOR 3) MIRANDA

Miranda.--O my mother,
I have broke your hest to say so!

(ACTOR 2) FERDINAND

Miranda Admirada⁶! O you,
So perfect and so peerless, are created
Of every creature's best!

(ACTOR 3) MIRANDA

I would not wish
Any companion in the world but you.
Do you love me?

(ACTOR 2) FERDINAND

O heaven, O earth, bear witness to this sound
I beyond all limit of what else i' the world
Do love, prize, honour you.

FERDINAND

Oh cielo, oh tierra, sean testigos de mi
voz
Más que nada en el mundo, te amo, te valoro
y te honro.

(ACTOR 3) MIRANDA

I am a fool
To weep at what I am glad of.

(ACTOR 1) PROSPERO

Fair encounter
Of two most rare affections!

(ACTOR 2) FERDINAND

Wherefore weep you?

Miranda blows her nose in a very unflattering way.

(ACTOR 3) MIRANDA

At mine unworthiness.
I am your wife, if you will marry me.

Ferdinand is speechless.

(ACTOR 3) MIRANDA

My husband, then?

⁶ Admired

(ACTOR 2) FERDINAND

Ay: here's my hand.

(ACTOR 3) MIRANDA

And mine, with my heart in't; and now farewell
Till half an hour hence.

(ACTOR 2) FERDINAND

A thousand thousand!

Exeunt FERDINAND and MIRANDA. PROSPERO shares a look with the audience.

(ACTOR 1) PROSPERO

I need your help. I'm going to need some upstanders to help Prospero because Caliban and Stephano are planning something hurtful. When you hear this sound (hits drum) I need you all to say, in your loudest voice, "Thou Liest!" It means "you're lying". Let's practice. (hits drum) Okay, great! I think that will help stop their plan. Shhh they are coming.

Scene 5. Another part of the island

Enter CALIBAN, STEPHANO, and TRINCULO

(ACTOR 3) STEPHANO

Moon-calf, speak.

(ACTOR 2) CALIBAN

How does thy honour? I'll not serve him; he's not valiant.

(ACTOR 1) TRINCULO

Most ignorant monster.

(ACTOR 2) CALIBAN

Lo, how he mocks me! wilt thou let him, my lord?

(ACTOR 3) STEPHANO

Trinculo, keep a good tongue in your head. The poor monster's my subject and he shall not suffer indignity.

(ACTOR 2) CALIBAN

I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

(ACTOR 3) STEPHANO

Marry, will I.

(ACTOR 2) CALIBAN

As I told thee before, I am subject to a tyrant that by cunning hath cheated me of the island.

Drum

AUDIENCE

Thou liest.

(ACTOR 2) CALIBAN

Thou liest, thou jesting monkey, thou. I do not lie.

(ACTOR 3) STEPHANO

Trinculo, if you trouble him any more in's tale, by this hand, I will supplant some of your teeth.

(ACTOR 1) TRINCULO

Why, I said nothing.

(ACTOR 3) STEPHANO

Mum, then, and no more. Proceed.

(ACTOR 2) CALIBAN

Thou shalt be lord of it and I'll serve thee.

(ACTOR 3) STEPHANO

How now shall this be compassed?

(ACTOR 2) CALIBAN

I'll yield **her** thee asleep,
Where thou mayst knock a knuckle onto **her** head.

Drum

AUDIENCE

Thou liest.

(ACTOR 2) CALIBAN

What a pied ninny's this! Thou scurvy patch!
I do beseech thy greatness, give him blows.

(ACTOR 3) STEPHANO

Trinculo... [*makes threatening gesture*]

(ACTOR 1) TRINCULO

Why, what did I? I did nothing. I'll go farther off.

(ACTOR 3) STEPHANO

Didst thou not say he lied?

Drum

AUDIENCE

Thou liest.

(ACTOR 3) STEPHANO

Do I so? take thou that.

Slaps TRINCULO

(ACTOR 2) CALIBAN

Ha, ha, ha!

(ACTOR 3) STEPHANO

Monster, we will get this lady: I
will be king --save my grace!--and
Trinculo and thyself shall be viceroys. Dost thou
like the plot, Trinculo?

(ACTOR 1) TRINCULO

Excellent.

(ACTOR 3) STEPHANO

Give me thy hand: I am sorry I beat thee.

(ACTOR 2) CALIBAN

Within this half hour will she be asleep:
Shall we destroy her then?

(ACTOR 3) STEPHANO

Ay, on mine honour. Come on, Trinculo, let us sing.

(ACTOR 3) STEPHANO and (ACTOR 1) TRINCULO

[Sings] Flout 'em and scout 'em
And scout 'em and flout 'em
Thought is free.

sound cue: a slide whistle, or some spooky island sound.

(ACTOR 2) CALIBAN

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me that, when I waked,
I cried to dream again.

(ACTOR 3) ARIEL

I will warn Prospero of this plot.⁷

Enter ALONSO AND ANTONIO

(ACTOR 1) ALONSO

Donde estas Fer? Ferdinand!

(ACTOR 3) ARIEL

But who comes here?

(ACTOR 1) ALONSO

By'r lakin, I can go no further, sir.
My old bones ache.

(ACTOR 2) ANTONIO

Old lord, I cannot blame thee.
Take leave and rest.

ALONSO Exits.

I am right glad that he is so
out of hope. The next advantage
Will I take throughly.

(ACTOR 3) ARIEL

Antonio, you are a man of sin, and on this island
Where man doth not inhabit, I have made you mad.
But remember--
For that's my business to you--that you

⁷ Ariel being an upstander again.

From Milan did supplant good Prospero;
For which foul deed the powers have
Incensed the seas and shores, yea, all the creatures,
Against your peace.

(ACTOR 2) ANTONIO

Oh it is monstrous, monstrous
It pronounced the name of Prospero
My great guilt now begins to bite my spirits.

Enter PROSPERO

(ACTOR 1) PROSPERO

What, Ariel!

ANTONIO Exits

My industrious servant, Ariel!

(ACTOR 3) ARIEL

What would my potent mistress? here I am.

(ACTOR 1) PROSPERO

Spirit, we must prepare for Caliban's attack.

(ACTOR 3) ARIEL

Presently?

(ACTOR 1) PROSPERO

Ay, with a twink.

(ACTOR 3) ARIEL

Do you love me, lady? no?

(ACTOR 1) PROSPERO

Dearly my delicate Ariel.

ARIEL conjures CALIBAN onto the stage.

(ACTOR 2) CALIBAN

Pray you, tread softly, we now are near her cell.

(ACTOR 1) PROSPERO (*watching Caliban*)

A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,

Humanely taken, all, all lost, quite lost;
I will plague them all, even to roaring.

PROSPERO does some magic to manipulate him, until Caliban roars! Exit CALIBAN

(ACTOR 1) PROSPERO

Hark, he roars! Let him be hunted soundly.
At this hour
Lies at my mercy mine enemy, my brother, Antonio.
Shortly shall all my labours end, and thou, Ariel,
Shalt have the air at freedom:
Say, my spirit, how fares my brother.

(ACTOR 3) ARIEL

Confined as a prisoner, lady.
He cannot budge 'til your release.
Your brother abides distracted,
Brimful of sorrow and dismay.
His tears run down his cheeks like winter's drops
From eaves of reeds.
Your charm so strongly works him
That if you now beheld him, your affections
Would become tender.

(ACTOR 1) PROSPERO

Dost thou think so, spirit?

(ACTOR 3) ARIEL

Mine would, were I human.

(ACTOR 1) PROSPERO

And mine shall.
Though with his high wrongs I am struck to th'quick,
Yet with my nobler reason 'gainst my fury
Do I take part. The rarer action is
In virtue than in vengeance: he being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go release him, Ariel:
My charms I'll break, his senses I'll restore,
And he shall be himself.
This rough magic
I here abjure.

This is a symbolic act. Prospero is letting go of the upper hand, relinquishing the power over Antonio, and allowing them both to be on equal ground. Now, the reparation and conversation can truly begin.

ARIEL sings, which brings in ANTONIO.

(ACTOR 3) ARIEL

[Sings] Where the bee sucks. there suck I:
In a cowslip's bell I lie.

(ACTOR 1) PROSPERO

Why, that's my dainty Ariel! I shall miss thee:
But yet thou shalt have freedom.

(ACTOR 3) ARIEL

[sings] Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

(ACTOR 1) PROSPERO

So, so, so. —
For you, most wicked sir, whom to call brother
Would even infect my mouth, I do forgive
Thy rankest fault.

(ACTOR 2) ANTONIO

Prospero, thy dukedom I resign and do entreat thou pardon me my wrongs.

A moment of reconciliation.

Give us particulars of thy preservation;
How thou hast met us here, where we have lost
The king's son Ferdinand.

Enter FERDINAND and MIRANDA giggling.

(ACTOR 3) MIRANDA

Sweet lord, you play me false.

(ACTOR 2) FERDINAND

No, my dear'st love,
I would not for the world.

(ACTOR 1) ALONSO

Ferdinand!

(ACTOR 2) FERDINAND

A most high miracle!

FERDINAND

Un milagro maravilloso!

(ACTOR 1) ALONSO

Now all the blessings
Of a glad father compass thee about!

ALONSO

Ahora recibe todas
las bendiciones de un padre feliz!

(ACTOR 3) MIRANDA

O, wonder!
How beauteous mankind is! O brave new
world,
That has such people in't!

MIRANDA

O, maravilla!
La humanidad es tan hermosa! O, mundo feliz,
Que tiene a tanta gente en él!

(ACTOR 1) ALONSO

Is this the goddess that hath severed us
And brought us thus together?

(ACTOR 2) FERDINAND

Sir, she is mortal.
But by immortal providence she's mine;
She's daughter to this famous leader of Milan.

(ACTOR 1) ALONSO

Was Milan thrust from Milan that **her** issue
Should become kings of Naples? O rejoice
Beyond a common joy, and set it down
With gold on lasting pillars: in one journey
Did Ferdinand, my child, find a wife
Where he himself was lost: Prospero **her** dukedom
In a poor isle; and all of us ourselves,
When no one was their own.

Transition from Alonso to Prospero

(ACTOR 2) FERDINAND

Look down, you gods,
And on this couple drop a blessed crown.

(ACTOR 1) PROSPERO

I say amen, Ferdinand. Come hither, spirit.
Set Caliban free.

ARIEL exits to get CALIBAN

(ACTOR 1) PROSPERO

This thing of darkness I
Acknowledge mine.

ENTER CALIBAN

(ACTOR 1) PROSPERO

Caliban.

*Reconciliation of Caliban and Prospero. A relationship that begins to embody protective factors,
and we can immediately see the effect...the softening of both of them.*

Go, sirrah, to my chamber; as you look
To have my pardon, trim it handsomely. [*CALIBAN stands more erect*]

(ACTOR 2) CALIBAN

Ay, that I will; and I'll be wise hereafter
And seek for grace.

(ACTOR 1) PROSPERO

I invite you all
To hear the story of my life,
Which must take the ear strangely
and in the morn I'll bring you to your ship.
I'll deliver all; And promise you calm seas.

(to the audience)

Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint: now, 'tis true,
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:



SHAKES
PEARE
FESTIVAL

The Tempest: CSF Shakespeare & Violence Prevention

As you from crimes would pardon'd be,
Let your indulgence set me free.⁸

⁸ This moment turns the question to the audience. Will you free this person? Or will you continue the cycle of violence? How will you choose to act?

TALKBACK QUESTIONS

After each student response, make sure to repeat the response in a loud voice for all to hear, and say “Thank you” to the student who responded (rather than “yes, that’s right” or “exactly!”). There are no wrong answers.

ACTOR 1

- Thanks for being a great audience!
- I’d like to invite ____ (your counselor/principal, etc) up to join us for this conversation. Let’s give ____ a round of applause!
- This project is a way to think about some of the patterns of violence and mistreatment we see in our own world, using Shakespeare’s plays.
- Now, let’s get a show of hands: **How many of you have seen a Shakespeare play before this one?**

ACTOR 3

- Great! You can put your hands down.
- We have some questions about what you saw in the play. If you would like to share an answer, please raise your hand and speak up nice and loud, so everyone can hear you. If you don’t remember a character’s name, don’t worry—just do your best to describe them.
- **What examples of mistreatment or violence did you see in the play?** *(Take examples)*
- **We use the term “upstander” for someone who takes action to prevent violence. Who in the play could have been an upstander?** *(Take examples)* There are so many people who could have helped!

ACTOR 2

- In this play, we see so many examples of preventable violence.
- **Here in your school, how can one person make a difference in preventing mistreatment and violence?**
- Please raise your hand if you’d like to share your idea.
- *(If no responses)* Sometimes you don’t know what you’re going to do until the moment, and that’s okay too! Here are a few things that might work:
 - Trusted adult
 - Support the person being mistreated
 - Safe2Tell

ACTOR 1

- **By show of hands, how many of you have heard of Safe2Tell?**

- Safe2Tell is an anonymous way to report dangerous behavior. There are lots of ways to help when we're aware of mistreatment. If you don't feel you can directly interrupt the behavior, or talk to an adult who will help, Safe2Tell is another tool for you. You can report through the Safe2Tell mobile app, online at Safe-2-(the number 2) Tell Dot Org, or there's a number you can call. If you know of a situation that is unsafe, we hope you know that it's no less courageous to help anonymously.
- Of course, you have adults here at your school who are here for you, and who care about your safety. If possible, we hope you will approach a trusted adult first. But if that's not possible, Safe2Tell is a safety net for you.
- *(To school representative)* Anything else you would like to add?

ACTOR 3

Thank you for being part of the audience today. We are going to do workshops with some of you in classrooms. But if we aren't doing workshops with you, we encourage you to keep this conversation going. Now, I'd like you to stay seated and quietly look to your teachers and they will tell you where to go. Thank you!