As we continue to make progress studying this Shakespearean play, the feedback that I have received from a few students indicates that lessons that emphasize depth over breadth feel the most productive, especially as we approach the final weeks of the semester.

Let’s finish reading Acts III, IV, and V the week of June 1st. So, keep referring to your copy of the play, the text of the play online, and any helpful audio recording. I continue to find the Royal Shakespeare Company’s live performance interesting and useful.

Once you have read at least Acts III and IV, choose one of the options below and write a response that is a page to two pages long. Try to fill at least one page with writing that demonstrates your best effort, intelligence, and creative insight. For some of the topics, you will want to have finished reading the play.

**Suggested due date: on or before June 5th, uploaded to turnitin.com.**

A quick reminder about academic honesty: do not plagiarize. The material that you turn in must be your own. Respect your own ideas; present your own material.

In your writing, work to show that your understanding of the plot, characters, and themes from the play.

1. **The Visual Arts** – Find a painting, illustration, or image with artistic merit that you see as bearing some relation to the play. *The Tempest* has inspired countless artists. You’ll recall that our class discussed and wrote about visual art earlier in the semester. Doing an image-search with the key words “Shakespeare’s The Tempest” would be an easy way to start. You could find a painting that actually depicts a scene from Shakespeare’s play, but your choice does not need to be related to the play in such a direct way. Any work of art that reminds you (recall the associative level) of a scene from Acts III through V of the play, a character from the play, a theme, a mood, a song, or a speech from the play should be relevant and meaningful. If you can insert an image (probably as a jpeg) into the document you turn in, that would be helpful. If you enjoy making art, you could create your own image or illustration that connects in some informed way with Acts III through V. You could sketch a scene. Find your own *voice* as an interpretive artist. Writing about your own artwork and your artistic process could be enlightening. For the art you choose to write about, use appropriate vocabulary to discuss relevant topics, such as technique, color, composition, form, mood, perspective, texture, and media (the materials that comprise the work). See if you can write in sensory, formal, and associative modes. (See the Writing about Art handout from earlier in the semester, if you are looking for inspiration!) In your discussion, you might even be able to incorporate allusions to Prospero’s or other characters’ wise saws regarding the arts.

2. **Music** – Find music, a single song, an album, a few pieces of music, several songs, works by a musical artist, or works by several artists (singers, a group or groups, composers, etc.) that bear some kind of artistic or thematic connection to the play. You could choose a song or a work of music directly inspired by Shakespeare’s play, or you could choose music that, for you, connects with the play on a more associative level. Develop content that shows how music can relate to this play’s meanings through universal connections to the humanities and liberal arts in general. There are songs that actually appear in this play! (See: Juno and Ceres’ song from IV.i.) You could find artists’ interpretations of one or more of those songs online and elsewhere by doing a search. *The Tempest* has inspired opera, musicals, and other musical endeavors. For the music you choose to write about, use appropriate vocabulary to discuss relevant topics, such as technique, volume, dynamics, rhythm, genre, artist, tempo, instrumentation, and others. See if you can write in sensory, formal, and associative modes, as we did for our writing about music from earlier in the semester.
3. **The Tempest in Film** – Find a film version of the play, watch it, and write about how the film interprets Shakespeare’s drama. It does not need to be a word-for-word adaption; you are welcome to seek out artistic interpretations of Shakespeare’s original (e.g., 1982’s *Tempest*, listed below). How is the movie different? What does the movie leave out? What does it add? What did you find successful, entertaining, or meaningful? What didn’t work for you? You have many choices; I won’t include an exhaustive list here, but a few options you could consider are:

- *The Tempest* (2019), from The Stratford Festival, directed by Antoni Cimolino, available at [https://www.youtube.com/watch?v=AZRepz1ZH6Q](https://www.youtube.com/watch?v=AZRepz1ZH6Q)
- *The Tempest* (2019), from The Royal Shakespeare Company, available at [https://www.youtube.com/watch?v=slvlfbCWCs0](https://www.youtube.com/watch?v=slvlfbCWCs0)
- *The Tempest* (2010), directed by Julie Taymor and starring Helen Mirren, Djimon Hounsou, Russell Brand, and Alan Cumming
- *Tempest* (1982), starring John Cassavetes, Gena Rowlands, Susan Sarandon, Raúl Juliá and Molly Ringwald
- *The Tempest* (1979/1980), produced by the BBC, directed by John Gorrie and starring Michael Hordern as Prospero
- *The Tempest* (1960), directed by George Schaefer and starring Richard Burton, available at [https://www.youtube.com/watch?v=QheHYN3rLY](https://www.youtube.com/watch?v=QheHYN3rLY). This production offers some interesting costumes!
- If you search, you should find several other suitable options.

Offer your original perspective and write knowledgeably about the film you have chosen. Use evidence from the film to defend your assertions. Do not work to advertise the film; rather, develop a thoughtful, authentic response to it. Work to offer an examination of the film and tell how it creates an artistic statement. Avoid relying on the work of film websites, critics, or reviewers. If you do rely on any sources, you must cite them. So don’t – this is a page-long response for a Humanities class! Present your thoughts. What does the film reveal about the human condition, truth, law, argumentation, youth, intelligence, politics, history, individual strength, interpersonal relationships, or artistic expression? How does it reinterpret Shakespeare’s work? It is okay to tell about how you like a film (or don’t like it) and tell about specific parts you enjoy (or do not). But, speak about what the film does, not just your level of appreciation. Try to incorporate a discussion of relevant film techniques, such as scene, setting, shot, camera angle, close-up, timing, sound, character, mise en scene, special effects, object(s), and lighting.

4. **Create an Act VI or a Brief, One-Act Sequel** – Write creatively in response to the play by creating a new act that follows Act V’s Epilogue. Would the characters get along on their voyage away from the mysterious island? What about the Mariners from Act I – how are they doing? Do all the characters head back to Italy? What becomes of Ariel and Caliban? Would principal characters return to Naples? Could there be another storm! Write a mini-drama! (You could call it Act VI, scene i.) Which characters will appear? What will they talk about and what will happen? What kind of setting(s) will you create? Write as many lines as you can in blank verse (unrhymed iambic pentameter), just as Shakespeare did. Try to use some Shakespearean vocabulary, phrasing, and syntax, too. Make your writing feel like the play’s new, final act. Show your insight into the play’s characters, themes, and plot. Try to make direct allusions to the play. Don’t be afraid to take chances and create some new, entertaining material.

5. **An Interview** – For this creative piece, imagine what it would be like to interview one of the characters from *The Tempest*. Which character would you choose? Use your imagination! Where would the interview take place and what information might you learn that does not appear in the play? You could ask the character questions about the humanities and the liberal arts. Bear in mind that, for example, Caliban’s responses would be markedly different from Ariel’s, Prospero’s, or Miranda’s. The role of the humanities varies greatly in people’s lives; in your writing, show the subjectivity of the interviewee. What kind of perspective might one character – and *The Tempest* more broadly – offer on the humanities and liberal arts? Your writing could take the form of a fictitious dialogue between you and the character, or some other appropriate format.