

Fluency: Speaking and Hearing Shakespeare
Speaking Caliban's Speech from *The Tempest* 3.2

Choral Readings

CAL. Art thou afeard?

STE. No, monster, not I.

CAL. 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 sometimes 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.

Share the oral reading of this speech by reading individually to punctuation marks, then to the ends of lines

Females read the odd lines (1, 3, 5, etc.) in unison, males read the even lines (2, 4, 6, etc.) in unison

Metrical Stress

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 SOMEtimes 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.

Listen for repeated sounds – alliteration, assonance, consonance.
Listen for rhyme.

Note the pauses – the placement of punctuation marks – and the
places where a line ends without punctuation or pause.

Note places where the meter becomes irregular.

Pay attention to the irregularities and the variations, the places
where the phrase is liberated from the formula!

Grammatical Stress

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 sometimes 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.

Color-code (or double-underline) the **action verbs**. Speak the speech, stressing the action verbs.

Color-code (or single-underline) the **nouns**. Speak the speech, placing primary stress upon the action verbs and secondary stress upon the nouns.

To what extent is the power and meaning of this speech concentrated in its verbs and nouns?

Rhetorical Stress

Synthesize everything you have observed and learned about the sound and meaning of this speech.

Review the ways in which sound and stress can be conveyed, employing volume, pitch, pace, pause, and tone.

Plan a soundtrack for the speech that reflects your understanding of Caliban and incorporates your personal inventory of sweet and soothing sounds.

Prepare a dramatic recitation that celebrates your understanding of the sound and meaning of Caliban's speech!

Works Cited

Shakespeare, William. The Tempest. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 1994.