

the tempest

chicago
shakespeare theater
on navy pier



teacher handbook

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chicago shakespeare on navy pier theater

Barbara Gaines **Criss Henderson**
Artistic Director Executive Director

Chicago Shakespeare Theater is Chicago's professional theater dedicated to the works of William Shakespeare. Founded as Shakespeare Repertory in 1986, the company moved to its seven-story home on Navy Pier in 1999. In its Elizabethan-style courtyard theater, 500 seats on three levels wrap around a deep thrust stage—with only nine rows separating the farthest seat from the stage. Chicago Shakespeare also features a flexible 180-seat black box studio theater, a Teacher Resource Center, and a Shakespeare specialty bookstall.

Now in its twenty-ninth season, the Theater has produced nearly the entire Shakespeare canon: *All's Well That Ends Well*, *Antony and Cleopatra*, *As You Like It*, *The Comedy of Errors*, *Cymbeline*, *Hamlet*, *Henry IV Parts 1 and 2*, *Henry V*, *Henry VI Parts 1, 2 and 3*, *Henry VIII*, *Julius Caesar*, *King John*, *King Lear*, *Love's Labor's Lost*, *Macbeth*, *Measure for Measure*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Othello*, *Pericles*, *Richard II*, *Richard III*, *Romeo and Juliet*, *The Taming of the Shrew*, *The Tempest*, *Timon of Athens*, *Troilus and Cressida*, *Twelfth Night*, *The Two Gentlemen of Verona*, *The Two Noble Kinsmen*, and *The Winter's Tale*. Chicago Shakespeare Theater was the 2008 recipient of the Regional Theatre Tony Award. Chicago's Jeff Awards year after year have honored the Theater, including repeated awards for Best Production and Best Director, the two highest honors in Chicago theater.

Since Chicago Shakespeare's founding, its programming for young audiences has been an essential element in the realization of its mission. Team Shakespeare supports education in our schools, where Shakespeare is part of every required curriculum. As a theater within a multicultural city, we are committed to bringing Shakespeare to a young and diverse audience of 40,000 students each year. Team Shakespeare's programming includes free teacher workshops, student matinees of main stage shows, post-performance discussions, comprehensive teacher handbooks, and an abridged, original production each year of one of the "curriculum plays." Team Shakespeare offers a region-wide forum for new vision and enthusiasm for teaching Shakespeare in our schools. In 2012, the Folger Shakespeare Library in Washington, DC, honored that vision with the prestigious Shakespeare Steward Award. The 2015-16 Season offers a student matinee series for two of Chicago Shakespeare Theater's full-length productions: in the fall semester, Shakespeare's *The Tempest*, and in the spring, Shakespeare's *Othello*. Also this spring, a 75-minute abridged version of *Twelfth Night* will be performed at the Theater on Navy Pier and will tour to schools and theaters across the region. We hope that you and your students will enjoy our work—and Shakespeare's creative genius brought to life on stage.

Marilyn J. Halperin Director of Education
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WILLIAM SHAKESPEARE'S THE
TEMPEST

ADAPTED & DIRECTED BY

AARON POSNER & TELLER OF PENN & TELLER

SONGS CHOREOGRAPHY

TOM WAITS & KATHLEEN BRENNAN PILOBOLUS & MATT KENT

Four hundred years ago, as Shakespeare wrote *The Tempest*, the Age of Discovery and a new century were emerging. With each brave new expedition by explorers Sir Frances Drake, Sir Walter Raleigh, Henry Hudson and others, the boundaries of the world opened out to vast new realms beyond the imagination. At the edges of imagination is where Shakespeare the artist dwelt—the realm where he practiced his magic art, seeing in words what others could not.

The landscape of the human mind was to the Renaissance as unknowable and unmapped as the geography of the farthest corners of the world. Shakespeare the playwright, poet and magician understood that these distant and exotic realms, which had so captured the ambition of his contemporaries, were no more remote, terrifying or wondrous than the emotional spaces inside each of us. *The Tempest* is a play of exploration into mysterious territories, filled with the magic and dark truths the live within our imaginations—and the human heart.



ART THAT LIVES

Drama is a living art. It is written to be performed live before a group of people who form an audience and experience it together, just as you will here at the Chicago Shakespeare Theater. This tradition

of performance and observance, of drama as *communication*, is an historically rich and complex one that reaches far back in time. Textual evidence from Egypt and Mesopotamia—even art like cave paintings depicting men disguised as animals—reveals that since ancient times, impersonation and imitation have been used not only ritualistically but also as a means of expression and communication, a way to impart the knowledge of the community.

The beginnings of Western drama further developed in the religious ritual and festivals of the ancient Greeks, while their theater also took on new emphasis as a sophisticated mode of storytelling, especially as a way of communicating the history of a culture and imagining new heroic tales. The drama of Europe's Middle Ages was closely tied to forms of religious observance, but the medievals also used theater to teach biblical stories, present the lives of saints, and creatively communicate the moral ideals of the community. It is this long and varied tradition of community engagement and communication through drama that Shakespeare and the Renaissance playwrights inherited—and from which they would both borrow and imagine new possibilities.

Drama not only depicts human communication, it *is* human communication. But in the theater, unlike television or film, a two-way communication occurs between the actors and their audience. When you experience theatrical storytelling, you are not simply on the receiving end of this communicative process: the audience, as a community, is also a participant. We are quite used to thinking about the actors' roles in a play, but may find it strange to imagine ourselves, the audience, playing an important role in this living art. Because theater is art that lives, each performance is guaranteed to be different, depending in part upon an audience's response.

A live performance depends upon its audience. In the theater, the audience hears and sees the actors, just as the actors hear and see the audience. When the actors experience a responsive, interested audience, their work is at its best—full of animation and energy. When the actors sense disinterest, they too are distracted, and the play they create is less interesting. One actor described the experience of live performance as a story

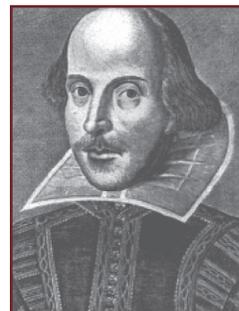
How can you help us give you the best performance we can?

- ◆ **Please, no talking during the performance.** It distracts the actors as well as the people sitting nearby.
- ◆ **Respond naturally to our play.** Emotions are part of drama. We hope that you'll laugh, cry and even gasp—but as a natural response to the story, and not in order to distract attention from the stage.
- ◆ **Please leave all “noisemakers”—**food, gum, cell phones, iPods, etc.—**back at school or on the bus.** In a quiet theater, wrappers and munching are heard by all, the actors included.
- ◆ **No photographs of any kind, please.** Flashbulbs can make the actors lose their focus and can be dangerous. Digital cameras, along with all other kinds of recording devices, are prohibited, as is text-messaging.

told by the actors and audience together. In this sense, you are also a storyteller when you experience live theater. We hope you'll enjoy your role—and will help us to give you a dramatic experience that you'll always remember. ◆

[Theatrical performance] is essentially a sociable, communal affair. This is important. To resist this is, I think, to ruin one of the very important parts of the theatrical experience. Let the play and let the fact that temporarily you are not your private self, but a member of a closely fused group, make it easy for the performance to 'take you out of yourself.' This, I suggest, is the object of going to a play...to be taken out of yourself, out of your ordinary life, away from the ordinary world of everyday.

—TYRONE GUTHRIE, 1962



BARD'S BIO

The exact date of William Shakespeare's birth is not known, but his baptism (traditionally held three days after a child's birth) was recorded on April 26, 1564. His father, John Shake-



INTRODUCTION

Shakespeare, was a tanner, glover, grain dealer, and prominent town official of the thriving market town of Stratford-upon-Avon. His mother, Mary Arden, was the daughter of a prosperous, educated farmer. Though the records are lost, Shakespeare undoubtedly attended Stratford's grammar school, where he would have acquired knowledge of Latin and the classical writers, training in rhetoric and analysis of texts, and gained a smattering of arithmetic as well as instruction in the articles of the Christian faith. There is no record that Shakespeare acquired a university education of any kind.

At the age of eighteen, Shakespeare married Anne Hathaway, eight years his senior. They had one daughter, Susanna, followed by twins, Hamnet and Judith. Hamnet, Shakespeare's only son, died at age eleven. From 1585, the year in which the twins were baptized, until 1592, when he is first referred to as a dramatist in London, we know nothing of Shakespeare's life. Consequently, these seven so-called "lost years" are filled with legend and conjecture. We may never know what brought Shakespeare to London or how he entered its world of the theater. The first reference to Shakespeare as an actor and playwright appears in 1592 and was made by Robert Greene, a rival playwright and pamphleteer, who attacked Shakespeare as an "upstart crow" for presuming to write plays (when he was only a mere actor) and for copying the material of established dramatists.

By the early 1590s Shakespeare had emerged as a rising playwright in London, where he continued to enjoy fame and financial success as an actor, playwright, and part-owner of one of London's leading theater companies for nearly twenty years. Subsequent references to Shakespeare indicate that as early as 1594 he was not only an actor and a playwright, but also a partner in a new theatrical company, the Lord Chamberlain's Men, which soon became one of London's two principal companies. The company's name changed to the King's Men in 1603 with the accession of James I, and it endured until the Commonwealth closed the theaters in 1642.

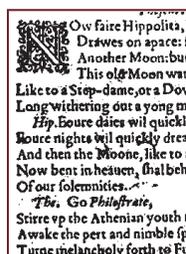
During his career, Shakespeare wrote or collaborated on what most scholars now agree upon as thirty-eight plays. His earliest plays—including *Love's Labor's Lost*, *The Comedy of Errors*, *Richard III*, *King John*, and *The Taming of the Shrew*—were written between 1589 and 1594. Between 1594 and 1599, Shakespeare wrote both *Romeo and Juliet* and *Julius Caesar* as well as other plays, including *Richard II*, *The Merchant of Venice*, and *As You Like It*. His great tragedies—*Hamlet*, *Othello*, *King Lear*, and *Macbeth*—were composed between 1599 and 1607, and were preceded by his last play traditionally categorized as comedy, *Measure for Measure*. The earlier histories, comedies, and tragedies made way for Shakespeare's final dramatic form—the plays commonly termed "romances"

or "tragicomedies" for their blending of the comic and tragic forms. Written between 1606 and 1611, the romances include *Cymbeline*, *Pericles*, *The Winter's Tale* and *The Tempest*. These were the plays of a playwright no longer bound by the constraints of his earlier forms.

Although some quarto versions of the plays were printed in Shakespeare's lifetime, there is no definitive extant evidence to suggest that he directly oversaw their publication. It was not until 1623, seven years after his death, that his complete plays were published in the First Folio. However, we do know that Shakespeare did oversee the publication of three narrative poems and a collection of 154 sonnets during his lifetime. Shakespeare retired in 1611 to live as a country gentleman in Stratford, his birthplace, until his death on April 23, 1616. ♦

Shakespeare was the man, who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul. All the images of Nature were still present to him, and he drew them not laboriously, but luckily; when he describes any thing, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read nature; he looked inwards, and found her there.

—JOHN DRYDEN, 1688



THE FIRST FOLIO

Throughout much of the Renaissance, plays did not occupy the same high cultural status that we attribute to them today. In fact, theatrical texts were not viewed as "literature" at all. When a play was published (if it was published at all) it was printed inexpensively in a small book, called a "quarto," the sixteenth-century equivalent of our paperbacks. It was not until 1616, the year of Shakespeare's death, when a contemporary English poet and dramatist, Ben Jonson, published his own plays in a large-format book called a "folio"—the format traditionally reserved for the authoritative texts of religious and classical works—with the intention of challenging this pervasive understanding of theatrical texts as holding low literary value, that plays began to be understood as literature worthy of publication. Jonson was still chided as bold and arrogant for his venture for many years.

During Shakespeare's lifetime, only half of his plays were ever published, and those were printed as quartos. He did,

however, oversee the publication of three narrative poems and a collection of 154 sonnets. It was not until seven years after the playwright's death that two of his close colleagues decided to gather his plays for publication in a move of three-fold significance: as a gesture of homage to a long-time friend and colleague; as a promotion of the King's Men as a theater company of the highest cultural prestige; and as a financial venture with lucrative potential.

In 1623, what is now known as the First Folio, a book containing thirty-six of Shakespeare's estimated thirty-eight plays, was published. Modern textual scholars maintain that the First Folio was likely compiled from a combination of stage prompt books and other theatrical documents, the playwright's handwritten manuscripts (no longer extant), and various versions of some of the plays already published. Shakespeare's First Folio took five compositors two and one-half years to print. The compositors manually set each individual letter of type, memorizing the text line by line to increase efficiency, as they moved down the page. There was no editor overseeing the printing, and the compositors frequently altered punctuation and spelling. Errors caught in printing would be corrected, but due to the high cost of paper, earlier copies remained intact. Of the 1,200 copies of the First Folio that were printed, approximately 230 survive today, and each is slightly different. Chicago's Newberry Library contains an original First Folio in its rich collections.

Chicago Shakespeare Theater traditionally utilizes the First Folio as the basis for its play scripts. The First Folio still serves as a manual for many Shakespearean actors nearly 400 years after its publication because the plays as printed in the First Folio took theatrical documents as their basis for printing. Its punctuation, capitalizations, variant spellings, line breaks, and rhetorical structures all give clues to actors and directors about what words to emphasize and about what ideas are important—helping them to break open and examine the language. In Shakespeare's own theater company, with only a few days to rehearse each new play, these built-in clues were essential and provided information for members of the entire company. Today, these textual clues still help modern actors make the language easier to break apart—even though they're speaking language that's 400 years "younger" than ours. ♦

This is the book that gave us Shakespeare (or most of Shakespeare) [...] But the way it presented Shakespeare was carefully calculated to make a collection of theatre works look plausible as what we would now call works of literature. The book not only gives us the texts; it gives us Shakespeare as a cultural icon.

—JOHN JOWETT, 2007



SHAKESPEARE'S ENGLAND

Elizabeth I—daughter of Henry VIII and his second wife Anne Boleyn—ruled England for forty-five years from 1558 to 1603 in a time of relative prosperity and peace. “Few monarchs,” says Shakespearean scholar David Bevington, “have ever influenced an age so pervasively and left their stamp on it so permanently.” He maintains that “[h]er combination of imperious will and femininity and her brilliant handling of her many contending male admirers have become legendary,” and resulted in a monarchy that remained secure in the face of religious and political threats from many sides. In choosing not to marry, Elizabeth avoided allying herself and her throne with a foreign country or an English faction which may have threatened her broad base of power and influence.

Throughout early modern Europe—the period that spans the timeframe from after the late portion of the Middle Ages (c. 1500) through the beginning of the Age of Revolutions (c. 1800)—governments were centralized, assuming the power that once belonged to city-states and feudal lords, but the rule of monarchs like Queen Elizabeth I was still absolute, just as it had been understood in earlier historical periods. The monarch was seen as God's deputy on earth, and the divine right of kings—the theory that the monarch derives from God (as opposed to the people or some other source) his/her power to rule and authority—was a cherished doctrine. It was this doctrine that condemned rebellion as an act of disobedience against both the state and God.

The politics of religion constantly threatened Elizabeth's reign, even though it was one of the most secure that England had known for hundreds of years. As the daughter of Henry VIII's marriage following his divorce from Catherine of Aragon, Elizabeth was regarded by many Catholics as an illegitimate child—and thus an illegitimate monarch. Upon her ascension to the throne, Elizabeth I inherited the rule of a country that, in the wake of the Protestant Reformation, was engaged in the process of attempting to make sense of its own history. Religious power changed hands during the early modern period with astonishing rapidity.

Stephen Greenblatt reminds us that within the possibility of living memory, England had been transformed: from a highly conservative Roman Catholicism (in the 1520s Henry VIII had fiercely attacked Luther and had been rewarded by the pope

with the title “Defender of the Faith”): first, to Catholicism under the supreme head of the king; then to a wary, tentative Protestantism; to a more radical Protestantism; to a renewed and militant Roman Catholicism; and then, with Elizabeth and James, to Protestantism once again. The English were living in a world where few people had clear memories of a time without religious confusion. Since, under Elizabeth, England had returned to Protestantism, the Church of England’s government was held under the direct authority of the crown (and England’s conforming Protestant clergy) during this period.

In addition, Elizabethan England was a smaller, more isolated country than it had been previously or would be subsequently. It had withdrawn from its extensive empire on the Continent, and its explorations of the New World had barely begun. There was a period of internal economic development as Elizabeth ignored the counsel of her advisors and kept out of war until the attempted invasion by Spain and the Great Armada in 1588. England’s economy was still based in agriculture, and its farmers were poor and embittered by strife with rich landowners who “enclosed” what was once the farmers’ cropland for pastures. Uprisings and food riots were commonplace in the rural area surrounding Stratford-upon-Avon, where Shakespeare grew up. London, then the largest city of Europe, was a city of contrasts: the richest and the poorest of England lived there, side by side. While many bettered themselves in a developing urban economy, unemployment was a serious problem. As England eventually began what would be a long transition from an economy based mostly in agriculture to one of increased reliance upon trade and the manufacture of goods, both cities and social structures would rapidly evolve—it was a time of change and social mobility. For the first time in English history, a rising middle class aspired to the wealth and status of the aristocracy.

As Elizabeth had no heir, the politics of succession posed a real threat to the nation’s peace throughout her reign, and Elizabeth I finally died childless in 1603. The crown passed to her cousin James VI, King of Scotland, who became England’s King James I. Ruling from 1603 to 1625 (Shakespeare died in 1616), James I was famously responsible for overseeing a new translation of the English bible—the 1611 King James Version—which, with its powerful syntax, remains a legacy of this fertile time, just as Shakespeare’s canon has. But national peace was never quite secured as the reign of James I was also troubled with political and religious controversy. It would be James’s son, Charles I, who was beheaded in the English civil wars of the 1640s for tyrannically abusing what he believed was his divinely ordained power. ♦

¹Stephen Greenblatt, *Will in the World: How Shakespeare Became Shakespeare*, (New York: Norton, 2004): 93-94.



THE ENGLISH RENAISSANCE THEATER

A time of historical transition, of incredible social upheaval and change, the English Renaissance provided fertile ground for creative innovation. The early modern period stands as the bridge between England’s very recent medieval past and its near future in the centuries commonly referred to as the Age of Exploration, or the Enlightenment. When the English Renaissance is considered within its wider historical context, it is perhaps not surprising that the early modern period produced so many important dramatists and literary luminaries, with William Shakespeare as a significant example.

Because of its unique placement at a crossroad in history, the English Renaissance served as the setting for a number of momentous historical events: the radical re-conception of the English state, the beginnings of a new economy of industry, an explosion of exploration and colonialism, and the break with traditional religion as the Church of England separated from the Catholic Church. It is perhaps this last example of cultural upheaval—the changes brought from Continental Europe by the Protestant Reformation—that provides us with a useful lens to examine the culture of theater in England during this period, in particular.

While we can see that Shakespeare lived through a transitional time, and we can understand that rapid change often fosters innovation, we may still be led to ask what could have influenced Shakespeare’s dramatic sensibilities. What kind of theater did he encounter as a child or young man that may have made an impression upon him? It is commonly acknowledged by scholars today that Shakespeare may have developed his love for the theater by watching acting troupes that were still traveling from town to town during the middle decades of the sixteenth century—the early modern successors to a long heritage of English theater carried over from the Middle Ages. These traveling performers often enacted important stories from the Bible, staged tales of mystery and miracles, or presented their audiences with the stories of the lives of saints and heroes of the faith.

These traveling companies would move around the countryside in flatbed, horse-drawn carts, which did triple duty as



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transportation, stage, and storage for props and costumes. They would pull into a town square, into an inn yard or the courtyard of a country estate or college, and transform that space into a theater. People gathered around to watch, some standing on the ground in front of the players' stage, some leaning over the rails from balconies above to view the action on the impromptu stage below.

But during the late sixteenth and early seventeenth centuries as the Protestant Reformation gained a surer footing in England, the English theater was caught between conflicting ideas about the value and purpose of drama. Many officials of the Protestant Reformation desired to squash these traveling performances for their strong Catholic sensibilities; and even as late as 1606 James I passed legislation to remove all treatment of religious matters from the English playhouses.

But as the stories enacted in the newly constructed public theaters became more secular, public officials scorned the theater as immoral and frivolous. The theaters just outside London's walls came to be feared as places where moral and social corruption spread. The authorities frequently shut them down during the late sixteenth and early seventeenth centuries when the city was menaced by the plague and, frequently too, by political rioting. When the theaters were open, the Master of the Revels had to read and approve every word of a new play before it could be staged. But the practical enforcement of such measures was often sketchy at best, and playing companies themselves found plenty of ways around the strictures of the theatrical censors.

A man who would later become an associate of Shakespeare's, James Burbage, built the first commercial theater in England in 1576, in the decade prior to Shakespeare's own arrival on the London theater scene. Burbage skirted rigid restrictions governing entertainment in London by placing his theater just outside the city walls, in a community with the unglamorous name of "Shoreditch." Burbage was not the only one to dodge the severe rules of the Common Council of London by setting up shop in Shoreditch. His neighbors were other businesses of marginal repute, including London's brothels and bear-baiting arenas. Actors in Shakespeare's day were legally given the status of "vagabonds." They were considered little better than common criminals unless they could secure the patronage of a nobleman or, better still, the monarch.

Shakespeare and his fellow actors managed to secure both. They provided popular entertainment at Queen Elizabeth I's court as the Lord Chamberlain's Men, and they continued to enjoy court patronage after King James I came to the throne in 1603, when they became the King's Men. Their success at court gave Shakespeare and his fellow shareholders in the Lord Chamberlain's company the funds to build the new Globe playhouse in 1599. The Globe

then joined a handful of other theaters located just out of the city's jurisdiction as one of the first public theaters in England.

All kinds of people came to plays at the Globe, and they came in great numbers—a full house in the Globe could see as many as 3,000 people. The audience typically arrived well before the play began to meet friends, drink ale, and snack on the refreshments sold at the plays. An outing to the theater was a highly social and communal event and might take half the day. It was more like tailgating at a football game, or going with friends to a rock concert, than our experience of attending theater today.

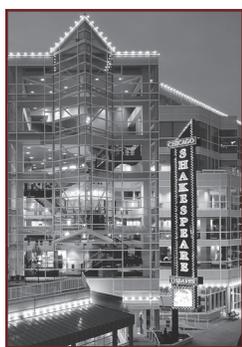
Affluent patrons paid two to three pence or more for gallery seats (like the two levels of balcony seating at Chicago Shakespeare Theater), while the "common folk"—shopkeepers, artisans, and apprentices—stood for a penny, about a day's wages for a skilled worker. The audience of the English Renaissance playhouse was a diverse and demanding group, and so it is often noted that Shakespeare depicted characters and situations that appealed to every cross-section of early modern English society. Audience appeal was a driving force for the theater as a business venture, and so during this period most new plays had short runs and were seldom revived. The acting companies were always in rehearsal for new shows and, because of the number of ongoing and upcoming productions, most plays were rehearsed for just a few days.

There was, of course, no electricity for lighting, so all plays were performed in daylight. Sets and props were bare and basic. A throne, table or bed had to be brought on stage during the action since English Renaissance plays were written to be performed without scene breaks or intermissions. For example, when stage directions in *Macbeth* indicate that "a banquet is prepared," the stage keepers likely prepared the banquet in full view of the audience. From what scholars can best reconstruct about performance conventions, Shakespeare's plays were performed primarily in "contemporary dress"—that is, the clothes of Shakespeare's time—regardless of the play's historical setting. Company members with tailoring skills sewed many of the company's stock costumes, and hand-me-downs from the English aristocracy often provided the elegant costumes for the play's nobility. Because women were not permitted to act on the English stage until 1660, female roles were performed by boys or young men, their male physique disguised with elaborate dresses and wigs. The young actors were readily accepted as "women" by the audience.

After an extremely productive creative period spanning about 100 years—often called the "Golden Age" of the English theater—the Puritans, now in power of the government, succeeded in 1642 in closing the theaters altogether. The public theaters did not reopen until the English monarchy was restored and



Charles II came to the throne in 1660. A number of theaters, including the Globe, were not open very long before the Great Fire of London destroyed them in 1666. The fire, combined with the eighteen years of Commonwealth rule—the so-called Interregnum (“between kings”)—led to the loss of many of the primary sources that would have provided us with further evidence of the staging traditions of Shakespeare’s theater. The new theater of the Restoration approached plays, including Shakespeare’s, very differently, often rewriting and adapting original scripts to suit the audience’s contemporary tastes. So it is left to scholars of early modern English drama to reconstruct the practices of Renaissance theater from clues left behind. ♦



COURTYARD- STYLE THEATER

Chicago Shakespeare Theater’s unique performance space reflects elements of both the first public playhouses in London and the courtyards of inns temporarily transformed into theaters, in which the young Shakespeare might first have acquired his love of the stage. The interior of the Globe playhouse, opened in 1599, was simple, and similar to that of Chicago Shakespeare Theater—a raised platform for the stage surrounded by an open, circular area, with seating on three levels, one above the other. Both theaters use a thrust stage with an open performance area upstage; basically, the entire performance space is in the shape of a capital “T.” With the audience seated on three sides of the thrust stage, the play is staged in the middle of them. An architect for Chicago Shakespeare Theater describes the experience of theater staged in this way: “You’re the scenery. You’re the special effects. And the people you see performing this play are performing it in front, and out of, you.”

If you think about a more traditional theater’s proscenium arch “framing” what is (not literally) a two-dimensional stage picture behind it, the thrust stage by contrast creates a three-dimensional picture for an audience that surrounds it on three sides. The people sitting in the side seats have the closest interaction with the performers, and the performers with them. The play unfolds between the audience members seated along the sides, and the actors draw upon the responses of the audience (laughter, gasps, nervous shifting in chairs when tension mounts) as they perform. As an audience member, your facial expressions and body language serve both as the focal point of the actors’ energy

and the backdrop for the other audience members seated across from you. Architect David Taylor and his company, Theatre Projects Consultants, worked closely with Chicago Shakespeare Theater’s leadership to design this courtyard theater. “It’s important that we don’t lose the performer among the faces, but it’s essential to understand that every single face is a live piece of scenery reflecting and framing what’s going on,” Taylor explains. “That’s the reason why the courtyard theater shape is such a wonderful historical springboard for modern theater design.”

“The backdrop and the scenery for Shakespeare is the human race,” Taylor notes, “so we’re putting Shakespeare into its proper context by making human faces the backdrop for those sitting in any seat in the theater.” According to Taylor: “This close, close relationship with the performers on stage is the very essence of the courtyard experience. The courtyard experience was about leaning out of windows. It was about throwing open the windows in the courtyard when the stage was brought through on a cart and leaning out and interacting.” Audience members seated in the galleries at Chicago Shakespeare Theater are encouraged to use the “leaning rails” to watch the players below—like those watching from an inn’s balconies centuries ago when a traveling troupe set up its temporary stage.

The actors and the audience share the experience of seeing and interacting with one another. Taylor thinks that actors benefit tremendously from the courtyard design: “They’re not looking at people sitting in straight rows, disconnected from everybody around them in big seats. There’s a sense of community in the space, a sense of embracing the performer on stage.” Actors are always fed by the energy generated from their audience. The design of Chicago Shakespeare Theater offers a feast of feedback to the actors on its stage.

Other theaters have been modeled upon the Elizabethan experience of courtyard theater, perhaps most notably the Royal Shakespeare Company’s Swan Theatre in Stratford-upon-Avon. The Swan served as a model for Chicago Shakespeare Theater. Besides their deep thrust stages that were designed to create an intimate relationship between actors and audience, prominent architectural elements in both theaters are the brick walls that surround the audience and natural wood that creates a feeling of warmth. Brick is an aesthetic choice but, due to its particular design, it also serves as an acoustical choice. The angle of the bricks in the side walls helps diffuse sound, sending it in different directions throughout the theater. The sound, lighting, and rigging systems are all state-of-the-art. Chicago Shakespeare Theater’s design accommodates a wide array of possibilities for structuring and using the performance space. ♦



TIMELINE

1300

- 1326** Founding of universities at Oxford and Cambridge
- 1348** Boccaccio's *Decameron*
- 1349** Bubonic Plague kills one-third of England's population
- 1387** Chaucer's *Canterbury Tales*

1400

- ca.1440** Johannes Gutenberg invents printing press
- 1472** Dante's *Divine Comedy* first printed
- 1492** Christopher Columbus lands at Cuba
- 1497** Vasco da Gama sails around Cape of Good Hope

1500

- 1501-4** Michelangelo's *David* sculpture
- 1503** Leonardo da Vinci's *Mona Lisa*
- 1512** Copernicus' *Commentariolus* published, theorizing that Earth and other planets revolve around sun
- 1518** License to import 4,000 African slaves to Spanish American colonies granted to Lorens de Gominzot
- 1519** Ferdinand Magellan's trip around the world
- 1519** Conquest of Mexico by Cortez
- 1522** Luther's translation of the New Testament

1525

- 1531** Henry VIII recognized as Supreme Head of the Church of England
- 1533** Henry VIII secretly marries Anne Boleyn, and is excommunicated by Pope
- 1539** Hernando de Soto explores Florida
- 1540** G.L. de Cardenas "discovers" Grand Canyon
- 1541** Hernando de Soto "discovers" the Mississippi

1550

- 1558** Coronation of Queen Elizabeth I
- 1562** John Hawkins begins slave trade between Guinea and West Indies
- 1564** Birth of William Shakespeare and Galileo
- 1565** Pencils first manufactured in England
- 1570** Pope Pius V excommunicates Queen Elizabeth
- 1573** Francis Drake sees the Pacific Ocean

1575

- 1576** Mayor of London forbids theatrical performances in the City
Burbage erects first public theater in England (the "Theater" in Shoreditch)
- 1577** Drake's trip around the world
- 1580** *Essays* of Montaigne published
- 1582** Marriage license issued for William Shakespeare and Anne Hathaway
Daughter Susanna Shakespeare christened

SHAKESPEARE'S PLAYS

ca. 1592-1595

Comedies

- Love's Labor's Lost
- The Comedy of Errors
- The Two Gentlemen of Verona
- A Midsummer Night's Dream
- The Taming of the Shrew

Histories

- 1,2,3 Henry V
- Richard III
- King John

Tragedies

- Titus Andronicus
- Romeo and Juliet

Sonnets

- Probably written in this period



- 1585** Christening of son Hamnet and twin Judith
- 1587** Mary Queen of Scots executed
- 1588** Destruction of the Spanish Armada
- 1592** Shakespeare listed with the Lord Chamberlain's Men
- 1593-4** Plague closes London playhouses for 20 months
- 1595** Coat of arms granted to Shakespeare's father, John
- 1596** Death of son Hamnet, age 11
Edmund Spenser's *The Faerie Queene*
- 1597** Shakespeare, one of London's most successful playwrights, buys New Place, one of the grandest houses in Stratford-upon-Avon
- 1599** Globe Theatre opens, as home to the Lord Chamberlain's Men, with Shakespeare as part-owner

1600

- 1602** Oxford University's Bodleian Library opens
- 1603** Death of Queen Elizabeth, coronation of James I
Lord Chamberlain's Men become the King's Men upon endorsement of James I
- 1603-11** Plague closes London playhouses for at least 68 months (nearly 6 years)
- 1605** Cervantes' *Don Quixote Part 1* published
- 1607** Marriage of Susanna Shakespeare to Dr. John Hall
Founding of Jamestown, Virginia, first English settlement on American mainland
- 1608** *A true relation of such Occurances and Accidents of Note as hath passed in Virginia* by John Smith
Galileo constructs astronomical telescope
- 1609** Blackfriars Theatre, London's first commercial indoor theater, becomes winter home of the King's Men
- 1611** "King James Version" of the Bible published
- 1613** Globe Theatre destroyed by fire
- 1614** Globe Theatre rebuilt
- 1615** Galileo faces the Inquisition for the first time
- 1616** Judith Shakespeare marries Thomas Quinney
Death of William Shakespeare, age 52
- 1618** Copernican system condemned by Roman Catholic Church
- 1619** First African slaves arrive in Virginia
- 1623** The First Folio, the first compiled text of Shakespeare's complete works published

1625

- 1625** James I dies, succeeded by Charles I
- 1633** Galileo recants before the Inquisition
- 1636** Harvard College founded in Cambridge, Massachusetts
- 1642** Civil War in England begins
- 1642** Puritans close theaters throughout England until following the Restoration of the Monarchy, 18 years later, with Charles II
- 1649** Charles I beheaded
- 1649** Commonwealth declared

ca. 1596–1600

Comedies

- The Merchant of Venice
- Much Ado About Nothing
- The Merry Wives of Windsor
- As You Like It
- Twelfth Night

Histories

- Richard II
- 1, 2 Henry IV
- Henry V

Tragedies

- Julius Caesar

ca. 1601–1609

Comedies

- Troilus and Cressida
- All's Well That Ends Well

Tragedies

- Hamlet
- Othello
- King Lear
- Macbeth
- Antony and Cleopatra
- Timon of Athens
- Coriolanus
- Measure for Measure

ca. 1609–1613

Romances

- Pericles
- Cymbeline
- The Winter's Tale
- ◆ The Tempest
- The Two Noble Kinsmen

Histories

- Henry VIII

DRAMATIS PERSONAE

THE ISLAND

PROSPERO *Duke of Milan*

MIRANDA *daughter to Prospero*

ARIEL *a spirit*

CALIBAN *son to the witch Sycorax, exiled to the island in the past*

SPIRITS**

THE SHIPWRECKED ROYAL COURT

ALONSO *King of Naples*

FERDINAND *son and heir to Alonso*

SEBASTIAN *brother to Alonso*

ANTONIO *brother to Prospero*

GONZALO* *an old counselor*

STEPHANO *a drunken butler*

TRINCULO *a jester*

THE SHIP'S CREW

MASTER OF THE SHIP

BOATSWAIN

MARINER

ROUGH MAGIC

JUNO *Roman goddess of marriage*

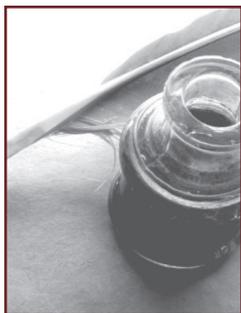
IRIS *Roman goddess who serves as messenger between the gods and humanity*



*In CST's production, this character portrayed by actress Barbara Robertson, is named "Gonzala."

**In CST's production, MINIONS are spirits that also inhabit the island

Sketches by Costume Designer Paloma Young for CST's 2015 production of *The Tempest*.



THE STORY

Many years before Prospero's story begins here today, he was once the Duke of Milan, overthrown by his brother Antonio, and cast to sea with his three-year-old daughter Miranda and his precious books of magic. Against all odds,

father and daughter reach the safety of a lonely, enchanted island.

Since that time, Prospero has come to rule over Caliban, a native inhabitant of the island, and Ariel, a spirit of this place. Now, twelve years after his fateful fall from power, Prospero turns his magic into revenge. Conjuring up a terrible storm at sea, he watches as a boat is shipwrecked with all its human cargo—among them, the same men who had betrayed him long ago: his usurping brother Antonio, along with King Alonso of Naples, and the king's own power-hungry brother, Sebastian. With Prospero pulling the strings of fate, the ship's passengers safely reach his island, where Antonio searches in vain for his son Ferdinand, fearing him drowned at sea. But somewhere on the island, the prince is safe—as safe as one can be when one has fallen in love, which Ferdinand does upon first sight of Miranda.

As Sebastian plots to kill his brother and seize the crown, Caliban teams up with two other shipwrecked passengers—a drunken butler named Stephano and Trinculo, the court jester—in a plot to kill Prospero and seize the island back. Prospero at last settles the score with his enemies, surprising all with the power he discovers in his hands and heart. ♦



Set design for CST's 2015 production of *The Tempest* by Dan Conway



ACT-BY-ACT SYNOPSIS

Long before the play begins. . .

Prospero, the Duke of Milan, leaves the running of his government in the hands of his brother Antonio so that the Duke can devote his time to his books which teach him magic. Antonio plots to usurp his brother's dukedom, and forms an alliance with Alonso, King of Naples, an enemy to Prospero. In the dark of night, Prospero and his three-year-old daughter, Miranda, are cast to sea in a small boat. Gonzalo, Prospero's faithful old counselor, supplies the outcasts with food, water, clothing, and Prospero's precious books.

They safely land on a strange and isolated island, and for twelve years Prospero has studied his books and raised his daughter. With magic learned from his books, Prospero has assumed control over the island and its other inhabitants, Ariel, an airy spirit, and Caliban, the exiled offspring of a witch.

ACT ONE

King Alonso's fleet of ships is caught in the midst of a raging storm. The boat bearing the royal court faces imminent disaster as the Boatswain struggles to maintain order on board. The crew abandons hope, and the passengers prepare to meet their deaths.

On the island, Miranda takes pity on the storm-tossed crew and pleads with her father to use his magic to calm the storm. Prospero tells her not to worry, that it was he who orchestrated the tempest in the first place. He retells their history to her (see "Long Before the Play begins. . ."), revealing that the tempest-tossed passengers on the ship are the same people who overthrew him and cast them both to their presumed deaths at sea.

As Prospero's spirit-servant Ariel returns to his master to report the effects of the magical sea storm, Prospero puts a sleeping charm on Miranda. Ariel relates that all of the passengers are safe: the ship is harbored with the passengers and crew delivered up to the island, all in separate groups just as Prospero had charted. Alonso, the king, and his brother Sebastian are situated with Prospero's brother, Antonio, Gonzalo, and two lords, Adrian and Francisco. The Boatswain is with his mariners and the captain; the jester Trinculo is with a



THE TEMPEST

drunken butler, named Stephano; and Alonso's son Ferdinand wanders alone.

Having completed Prospero's requested report, Ariel reminds Prospero of his promise to be released from service. Enraged, Prospero threatens Ariel, reminding him that before Prospero had released him from his bondage, Ariel had been trapped in a pine tree by the evil witch Sycorax. Ariel promises to still serve Prospero. Ordered by Prospero to fetch wood, Caliban curses his master for usurping him on this island. Prospero retorts by scolding Caliban for once attempting to violate his daughter. Now awake, Miranda joins in, chiding Caliban for abusing the education she gave him. (She taught him to speak.) Prospero threatens Caliban with pain and torment and sends him away on his errand. Ariel returns, leading Ferdinand, found wandering around the island. He introduces him to Miranda and Prospero, and Miranda and Ferdinand fall in love at first sight. Believing his father has drowned, Ferdinand wants Miranda to be his queen. Prospero accuses Ferdinand of usurping his father's throne and uses his magic to put the young man in chains. Miranda pleads with her father not to be too hard on him. Prospero promises Ariel freedom if he will complete a few final commands.

ACT TWO

Gonzalo is happy because he and the royal court have survived the storm, but the king is fearful for his missing son. Sebastian and Antonio mock Alonso's sadness, as they do Gonzalo's positive attitude about their situation and the island's beauty. Sent by Prospero, Ariel casts a spell of sleep upon everyone except Alonso, Sebastian and Antonio. Alonso sets out to search for Ferdinand, but when he grows weary, Sebastian and Antonio promise to keep watch and protect him while he rests.

Antonio seizes the moment and urges Sebastian to make himself king of Naples. Sebastian is at first reluctant, but Antonio persists. Antonio says he will murder Alonso if Sebastian, when he is king, will free Antonio from the tribute Milan owes Naples. Sebastian decides to kill Gonzalo, too, who might otherwise discover their plot. Sebastian and Antonio draw their swords, preparing to strike Gonzalo. But through his magic, Prospero foresees Gonzalo's danger, and sends Ariel to awaken Gonzalo. Gonzalo in turn wakes the rest of the sleeping group. Antonio and Sebastian fumble through excuses and lie as they try to explain their awkward position. Alonso and Gonzalo lead the group away in search of Ferdinand.

Trinculo comes upon Caliban gathering wood and is startled by his horrible appearance. Stephano, bottle in hand, stumbles into the encounter. Caliban is afraid of them; they dub him "monster" who could be used for freak shows back in civilized

society. Discovering that Caliban actually speaks their language, Stephano warms up to him and introduces him to wine. In the name of freedom, Caliban curses Prospero and declares Stephano as his new master.

ACT THREE

Now in chains, Ferdinand serves Prospero. Miranda pities him in his hard labor, and she offers to help him with his burden. She asks him to be her husband, and they decide to marry. All the while, Prospero looks on, unseen.

Stephano, Trinculo and Caliban get into a great argument, and Ariel, speaking in Trinculo's voice, causes more trouble between the threesome. Stephano charges Trinculo of mutiny and Caliban accuses Trinculo of being a coward. They come to blows but resolve their differences with Caliban's proposition that they all band together to kill Prospero. Caliban stresses the importance of gaining possession of Prospero's books before they attempt to usurp his power. He tempts Stephano with the prospect of having the beautiful Miranda. Ariel listens to their plans and goes straight to tell Prospero.

Alonso falls deeper into despair as their search for Ferdinand continues. As Antonio and Sebastian commit to executing their mutiny later that night, the group is suddenly surrounded by strange music and Minions. Prospero directs the Minions to set up a lavish banquet feast, invite the group to eat, and then dance away. The shipwrecked voyagers step up to eat, when suddenly lightning and thunder strike and the food vanishes. Ariel appears in the shape of a harpy—a creature with a woman's body and bird's wings—and condemns Alonso, Antonio and Sebastian for their wrongs against Prospero and Miranda. Alonso cries out his repentance and flees in search of his son, followed by Gonzalo and the others.

ACT FOUR

Prospero releases Ferdinand and gives his daughter to him to be his future queen. He states that his charges against him and chains were meant to test Ferdinand's virtue and love. Responding to Prospero's concern for Miranda's chastity, Ferdinand vows never to so dishonor their marriage.

In honor of the engagement, Prospero and Ariel set up a "masque," and the lovers watch this dramatic spectacle filled with poetry and mythology. Iris calls on the goddess Ceres to bless the wedding of Ferdinand and Miranda but wants to be sure, for the sake of Miranda's chastity, that Venus, goddess of love, and her lusty son Cupid aren't with Ceres. Ceres reassures Isis that Venus and Cupid are gone, having unsuccessfully tempted the betrothed couple. Juno descends to bless the lovers.



In the middle of the performance, Prospero suddenly remembers Caliban's plot to murder him, and the masque vanishes before his guests' eyes. Prospero compares the masque and its sudden disappearance to the realities of life and death. Ariel informs Prospero that Caliban, Stephano and Trinculo are heading for Prospero's quarters. Together master and spirit hurry to Prospero's dwelling and hang elegant clothing out on a clothesline for the conspirators to see. Distracted, just as Prospero planned, the three conspirators pause to try on the magical outfits they hope to soon be theirs. Prospero and Ariel ambush them and drive them away in fear.

ACT FIVE

Prospero now has the King of Naples and his band under his control. Ariel observes that they appear penitent, and upon this reflection, Prospero chooses to forgive Alonso, Antonio and Sebastian. He commands Ariel to bring the group to him. Left alone, Prospero decides to lay aside his magic, break his staff, and cast his books into the sea.

With his conspirators gathered before him, Prospero releases them from his will, reveals himself, and expresses his forgiveness. Prospero asks Ariel to fetch his Milan clothing and once again promises the Spirit his freedom for his good work. Prospero rebukes Antonio and Sebastian for their selfishness, but pardons them as well.

Prospero leads the group to discover Miranda and Ferdinand playing chess. Alonso and his son Ferdinand are reunited, and Miranda, who has not seen other humans besides Prospero in twelve years, is filled with awe at the sight of more beautiful humans and the fellowship of community and family. Ferdinand announces that he and Miranda plan to be married.

Ariel enters with the Boatswain, who announces that their ship is once more seaworthy. Prospero asks Ariel to gather Caliban, Stephano and Trinculo. Caliban acknowledges his foolishness in worshipping a jester and a drunk, and he expresses desire for forgiveness. Prospero invites the group to hear the tale of his and Miranda's history on the island and faithfully bids Ariel to go free. All the humans except Prospero set sail for home.

EPILOGUE

Still on the island, Prospero directly addresses the audience. He explains that his fate is in the audience's hands. He staged this performance for their pleasure, but now he needs their prayers to send him back to his dukedom in Naples. He asks them to set him free—with their applause—so that he might join the rest as they sail back to Naples. ♦

SOMETHING BORROWED, SOMETHING NEW: SHAKESPEARE'S SOURCES FOR "THE TEMPEST"

Shakespeare commonly used not one source but many as a kind of painter's "palette" from which he created his canvas of words. *The Tempest* is a magnificent, complex work of art, which powerfully blends ideas and images. Commonly agreed to have been composed in 1611 and generally accepted as one of his last plays, it is believed that Shakespeare found ideas for his characters and story in the oral tradition of folk tales, the romantic comedies of his time, and from his reading. While *The Tempest* certainly contains echoes of Ovid, Virgil, Montaigne, Chaucer, the Bible, as well as Renaissance explorers' actual accounts of the New World, none can be seen as primary sources to a work so much a product of Shakespeare's own imaginative and storytelling genius.

In Shakespeare's day it was common practice to utilize an entire plot from another author's existing work. Audiences would have enjoyed hearing familiar stories retold and creatively interpreted. Searching for possible sources for the story of *The Tempest* is like a never-ending archeological dig, with new "artifacts" and potential parallels between existing texts being continually unearthed by scholars. Many critics believe that *The Tempest*, along with *A Midsummer Night's Dream*, are the only two of Shakespeare's thirty-eight plays that seem to be based primarily on an original plot of his own creation.

It should be noted that finding specific sources for a 400-year-old text is a conjectural pursuit. However, three sources are generally assumed to have direct relation to the text and can be considered probable sources: three published first-hand accounts describing the shipwrecked Sea Adventure off the coast of Bermuda in 1609, *Montaigne's Essays*, and Ovid's *Metamorphosis*. Several other sources bear strong correlations with the play and can be considered possible sources, relying more heavily on textual associations or historical hypotheses.

Voyages to explore unknown parts of the world captured the imagination of people at the turn of the seventeenth century. A century before, the first explorers had discovered that land and life existed across the vast sea. Pioneer travelers and

adventurers sent home lively accounts of cannibalism, strange lands and exotic natives. The stories of the Virginia-bound colonialists shipwrecked off the coast of Bermuda are believed to have influenced Shakespeare's *Tempest*, written soon after the published account of the colonists' misadventure. An expedition of the Virginia Company set sail from Plymouth, England on June 2, 1609. On July 24, the fleet was scattered by a storm. All but one ship, the *Sea Adventure* (which carried the future governor of Virginia), landed safely in Jamestown. It was believed that the *Sea Adventure*'s crew and passengers were lost, but on May 23, 1610, two small boats carrying the entire group arrived safely at Jamestown after months spent in the Bermudas. Commonly called "The Devil's Islands," the Bermuda Islands were feared by voyagers, but the pleasant island the stranded party found provided shelter, wood for building new boats, and plenty of food. William Strachey, a member of the crew of the *Sea Adventure*, wrote that it was "a place of safety and the means of our deliverance."

In his report, called "The True Repertory of the Wrack and Redemption" of Sir Thomas Gates, one that Shakespeare probably read, Strachey describes the five-day storm. The resemblances to Shakespeare's opening scene are clear. Strachey reports the storm raged in "a restless tumult.... [W]e could not apprehend in our imaginations a possibility of greater violence ... not only more terrible, but more constant, fury added to fury, and one storm urging a second more outrageous than the former." The storm "at length did beat all light from heaven; which like an hell of darkness turned black upon us." The "clamours [were] drowned in the winds, and the winds in the thunder.

Pioneer travelers and adventurers sent home lively accounts of cannibalism, strange lands and exotic natives.

Prayers might well be in the heart and lips, but drowned in the outcries of the officers: nothing heard that could give comfort, nothing seen that might encourage hope.

Living in the great age of exploration, audiences in Shakespeare's day would undoubtedly have made direct connections with Strachey's fresh tale of survival. Many in his audience also would have been familiar with other influential voices of the time. According to literary critic Gail Paster, *The Tempest*'s connection to Michel Montaigne's essay "Of the Cannibales" is "so clear as to be unmistakable," and is commonly referred

to as a source for Gonzalo's vision of a peaceable kingdom and ideal commonwealth in Act 2, scene 1. A contemporary of Shakespeare, the French essayist offers a tribute

to primitive American Indian society described by the explorers. (Though there were many actual reports of cannibalism, in the context of Montaigne's essay, "cannibales" did not simply refer to the eating of human flesh.) Montaigne describes the Indians' situation as an "ideal state," a utopia superior to Plato's republic. Critics also find parallels in Prospero's speech of reconciliation (Act 5, scene 1) to Montaigne's essay "Of Crueltie."

Scholars consider Ovid's *Metamorphosis* one of Shakespeare's most frequently used sources. Miranda's celebration at the sight of "beauteous mankind" is believed to echo Ovid's first tale on the creation of the world of the Golden Age. Shakespeare's characters in a number of his most imaginative works undergo dramatic changes throughout their three hours on stage. Prospero's oath to discard his magic in Act 5 has a clear parallel to another one of Ovid's stories. Prospero begins



Jay Whittaker as Ariel in the form of a harpy in Chicago Shakespeare Theater's 2002 production of *The Tempest*, directed by Barbara Gaines. Photo by Liz Lauren.



his soliloquy calling out to “Ye elves of hills, brooks, standing lakes, and groves...” (5.1.34-35). After acknowledging his manipulation of such external powers in his magic, he decides to break his staff and “drown” his book. In *Metamorphosis*, the enchantress Medea summons demons to aid her. Addressing her agents, she states “...ye elves of hills, of brooks, of woods alone, of standing lakes...” Understanding this connection, Prospero’s words can find deeper meaning if he has learned that, though the use of “magic” has its advantages, it can lead to others’ misfortune.

Some scenes from *The Tempest* might have been derived from another classical text, Virgil’s *Aeneid*. Two episodes from the *Aeneid* are particularly relevant to the curious vanishing feast scene in *The Tempest*. In Virgil’s epic a fury presides over a table, and as a punishment keeps the hungry royalty from eating a feast set before them. In another episode, the hero Aeneas lands on the island of the Harpies. As he and his men sit to eat, harpies with great clamoring wings swoop down and plunder their banquet.

The Tempest contains many elements of political intrigue—usurpation, threats of murder, and exile. Historical documents may have provided Shakespeare with a few simple ideas for Italian names and political scenarios. In 1601 Remigo Nannini published an English translation of an Italian political discourse, entitled “Civil considerations upon many and sundrie histories.” Nannini’s compilation of advice to princes and military commanders recounts the history of Alfonso, King of Naples, his son Ferdinand, and a pair of nobles, Prospero and Frabritio Colonna. The question being considered in one of the chapters is “Whether it be lawfull in any occasion to forget good turnes recieved, and to shew forgetfulness towards the benefactor.” Shakespeare’s play deals more with bad “turnes recieved” than “good turnes,” but the similarities are obvious. Another possible source is a historical document by William Thomas entitled *The History of Italy*, published in England in 1594. Thomas recounts the story of Prospero Adorno, Duke of Genoa, who was deposed and exiled by the Fregosi in 1461. According to *The History of Italy*, there was also an Alfonso, King of Naples, who married the daughter of the Duke of Milan, and in 1495 he resigned his office to his son Ferdinand.

Richard Hillman makes a convincing argument that Chaucer’s “Franklin’s Tale” influenced Shakespeare when he was writing *The Tempest*. Hillman notes that the magician in the “Franklin’s Tale” states, “And Farwell! Al oure revel was ago,” after he dispels with a clap of hands the vision with which he has entertained two love-smitten characters. Hillman says

the “Franklin’s Tale” is a lesson in “patience through hardship, freedom through patience, and reunion after alienation [which] are fundamental, not only to *The Tempest*, but to all Shakespearean romance.” The Franklin ends his tale asking his audience about freedom, as does Prospero in *The Tempest*. “The magician as an agent of release and forgiveness surrenders his hold over the penitent... a precedent for his use of a magician’s powers to effect a spiritual reformation, confirmed by an act of pardon and renunciation on the part of the magician himself.” It seems that Prospero may take some of his cues from the Franklin’s magician.

Caliban’s striking character may have been influenced by Spencer’s *Faerie Queene*. There are many similarities between Caliban and Chorle, the hyena-like, brutish son of the Hag to whose hut Florimell comes to escape a tempest. Like Sycorax, the Hag uses black magic. In *The Tempest* Caliban is referred

to as a “hagborne... frekelled whelpe.” Both authors use the terms “monster” and “beast” to describe their misshapen characters. Spencer’s monster, with the nature of a cannibal, is called “a devourer of

women’s flesh.” Though Shakespeare’s Caliban is no eater of human flesh, a fear of cannibalism and its association with native people encountered in exotic new lands was the source of much debate during the Renaissance; and many critics note that “Caliban” may, in fact, have been Shakespeare’s own word play on the word “cannibal.”

The year *The Tempest* was written was the same year the poetic King James Version of the Bible was completed. Scholar Anthony Esolen calls *The Tempest* an “Isaian play of redemption dressed in the incidentals of a contemporary shipwreck.” Esolen suggests that Isaiah could have served as a possible source for Shakespeare because the book of Isaiah and the Acts of the Apostles, including the sea journeys and the shipwreck of the evangelist Paul, were read during the advent season in most English churches. Esolen points out clear parallels particular to Isaiah 29—the swift and noisy catastrophe of a storm, voices out of the ground, illusion of food, drunkenness, wonder, sorcery, and the name “Ariel.” Shakespeare may have also found some inspiration from Isaiah’s passages on sleep, useless subterfuge, the dependence of creatures upon their creator, and final gifts of understanding.

Finally, the popular Romance literature of the Renaissance is regarded by scholars as giving *The Tempest* its Mediterranean ambience. Shakespeare may have been familiar with the first part of the Spanish romance *El Espejo de Principes y Caballeros*, translated into English in 1578 by Margaret Tyler as *The*

Many critics note that “Caliban” may, in fact, have been Shakespeare’s own word play on the word “cannibal.”

Mirrou of Princely Deedes and Knighthood. In this story, a magician-prince leaves civilization and dwells in an enchanted island, bringing up his daughter in total solitude. A young man is brought by magic across the sea and out of a wrecked boat to be the daughter's lover. Despite many differences (the young man being previously married), other similarities to Shakespeare's work are found throughout the tale, including an ugly monster who is the offspring of a witch and a diabolical creature. In another Spanish tale, *Noches des Inverieno* by Antonio Eslava, a dethroned king raises a magic castle in mid-ocean, where he lives with his daughter until his magic brings about her marriage with the son of his enemy.

So where does our archeological dig for Shakespeare's most likely sources leave us? Critic Gary Schmidgall sums it up well: "Because Shakespeare was so skillful in subduing his materials to his nature and artistic intentions, they do what sources ought to do: vanish, if not into thin air, at least into irrelevancy to an audience's experience of the play." ♦

WHAT'S IN A (GENRE'S) NAME? SHAKESPEARE'S TEMPESTUOUS "TEMPEST"

Most would admit that, deep down, we all want the guy to get the girl and for both to live happily ever after. And while Shakespeare's tragedies represent a darker, dangerous side of life, the playwright's so-called Romance plays remind us that, despite the tragedies we all face, things can and do work out in real life, too. Children dream of being a princess or prince charming, dreams that express how we wish to be treated and valued. These universal dreams are the fabric of Romance—a child discovers her noble roots, a couple overcomes all odds, bad guys make remarkable transformations, a king pardons all, and all signs point to happily-ever-after.

Shakespeare's late plays are called Romances, not because they are necessarily "romantic" as we use that word (though Miranda and Ferdinand's story certainly is), but because they are a dramatic adaptation for the stage of the medieval narrative stories referred to as Romances. The pattern of pastoral romance was a familiar and popular one to Shakespeare's

audiences: one or more characters leaves society behind, usually out of necessity, to reside in a rural or wilderness setting, while civilization has time to correct itself. The sojourn ends with their re-entry into society, ready now for rehabilitation by characters made wiser by their travels. All Shakespeare's Romances share common features. They are peopled by characters who face life-threatening situations—often a consequence of their own frailty and tragic error. Relationships are shattered, to be years later renewed. Children are lost, then much later found. The characters of the Romances expect the worst—just as the audience does watching them. And so the reversal of their tragic course comes as nothing less than miraculous, a dramatic metamorphosis of character and life events.

Shakespeare's Romances—*Pericles*, *Cymbeline*, *A Winter's Tale* and *The Tempest*—mark the last period of his work. Following the great tragedies, they illuminate a different world—a world of myth, fairy tale and dreams. *The Tempest*, however, is a diverse and mysterious play, and has been variously labeled by scholars as a comedy, a tragicomedy, a pastoral romance, a parable, an allegory, a "problem play," and even as autobiography. The Tragedies preceding Shakespeare's four Romance plays focus on the harsher realities of life and the complexities of human relationships. In Tragedy, circumstances usually end worse than they began. At the end of Romance and Comedy, life is usually better than when the story began. Romance, like Comedy, focuses on new relationships, the resolution of conflict, and the hopeful possibilities of human existence. Romances often depict situations and characters that are not so much realistic aspects of life, as they are reflections of our potentials and ideals, dreams and hopes, imagination and creativity, the unconscious and the spiritual.

Some elements that typify Shakespearean Romance parallel the characteristics of romances in general. Scholar Marion Wynne-Davies states that Shakespeare's later Romances are characterized by an "extravagance of incident"—and much of it fanciful and improbable—in distinct contrast to the comparatively realistic presentation of Shakespeare's Tragedies. In *The Tempest* happiness evolves out of tragedy previously experienced before the play begins. Prospero has committed no heinous crime or fatal error, beyond severing himself from worldly responsibilities. He is a powerful man who could wreak vengeance on his enemies but instead reconciles himself to them by acts of mercy. In Shakespeare's other three Romances, *Pericles*, *Cymbeline*, and *A Winter's Tale*, a patriarch loses his family, and it is then a daughter who is chiefly instrumental in bringing about their reunion and a happy ending. In *The Tempest* father and daughter are together separated from the rest of the world, and it is the daughter once more, through loving her father's enemy's son, who is instrumental in the final restoration. Marion Wynne-Davies summarizes her essay, noting



that: “In the Romances the imaginative emphasis is on reconciliation. Prospero’s statement in *The Tempest* that ‘the rarer action is / In virtue than in vengeance’ epitomizes the distance Shakespeare has traveled since *Hamlet* and the other tragedies, all of which are to some extent reworked in the late plays.”

The Tempest has often been compared to the tragedy of *King Lear*, particularly in light of the relationship between an aging father and devoted daughter. But *King Lear* ends with father and daughter captured and dead. Miranda and Prospero not only survive the storms, they are renewed through them. The world of Shakespeare’s late Romances is not essentially tragic; it is a world where people, learning from their mistakes, are given a second chance to build a new life based upon new, hard-won knowledge. In Tragedy, people or entire states are annihilated; in Romance people live through hardships, and societies are renewed once internal “states”—ways of thinking and feeling—have been acknowledged and resolved. Shakespeare’s Comedies, typically begin with people in dire circumstances; once things are set right, the way is paved for cheerfully resolved conclusions. The genre depicts transformation and surprise rather than the logical, inevitable conclusions of tragedies. Shakespeare’s Comedies characteristically maintain a mood of comfort and levity; and while we may not know exactly how the play will end, we sense that it will not end in disaster.

The events on the island in *The Tempest* have been compared to the forest of Arden in *As You Like It* and to the woods of *A Midsummer Night’s Dream*. And like Shakespeare’s Puck, *The Tempest’s* “airy spirit” Ariel is a fairy given an important role to play in the story’s outcome. Shipwrecks offer a turbulent foundation and metaphor at the opening of both *The Tempest* and *Twelfth Night*, upon which a happy and peaceful ending is later built. In *The Tempest*, Shakespeare borrows conventions selectively from the Comedies, utilizing metamorphosis of character, happy ending and un-foreshadowed hope more than he does broad humor.

The Tragedies may be seen as mirrors of our lives; the Comedies, as mirrors to our inner hopes and desires. The Romances also serve as mirrors, but as mirrors of our dreams and unconscious world—a world Shakespeare understood very well 300 years before the development of modern psychology. The work of Freud, Jung, Erickson, Joseph Campbell and others has given us eyes that can better understand the truths in Shakespeare’s Romances. While many critics in past centuries blamed Shakespeare for their own troubled efforts to explain the complexities of the late Romances, more recent scholarship sees instead a playwright’s bold explorations, pushing the traditional limits of his art. In juxtaposing tragedy and comedy, the mature Shakespeare may have been repudiating the power of either alone to tell the whole story of any of our lives.

But *The Tempest* is also a drama, a play meant to be seen, not a novel to be read. Most critics agree that a unique aspect of *The Tempest* is Shakespeare’s deliberate blurring of the lines of reality for theater. Scholar Anne Barton notes that not until his last plays did Shakespeare begin to obliterate the “division between illusory world and real world.” Barton says, “*The Tempest* represents the extreme stage in his development, the extension of that meditation upon the nature of the theater itself...” The play’s characters witness dramatic spectacles that the audience experiences alongside them—a shared experience blurring our own with the characters’ on stage. Prospero’s Epilogue spoken directly to the audience reminds us that *The Tempest* itself has been a play-within-a-“play”—our life outside the theater walls being the “real” play, which, too, is transient “and rounded with a sleep.” Barton states, “The reality of life beyond the confines of the Island, and also life outside the doors of the theater, is here equated with the transitory existence of the play-within-the-play. It is no more solid than, no different from, that tissue of illusion which has just vanished so completely, dissolved into nothingness at the bidding of Prospero.”

Through the lenses of *The Tempest* and the other Romances of Shakespeare, life is represented as a tapestry of experiences woven together, each life with its own unique pattern. And though we may believe that we live our own life at one or another extreme, most of us fortunately do not. Reading “they live happily ever after” in *Cinderella*, we may have already forgotten the tragic backdrop of the tale. Trauma and joy are woven through fairy tales, just as in our own lives. A young Cinderella loses her mother, witnesses as a child her father’s death, and is raised as an abused orphan. But at the end (of the fairy tale, at least), the wicked stepmother and stepsisters receive dramatic justice and, true to the genre, the audience is invited to recall the happy marriage rather than Cinderella’s harsh past—or, for that matter, future strife between two such different marriage partners. Shakespeare’s audience may forget that—notwithstanding her hasty engagement to Ferdinand, a man she has known for three hours (and the first man she has met apart from her father and Caliban)—Miranda is motherless, a victim of attempted rape, and a child raised in isolation. Instead, we are left with the sweet discovery that she, too, is an aristocrat, who marries a prince, witnesses her father’s graceful transformation and restoration, and now enjoys fellowship with other human beings—even royalty.

The complexity of romance lends itself to the ambiguities, conflicts and mysterious tensions Shakespeare unveils on his island. Part of *The Tempest’s* genius is that we can’t seem to pin it down. It is as solid and amorphous as myth—the stuff that our lives are made of and the “stuff as dreams are made on.” ♦

THE GREAT GLOBE ITSELF



MARY ELLEN LAMB, who contributes this essay, is a Professor Emeritus at Southern Illinois University-Carbondale. She has written extensively on Shakespeare, early modern women, and popular culture. Her books include: *Staging Early Modern Romance: Prose Fiction, Dramatic Romance, and Shakespeare; Oral Traditions and Gender in Early Modern Literary Texts; and The Popular Culture of Shakespeare, Spenser, and Jonson.*

"...the cloud-capped towers, the gorgeous palaces, the solemn temples, the great globe itself, / Yea and all which it inherit. (Act 4, scene 1)

Prospero's poignant evocation of the transitory nature of all things unexpectedly transports our frame of reference from an isolated island to the Globe that was Shakespeare's own theater, superimposing an uncanny awareness of the one upon the other. For a flickering instant Prospero the magician merges with Shakespeare the playwright. How far might the analogy between magician and playwright be followed? A long-held understanding of *The Tempest*—interpreting Prospero's epilogue as Shakespeare's own farewell to the stage—has been generally discredited. Yet clearly there is some correspondence between the two professions. The staging of Prospero's use of magic to present a series of theatrical shows would seem to create *The Tempest* as Shakespeare's most explicit meditation on his own art. In true Shakespeare-fashion, however, the play's revelations evade simple interpretation, to remain tantalizingly open-ended.

Some of this ambiguity is due to the varying perceptions, now as well as then, of the nature of Prospero's magic. Taking advantage of a "most auspicious star," Prospero draws his brother with his confederate, the King of Naples, along with their court party to his island, where the show his spirit Ariel performs for them—the bestowing and then withdrawing of a banquet—is designed to move the guilty characters to "heart's sorrow/ And a clear life ensuing." Until fairly recently, criticism generally described Prospero as a benevolent father-figure overseeing the appropriate marriage of his daughter and the restoration of his dukedom in Milan from his usurping brother Antonio. Much was made of Prospero's refusal to take the just revenge that lay so fully in his power.

With the rise of colonialist studies in the 1970s, the interpretation of Prospero's magic devolves into a sinister technology

inflicting cramps and pinches to force menial tasks on Caliban, whose claim that "this island's mine by Sycorax my mother, / which thou tak'st from me" makes of him a stand-in for the oppressed first peoples of the New World. Once seen as a sub-human who attempts to rape Miranda, Caliban is reconceived by scholars and theater practitioners alike as a noble native, whose appreciation of the island's "sounds and sweet airs that give delight and hurt not" attests to his full humanity.

During Shakespeare's time, attitudes towards magic were just as divided, although for different reasons. Some early moderns would have perceived Prospero as a magus, whose learning in a specific kind of occult allied with Neoplatonism equipped him to harness the powers of spiritual beings to achieve tasks conforming to the will of the divine. A real-life near-equivalent could be found in Shakespeare's contemporary John Dee. Dee's claim to be such a magus was endorsed by Queen Elizabeth's regular consultations with him in his extensive library—a collection that also housed the crystal balls and mirrors enabling him to consult angels about, for example, the location of the Northwest passage. The white magic of the magus was considered the direct opposite of the black magic of the witch, represented in the play by Caliban's deceased mother Sycorax who had confined Ariel in a tree for seven years for his refusal to obey her commands.

Not all early moderns, however, accepted this distinction between white and black magic. For some, especially the more devout, all power not conferred directly by God derived from the devil. To them, a magus was only another form of male witch or wizard. This distinction also becomes blurred in *The Tempest*, most disturbingly in Prospero's speech renouncing his art. Not only does he claim the power of a sinister necromancer to raise the dead, but in this speech, translated from the Latin poet Ovid, Prospero ventriloquizes an incantation by the classical witch Medea.

Finally, a growing number of early moderns, such as Erasmus and Montaigne, had become skeptical about the existence of magic at all. To Erasmus and Montaigne, among others, a magus and a witch were both types of charlatans or jugglers, whose skill in creating illusions by sleight of hand was able to delight all the more because their magical power was no longer credible. Prospero from this perspective was understood as neither magus nor witch but as a role played by a human actor, whose project was finally as he confesses in his epilogue only "to please."

This skeptical perspective is of course closest to our own, as a modern audience. But an awareness of the magical beliefs that Shakespeare evokes through his magus-playwright Prospero contributes to the sense of *The Tempest* as unique, a play simultaneously marvelous and strange. The nature of the



pleasure imparted by Shakespeare's art is profound, with its own haunting form of magic that follows us out of the theater to infuse its sweet power into our everyday lives. ♦

THIS ISLAND'S MINE



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Shakespeare, Race and Colonialism. Her most recent publications include a critical edition of Shakespeare's Antony and Cleopatra.

Shakespeare's last play was one of fourteen plays performed as part of royal festivities at the wedding of King James I's daughter, and until the 1980s *The Tempest* was routinely classified as a romance. But other histories pull the play in a very different direction. For *The Tempest* takes us to an unnamed island that could be in the Mediterranean or in the New World. What is crucial is that it evokes what we might call a "cross-cultural encounter." Shakespeare borrows directly from the French essayist Michel de Montaigne's essay "Of the Cannibals," which meditates upon difference between Europeans and the inhabitants of an "other world which has been discovered in our century." Montaigne suggests that the inhabitants of this "new" world are like the fruits of Nature,

among whom there is no sort of traffic, no knowledge of letters, no science of numbers, no name of a magistrate or for political superiority, no custom of servitude, no riches or poverty, no contracts, no successions, no partitions, no occupations but leisure ones, no care for any but common kinship, no clothes, no agriculture....

It was Europeans, Montaigne suggested, who were both unnatural and unwilling to recognize that fact, being confident in their own superiority. In Shakespeare's play, the island inspires the old courtier Gonzalo to the vision of a similar "commonwealth," where

*Letters should not be known; riches, poverty
And use of service, none; ...
No occupation, all men idle, all. (2.1.156-60)*

But, as Gonzalo's companions point out, the old man paradoxically imagines himself as a ruler over this non-hierarchical Paradise. Indeed, so do all most Europeans who come there. Not just Prospero and Miranda, or Alonzo, Antonio and their retinue, but also the oafish Stephano and Trinculo debate questions of freedom, servitude, authority, belonging and ownership, and above all, nature and culture. And the play has inspired, in its readers and audiences, debates about precisely these questions.

Prospero, ineffectively bookish when he was in Milan, has been transformed on the island into a dictatorial ruler, one who does not hesitate to use violence. While Ariel is submissive in the hope of gaining his freedom, Caliban is resistant, claiming that Prospero has seized a land that is "Mine, from Sycorax, my mother." Is Prospero's rule benign, or is it unjust? Performances that identified Prospero with Shakespeare himself were often explicitly colonialist in sentiment, portraying Caliban as literally sub-human. They showed Prospero's rule as natural, legitimate and benign—in other words, exactly as apologists for colonization depicted the enslavement of non-Europeans in a host of places.

Swept up by the urgencies of decolonization, a host of intellectuals, artists and activists contested, appropriated, celebrated and fought over the play as a parable of colonial relations. Prospero and Caliban became emblematic of the colonial master and colonized subject; they could not interpret Prospero as wisdom without cruelty, or Caliban as monstrosity without humanity. Aimé Césaire drew upon Caribbean anti-colonial struggles as well as the Black Power movement in the US in his 1968 play *Une tempête (A Tempest)*, to picture a resistant and highly articulate Caliban who, unlike his Shakespearean counterpart, does not need Prospero's gift of language in order to curse.

Shakespeare's play also has inspired divergent opinions on the extent to which colonialism violates native languages and cultures, and on the possibility of colonized people recovering their earlier traditions in order to 'curse' colonial authorities and liberate themselves. Caliban, after all, is capable of beautiful poetry when he speaks about his island. Is Shakespeare hinting that we should not buy Prospero's version of the entire story? On the other hand, Caliban agrees that he had tried to rape Miranda, so that he could "people the isle with Calibans." That makes him a difficult character to idealize. But then perhaps Shakespeare wants us to see how colonialism distorted both sides, leaving no one free of blame.

However we interpret the precise stance of the play towards colonialism, it is remarkable that it indicates so many of the historical complexities that were to unfold for the next four hundred years—the importance of colonial territories for European



THE TEMPEST

power struggles (it is Prospero's island sojourn that allows him to win back his Dukedom); the conflict between Europeans with supposedly superior learning (Prospero's power, Caliban says, comes from his books) and brutalized native populations; the notion of the "white man's burden" (Prospero acknowledges Caliban as "mine"); and above all, the global connections inaugurated by colonialism. ♦



THE ISLE IS FULL OF NOISES

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At first, *The Tempest* may seem oddly titled. The actual storm is over only a few minutes into the play. It ends at the request of the young Miranda, who has watched the suffering of the sea-tossed sailors from the security of the island home she shares with her father Prospero: "If by your art, my dearest father, you have / Put the wild waters in this roar, allay them." And so he does.

Prospero's art is magic. He has conjured this storm in order to shipwreck and subdue old enemies: the brother who usurped his dukedom and consigned him to the sea long ago; the king who colluded in the crime; and the king's brother, son, court, and crew. Though they know it not, Prospero has brought them to his island in order to enact a revenge long planned. But as the play progresses, Prospero progresses, too. His intentions become more complex, encompassing finally reconciliation and even his own liberation. Having controlled the volatilities of the place for many years, Prospero now seeks to free himself from both his island and his art, and to head back home.

Shakespeare's art, here as always, consists partly in replication. He peoples the play with characters who mirror in their aspirations some element of Prospero's own complex energy,

his appetites for control, revenge, freedom. Washed ashore with the rest of the royal retinue, the king's counselor promptly imagines himself monarch of this new world, and projects a pleasing if impracticable utopia under his rule. Soon other, more sinister coups d'etat get under way: Prospero's brother conspires with the king's in a Macbeth-like scheme to murder the sleeping monarch and seize the crown; the king's butler and jester join up with Prospero's seething servant Caliban in a plot to kill the magus and take over the island. Meanwhile, Miranda engages in gentler rebellion. When, as Prospero intends, she and the king's son fall instantly in love, they seek not power but autonomy, a freedom to explore their ardor which Prospero pointedly curbs.

But Prospero is most intricately mirrored in the two creatures who occupied the island before he came, and whom he has long since subordinated to his will. Ariel, his "tricksy spirit," cherishes their collaboration but, like his master, he yearns towards freedom; he chafes under the knowledge that he must wait and work until, with retribution exacted, their moments of liberation can coincide. The muddy monster Caliban deems himself the island's rightful king. He sees in Prospero not a victim of usurpation but a cruel perpetrator, and so he, like his

master, spends much of the play bent on vengeance and vindication. At one point, Prospero spots the parallel. "This thing of darkness," he says of Caliban, "I acknowledge mine."

Prospero has much of darkness in him: it is the play's most seismic

force. As father, master, and avenger, he is a control freak not always in control, and quick to anger at anyone who fails of compliance. Even his most hypnotic and oft-quoted speech, his exquisite meditation on universal evanescence ("Our revels now are ended ..."), proves in context to be the manifestation of a bad mood, for which he promptly apologizes: "Sir, I am vexed; / Bear with my weakness." Throughout the play, vexation and forgiveness vie for primacy in Prospero's spirit. By play's end, revenge is subdued into reconciliation, but with a persistent tinge of the precarious. Prospero's last lines mingle intimacy—"Please you, draw near"—with anxiety, with a sense of his own frailty, now that his "charms are all o'erthrown / And what strength I have's mine own." His freedom entails loss, and new uncertainty.

The Tempest is not misnamed after all. Sky-storms pass. The tempests that do most damage are those within: old hurts, long rage, baffled love. The question, which Shakespeare's art both answers and leaves open, is how best we can allay them, when our own strengths and weaknesses are all we have to work from. ♦

Prospero has much of darkness in him: it is the play's most seismic force. As father, master, and avenger, he is a control freak not always in control...



BEFORE 1700

If you wish to represent a tempest consider and arrange its effects when the wind blowing over the face of the sea and the land lifts and carries with it everything that is not firmly fixed in the general mass. And in order to represent this tempest you must first show the clouds riven and torn and flying with the wind, together with storms of sand blown up from the sea-shores, and boughs and leaves swept up by the strength and fury of the gale and scattered with other light objects through the air. Trees and plants should be bent to the ground. Almost as if they would follow the course of the winds, with their branches twisted out of their natural growth and their leaves tossed and inverted. Of the men who are there, some should have fallen and be lying wrapped round by their garments, and almost indistinguishable on account of the dust, while those who remain standing should be behind some tree with their arms thrown round it that the wind not tear them away; others should be shown crouching, their hands over their eyes because of the dust, their clothes and hair streaming in the wind. Let the sea be wild and tempestuous and full of foam whirled between the big waves, and the wind should carry the finer spray through the stormy air resembling a dense and all-enveloping mist. Of the ships that are there, some should be shown with sails rent and shreds fluttering in the air in company with broken ropes and some of the masts split and fallen, and the vessel itself lying disabled and broken by the fury of the waves, with men shrieking and clinging to the wreck. Make the clouds driven by the impetuous winds, hurled against the high mountain tops, and there wreathing and eddying like waves that beat upon rocks; the very air should strike terrors through the deep darkness caused by the dust and mist and heavy clouds.

—**Leonardo da Vinci**, *Notebooks*, 1478–1518

A dreadful storm and hideous began to blow from out of the north-east...at length did beat all light from heaven; which like an hell of darkness turned black upon us... [Upon being shipwrecked on shore] We found it to be the dangerous and dreaded island of the Bermuda... they be called commonly the Devil's Islands, and are feared and avoided of all sea travelers alive above any other place in the world. Yet it pleased our merciful God to make even this hideous and hated place both the place of our safety and the means of our deliverance.

—**William Strachey**, from the letter
"True Repertory of the Wrack," c.1610

*Up, and at the office hard all the morning; and at noon resolve with Sir W. Penn to go see *The Tempest*, an old play of Shakespeare's, acted here the first day. ...the house mighty full, the King and Court there, and the most innocent play that ever I saw... The play no great wit; but yet good, above ordinary plays. Thence home with W. Penn, and there all mighty pleased with the play; and so to supper and to bed, after having done at the office.*

—**Samuel Pepys** writing about *The Tempest*, or *The Enchanted Island* in a diary entry on November 7, 1667

But Sir William Davenant, as he was a man of quick and piercing imagination, soon found that somewhat might be added to the Design of Shakespeare,... and therefore to put the last hand on it, he design'd the Counterpart to Shakespeare's Plot, namely that of a Man who had never seen a Woman; that by this means those two Characters of Innocence and Love might the more illustrate and commend each other. This excellent contrivance he was pleas'd to communicate to me, and to desire my assistance in it. I confess that from the very first moment it so pleas'd me, that I never writ any thing with more delight.

—**John Dryden** in the preface to *The Tempest*, or *The Enchanted Island*, 1669

*[No man but Shakespeare] ever drew so many characters, or generally distinguished 'em better from one another, excepting only Johnson: I will instance but one, to show the copiousness of his Invention; 't is that of Calyban, or the Monster in *The Tempest*. ... [S]o from those of an Incubus and a Sorceress, Shakespeare has produced his Monster. Whether or no his Generation can be defended, I leave to Philosophy; but of this I am certain, that the Poet has most judiciously furnish'd him with a person, a Language, and a character, which will suit him, both by Fathers and Mothers side: he has all the discontents, and malice of a Which, and of a Devil; besides a convenient proportion of the deadly sins; Gluttony, Sloth, and Lust, are manifest; the dejectedness of a slave is likewise given him, and the ignorance of one bred up in a Desert Island. His person is monstrous, as he is the product of unnatural Lust; and his language is as a hobgoblin as his person: in all things he is distinguished from other mortals.*

—**John Dryden**, 1679

1700s

The Year after in 1673. The Tempest, or The Enchanted Island, made into an Opera by Mr. Shadwell, having all New in it; as Scenes, Machines; particularly, one Scene Painted with Myriads of Ariel Spirits; and another flying away, with a Table Furnisht out with Fruits, Sweet meats, and all sorts of Viands; just when Duke Trinculo and his Companions, were going to Dinner; all was things perform'd in it so Admirably well, that not any succeeding Opera got more Money.

–John Downes, 1708

The Daughters of Prospero, as they are drawn by Dryden [in his adaptation of The Tempest, seem rather to have had their Education in a Court or Playhouse than under the severe precepts of a Philosopher in a Desert. But the Miranda of Shakespeare is truly what the Poet gives her out. And his art in preserving the unity of her character is wonderful.

–William Warburton, 1747

Of all the plays of Shakespeare, The Tempest is the most striking instance of his creative power. He has there given the reins to his boundless imagination, and has carried the romantic, the wonderful, and the wild, to the most pleasing extravagance. ...As I have affirmed that Shakespeare's chief excellence is the consistency of his characters...

–Joseph Wharton, 1753

Shakespeare seems to be the only poet who possesses the power of uniting poetry with propriety of character; of which I know not an instance more striking, than the image Caliban makes use of to express silence; which is at once highly poetical, and exactly suited to the wildness of the speaker: "Pray you tread softly, that the blind mole may not / Hear a foot-fall." [5.1.194-95]

–Joseph Wharton, 1753

I am apt to believe that every thing that Caliban says, not only in [his first speech] but through the whole play, was designed by the author for metre, either for verse or Hemistics.

–Zachary Grey, the earliest recorded commentator to assert that Caliban's speeches throughout *The Tempest* have the rhythm of verse, 1754

That the character and conduct of Prospero may be understood, something must be known of the system of enchantment which supplied all the marvelous found in the romances of the Middle Ages. This system seems to be founded on the opinion that the fallen spirits, having different degrees of guilt, had different habitations allotted to them at their expulsion, some being confined in hell, some dispersed in the air, some on earth, some in water, others in caves, dens or minerals under the earth. Of these, some were more malignant or mischievous than others. The earthy spirits seem to have been thought the most depraved, and the aerial the least vitiated... Over these spirits a power might be obtained by certain rites performed or charms learned.

–Samuel Johnson, 1765

We respect Prospero as of a very dignified and yet affectionate Character, but one would not like notwithstanding to be in his shoes.

–Maurice Morgan, c.1790



1800s

Caliban has become a by-word as the strange creation of poetical imagination. ... He is rude, but not vulgar; he never falls into the prosaic and low familiarity of his drunken associates, for he is in his way, a poetical being; he always speaks in verse. He has picked up every thing dissonant and thorny in language to compose out of it a vocabulary of his own; and of the whole variety of nature, the hateful, repulsive, and peltily deformed, have alone been impressed on his imagination. The magical word of spirits, which the staff of Prospero has assembled on the island, casts merely a faint reflection into his mind, as a ray of light which falls on a dark cave, incapable of communicating to it either heat or illumination, serves merely to set in motion the poisonous vapors. The delineation of this monster is throughout inconceivably consistent and profound, and, notwithstanding its hatefulness, by no means hurtful to our feelings, as the honour of human nature is left untouched. In the zephyr-like Ariel the image of air is not to be mistaken, his name even bears an allusion to it; as, on the other hand Caliban signifies the heavy element of earth. Yet they are neither of them simple, allegorical personifications but beings individually determined. ...and wherever Shakespeare avails himself of the popular belief in the invisible presence of spirits and the possibility of coming in contact with them, a profound view of the inward life of nature and her mysterious springs...

–August Wilhelm Schlegel, 1811

...[W]ith Shakespeare's characters: he shows us the life and principles of each being with organic regularity. ...An ordinary dramatist would, after [the Boatswain and Gonzalo's conversation in Act 1, scene 1], have represented Gonzalo as moralizing, or saying something connected with the Boatswain's language; for ordinary dramatists are not men of genius: they combine their ideas by association, or by logical affinity; the vital writer, who makes men on the stage what they are in nature, in a moment transports himself into the very being of each personage, and, instead of cutting out artificial puppets, he brings before us the men themselves.

–Samuel Taylor Coleridge, c.1811

... A mighty wizard, whose potent art could not only call up spirits of the deep, but the characters as they were and are and will be, [Prospero] seems a portrait of the bard himself.

–Samuel Taylor Coleridge, c.1811

Had he never created a Miranda, we should never have been made to feel how completely the purely natural and the purely ideal can blend into each other. The Character of Miranda resolves itself into the very elements of womanhood. She is beautiful, modest, and tender, and she is these only; they comprise her whole being, external and internal. She is so perfectly unsophisticated, so delicately refined, that she is all but ethereal. ...Contrasted with the impression of her refined and dignified beauty, and its effect on all beholders, is Miranda's own soft simplicity, her virgin innocence, her total ignorance of the conventional forms and language of society. It is most natural that, in her being thus constituted, the first tears should spring from her compassion.... Her bashfulness is less a quality than an instinct; it is like the self-folding of a flower, spontaneous and unconscious. I suppose there is nothing of the kind in poetry equal to the scene between Ferdinand and Miranda.

–Anna Brownell Jameson, 1833

The Tempest, however, has a sort of sacredness as the last work of the mighty workman. Shakespeare, as if conscious that it would be his last, and as if inspired to typify himself, has made its hero a natural, a dignified, and a benevolent magician, who could conjure up spirits from the vasty deep, and command supernatural agency by the most seemingly natural and simple means. ...Here Shakespeare himself is Prospero, or rather the superior genius who commands both Prospero and Ariel. But the time was approaching when the potent sorcerer was to break his staff, and to bury it fathoms in the ocean—"Deeper than did ever plummet sound." [5.1.56] That staff has never been, and never will be, recovered.

–Thomas Campbell, 1838

In direct contrast to Prospero, who represents the secret and irresistible influence of goodness, stands Caliban, the monster of evil brute nature, born of the lowest dregs of human reprobation, and the very personification of evil will. He is tamed

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merely for a time by foreign force and by his own impotence; in will he is still mischievous, and he exemplifies the profound truth, that although, as action, evil invariably destroys itself and ministers to good, still as will, even in the moment of its weakness, and in the divine and consequently eternal act of its annihilation, which is at the same time, its punishment, it is itself eternal, in so far as it is a part of the immortal mind and liberty of man. This appears to us to be the profound meaning of this singular creation of Shakespeare's poetic phantasy, which, in spite of all its rare and fanciful monstrosity, looks, nevertheless, marvelously real and like to life.

–**Herman Ulrici, 1839**

Herein especially lies the silent charm of [Prospero]..., that in spite of the mysterious omnipotence, the eminence with which this power invests him, he appears, by his mild and merciful use of it, only an ordinary well intentioned man; a man in whom judgement has to struggle with passion, whose better nature takes part against his wrath, and whose virtue conquers his revenge; a man whose moral excellence is more powerful than his magic. He might have repaid usurpation with greater usurpation, he might have executed the murderous designs of Antonio and Sebastian against Alonso upon themselves, but he is in all respects the humane reverse of his inhumane enemies. He is satisfied when they are penitent, and will not repay unnatural conduct with the like; for malevolence he returns benevolence; he does not forget thanks for the long past service of Gonzalo, which he rewards with deeds and words...

–**G.G. Gervinus, 1849-50**

It is not impossible that Shakespeare in this play, and especially in regard to this Caliban (whose name is a mere anagram of Cannibal), meant to answer the great question of the day concerning the justifiableness of European usurpation over the wild aborigines of the new world; he felt a warm interest in English colonization, in the creation of new nations, that marked the reign of James...

–**G.G. Gervinus, 1849-50**

[With] all our admiration of and sympathy with the illustrious magician [in The Tempest], we perforce must acknowledge Prospero to be of a revengeful nature. He has not the true social wisdom; and he only learns Christian wisdom from his servant Ariel. By nature he is a selfish aristocrat. When he was duke of Milan he gave himself up to his favorite indulgence of study and retired leisure, yet expected to preserve his state and authority. When master of the Magic Island, he is stern and domineering, lording it over his sprite-subjects, and ruling them with a wand of rigor. He comes there, and takes possession of the territory with all the coolness of a usurper; he assumes despotic sway, and stops only short of absolute unmitigated tyranny. His only point of tender human feeling is his daughter; and his only point of genial sympathy is with the dainty being Ariel. ...The best of Prospero's social philosophy is, that it consists not so obstinate an adherence to its tenets, but that it suffers itself to be won over to a kindlier and more tolerant course when convinced that it has hitherto held too strict a one.

–**Charles Cowden Clarke, 1863**

If I read [The Tempest] rightly, it is an example of how a great person should write an allegory,—not embodying metaphysical abstractions, but giving us ideals abstracted from life itself, suggesting an under-meaning everywhere, forcing it upon us nowhere, tantalizing the mind with hints that imply so much and tell so little, and yet keep the attention all eye and ear with not merely typical, but symbolical,—that is, they do not illustrate a class of persons, they belong to a universal Nature. ...But in The Tempest the scene is laid nowhere, or certainly in no country laid down on any map. Nowhere, then? At once nowhere and anywhere,—for it is in the soul of man, that still vexed island hung between the upper and the nether world...

–**James Russell Lowell, 1868**

[Caliban] is a novel anthropoid of a high type—such as on the hypothesis of evolution must have existed intermediately between ape and man... He seems the half-human link between the brute and man; and realizes... a conceivable intermediate stage of the anthropomorphous existence, as far above the most highly organized ape as it falls short of rational humanity. ...We feel for the poor monster, so helplessly in the power



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of the stern Prospero, as for some caged wild beast pining in cruel captivity, and rejoice to think of him at last free to range in harmless mastery over his island solitude.

–Daniel Wilson, 1873

The period of the tragedies was ended. In the tragedies Shakespeare had made his inquisition into the mystery of evil. He had studied those injuries of man to man which are irreparable. He had seen the innocent suffering with the guilty. Death came and removed the criminal and his victim from human sight, and we were left with solemn awe upon our hearts in presence of the insoluble problems of life. Shakespeare still thought the graver trials and tests which life applies to human character, of the wrongs which man inflicts on man; but his present temper demanded not tragic issue—it rather demanded an issue into joy or peace. The dissonance must be resolved into a harmony, clear and rapturous, or solemn and profound. And, accordingly, in each of these plays, The Winter's Tale, Cymbeline, The Tempest, while grievous errors of the heart are shown to us, and wrongs of man to man as cruel as those great tragedies is a resolution of the dissonance, a reconciliation....

–Edward Dowden, 1881

A thought which seems to run through the whole of The Tempest, appearing here and there like a colored thread in some web, is the thought that the true freedom of man consists in service. ...Forgiveness and freedom are the keynotes of the play.

–Edward Dowden, 1881

The Tempest, a comedy so finished and delight that it seems to our minds almost insusceptible of improvement, has been one of the chief sufferers at the hands of those who should have known better than to meddle with it. The first attempt to improve it was made by D'Avenant and Dryden, and, to the eternal disgrace of these worthies, their revision is not only the worst one done by them but the worst conceivable. Says [Horace Howard] Furness: "Unless we read it, no imagination, derived from a mere description, can adequately depict its monstrosity – to be fully hated it must be fully seen. Than

this version, there is, I think, in the realm of literature no more flagrant instance to be found of lese-majeste." Yet it was enthusiastically received, the house being, according to Pepys, who has six references to this play, "Mighty full" at its representations.

–Frederick W. Kilbourne, 1906

If we needed corroboration, Pepys would supply it. He saw [The Enchanted Island] eight times between November 7, 1667, and January 21, 1669. And again his appetite grew with what it fed on, until he "could not be more pleased almost in a comedy." His taste agreed with that of the public, as his unvarying record of full houses shows. ... I am to believe that this alteration is the worst perversion of Shakespeare in the two-century history of such atrocities.

–George C. D. Odell, 1920

The naturalness of Prospero's magic becomes even more striking when we remember the fantastic treatments of the supernatural that were common in Elizabethan days, and even in Shakespeare's earlier plays.... What a contrast to all this grotesque or fantastic supernaturalism is The Tempest! Here there is no secret, black, and midnight art; here there are no squeaking ghosts, no foul witches, no Satanic revels or fairy intrigues; all Prospero's works are performed in the full light of the sun, with the harmonious cooperation of the forces of nature, and they are works not of devils and fays but of a benevolent philosopher, a man. ...The Tempest is rather his ultimate achievement in presenting the natural world and the supernatural side by side, in stressing the essential validity of each, and in echoing the ineffable sphere-musics that arise from their harmonious interplay.

–Nelson Sherwin Bushnell, 1932

[We] can hardly doubt that the paternal attitude towards love in these later plays is a personal trait, or that Prospero is in some sense Shakespeare himself. The story of The Tempest is not his... but the spiritual experience of the exiled duke almost certainly symbolizes similar experiences of his own. 'Shakespeare led a life of Allegory,' wrote Keats: 'his works are the comments on it.' And of none of his works is this observation truer than that of the play

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we are now dealing with. ...And though the concluding scene of the play leaves us with an impression of serenity and peace only paralleled by that conveyed in some of Beethoven's latest compositions, it is of peace after the storm, a peace which only comes to some battered vessel which makes port with difficulty after many perils. Yet it is far more than rest and escape and self congratulation. It is the culmination of the life-long experience of one of the greatest spirits that ever walked the earth; and, because of that, it altogether outsoars personality and seems to express the secret intimations of the universe itself.

–J. Dover Wilson, 1936

Shakespeare's final period reveals to us a man longing for spring, in nature and in the hearts of men; cherishing the reality of the re-birth of nature, and the dream of reborn Man. Yet though he dreams, he is not deluded. When his emotion is most delicate, his thought is crystal-clear.

–John Middleton Murry, 1936

When we examine the masque, we find that, though its function may be simple, the means by which it is presented are complicated in a manner we associate rather with Pirandello than with Elizabethan drama. On the actual stage, the masque is executed by players pretending to be spirits, pretending to be real actors, pretending to be supposed goddesses and rustics....

–E. M. Tillyard, 1938

Prospero's "Our revels are now ended" suddenly distanced all these worlds into a common unreality.

–E. M. Tillyard, 1938

In Prospero is both the adventure of Renaissance discovery and the majesty of Renaissance intellect, the intellect of Bacon, of Newton, and of Einstein; and the other majesty of art, of Bach and Beethoven, of Shakespeare himself and of Goethe. He is the eternal artist rejected by the society his art redeems. ...Therefore the Ceremonial appearance of Prospero in his ducal robes is no weak return, but a triumphant climax symbolizing the establishment of wisdom as the crown of life.

–G. Wilson Knight, 1947

Shakespeare... with extraordinary perspicacity has made [Trinculo and Stephano's] relations with Caliban so apt a comment on the relations of colonisers with natives. Wretched as they are, they can dazzle him, can give him strong drink and the illusion that they will free him from an old servitude. His gods totter as the world widens for him, and he exults in a new liberty, until he discovers the folly of worshipping them and their inability to better his condition. Meanwhile he is humiliated in being so easily deceived and in paying homage to the riff-raff of the civilized world.

–Clifford Leech, 1950

Shakespeare does not take us any further; Shakespeare had finished. He had given us a number of vital answers in this final play, but he had the grace of genius not to rob us of our questions. He had only made them clearer.

–Robert Speaght, 1953

The Tempest [is] the fourth and last of the great romances of Shakespeare's final period. In these last plays Shakespeare seems to have distilled the essence of all his work in tragedy, comedy, and history, and to have reached the very bedrock of drama itself, with a romantic spectacle which is at once primitive and sophisticated, childlike and profound. In these plays the central structural principles of drama emerge with great clarity, and we become aware of the affinity between happy endings of comedy and the rituals marking the great rising rhythms of life: marriage, springtime, harvest, dawn, rebirth. In The Tempest there is also an emphasis on moral and spiritual rebirth which suggests rituals of initiation, like baptism or the ancient mystery dramas, as well as festivity. And just as its poetic texture ranges from the simplicity of Ariel's incredibly beautiful songs to the haunting solemnity of Prospero's speeches, so we may come to the play on any level, as a fairy tale with unusually lifelike characters, or as an inexhaustibly profound drama that has influenced some of the most complex poems in the language, including Milton's Comus and Eliot's The Waste Land.

–Northrop Frye, 1959



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The authors of The Enchanted Island, and those of later adaptations of The Tempest, have all tried to make their own terms with the material of Shakespeare's comedy; they have not had the patience and humility to accept and study the original text, and to allow it to reveal the appropriate modes of presentation and reception.

–John Russell Brown, 1960

Like all great Shakespearean dramas, it is a passionate reckoning with the real world. ...One has to see it a drama of the men of the Renaissance, and one of the last generation of humanists. In this sense, but in this sense only, can one find in The Tempest the philosophical autobiography of Shakespeare and the summa of his theatre. ...In none of the other Shakespearean masterpieces—except Hamlet—has the divergence between the greatness of the human mind on the one hand, and the ruthlessness of history and the frailty of the moral order on the other, been shown with equal passion as in The Tempest. ...We hear in [Prospero's final] soliloquy an apocalyptic tone. It is not, however, the Apocalypse of the romantics, but the Apocalypse of nuclear explosions and the atomic mushroom. Such a reading of Prospero's soliloquy, and the play, is certainly closer to the experience of men of the Renaissance and the violent contradictions they tried to reconcile. The desire for knowledge, the fear of knowledge, the inevitability of knowledge, the inevitability of fear of knowledge.... The world became great and small at the same time; for the first time the earth began to quake under their feet.

–Jan Kott, 1961

Where, then, at the end of the play are we left? The play ends happily, certainly; the potential violence, the incipient disaster have been averted. The tragedy, that is, has been qualified. But...it has been qualified in a way that does not diminish or dismiss any of the play's tragic implication. There is no sense at the end of The Tempest that everything is all right now. Alonso's repentance and the restoration of Prospero's dukedom solve two old problems; but they are by no means the only problems the play has presented.

–Stephen Kitay Orgel, 1962

It is useless to look for Prospero's island even among the white spaces of old maps, where the contours of the land grow indistinct, the ocean blue turns pale and either drawings of fantastic monsters appear, or the inscription 'ubi leones.' Even there the island does not exist. Prospero's island is either the world, or the stage. To the Elizabethans it was all the same; the stage was the world, and world was the stage.

–Jan Kott, 1965

The Tempest, then, is about the extent and limits of man's control over the inner lives of other men. Even more basically, perhaps, The Tempest explores the nature of freedom, and concludes that freedom and responsibility are linked, that freedom without responsibility is license and, ultimately, bondage. Prospero's Epilogue imposes on the spectator the test to which the characters have been subjected, asking the spectator to make the experience of the play his experience and to decide whether he stands with Alonso and Prospero inside the circle of reconciliation, or with Antonio willfully beyond it. Appropriately, at the end of his comedy, Prospero asks the spectator to consider the play on a level deeper than that of entertainment. ...In losing himself, he has found himself. The crucial thing he has learned, as Margaret Webster says is 'that freedom often turns out to be different from what we had imagined, involving responsibility and not mere license, and that each of us must find his own way to the resolution of the conflict within himself.'

–Herbert R. Coursen, Jr., 1968

Caliban: *Oh, I forgot: I've something important to tell you.*

Prospero: *Important? Well, out with it.*

Caliban: *It's this: I've decided I don't want to be called Caliban any longer.*

Prospero: *Where did you get that idea?*

Caliban: *Well, because Caliban isn't my name. It's as simple as that.*

Prospero: *Oh, I suppose it's mine!*

Caliban: *It's the name given me by your hatred, and every time it's spoken it's an insult... Call me X.*

That would be best. Like a man without a name. Or, to be more precise, a man whose name has been stolen...

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Every time you summon me it reminds me of a basic fact, the fact that you've stolen everything from me, even my identity! Uhuru!

—Extract from Scene 2 *Une tempête*, by **Aimé Césaire**, translated by **Richard Miller**, 1969

*Where, then, at the end, are we left? The play ends happily, certainly; the potential violence the incipient disaster have been averted. The tragedy, that is, has been qualified. But...it has been qualified in a way that does not diminish or dismiss any of the play's tragic implications. There is no sense at the end of *The Tempest* that everything is all right now...When Miranda sees all the shipwreck victims finally assembled, she marvels 'how beauteous mankind is! O brave new world,/That has such people in't!' But two of the people in it are Sebastian and Antonio; and Prospero's brief answer, 'Tis new to thee,' implies that there are old problems Miranda cannot even conceive of, as well as a good deal of unfinished business. Prospero's 'art' still enables him to promise 'auspicious gales' for the voyage home—the voyage away from elemental nature and back to society, a world full of people. But we know what human nature can be like; and Prospero, leaving the island, is beyond magic and has only his virtue to protect him.*

—**Stephen Kitay Orgel**, 1970

Prospero's art is so great that he can raise tempests, reanimate the dead and darken the sun at noon. Invulnerable himself to physical violence, he can paralyze other men. What his art cannot do, however, is the one thing which ultimately matters most: change the nature and inclinations of the human heart. Prospero cannot make Ferdinand and Miranda fall in love, nor can he guarantee the happiness of their union. When he releases Alonso, Antonio and Sebastian from their trance, he has no way of forcing them to be good. Despite all the care lavished on him, Caliban cannot be civilized or made grateful. A 'rough magic' only, Prospero's art has served to isolate him from humanity—even from Miranda—without making him God. This is why he abjures it at the end, accepting the limitations of morality... Prospero himself, having released both Ariel and Miranda, and recognizing that his brother Antonio is irredeemable, is even more alone at the end of the play than he was at its beginning. He has never found it easy to communicate with

the other characters. It seems right and proper now that he should turn to the theater audience rather than to any other of them to express an attitude which is basically one of weariness and disillusion, coupled with a desire for rest.

—**Anne Barton**, 1971

To say that there is "stuff" of which dreams are made is to give them a certain palpability and substance; to say that all of life is no more than the same substance and character is to radically alter basic notions of shadow and substance, illusion and reality. . . . It is perhaps the most spacious and visionary moment in all of Shakespeare.

—**David Young**, 1972

*It is possible to see *The Tempest* as a sort of huge mirror held up to the audience, a giant metaphor for the value of art constructed by an artist who understood very thoroughly both the strengths and limitations of his craft. The metaphor is worth exploring: all the characters who are washed ashore at Prospero's bidding undergo an experience of self-knowledge, which may or may not change them. Any given audience is in a sense washed ashore too, to accompany the cast on their adventures. In both cases the experience will be illusory—the result of art, shadowy, an insubstantial pageant—but that will not make it less valuable. On the contrary, it will make possible events and recognitions not otherwise attainable. Some of the people in both groups will be there just for a good time, like Trinculo. Others might find lasting happiness, like Ferdinand. Some will come to a new knowledge and self-recognition. Evil will not be changed or dismissed—that is beyond art's power—but it will be located and described for a clearer understanding, and momentarily subdued that the good and the beautiful may shine more clearly.*

—**David Young**, 1972

To the eight-year-old (to quote Piaget's examples), the sun is alive because it gives light (and, one may add, it does that because it wants to). To the child's animistic mind, the stone is alive because it can move, as it rolls down a hill. Even a twelve-and-a-half-year-old is convinced that a stream is alive and has a will, because water is flowing. The sun, the stone,



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and the water are believed to be inhabited by spirits very much like people, so they feel and act like people... The fairy tale, from its mundane and simple beginning, launches into fantastic events. But however big the detours—unlike the child's untutored mind, or a dream—the process of the story does not get lost. Having taken the child on a trip into a wondrous world, at its end the tale returns the child to reality, in a most reassuring manner... At the story's end the hero returns to reality—a happy reality but one devoid of magic... Every child believes in magic, and he stops doing so when he grows up (with the exception of those who have been too disappointed with reality to be able to trust its rewards)... Parents fear that a child's mind may become so overfed by fairy tale fantasies as to neglect learning to cope with reality. Actually the opposite is true. Complex as we are—conflicted, ambivalent, full of contradictions—the human personality, in order to be able to deal with the tasks of living, needs to be backed up with a rich fantasy combined with a firm consciousness and a clear grasp of reality.

—**Bruno Bettelheim**, *The Uses of Enchantment*, 1977

What basic, raw extremes of emotion—from hate (about Prospero) to love (about his island) to hate (about Prospero)—are encountered in so brief a spell (3.2). It was at this discovery that I realized that Caliban's thoughts and actions are as totally instinctive as is his language, and not coloured by intelligence but by his gut feelings. This discovery led to my playing a Caliban at times dangerous and at times childish, but at all times totally spontaneous. The other thing about the 'isle is full of noises' speech is that he is totally in touch with and part of nature even though he may have no understanding of what nature is. It shows complete trust and faith in his home and is the most important possession that he has—indeed his island is really the only thing he has.

—**David Suchet** as Caliban in
Royal Shakespeare Theatre 1978 production

Still, the notes of the final chord do not all sound in harmony. ... There is the exposed Antonio, whose silence during the entire scene is the most disturbing bit of language in the play.

—**Stanton B. Garner, Jr.**, 1979

Prospero's strength as an authority figure lies in two facts: one is his magical power, the other is his understanding of the mutual obligations of authority and servitude. But while control and restraint are effective up to a point, they do not get at the root of the problem of how to deal with human appetite. Moreover, Prospero can never successfully return to his worldly dukedom until he has come to terms with the sources of evil in human nature, for his magic will not help him there.

—**David Brailow**, 1981

The climactic moment of the play comes not when Prospero provides a dazzling display of his magical powers but when he decides to abjure them. The more one ponders his magic, the more paradoxical seems its reach and limitations. Although he can raise a mighty storm at sea, he is apparently unable to free himself from his island exile.

—**Robert Ornstein**, 1986

If through Prospero Shakespeare makes a personal statement, it is about the price one may have to pay for great artistic achievement. We think of Shakespeare as one who, more than any other great writer, understood and enjoyed other people and was very much involved with and at home in his world. His masterpieces were, nevertheless, the work of an unassuming observer, an alert sympathetic listener, not a striking conversationalist... He lived most intensely and fully perhaps in the hours he spent writing his plays and poems. When he laid down his pen, he no doubt found joy in the company of family and friends, but it is not likely that the ordinary experience of life was as vivid—as real—to him as the dream of art that ended with Prospero's farewell to Ariel.

—**Robert Ornstein**, 1986

The entire action of the play rests on the premise that value lies in controlled uneasiness, and hence that a direct reappropriation of the usurped dukedom and a direct punishment of the usurpers has less moral and political value than an elaborate inward restaging of loss, misery, and anxiety. Prospero directs this restaging not only against the others but also—even principally—against himself.

—**Stephen Greenblatt**, 1988

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When Prospero acknowledges his bond to humanity by fittingly adopting Caliban as a kind of son – ‘this thing of darkness I / Acknowledge mine’ – Shakespeare signals that Prospero has come to the understanding that he cannot be whole unless he recognizes the totality of his own human nature.

–Robert Kimbrough, 1990

I love the prospect of doing The Tempest in 1992. Throughout most of its stage history, Prospero has been presented as a God-like figure and the magician has been emphasized at the expense of the man. I think that what makes his renunciation of magic so moving at the end is that he is appalled at the power he has achieved and he realizes that it is not for man to play God. Now this seems to me to have colossal relevance in terms of everything that is happening in technology and science at the moment.

–Stratford Festival Artistic Director **David William**, 1992

Ariel himself, cranky at the outset because of his desire for his liberty, is with Prospero’s final words set free. In this his ultimate comedy, Shakespeare celebrates not his power, but that of his audience, which can, simply by putting its hands together, free Richard Burbage or some other great actor from his role so that he can leave the stage, go home to Stratford, and be himself.

–Ted McGee, 1999

Power over people is politics, power over objects is technological control, which this Prospero has in abundance. He demonstrates it from the first scene in which he raises a storm, right through to the masque. This aspect might open up another appropriation: our envisagement of the postmodern Prospero, Prospero 2000. The present analogy for his ‘most potent art’ is one that has surfaced several times already in this introduction: the computer. The storm raised at the beginning by Ariel under Prospero’s command is an anticipation of ‘virtual reality.’ ... Living in a world of self-created virtual reality seems to have left Prospero inhuman, lacking curiosity, indifferent to novelty and surprise. He needs to be told by a spirit that is ‘but air’ that his feelings should be moved (‘Mine would, sir, were I human’ [5.1.19]).

–R. S. White, 1999

As a fable, parable or myth (a story that both explains and changes the way we see the world), The Tempest has been as potent and suggestive as the myths of Pygmalion and Orpheus have been for centuries, The Heart of Darkness and Wuthering Heights for our own century. Together with Hamlet it may be Shakespeare’s most applicable paradigm for the contemporary world.

–R. S. White, 1999

Caliban’s determination to be wise hereafter and seek for grace would in fact seem to be the ultimate expression of anyone’s humanity in The Tempest.

–John D. Cox, 2000

All of Prospero’s manipulations, his education of Miranda, his reconstruction of political reality, and his physical and spiritual transformations on the island will be blessed by natural cleansing, that inevitable freshening, the coming of new generations. Antonio will be kept from regaining the dukedom by Miranda, and Milan will be raised up again by Prospero’s grandchild, descendent of both Naples and Milan, and ruler of both. Mercy and reconciliation will end in regeneration as nature and human nature renew themselves.

–Ace G. Pilkington and Heidi Madsen, 2001

Because it contains undoubted echoes of the New World in its richly allusive, symbolic, and universalizing design, and because it is clearly concerned with government and control (as well as self-control), one can easily understand why the play has been appropriated as a colonialist allegory, especially by inhabitants of the Caribbean islands. But I would contend that the conception of Prospero as colonist loses much of its persuasiveness—has to be located near the periphery of the play’s range of semantic possibilities—when we perceive that his every word, prayer, and act is designed to affect the escape of his daughter and himself from a place they never chose to inhabit.

–Tom McAlindon, 2001



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The *Tempest* is not misnamed after all. Sky-storms pass. The tempests that do most damage are those within: old hurts, long rage, baffled love. The question, which Shakespeare's art both answers and leaves open, is how best we can allay them, when our own strengths and weaknesses are all we have to work from.

–Stuart Sherman, 2002

The *Tempest* turns our attention to a father's reluctance at letting go as he sees a daughter's affections turn to another man, another existence. These last romances present stories containing great cruelty and discord, but they insist that we move beyond hatred and vengeance and take us to endings wherein a pardon is gained and indulgence sets us free, because of the great power of forgiveness.

–Alan Somerset, 2005

To force a happy ending would be precisely the kind of tyranny [Prospero] seems to try to avoid...For these characters to reform truly, they must be left to do so of their own free will. And we, Shakespeare's audience, are no different...We cannot allow magic to point us toward a vision of the world as a place where problems and failures are solved by a wave of the wand. We may wish to—indeed, we may prefer the world of the theatre, with its spectacular pleasures and easy solutions—but Shakespeare is all too aware that such temptation is addictive, and directs us away from our true responsibilities as human beings.

–Peter Byrne, 2005

"As you from crimes would pardon'd be / Let your indulgence set me free." It is not a selfish request. After all, we in the audience need pardoning as well. Our lives are ebbing as fast as Prospero's. We have, from the groundlings on up, turned our backs on the world, we have abandoned ourselves to the ecstasies of the theater and presumed to sit in judgment on the lives presented before us. But we cannot remain spectators either, for the bottomless and boundless surrounds us as well, and like the shipwrecked players who have survived the tempest, we must soon set off on our voyage home, with

more patience and more charity, acting toward one another with "good dispositions" and "good interpretations." For we, too, will once again find ourselves out to sea.

–Alan de Gooyer, 2006

...The reinstatement of political and social order in *The Tempest* is of course one of the play's paradoxes and—perhaps it goes without saying—one of Shakespeare's ongoing concerns. How is it that fantasy can remake the real, or deception reclaim the truth? Despite Prospero's abjuration of "rough magic" and his cryptic acknowledgement near play's end of doing wrong by Caliban ("this thing of darkness I / Acknowledge mine" (5.1.275–6)), *The Tempest* displays throughout the efficacy of such delusive "magic" to achieve the exiled duke's political aims. At the same time, however, it measures with low humor and high seriousness the experience of those manipulated by Prospero's illusions. This dual sympathy generates an ethical as well as dramatic tension that renders the play particularly relevant to our own historical moment, defined as it is by the emergence of mass visual entertainment and the distracted Ferdinand-like viewing practices of popular audiences. What, the play asks us to consider, is the ethic of enchantment?

–Jonathan Mulrooney, 2006

Human imperfectability and the temptation to impose one's will on others, especially when one has the power to do so, can compromise the best of intentions. In *The Tempest* Shakespeare reminds us of the miracle of Christian resurrection, even as the play suggests that human powers are more properly mundane.

–Sean Benson, 2008

Prospero is, without question, the master of the play. Without a hint of a true or worthy rival on the island, he stands head-and-shoulders above the rest as the undisputed central character of the play. Moreover he conducts the action. So much so that it seems Prospero is more the author of the play than one who acts within it.

–Dustin Gish, 2009

2000s and 2010s

The *Tempest* is about the process of becoming human. Pain in life is necessary and the notion of the unchanging self is an illusion. To me, the play is about cathartic experiences we all go through that force us to give up our old notions of the self in order to find something new.

–**Takeshi Kata**, 2009

...by the end of Shakespeare's play we have witnessed [that] Prospero... is not totally free from conflict. The most obvious area of continuing strife involves his relationship with his brother: Antonio remains ominously mute in the face of Prospero's charges... [which] is a deliberate and eloquent omission on Shakespeare's part: the continuing fraternal conflict is significant, for it suggests that the political tensions of the past have not, and perhaps cannot, be resolved.

–**Arlene Osman**, 2010

In Prospero's design, nature itself becomes a tactical weapon to control others; and yet, in spite of his repeated successes, he remains a bitter, remorseless, and even a haggard man, consumed finally by his own power—perhaps in part, because there can be little real pleasure in inflicting suffering on others and making a spectacle out of it. As a result of his efforts, by the end of the play Prospero looms as a very modern figure—the forerunner of a Robert Oppenheimer or an Edward Teller, two scientist-technicians who knew a great deal about terror in the air.

–**William Boelhower**, 2010 (from an essay entitled, “Owning the Weather: Reading *The Tempest* After Hurricane Katrina”)

Prospero and Caliban became emblematic of the colonial master and colonized subject; they could not interpret Prospero as wisdom without cruelty, or Caliban as monstrosity without humanity.

–**Ania Loomba**, 2011

Shakespeare wrote at least six plays in which shipwreck is the cause of the comic chaos that leads ultimately to joyful or semi-joyful reunion. From one of his very first plays, *The Comedy of Errors*, to *The Tempest*, his last, a ship smashing on a

shore is what causes all the drama to happen...What these plays all need, in production, is that sensitivity to the sea. They need a strange, elusive poetry that renders fortune, fate, chance (all words constantly used in these plays) as agents of a greater power. That makes the sea both God and Devil, and that makes man tiny and vulnerable.

–**David Farr**, 2013

Shakespeare was the ultimate screenwriter. More of his plays have been made into movies than any other writer's. His palette was immense, limited only by the boundaries of his imagination. In *The Tempest*, he wrote of real and fantasy worlds, of philosophies, both lofty and poetical, juxtaposed with rock-bottom crude and scatological fare...*The Tempest*, in other words, offers a great opportunity for a film director—from its wondrous and diverse parts for actors to its visual dimensions and challenges that are ripe to be realized through extraordinary locations and experimental visual effects.

–**Julie Taymor**, 2013

We all suffer from delusions of control, even over storms and shipwrecks. We use that delusion whenever we edit or criticize Shakespeare...[W]hether we edit or criticize, on page or on stage, the play becomes a less rich phenomenon than it should be, even when viewed, bare as it is, on the pages of the *First Folio*...Reticence about things that cannot be reconciled is certainly one characteristic of [Shakespeare's] last plays.

–**Andrew Gurr**, 2014

Among the broader realities of New World colonization reflected in the play is the seizure of authority by Europeans over the indigenous population and the eventual enslavement of many natives, along with an insistence that others serve specific terms of service. Caliban and Ariel are hardly unambiguous representatives of those two types of labourer, but the centrality of the master-servant relationship in their dealings with Prospero and in Caliban's with Stephano and Trinculo could not have been lost on an audience familiar with coerced labour..."

–**Alden T. Vaughn**, 2014

2010s continued

The *Tempest* is a story about a magician using his power to create nightmares, from the terrifying sea-storm that opens the show to a demonic banquet to phantom hounds. Prospero can't forget that his brother and co-conspirators ousted him and abandoned him with his infant daughter on the high seas. So he uses his magic to create shows to terrify and punish those who wronged him.

–Teller, 2014

...at the end of *The Tempest*, Prospero swears off magic. It's not easy for him. After all the reconciliation and forgiveness, Prospero tells us how he feels: "Every third thought will be my grave." I can understand that. I've been a magician for sixty-one years. ... When I need to fall asleep after a tense day, I read a magic book. To give up magic would be to be not me. So what titanic power enables Prospero to do it?

–Teller, 2014

The plethora of texts advanced as sources for *The Tempest* is perhaps matched only by the paucity of scholarly agreement about the validity of those texts as sources...Is an 'influence' the same as a source? What about an 'inspiration'? Are verbatim texts the only true sources?...*The Tempest*, however, refuses to follow words back to words in any way that would comfort the traditional scholar.

–Helen M. Whall, 2014

Caliban's accusations of usurpation and enslavement are potent, despite the fact that few Renaissance theorists considered the claims of native populations seriously. Prospero does not undertake to refute Caliban's charges. He assumes his authority and rules by virtue of his ability to do so. But precisely for that reason the question of authority—on the island or in any state—remains open. The play prompts the audience to consider whose claim to the island is stronger, Prospero's or Caliban's.

–Jeffrey A. Rufo, 2014

TO BE CONTINUED...



Cassandra Bissell as Miranda and Larry Yando as Prospero in Chicago Shakespeare Theater's 2002 production of *The Tempest*, directed by Barbara Gaines. Photo by Liz Lauren

OUR REVELS NOT YET ENDED: HIGHLIGHTS FROM THE PERFORMANCE HISTORY OF "THE TEMPEST"

EARLY PERFORMANCES

The *Tempest* has enamored audiences since it was first staged before the Court of King James I in 1611. Though scholars generally agree that *The Tempest* is Shakespeare's last play written without a collaborator, it has the honored lead position in the first Folio, the first compilation of Shakespeare's plays published in 1623. *The Tempest* is the most frequently performed of Shakespeare's four late so-called "Romance plays," including also *Pericles*, *Cymbeline* and *The Winter's Tale*.

The Revel's Accounts for the year 1611 includes the following information: "By the Kings Players: Hallomans nyght was presented att Whithall before ye kings matie a play called *The Tempest*." This is the first record of performance, which took place on Hallowman's Eve for King James and his Court, assembled in the Royal Theatre. There is also a record of a performance at Court during the winter of 1612-13, when this complex romantic comedy was performed as part of the festivities celebrating the betrothal and marriage of King James's daughter, Princess Elizabeth. Though records no longer exist to confirm other early performances, *The Tempest* was probably staged at the Globe and at the new indoor theater of the King's Men at Blackfriars.

It is thought that performances of *The Tempest*, along with other plays of Shakespeare's, became less common following the burning of the Globe in 1613 and the playwright's death in 1616. During Cromwell's rule, theaters were closed from 1642 to 1660 and all theatrical performances banned.

After the monarchy was restored and the theaters reopened, Sir William Davenant (Shakespeare's godson and reputed illegitimate son) and John Dryden produced an adaptation of *The Tempest*, subtitled *The Enchanted Island*. This new version was liberally adapted in 1667 to suit contemporary Restoration period tastes. The drunken butler, the masque and Sebastian were entirely cut; comedy, dance and several new characters

were added. Davenant and Dryden gave Miranda a younger sister and a male counterpart—a young man who, like Miranda, had never seen a person of the opposite sex. They created counterparts for Caliban and Ariel too, a female monster named Sycorax (referred to in Shakespeare's script but not portrayed) and a female spirit named Milcha. The production used expensive, newly invented stage machinery for special effects. No longer simply a figment of the audience's imagination, Ariel was made to fly, and the storm became larger than life. Samuel Pepys, a naval official remembered today for his detailed diaries, enjoyed Davenant and Dryden's adaptation so much that he returned to see the play six more times.

As with *King Lear*, this adaptation of *The Tempest* usurped Shakespeare's script in performance from the late seventeenth to the mid-nineteenth century. Since the gradual restoration of Shakespeare's script in the 1800s, modern productions are more reverent of Shakespeare's original text, exploring the nuances of this rich and multi-layered work. Shakespeare's own text was not successfully revived until 1838. In the early 1800s, the famous actor John Philip Kemble amended Davenant and Dryden's adaptation, aiming to restore some of Shakespeare's original scenes and language. But despite Kemble's efforts to include more of Shakespeare, one popular critic wrote that he would never see Shakespeare again of his own choice. He described the production as "anomalous, unmeaning, vulgar, [with] ridiculous additions," and dubbed it "farcical." Elaborate Victorian scenic splendor, songs, ballet and masques had replaced the earlier adaptations and operatic versions as audiences came to expect enthralling spectacle in the stage productions throughout the eighteenth and nineteenth centuries. One production moved the storm scene to the second act so that latecomers would not miss it. One version incorporated thirty-two songs. Directors called upon even more complex mechanical devices to create more spectacular storm scenes and convincing magic for Prospero. In 1857 at the Princess's Theatre, Charles Kean, a renowned Victorian-actor manager, boasted in his program notes that "the scenic appliances of the play are of a more extensive and complicated nature than have ever yet been attempted in any theatre in Europe; requiring the aid of above 140 operatives nightly, who (unseen by the audience) are engaged in working the scenery, and in carrying out the various effects."

CRITICAL INFLUENCES UPON PERFORMANCES OF THE TEMPEST

Drama, like so much of art and literature, often responds to or reflects influences of political movements, cultural perspectives, and current academic theories. It



also, of course, serves as a mirror in which a particular society, culture, or movement sees itself and its concerns.

Since reviving the original play in the 1838, directors began to further develop the ambiguities and conflicts implicit in Shakespeare's creation and highlighting such themes relevant to the modern world: colonization, slavery, gender, human bondage, and man's relation to nature. Recognizing *The Tempest* as one of Shakespeare's last creations, other directors began to play with the idea of *The Tempest* as an autobiographical doctrine—with Prospero a portrait of the playwright himself, looking back and voicing concluding commentary on his extraordinary career. Many understood Prospero's abandonment of magic as a metaphor for Shakespeare's abandonment of the theater, as *The Tempest* is understood as his last independently written play prior to retiring to his home back in Stratford.

RACE AND COLONIZATION

Many scholars agree upon the theory that Shakespeare directly addresses the unexplored and mysterious New World with the choice of a remote Atlantic island as his story's setting. In 1804, Malone was the first scholar to argue that this specific setting alluded to the 1609 shipwreck off the coast of Bermuda in the Western Atlantic Ocean. Pamphlets describing the wreck circulated in London later in 1609, and that Shakespeare knew these narratives is now generally agreed among scholars. This choice of setting in *The Tempest* allowed Shakespeare to discuss broader themes about the New World. The sixteenth century saw the proliferation of European overseas exploration; Jamestown, the first permanent English colony in North America, was settled just four years (1607) before Shakespeare wrote *The Tempest* (1611).

The character Caliban, an inhabitant of the island enslaved by Prospero, represents the inhabitants of the New World, or more generally, non-European populations encountered by the European explorers. Whereas today's productions generally depict Caliban as a victim of European colonization, scholars agree that Shakespeare created Caliban in order to respond directly to an essay written by the French philosopher Montaigne, whose essay, "Of Cannibals" accepts "the primitivistic view that a natural society, without the civilized accretions of law, custom, and other artificial restraints, would be a happy one" (Arden xxxiv).

During the late seventeenth and into the eighteenth century, Caliban helped perpetuate the era's concern with specific distinctions between civility and savagery. Thus portrayals of his character were characteristically monstrous with emphasis

placed upon his "vices, deformities, crudities and beastly qualities." In later years, critic William Keese remembered seeing this type of Caliban as a young boy. He tried to forget the 1854 production in New York, and wrote that the shaggy, snarling, hissing, half-human with talons on his hands and feet "terrified us and made us dream bad dreams." In this regard, the original Caliban represented an inferior being, a portrayal that modern renditions have sought to counter.

Later in the nineteenth century, Caliban's evolving character, now more human than monster, came to represent usurped and exploited natives, or alternatively, the world's underprivileged classes. Cities were booming and industry's mark grew exponentially more powerful, with working conditions that were often inhumane. Freudian psychoanalytic theories and Marxist economic theories altered former perspectives on sexuality, the unconscious, and class systems. Thus, Caliban as well as Ariel, the two Spirits under Prospero's control, were used to represent oppressed groups beyond the colonized.

As Caliban became a representative for the exploited and oppressed, one actor in 1978 covered his body with two shades of brown makeup and sprayed it pewter colored. He did not want to be recognized as one race specifically, and under the stage lights he looked black, gray, and sometimes almost green. Caliban won the audience's sympathy as a mistreated powerless underdog in a 1978 production in Chicago. He was "the trained underemployed, bored with his status, ripe for thoughtless rebellion and potentially dangerous." Alden Vaughan and Virginia Mason Vaughan in their book *Shakespeare's Caliban: A Cultural History*, state, "although to some literary critics he is still a monster or benevolent wild man, he now most frequently symbolizes the exploited native—of whatever continent and whatever color—who struggles for freedom, dignity, and self determination."

As theaters overcame cultural opposition to interracial casting, Canada Lee became the first black actor to play Caliban in 1954. Scholar Errol Hill notes, "Prospero has taught Caliban the words of civilization but kept him a slave. ... Caliban is groping, seeking after freedom. This is in a large part what *The Tempest* is about. Caliban's—and Ariel's—search for freedom." In 1970 Washington, DC's Sylvan Theatre featured black actors both as Caliban and Ariel. In this production Henry Baker's Caliban was described in one review as: "savage enough, but neither deformed or servile. He was indeed, rather darkly beautiful in his glistening fish scales and his great natural dignity... he was powerful and intractable from beginning to end." At London's Old Vic, Denis Quilley's Caliban in 1974 had a unique twist—his makeup was bisected: on one half the ugly monster Prospero sees, on the other, an image of a noble savage whom the audience sees. That same year the Royal Shakespeare Company presented

THE TEMPEST

Jeffery Kissoon in the part. Kissoon's superb physique and agility made some critics feel he was much too beautiful for the part of a "monster" and "misshapen knave." The Dallas Theater Center's 2011 production depicted Caliban "covered with leprous black spots on his face, chest, and arms." These productions brought to light interpretations of warped perspectives and perceptions by characters such as Prospero, Trinculo and Stephano, portraying their harsh remarks and name-calling as unjustified.

Late twentieth-century productions have offered other creative castings. Caliban has been played as a female punk rocker and a Rastafarian with dreadlocks. White Calibans have been imprisoned by black Prosperos, such as Peter Brook's production in 1990, which portrayed a young, white "thuggish Caliban... [who was] a steely, dangerous menace... a furious...rolling bundle of frustration." Bill Alexander's production in 1994 for the Birmingham Repertory Theatre presented a white Caliban among a black Miranda, Prospero and Ariel. And for Peter Hall's production in 1988 at the National Theatre in London, Tony Haygarth's Caliban was naked except for a small rectangular box fastened about his waist by two belts and a padlock. He had small horns on his forehead, fangs, talons, and wore eerie, white contact lenses.

Colonization has remained a cogent topic for productions into the twentieth-first century. More recently, in her 2010 film *The*

Tempest, Julie Taymor insisted that "Shakespeare is writing about the new world. And he is writing about colonization." Shooting the film in Hawaii, however, she broadened the scope of the colonization discussion, alluding to colonization in the Pacific as well as the Atlantic.

GENDER

Gender also has been a dynamic topic in the production history of *The Tempest*. Some literary critics claim that Shakespeare had intended Ariel to be essentially a spirit—a sexless shape-shifter, an "it" rather than a "he" or "she." Ironically, much of the production history surrounding Ariel seems to hinge distinctively on the issue of gender. In the late 1600s Davenant and Dryden were interested in sexual symmetry, making Ariel specifically male and uniting him with Milcha, a female spirit they invented for this purpose at the close of their adaptation of *The Tempest*. In this period of monarchies, princely authority was expressly validated by male obedience rather than by female subservience, which was, by contrast, simply taken for granted; a female Ariel would have been viewed as culturally offensive.

However, by the mid-eighteenth and into the nineteenth century, Ariel became a coveted dancing and singing female role. Sexual politics and the roles and rights of women became



Spirits in Chicago Shakespeare Theater's 2002 production of *The Tempest*, directed by Barbara Gaines. Photo by Liz Lauren.



more openly debated cultural issues. With Prospero still portrayed as an authoritative patriarchal figure, a subordinated female Ariel often deliberately reflected women's legal status. Charles Kean poignantly cast a thirteen-year-old girl, Kate Terry, as Ariel in his 1857 production. This choice reflected female submission as childlike; on stage, Kate Terry was meek and overpowered—"sexualized and submissive"—not a challenging Spirit in possession of magical powers. In nineteenth-century productions that emphasized Ariel's bondage and oppression by a harsh taskmaster Prospero, men typically played the part when culturally it had become taboo to see women portrayed in bondage on stage.

In 1930 the role of Ariel underwent another transformation. Harcourt William's production at the Old Vic in London presented Ariel as a sexless, athletic, "bronze-skinned, naked youth with golden wings... a sort of Oriental Mercury." In the evolution of Ariel's stage history, Ariel became specifically male, then female, then back to male, and later shifted back to sexless. Against what might be expected with the rise of feminism ideas in the 1970s and 80s, Ariel's character further developed into an androgynous figure in many productions. With a female cast in the part, the other characters would refer to Ariel as "he;" or vice versa. The actress/actor, typically muscular, elegant, athletic and alluring, would be neither overtly masculine nor expressly feminine. Audiences often found this type of Ariel "sexually disturbing"—attractive and enticing, yet androgynous. In Julie Taymor's 2010 film, *The Tempest*, Ariel "sometimes is a naked male, his genitalia computerized away. At other times he develops pubescent breasts that wax and wane, and then he turns into a terrifying, screen-filling, black monster with large, menacing breasts." In 2010, the New Theatre at Burstein Family Stage explored female exploitation through Ariel "as a revealingly dressed black woman [bringing] to mind historical accounts of the sexual exploitation of the colonized by colonizers."

Prospero, too, has been a canvas for gender exploration on stage. Davenant and Dryden's *The Enchanted Island* portrayed Prospero as a stereotypical patriarchal father figure—an interpretation of this character maintained throughout the eighteenth, nineteenth, and into the early twentieth century. Prospero was typically portrayed as semi-divine, with little nuance or complexity expected from the actor who played the "Preaching Patriarch" part. The portrayal began to shift when in 1891 Stephen Philips created a Prospero who was quiet, somber, reflective, frequently harsh and grave—more humanly flawed qualities that would be evidenced in Prospero for the next hundred years.

It is said that John Wood performed one of the most encompassing contemporary roles of a "complex Prospero" at the Royal Shakespeare Company in 1998. Dymkowski

believes Wood gave a performance that would serve as a summary of the role's possibilities in the late twentieth century: "the thoughtless task master, the gentle guardian, the outraged aristocrat, the socially inept man, the loving father, the blinkered judge of past actions, [and] the lonely child still carried within the adult being." In 2001 at the Oregon Shakespeare Festival, director Penny Metropulos cast Prospero as a woman, a decision echoed by Taymor in 2010. In this cross-gender casting, Metropulos said that she felt better able to explore the transition from anger to forgiveness throughout the course of the story, and to reconsider the play in terms of a mother and daughter relationship.

NATURE, MAGIC AND SCIENCE

Themes of man's place in and power over nature emerged in late nineteenth and early twentieth centuries as Romanticism gave way to Modernism, science and "progress." As Darwin's *Origin of the Species* became culturally influential, Caliban became an ideal match for representing the "missing link" in our evolutionary chain. In the mid-twentieth century, with Einstein's theory of relativity, the devastation of two world wars, and racism as moving forces in a nascent global culture, Prospero's magic became the work of the scientist, controlling nature through experimentation.

With globalization and technology now at the forefront of cultural concern, our global community, multiculturalism, space travel and the internet offer "brave new worlds" for human relationships and exploration—and *The Tempest*, once more, offers possibilities for evocative creative expressions of current thought. Scholar Christine Dymkowski describes the dramatic role of Prospero evolving from a wizard controlling "natural tempests" to a man controlling his internal "human tempests," from a figure desiring control over the natural world and its forces to a man seeking control over his own passions. In a 1981 production, Prospero, wearing a white lab coat and carrying a mathematician's ruler, was described as "a genius like Einstein and an artist like Picasso." Robert Fall's production at the Goodman Theatre in 1987 portrayed Prospero as an offbeat university professor in khakis, sneakers, and a silver space-age umbrella. At Steppenwolf Theatre in 2009, director Tina Landau had Ariel "control" the environment of the play with his iMac. Ariel appeared to be calling the show's sound and light cues, as well as updating Prospero on his work by emailing him from stage. Landau's production allowed us to consider the notion of a controlled environment, whether an island or a theater.

CHICAGO SHAKESPEARE THEATER PRODUCTIONS

Chicago Shakespeare Theater's first production of *The Tempest* was staged in 2002, directed by CST Artistic Director Barbara Gaines and starring Larry Yando as Prospero. The bare wood of a ship bottom created the simple, curved deck upon which the action of the play took place. Caliban, played by Scott Jaeck, was portrayed as a savage, yet sympathetic native, in sharp contrast to the diminutive spirit Ariel, portrayed by Jay Whittaker, who was flown from the catwalks above. In 2011 CST teamed up with Redmoon to stage an adaptation of Shakespeare's play, entitled *The Feast: An Intimate Tempest*, in its smaller studio theater, Upstairs at Chicago Shakespeare. Co-directed by Jessica Thebus and Frank Maugeri, *The Feast*—through three actors, puppetry and masks—told the story as if Prospero (played by John Judd) had created the tempest and the entire island as a personal and private illusion, assisted in his storytelling by the other two actors, portraying the enslaved Ariel and Caliban in this post-colonial interpretation. The set was constructed around a long dinner table to which Caliban remains chained. The upcoming 2015 production, co-directed by guest director Aaron Posner and Teller, marks the second time *The Tempest* has been staged in CST's Courtyard Theater. Posner and Teller have worked on earlier iterations of *The Tempest* together at American Repertory Theater (A.R.T.) and South Coast Repertory, both in 2014. ♦



A CONVERSATION WITH THE DIRECTORS

Tempest guest co-directors Aaron Posner and Teller discuss their production of *The Tempest* with CST's staff.

Talk about what drew you both to *The Tempest*.

Aaron Posner: Prospero's magic is often interpreted as a metaphor for something else—for Shakespeare's career, or technology, or art—or any number of things. Which can all be interesting. But at the center of our production was a radical idea: Make this story about a magician and a father. About someone balancing an obsessive preoccupation with another world against to the very real needs of this world.

Teller: There are two plays by Shakespeare that I've been nuts about since I was a child: *Macbeth*, a supernatural horror thriller, and *The Tempest*—a play that for me is about a man's passion for magic and his difficult decision to give up his art and become a fuller human being. It puzzles me that so few productions use stage magic to depict Prospero's powers. Prospero fights by torturing his adversaries with nightmarish illusions. Stage magic—'conjuring,' as the Brits call it—is the natural way to let an audience share the experience firsthand.

Posner: *The Tempest* is a big tent, as it were. The play is a lot of things. On the one hand it is a broad entertainment and a pageant, but it also goes deep about vengeance and forgiveness, hope and despair, love and ambition and more. For me, the center of the play is about how you behave when you've been genuinely hurt, and how we move past vengeance towards compassion. Prospero is an angry, difficult, dark, vengeful person when the play begins, hard-edged and rough. His daughter Miranda was three when they're cast to sea to die. People write about Prospero's as an "extreme response."



No. To me, as a father of a three-year-old, his seems an utterly reasonable response.

And so his magical powers are associated with that overwhelmingly powerful, primal instinct of revenge?

Posner: How do you get to forgiveness from that kind of rage and hurt? It's the challenge of this play. To move towards forgiveness, towards compassion. To move towards the core of our humanity. And I think in order to get there, something needs to mirror that compassion, to hold that possibility for humanity up to you. Prospero has two mirrors: in Ariel and Miranda are Prospero's opportunities to see the world more broadly.

Teller: How many performances of *The Tempest* have you seen where Prospero is a doddering old sage who recites speeches? But that's not the way it's written. In the text, he's this vital, angry, extremely powerful, uneasy, uncomfortable father—and a terrifying wizard.

Can you talk about what has connected the two of you throughout this artistic journey?

Posner: When it comes right down to it, we are both populists. This production is designed to be equally appropriate for a scholar and for someone who has never seen a play before. And that's the same 'audience profile' that Shakespeare wrote for, appealing to both the aristocracy and the 'groundlings.' Teller and I are trying to follow that lead, making it a visceral experience for the audience. That's what magic can do. That's what great acting and great poetry can do. And that's what music can do.

Teller: We believe conjuring and poetry are complementary. Poetry is magic, spoken. Magic is poetry acted out. Marrying them illuminates both. In our *Tempest*, Ariel uses sleight of hand to illustrate a tale in Shakespeare's verse. Prospero re-creates the cruelty of the witch Sycorax with a stage illusion. I think if Shakespeare had been equipped as well as Chicago Shakespeare, he'd have done these very tricks. After all, the surviving stage directions in Shakespeare's text speak of a feast vanishing with 'a quaint device,' which is Elizabethan lingo for 'conjuring trick.'

How do you envision Ariel and the relationship with Prospero?

Posner: Ariel is pretty much all intention. He wants his freedom. That burning need is with him every moment of the play. He will do his job excellently and efficiently because that is the best way to get what you so desperately wants. Ariel's not cute, not charming. He is NOT Puck. But he's fascinated by humans as the play goes on. This unemotional being was co-opted by Mr. Spock and Data and others because it is a great lens through which to more clearly see our own humanity, but it started here. So the relationship with Prospero is taut, strained, but not without warmth and connection.

The singular music of Tom Waits and Kathleen Brennan has come to play an important role in your storytelling.

Posner: It all came from our decision to put magic at the center of our production. What magical vocabulary in this kind of homespun island world makes the most sense? Teller thought that the style of early twentieth century was most appropriate, a rough-and-tumble style that brought to mind a particular magician—actually three generations of magicians passed from father to son—named 'Willard the Wizard.' And once you're in an early twentieth-century Dust Bowl world, then what better composers than Tom Waits and Kathleen Brennan? Teller had worked with Tom in *Frank's Wild Years* at Steppenwolf back in the '80s. He got in touch with him and we all met.

Teller: We showed a biography of Willard the Wizard to Tom and Kathleen. As Tom paged through the photos, he stopped at a picture of Willard's musicians on a stage in a tent: a woman singer with a pasteboard megaphone surrounded by brass players,

staring out with earnest, shabby, Depression-era dignity. It was frightening, funny, and beautiful all at the same time. And Tom nodded and growled, 'Those are my people.' Kathleen loves Shakespeare, saw the connection, and a few days later, they agreed to allow us to use their music.

And then there was the challenge of creating a Caliban for this world that was theatrically surprising and engaging?

Teller: There was a sideshow flavor to the world of Willard the Wizard, and that suggested that our Caliban should have some freakish physical element. Perhaps, we mused, a monster made out of multiple people, like conjoined quintuplets?

When it comes right down to it, we are both populists... We believe conjuring and poetry are complementary. Poetry is magic, spoken. Magic is poetry acted out. Marrying them illuminates both.

A PLAY COMES TO LIFE

We asked Pilobolus whether they might be interested in helping us develop a new kind of Caliban. They invited us to their Connecticut studio and introduced us to choreographer Matt Kent and some amazing dancers. Over the course of a single eight-hour day, we tried a five-person monster, then four, then three. All of these seemed unwieldy. But when we got to two, we saw our Caliban. Matt Kent made two men move as if they had been born as one person, spinning and somersaulting around the stage in ways that defied comprehension and made him a creature not only of horror and pathos, but of amazement.

How will the Courtyard Theater here at CST bring a new element to your storytelling?

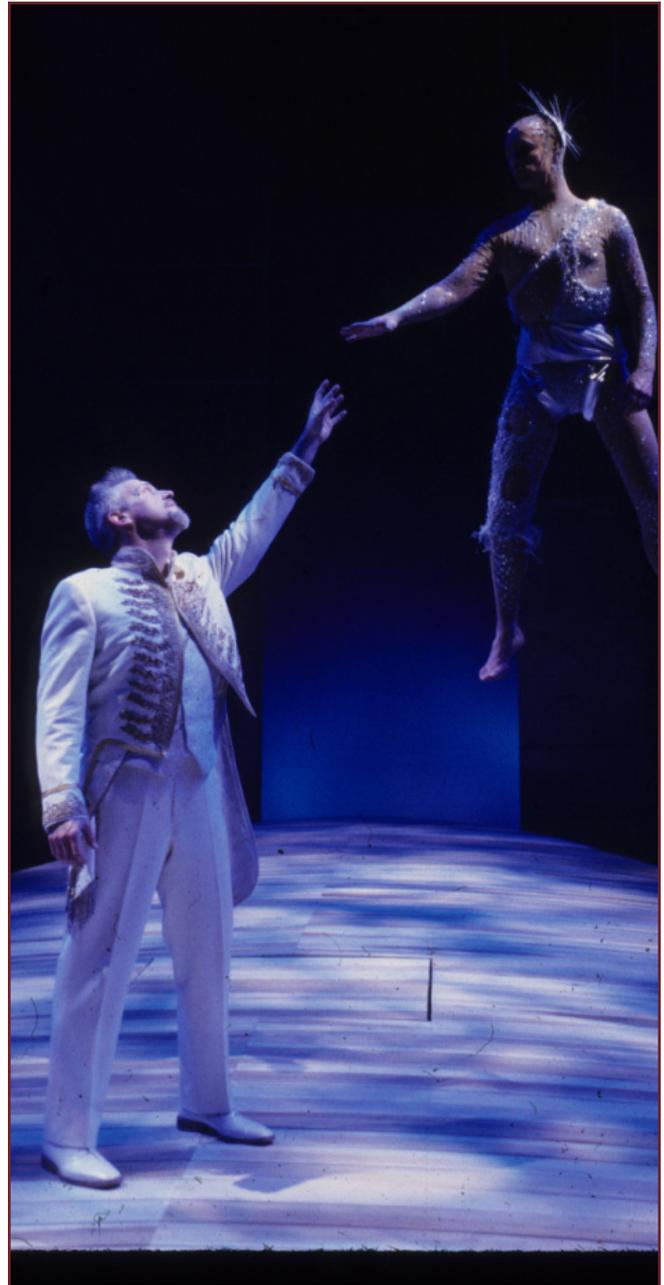
Teller: We've decided to use the thrust stage loosely as the island, and the proscenium stage as Prospero's cave, which gives us a sense of three dimensions that we haven't had in previous productions where we had only the proscenium to work with. The space here is so inspiring; every audience member feels so present. You walk into the Courtyard and you are instantly part of the action. It's majestic but really intimate, too. I have to say, of course, it's somewhat challenging for some of the magic tricks... We now have people over, under and around us. But we've reinvented some of the conjuring to push it excitingly closer to the audience. It's going to be quite an adventure. ♦

CONJURING TRUTH: THE LIFE WORK OF TELLER

"Magic lets us experience through the eyes of a mad man, but keep our sanity." –Teller

Teller discovered magic quite by accident. When he was five he contracted a viral infection, which escalated into myocarditis, a heart condition that rendered him bed-ridden. While recuperating at home after a hospital stay, Teller would pass the time by watching *Howdy Doody*. One of the show's commercials advertised the Howdy Doody Magic Kit, so Teller ordered one for himself. He learned the tricks, exclaiming to his parents, "This is an absolute miracle I can do with my own hands." He had found his calling.

Teller maintained his penchant for magic into adulthood, but he didn't make a career out of it until in 1974 he met Penn Jillette. Teller was a high school Latin teacher; Penn was a juggler. They also met Weir Chisemer, a musician who would be the third member of their first comedy act, the Asparagus Valley Cultural Society, which combined magic, comedy and music. In 1982 Chisemer left the trio, prompting Penn and Teller to reinvent themselves in a duo act.



Larry Yando as Prospero and Jay Whittaker as Ariel in Chicago Shakespeare Theater's 2002 production of *The Tempest*, directed by Barbara Gaines. Photo by Liz Lauren.



Though they started small, the synergy of their personalities and skills captured their audiences' attention; soon the duo rose to prominence and by 1985 they launched a Broadway show, simply called "Penn and Teller." International television followed soon after, and in 2001 their act moved to Las Vegas in pursuit of artistic freedom, where it continues today. They also collaborate on other projects, such as Teller's show *Play Dead*, a film about a New York horror show, and their documentary *Tim's Vermeer*, an investigation of Vermeer's ability to paint photo-realistically before the invention of the camera. Their performances have a common theme: they tell the truth, or at least admit when they are lying. They aren't interested in tricking the audience. For them, the magic is about showing the audience the magic's mechanism and still surprising them.

Part of the intrigue of their act stems from Penn and Teller's distinctive personalities. Penn's 6'6" stature, comedic timing, and commanding voice is balanced by Teller's quiet presence and simple style. Although they have worked closely for decades, the two men maintain primarily a professional relationship. As Teller puts it, "When we look at each other, we don't think: 'Now there's a likeable chap!' We think about the projects we are doing and how we will get them done. When we were first working together, we didn't have such thick skins. But we recognized how useful we were to each other. And that prevailed."

The hallmark of Teller's performance esthetic is his silence—he lets the magic speak for itself. Teller has admitted that he dislikes the banter used by magicians because he sees it as needless lying. He also finds that his silence diminishes any heckling from the audience, forced to focus on what happens on stage. After years of experience, Teller has concluded that the simplest tricks entrance audiences the most.

Yet for Teller, it's the danger of magic that enables a riveting performance. In an interview with *Time Out London*, he explained: "I think violence is a nice motor for our heart. If there isn't at least the threat of violence in art it tends to be kind of tiresome."

Most recently, Teller has forged a new artistic partnership with theater director Aaron Posner. The two men met when Teller came to see another production of *The Tempest* directed by Posner at the Arden Theater in Philadelphia. They connected over their love of Shakespeare, theatricality, and making Shakespeare accessible to all. They first collaborated on *A Midsummer Night's Dream* at the Arden Theater Company in 1998. In it, Teller manifested the magical characters with close-up magic and illusion. Puck and Oberon passed the love-potion-producing flower across the stage by

sleight of hand, moving it seamlessly, sometimes transforming the flower into a water gun. These details created functionality out of the fairies' magic. The success of *Midsummer* prompted Posner and Teller to team up again in 2008 to mount a production of *Macbeth*. It had been a lifelong dream of Teller's to produce this play, but for Posner it took some convincing. It was when Teller pointed out how much magic and vivid imagery is built into the text that Posner started seeing creative potential. They delved into the supernatural and violent elements of the play, relishing its horrific moments. Their production used the shock value of gore as well as taking the metaphorical violence in the text and making it literal.

In their production of *The Tempest*, first produced at American Repertory Theater in 2014, magic serves as the audience's entryway onto the island and into the language. By witnessing this authentic magic, the audience became as invigorated as the characters witnessing magic on the remote island.

As with Penn, Teller has a cooperative working relationship with Posner. When approaching a new piece, they read it aloud and discuss it together, looking for the "key moments" and for what excites each other. While Posner focuses on the pacing and energy, Teller is inclined to analyze the text and Shakespearean language. Posner tends to prioritize spectacle and complex characters; Teller balances his collaborator by keeping the shows grounded in the text. Their partnership is maintained by their mutual love for Shakespeare's plays and desire to showcase the enchanting imagery of his poetry.

Teller summarized his life's work in a 2010 interview with *The Telegraph*: "There is that great line in *Sunday in the Park with George*," he says, referring to Stephen Sondheim's 1984 musical about Georges Seurat, "'Look, I made a hat where there never was a hat'... I can't say that line without choking up, because it states, in profoundly poetic terms, what I have always wanted to do with my life. It's so simple and so funny, but boy it hits me deep." ♦

BEFORE YOU READ THE PLAY

AS A CLASS

1. BARD BLOG: A TOOL FOR DISCUSSION

Create the beginning of a *Tempest* blog on your class website, to which you can add as you read and discuss the play. *(To the teacher: Don't yet have a class blog? Check out <http://www.kidblog.org>, a free and simple website for teachers to create class blogs. You may also want to explore <http://wordpress.com/classrooms>, another resource for building a classroom website.)*

Start your class blog by responding to these questions: What do you know about *The Tempest*? What do you think it could be about? Do you like Shakespeare? Why or why not?

Post images or words that represent any information you already know or have heard about *The Tempest* or Shakespeare. As you study the play, add videos, headlines, articles, songs, etc. that remind you of characters, events, key objects, words, or anything else you feel is relevant to your reading. Give a short explanation about why your post is relevant to the play, or note the line or lines that prompted you to share it.

CONSIDER COMMON CORE ANCHOR STANDARDS SL1, W6, W10

2. LINE LOLLAPALOOZA

(To the teacher: Excerpt from the play one line for each student. Choose lines that are rich in Shakespeare's language or are descriptive of character. Distribute a line to each student on a slip of paper, not revealing the character who spoke it. Since the students have not yet begun to read the play, the focus here is not on the characters themselves but rather on the language that the characters speak.)

Look at your line(s) and, as you walk around the room, say it aloud again and again without addressing anyone. Let the nature of the line and the way you say it affect the rhythm and pace at which you walk around the room. Circle any words you don't know and discuss these as a class. Together, come to a consensus about their pronunciation and meaning.

Try to memorize the line on your card. Now walk around the room and deliver your line directly to your classmates as they do the same. Say your line for at least five other people, and listen closely as they share their line with you. Continue walking around the room, silently, making eye contact with each person you pass. Now begin investigating different ways of moving with these prompts:

- Pick up and slow down pace. If "1" is slow motion and "5" is running, start at a "3." Each time you take on a new pace, say your line to at least one other student. Slow down to a "2." Speed up to a "4." Back down to "3." Down to "1", etc.
- Alter your posture. Walk upright with your chest out. Hunch your shoulders. Strut with a swagger. Shuffle your feet. Fold your arms. Swing your arms freely by your side. Each time you explore a new posture, say your line to at least one other student.

Now regroup in a circle, each student in turn delivering his or her line to a classmate opposite him or her in the circle, at the pace and posture that feels best to you. Sit down as a group and discuss the lines. Remember to encourage all ideas—none can be wrong! This is an idea or brainstorming session; begin to imagine the world of the play you've just entered.

- What other questions do you have about the words?

- Imagine what this play is about based upon some of the words you've heard its characters speak. What do you imagine about the character who spoke your line?
- What are the relationships between the lines and the characters?
- Did you hear lines that seemed to be spoken by the same character?

CONSIDER COMMON CORE ANCHOR STANDARDS RL4, SL1

IN SMALL GROUPS OR PAIRS

3. WORDS TO IMAGES

Seeing and reading drama requires that we use our imaginations to fill in between the lines. Shakespeare's work is full of beautiful descriptive poetry that can be difficult to understand at first. He wrote the following sections and others to help the audience form a mental image of the scene.

- Act 1, scene 2, lines 120-74 (Prospero and Miranda are cast to sea)
- Act 1, scene 2, lines 189-214 (Ariel reports his handiwork at sea)
- Act 2, scene 2, lines 1-14 (Caliban's torments from Prospero)
- Act 4, scene 1, lines 171-184 (Ariel's description of Caliban, Trinculo and Stephano)
- Act 5, scene 1, lines 33-57 (Prospero addressing the agents of his magic and power)

Listen as a classmate reads one of the speeches above to the class. Listen carefully. Make a list of the words or phrases that stick in your mind. Listen to the speech again. Draw/doodle something that the images of the speech conjure up.

With a partner, try creating some of your own descriptive language. Choose a photograph or painting and don't allow your partner to see it. Sit back to back, and see if you can describe the picture to your partner. He or she should try to draw a rough sketch from what she imagines from your descriptive words. Show your partner the picture and discuss.

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL4, SL2

4. HOW INSULTING!

In small groups, practice aloud—with feeling!—the insults below that characters from *The Tempest* sling at each other. If the meaning is unclear, don't get stuck; just keep reading the insult with feeling and you will be closer to the meaning than you think... Can you guess who might have said the insult, to whom and why? What does the insult reveal about the character who is throwing it?

Using the insults, find a contemporary situation that might provoke such a rebuke. Put together a 60-90 second sketch portraying your situation. Make sure that the story you create has a beginning, middle, and an end. Act out your scene for other groups in the class. Are any of them similar? Do the stories you've created tell you anything about the scene in which the insult appears in *The Tempest*?

- "A pox o'your throat, you bawling, blasphemous, / incharitable dog." (1.1.36-37)
- "Hang, cur, hang, you whoreson, insolent noisemaker, / we are less afraid to be drowned than thou art." (1.1.39-40)
- "Thou liest, malignant thing." (1.2.257)
- "Come, thou tortoise, when?" (1.2.317)
- "Thou poisonous slave, got by the devil himself upon thy wicked dam, come forth" (1.2.320-321)
- "Abhorred slave" (1.2.351)
- "The red plague rid you / For learning me your language!" (1.2.364-365)
- "Hag-seed hence!" (1.2.365)

- “What, I say / My foot my tutor?” (1.2.468)
- “All the infections that the sun sucks up /
- From bogs, fen, flats, on Prosper fall” (2.2.1-2)
- “And make him / By inchmeal a disease.” (2.2.2-3)
- “What have we here—a man, or a fish? Dead or alive?” (2.2.23)
- “A fish, he smells like a fish; a very ancient fishlike smell” (2.2.24-25)
- “Four legs and two voices; a delicate monster!” (2.2.82)
- “By this light, a most perfidious and drunken monster” (2.2.136)
- “Poor worm, thou art infected; / This visitation show it.” (3.1.32)
- “Moon-calf, speak once in thy life, if thou beest a good moon-calf.” (3.2.19)
- “Thou liest, thou jesting monkey thou.” (3.2.41)
- “A pox o’your bottle! This can sack and drinking do.” (3.2.73)
- “A Murrain on your monster, and the devil take your fingers!” (3.2.74)
- “The never-surfeited sea / Hath caused to belch up you.” (3.3.54-55)
- “The dropsy drown this fool! What do you mean /
- To dote thus on such luggage?” (4.1.27)
- “For you, most wicked” (5.1.130)
- “Sir, whom to call brother / Would infect my mouth” (5.1.130-131)
- “... this thing of darkness, I / Acknowledge mine.” (5.1.275)

CONSIDER COMMON CORE ANCHOR STANDARDS L3, SL4

5. MAKESHIFT WORDS

Shakespeare frequently uses a hyphen to create compound words that create vivid images: in Act 1, for example, “blue-eyed,” “brine-pits,” “fresh-brook,” “hag-born,” “hag-seed,” “o’er-prized,” “overtopping,” “sea-change,” “sea-nymphs,” “sea-sorrow,” “sea-storm,” “side-stitches,” “sight-outrunning,” “still-vexed,” “up-staring,” “wide-chopped.” Some of these are easy to comprehend; others are vividly powerful, but hard to grasp. Their own instability as makeshift words can express a sense of wonder and ever-changing reality that is woven throughout *The Tempest*.

In small groups, locate the context of these hyphenated words in the play (a great site to do this is www.opensourceshakespeare.org) and discuss their possible meanings and implications. With a partner, choose one compound word. What gestures can you create to demonstrate the meaning of the words? Create a movement or gesture for each part of the compound word, and say your word aloud as you incorporate the gesture. In pairs, perform your compound word for the whole class.

Later, as you read or see the play, note the hyphenated words and their contexts. Choose a character in *The Tempest*, and create five hyphenated words on your own to describe aspects of your character’s traits. Write a brief description of your characters using your original words.

CONSIDER COMMON CORE ANCHOR STANDARDS RL4, W9, L4

6. GOT RHYTHM?

Shakespeare wrote much of his plays in iambic pentameter—lines of ten syllables each in which every other syllable is accented or emphasized, starting with the second syllable. Iambic pentameter has the rhythm of a heartbeat:

- “In sooth, I know not why I am so sad.” (First line of *The Merchant of Venice*)
- “The course of true love never did run smooth.” (*A Midsummer Night’s Dream*, 1.1.134)
- “How Beauteous mankind is! O brave new world...” (*The Tempest*, 5.1.183)

Pick a short speech from the play written in iambic pentameter. Try standing and reading the speech as a group. Let your feet feel the rhythm in the speech by tapping on every syllable. Or in a row of ten, line up and recite the line, each person taking one syllable. Do it again, this time passing off the word to the next in line as smoothly (and quickly) as if it were a hot potato—so that the entire line is spoken as if by one person. You won't read it like this when you are acting it out or trying to understand it, but often your body can feel the rhythm in words better than you can hear it. Try finding the rhythm by feeling your pulse.

In pairs, experiment with writing a few lines in iambic pentameter. Keep in mind that iambic pentameter mirrors the natural rhythm of English speech patterns, but “it may be harder than it seems to be...”

CONSIDER COMMON CORE ANCHOR STANDARDS RL4, SL1

7. PROSE VERSUS VERSE

In writing his plays, Shakespeare readily moved back and forth between prose and verse. It is easy to see on the page: the prose has margins justified on both the left and the right, like an unbroken paragraph text; the verse has shorter lines, justified on the left margin only, and with capitalization at the beginning of each new line. There is no hard-and-fast rule that dictates Shakespeare's choices, but such shifts may signify a character's class, emotional changes, or even if he or she is lying or telling the truth. Shakespeare also uses the two different forms of verse and prose to set different moods, or to indicate a change in the character's state of mind. It's important to explore the rhythm and place of the verse and to feel how differently this moves from the prose sections.

On your own, choose a character to follow and then skim the text, tracing that character's language throughout the play. Make some predictions about the character's personality, role, or transformation based on your findings. Locate scenes that switch between verse and prose, and consider the significance of such a switch. Which characters get poetry and which ones get prose? Does this change? Why or why not?

CONSIDER COMMON CORE ANCHOR STANDARDS RL3, RL5

8. PUNCTUATION EXPLORATION

Read aloud the verse passage below that has been stripped of all punctuation. Read it again several times aloud, listening for the patterns in rhythm and to discover the sense of the verse. When you feel you have solidified your own punctuation, compare your interpretation with the edition of the text you're using in class. Why did you punctuate where you did? Punctuation and the fundamentals of grammar are some of the tools of the trade for poets and writers, similar to certain carpenter's tools. How does Shakespeare use punctuation to enhance and dictate the text? How would other forms or placements of punctuation or capitalization alter what the character is saying? The words below are spoken by Caliban in Act 1, scene 2, lines 332-45. If time allows, try this with other passages.

CALIBAN:

this island's mine by sycorax my mother
 which thou tak'st from me when thou cam'st first
 thou strok'st me and made much of me wouldst give me
 water with berries in't and teach me how
 to name the bigger light and how the less
 that burn by day and night and then i loved thee
 and showed thee all the qualities o'th'isle
 the fresh springs brine-pits barren place fertile
 cursed be i that did so all the charms
 of sycorax toads beetles bats light on you
 for i am all the subjects you have
 which was first mine own king and here you sty me
 in this hard rock whiles you do keep from me
 the rest o'th'island

CONSIDER COMMON CORE ANCHOR STANDARDS L1

AS YOU READ THE PLAY

SETTING THE STAGE

These are two-to-five minute “attention-grabbers” to prepare students for discussion each day, regardless of how far the class has progressed in the play. When used strategically, they can help students: with continuity by refreshing previous lessons; create initial class unity and concentration; or simply add some fun to the beginning or end of class. Many of these activities work well as class conclusions and creative lesson plan core activities as well.

9. HEADLINE NEWS

Based on the scenes you studied for homework or read in a previous class period, create daily headlines for the Milan newspaper to describe the most recent events in the story. Now imagine a newspaper for this remote island. Who would be writing it? What would it say? How would it differ from the Milan newspaper? Write a short article for the *Island Times* and discuss your work with your classmates.

CONSIDER COMMON CORE ANCHOR STANDARDS W10

10. PEARLS ON A STRING

When you finish a scene or an act, tell the story, one line at a time. In a group of eight to ten, one person offer the first line in the story and someone else offers the final line. Your remaining classmates must fill in the middle of the story, each offering one line until the story has been told.

CONSIDER COMMON CORE ANCHOR STANDARDS RL3, SL1

11. SCENE!

(To the teacher: Begin class with brief scene clips from movies or shows that will connect to class discussion and lessons. There are several film adaptations of The Tempest—see “The Tempest Film Finder” on page 78—but creative connections to other shows or movies can be thought-provoking, as well. For example, you could show a storm scene from White Squall, The Perfect Storm, Cast Away, or Forrest Gump). As a class, discuss the characters’ reactions to different cinematic tempests. How are the film depictions similar or different from the scene set in the text?

A modification: An abundance of excellent scenes in film depict usurpation, murder plots, love at first sight, father-daughter interactions, “monsters” (*Frankenstein*), fairies, magic (*David Copperfield*), etc... Ask your students to come in with scenes that they think will work well with this activity—great for compare-and-contrast discussions.

CONSIDER COMMON CORE ANCHOR STANDARDS RL9

ACT I

AS A CLASS

12. INTRODUCING SHAKESPEARE’S LANGUAGE

Actor Michael Tolaydo developed the following exercise as a way to introduce Shakespeare’s language and style to students unfamiliar with his work. Tolaydo emphasizes that Shakespeare’s plays are not always just about the plot, but are an explora-

tion of human nature and the use of language. Most important, his plays were written to be performed, not simply read.

(To the teacher: This activity may take two class sessions to complete, but is well worth it! The exercise is a performed group scene, involving five or more characters from the play. This is not a “staged” performance, so there should be no heavy focus on acting skills; rather, this should be approached as a learning experience involving exploration of plot, character, language, play structure, and play style. For our purposes, the first scene from Act 1 of The Tempest will work very well. The script should be photocopied and typed in a large font [at least 13 point], with no text notes or glossary, and enough copies for every student in the classroom. In selecting readers for the speaking roles [with as many “sailors” as you can handle] it is important to remember that the play is not being “cast,” but rather that the students are actively exploring the text; your students need not be aspiring actors in order to learn from this exercise!)

While the scene is being read for the first time, the rest of the class listens rather than read along, so no open books. Don't worry about the correct pronunciation of unfamiliar words or phrases. Say them the way you think they would sound. (Later, you can take a class vote on the pronunciation of any words that cannot be located in the dictionary.)

Follow the first reading with a second one, with new readers for each part—not to give a “better” reading of the scene but to provide an opportunity for others to expand their familiarity with the text, and possibly gain new information or clearer understanding of a particular passage. After this second reading, engage in a question-and-answer session. Answers to the questions asked should come only from the scene being read, and not rely on any further knowledge of the play out—side the scene at hand. Some examples of the questions to be discussed: Who are these guys? Where are they? Why are they there? What are they doing? What are their relationships to each other? What words don't we understand? What else is confusing in this scene? If there is disagreement, take a class vote. Majority rules! Remember, there is no one right answer, but a myriad of possibilities—as long as the conclusions are supported by the text. After this, you may choose to read the scene a few more times, with new sets of readers, followed by more questions.

The “fast read-through” is next. Stand in a circle; each student reads a line up to a punctuation mark (commas don't count) and then the next student picks up. The point of this is to get as smooth and as quick of a read as possible, so that the thoughts flow, even though they are being read by more than one person—much like the passing of a baton in a relay race.

The final step is to put the scene “on its feet.” Select a cast to read the scene, while the rest of the class directs. No one is uninvolved. There are many ways to explore and stage this scene—there is no one “right” way, and everyone's input is important. Some questions to consider during this process are: Where does the scene take place? What time of year? What's around them? Use available materials to set up the scene. Establish entrances and exits. (This should all come from clues in the text!) In making your decisions, remember to use the ideas you discovered from the earlier readings. After the advice from the “directors” has been completed, the cast acts out the scene. After this first “run-through,” make any changes necessary, then do the scene again using the same cast or a completely new one. Ask the students to comment on the process.

The process of getting the scene off the page and on its feet enables students to come to an understanding of Shake—speare's text on their own, without the use of notes or explanatory materials. A familiarity with the scene and the lan—guage is developed, beginning a process of literary analysis of the text and establishing a relationship with the play and with Shakespeare.

CONSIDER COMMON CORE ANCHOR STANDARDS R7, SL1, SL2

13. STORM WATCHING

After your classmates act out the different characters on the boat from Act 1, scene 1, then write a journal entry reflecting on one or more of the following questions:

- How does the way the characters approach imminent death reflect upon their characters?
- What kind of fluctuations in power and control are present during the storm and how do your classmates portray them (think about the way Alonso is treated by ship's crew)?
- How would you behave if you were caught in Prospero's tempest?

CONSIDER COMMON CORE ANCHOR STANDARDS RL3, W2

14. PUNCTUATION AEROBICS

Select a short speech from the play that is written in verse. For our purposes, Miranda's speech at the beginning of Act 1, scene 2, lines 1-13, will work well. As you read the speech aloud, stand up when you reach the first punctuation mark. Continue reading the speech aloud, and sit down when you reach the next punctuation mark. As you continue reading, alternate sitting and standing with each punctuation mark. After you read the passage, discuss what you noticed about moving with the lines. Were the sections between punctuation marks long or short? How did sitting and standing affect the rhythm of the passage? Did the passage lose or gain energy at certain points? Did your movement mirror the meaning of Miranda's lines? How do you think she felt as she said these words to her father?

CONSIDER COMMON CORE ANCHOR STANDARDS L2

15. IMAGINING AN ISLE

Create a map of the island in *The Tempest*, perhaps in conjunction with your Bard Blog. Consider all points of your island's construction—what kind of island is it? (It could be tropical, or perhaps glacial!) Where do the characters wash ashore? Where do Prospero, Miranda, and Caliban live? What sounds can characters hear? What food sources are available? Be sure to find evidence from the text to support your description.

CONSIDER COMMON CORE ANCHOR STANDARDS RL1

16. FINDING THE SUBTEXT

Sometimes an actor can change the entire meaning of a line by changing the words he or she chooses to accentuate—just as we do in everyday conversation with one another. Practice with this simple compliment (or is it?): “You look great today.” Stress a different word each time, and hear how the meaning changes. After simply stressing the different words, vary the tone of voice for this exercise and see how the interpretations and meanings can change even more.

Ariel's greeting to Prospero in *The Tempest* can be interpreted many different ways (1.1.189). The tone of this greeting will express a great deal about the relationship between this master and servant. Actors refer to this unspoken information that informs a line reading as “subtext”—and it's critical to the shaping of interpretation of character, story and relationships. Try saying the line several different times, stressing a different word (or words) each time:

“**All** hail, great master, hail! I come...”

“All **hail**, great master, hail! I come...”

“All hail, **great** master, hail! I come...”

“All hail, great **master**, hail! I come...”

“All hail, great master, **hail!** I come...”

“All hail, great master, hail! **I** come...”

“All hail, great master, hail! I **come**...”

How does the meaning and mood of the line change? What effect does this have on the characters? How could this subtle shifting of emphasis affect the scene or entire play? How would you direct the actor playing Ariel to deliver the line? Here are some other influential lines to consider.

“The government I cast upon my brother,” (Prospero 1.1.75)

“This island's mine by Sycorax my mother,” (Caliban 1.1.332)

“I might call him / A thing divine, for nothing natural / I ever saw so noble.” (Miranda 1.1.416-17)

CONSIDER COMMON CORE ANCHOR STANDARDS RL4, L3

IN SMALL GROUPS OR PAIRS

17. BODY BIOGRAPHY

With a partner or a group of three, choose a character to “adopt.” Draw an outline of the body of your character. If you have large butcher paper, you can create life-size portraits by tracing a student’s profile on the paper, or you can use legal or letter-sized paper (and a roll or two of tape...). For your character, label the body parts to symbolize the following:

- Head: What the character thinks
- Eyes: What the character sees
- Mouth: What the character says
- Hands: What the character wants
- Heart: What the character loves
- Feet: Where the character wants to go/ what the character wants to do
- Outside the body: People/factors influencing your character, other characters talking about your character.

As you read the play, use “caption bubbles” to attach quotes from the text that have particular significance for the characters. Choose five direct quotes from the play to demonstrate five different body parts. Analyze each quote to explain why you chose it to represent your character. Hang the portraits around the room. You may decide to costume the portraits in addition to adding more caption bubbles as you read the play. Take pictures before and after you make changes to the characters, posting them in the classroom to document the progress you make!

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL3, SL4

18. BOOKWORM

Invent titles for five of the books that Gonzalo (“Gonzala” in CST’s upcoming production) made sure were on the boat with Prospero when the usurped Duke and his daughter are set out to sea. Why did you choose these specific books? What use could they be for Prospero? Discuss. Additionally, select five actual books that your group thinks Prospero should take with him.

CONSIDER COMMON CORE ANCHOR STANDARDS RL1

19. OXYMORONIC

An oxymoron is the contradictory pairing of an adjective and a noun, such as “loving wrong” (Act 1, scene 2, line 151). Why might Prospero utilize oxymoron when speaking about his usurpation and exile? After you finish reading Act 1, work in pairs to write a series of at least five oxymorons about characters in *The Tempest*. Read your oxymorons aloud in pairs, one person reading the adjective and one reading the noun. Why did you choose these opposing words to describe them? What have you learned about the characters thus far that made you describe them in this way?

Create a statue that depicts your favorite oxymoron, and see if your classmates can identify the character it represents. (After finishing the play, revisit this exercise, creating new oxymorons based on what else you have learned about the characters. How have your descriptions changed?)

CONSIDER COMMON CORE ANCHOR STANDARDS RL3, L5

20. ARIEL VS. CALIBAN

(To the teacher: This activity can begin the exploration of the relationship among Prospero, Ariel, Miranda and Caliban. This is not a “staged” performance, so there should be no heavy focus on acting skills; rather, this should be approached as a learning experience involving exploration of plot, character, language, play structure, and play style. Use the end of Act 1, scene 2 for this activity, beginning when Ariel enters and ending when Caliban exits. The script should be photocopied and typed in a large font (at least 13 point), with no text notes or glossary, and enough copies for every student in the classroom. This activity may take more than one class period to complete.)



CLASSROOM ACTIVITIES & RESOURCES

In groups of four, decide who will play Prospero, Ariel, Caliban and Miranda. The students playing Prospero and Ariel will begin, reading their dialogue out loud. The other two students can pause them at any time to ask questions or make observations. Pause when you reach Miranda's line. As a group, discuss what you noticed about Prospero and Ariel's relationship. How does Prospero treat Ariel? Why does he treat him this way? Why does Ariel obey Prospero? Make sure to support your ideas with specific evidence from the text.

Continue with the scene, reading Prospero and Caliban's interaction aloud. This time, the students playing Miranda and Ariel can pause the scene at any time to ask questions or make observations. When you reach the end of the passage, discuss what you noticed about Prospero and Caliban's relationship. How does Prospero treat Caliban? How does Prospero's treatment of Caliban differ from his treatment of Ariel? How does Miranda perceive Caliban, and why? Make sure to support your ideas with specific evidence from the text.

Now that you have a better understanding of the relationship amongst these characters, get on your feet and act out the scene excerpt. Think about your relationships with the other characters when reading your lines, and convey those thoughts through your tone, volume, and gestures. Does Prospero raise his voice? Does Miranda confront Caliban when she addresses him, or does she back away? How do Ariel and Caliban stand in relation to Prospero?

After acting out the scene, write down your thoughts about your character. What do you think your character feels towards the others? What do you predict your character will do later in the play? What motivates your character?

Gather together as a whole class after each group is finished reflecting. Discuss what each group noticed about the relationship amongst these characters.

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL3, RL4

ON YOUR OWN

21. CHARACTER DIARY

When an actor is preparing for a role, he or she often keeps an "actor's journal" to gather information and ideas about his or her character. Once all of the characters have been introduced, select a character from *The Tempest* and keep an actor's journal about that character. Shakespeare doesn't provide a lot of extraneous information about the characters, so you will have to be a bit of a detective. Record the following:

- What does the character say about him/herself? What do other people say about your character?
- What does your character do in the play? What happens to the character in the play?
- What, if anything, do you know about your character's past (anytime before the play began)?
- What does your character want? What does the character say he or she wants?
- What motivates your character? What is important to him or her? Also, consider a few hypothetical "hot-button" questions about your character. These questions likely cannot be answered within the text, but thinking about them can reveal a stronger path for your own interpretation of your character. There is no one right answer! Remember to always ask yourself why you chose specific answers to these hypothetical questions. For example...
 - * What is your character's favorite modern musician, book, or movie?
 - * What are his or her hobbies?
 - * What does your character do in his/her spare time?
 - * What does your character look like?
 - * If your character had a Facebook or Twitter page, what would their "status" updates be like?

Use your journal to record this and other information about your character. Be sure to make note of lines and page numbers for easy reference in class discussion to support your ideas. In addition to certain clues in the text, you'll be using your imagination as well. Actors call this "creating a back-story" for their characters. Journal entries can also be used to support a presentation describing how you would play the part, or as a written character sketch or essay.

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL3

22. WONDER WOMAN

Miranda's name means "wonder." It is thought that Shakespeare created her name for this play. Ferdinand practically calls her by her name when he says, "O you wonder" (Act 1, scene 2). Find where the word "wonder" is mentioned elsewhere in the play. (You can search for specific words in a text at www.opensourceshakespeare.org.) In what context is "wonder" used? Follow Miranda through the play generating a list of instances in the text where her character exemplifies her name. If you were to personify "wonder" in a tableau or single statue, what would it look like? Viewing others' choices, what characterizes their embodiments of the word? Are there commonalities?

CONSIDER COMMON CORE ANCHOR STANDARDS RL4

23. CANNIBAL CALIBAN?

It is believed that "Caliban" is a word-play on "cannibal." Make a word web with the word "cannibal." What words or images do you associate with it? Follow Caliban through the play, generating a list where this connection is fitting—or not. Is it fair to associate this word with Caliban? (*To the teacher: A historical exploration of the implications and beliefs surrounding native inhabitants encountered during this age of discovery would fit well with this exercise.*)

CONSIDER COMMON CORE ANCHOR STANDARDS RL3

ACT II

AS A CLASS

24. TEXT CLUES

Do a word-for-word close reading of the first seventeen lines of Act 2, scene 2. With a volunteer among you reading Caliban's lines through slowly, the rest of the class responds as you notice each of the following aspects of the passage:

- **Images:** On the first reading, snap your fingers when a line creates a picture in your mind. What kind of pictures are they? Pleasant? Disturbing? Sad? Do they combine to create an overall impression of this scene or character? If so, what?
- **Similes and Metaphors:** While another student reads the passage, drum your fingers on your desk when you hear something described through words relating to something completely different. (For example, "Nor lead me like a fire-brand...") Discuss these comparisons. How do they contribute to the mood of these lines and the scene as a whole?
- **Alliteration:** The next time the passage is read, tune your ears to listen for repeated consonant sounds. Clap once each time you hear such a repetition. What sorts of sounds are repeated? What kind of sound effect do they create? Discuss.
- **Assonance:** This time, listen for repeated vowel sounds. Make the sound when you hear it repeated (i.e.—"ooooo" or "aaahh"). What does this passage sound like? Harsh? Depressed? Frightened? Discuss.
- **Repeated words:** Raise your hand every time a word is repeated. What word/s do you hear most often in this passage? How is this word significant to the character? The scene? The play? Where else is this word frequently used in the play? Discuss.
- **Multiple meanings:** Finally, snap your fingers when you hear a word that has double meaning. Discuss the various meanings and how they relate to the passage and the play. How do these meanings change the tone of the passage? How will you choose which meaning to emphasize?

The directors and actors at Chicago Shakespeare Theater use repeated words and sounds to trace a path through the script, relying on these repetitions to help tell a clear and compelling story. Using what you have learned from careful analysis of how this passage sounds, annotate these lines. Which words would be emphasized in delivery? How would that emphasis be conveyed? Raised voice? Pauses? Actions? Body language? What effect do you want this passage to have on an audience watching it delivered, and how will you use the language to achieve it? What have you learned about the characters after annotating the text and then playing with the language, using those text clues? (This exercise can work well with other passages such as lines 122-140 in Act 3, scene 2, and lines 33-57 in Act 5, scene 1.)

CONSIDER COMMON CORE ANCHOR STANDARDS RL4, L1, L5

25. CHARACTER MEET AND GREET

Act 2, scene 1 is the first time that readers are fully introduced to the characters of Alonso, Sebastian, Antonio, Gonzalo and Adrian, among others. In Act 1, the characters are seen briefly in Prospero's tempest, and Prospero speaks of them as he is telling Miranda about his past deposition. Discuss your impressions of the characters. Do they support Prospero's account?

Write the names of the characters on a whiteboard or large sheet of paper and generate a list of four relevant descriptive words under each name. Consider the list of words that the class has produced for each character. Then create a tableau, or still picture, for that character. For instance, call out "Sebastian," and everyone poses as their interpretation of his character. Getting up out of seats is encouraged!

CONSIDER COMMON CORE ANCHOR STANDARDS RL3, SL1

IN SMALL GROUPS OR PAIRS

26. CUE SCRIPTS

(To the teacher: For this exercise, you may want to make four copies of lines 101-182 from Act 2, scene 1, where the royal court speculates about Ferdinand and describes their first impressions of the island. Each copy should have one character's lines and cue lines; for example, on one copy, only cue lines and Gonzalo's lines will be visible to the students. If you wish, you could simply use a thick tipped black marker to cover up the other lines.)

In Elizabethan times, playwrights were often finishing a play even as it went into rehearsal. In a society where stealing plays from rival theater groups was a common occurrence, very few copies of the full script existed—and these were closely guarded! Actors were not given copies of the entire play, but were often just given copies of their own character's lines, with a sentence or so from the end of the speech preceding theirs so they would know when to speak. These lines were called "cue lines," and the indication that it is an actor's turn to speak is known as his "cue." Having only his own lines and just a few cues forced an actor to listen carefully to what his fellow actors were saying.

Divide into four groups, each group taking one character's lines, either Gonzalo, Alonso, Sebastian, or Antonio's, in Act 2, scene 1, lines 101-182. Choose one member of the group to read your character's lines alongside a representative from each of the other three groups, while the rest of the group listens closely. What do you learn about your group's character from what he or she says in the scene? What do you learn about your character from what other characters say? What did you hear more clearly when listening that you may have missed when reading every line?

CONSIDER COMMON CORE ANCHOR STANDARDS SL1, RL1

27. NEWSCAST

In small groups, review Act 1, scene 1, and read through Act 2, scenes 1 and 2. Pretend that some of you are television reporters and some are members of the shipwrecked group in Act 2, scenes 1 and 2. The reporters develop questions to ask, while the others look for textual support for their statements and answers. Interview the survivors. Different reporter groups interview Alonso and Gonzalo; Sebastian and Antonio; Ferdinand; and Trinculo and Stephano. Using textual evidence, find out what the shipwreck was like for them, what is their perspective of their survival, and what do they think about the island and its inhabitants? Write a news broadcast based on this information and choose one person to present it to the class. ("This just in...") After the "news briefs," work as a class to compare the different perspectives about this shipwreck, the survival of crew and passengers, and the island. What do these perspectives reveal about this character? Use the information to develop character descriptions.

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, W3, W10

28. TEMPTATION

In Act 2, Antonio encourages Sebastian to usurp Alonso's throne. Their murderous plan is outlined in lines 191-289 and has been described by scholars as the "temptation" of Sebastian. In pairs, read these lines together and decide how the plotting might be portrayed onstage. Are the characters "smooth" about their scheme, or more bumbling? Do they make eye contact? Does Sebastian immediately understand what Antonio is suggesting? Do the two characters stand close together or far apart? Next, read through the lines a second time, making completely different choices from your first reading. Does this second reading reveal anything about the characters that you didn't notice before? If you were directing *The Tempest*, which reading would you choose?

CONSIDER COMMON CORE ANCHOR STANDARDS RL3, SL1, L3

ON YOUR OWN

29. EXPLAIN YOURSELF!

At the end of Act 2, scene 1, Antonio and Sebastian are caught by Gonzalo with their swords drawn. They quickly concoct an explanation of a "hollow burst of bellowing, /Like bulls, or rather lions." Would they have convinced you? Imagine yourself as one of the two characters. For homework, write an essay detailing the excuse you would have used. Be sure to look for evidence in the text to support your explanation—maybe you saw Caliban in the distance or were practicing your swordsmanship. The next day, have the class vote on the best excuse!

CONSIDER COMMON CORE ANCHOR STANDARDS W3

ACT III

AS A CLASS

30. LOVE AT FIRST SIGHT?

Miranda and Ferdinand want to get married, having just met; Ferdinand is the only eligible bachelor—and only the third male (besides Prospero and Caliban)—she has met since being banished as a child from Milan. Make a "Pro and Con" list for their betrothal. Imagine that you have the chance to give them premarital counseling—what is some advice you would give them? Do you think they are really in love? Forecast the dynamics of their relationship at the end of the play. Discuss the implications of their unique situation of love-at-first-sight, and of love-at-first-sight in general. Think of other Shakespeare plays that deal with love and love-at-first-sight. Compare those situations and relationships with Miranda and Ferdinand's.

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL3, SL1

31. PROPOSAL PLAY-BY-PLAY

Things have drastically changed in our culture, yet even today it is unusual for a woman to propose marriage to a man as Miranda does—especially considering that she has just met Ferdinand! Ask three student volunteers who will play Prospero, Miranda and Ferdinand to step out of the room to practice their parts in Act 3, scene 1. Meanwhile, the rest of class will develop TV sound bites and news commentary highlighting the scene. Be creative, developing remarks that reflect each character's background, social status, current situations, and character profiles. As the three students act out the parts of Prospero, Miranda and Ferdinand on one side of the room (pretending that they can't hear the announcers or the class), two other students pretend to be sports announcers giving a play-by-play commentary of the couple.

If time allows, repeat this exercise with the announcers as human behavior research psychologists, national geographic photographers, FBI investigators watching them with hidden cameras, etc. What can such different perspectives tell us about this unique situation and the options for character portrayal and development of Prospero, Miranda and Ferdinand? (This exercise would also work well with Caliban, Ariel, Stephano and Trinculo in Act 3, scene 2.)

CONSIDER COMMON CORE ANCHOR STANDARDS RL3, SL4, SL6

32. PROSPERO'S BOOKS

In Act 3, scene 2, Caliban tells Stephano that the way to defeat Prospero is by taking his books. Caliban states, "Remember / First to possess his books; for without them/ He's but a sot, as I am..." As a class, discuss what Caliban means in this statement. Look back through the first two acts of the play to find other references to Prospero's books. What do Prospero's books mean to him? What do they allow him to do? Do you think his books symbolize knowledge, or magic—or both? If you were directing this production with a strong leaning toward one or the other, how would your interpretation affect your casting of Prospero? Your design for Prospero's cave?

CONSIDER COMMON CORE ANCHOR STANDARDS RL2, RL6

33. ENTERING THE MIND OF THE BARD

Caliban's speech in Act 3, scene 2 is one of the most recognizable speeches of *The Tempest*, as well as one of the most poetic. Line the classroom with pieces of paper bearing large-print words or phrases from lines 130-138 ("Be not afear'd, the isle is full of noises" to "I cried to dream again") in a random order. In small groups, each person in the group equipped with a different color pen, gather around a fragment and engage in a "Silent Conversation" about the words. What questions do you have? What images do they conjure up? Read what others in your group write, as well, and respond—silently—to their "conversation" with the text. Once you've spent a few minutes with one fragment, move to another, responding not only to the line but also to the silent conversation of the previous group.

Once each group has visited three different fragments, as a class, choose two students to read aloud Caliban's speech as a whole, one right after the other. Discuss the context for the speech in terms of the themes that Shakespeare may be trying to express throughout the whole play. If this was all that an audience knew of Caliban in the entire play, would we really see him as a "servant" or "monster"?

CONSIDER COMMON CORE ANCHOR STANDARDS RL3, SL2

34. FOCUSED FREE-WRITE AND COLLABORATIVE POEM

The shipwrecked characters in Act 3, scene 3 take their places at a feast, only to see it disappear before their eyes. Put yourself in the mind of one of the characters, and free-write what they may be thinking in the scene. What does the feast look like? Do the characters question its appearance? How do they react when confronted by the harpy Ariel? What are the characters thinking when the name "Prospero" is mentioned?

Take about four minutes to generate as many ideas as possible, and then reread your work, underlining what you feel to be your most powerful thoughts or passages. Choose one of these underlined phrases to donate to a collaborative class poem (Hint: shorter phrases rather than long, complex sentences help with creating a collaborative poem next.) Sit in a circle or U-shape and speak the lines in turn, with a contribution from each student.

Does this exercise provoke sympathy for the characters? Or do they deserve Prospero's retribution?

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, W3

IN SMALL GROUPS OR PAIRS

35. TRACKING TABLEAUX

A tableau is a wordless, still picture made by bodies assuming distinct poses and conveying a particular mood or image. A play may end with a tableau that the director creates with actors left silently on stage to leave a dramatic impression in the minds of people as they leave the theater.

- In small groups, discuss the meaning of the words "power," "manipulation" and "servitude." Create a list of other words that relate to your discussion, and another list of words that seem to oppose it. (The group need not agree!) Create a tableau for each of these words that captures your groups various ideas about the words. (After reading or seeing the play, return to this exercise. Do your lists change? Your tableau?)

- Take one of the following sets of lines, and speak it aloud several times to each other. Begin to move around one another, select a key moment from these lines and create a tableau that expresses their imagery and mood. Read your section to the class. Present your tableau. Read your lines again. Discuss your ideas and your classmate's reactions.

Act 3, scene 1, 1-22 (Ferdinand and Miranda)

Act 3, scene 1, 27-98 (Ferdinand, Miranda and Prospero)

Act 3, scene 2, 1-10 (Caliban, Stephano and Trinculo)

Act 3, scene 2, 64-79 (Caliban, Stephano, Trinculo and Ariel)

CONSIDER COMMON CORE ANCHOR STANDARDS SL4, R2, L3

36. DESIGNING A PERFORMANCE

The designers play a critical role in the interpretation of a play. The decisions they make about costume, set design, props, sound, and music must work logically in conjunction with the director's vision of the production. The visual and tactile elements of the costumes and the sets help set the mood for the audience watching the play, as do sounds and music. Where is the island? In what time period will you set the play? What pace and style of music will accompany the scenes? Use magazines and catalogues to find ideas and pictures, as well as the "Performance History" essay from this handbook to aid you in this exercise.

- **Costumes:** In small groups, design costumes for *The Tempest*—you need not be artists! Take several pieces of cardboard or poster-board, swatches of fabric, pencils, markers, and paper with which to sketch out your ideas. The sketches can be very rough, and you can stick the fabrics that you would use to the poster-board with staples, pins or glue. Aim to create one costume for every character in the play. As a class, build a "production costume board." (To build on this exercise, students can bring in articles of clothing and/or accessories or explore a thrift store for costume pieces that could be hung on the walls or used for group presentations during the study of the play).
- **Setting:** Some directors take a traditional approach aiming to set Shakespeare's plays as they imagine it in Elizabethan England. However, in the world of theater there are not strict rules about how to present a Shakespearean play. What time period will you choose to set the play? What type of island are they on? What do you want your audience to see when they first enter the theater? What colors will you use? What mood do you want to create? Is there a particular landscape you want to represent? Will you use living plants? Animals?
- **Sound and Music:** The script calls for music and dancing in several places. In one version of *The Tempest* the director incorporated thirty songs! Look at each song and dance scene—you will notice that some are very peculiar—how will you present them? Brainstorm adjectives, mood ideas and songs that come to mind. Make a list of songs and dance styles that you think might fit your ideas for the play. Present your ideas to the class—all ideas are welcome when designing a play. As a class, discuss the implications of the decisions made by the groups. What impact would certain designs have on specific audiences? How would audiences respond to specific characters based simply on how they look? How could a single costume, a style of design or a piece of music affect the interpretation and presentation of the play as a whole?

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, SL1, SL4, SL5

ON YOUR OWN

37. FIGURATIVE DOODLING

Select two to three metaphors from the list below (or use any other you find) and roughly draw, doodle or collage what the image conjures in your mind. Write a short statement about why each character might use that particular image. Is the character's use of metaphor or imagery effective? What does each image reveal about the character that created it?

Act 3, scene 1, 42-43, Ferdinand – "Th'harmony of tongues hath into bondage / Brought my too diligent ear"

Act 3, scene 1, 54-55, Miranda – "...my modesty, / the jewel in my dower"

Act 3, scene 1, 67, Ferdinand – "My heart did fly to your service"

Act 3, scene 2, 11, Stephano – "My man-monster hath drowned his tongue in sack."

Act 3, scene 2, 89-90, Caliban – "Burn but his books; / He has brave utensils"



CLASSROOM ACTIVITIES & RESOURCES

Act 3, scene 3, 7-8, Alonso – “I will put off my hope, and keep it / No longer for my flatterer”

Act 3, scene 3, 35-36, Prospero – “...some of your there present / Are worse than devils”

Act 3, scene 3, 46, Gonzalo – “Or that there were such men / Whose heads stood in their breasts?”

Act 3, scene 3, 97, Alonso – “The winds did sing it to me”

CONSIDER COMMON CORE ANCHOR STANDARDS L5

38. SENSE WEB

Ariel's speech during lines 53-83 in Act 3, scene 3 (“You are three men of sin, whom Destiny...” to “And a clear life ensuing.”) uses strong language to condemn the group of characters who attempt to eat at the banquet. It is Prospero who has commanded Ariel to express these words. Select several words from the list of below and create a “sense web.” For instance, what does “wrath” taste like? Sound like? Each person should write about their sense web in terms of personal association or memory—why did they choose specific senses for their word? Based on their prior knowledge of the characters in the scene, select a specific character that you think your sense web best represents. Explain why your sense web represents the character giving specific evidence.

CONSIDER COMMON CORE ANCHOR STANDARDS W4

ACT IV

AS A CLASS

39. NURTURE?

Consider Prospero's statement about Caliban: “A devil, a born devil, on whose nature / nurture can never stick...” (Act 4, scene 1). Brainstorm ideas about the meaning of the word “nurture.” Either draw a rough picture that the word conjures in your mind or write a word or phrase on a sheet of paper that you associate with “nurture.” Assemble the ideas on a wall in front of the class. Discuss. Decide whether the ideas fit with Prospero's interpretation of the word at this point in the play. You might vote using a show of hands, and be sure to discuss the results! What does this activity reveal about Prospero?

CONSIDER COMMON CORE ANCHOR STANDARDS RL4, L5

40. INSTA-TABLEAU!

(To the teacher: Prepare to read a section of Act 4 in class (Act 4, scene 1, lines 194-263 works well for this exercise), and assign parts to individual students. As the class reads through the scene, surprise students with shouting “insta-tableau!”)

If you have a speaking part, when you hear “insta-tableau,” run to the front of the room and form a tableau based on what was happening in the scene. The rest of the class will offer constructive feedback on your tableau to make it a stronger or clearer image. Continue with the rest of the scene, assigning parts to different students. If you are using the suggested passage, push the comedic factor as far as possible! Complete this exercise several times until everyone is able to participate in an “insta-tableau.”

CONSIDER COMMON CORE ANCHOR STANDARD SL2, SL4

41. “HEAR” SAY (PART 1)

One of Prospero's well-known monologues occurs in Act 4, scene 1 (lines 146-162 beginning with “You do look, my son, in a moved sort...” through “To still my beating mind.”). He uses rich imagery to describe fluid ideas in this speech, while marking a major turning point in the action of the play.

As two students read the monologue, one immediately following the other, the rest of the class closes their eyes and listens as the speech is read. The second time, the two readers read the passage aloud, switch readers at each punctuation mark. The “listening” students then open their eyes and begin a group discussion of what you heard.

What occurred in this speech? What stood out? What questions does Prospero’s monologue raise? How does it fit with the major themes you have been tracking during the play?

CONSIDER COMMON CORE ANCHOR STANDARDS SL2

IN SMALL GROUPS OR PAIRS

42. MAPPING RELATIONSHIPS

Miranda’s chastity is of utmost importance to Prospero and to Ferdinand, with several references to it throughout the play. For example, Ferdinand says, “O, if a virgin.” (Act 1, scene 2) when he considers marrying her; Prospero’s wedding masque is in part about chastity; Prospero says “Look thou be true!” (Act 4, scene 1) to Ferdinand as the young prince approaches Miranda; and Caliban’s attempted violation of Miranda has severe consequences.

In small groups, discuss the options for staging the scene surrounding Prospero’s statement, “Look thou be true.” You should consider the position of Miranda and Ferdinand on the stage in relation to Ariel and Prospero. Are they kissing, touching hands, embracing? How would you stage their interaction here, while incorporating their earlier interaction when they were alone and Ferdinand in chains at the beginning of Act 3? How does the previous moment affect their situation now? What have they been doing while Prospero was talking with Ariel? What are the possible impacts that staging choices could have on the audience? How does their relationship and interaction affect the play as a whole?

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL3, SL1

43. “DO YOU LOVE ME MASTER?”

The portrayal of Prospero and Ariel’s relationship is an intriguing dilemma in *The Tempest*. They have the contractual bond of master and servant, but the two characters’ dialogue sometimes includes sentiments that could be perceived as feelings of love or friendship. These statements widen the range of interpretation for their relationship. Consider the exchange between Prospero and Ariel that takes place in Act 4, scene 1, lines 34-59 (“What would my potent master” through “No tongue! All eyes! Be silent!”). Pay particular attention to these lines:

ARIEL	Do you love me master? No?
PROSPERO	Dearly, my delicate Ariel. Do not approach Till thou does hear me call.
ARIEL	Well; I conceive.

How do you think they are spoken by Prospero and Ariel? Intimately? Playfully? Fearfully? Are there distinct “gear changes” where the mood of the speaker suddenly alters? Discuss your choices, and make sure to consider how your choice might alter the relationship between the two characters throughout the play.

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL4

ON YOUR OWN

44. “HEAR” SAY (PART 2)

After you have completed “Hear” Say Part 1, now reflect on Prospero’s monologue in a journal for homework. Consider one of the following prompts:



CLASSROOM ACTIVITIES & RESOURCES

- Relate Prospero's monologue to something that has happened in your life.
- Write your own imaginative monologue (similar to Prospero's) using vivid imagery to describe something that is formless (e.g. "life," "happiness," "darkness," "confusion").
- Imagine that you are another character (like Antonio) writing a reaction to Prospero's monologue.

CONSIDER COMMON CORE ANCHOR STANDARDS W3, W4

45. A BORN DEVIL?

Prospero's claim that Caliban is "...a born devil, on whose nature / nurture can never stick" is one of Prospero's many condemning statements about Caliban. Look back at previous acts. Highlight specific dialogue or action by Caliban that you think could refute Prospero's testimony and specific evidence that supports it. Does this exercise change your view of Caliban's character? Write a short essay asserting your stance—do you agree or disagree with Prospero's assertion, and why?

CONSIDER COMMON CORE ANCHOR STANDARDS W1

ACT V

IN SMALL GROUPS OR PAIRS

46. EXPLORING SOLILOQUIES

Soliloquies were important tools in Shakespeare's dramatic technique. The soliloquy allows the audience to learn about the character and his motivations privately—without the knowledge of the other characters. It allows us to get as close to the essence of a character as he or she can psychologically permit. And the soliloquy, because it is spoken to us alone, is wrapped in a kind of intimacy, and serves to build the relationship between that character and us. Prospero's soliloquy in Act 5, scene 1, lines 32-57 ("Ye elves of hills...") is very different in structure and language from Caliban's in Act 2, scene 2, lines 1-14 ("All the infections..."). In your group, read these soliloquies aloud. Discuss the effect of these private conversations—upon the speaker and upon the audience with whom they are shared. What purposes does each seem to serve—and what are our reactions to it? How would you stage each soliloquy?

CONSIDER COMMON CORE ANCHOR STANDARDS RL6, SL1

47. INVESTIGATING PARADOX

In *The Tempest* many things are not as they seem, and one's sense of reality and illusion is constantly being challenged. A paradox is a seeming contradiction, which has deeper meaning and makes sense when looked at in an enlightened perspective. In Act 5, scene 1, line 104, why does Prospero say, "I have lost my daughter," when he knows right where she is? What other paradoxes are woven into the fabric of the play? Work in pairs to write a series of at least three paradoxes about *The Tempest*. Read your paradoxes aloud in pairs. What is the surface meaning and what is the deeper meaning? Why would you choose these paradoxes to describe the scenario in this way? What have you learned about these characters and the nature of this play thus far that led you to create these paradoxes?

CONSIDER COMMON CORE ANCHOR STANDARDS RL4, L5

48. FINDING PROSPERO'S DEPTH

Actors don't just memorize and repeat their lines—they inject them with emotional intensity and energy. How does Prospero address Ariel and his foes in Act 5, scene 1, lines 58-171 ("A solemn air, and the best comforter..." through "As much as me my dukedom!")? This is an emotionally charged scene; Prospero confronts his enemies, forgives them for their horrible crimes, and introduces the betrothal of his daughter to the son of the man who aided in the exile of him and Miranda.

In small groups, consider various ways that his lines could be presented. What physical actions would you direct the actor playing Prospero to accompany these lines? What are the differences in the lines spoken to certain characters? Once you have considered your options in small groups, discuss them as a class. A few volunteers will read the lines in the varying perspectives to students who play those receiving the lines. Go through the passage but don't have the characters respond to Prospero—just listen to Prospero's different colors. After you see the production, listen for the way in which Chicago Shakespeare Theater's Prospero delivered these lines. How did his delivery of these particular lines fit with the way that his character was interpreted throughout the production?

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL7, L3

49. FORGIVENESS?

Consider this quote from Alan Somerset:

The Tempest turns our attention to a father's reluctance at letting go as he sees a daughter's affections turn to another man, another existence. These last romances present stories containing great cruelty and discord, but they insist that we move beyond hatred and vengeance and take us to endings wherein a pardon is gained and indulgence sets us free, because of the great power of forgiveness.

With the class in small groups, each group is assigned a specific character: Caliban, Ariel, Gonzalo, Alonso or Sebastian. Consider Prospero's feelings towards your group's character at the beginning of the play versus at the end. How does Prospero's attitude towards each character progress during Act 5? How does your character view Prospero during Act 5? Does your character believe Prospero's apology is sincere? Is the notion of "forgiveness" mutual? Remember to look for clues in the stage directions! Select one student in your group to report your findings with supporting evidence.

CONSIDER COMMON CORE ANCHOR STANDARDS RL2, RL3, SL4

50. CHARACTER LIFE LINES

With the class divided into six groups, each group takes on one of the following characters: Prospero, Miranda, Ferdinand, Ariel and Caliban. With your group, trace the arc of your character throughout the play. Discuss what your character is like at the beginning of the play and at the end of the play.

Now find key lines that your character states that demonstrate what your character is like in each act of the play. Where does your character experience a turning point? After you select your key lines, assign each group member a different line or moment to act out. The first group member portrays the character at the start of the play, the second group member portrays the character the next time we see him/her, and so on until the last group member portrays the character at the end of the play. Once you have rehearsed, perform your character's "life lines" for the rest of the class. (Note: if your character undergoes a transformation within a particular scene, you can capture that, too, by more than one person speaking a line from a single scene or act.)

CONSIDER COMMON CORE ANCHOR STANDARDS RL3, SL1, SL4

ON YOUR OWN

51. PROSPERO'S PERSONIFICATION

Prospero's monologue in Act 5, scene 1, lines 58 – 84 ("A solemn air..." through "Fetch me the hat and rapier in my cell!") are made more powerful by Shakespeare's insertion of poetic device. Personification is one of the figures of speech that Prospero employs, defined as using human characteristics to describe an object, concept or idea. For instance, he opens this selection with "A solemn air." Read through the passage and identify each instance of personification. How do these examples create images that enhance Prospero's words? Take one image and draw a rough picture of what you see in your mind as you read. Now, in pairs, create a tableau (a frozen picture) that captures the essence of the personification.

CONSIDER COMMON CORE ANCHOR STANDARDS L5, RL4

52. EPILOGUE EXERCISE

At the end of *The Tempest* Prospero delivers a famous epilogue. Since *The Tempest* was likely the last play Shakespeare wrote without a collaborator, some scholars argue that the Epilogue represents Shakespeare's farewell to the theater. Directors have brought that theory to the stage—some even dressing Prospero just like Shakespeare.

Do you see a connection? If you were a director, how would you manage to communicate this speculation to an audience? Discuss. Write an epilogue for an event that has happened in your life. You might choose to write about the end of a friendship or even the end of second period today! Whatever topic you choose, imagine delivering your epilogue in a monologue form in front of an audience just like Prospero. What can be expressed in this form that might be harder to say in another?

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, W3

AFTER YOU READ THE PLAY

AS A CLASS

53. "THIS THING OF DARKNESS I ACKNOWLEDGE MINE"

In Act 5, Scene 1, Prospero "acknowledges" Caliban as his own. What does Prospero mean through this line? As a class, discuss what you think Prospero is admitting or accepting. Is Prospero accepting Caliban, or is he talking about his own darker side of his nature?

Ask students to choose whom they support, Prospero or Caliban. Divide into "Team Prospero" and "Team Caliban." Each team then gathers quotes from throughout the play to defend its character's actions. Host a debate or put the two characters on trial to determine whether their treatment of each other is justified.

SL1 CONSIDER COMMON CORE ANCHOR STANDARDS RL3, SL3

IN SMALL GROUPS OR PAIRS

54. TEMPEST TIMELINES

Draw a line about six inches long. Label one end "Youngest" and the other end, "Oldest." Place every character in *The Tempest* somewhere on the line, according to their age. Compare and contrast your group's chart with the rest of the class. Discuss the similarities and differences with the class, as well as the reasons for your group's choices. (Use the text to support your group's positions!). Open class by doing this exercise with other labels at the ends of the "timeline." Consider a few of the suggestions below.



Teacher Resource Center

If you have an activity or lesson plan that was a classroom success with your students, we want to hear about it! Consider donating your lesson plan to the Teacher Resource Center, and become part of our ever-growing, permanent collection! Need inspiration? If you are looking for the perfect activity or "proven" lesson plan, visit the Center to access hundred of teaching resources.

Call the Education Department, 312.595.5678, to make an appointment.

- Most loved by Prospero—Most despised by Prospero
- Favorite character—Least favorite character
- Most moral—Most evil
- Character I would most like to play—Character I would least like to play
- Most important character—Least important character
- Create other creative labels on your own...

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, SL1

55. THE MAGIC OF THE THEATER

In CST's adaptation, the magician Teller has worked with the cast to create the magic of Prospero, of the island and its spirits. If you were adapting *The Tempest*, how would you create a sense of magic onstage? With magic tricks? With "flying," using ropes or other mechanics? Would you use lighting or sound effects? Think about how different characters would move. Which characters or moments need magic? How important is it for this magic to seem real to the audience?

CONSIDER COMMON CORE ANCHOR STANDARDS RL1

56. REAL-LIFE TEMPEST

In small groups or individually, do a brief "show-and-tell" connected to the scenes and characters your class is studying. Each day outside of class, what makes you think of the play? Consider everything from current headlines in world news to what is happening around you and in pop culture. What connections as a young adult do you make between *The Tempest* and your own life?

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, SL4

57. SHAKESPEARE'S LEADING LADIES

If you have read or seen another Shakespeare play with a lead female role (such as *Romeo and Juliet*, *Antony and Cleopatra*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Macbeth*, *Hamlet*), imagine that Miranda meets one or two of these women when they get stranded at the airport in a horrible snowstorm. What, for example, might Miranda, Cordelia and Juliet have to say to one another? What would they say about their fathers? Love? Their future dreams? Where are they going to, or coming from? Write out the conversation that you imagine them having. Be sure to give the context, making sure that the dialogue between the characters remains true to Shakespeare's renditions. You might decide to develop dialogues into short one-act plays and perform them for the class. This exercise could be done with male roles as well. What would Prospero, Lear and Macbeth have to say to each other about being a father or a ruler? Or what would Ferdinand, Romeo and Hamlet discuss regarding their fathers or marriage?

CONSIDER COMMON CORE ANCHOR STANDARDS W3, RL9

58. BECOMING AUTHORS

Although Shakespeare's play is a complex and layered work of art and the story seems to express the essence of myth, the plot is relatively simple and the action is pretty straightforward. Now that you are familiar with *The Tempest*, in small groups re-write it as a children's story. Your audience is very young, so your story needs to be easy to follow, interesting, age-appropriate, and relatively short. If time allows, you may want to create a children's book with basic illustrations, colorful pictures, or creative interactive pages.

CONSIDER COMMON CORE ANCHOR STANDARDS W3, W4

59. REPEATED WORDS

The website <http://www.shakespearewords.com> enables you to search through Shakespeare's collected works (including other plays and poems) in order to locate specific words or phrases. Go to the website and enter different words related to *The Tempest*. Specific terms to consider might be "forgive" which appears three times, "power" which appears nine times or "freedom" which appears seven times. In small groups, read the passages that are revealed in your search and discuss differences in meaning from passage to passage.

After you have discussed this as a small group, create a word web on the chalkboard. Place the searched word in the middle of the board and create a web of associations to the other words in the passage. Discuss the results as a class. Are there other repeated words you noticed as you read and annotated the text in class? (If you come to see the production at CST, look for ways that these recurrent words are embodied into the visual fabric of the show. Not always, but sometimes directors and designers are influenced, consciously or unconsciously, by the repeated words that are threaded through the text.)

CONSIDER COMMON CORE ANCHOR STANDARDS RL2, RL4

60. TRACING THEMES

One way to think about what *The Tempest* is about is to identify the themes present in the play. Consider the following themes, or develop your own as a class:

- Usurpation and Treachery
- Nature vs. Nurture
- Imprisonment and Powerlessness
- Forgiveness and Reconciliation
- Illusion and Magic
- Sleep and Dreams
- Civilization vs. Savagery

Divide the class into groups, and give each group one theme. With your group members, brainstorm your theme's meaning. For example, think about what it means to be "civilized." Now look back through the play, and identify lines related to your theme. Each group member should find at least one line, and try to find lines from all acts of the play. Write these lines down on one sheet of paper.

Once you have found these lines, discuss as a group what they mean. Why did Shakespeare include your theme in the play? What is Shakespeare trying to reveal about human nature through your theme? As a group, write a claim about your theme and its significance in the play. Then create a tableau of your theme and share it with the class.

CONSIDER COMMON CORE ANCHOR STANDARDS RL2, SL4

ON YOUR OWN

61. MUSICALLY INCLINED

You'll be hearing the haunting music of Tom Waits and Kathleen Brennan throughout this production of *The Tempest*. Is it work that you're already familiar with? Researching their library of work online, how would you describe the mood, the quality and the world of their music? Taking what you already know about Shakespeare's *Tempest*, is there a Waits song that seems to mesh with the story, themes, characters or world of Shakespeare's play? Using *The Tempest* and the song's lyrics as your two texts, write an essay (supported by textual evidence, of course!) that explains the analogies you see in the two. Is there a specific scene that you might imagine underscoring or interweaving with a Waits song? How? At what points in the script would we hear the music? Would you use fragments of the song instead of the entire song?

If so, how? Taking the script of your scene and taking the lyrics, intercut them as you would imagine them to speak to one another. Then, when you come to see CST's production of *The Tempest*, you'll be attuned to the interplay of play and lyrics that Posner and Teller have created.

CONSIDER COMMON CORE ANCHOR STANDARDS RL9, W1

62. MAIL CALL!

Pretend you are a character from *The Tempest*. Compose a letter to another character in the play. It could be the type of letter that one writes and never intends to send, a love letter, a letter of intrigue, or simply a memo or note. What would Ferdinand write to his father as a last word? Or what would Alonso write to his supposedly lost son? What would Miranda say if she were to slip Ferdinand a love note? What would Caliban want to say to Prospero? Letters or notes at different times in the progression of the play can reveal a character's transformation. Twenty students pretending to be Caliban may write twenty different things to Prospero, revealing some of the ambiguity and complexity of Shakespeare's characters.

CONSIDER COMMON CORE ANCHOR STANDARDS W3, W4

63. TEMPEST TRAILER

The script for CST's *The Tempest* makes cuts to the dialogue in order to shorten the play and emphasize certain themes. Cutting serves as a tool that directors use in the service of bringing their unique interpretation to life. Take this idea one step further: As homework, write the story of *The Tempest* by selecting fifteen lines of text. In groups of three in class, read your selected lines to one another. Then, collectively, choose twenty lines that tell the arc of the story.

Prepare a script connecting your selected lines with brief narration in the style of a movie trailer. Act out your trailer for your classmates, or consider filming a montage of clips or still photos to play under the recorded sound of the trailer. (To the teacher: For a visual example of this activity, check out this movie trailer for another Shakespeare play performed by students at Taft High School in Chicago: <http://www.tinyurl.com/taftmovietrailer>)

CONSIDER COMMON CORE ANCHOR STANDARDS SL4, R3

64. DIALOGUE WITH THE CRITICS

Select one of the quotations from the "What the Critics Say" section of the handbooks. Discuss the implications of the quoted author's claim, the evidence needed to warrant such a claim, and the argument behind such a claim. Write a letter to him or her in response to their quote.

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, W1

65. DESTINATION: TEMPEST ISLAND

Create a travel brochure for Shakespeare's remote island in *The Tempest* enticing tourists to plan a vacation there. Use quotations from the play on the brochure. Be creative with the sights and activities for people to visit and do, using information from the text.

CONSIDER COMMON CORE ANCHOR STANDARDS W3

PREPARING FOR THE PERFORMANCE

AS A CLASS

66. IN FULL VIEW

The experience of theater is one of community. We all come together to watch a story that has been enacted many, many times for hundreds of years and in hundreds of places. *The Tempest* is performed in Chicago Shakespeare's Courtyard Theater, which features a thrust stage. A "thrust" is a stage that extends into the audience who, sitting on three sides of the stage, are "up close and personal" with the action and the actors. This requires a special relationship with the performers and your neighbors. During the play do you become aware of other audience members? How does this affect your experience and inform your behavior? Discuss what the role an audience actually plays in a theater performance like this one.

CONSIDER COMMON CORE ANCHOR STANDARDS SL1

67. VISUALIZING YOUR TEMPEST

Before you see the characters brought to life on stage, spend some time as a class imagining your own versions. For example, take the differences between Ariel and Caliban. How might you costume your characters to symbolize the essence of each? How did you picture Prospero in his robe? Why? What words begin to differentiate these characters and the others? How? Imagine directing the play and casting these parts. What do they each look like? Why? Who in your class could best play each? What celebrities or stars would you cast in the key roles? (Film or animated characters work well too.) Why did you cast your classmate, celebrity or character? What is a specific characteristic that helped you choose them for the part? Whenever you can, go back to the text to defend your choices!

CONSIDER COMMON CORE ANCHOR STANDARDS RL1

68. THE MAGIC OF THE THEATER

In CST's adaptation, the magician Teller has worked with the cast to create the magic of Prospero, of the island and its spirits. If you were adapting *The Tempest*, how would you create a sense of magic onstage? With magic tricks? With "flying," using ropes or other mechanics? Would you use lighting or sound effects? Think about how different characters would move. Which characters or moments need magic? How important is it for this magic to seem real to the audience?

CONSIDER COMMON CORE ANCHOR STANDARDS RL1

IN SMALL GROUPS OR PAIRS

69. DESIGNING FOR A TIME AND PLACE

The Tempest has been set in periods and settings from classical to modern times. Imagine that your class is producing *The Tempest*. Before seeing the production, discuss as a class what period and/or setting you would choose to place it in. Do certain settings give the play a lighter or darker tone? How does a different period or setting affect the characters? Individually or in small groups, create a list of expectations of what you hope to see when you watch *The Tempest* live and on the stage. Share these lists with the whole class.

(To the teacher: Place the act numbers for each scene in the play on slips of paper, and mix them up in a hat. Divide your class into groups of four. One person from each group picks one scene out of the hat.)

In small groups, review the scene you've chosen. With this specific scene in mind, consider: What might your scenic design look like? What kinds of costumes are your characters wearing? What is the lighting like? Some questions to get you started:

- Where does the scene take place? Inside or out?
- What time period is the play set in?
- What props are helpful in setting the mood?
- What is the weather like?
- What time of day is it?
- What is the overall tone of the scene?
- Who is in the scene? Where are they from?
- How would you create a set that is conducive to magic? What differences or problems might you have to design around by making the illusions look real?

You may want to make a designer’s board—that is, a large piece of poster board with swatches of fabric, copies of paintings or photographs that have an element of what you envision, and anything else that illustrates the scene for you or serves as inspiration for your vision. If you create a designer’s board electronically, you can post your designer board to your class’s Bard Blog. When you’ve finished your board, pick the line or lines from the scene that are essential to your design concept. As a class, share your concepts in order of scenes (designers often do this for the cast on the first day of rehearsal).

CONSIDER COMMON CORE ANCHOR STANDARDS R1, R6, SL5

70. TEMPEST ON THE AIR

Prospero is usurped by his own brother; Antonio and Sebastian attempt to murder Alonso and Gonzalo; Caliban coerces Trinculo and Stephano to kill Prospero, all while the daughter of an exiled ruler falls in love with the son of her father’s enemy. It sounds almost like a plot for a movie thriller! In small groups, design a radio advertisement for the production that highlights the play’s intrigue, romance, and themes of power. Consider the following questions to get started:

- What conflict does your group see as the primary conflict of the play? What factors create this tension?
- What elements of Shakespeare’s imagery stood out to you while reading the play? Consider the storm or other elements of nature, Prospero and the spirits’ magic, Caliban and Ariel’s captivity, etc.
- Looking back in your notes, what metaphors or figurative language stuck out to you? How could you incorporate that language into your advertisement either verbally or visually?
- What line or lines from the play can you incorporate into your radio spot to convey the theme your group is trying to highlight? What line would be the “tag line” of your advertisement?

The radio spot should be no more than a minute long and you can perform it for the class. Display the posters in the classroom after the group explains their specific design.

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL2, W3



Scott Parkinson as Trinculo, Scott Jaek as Caliban and Greg Vinkler as Stephano in Chicago Shakespeare Theater’s 2002 production of *The Tempest*, directed by Barbara Gaines. Photo by Liz Lauren.

71. STORYTELLING THROUGH MOVEMENT

Break into groups of four or five. Each group picks one of the following scenes from *The Tempest*:

- The opening storm (Act 1, scene 1)
- Ferdinand as log bearer/ the proposal (Act 3, scene 1)
- The vanishing feast (Act 3, scene 3)

Decide who will play which character and how you will block the action in your scene. When you have rehearsed your scene, perform it for the class in three different ways:

- First, perform your scene as you rehearsed it.
- Next, perform your scene in pantomime without any words or sound at all. How do you need to change your actions so the audience will know what is happening in your scene?
- Then perform the scene with words again. Did your movements change?

Discuss the different versions of the scene with the whole class. What did you learn about communicating with movements when the performers couldn't use their voices? How did the actors feel during each performance? Was it challenging to tell the story without using words? For the audience, how did these different performances change your understanding of the scene?

CONSIDER COMMON CORE ANCHOR STANDARDS SL3, RL1, L5

ON YOUR OWN

72. FAVORITE SCENE (PART 1)

Select your favorite scene from *The Tempest*. For homework, reread your scene in detail. Write out a brief statement detailing why that scene stands out to you. Create a list of important themes, speeches, or actions that take place in the scene. Consider the following:

- Who is in the scene?
- What is the tone of the scene?
- What is the primary conflict or tension of this scene? Is it resolved in the scene, or does it remain unresolved?
- What kinds of metaphors, imagery, or other figurative language are used in the scene?
- Identify the line or lines that you believe are most significant to the scene.

Do you think that CST's adaptation will make cuts from your scene? Where? You can share these scene summaries in class and on your class's Bard Blog.

CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL2

73. TEMPEST PLAYLIST

CST's adaptation of *The Tempest* incorporates music by Tom Waits and Kathleen Brennan. Many of these songs were written long before this adaptation was created, and are not directly related to *The Tempest*, but the creative team chose them because they believed the songs related to the play. If you were creating your own "soundtrack" for *The Tempest*, what songs would you choose? Think about which songs you would pick for the storm scene, for the conflict between Prospero and Caliban, or for Miranda and Ferdinand's relationship. Create a playlist for the play—but be sure to explain why you chose each song. Share your playlist with the class.

(To the teacher: you can compile students' playlists into a master playlist using programs like Spotify or YouTube, and play the music at the beginning of class each day or while students share their ideas).

CONSIDER COMMON CORE ANCHOR STANDARDS RL7, SL5

BACK IN THE CLASSROOM

AS A CLASS

74. PERFORMANCE DOWNLOAD

After you see *The Tempest*, take several minutes to write down your thoughts about the performance. Consider some of these questions:

- What aspect of the production did you like the most, and why?
- What aspect did you not like or thought did not fit your interpretation of the play?
- How did the production's use of magic, dance and music affect your understanding of the play?
- How did the production compare to your own imagining of the play?
- Was there a line you noticed in particular in performance that didn't "land" in reading it? Why did this one stand out?

Turn to the person next to you and share your impressions of the performance. Then "open up the floor" to discussion. Air any thoughts you all had about the production—every opinion matters! In order to facilitate the discussion, pass around a water bottle. Speak only when you are holding the water bottle.

CONSIDER COMMON CORE ANCHOR STANDARDS SL1, RL7

75. PROSPERO'S MAGIC

If you haven't yet read the Mary Ellen Lamb's essay in this handbook entitled "The Great Globe Itself," read it as a class. Does this scholar's essay reveal anything about Chicago Shakespeare Theater's production that you had not considered before? How was Prospero's magic portrayed in CST's adaptation of *The Tempest*? How did the play address the themes of magic and power? What images did the directors create to translate the theme to the audience? Would you have done anything differently to portray these themes?

CONSIDER COMMON CORE ANCHOR STANDARDS RL3, RL9

76. PERCEIVING PILOBOLUS

In CST's production, the character of Caliban is played by two actors and choreographed by a dance company called Pilobolus. Discuss how their performance affected the portrayal of Caliban. How would you "read" this portrayal of Caliban as an interpretation of his character? Did it heighten your awareness of certain elements of Caliban's character? How did it affect your understanding of the relationships with Caliban and other characters, or about the story's "big ideas"?

CONSIDER COMMON CORE ANCHOR STANDARDS RL3

IN SMALL GROUPS OR PAIRS

77. MAKING CUTS

Almost without exception, Shakespeare productions—on stage or in film—are the result of a director's cutting. Directors make cuts in order to control the length of their production, improve the pacing of the play, or enhance themes that they are attempting to communicate to the audience. Cutting is an important tool in the director's toolbox. In small groups, discuss where you noticed that CST's production of *The Tempest* made changes to Shakespeare's text. Did you notice that a particular scene or character was cut from this production? Discuss what you think the cuts revealed about the directors' particular "take." What was the impact of the cutting upon you? Choose one leader to report on your group's discussion to the class.

CONSIDER COMMON CORE ANCHOR STANDARDS RL6, SL1



CLASSROOM ACTIVITIES & RESOURCES

ON YOUR OWN

78. FAVORITE SCENE (PART 2)

Revisit your scene from the activity entitled “Favorite Scene (Part 1).” Using your knowledge of that particular scene, comment on CST’s production. Was the scene significantly cut—or left out entirely? Did it portray the themes that you expected? Did the production reveal anything about your scene that you did not consider before? How was magic used in your scene? Live actors? Dance and/or music? The set? Write a short essay arguing your points. If someone else in your class chose the same scene, be sure to compare!

CONSIDER COMMON CORE ANCHOR STANDARDS W1, RL9

79. WRITING A THEATER REVIEW

A scaffold for this activity: Before you write your review, read three different theater reviews of current plays at Theatre in Chicago’s Critics Review Round-Up: <http://www.theatreinchicago.com/reviewlistings.php>. Analyze the structure of a review, identifying key elements. Based on these key elements, describe the style you found most helpful (or least helpful) in communicating a play’s appeal for potential theater-goers.

Now, write your own critical review of CST’s *The Tempest*. Briefly recount the plot. Discuss the parts of the production—including the casting, acting, setting, music, magic, dance, costumes, cuts—you thought worked particularly well, or did not work well and explain why you thought so. Consider publishing your piece in a school newspaper or the Bard Blog. Use some of the questions below to generate ideas for your review:

- What aspect of the play captivated your attention?
- How did the production’s interpretation compare with your own interpretation of the play? Do you believe it stayed true to Shakespeare’s intention?
- Were there particular performances that you believed were powerful? Why?
- Would you recommend this play to others? Who would most enjoy it?

CONSIDER COMMON CORE ANCHOR STANDARDS W1, W4

USING LITERARY ADAPTATIONS OF “THE TEMPEST”

MARY T. CHRISTEL taught AP Literature and Composition as well as media and film studies courses at Adlai E. Stevenson High School from 1979 to 2012. She has published several works on media literacy including *Seeing and Believing: How to Teach Media Literacy in the English Classroom with Ellen Krueger (Heinemann)* as well as contributing articles to *Teaching Shakespeare Today (NCTE)*, *Teaching Shakespeare into the Twenty-First Century (U of Ohio)*, *For All Time: Critical Issues in Shakespeare Studies (Wakefield Press)*. Ms. Christel has been recognized by the Midwest Chapter of the National Academy of Television Arts and Sciences for promoting media literacy education.

One of the many benefits of studying a play like *The Tempest* is discovering how that work continues to influence writers and resonate through works of diverse genres. Here are three texts to consider pairing with your students’ study of the play. These can be read in their entirety or excerpted, and address Common Core State Standards that ask students to examine how a literary work is adapted into various forms or how several works treat a similar theme.

Drama: *A Tempest* (1969) by Aimé Césaire

This is not a play about reconciliation and redemption. Césaire used this play, and two others in a trilogy, as a medium to explore the tenets of the negritude movement. Inspired by the Harlem Renaissance, a group of black authors writing in French banded together to assert their cultural identity and to reject colonialism.



CLASSROOM ACTIVITIES & RESOURCES

A native of Martinique, Césaire uses characters from Shakespeare's play to examine themes related to the destructive nature of colonialism and the desire to reclaim cultural identity. This adaptation focuses on the relationship between the colonial master, Prospero, and his two slaves: Ariel, a mulatto and Caliban, a black. Ariel dutifully follows Prospero's orders believing it is the path to eventual freedom, while Caliban bitterly resists and resents Prospero's authority no matter what compliance might promise. Caliban tries to reclaim his birthright and casts off the slave identity Prospero assigns him. At one point, Caliban demands to be called "X," clearly referencing Malcolm X and the tumultuous 1960s when the play was written. The character of Eshu, a trickster character based on African tradition, further compounds Caliban's challenges to Prospero's authority. Prospero is reduced to a petty despot. Caliban and Prospero's struggles are fated to continue indefinitely as they are left on the island together and alone.

Activity suggestion:

The study of this play in part or in full could lead students to explore a Caliban living in 2015. What might Césaire's Caliban have to say about the problems in Ferguson, Missouri, or in Baltimore?

Defining Negritude Movement

<http://www.blackpast.org/gah/negritude-movement>

Amié Césaire: A Voice for History

<http://tinyurl.com/aimevoiceforhistory>

Fiction: *Mama Day* (1988) by Gloria Naylor

Though Ophelia Day and George Andrews were both left orphans as children, they were raised in very different circumstances that now challenge their love for each other. Ophelia, known as Coco, grew up in the South on an isolated island, where her great aunt, Miranda Day, understands the powers of nature and practices voodoo. George lived in an orphanage in the North and went to school to become a pragmatic engineer. They are brought together by practical and mysterious forces. Both George's and Coco's lives depend on the resources of Mama Day's special gifts, as well as their ability to believe in her powers and each other.

Activity suggestions:

Excerpts from this novel showcasing Mama Day's conjuring powers can be juxtaposed to those dramatizing Prospero's ability to control the environment and the people who inhabit his domain. Prospero's careful "book learning" can be compared to Mama Day's powers, derived from lived experiences and family heritage. Attention should be paid to how much Mama Day must rely on the assistance or intervention of others as Prospero must rely on Ariel.

The novel is written alternately from Coco's and George's perspectives. Students can select incidents from Shakespeare's play and its backstory in Naples and write journal entries from different characters' viewpoints based on what students have learned about those characters and events from reading or viewing the play.

New York Times review

<http://www.nytimes.com/1988/02/21/books/there-are-four-sides-to-everything.html>

BookRags Summary

<http://www.bookrags.com/studyguide-mamaday/#gsc.tab=0>

Poetry: *Guide to the Blue Tongue* (2002) by Virgil Suárez

In this collection of poems, Caliban's island home, resembling modern Cuba, becomes a refuge to an eclectic group of historical and literary exiles from Tiresias to Shakespeare to Pablo Neruba. Caliban, native to this invented world, suffers from a loss of identity and develops an increasing sense of being imprisoned in his native land.

Poems such as "I, Caliban, or the Emperor of the In-Between," "Miranda, Niña of De Ojos Azules," "Prospero's Papermaking



CLASSROOM ACTIVITIES & RESOURCES

Recipe,” “Prospero In Havana,” or even the fanciful “Shakespeare Visits Havana” can be shared with students to examine how the characters and their internal or external conflicts are transported to a contemporary time and place.

Activity suggestions:

These poems can serve as models for students to write their own to place other characters from Shakespeare's play in this new setting.

NEA Writer's Corner: Virgil Suárez

<http://arts.gov/writers-corner/bio/virgil-su%C3%A1rez>

Looking for more suggestions (including more poetry by Shelley, Byron, Browning, and Auden)? Refer to:

Christel, Mary T. “Teaching *The Tempest*: One Tale, Many Texts.” *For All Time?: Critical Issues in Teaching Shakespeare*. ed. Paul Skrebels and Sieta van der Hoeven. South Australia: Wakefield Press, 2002.

TO LISTEN OR NOT TO LISTEN: USING AUDIOBOOKS TO READ SHAKESPEARE

MARY T. CHRISTEL

WHAT ARE THE BENEFITS OF LISTENING TO A SHAKESPEARE PLAY?

Despite the wealth of audio performances available, these resources easily can be overlooked or forgotten. Asking students to listen to portions of an audio performance—either key scenes or speeches—can help them hear the auditory effect of iambic pentameter and the poetic devices, such as alliteration, assonance, metaphors and figurative language. Using a “listen along strategy” can help students transition to an independent, skilled reader of the text or sharpen their listening skills before seeing Shakespeare in performance.

When preparing to introduce a play using audiobooks, keep in mind the following framework that The National Capital Language Resource Center suggests in order to maximize the effectiveness of using audio texts (<http://www.nclrc.org/essentials/listening/goalslisten.htm>):

- Before listening - plan the listening task
- During listening - monitor comprehension
- After listening - evaluate comprehension and strategy use

WHAT KINDS OF TECHNIQUES “WARM UP” STUDENTS’ LISTENING SKILLS?

Like an actor who warms up their body and voice, an audio-book listener needs to warm up their active listening skills. Rebecca Alber offers useful warm-up activities at <http://www.edutopia.org/blog/five-listening-strategies-rebecca-alber-tips> that inspired the following strategies.

To help students warm up their ears, offer them a prose passage that focuses on the play they will be studying. Excerpt that passage from an introduction or analysis of the play to provide an easily accessible listening experience that also offers information that will inform their listening of the play. A recording of this passage is preferred to a live reading. Increase the length of each “listening passage” as students’ proficiency develops.

Summarizing and Posing Questions

Students listen to a segment of prose text or a scene/speech from a play, paying attention to details that would help summarize that piece's content. Then, students write down their summary and any questions about what they did not understand. Students then listen to the piece a second time, revise their summary as needed, and reconsider their previously posed questions.

Pair and Share

Students follow the directions for the previous activity. In pairs, they share their summaries, discuss differences in their summaries, and consider the reasons for differences between their summaries.

Eyes open, Eyes shut

Students listen to a prose passage or scene/speech from a play and summarize what they have heard. During a second listen, students close their eyes and after, revise their summaries as needed. Discuss if students felt that their concentration improved when they closed their eyes, minimizing visual distractions. Invite students to suggest a variety of strategies for minimizing distractions as they listen to an audio text (e.g. following along with print text, picking a focal point in their listening environment, etc.).

WHAT ARE EFFECTIVE STRATEGIES FOR LISTENING TO AN AUDIO PERFORMANCE?

As with effective reading instruction, a teacher needs to set a purpose for listening and break down the listening experience into segments, allowing students to process and react to what has been heard.

Every opening scene is brimming with exposition, so an initial goal might be to have students listen to Act 1, scene 1, focusing on the “who, what, where, and why” that emerge in play's first lines. Students can be given one focus to follow throughout the scene and report to the class what they discover about their given “w”. So that the act of listening reinforces the act of reading, they can mark in their text or photocopy all details that respond to their listening/reading focus. How much the audio performance relies on a heavily or lightly edited script can pose a challenge, so a teacher should do a “test listen” to see how different the audio version is from the print text. Folger audio/digital books do match their printed companion texts and Arkangel Shakespeare recordings are based on Pelican editions of the plays. Cambridge publishers also offer recordings that match their New Cambridge editions. Taking time for a “test listen” is important in helping students navigate any differences they might encounter in their text—and any encountered discrepancies offer a teachable moment about how plays are edited and what is lost or gained in the process. Information about these audio-books can be located at:

Folger

<http://www.folger.edu/podcasts-and-recordings>

Arkangel

<http://www.audioeditions.com/complete-arkangel-shakespeare.aspx>

Cambridge

<http://www.cambridge.org/us/academic/subjects/literature/literarytexts/series/new-cambridge-shakespeare-audio>.

Giving students the opportunity to “listen along” can be carried through each act of the play to preview or highlight a key speech or scene and to set the stage for the next segment of the plot.

- preview or highlight a key speech or scene
- set the stage for the next segment of the plot
- present what students should track as characters' motives and actions expand or change

As students become more comfortable with the details of plot, they can be directed to look for changes in how a character's use of language changes in conjunction with changing motives or actions—as they fall in love (Romeo or Juliet), become more desperate and distracted (Othello or King Lear), or gain confidence in their bid for power (Henry IV or Richard III).

For struggling readers, they may find that the reading/listening strategy is the best way for them to develop the necessary fluency to stay on pace with their peers. A listening station can be set up easily in the classroom for students to self select more support from the audio-book strategy, or a link to an audio-book online site can be established on the class web page so students can listen in study hall, at home—whenever or wherever they might need support.



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HOW DO I SELECT AN AUDIO PERFORMANCE OF A SHAKESPEARE PLAY?

The following blog entry from offers some advice in selecting audio performances for commonly taught plays:

Top Ten Shakespeare Audio Productions [as well as 11-20 suggestions]
<http://www.shakespeareteacher.com/blog/archives/2760>.

In addition to audio performances tied to published editions of the play, various free audio files are available online at these sites:

Learn Out Loud

<http://www.learnoutloud.com/Free-Online-Learning/Free-Video-Audio-Resources/Free-Shakespeare-Plays-on-Audio/315>

Speak the Speech: Universal Shakespeare Broadcasting

<http://www.speak-the-speech.com/>

Free Shakespeare

<https://www.playshakespeare.com/>.

Extensions of listening to excerpts from a play could involve students storyboarding scenes based on how they visualize the action and setting, or trying their hand at recording their own speech or scene.

STRATEGIES FOR USING FILM TO TEACH SHAKESPEARE

MARY T. CHRISTEL

Given that Shakespeare as a playwright in Elizabethan England found himself at the epicenter of popular culture, one can't help but wonder if he wouldn't be writing screenplays if he were alive today. He would likely be pleased that his legacy is not only perpetuated on stages like CST but also on the silver—and now digital—screens. It is up to the savvy teacher to determine how to help students “read” Shakespeare in the three ways Mary Ellen Dakin suggests: as text, as performance and as film.

Mary Ellen Dakin's recently published a book entitled *Reading Shakespeare Film First* (NCTE 2012), which might seem a bit contradictory to the approach many English/Language Arts teachers take. How can one “read Shakespeare” if one places film first? Film might be considered an enemy when helping students to read and appreciate Shakespeare's work. For most teachers, film generally follows the reading of a play and functions as the “dessert” at the unit's end. The strategies that follow are intended to help teachers reconsider how and when film can be used in order to motivate, clarify and enrich students' engagement with any play.

FILMS CAN BE USED BEFORE READING...

...to preview the story, characters and themes

Many of the stories that Shakespeare dramatized were familiar, even well known, to his audience, so providing students with a broad outline of the action of a play prior to reading it would be consistent with the knowledge that Renaissance audiences brought to many of the plays they saw performed on stage. Previewing can be accomplished in the classroom in one of two ways.

First, twelve of the plays were adapted into thirty-minute animated films, which aired in the 1990s on HBO and now are distributed on DVD by Ambrose Video. These “Shakespeare in short” adaptations retain the play's original language and present the essentials of the story in an abbreviated form. This activity acquaints students with the major characters, incidents and themes, providing a

“road map” for students who might get mired in sorting out who’s who and what’s what as they adjust themselves to the language and structure of play.

A second method requires the teacher to select key scenes from a film that takes a relatively conventional approach to the play. For example, Franco Zeffirelli’s version of *Romeo and Juliet* (1968) would be preferred over Baz Luhrmann’s film (1996), while Kenneth Branagh’s *Hamlet* (1996) is a rare “full text” version and useful in this context, whereas Zeffirelli’s adaptation (1990) reduces the text to two hours on screen. The BBC filmed all of Shakespeare’s plays for television in the 1970s and ‘80s; these versions are faithful to the texts, with relatively traditional staging and the full text intact. Like the animated films, the teacher’s scene selection should provide students with a broad outline of the play, as well as introduction to key events, main characters and crucial soliloquies. Students can use these scenes as reference points in their discussion of the play as they read it.

...to create context

Film can be utilized as an introductory element of a unit to provide a context prior to reading a specific play. A&E’s Biography series provides students with Shakespeare’s biographical details and a survey of the times in *Shakespeare: A Life of Drama* (1996), a conventional approach to delivering contextual information. (Materials to frame the use of this fifty-minute program can be located at http://www.aetv.com/class/admin/study_guide/archives/aetv_guide.0550.html.) Historian Michael Wood takes viewers on a lively tour of various locations throughout contemporary England to explore Shakespeare’s life, times, and plays in this acclaimed four-part series, *In Search of Shakespeare* (2004). (An episode guide is available at <http://www.pbs.org/shakespeare/theshow/> to facilitate selection of the most appropriate segments from this comprehensive work.)

Context can be built by viewing a commercially released film that “sets the stage” for the Elizabethan era, enabling students to get a sense of the politics, social customs, and “look” of the times. A film like *Elizabeth* (1998) starring Cate Blanchett has little to do with Shakespeare, but it provides a vivid glimpse into the monarch’s struggle to claim and maintain the throne. *Shakespeare in Love* (1998) and *Anonymous* (2011) provide glimpses into the world of early modern theater practice and Shakespeare himself, but the liberties these films take with conventional historical fact may create more confusion than clarity for many students. Excerpts, however, could be used to help students visualize the time and the occasion of attending the theater, but contextual information is required to help students sort out historical accuracy from bias, poetic license or pure invention.

If students and teachers are interested in a serious examination of the authorship question, *Anonymous* is not the most scholarly approach to the matter. A better option is First Folio Pictures documentary *Last Will. And Testament* (2012). A trailer and other preview materials can be located at <http://firstfoliopictures.com/>. Other films that address the controversy surrounding Shakespeare’s authorship include:

The Shakespeare Enigma (2001) Films Media Group
<http://ffh.films.com/ItemDetails.aspx?TitleId=5953>

Who Wrote Shakespeare’s Works? (1993) Films Media Group
<http://ffh.films.com/ItemDetails.aspx?TitleId=7069>

The Shakespeare Mystery from PBS’ *Frontline* series (1989)
<http://www.pbs.org/wgbh/pages/frontline/shakespeare/>

Incorporating this kind of film can help students examine how a documentary film constructs an argument to support its thesis through the use of standard rhetorical strategies that students use to analyze and create written arguments.

Al Pacino’s documentary *Looking for Richard* (1996) provides an ideal way to contextualize the study of *Richard III*, but it should not be overlooked as a viewing experience to help students of any play understand what makes the study and performance of Shakespeare invigorating for actors, directors, scholars, readers and audiences. Pacino’s passion for the hunchback king is infectious and the film is effectively broken up into sections: a visit to Shakespeare’s birthplace, Shakespeare’s Globe rebuilt in contemporary London, brief conversations with modern Shakespearean scholars and directors, and actors in rehearsal tackling the meaning of particularly dense passages of text. The film may not be practical in most cases to screen in full, but it certainly helps to build anticipation and knowledge prior to diving into a full text.



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Films that document students interacting with Shakespearean texts can also generate enthusiasm for reading, and perhaps performing, a selected play. *Shakespeare High* (2012) showcases California high school students who annually compete in a Shakespeare scene contest. Students, who are both likely and unlikely competitors, are followed from scene selection, casting, rehearsal, through the final competition. *The Hobart Shakespearians* (2005) features fifth-graders, whose home language is not English, performing scenes with uncommon poise and command of the language as a result of a dedicated teacher's commitment to offering his students the rigor of studying Shakespeare. *Romeo Is Bleeding* (2015) follows poetry slam performer and teaching artist Donté Clark's process of adapting and "remixing" *Romeo and Juliet* into his own play, *Té's Harmony*, to reflect the tension and conflicts that have emerged between gangs in Richmond, California. The film includes Clark's collaboration with amateur actors from RAW Talent, a community arts outreach agency. These films shared, in full or in part, can provide motivation to not only read and understand the text but to take it to the next level of student engagement: performance.

Films Media Group (formerly Films for the Humanities and Sciences) has an extensive catalogue of films useful in providing context; many titles are available as streaming video, allowing teachers to "sample" a film without that "lifelong commitment" to purchasing a DVD that can cost several hundred dollars and sometimes not be the proper fit for students' interest or abilities.

Many of their offerings have been produced in the UK or by the BBC and cover the gamut of plays and approaches to Shakespeare in performance and on the page. (That search can start at <http://ffh.films.com/>.)

FILMS CAN BE USED DURING READING...

...to clarify understanding

For students who are having difficulty visualizing the action or fully comprehending the language, it can be beneficial to watch a faithful adaptation incrementally, act by act. Again, Zeffirelli's version of *Romeo and Juliet* works well. The film is easily broken down act by act with all the critical incidents and speeches intact. Students should be given a focus for their viewing, through the lens of their own questions and quandaries that they retain after reading an act, along with thoughts on how the film might address them. As students become more comfortable with the reading/viewing rhythm as they work through the play, they can adopt a more "critical" attitude toward examining later acts to discuss choices made by the screenwriter/adaptor, director, designers and actors.

When working with students who are really struggling with the language and where listening to a recorded version of a play isn't particularly helpful or engaging, film can also be used in a "read along" fashion for the exposition and key scenes or speeches. Students follow in their own printed text while the film is running, and are coached to follow in their book while taking "peeks" at the screen when they need the support of the image to clarify their understanding of the language. Staged versions of a play with close adherence to the script (BBC, for example) are better choices for this application. More cinematic versions tend to be so visually rich that students have a hard time reading rather than watching. For example, the RSC filmed version of *Macbeth* (1979) featuring Ian McKellan and Judi Dench in the leading roles follows the standard text fairly closely in most of the interactions between *Macbeth* and Lady *Macbeth*. This strategy is best used for the analysis of short scenes or at moments of crisis in students' understanding. It is essential for teachers to prescreen scenes to make sure that they closely follow the edition of the play being studied as much as possible.

...to make comparisons

Just as the seventeenth, eighteenth and nineteenth centuries adapted Shakespeare's scripts to fit the fashion and tastes of the theatergoing audiences (as susceptible to trends as the fashion industry), once Shakespeare's work entered the multi-media performance space of the twentieth and twenty-first centuries, the text is often transformed to support the spectacle of the cinematic image. Every cinematic adapter of a complex dramatic text must consider the balance of "showing" versus "telling," sometimes choosing to emphasize the visual over the verbal. These adapters struggle with the question: What can the art of cinema reveal visually through a close-up, crosscut, or a montage that effectively augments or replaces the text? In the past thirty years, Shakespeare's comedies, tragedies, histories and romances have been transported to modern settings that maintain the broad outlines of plot and character but replace Shakespeare's blank verse with contemporary language and colloquialisms.



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FILMS CAN BE USED AFTER READING...

...for culminating projects and summative assessment

Students can successfully engage in their own film production as a collaborative project. A movie trailer can tout an imagined film adaptation of the play they have just studied. The necessary steps involved can be found in *Lesson Plans for Creating Media-Rich Classrooms* (NCTE 2007), which includes Scott Williams's lesson, "Turning Text into Movie Trailers: The *Romeo and Juliet* iMovie Experience." Creating a trailer requires that students: first focus on the essential elements of plot, character and theme in order to convey excitement; and second, develop an imagined version in a highly condensed and persuasive form, which comes to life in a minute or two.

TERMS TO EXAMINE THE PAGE-TO-SCREEN PROCESS

(adapted from *Film Adaptation*, ed. James Naremore)

Fidelity:

Much discussion in film adaptation criticism focuses on how faithful a film is to the source material. Obviously, film and literature use very different narrative strategies and tools of composition. A fruitful way to have students approach the question of fidelity is to ask them to list the scenes, characters, motifs, and symbols that are essential to telling the story of the source text. Then as they watch a film adaptation, they can keep track of how those elements are handled by the film version.

Film as Digest:

This concept acknowledges that the written text is far more detailed and comprehensive in its ability to set a scene, develop a character, reveal a narrative point of view, or create a symbol. Film works best in developing plot and showing action.

Condensation:

Due to the "film as digest" phenomenon, characters and events need to be collapsed or composited in order to fit the limitations and conventions of the film adaptation. Students can explore this term by determining which characters can be combined based on their common functions in the text.

Immediacy:

Viewing a film is a far more "immediate" experience cognitively than reading a book. We decode visual images much faster and more readily than the printed word.

Point of View:

The camera can express a point of view, just as the narrator of a written text can and does. Voice-over narrators are seldom used in film, since it seems artificial and intrusive. Point of view in film is visual and subtle.

Here are three ways to express or describe the point of view in a film:

- Neutral: the camera is merely recording events as they happen in a reportorial fashion.
- This is the most common shot in filmmaking.
- Subjective: the camera assumes the point of view of one of the character so the viewer sees what the character sees.
- Authorial: the director very deliberately focuses the camera on a feature of a sequence or shot to comment on the action or reveal something.

Shot and Sequence:

As defined by *Basic Film Terms: A Visual Dictionary*, a "shot" is the "basic unit of film structure or an unbroken strip of film made by an uninterrupted running of the camera." Think of a shot as a "still" image that is combined with other still images to create a moving picture. A shot captures its subject from a particular distance and angle. The camera can be stationary or moving as it captures its subject. Individual shots then are joined together by the editing process to create a sequence of action.

KEY QUESTIONS FOR CLASSROOM DISCUSSION

Prior to viewing:

In order to maintain fidelity to Shakespeare's play, what are the essential scenes that must be included in an adaptation to cover the basic plot? Considering that film is a digest of the original play, what constitutes the exposition, inciting incident, central conflict, complications, climax and resolution to represent and streamline the central action?

What point of view dominates the play? Who is the central character? Which character has the most soliloquies or asides and might have the strongest relationship with the reader/viewer as a result? How could the viewpoint of the central character or the character that has the most direct connection with the audience be represented through the use of the camera? Or, should the camera maintain a neutral position to reveal the story and the characters?

What details does the play provide to guide the casting of principle actors for the central characters? Looking at the text carefully, which details regarding physical appearance, class or behavior should be embodied by an actor to make an immediate impression on the viewer?

Which supporting characters are essential to the development of the plot and main characters? Which characters serve the same functions in the story? How might several of those characters be composited in order to condense the story in helpful and necessary ways considering a film will normally be shorter than a stage production?

Which central images, motifs, symbols or metaphors are central to the literary source? How could one or two of these literary techniques be translated into visual or sound techniques to make their impact more immediate in order to support or to replace the play's language? How would they be represented on the screen or through the musical score?

During viewing:

- How much of the actual dialogue from the play itself is used in a scene?
- To what extent does the camera work seem unobtrusive, natural or obvious, stylized?
- Which character(s) appears mostly in one shots?
- At what point in the scene are two shots used? What is the effect of their use at that point?
- What is the typical distance (close, medium, long) of the camera to the subject of the shots? To what extent does the manipulation of camera distance make the scene an intimate one or not?
- To what extent are most of the shots at eye level, slightly above, or slightly below? How do subtle changes in angle influence how the viewer perceives the character in the shot?
- To what extent does the scene make use of extreme high or low angles? To what effect?
- To what extent does the camera move? When? What is the effect of the movement?
- To what extent does the sequence use music? If it does, when do you become aware of the music and how does it set a mood or punctuate parts of the dialogue?

After viewing:

- Which choices made to condense the events of the play by the screenwriter are the most successful in translating the original text to the screen? Which choices are less successful or satisfying?
- Which narrative elements (events, characters, key speeches) omitted from the screen adaptation of the play shift the focus of the comedy, tragedy or history in comparison to the original text?
- If any characters were composites of two or more characters, what was gained or lost by reducing the number of characters or altering the function of a particular character?
- Which actors performed their roles in expected and/or unexpected ways? How did the original text dictate how roles such be performed?
- Which visual elements of the film made the strongest impression upon you as a viewer?
- How did the visuals help draw your attention to an element of plot, a character or a symbol that you might have missed or failed to understand when reading the play?
- As a reader of the play, how did viewing the film help you to better understand the overall plot, particular character, or specific symbol/theme?

THE TEMPEST FILM FINDER

TOP FIVE FILMS TO INVITE INTO YOUR CLASSROOM

1. *Hitting the Highlights: the pre-viewing, pre-reading experience*

Shakespeare: The Animated Tales series *The Tempest* (25 min) Ambrose Video

This twenty-five minute condensation of the play provides the perfect overview of the characters and plot that prepares students for reading the play or seeing a performance. Give students a viewing focus, so they can follow a particular character through the film version and write a summary about the importance of that character to the plot as a whole. Students easily can become an “expert” on that element of the play. They in turn can use that focus while reading the play or seeing the actual performance, which helps those who feel overwhelmed by the narrative or by Shakespeare’s language to gain control over one aspect of the text.

2. *Providing Context*

Shakespeare Uncovered series one *The Tempest* (2012 55 min NR)

Director Trevor Nunn explores the play’s aspects and themes that still resonate for him: that *The Tempest* is the only play that Shakespeare doesn’t draw heavily from an existing narrative or dramatic source (with the possible exception of an account of a shipwreck in the New World); second, that this play seems to signal Shakespeare’s intention to bring his theatrical career to a close. Thematically, Nunn is interested in what happens when past and present lives collide, as well as how the play explores the “parental fantasy” of Prospero’s complete control over his daughter’s development on the island.

3. *Prospero Gets a Serious Gender Makeover*

The Tempest (2010 110 min PG-13)

Directed by Julie Taymor

Starring Helen Mirren, Felicity Jones, Ben Whishaw, Chris Cooper, Russell Brand, Djimon Hounsou, David Strathairn

Shot at evocative locations in Hawaii, Julie Taymor’s cast includes a mix of British and American actors with engaging results, most notably in featuring Helen Mirren as Prospera. The gender shift is not particularly jarring and the original text requires little editing to make that shift logical and effective. This adaptation downplays the intrigues of the nobles in favor of the hijinks of the clowns and Caliban. The DVD edition has a useful commentary track that can be used to explore key scenes and speeches. Julie Taymor’s interview at New York Film Festival from GothamFilm.com can be accessed at:

<http://tinyurl.com/femaleprospero>.

The cast of Taymor’s film discusses the play and their roles, filming at sacred locations in Hawaii, the pleasures and challenges performing Shakespeare’s language, the unique challenges of performing in Caliban’s intricate makeup and costume:

<http://tinyurl.com/taymorstempestcast>

4. *The Tempest Gets a Sci-Fi Makeover*

Forbidden Planet (1956 98 min NR)

Directed by Fred M. Wilcox

Screenplay by Cyril Hume based on a story by Irving Block and Allen Adler

Starring Walter Pidgeon, Leslie Nielsen, Anne Francis, and Robbie the Robot

The Shakespearean pedigree of this film is not accidental: the plot draws on characters, plot elements, and themes from *The Tempest* and applies heavy doses from the Freudian concepts of the subconscious mind and, especially, the id. Robbie the Robot is a campy blend of Ariel and Caliban, while Doctor Morbius is a darker incarnation of Prospero as scientist. Star Trek creator Gene Roddenberry cited *Forbidden Planet* as an influence on the creation of that landmark television series.

Trailer: <http://tinyurl.com/forbiddenplanettrailer>

New York Times Bosley Crowther’s review: <http://tinyurl.com/nytimesforbiddenplanet>

5. *Performing The Tempest in Prison, Finding Purpose and Seeking Forgiveness*

Shakespeare Behind Bars (2005 93 min NR)

Directed by Hank Rogerson



Actor, director and educator, Curt Tofteland works with a group of twenty inmates at a Kentucky prison to mount a production of *The Tempest*. The documentary follows the casting, rehearsal and performance of the play as well as revealing the experiences of the inmates that led them to their incarceration. The play's themes of forgiveness, reconciliation and redemption resonate both off and on stage.

Film website: <http://www.shakespearebehindbars.org/documentary/>

Notes on film: <http://www.albany.edu/writers-inst/webpages4/filmnotes/fnf06n2.html>

View film online at <http://www.freedocumentary.tv/shakespeare-behind-bars/>

OTHER ADAPTATIONS

The popularity of producing *The Tempest* across the world both onstage, on the silver screen, and for television has produced a bounty of choices currently available on DVD and/or streaming online. Those productions are identified here by their parent theaters, production companies, or television series and are listed chronologically.

1. Shakespeare's Globe (2013 162 min NR)

Directed by Jeremy Herrin

Starring Roger Allam, Jessie Buckley

2. The Stratford Festival (2010 131 min NR)

Directed by Des McAnuff

Starring Christopher Plummer

DVD provides "bonus" track of Q&A with McAnuff and Plummer

3. The Shakespeare Collection (1983 120 min NR)

Directed by William Woodman

Starring Efram Zimbalist, Jr.

4. The Stratford [Canada] Collection (1982 145 min NR)

Directed by Herb Roland

Starring Len Cariou, Colin Fox, Sharry Flet

5. BBC Television Shakespeare (1980 124 min NR)

Directed by John Gorrie

Starring Michael Holdern

Available online through Amazon and IMDB:

<http://www.imdb.com/video/imdb/vi1668719385>

6. Hallmark Hall of Fame (1960 76 min.)

Directed by George Schaefer

Starring Maurice Evans as Prospero, Richard Burton as Caliban, Roddy McDowell as Ariel, Lee Remick as Miranda

CREATIVE RE-IMAGININGS

1. *The Tempest* (1998 120 min. P13)

Directed by Jack Bender

Starring Peter Fonda, Katherine Heigl, John Glover

This adaptation moves the characters to a Civil War setting in the Louisiana bayou country and focuses on a tale of "magic, passion, and revenge." It retains the basic outline of character motivation and relationships—but without Shakespeare's language. This



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adaptation is heavy on melodrama, but it would provide fruitful discussion of how the practice of “black magic” is positioned in the South during that time period.

Trailer: <http://tinyurl.com/tempestbayou>

2. *Tempest* (1982 142 min PG)

Directed by Paul Mazursky

Starring John Casavettes, Gena Rowlands, Susan Sarandon, Raul Julia, Molly Ringwald

A New York architect escapes the rat race with a self-imposed exile to explore his Greek heritage on an idyllic island. His sojourn with his rebellious daughter, an enticing singer, and a strange local is disrupted by a sudden storm and ensuing shipwreck that washes ashore people he happily left behind back in the rat race of the big city. The adaptation of Caliban as an eccentric goat herder portrayed by Raul Julia is the film’s comedic highlight.

Trailer: <http://tinyurl.com/80stempest>

3. *Yellow Sky* (1948 98 min NR)

Directed by William Wellman

Starring Gregory Peck, Anne Baxter, Richard Widmark

Most of Shakespeare’s major plays, comedies and dramas, have found themselves transported to the American West, and *The Tempest* joins that trend with *Yellow Sky*. In this adaptation, an old man and his granddaughter encounter a band of outlaws in the ghost town that they have made their home.

Overview of film: http://en.wikipedia.org/wiki/Yellow_Sky

PROVOCATIVE APPROACHES

1. *Prospero’s Books* (1991 124 min R)

Directed by Peter Greenaway

Starring John Gielgud

This film is more a meditation on themes, tropes and images drawn from *The Tempest* than an adaptation of the play’s action. Its structure is highly experimental, organized around the books Prospero managed to save as he and Miranda were washed ashore. The film’s dense visual style invites repeated viewings to take in all the details and ideas represented. The film gained notoriety when it initially received an “X” rating from the MPAA rating board due to the amount of nudity.

Outline of film’s structure: <http://petergreenaway.org.uk/prospero.htm>

Review: <http://www.rogerebert.com/reviews/prosperos-books-1991>

2. *The Tempest* (1979 95 min. NR – mature content)

Written and directed by Derek Jarman

Jarman’s experience as a production designer is evident in the film’s sumptuous visual approach, shot on location at a candlelit Scottish abbey. The script takes liberties with the source material, transforming it into a moody and campy reworking with a “queer sensibility” to it all. Critics who hoped for something closer to Shakespeare’s original style, content, and themes gave it mixed reviews. Jarman downplays Prospero’s need for revenge and foregrounds themes of forgiveness, repentance and reconciliation.

Commentary on approach:

<http://criterioncast.com/reviews/joshua-reviews-derek-jarmans-the-tempest-blu-ray-review>

Notes on the production design:

<http://www.bfi.org.uk/news-opinion/news-bfi/features/spell-tempest-derek-jarman-designs>

OPERA ADAPTATIONS

1. *The Tempest* (2013 97 min. NR)

Composed by Thomas Ades

Directed by Robert Lepage for the Metropolitan Opera

Starring Isabel Leonard, Audrey Luna, Alek Shrader

The Tempest's dramatic and fantastical story seems a natural fit for the world of opera. This production originally screened in theaters as part of the Met's Opera in HD series.

2. *The Enchanted Island* (2011 120 min. NR)

Conceived and written by William Christie for *Great Performances* at the Met (PBS)

Directed by Phelim McDermott

Scenic Design by Julian Crouch

Starring Placido Domingo, Danielle de Niese, Joyce DiDonato

Using music drawn from a variety of works by Handel, among others, this contemporary operatic pastiche relies on both the music and the stagecraft of the eighteenth century. The plot brings together characters and plot points from *The Tempest* combined with characters from *A Midsummer Night's Dream*.

CURIOSITIES

1. *Star Trek The Next Generation* "Emergence"

Season 7, Episode 23 (1994)

Data performs scenes from *The Tempest* on the holodeck of the Enterprise, which leads to a surprising discovery about the ship's systems and how they are controlled.

2. *The Journey to Melonia* (1989 104 min.)

Directed by Per Ahlin

This Norwegian-Swedish animated film that focuses its action adventure plot on ecological themes and draws inspiration from *The Tempest*, Robinson Crusoe, and a story by Jules Verne.

3. *The Tempest* (1908 12 min.) available on *Silent Shakespeare* DVD

Directed by Percy Stow

This "one reel" version of the play produced in England features engaging special effects based on theater practices of the era and hand-tinted frames to render the visuals in "color."

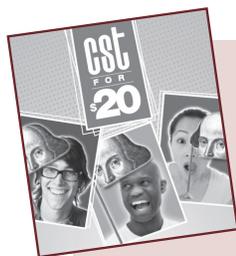
Available on YouTube: <http://tinyurl.com/silenttempest>

More information available about the film's history: <http://www.silentera.com/video/collSilentShakespeareHV.html>

PRINT RESOURCE

Hopkins, Lisa. *Shakespeare's The Tempest: The Relationship Between Text and Film*. Ed. Ian Hunter. Screen Adaptations series. London: Methuen, 2008.

This study of the play's film adaptations includes *Forbidden Planet*, Derek Jarman's 1979 film, and Peter Greenaway's *Prospero's Books*. The helpful introduction positions the play's literary contexts over time before its various adaptations to the cinematic medium.



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A “READ AND VIEW” TEACHING STRATEGY EXPLAINED: “THE TEMPEST”

MARY T. CHRISTEL

SETTING THE STAGE WITH READING AND VIEWING

Before attending a performance of any of Shakespeare’s plays, students should be primed with basic information about setting, characters and conflict. A brief summary of the play certainly would suit that aim, but a summary does not help to “tune up” students’ ears to Shakespeare’s language and cadences, so critical to understanding the actions onstage. Reading and studying the entire play would be ideal, but limits of time, demands of the established curriculum—and sheer stamina—may make this unabridged option less than optimal.

Screening a film version instead would save class time and help students both see and hear the play, but the viewing experience might not allow students to linger over the more challenging scenes and speeches or engage in more participatory activities with the text. A happy medium approach marries the study of key scenes and speeches with viewing of the rest of play in a recommended film version in order for students to understand both the dramatic arc of the comedy, tragedy, history or romance as well as tackle the signature scenes and speeches of that play in greater depth and detail. Those select scenes can be explored through “active Shakespeare” strategies.

This reading/viewing approach had its genesis early in my teaching career when I methodically took students through Act 1 of *Romeo and Juliet* while they listened to key speeches on a recording of the play. Even though I thought reading and listening would enhance their understanding, students glazed over as the speeches were declaimed on a scratchy, worn record in particularly plummy British accents in the style of rather melodramatic “radio acting.” Since it was the spring of 1980, I had access to some new A-V technology, a VCR and a VHS copy of Franco Zeffirelli’s film of *Romeo and Juliet*. – the school’s first VHS tape purchase.

I decided to combine reading the play and watching the film incrementally act by act. After students read and discussed Act 1, I screened the equivalent of that act in the film to promote discussion of difficult aspects of character, plot and language that we encountered during the reading process. For example, Mercutio’s witty banter was difficult for students to fully grasp until they both read the text and viewed one actor’s interpretation of the language and the resulting onscreen characterization. Seeing one visual interpretation of the characters, their actions and the world of the play gave my students the ability to create a movie in their heads as they continued to read the play.

I extended this methodology when I taught plays by Molière and Ibsen, sometimes showing shorter excerpts to help students understand costumes and manners that informed character behavior and the overall “look” of an era that a few photos in a textbook don’t effectively convey. Though this approach is billed as a way to preview a theatrical performance of a play, it could be adapted to the study of any challenging play or work of fiction, like nineteenth-century works by Austen, Dickens or the Brontë sisters.

SELECTING THE SCENES FOR CLOSE READING AND STUDY

Though a range of scenes is suggested below for previewing *The Tempest*, pulling back the pedagogical curtain on how the scenes and speeches are selected can help in applying this approach to any play. First, consider which scenes and speeches are the “signatures” of the play: “To be or not to be” in *Hamlet*, the balcony scene in *Romeo and Juliet*, the St. Crispin’s Day speech in *Henry V*.

Once those scenes are identified, select the ones that might prove most difficult to fully understand when viewing the play in the “real time” of the stage performance and the scenes truly crucial to fully grasping the arc of the conflict or the development of key characters. If there is a particular theme that a production will emphasize, scene and speech selection might focus on how that theme is developed throughout the play and in the production. For example in approaching *The Tempest*, some productions or film adaptations might focus on the origins and consequences of treachery, freedom and enslavement, forgiveness and reconciliation, nature versus nurture, as well as appearance versus reality.

An effective tool to understand how a play can be boiled down to its essential scenes is evident in Nick Newlin’s series *The 30-Minute Shakespeare*, with eighteen abridgments of Shakespeare’s plays currently available. Newlin’s adaptations focus on the continuity of plot and provide a narrator to link the selected, edited scenes together. If a teacher’s goal is to have students grasp the arc of the conflict (inciting incident, basic conflict complications, climax, essential falling action and resolution) then Newlin’s approach will suit that aim. These texts are available for download as PDFs as well as in traditional print forms.

If investing in copies of a text like *The 30-Minute Shakespeare* is not possible for a single use, Shakespeare’s plays are available online in the public domain at:

Folger Library Digital Texts (www.folgerdigitaltexts.org/)
 The Complete Works at MIT (shakespeare.mit.edu/)

Downloading the complete play for students who have access to computers or to tablets in the classrooms allows students the freedom to use the text beyond the scenes and speeches studied in class. Some students might be motivated to read the play in its entirety or “follow along” in the text with the selected scenes from the film version. The only drawback in allowing students to follow along with any film arises when they discover that directors and screenwriters/adapters make subtle or massive cuts to the original text, which can disrupt students’ viewing.

READING SCENES AND SPEECHES FROM *THE TEMPEST*

Screening the twenty-five minute animated version of *The Tempest* from *Shakespeare: The Animated Tales* provides students with an effective overview of the play’s premise, major characters, and central conflict. Students will be acquainted with the three sets of characters that come to inhabit the island and confront their fates after the shipwreck: the nobles, the lovers, and the clowns.

The Cambridge School Shakespeare edition of *The Tempest*, edited by Linzy Brady and David James was used to prepare the following list of suggested scenes and speeches.

Reading key scenes

Sorting out relationships on the island

1.2	1-188	Prospero as father to Miranda: their path to the island
1.2	189-305	Prospero as master to Ariel: the scope and limits of his power
1.2	306-374	Prospero as taskmaster to Caliban

Introducing new agents to settle old scores in new circumstances

1.2	375-500	Ferdinand: setting the course for true love through trial
2.1	101-180	Alonso and Gonzalo: setting the course for despair or hope
2.1	194-293	Sebastian and Antonio: setting the course for royal ambition
2.2	0 – 163	Stephano and Trinculo join forces with Caliban to overthrow Prospero to rule the island

By introducing the key plot threads, the character groups, and the individual conflicts created, students can then discover how these plot threads parallel and intersect each other before they experience the play in the theatrical performance. Based on which scenes they read in this previewing approach, students can brainstorm how those plot threads might intersect and how

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the individual conflicts are resolved. Students can be given a character or character group as their focus for reading and viewing select scenes, and continue to follow those characters when attending the production at CST.

The arc of the play's plot also can be introduced by examining a selection of Prospero's key speeches and interactions. Using this approach, students can grasp Prospero's personal and political goals as well as his shifting moods. They can consider the extent to which Prospero's intentions are noble or malevolent as he takes the part of a magician/stage manager controlling the fates of his daughter, his island servants, and the Milanese noblemen who benefitted from his island exile. Viewing the twenty-five minute abridgment of the play offered by *Shakespeare: The Animated Tales* (Ambrose Video) helps students contextualize these excerpts:

Prospero	1.2	66-130	Retelling how Antonio dispatched Prospero and Miranda from Milan
	1.2	257-305	Recounting the discovery of Ariel and Caliban
	1.2	326-331	Scolding Caliban for his sloth and ill-temper
		345-349	
		365-371	
	3.3	83-93	Praising Ariel's confrontation of the Milanese nobles
	4.1	146 -163	Reflecting on the ephemeral nature of life
5.1	33 – 57	Setting aside his "rough magic"	
	Epilogue	Asking for the audience's release	

This approach allows students to linger over a narrower portion of the text and to examine the poetic and rhetorical strategies that reveal Prospero's intentions and emotions.

SELECTING A FILM VERSION

The "Film Finder" feature of this handbook provides a list of films (both theatrical releases and television broadcasts) commonly available in a variety of formats (VHS tape, DVD, streaming online). Two versions of *The Tempest* will be recommended there, but they can easily be substituted by other more available or age/classroom appropriate versions. For example, Roman Polanski's film of *Macbeth* is a powerful, visceral adaptation of the play, but its R-rated violence and nudity would not make it a wise choice for many classrooms. Versions that have played on PBS are usually classroom safe but it is incumbent upon any teacher to fully screen a film before bringing into the classroom to ensure that there is no objectionable content in the rendering of Shakespeare's text.

Some plays have a rich range of film versions, while others have a scant few. Some have only been staged and shot for the BBC Shakespeare series. If there is a choice of films, what then should be the criteria for selecting one for the read/view pairing? You might choose to select one version with a design concept that situates the play in its expressed time period or in Elizabethan costumes so that students recognize the visual style as Shakespearean. If the design concept is too avant-garde, that approach might prove too distracting and confusing for some students.

Choosing films with actors familiar to students can offer both advantages and disadvantages depending on students' ability to move beyond their preconceived notions of that actor's range or signature roles (or off-screen antics). Finally, the running time of a film might determine how it fits into classroom use. Obviously if a film runs two hours, it has eliminated a fair amount the text which might lead to greater clarity for a Shakespeare novice. Zeffirelli's *Hamlet* runs a lean two hours but it does not sacrifice characterization or plot in the cuts to the text relying on effective visuals to replace dialogue. Conversely, Ian McKellan's *Richard III* (1995) eliminates the character of Queen Margaret and reassigns many of her lines to Queen Elizabeth or to the Duchess, which could prove confusing if a similar approach to Margaret is not observed in the theatrical production.

SELECTING A FILM VERSION OF *THE TEMPEST*

Due to the popularity of its theatrical productions, *The Tempest* has also inspired many film adaptations. The two films selected for comparison viewing reflect a film that documents an acclaimed stage production from The Stratford Festival, filmed in front of a live audience and starring Christopher Plummer, and Julie Taymor's film, shot on location in Hawaii and starring Helen Mirren as Prospera.

Comparing a stage version archived on film with an adaptation created as a cinematic experience can encourage an examination of the importance of creative stagecraft and the use of "practical" special effects (trapdoors, turntables, flying harnesses) for the stage design team who do not have the luxury of relying on sophisticated computer-generated visual effects as a filmmaking team does. A newly released DVD of the 2013 Shakespeare's Globe Theater stage production could be paired with the Christopher Plummer version to examine how two different theatrical design teams tackle the challenges of this play in preparation for students seeing the CST production co-directed by illusionist Teller of the comedy/magic duo, Penn and Teller.

Casting Prospero with a female actor has become a trend in theatrical productions, notably Shakespeare's Globe's production starring Vanessa Redgrave in 2000. Comparing key scenes from these versions would facilitate a discussion of "gender-blind" casting of both the role of Prospero and Ariel. The Stratford production casts a female actor noted for her acrobatic and gymnastic skills as Ariel, an airy spirit who is essentially without gender, while Taymor casts a male. And, comparing scenes featuring Caliban can prompt students to consider the appropriateness of casting a black actor in that role, which both versions do.

	Plummer Version	Mirren Version
Act I	0 – 35:30	0 – 29:44
Act II	35:31 – 66:44	29:45 – 46:12*
Act III	66:45 – 89:33	46:13 – 73:45
Act IV	89:49 – 105:02	73:46 – 85:42
Act V	105:03 – 130:00	85:43 – 103:00

**The attempt on Alonso's life by Antonio and Sebastian comes after 3.1 in the Mirren version.*

COMBINING THE READING AND VIEWING EXPERIENCE

To read first or to view first? Is that the question? It really depends on students' comfort level and experience with reading and viewing Shakespeare. I recommend viewing any film adaptation act by act to facilitate previewing the highlights of action and character development in each act. This strategy can focus on the structure of play since Shakespeare's works tend to present the inciting incident in Act 1, complications to escalate the conflict in Act 2, the climax or turning point in Act 3, falling action in Act 4, and the resolution in Act 5.

Since *The Tempest* is such a short play, reading the first act would not take the time classroom time that the opening of most Shakespeare plays do. The first scene primarily established the turbulent storm and might be easily dismissed as merely action oriented, but students can acclimate themselves to the language by carefully examining that opening scene for characterization clues, which establish individual characters as either optimists (Gonzalo) or pessimists (Antonio and Sebastian), as well as either allies (Gonzalo) or opportunists (Antonio and Sebastian). Careful attention to the second scene provides readers with the essential details of what brought Prospero and his daughter to the island, the grudge he bears Alonso and his cohorts from Naples, and the plans Prospero harbors to gain his vengeance over them. These expository conversations establish Prospero's status as a magician/sorcerer, his relationship with his sweetly inattentive teenage daughter, his reliance on Ariel to expedite his plans to create the tempest, and his control over Caliban to execute the baser tasks of island living. Essentially once students have Prospero's "backstory" and how it drives his plans for betrothing Miranda and Ferdinand in their present circumstances, they can then follow the developments in the remaining acts of the play, though the comic secondary plot of Sebastian and Trinculo teaming up with Caliban to usurp Prospero's authority does not appear until Act 2. That omission in Act 1 can be handled easily by including 2.2 as part of examining how the play opens and sets up a central conflict that knits together the nobles from Milan, the youthful

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lovers, and the drunken clowns. Including the first scene from Act 2 will introduce the plight of the stranded nobles and Antonio's continued scheming to gain power for Sebastian.

How students handle "reading" both before and after viewing Act 1 will help inform a teacher's choice in handling reading/viewing sequencing for the rest of the play. Students could be assigned specific characters to follow closely in reading/viewing activity and when they see the production at CST. Teachers could be highly selective just focusing on the early acts of the play, allowing students to discover what becomes of the characters and the central conflict when they see the production at CST. The aim of any version of this previewing strategy is to prime students with just enough information and level of challenge to place them on a firm foundation, not just to follow the action but to more critically appreciate the approach taken by the director, designers and actors to make *The Tempest* fresh and relevant.



John Judd as Prospero in Chicago Shakespeare Theater's 2011 production of *The Feast: An Intimate Tempest*, co-created and co-directed by Jessica Thebus and Frank Maugeri. Photo by Michael Brosilow.

THEATER WARM-UPS

A brief physical and vocal warm-up can help your students move from a “classroom mode” to a “studio mode.” It sets the tone for a student learning Shakespeare in a theatrical sense as well as a literary sense. And you’ll find that after the first couple of times, your students nerves—and yours—will be unseated by the energy and focus. A few rehearsals in the privacy of your home can do a lot to bolster your courage!

Every actor develops his/her own set of physical and vocal warm-ups. Warm-ups help the actor prepare for rehearsal or performance not only physically, but also mentally. The actor has the chance to focus on the work at hand, forgetting all the day-to-day distractions of life, and beginning to assume the flexibility required to create a character. The body, the voice and the imagination are the actor’s tools.

PHYSICAL WARM-UPS

GETTING STARTED

- creates focus on the immediate moment
- brings students to body awareness
- helps dispel tension

Begin by asking your students to take a comfortable stance with their feet shoulder-width apart, toes pointing straight ahead, knees relaxed. Ask them to inhale deeply through their noses, filling their lungs deep into their abdomen, and exhale through their mouths. Repeat this a few times and ask them to notice how their lungs fill like a six-sided box, creating movement in all six directions.

WARM-UP FROM THE TOP OF THE BODY DOWN *(approx. seven to ten minutes)*

- gentle movement helps increase circulation, flexibility, and body readiness
- Increases physical and spatial awareness
 - Begin by doing head-rolls to the left and to the right, about four times each way, very slowly. Then do a series of shoulder rolls to the back and to the front, again very slowly, and emphasizing a full range of motion.
 - Stretch each arm toward the ceiling alternately, and try to pull all the way through the rib cage, repeating this motion six to eight times.
 - Next, with particular care to keep knees slightly bent, twist from the waist in each direction, trying to look behind. Again, repeat six to eight times.
 - From a standing position, starting with the top of the head, roll down with relaxed neck and arms until the body is hanging from the waist. Ask the students to shake things around, making sure their bodies are relaxed. From this position, bend at the knees, putting both hands on the floor. Stretch back up to hanging. Repeat this action about four times. Then roll back up—starting from the base of the spine, stack each vertebra until the head is the last thing to come up.
 - Repeat the deep breathing from the beginning of the warm-up. Ask the students to bring their feet together, bend their knees, and keeping their knees together ask the students to rotate their knees in a circle parallel to the ground six to eight times. Repeat in the other direction. Return to standing.
 - Pick up the right foot, rotate it inward six to eight times, and then do the same with the left foot. Repeat with outward rotation of the foot. Take a few moments and shake out the entire body.

VOCAL WARM-UPS

(Your vocal warm-up should follow your physical warm-up directly—approx. seven minutes)

- helps connect physicality to vocality
- begins to open the imagination to performance possibilities
 - a. Ask students to gently massage and pat the muscles of their faces. This will help wake up the facial muscles.
 - b. Ask students to stick their tongues out as far as possible—repeat this with the tongue pointing up, down, and to each side. (This exercise will seem strange, but can be made silly and fun, while accomplishing the necessary vocal warm-up. When students see you going through these exercises with commitment, that’s often all they need to draw them in.) Repeat this exercise once or twice.
 - c. Ask students to put their lips gently together and blow air through them, creating a “raspberry.”
 - d. Next, hum, quietly, loudly, and across the entire vocal range. The vocal instrument loves to hum. Explore all the resonating spaces in the body, by moving the sound around. Humming helps to lubricate.
 - e. Create the vowel sounds, overemphasizing each shape with the face—A, E, I, O, and U—with no break.
 - f. Choose two or three tongue-twisters—there are some listed below. Again overemphasizing the shape of each sound with the lips, tongue, jaw, and facial muscles, begin slowly with each tongue-twister, and gradually speed up, repeating until the speed is such that the enunciation is lost.

TONGUE TWISTERS

- red leather, yellow leather ... (focus on the vertical motion of the mouth)
- unique New York... (focus on the front to back movement of the face)
- rubber, baby, buggy, bumpers... (focus on the clear repetition of the soft plosives)
- Peter Piper picked a peck of pickled peppers... (focus on the clear repetition of hard plosives)

One of the actors at Chicago Shakespeare Theater likes to describe the experience of acting Shakespeare as the “Olympics of Acting.” Shakespeare’s verse demands a very flexible vocal instrument, and an ability to express not only the flow of the text, but the emotional shifts which are suggested by the variations in rhythm and sound. In light of the sheer volume of words, some of which are rarely—if ever—used in modern vocabulary, the actor must also be prepared to help the audience with his body, as well. An actor acting Shakespeare must go through each word of his text, determine its meaning, and then express it clearly to his audience. This requires a very physically demanding style. The physical and vocal warm-up is the actor’s basis for each performance.

STAGE PICTURES

- shows how varied interpretation is: there is no wrong answer
- encourages the students to interpret concepts with their whole bodies
- begins to show how the body interprets emotion

You will need a list of very strong descriptive, colorful, emotional words from the script for this activity. Ask your students to begin walking around the room. Ask them to fill up the entire space, exploring pacing, what it would feel like to be a different weight, a different height, and ask them to move the center of their body into different places. Encourage them to see if they feel any emotional differences within these changes. Giving them about three minutes to explore these changes, see if you notice any particularly interesting discoveries. Encourage these discoveries without necessarily drawing focus to individual students, as this is a self-reflective activity,

but perhaps suggest to the group they might “Try what it feels like if you slow your pace, hunch your shoulders, droop your head, and move your center into your knees.”

After a few minutes of this exploration, ask your students to find a “neutral” walk. Explain that they are going to create a stage picture as an entire group. You will give them a word, and then count down from seven. After those seven beats, you will say freeze, and they must create a photograph of the word you have given them, with their entire body, collectively. Comment on the emotions you feel from their stage picture. After a couple of words, split the group in half—half will be in the space and half will be audience. Repeat the process, encouraging the audience’s reactions after each tableau. This might be a good time to discuss balance, stage direction, and the use of levels as effective variation for the audience’s visual interpretation. (This activity should take about 10 minutes.)

Shakespeare’s characters are often very physically broad. He created elderly characters and hunchbacked characters; clowns, star-crossed lovers and cold-blooded killers. These characters call for the actors to figure out how they move. If the character is greedy, should his center be in a big fat belly? The actor must be prepared to experiment with the character’s body.

MIRRORING

- helps build trust within the ensemble
- encourages the students to “listen” with all their senses
- helps the students reach a state of “relaxed readiness,” which will encourage their impulses, and discourage their internal censors

Many actors will tell you that learning the lines is the easy part; making it come out of their mouths as if for the first time is the hard part, especially with Shakespeare. Shakespeare can sound like a song, but how do you make it sound like real people talking to each other? Actors listen to each other, and try to respond to what they hear in the moment of the play. Listening is a very important part of acting; it keeps the moment real and the characters believable.

Either ask your students to partner up, or count them off in pairs. Ask them to sit, comfortably facing their partner, in fairly close proximity. Explain to them that they are mirrors of each other. One partner will begin as the leader, and the other partner will move as their reflection. Explain to the students that they must begin by using smaller, slower movements, and work up to the maximum range of movement that their partner can follow.



Puppets Trinculo and Stephano in Chicago Shakespeare Theater’s 2011 production of *The Feast: An Intimate Tempest*, co-created and co-directed by Jessica Thebus and Frank Maugeri. Photo by Michael Brosilow.



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Encourage the partners to make eye-contact and see each other as a whole picture, rather than following each other's small motions with their eyes. Switch leaders and repeat. After the second leader has had a turn, ask the students to stand and increase their range of movement. Switch leaders and repeat. After the second leader has had a turn, tell them that they should keep going, but there is no leader. See what happens, and then discuss. (This activity should last about ten minutes.)

COMMUNITY BUILDERS

Each of these exercises is meant to open and expand our imaginations, increase our sense of “ensemble” or teamwork, and encourage being “in the moment.” These are some of the most fundamental and crucial elements of an actor's training—and, of course, they are fundamental, too, to the learning process in the classroom.

ZING! BALL

(This exercise requires a soft ball about eight to twelve inches in diameter)

- helps the ensemble grow together
- helps the students let go of their internal “censor” and begin tapping into their impulses
- brings the physical and the vocal actor tools together

Ask the students to stand in a circle, facing in. Explain that the ball carries energy with it. This energy is like a feedback loop that increases the energy, speed, and focus of the entire group by the amount that each student puts into the ball. The idea is to keep the ball moving in the circle without letting the energy drop. There should be no space between throw and catch. There should be no thought as to whom the actor-student will throw the ball to next.

As the ball is thrown, to keep the intensity of the energy, the student must make eye contact with the person he is throwing the ball to, and at the moment of release, the person throwing should say “Zing!” Note: Encourage the students to experiment with the way they say “Zing!” It could be loud or soft, in a character voice, or in whatever way they wish, as long as it is impulsive and with energy. (This activity lasts about five minutes.)

Shakespeare has love scenes, sword fights, betrayals, and all sorts of relationships in his plays. They must be able to experiment, follow their impulses, and create characters without the fear of failure.

ZING! BALL WITHOUT A BALL

- asks the students to make their imagination clear to the ensemble
- focuses the students on physical detail

This exercise builds on Zing! Ball. Take the ball out of the circle and set it aside. Take an imaginary Zing! Ball out of your pocket. Grow this ball from a tiny rubber ball into a huge balloon. Using “Zing!,” toss the ball to someone across the circle, and as it floats down, your classmate catches it with the same weight and speed as you threw it. Then ask that person to recreate the ball into a different weight and size, making it clear to the rest of the circle how they've changed it. In the same way as Zing! Ball, work around the circle.

The wide range of vocabulary in Shakespeare's plays can often be intimidating as one reads the scripts. The actor's job is to make the language clear, and this is often accomplished by very specific physical gesturing. (approx. five to seven minutes.)



CHICAGO SHAKESPEARE THEATER

Chicago Shakespeare Theater's website

<http://www.chicagoshakes.com/education>

Access articles and teacher handbooks for eighteen of Shakespeare's plays, as well as information on introducing your students to Shakespeare in performance.

COMPREHENSIVE LINK SITES

Shakespeare in Europe Sh:in:E

<http://shine.unibas.ch/metasite.html>

Access an array of web links categorized into criticism, theater and film, music, adaptation, education, and more. Website created and maintained by Basel University in Switzerland.

Touchstone Database

<http://touchstone.bham.ac.uk>

This website database identifies and maps significant UK Shakespeare collections. Created and maintained by University of Birmingham in the UK.

Absolute Shakespeare

<http://absoluteshakespeare.com>

Access a comprehensive collection of Shakespeare's work, including full texts and summaries, a timeline, and lists of film adaptations.

Open Source Shakespeare

opensourcehamlet.com

This website is a useful concordance to look up passages by word, line, character, or play.

TEACHING SHAKESPEARE

The Folger Shakespeare Library

<http://folger.edu/education>

This website features lesson plans, primary sources and study guides for the most frequently taught plays and sonnets.

Teaching Shakespeare with Technology—PBS

<http://pbs.org/shakespeare/educators/technology>

Learn more about incorporating digital media into your Shakespeare units.

The History of Costume by Braun and Schneider

<http://siue.edu/COSTUMES/history.html>

View costume illustrations of different social classes and cultures from various historical times.

THE TEMPEST

Interview with Aaron Posner and Teller (of Penn & Teller)

<http://tinyurl.com/posnerteller>

Directors Aaron Posner and Teller talk of their interpretation of *The Tempest*.

A Teacher Guide to the Signet Edition

<http://www.penguin.com/static/pdf/teachersguides/tempest.pdf>

This teachers' guide provides summaries of each act in addition to study questions to consider while reading the play and follow up writing prompts.

Shakespeare Online

<http://www.shakespeare-online.com/plays/tempscenes.html>

The full text of the play is provided with accompanying activities and information.

Absolute Shakespeare Art

<http://absoluteshakespeare.com/pictures/tempest.htm>

From a series of interesting discussions and interviews from the 2014 National Theatre production, this video explores the dichotomy of sanity and insanity within the *King Lear*.

Royal Shakespeare Company

<http://www.rsc.org.uk/explore/shakespeare/plays/the-tempest/>

This resource from the RSC provides a wealth of information on the play, including reviews of notable productions.

Teaching Resources for *The Tempest*

<http://www.shakespearehigh.com/library/surfbard/plays/tempest/>

This resource provides a summary along with study guides, descriptions of adaptations and additional helpful links.

BBC's 60-second Shakespeare: The Tempest

http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/themes_tempest.shtml

An engaging introduction to the play, this site is written in the format of exclusive breaking news on the front page of a newspaper.

BBC Shakespeare Animated Adaptation of The Tempest

http://www.bbc.co.uk/learning/schoolradio/subjects/english/the_tempest

This animated version of the play covers the entire story in about 20 minutes.



SHAKESPEARE AND ELIZABETHAN ENGLAND

The Shakespeare Birthplace Trust

<http://shakespeare.org.uk>

Learn more about Shakespeare's life and birthplace through an extensive online collection of Shakespeare-related materials.

The Elizabethan Theatre

<http://uni-koeln.de/phil-fak/englisch/shakespeare>

Read a lecture on Elizabethan Theatre by Professor Hilda D. Spear, University of Dundee, held at Cologne University.

King James I

<http://luminarium.org/sevenlit/james/>

Learn about the life of King James I and his own literary canon.

Queen Elizabeth I

<http://www.luminarium.org/renlit/eliza.htm>

Learn more about Queen Elizabeth and the people, events and concepts relevant to the study of the Elizabethan Age.

Elizabeth I: Ruler and Legend

<http://newberry.org/elizabeth/>

This web-based exhibit is a companion to The Newberry Library's 2003/2004 Queen Elizabeth exhibit.

Encyclopedia Britannica's Guide to Shakespeare

<http://www.brittanica.com/shakespeare>

An excellent resource for non-fiction companion pieces, find encyclopedia articles on Shakespeare, his works, and the Elizabethan period.

TEXTS AND EARLY EDITIONS

The Complete Works of William Shakespeare

<http://shakespeare.mit.edu/>

Access the first online web edition of the complete works, created and maintained by Massachusetts Institute of Technology.

Treasures in Full: Shakespeare in Quarto

<http://bl.uk/treasures/shakespeare/homepage.html>

A copy of the quartos, available to compare side-by-side, as well as background information. This website was created and is maintained by the British Library.



TECHNO SHAKESPEARE

The Internet Shakespeare Editions

<http://internetshakespeare.uvic.ca/Foyer/plays.html>

This website has transcriptions and high quality facsimiles of Shakespeare's folios and quartos, categorized by play with links to any articles written about the play that can be found on the website.

Furness Shakespeare Library

<http://dewey.lib.upenn.edu/sceti/furness/>

This collection of primary and secondary texts and images that illustrate the theater, literature, and history of Shakespeare. Created and maintained by University of Pennsylvania.

What Is a Folio?

<http://shea.mit.edu/ramparts/newstuff3.htm>

This page gives an easy to understand introduction to the Folio texts, part of Massachusetts Institute of Technology's website "*Hamlet* on the Ramparts."

Shakespeare's First Folio

<http://bl.uk/onlinegallery/onlineex/landprint/shakespeare/>

This page from the British Library provides an easy to understand introduction to the First Folio.

WORDS, WORDS, WORDS

Shakespeare's Words Glossary and Language Companion

<http://shakespeareswords.com>

Created by David Crystal and Ben Crystal, this site is a free online companion to the best-selling glossary and language companion, *Shakespeare's Words*.

Shakespeare Lexicon and Quotation Dictionary

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.03.0079>

Part of Tufts University's Perseus Digital Library and created by Alexander Schmidt.

SHAKESPEARE IN PERFORMANCE

The Internet Broadway Database

<http://ibdb.com>

This online database of Broadway plays is a great place to search for 'Shakespeare' and learn about some of the different productions of the Bard's works. (Note: this will only give you information about shows performed on Broadway.)



The Internet Movie Database: William Shakespeare

<http://imdb.com>

Similar to IBDB, utilize this online movie database to search for “Shakespeare” and learn about the different cinematic versions of his plays.

Shakespeare’s Staging: Shakespeare’s Performance and his Globe Theatre

<http://shakespearestaging.berkeley.edu>

This website catalogues stagings (with images!) from the sixteenth century to today.

Designing Shakespeare Collections

<http://www.ahds.rhul.ac.uk/ahdscollections/docroot/shakespeare/playslist.do>

This index page once connected to a now-defunct Arts and Humanities Data Service in the UK. While much of the original site (<http://www.ahds.ac.uk/performingarts/>) is no longer searchable, this single link offers a treasure trove of production photos focusing on design practice at the Royal Shakespeare Company, along with many other British theaters. The photos can be enlarged and used for a myriad of classroom activities and research.

SHAKESPEARE IN ART

Shakespeare Illustrated

http://english.emory.edu/classes/Shakespeare_Illustrated/Shakespeare.html

Harry Rusche, English professor at Emory University, created this helpful website that explores nineteenth-century paintings that depict scenes from Shakespeare’s plays. Most plays have at least two works of arts accompanying them; you can search for works of art by both play title and artist name.

Folger Shakespeare Library Digital Image Collection

<http://luna.folger.edu/luna/servlet/view/all>

In August 2014, over 80,000 images from Folger’s collection were released for use in the public domain. Images include books, manuscripts and art.

The Faces of Elizabeth I

<http://www.luminarium.org/renlit/elizface.htm>

Access a collection of paintings of Queen Elizabeth spanning her lifetime.

Tudor England: Images

<http://marileecody.com/images.html>

Peruse paintings of royalty from the Tudor Era.



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