

the  
feast:  
an intimate  
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

Celebrating its twenty-fifth Anniversary Season, 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.

In its first twenty-five seasons, 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*, *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 ethnically diverse audience of nearly 45,000 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.

The 2011-2012 Season offers a student matinee series for Chicago Shakespeare Theater's full-length productions of Shakespeare's *A Midsummer Night's Dream* in the winter and *Timon of Athens* in the spring. Also this winter, adaptations of two of Shakespeare's plays will be staged: *The Feast: and intimate Tempest*, in collaboration with Chicago's Redmoon Theatre, and a 75-minute abridged version of *The Taming of the Shrew*, which will be performed at its theater on Navy Pier and on 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  
**Jason Harrington** Education Outreach Manager  
**Kate Meyer** Learning Programs Manager  
**Ellen Shipitalo, Kate Later** Education Interns

# THE FEAST: AN INTIMATE TEMPEST

CO-CREATED AND CO-DIRECTED BY  
JESSICA THEBUS AND  
FRANK MAUGERI  
BASED ON A PLAY BY  
WILLIAM SHAKESPEARE

**F**our 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 like Sir Frances Drake, Sir Walter Raleigh and Henry Hudson, 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 imagination of his contemporaries, were no more remote, terrifying or wondrous than the emotional spaces inside each of us. *The Feast: an intimate Tempest*, adapted from Shakespeare's *The Tempest*, is a play of exploration into territories filled with dark truths, upon stormy seas and within the human heart. ©





## ART THAT LIVES

**D**rama, like no other art form, is a living art. It is written to be performed live before a group of people who form an audience and together experience a play. Cave paintings depicting men disguised as animals reveal that since ancient times, impersonation and imitation have served man in

his effort to express himself and to communicate. The drama of western civilization has its roots in the ancient Greeks' religious rituals and observances. Until the Renaissance, when Shakespeare wrote, drama was closely tied to religious beliefs and practice.

Drama not only depicts human communication, it *is* human communication. In theater, unlike television or film, there is a two-way communication that occurs between the actors and their audience. The audience hears and sees the actors, and the actors hear and see the audience. We are 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 the art lives, each production is guaranteed to be different, depending in part upon an audience's response. Live drama is the sharing of human experience, intensely and immediately, in the theater, which momentarily becomes our universe.

A live theater production depends upon its audience. The best performances depend upon the best actors—and the best audiences. When the actors sense 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 told by the actors and audience together. In this sense, you are also a storyteller in the experience of live theater. We hope you'll enjoy your role—and help us 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

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

- © Please don't talk during the performance. Talking 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 keep 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.



## BARD'S BIO

**T**he exact date of William Shakespeare's birth is not known, but his baptism, traditionally three days after a child's birth, was recorded on April 26, 1564. His father John 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 some knowledge of Latin and Greek and the classical writers. There is no record that Shakespeare acquired a university education of any kind.

Some skeptical scholars have raised doubts about whether Shakespeare, due to his relatively average level of education and humble origins, could have possibly written what has long been considered the best verse drama composed in the English language. But not until 1769, 150 years after Shakespeare's death, did these theories arise—and, to all appearances, Shakespeare's contemporaries and immediate successors never seemed to question whether William Shakespeare wrote the celebrated works attributed to him.

At 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 years are filled with legend and conjecture. We may never know what brought Shakespeare to London or how he entered its world of 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 copying the works of established dramatists.

Subsequent references to Shakespeare indicate that as early as 1594 he was not only an actor and 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 Puritans closed the theaters in 1642. Beginning in 1599 the company acted primarily at the Globe playhouse, in which Shakespeare held a one-tenth interest.

During his career of approximately twenty years, Shakespeare wrote or collaborated in 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 so-called "romances" which were written between 1606 and 1611 and 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 historical and tragic forms.

Shakespeare seldom devised his own plots for his plays, but creatively borrowed here and there from histories, prose romances, poems, and plays of his own and others. Shakespeare was an ingenious dramatic artist with a vast imagination. He created masterpieces out of conventional and unpromising material. In Shakespeare's time, ancient stories were told and re-told. The important thing was not the originality of the plot but how the story was told. In the telling of a story, there are few writers who rival Shakespeare in theatricality, poetry, and depth of character.

By 1592, 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 London's leading theater company. After living life in the theater for nearly twenty years, he 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

Chicago Shakespeare Theater utilizes the First Folio as its script and acting "blueprint." The First Folio serves as the most authentic and effective manual available to Shakespearean actors nearly 400 years after its publication. Shakespeare wrote his plays for the stage, not for print. In

Shakespeare's day, plays were not considered 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 of his, dramatist Ben Jonson, published his own plays in an oversized book called a "folio," that plays were viewed as literature worthy of publication. Jonson was chided as bold and arrogant for his venture.

Shakespeare, unlike Jonson, showed absolutely no interest or involvement in the publication of his plays. During Shakespeare's lifetime, only half of his plays were ever printed, and those 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 ignore tradition and gather his plays for publication. In 1623, the First Folio, a book containing thirty-six of his thirty-eight plays, was published. The First Folio was compiled from stage prompt books, the playwright's handwritten manuscripts, various versions of some of the plays already published, and from his actors' memories. Its large format (much like a modern atlas) was traditionally reserved for the "authority" of religious and classical works.



Shakespeare's First Folio took five "compositors" two-and-one-half years to print. The compositors manually set each individual letter of type by first memorizing the text line by line. 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 prohibitively high cost of paper, earlier copies remained intact. Of the 1,200 copies of the First Folio that were printed, approximately 230 survive today, each slightly different. Chicago's Newberry Library contains an original First Folio in its rich collections.

Chicago Shakespeare Theater utilizes the First Folio as the basis for its playscripts. Its punctuation gives clues to actors about what words to emphasize and about what ideas are important. In Shakespeare's own theater company, with only a few days to rehearse each new play, these built-in clues were essential. Today they still help actors make the language easier to break apart—even though you're hearing language that's 400 years younger than ours.

*A key to understanding Shakespeare's language is to appreciate the attitude toward speech accepted by him and his contemporaries. Speech was traditionally and piously regarded as God's final and consummate gift to man. Speech was thus to Elizabethans a source of enormous power for good or ill... Hence the struggle to excel in eloquent utterance.*

—DAVID BEVINGTON, 1980



## SHAKESPEARE'S ENGLAND

**T**hough Elizabeth I reigned during Shakespeare's time, the political and religious unrest of the period began under her father's rule. Henry VIII was infamous for his six wives, and his divorce from the first caused a

major split between England and the Catholic Church. By 1526, it was clear that his first wife, Catherine of Aragon, would not give birth to a male heir—her only child was a daughter, Mary. A queen had not yet ruled England, and no living candidate for the throne could have secured succession without civil war. Henry VIII and his advisers decided that remarriage was his only option for securing succession, but failed to convince the Pope to grant him a divorce. As a result, Henry employed a variety of measures to weaken the Church's power in England, including the abolishment of monasteries. Parliament passed the Act of Supremacy in 1534, recognizing Henry as supreme head of the Church in England. Henry granted himself a divorce, yet ironically his second wife also only gave birth to a daughter—Elizabeth. It was not until his third wife that he had a son, Edward VI, who did not reign long and was succeeded by his half-sisters. Queen Mary, a staunch Catholic, repealed the Act of Supremacy, only for Elizabeth I to reinstate it. This schism between the Catholic Church and the Church of England caused religious conflict and turmoil for decades to come.

Elizabeth I 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." The daughter of Henry VIII and his second wife Anne Boleyn, Elizabeth was regarded by many Catholics as an illegitimate child—and an illegitimate monarch. 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. Religious conflict during the Tudors' reign pervaded every aspect of English life—particularly its politics.

Elizabeth had no heir, and throughout her reign the politics of succession posed a real threat to the nation's peace—and provided a recurrent subject of Shakespeare's plays. While Shakespeare was writing *Julius Caesar*, the Earl of Essex, one of the Queen's favorite courtiers, rebelled against her government. Shakespeare's portrayal of the forced abdication of a king in *Richard II* was censored in performance during Elizabeth's reign.



## TEACHER RESOURCE CENTER

**Teachers, looking for new ideas?** Check out our Teacher Resource Center, located on the Theater's fourth level. In addition to its primary focus on teaching Shakespeare in performance, the collection includes a number of biographies, history books, scholarly criticism, periodicals and books for young readers about Shakespeare's life and times. The collection also includes reference materials and dictionaries that specifically target Shakespeare's language.

**Call the Education Department at 312.595.5676 to schedule a visit.**

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. 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.

Under Elizabeth, England returned to Protestantism. But in her masterful style of accommodation and compromise, she incorporated an essentially traditional and Catholic doctrine into an Episcopal form of church government that was ruled by the Crown and England's clergy rather than by Rome's Pope. Extremists on the religious right and left hated her rule and wanted to see Elizabeth overthrown. She was declared a heretic by Rome in 1569, and her life was endangered.

"Her combination of imperious will and femininity and her brilliant handling of her many contending male admirers have become legendary," says David Bevington, 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 might threaten her broad base of power and influence.

Throughout Early Modern Europe, governments were centralized, assuming the power that once belonged to city-states and feudal lords. The rule of monarchs like Queen Elizabeth I was absolute. She and her subjects viewed the monarch as God's deputy, and the divine right of kings was a cherished doctrine (and became the subject of Shakespeare's history plays). It was this doctrine that condemned rebellion as an act of disobedience against God, but could not protect Elizabeth from rebellion at home, even from her closest advisors, or from challenges from abroad.

Childless, Elizabeth I died in 1603. The crown passed to her cousin James VI, King of Scotland, who became England's King James I. James, ruling from 1603 to 1625 (Shakespeare died in 1616), lacked Elizabeth's political acumen and skill, and his reign was troubled with political and religious controversy. He antagonized the religious left, and his court became more aligned with the Catholic right. 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. @



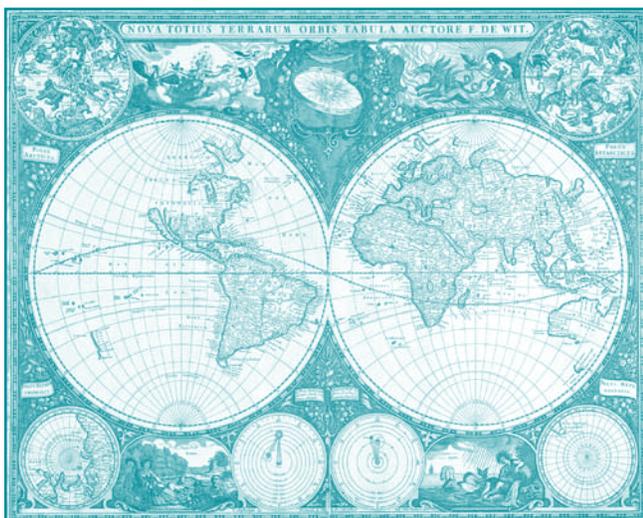
## THE RENAISSANCE THEATER

**A** man who would later become an associate of Shakespeare's, James Burbage, built the first commercial theater in England in 1576, not much more than a decade before Shakespeare first arrived on the

London theater scene—a convergence of two events that would change history. 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 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 became popular entertainment at Queen Elizabeth's court as the Lord Chamberlain's Men, and continued to enjoy court patronage





after King James 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 Globe playhouse in 1599. The Globe joined a handful of other theaters located just out of the city's jurisdiction as one of the first public theaters in England.

Shakespeare may have developed his love for the theater by watching traveling acting troupes temporarily transform the courtyard of an inn or town square into a theater. When he was a boy growing up in Stratford-upon-Avon, acting troupes traveled around the countryside in flatbed, horse-drawn carts, which did triple duty as transportation, stage and storage for props and costumes. Their horses pulled the cart into an inn yard or the courtyard of a country estate or college. People gathered around to watch, some leaning over the rails from the balconies above to view the action on the impromptu stage below.

Many of these traveling performances staged religious stories, enacting important scenes from the Bible—the form of theater that endured throughout the Middle Ages. During the Renaissance, the enacted stories 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 physical, 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 or by political and social rioting. Even when the theaters were open, the Master of the Revels had to read and approve every word in a new play. The show could not go on until he gave his permission.

All kinds of people came to plays at the Globe, and they came in great numbers. A full house in the Globe numbered about 3,000 people. Though the same dimensions as the original structure, the reconstruction of the Globe holds 1,500 at maximum capacity—an indication of just how close those 3,000 people must have been to one another. They arrived well before the play began to meet friends, drink ale and snack on the refreshments sold at the lays. An outing to the theater 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.

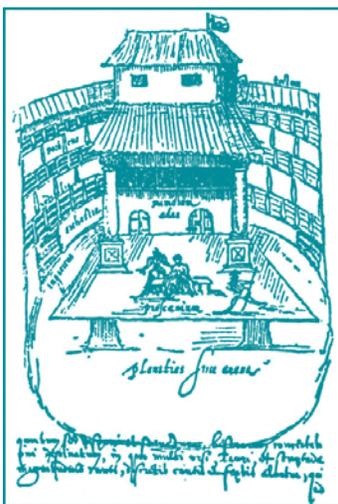
Affluent patrons paid two to three pence or more for gallery seats (like the two levels of balcony seating at Chicago Shakespeare Theater) while the “common folk”—shopkeepers and artisans—stood for a penny, about a day's wages for a skilled worker. They were a diverse and demanding group, and Shakespeare depicted characters and situations that appealed to every level of this cross-section of Renaissance society. The vitality and financial success of the Elizabethan theater is without equal in English history.

There was 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 Elizabethan plays were written to be performed without scene breaks or intermissions. When the stage directions for *Macbeth* indicate that “a banquet is prepared,” the stage keepers 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 “modern” dress—that is, the clothes of Shakespeare's time—regardless of their historical setting. The actors wore the same clothes on the stage as their contemporaries wore on the street. Hand-me-downs from the English aristocracy provided the elegant costumes for the play's royalty.

Most new plays were short runs and seldom revived. The acting companies were always in rehearsal for new shows but, due to the number of ongoing and upcoming productions, most plays were rehearsed for just a few days.

It was not until 1660 that women would be permitted to act on the English stage. Female roles were performed by boys or young men. Elaborate Elizabethan and Jacobean dresses disguised a man's shape and the young actors were readily accepted as “women” by the audience.

In 1642, the Puritans succeeded in closing the theaters altogether. They 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. During the eighteen years of Commonwealth rule, years where the English theaters were closed, many of the traditions of playing Shakespeare were lost. The new theater of the Restoration approached Shakespeare's plays very differently, rewriting and adapting his original scripts to suit the audience's contemporary tastes. It is left to scholars of Early Modern English drama to reconstruct the traditions of Elizabethan theater from clues left behind. ©



*An Elizabethan sketch of the original Swan*

## COURTYARD-STYLE THEATER

**C**hicago Shakespeare Theater's unique performance space reflects elements of both the first public playhouses in London and the courtyards of inn-turned-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 three galleries, 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.” The audience sits on three sides of the thrust stage, so the play is staged in the middle of the audience—much like the Elizabethan Swan Theater’s design, for which a traveler’s careful sketch still remains. This immersion of the stage and the action performed on it creates a three-dimensional theater that demands three-dimensional directing, acting, and design elements.

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.



*Chicago Shakespeare Theater*

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. With their deep thrust stages, both 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.

Shakespearean theater is about people. As Taylor describes the experience, “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.” ©



## TEACHER RESOURCE CENTER

The Teacher Resource Center’s collection includes books relating to the physical theater of Shakespeare’s time—many with illustrations, which make it easy for younger and older students alike to imagine how the plays were originally performed. The Center also offers teachers materials on Elizabethan architecture and costume design.

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## 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

# 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 VI
- Richard III
- King John

### *tragedies*

- Titus Andronicus
- Romeo and Juliet

### *the sonnets*

- probably written  
in this period

- 1582** Marriage license issued for William Shakespeare and Anne Hathaway  
Daughter Susanna Shakespeare christened
- 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



## *The Feast: Reimagining The Tempest*

Co-creators and Co-directors Jessica Thebus and Frank Maugeri have unraveled and re-woven traditional interpretations of *The Tempest* in CST's adaptation, *The Feast: an intimate Tempest*. In foregrounding important themes present in Shakespeare's story, additional layers of meaning are created through this unique playscript through cutting and interpolating the original text. *The Feast* is a tale told through spectacle and puppetry. The *dramatis personae* and the story below reflect this creative reimagining.

## 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 before

### *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 ★

★ Character represented by puppetry in CST's adaptation, *The Feast: an intimate Tempest*

**BLUE** Character portrayed by an actor in CST's adaptation, *The Feast: an intimate Tempest*



## THE STORY

**M**any years before **Prospero's** story begins here today, he was once 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.

Father and daughter reach the safety of a lonely, enchanted island. Here Prospero has come to rule over **Caliban**, a native inhabitant of the island, and **Ariel**, a spirit of this place.

A cross-shaped, wood-planked table occupies the space, a solitary, rough-hewn wooden armchair placed at its head. Seated here, Prospero commands his two prisoners to tell and retell his story, over and over and over again. As he directs their performances, Prospero attempts to shape his reality and the history that has brought him here. Chained to their master's table, Ariel and Caliban tell the story...

One day 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. @

## ACT-BY-ACT SYNOPSIS



*Long before  
the play begins...*

**P**rospero, 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. 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 an unseaworthy boat. Gonzalo, 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 child, Miranda. With magic learned from his books, Prospero has assumed control over the island and its only other inhabitants, Ariel, an airy spirit, and Caliban, the exiled offspring of the witch Sycorax.

### *Act One*

**A** royal 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—it was he who orchestrated the tempest in the first place. He retells their history to her, revealing that the tempest-tossed passengers are the same men who overthrew him and cast them both to their presumed deaths at sea.

Prospero's spirit-servant Ariel returns to his master to report on the magical storm, and Miranda falls into a charmed sleep. Ariel relates that all of the passengers are safe: the ship is harbored with the passengers and crew delivered up safely 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 drunken butler, named

Stephano; and Alonso's son Ferdinand wanders alone. His assignment accomplished, Ariel reminds Prospero of his master's past promise to be released from service. Enraged, Prospero threatens Ariel, reminding him that before Prospero had released him from his bondage, Ariel was trapped in a pine tree by the evil witch Sycorax. Ariel leaves promising 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. Prospero threatens Caliban with pain and torment and sends him away on his errand.

Ariel returns, leading Ferdinand to Miranda and Prospero. Miranda sees him, and they 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, and Prospero promises Ariel freedom if he will complete a few final commands.

### *Act Two*

**G**onzalo is happy because he and the royal court have survived the storm and are alive and well, 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. Ariel casts a spell of sleep upon everyone except Alonso, Sebastian and Antonio. When Alonso, too, grows weary, Sebastian and Antonio promise to keep watch and protect him while he rests.



## TEACHER RESOURCE CENTER

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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 to minimize suspicion. With their swords drawn and ready to strike, Ariel awakens Gonzalo, who 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” and imagine him as a useful commodity 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 makes Stephano his new master.

## *Act Three*

**N**ow 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, 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 them. 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 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 Spirits. Prospero directs the Spirits 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 lighting and thunder strike and the food vanishes. Ariel appears in the shape of a harpy 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*

**P**rospero releases Ferdinand and gives his daughter to him to be his future queen. He explains that his charges against him and chains were only 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.

Prospero and Ariel set up the masque (a dramatic spectacle filled with poetry and mythology) and the lovers settle in to watch. Iris calls on Ceres to bless the wedding of Ferdinand and Miranda but wants to be sure, for the sake of Miranda’s chastity, that Venus (the 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. Prospero suddenly remembers Caliban’s plot to murder him, and the masque vanishes before his guests’ eyes. Prospero compares what they’ve witnessed 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 surprise them and drive them away in fear.

## Act Five

**P**rospero 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, but pardons them as well.

Prospero leads the group to discover Miranda and Ferdinand, playing chess. Father and son are reunited, and Miranda 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 following a jester and a drunk and his desire for grace. Prospero invites the group to hear the tale of his and Miranda's history on the island, and faithfully bids Ariel to go free.

## Epilogue

**W**ith the close of the play, Prospero directly addresses the audience. He seeks their pleasure and prayers, and asks them to set him free—with their applause—so that he might join the rest as they set sail. ©

## SOMETHING BORROWED, SOMETHING NEW



**S**hakespeare 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 co-



lonialists 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. 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 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

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

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 Mirrour 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." ©

**Many critics note that "Caliban" may, in fact, have been Shakespeare's own word play on the word "cannibal"...**



## WHAT'S IN A (GENRE'S) NAME?

### *Shakespeare's Tempestuous Tempest*



**M**ost 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."

## Miranda and Prospero not only survive the storms, they are renewed through them.

*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—withstanding 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 that dreams are made on." ©

...life is represented as  
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## Tragedy or Comedy?



Shakespeare's Romances interweave elements of both tragedy and comedy. Consider CST's *The Feast*. Does this retelling highlight more tragic or comic aspects? Would you still consider this production a Romance? Why or why not? If you were the director, would your play focus more on comedy or tragedy? Why?



## TO REVENGE OR NOT TO REVENGE



**P**rospero's rights have been violated! Usurped by his own brother. Betrayed and cast to sea with his infant daughter to die. Imprisoned on an isolated island for twelve years. It seems that it is about time for revenge, and revenge appears to be the direction of the play. Using his magical powers and spirit servants, Prospero masterfully orchestrates a universe

in which his enemies are now under his control and at his mercy. To top it off, the only son of his enemy falls in love with his daughter. Now politically he can rise above them. He can use his powers to keep them under his control, like Ariel and Caliban. He can murder them. Justice on his own terms from his own hands. Who would find out? The people of Milan must consider him dead and gone.

But what has Prospero been doing the past twelve years on this lonely island? He has not been idle. He has raised and tutored Miranda, has released and controlled Ariel, and has been trying to educate while simultaneously tormenting Caliban. And no doubt he has been pouring through his books, stretching his mind. After all this time and with all his magical powers, why didn't he kill his enemies in the tempest—if he wanted to?

Scholar Robert R. Coursen, Jr. notes that Prospero's "problem is similar to Hamlet's—to revenge or not to revenge..." He goes on to note that Prospero "has had the crucial advantage of viewing it from the objective stance of time and distance." The first words the audience hears Prospero utter are soothing, reassuring, and even hopeful. He says to his distraught daughter, "Be collected; / No more amazement. Tell your piteous heart / There's no harm done" [1.2.13-15].

This twelve-year hermitage seems to have allowed Prospero the chance to let the storm pass.

Twelve years of exile and isolation on a remote island have not proved a hindrance for Prospero. In the movie *Cast Away*, Tom Hanks' character lives in total isolation for four years, which leads to dramatic growth and depth of character. Nurturing his daughter, was Prospero reminded of the wonder of

life and learning? And though out of a friendship of peculiar servitude, Ariel and Prospero have a profound relationship, knitted with a subtle mutual respect. It is Ariel who reminds Prospero of the need for compassion. Compassion is not new to Prospero; a father's rage at his daughter's assailant might easily have ended Caliban long ago, but Prospero's hand was stayed. The deformed and evil creature Gollum is treated in J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings* with similar tolerance. Compassion keeps him from being justifiably destroyed; the characters in that story understand that Gollum's life is not theirs to take, and they are compelled to give him the time and chance to grow and change. The Hobbits and Gandalf the Wizard, like Prospero, seem to be capable of a higher vision on life.

To revenge or not to revenge? To forgive or not to forgive? To be free or not to be free? To give life or to take it? To maintain control or to relinquish it? These are the questions that *The Tempest* raises and with which we must wrestle. Prospero's final words to Caliban are of pardon and they proclaim freedom to Ariel. His final words to his audience ask for release; the final word of the play is "free." He asserts that if the audience wishes to be free, they, too, must free others. In *The Tempest*, freedom is something given, not asserted. Prospero offers all

on the island liberty—each in accordance with the relationship he has with them. Then he acknowledges his responsibility to the audience—for they have made judgments concerning him, and he is not free unless they release him as

well. Prospero is now ready to lead in Milan. He now carries a new understanding: freedom comes through responsibility to one another, through forgiveness, through pardon, through confrontation and release. Freedom comes through submission to one another, as he submits himself to his companions' wills and the audience's. Ultimately, it seems that for Prospero, freedom is attained through vulnerability and graciousness.

Coursen asserts that *The Tempest* "is about the extent and limits of man's control over the inner lives of other men. ... *The Tempest* explores the nature of freedom, and concludes that freedom and responsibility are linked, that freedom without responsibility is license and, ultimately bondage." To assert and justify his individual rights would need to have been at another's expense. Debts are owed to Prospero; therefore debts must be paid. But in adopting this philosophy, one is bound by it. Prospero seems to have come to an understanding that essentially this self-gratifying view ultimately leaves one's self in bondage in the name of personal rights. Prospero seems to have learned that compassion, forgiveness and grace can set one free from self-bondage. Giving up his rights, letting go of vengeance, and showing compassion, Prospero sets himself free. ©

**Prospero masterfully  
orchestrates a universe in  
which his enemies are now under  
his control and at his mercy.**

## THIS ISLAND'S MINE

**ANIA LOOMBA**, who contributes this essay, holds the Catherine Bryson Professor of English chair at University of Pennsylvania. She researches and teaches early modern literature, histories of race and colonialism, postcolonial studies, feminist theory, and contemporary Indian literature and culture. Her books include: *Gender, Race, Renaissance Drama*; *Colonialism/Postcolonialism*; and *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 Alonso, 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 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

**STUART SHERMAN**, who contributes this essay, serves as Associate Professor of English and Assistant Chair of the Department at Fordham University in New York City. A specialist in eighteenth-century literature, his publications include: *Telling Time: Clocks, Diaries and English Diurnal Form 1660-1785*, as well as numerous essays on such topics as *Ben Jonson, John Dryden, and the diary and autobiography*. His forthcoming book, *News and Plays: Evanescences of Page and Stage, 1620-1779*, tracks the vexed, complex relations between the playhouse and periodical print once the news industry got under way, four years after Shakespeare's death.



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'état 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. ©

**As father, master, and avenger,  
he is a control freak not  
always in control...**

### 1500s

*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*

### 1600s

*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 Caliban, 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 *continued*

*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 Hemistichs.*

—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 pettily 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

### 1800s *continued*

*...[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 it here 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 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



## 1800s *continued*

*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 performe 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 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

### 1900s

The *Tempest*, a comedy so finished and delight that it seems to our minds almost unsusceptible 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 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



## 1900s *continued*

*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

*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

### 1900s *continued*

*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 say 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... 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 CÉSAIL, 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



## 1900s *continued*

*Prospero's art is so great that he can raise tempests, re-animate 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, 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



### *Pretend to Be a Literary Critic*

Pretend to be a literary critic, like one from the quotation list in this handbook. Write a brief response to one of the other critic's quotations. Make it like a discussion, or even in the form of a question. Read some of the comments or questions to initiate class discussion.

### 1900s *continued*

*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 BRAILLOW, 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

*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

## 2000s

*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

*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,*

### 2000s *continued*

*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

*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

*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

*To be continued...*



## OUR REVELS NOT YET ENDED

### *Highlights from the Performance History of The Tempest*

**T**he *Tempest* has delighted audiences since it was first produced before the Royal Court of King James I in 1611. Scholars generally agree that *The Tempest* is Shakespeare's last play written without a collaborator, though it has the honored lead position in the first Folio, compiled by Shakespeare's fellow company members in 1623. *The Tempest* is the most frequently performed of Shakespeare's four late Romance plays, including *Pericles*, *Cymbeline*, and *The Winter's Tale*. And like *King Lear*, an adaptation 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 brilliant work.

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 Theater. 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 after 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 Sebastian and the masque 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 much larger than life.

Audiences came to expect enthralling spectacle in the stage productions throughout the eighteenth and nineteenth centuries. Samuel Pepys, remembered as an avid theater-goer and influential diarist, enjoyed Davenant and Dryden's adaptation so much that he returned to see the play six more times. One production moved the storm scene to the second act so latecomers would not miss it. One version incorporated thirty-two songs. 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 production moved the storm scene to the second act so latecomers would not miss it.**

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." Yet despite varied criticism and adaptations during this period, *The Tempest*, with all of its spectacle, magic, political intrigue and romance, was a popular play, a crowd-pleaser, and a good income-provider.

Shakespeare's own script was not successfully revived until 1838. Elaborate Victorian scenic splendor, songs, ballet and masques replaced the earlier adaptations and operatic versions. 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." In reviving the original play, directors began to further develop the ambiguities and conflicts implicit in Shakespeare's creation. Colonization, slavery, gender, class structure and oppression were drawn to the stage. 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.

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. Social, psychological and political events have also found creative expression within production. Different issues are highlighted and reflected during certain eras, as can be seen in tracing our own preoccupations in productions of Shakespeare's texts. In the nineteenth century, topics of slavery and colonization found effective voices in Caliban and Prospero. By the late nineteenth and early twentieth centuries, Romanticism gave way to Modernism, science and "progress." As Darwin's *Origin of the Species* became culturally influential, Caliban, traditionally portrayed as monster-like, was an ideal match for representing the "missing link." 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. Issues of gender and oppression found provocative expressions on stage, played out in the relationships between Miranda, Prospero, Ariel and Caliban.

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 that of the scientist, controlling nature as we had never dreamed of before. Caliban's evolving character, now more human than monster, came to represent usurped and exploited natives, or alternatively, the world's underprivileged classes. In the late twentieth and early twenty-first century, globalization and technology are at the forefront of cultural concern. A 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.

## *Prospero in Performance*

In light of such cultural, political and academic influences, it is worth exploring some unique characteristics of the individual stage histories of Prospero, Ariel and Caliban. Davenant and Dryden's *The Enchanted Island* portrayed Prospero as a stereotypical patriarchal father figure—a caricature 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 more

"complex Prospero." Philip's Prospero was quiet, somber, reflective, frequently harsh and grave—qualities emphasized in Prospero for the next hundred years. In 1926 Prospero was portrayed as a "weird Faust-like creature," who was artistic, whimsical, testing and tempting, and often wrought with fits of rage or subdued by moments of tenderness.

In 1930 at the age of twenty-six, John Gielgud is said to have broken the preconceived mold of the "bore with a beard." Prospero became an "Italian Gentleman... rich in... melancholy," as Gielgud presented the "internal struggles of a flawed human being." With a subtle withdrawal and disenchantment with the world, he presented a clean face and played the part with dignity, power and stateliness. It was a role to which Gielgud would return. Ten years later Gielgud's next portrayal of Prospero was described as "a clear, arresting picture of a virile Renaissance notable (no dotard) who has 'a daily beauty in his life' as well as magic powers." And in Peter Brook's 1957 production, Gielgud, dressed in a coarsely woven toga and sandals, was "lean, clean shaven, and grizzled" with a "harsh and dangerous" look. His magic was described as wonderful yet frightening, and he carried a "bitterness and resentment [which] tempted him to overthrow his reason."

By the 1970s Prospero had become more human, in contrast to the semi-divine patriarch traditionally portrayed. Researcher and scholar Christine Dymkowski describes the dramatic role of Prospero having evolved 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 giving Shakespeare's character flesh, contemporary actors have portrayed Prospero from skeptical, private, ponderous and wise, to cruel,

selfish, tyrannical and conceited. In 1981 a theater program described a Prospero who wore a white lab coat and carried a mathematician's ruler 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. In the seventies and eighties many directors interpreted Shakespeare's *Tempest* as autobiographical, casting Prospero as a theater director, stage manager, master of ceremonies and a young actor-manager. 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."

**By the 1970s Prospero had become more human, in contrast to the semi-divine patriarch traditionally portrayed.**



In perhaps the ultimate exploration of Prospero's character, Director Penny Metropulos cast him as a woman. In doing this, she felt she was able to better explore the transition from anger to forgiveness throughout the course of the story. Metropulos was also then able to "reconsider the play in terms of a mother and a daughter rather than a father and a daughter," changing the dynamic of their relationship, and the questions that stirred.

## *Ariel in Performance*

**R**epresentations of Prospero have dramatically shifted over the past 400 years; fitting to his dynamic character, Ariel has also seen several transformations. 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*. Historically in this period of monarchies, princely authority was expressly validated by male obedience, and was not demonstrated or affirmed by female subservience (which was taken for granted). In Davenant and Dryden's time, a female Ariel would have been culturally offensive.

## **Ariel became a coveted dancing and singing female role...**

With the passing of the Restoration, politics changed and by the mid-eighteenth and into the nineteenth century Ariel became a coveted dancing and singing female role. Sexual politics were on the rise, and the roles and rights of women became 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.

Industrialism and colonialism were influential forces to the early twentieth century, and directors reflected social concern by emphasizing Ariel's bondage and oppression by Prospero, his harsh taskmaster. Men typically played the part at this time because culturally it had become awkward 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."

Tracing the evolution of Ariel's stage history—a role that Shakespeare arguably penned as intentionally ambiguous—he 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 was not explicitly cast as a female again, but instead further developed into an androgynous figure in many productions. Directors might cast a female in the part, and the other characters would refer to Ariel as "he;" or with a male cast as Ariel, they would refer to "her." 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"—being attractive and enticing, yet androgynous.

Through a different lens, English director Jonathan Miller explored issues of colonization and slavery in his stagings of *The Tempest* in 1970 and 1988. A white man played Prospero, with black actors portraying Ariel and Caliban. For his 1988 production, Miller debated about casting a black actress as Ariel to bring focus on issues of both gender and slavery, but eventually abandoned the idea. In a production by the RSC performed in 1994, Simon Russell Beal's Ariel "epitomized the wrongfully imprisoned male spirit." As all the characters seemed to rival for control on stage, audiences saw a "thuggish" and hateful Ariel, a rival authority hesitant to fulfill Prospero's commands. Coupled with a terrifying Caliban and an outspoken Miranda, Prospero could not be complacent in the face of three so strong characters.

In the twenty-first century, Ariel's powers have been portrayed in the most modern of ways. At Steppenwolf Theatre, 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.

## *Caliban in Performance*

**A**s interpretations of Prospero and Ariel have evolved over the years, Caliban's character, too, has not stood still. Played as fish, dog, freckled whelp, lizard, monkey, snake, spider-like, half-ape half-man, tortoise, deformed monster, slave, savage and human, Caliban has a notorious stage history. During the late seventeenth and into the eighteenth century, Caliban helped perpetuate the era's concern with specific distinctions between civility and savagery. Thus Caliban was 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."

Darwinist influences in the 1860s changed Caliban's role, making him less "monster" and more human. And as Caliban became more human, a developing sensitivity to colonialism and slavery during the late nineteenth century impacted the role. Productions portrayed Caliban as an exploited native or as the evolutionary "missing link." With the rise of industrialism at the turn of the century, Caliban assumed a new enlightened role, representing the oppressed working class, and eventually any subjugated or ostracized group.

Caliban's centrality to such issues assured that his character became a leading role in different productions. The famous actor Frank Benson surprised audiences by taking the role of Caliban instead of Prospero in 1891 in a production by (the theater now called) the Royal Shakespeare Company. Deeply influenced by Darwin, Benson wore a hairy costume and sported a real fish in his mouth. Benson's wife said that he would go to the zoo to study the apes' postures and movements. On stage he would hang by his feet from a tall palm tree and climb head first down ropes from the fly loft. In 1904 London audiences saw an eclectic Caliban. He was described as an "image of wonder and terror," dressed in fur, seaweed, and adorned in necklaces of pearls, coral and shells. He had pointed ears, fangs, and long nails and hair. By this time, Caliban's role was often sympathetic with cowardly attributes complementing his physical and moral deformities. This type of Caliban, like Prospero, became a more complex character as directors and actors chose to incorporate his love of music, appreciation for the unseen world, and affinity for beauty into their productions.

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. Throughout the play... 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 D.C.'s Sylvan Theatre featured black actors both as Caliban and Ariel. In this production Henry Baker's Caliban was "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 the 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 RSC presented 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." 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.

## Caliban became a representative for the exploited and oppressed.

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."

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, 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.

With a postcolonial view, Director Kate Whoriskey cast Daoud Heidami, an Arab-American, as Caliban. This choice, in 2005, led to an exploration of the perception of Arab communities and their misperceptions just as earlier productions explored enslaved Africans by casting a black Caliban. By making the story about colonialism, Caliban becomes "no longer simply evil, but a man with a just claim on this island."

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." Dymkowski concludes that in recent years "whatever the race of the actor playing the part, its overall interpretation continues to serve as an accurate index of which groups in society are presently alienated, disadvantaged and vulnerable, and, for that reason, threatening to and threatened by those with more power."

*The Tempest* has unlimited resources for creative expression and imaginative interpretation. Shakespeare's creation has inspired feature-length movies, books, children's stories and poetry. Ultimately, interpreting and staging the textual ambiguities, relational conflicts, dramatic tensions and wondrous spectacles only add to *The Tempest's* power and vitality. ©



## “YOU DEMI-PUPPETS”

### *Blending Puppetry with Shakespeare's Text*

Shakespeare's works were created to be spectacles, drawing audiences the theater to experience a “living art.” There is a special relationship created between the actors and the audience that forms a unique exchange of human communication. Chicago Shakespeare Theater's adaptation of *The Tempest* entitled *The Feast: an intimate Tempest* re-imagines the notion of living spectacle art by using puppets. By nature, puppets blend performance and visual art that alters the interchange between audience and performer, creating fresh avenues for the interpretation of Shakespeare's *The Tempest*.

This fresh interpretation is rooted deep within tradition. For thousands of years, conferring life upon an inanimate object and casting it into a scenario has been an important representation of culture, specifically utilized to pass on oral history and custom from one generation to the next. In fact, the earliest written record of a puppet performance dates back to nearly 600 years before the arrival of King Tut in Egypt. Since then, the use of puppets has expanded and developed through cultures inhabiting all corners of the planet for purposes of entertainment, education, communication, marketing—even medicine—among others.

Jessica Thebus, co-director of *The Feast: an intimate Tempest*, envisioned the puppets used in CST's production to be “beautiful” and to “feel like they are able to be their own kind of mysterious living things.” Her statement illuminates the fact that puppets are works of visual art deliberately designed to elicit response from their audience. This is territory that live actors cannot cross (costumes can only go so far!) because unlike actors, puppets can be “made to order.” CST's puppets were made to order by Redmoon, an innovative theater company based in Chicago that specializes in puppet creation. Redmoon fulfilled Thebus's as-

pirations (above) and made each puppet a visual work of art that exaggerates and enhances character development. For instance, the comic nature of Stephano and Trinculo's characters is boosted by their Punch-and-Judy-inspired appearance (for photos, see “Puppet Renderings” section of this handbook).

While puppets create a multifaceted visual landscape that frees actors from the limitations of the human body and develops communication about characters with audiences, it is important to also consider the force of manipulation behind the puppet: the puppeteer. It is here that Chicago's history ties in with the ancient art of puppet performance, as the word “puppeteer”—one who operates a puppet—

originated in Chicago in the early twentieth century. Since it was coined, the term has expanded to encompass a range of different types of puppet acting. Puppeteers can be unseen marionette, shadow, and hand puppet operators like Jim Henson and Kermit the Frog. Or puppeteers might become a part of

the spectacle, interacting with the objects that they are also manipulating. The puppeteers in *The Feast: an intimate Tempest* are similar to the latter category, as they are live actors who also portray Ariel and Caliban.

**“It's fascinating where prose poetry meets puppetry—a simple gesture of an animate or inanimate object can express a multitude of layers.”**

—**RICK BOYNTON, CREATIVE PRODUCER  
CHICAGO SHAKESPEARE THEATER**



photo by Michael Brosilow

STEPHANO AND TRINCULO “PUNCH AND JUDY” STYLE PUPPETS

## ACTIVITY JUMPSTART

### *Beginning Puppetry*

Scholars suggest that the materials used to construct puppets can provide insight into the director's interpretation of a character's true nature. For instance, Alonso, Gonzalo, Sebastian, and Antonio in CST's production are portrayed with roughly carved wooden heads. What might the directors be attempting to say about these four characters? If you were constructing puppets for a showing of *The Tempest*, what are the ideal materials you would need to create each character? Explain your choices.

Construct your own puppets—they could be made out of paper bags, drawn onto the sides of hands, or created using shadows. As a class, perform a scene of *The Tempest* once with your puppets, and once without. What effect does this switch have on the performance? Decide which form (human or puppet) was most effective in portraying your choices for each character. Why?

### *Creating Caliban Part 1*

Before you see any other depictions of Caliban or read the following article, draw or describe how you think his character should be portrayed. Is your character a monster, man or another animal entirely? Be sure to look for evidence in Shakespeare's text to support your thoughts.

All puppets are projections of the human beings that control them and remain subject to the power, desire, and bias of their operators. Co-director Frank Maugeri aspires to keep the interaction between puppet and puppeteer transparent in CST's production: "The puppeteer is connected to [the puppet's] arm, so you can see as an audience member how he manipulates those fingers... the puppet becomes an extension of me." (The cover art on this Handbook illustrates the hand mechanism that operates the Ferdinand and Miranda puppets.) The visible manipulation of puppets that Maugeri proposes prompts audiences to question more deeply notions of power and control already present in Shakespeare's original story. A play-within-a-play structure casts light on the fact that the voices of the puppet characters—Miranda, Ferdinand, Alonso, Gonzalo, Antonio, Sebastian, Trinculo, and Stephano—are not their own. Someone else is behind those voices, creating additional layers to the story of *The Tempest*.

Shakespearean scholar Kenneth Gross claims that "Prospero is Shakespeare's great example of a failed puppeteer." In Thebus and Maugeri's artistic concept in *The Feast: an intimate Tempest*, Prospero instead directs Ariel and Caliban—the only other live actors in the production—to manipulate the objects, bringing the themes of power and control to the heart of the

production. All of the action onstage is generated by Prospero in order to retell a story that he has been chewing over for twelve years. He uses Ariel and Caliban's puppet performance to numb himself to his painful past, hoping for revenge but dreaming of redemption. The chains on the limbs of both Ariel and Caliban remain puppet strings held by Prospero until his plans are derailed by the only aspect of the stage that he fails to control: his own humanity. ©

### *Learn more!*

For more information on puppetry, consult Kenneth Gross's article entitled "Puppets Dallying: Thoughts on Shakespearian Theatricality" or visit [www.redmoon.org](http://www.redmoon.org).



## THE FEAST

### *A (Postcolonial) Intimate Tempest*

Shakespeare wrote his final play during the time of England's first major overseas colonial expansion into Jamestown, Virginia. One of the ships bound for the new colony, Sea Adventure, was caught in a ferocious storm and washed ashore of the Bermudas, thrusting the islands dramatically into the British news. A fascination for the unknown developed in England, and wild theories circulated about the exotic experience of the shipwrecked sailors. This important event in England's colonial story may have influenced Shakespeare in his creation of *The Tempest*. But how is the advent of colonial expansion reflected in modern readings of Shakespeare's text, and what could it mean for theatrical interpretation of the play?

Contemporary scholars have often peered at pages of literature, including *The Tempest*, with a postcolonial eye—an interpretation which directors Jessica Thebus and Frank Maugeri take to Chicago Shakespeare Theater's stage through an upcoming puppet production entitled *The Feast: an intimate Tempest*. When attempting to apply postcolonial theory to the story of *The Tempest*, analyzing and deconstructing the meaning of the term helps to illuminate connections. "Post" is a prefix, of course, meaning later, behind, or after. "Colonialism" is the process of one people or country in acquiring, upholding, and expanding settlements in the territory of another people or country. When both parts unite into "postcolonialism," the theory suggests that colonial practices reside in the pages of the past. Modern historians, therefore, are able to objectively analyze the colonial process, accounting for and confronting the residual effects of colonialism on culture.

A postcolonialist interpretation of *The Tempest* is primarily an analysis of the relationship between Prospero, the "colonizer," and Caliban, the "colonized." This is particularly evidenced in language employed between the two characters, seeing as Caliban addresses Prospero as "tyrant," while he is identified as "slave" and "monster." Theorists adhering to the postcolonialist narrative sympathize with Caliban's character and perceive his claim to the island as legitimate, contrary to classical interpretation that would dismiss him as deserving of Prospero's oppression. The title of "usurping other" is conferred onto Prospero due to his manipulation of Caliban, which becomes most apparent in his use of physical force throughout the text: "I'll rack thee with old cramps" (2.1). Prospero's physical dominance is thrust even further

into the forefront in *The Feast: an intimate Tempest*, as Caliban is in chains throughout the production with a threatening axe looming in the background.

Unlike Caliban's inherent indigenoussness, Prospero's ownership to the island derives from his supposed cultural superiority to Caliban, illustrated throughout the text particularly in his language. Postcolonialists view Caliban's capacity for mastering Prospero's language as evidence for a narrow intellectual distance between the two characters. This notion is even further illustrated in the way that both Caliban and Prospero both speak in verse. It is important to note that after Caliban masters Prospero's language, he rejects it: "You taught me language; and my profit on't/ Is, I know how to curse./ The red plague rid you/ For learning me your language!" (1.2).

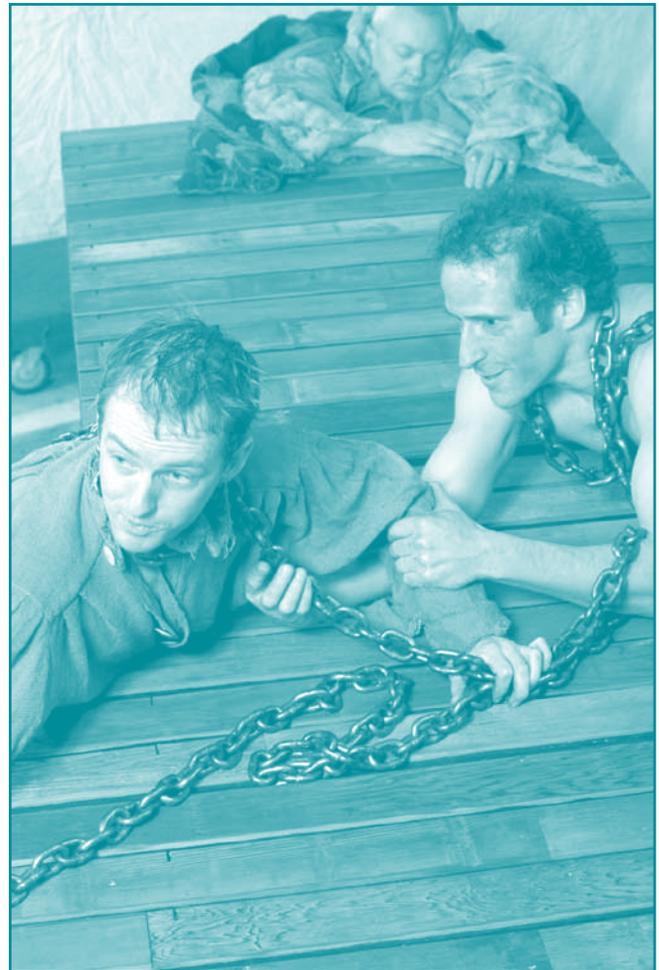


photo by Michael Brosilow

FROM LEFT: ARIEL (SAMUEL TAYLOR), PROSPERO (JOHN JUDD), AND CALIBAN (ADRIAN DANZIG).

Theatrical interpretations of *The Tempest* are adapted to highlight postcolonialism primarily through their physical depiction of Caliban. Classical Calibans are monster-like, but colonial sentiments manifest when his character physically and mentally resembles a human. If Caliban is less different from Prospero, it provokes the audience to question the source of power and control between the two characters. The Caliban in *The Feast: an intimate Tempest* skirts the human realm, unearthing a discomfiting interpretation within the audience of the relationship between the characters—Prospero is chaining a real person to his dinner table.

*The Feast: an intimate Tempest* enhances the colonial relationship between Prospero and Caliban by presenting them as two of the three live characters in the production—the rest of the cast are puppets that are controlled by Prospero. Directors Jessica Thebus and Frank Maugeri add yet another dimension to CST's postcolonial production: the action centers around a meal, which not only translates postcolonialism to the stage, but to the table. In fact, the majority of the set is constructed around a long dinner table that Prospero is able to transform at his whim and to which Caliban is chained. But how does feasting unite Shakespeare's text with postcolonial interpretation?

Scholars recognize that colonists were historically received by natives with kindness and an exchange of knowledge—even if treachery was to follow. This notion is evidenced in colonial stories rooted in history like the Thanksgiving feast between the Pilgrims and Native Americans, but can also be found in Act 3, Scene 3 of Shakespeare's original text. Alonso, Sebastian, Gonzalo, and Antonio, weary from their shipwreck and wandering about the island, are confronted with a lavish banquet. This is a seeming act of kindness by the island's spirits, but as the travelers approach the table, Ariel appears in the form of a harpy and the feast vanishes. Unlike Caliban's initial choice to use his knowledge of food sources on the island to benefit a newly shipwrecked Prospero, Prospero instead employs his knowledge to deny a basic need to a different set of shipwrecked travelers. This denial brings postcolonialist interpretation back into the text: the image of a disappearing feast elicits an image of Prospero as a powerful "other" on the island.

## Creating Caliban Part 2

## ACTIVITY JUMPSTART

Go back to your initial drawing or description of Caliban. Think about what the physical appearance of your Caliban would communicate to a potential audience about your interpretation of *The Tempest*. Does it convey modern postcolonial themes, or is it rooted in classical interpretation? Do you have any different thoughts about Caliban after reading this essay or attending Chicago Shakespeare Theater's production of *The Feast: an intimate Tempest*?

According to his recollection of their early relationship, Caliban treats Prospero with kindness, showing him "every fertile inch o'th'island" (2.2). At that point, Caliban's existence was necessary to meet Prospero's basic need for sustenance. Prospero subsequently exploits that knowledge and reverses the dependency, chaining Caliban deep within the earth of the island supplying him with a limited amount of food (1.2). That notion is vividly portrayed in *The Feast: an intimate Tempest* as Prospero dines in the presence of Caliban. Director Jessica Thebus notes that "withholding sustenance or giving someone sustenance is truly the ultimate power." CST's production culminates with Caliban finally being invited to eat at Prospero's table, representing the ultimate act of atonement by his self-appointed master. In postcolonial interpretation, the intimacy of the simple act of providing sustenance is a method of Prospero's acknowledgment and mitigation of his colonial pursuit on the island. ©



## A CONVERSATION WITH THE DIRECTORS

Director of Education Marilyn J. Halperin met with Co-creators and Co-directors **JESSICA THEBUS** and **FRANK MAUGERI** to talk about their production, *The Feast: an intimate Tempest*.

**Q** How did you decide upon *The Tempest* as a play for this collaboration with Chicago Shakespeare?

**A Jessica Thebus:** Frank and I have been searching for the right project to do together since we did *Salao* a number of years ago here at Chicago Shakespeare. *The Tempest* is a play about magic, about theater, about a theater-maker, about a magician as a maker of artifice. That world is very appealing to a story being told through spectacle and objects, and through actors.

*Tempest* offered two things immediately: the exciting visual world of the play—an island encircled by magic; and this interesting structure of a story with three subplots—with Prospero and his minions operating over all three.

**Q** How different is your adaptation from Shakespeare's script?

**A JT:** All the language is Shakespeare's original language. The difference, I think, is our focus on Prospero's journey: we're making a piece about the journey of Prospero in Shakespeare's *Tempest*. We've titled it 'An intimate *Tempest*' not because we're staging it in a small theater, but because we've imagined this psychological space in which Prospero is creating his story. The journey of a soul from stagnation and rage to forgiveness and possibility.

**Q** Can you talk more about that?

**A JT:** When we started to talk about the story thematically, our conversations turned to forgiveness: how do you forgive the unforgivable? Prospero is such a moving character, who's in the grips of madness, and uses his magic and his ability to create artifice in order to exact the revenge he has wanted for so long.

Everything and everyone is where he wants them to be and he's holding all the cards. But he is encouraged by Ariel to be human, to feel. And he does forgive. Everything turns on that moment.

Every person has been in Prospero's shoes—when we sit with our justified rage at people who truly have wronged us. What is it that makes us as human beings back up from taking revenge and turn to forgiveness? This seems like an essential, human experience to explore.

**Q** What role does magic play in this universally human story of forgiveness?

**A Frank Maugeri:** I've not thought about magic in the production as much as I've thought about illusion, and I think the two are very different. I think of Prospero fundamentally as a master of illusion, creating something to disguise something else. Magic would suppose powers from the great beyond, which I don't think he has, but that he has the power to make you see something else. Here's a man who has designed a world for himself to maintain his own illusion.

Every person has been in Prospero's shoes—when we sit with our justified rage at people who truly have wronged us.

A conversation that we had the other day has been swimming in my head since: does Prospero live in a magical world that he has power over, or does he live in a mechanical world that he has engineered and is the foreman of? And we decided that he was the engineer of his world, who designed this table and carved these objects for the performance that he needs to see. He has hand-painted the back wall and created those frames for that moment. He has served, like Shakespeare himself, as the creator of that world, without the notion of magic at play but, instead, with a wrench and a screwdriver, and the machine parts to manufacture objects that have within themselves faults.



photo by Michael Brosilow

PUPPET ARM. THE MECHANICS OF THE PUPPET ARE VISIBLE TO THE AUDIENCE.

**JT:** He's not a god: he needs his books. He needs Ariel. The central relationships are about Prospero and his right and his left hand, which in a way are like Caliban and Ariel. Those creatures become his hands and make the world he wants to make.

**Q** Frank, go back to what you said something 'objects with faults.' What did you mean?

**A FM:** That they're unpredictable. And they, like an actor responding to an audience, do things that can't be anticipated. If you're listening, they will surprise you because they are their own organism in that world. And if you create that right relationship, they will expose not only their greatness but also their weaknesses and their faults. I don't want to be esoteric about it, but they're living things.

**Q** Is that relationship something that comes easily to an actor?

**A FM:** No, not at all. Actors need to be trained and encouraged to be open to the world of those objects. Just like every line in the play is treated incredibly delicately by the good director, with the objects, it's the same thing. Every gesture, how you get the object from here to here—which is essentially my equivalent to a spoken line—has to be carefully considered and understood. You take the object and put it into a landscape of ritual. Then everything you move and touch and push has tremendous value, equal, I dare say, to the words. I do think it takes a big actor to know that at moments in a play like this he is simply the electricity charging the object that is telling the story. And he has to find a way to back off some and let the object do some powerful work. That requires a lot of humility and spirit and thought by an actor.

**Q** You're alluding to the balance and tension between the world of words and the world of objects. In just one or two brief sentences, can you distill what your two distinct roles are?

**A FM:** In the end, I think that my strength is in creating the world in which they live. And Jessica's is in creating, equally, the story in which the world occurs. If one fails, the play doesn't work.



photo by Michael Brosilow

FROM LEFT: ARIEL (SAMUEL TAYLOR), PUPPET MIRANDA, PROSPERO (JOHN JUDD), AND PUPPET FERDINAND

**Q** How did you come to imagining the story told by three actors?

**Everything you move and touch and push has tremendous value, equal, I dare say, to the words.**

**A FM:** There were moments when we talked about only one actor, Prospero. But when we came to the realization of three actors taking on the roles of Prospero, Ariel and Caliban, the relationship

between the three of them is primary. The three other plots are embodied by different kinds of objects—romantic, tragic, funny. We were trying to imagine what the world of this play was, given the primacy of these three characters.

**JT:** And then I think Frank said it in one sentence: the three of them can be chained to a long dining table. A table is a space of domesticity, of intimacy, negotiation. A place where we can all feel somewhat trapped. Prospero needs Caliban and Ariel, he needs them to perform the other characters so that he can interact with them, live out his story. So he has to keep them around his table.

**Q** And how did that influence your particular cutting of the text?

**A JT:** We wanted to keep the really beautiful, fundamental and familiar speeches of transformation and let language serve its turn in the mouth of the actor in those moments, supported by our visual world. I think that was the starting point, then reducing to the correct amount of gesture and language all the scenes that happen in the play. Then letting the Ariel, Caliban and Prospero scenes have their breadth of language. Then as we worked on the



adaptation more, some of the scenes began to have a double texture. Like the Trinculo, Stephano and Caliban clown scenes are now as much scenes between Ariel and Caliban who are playing the other characters to entertain Prospero. The things they say as the other characters come to represent their own rebellion against Prospero.

There shouldn't be a single word that we feel we could have cut. It's all got to be essential. Lines that I didn't necessarily recall from the play have really come out to be very important to us. There's one near the end, 'Though the seas threaten, they be merciful. I've cursed them without cause.' It's become a very emotional line at the end of our adaptation.

**Q** Tell us more about how you've come to understand this triadic relationship between Prospero, Caliban and Ariel.

**A** **JT:** We've been thinking about Caliban and Ariel as Prospero's two 'sons,' who are supposed to do everything he says. Ariel is trying to get his freedom by behaving well, and Caliban is trying to get his freedom by tricking Prospero. As a director, I'm intrigued by the complexity and fertile nature of these relationships, as well as by their universality. We continue to refer to the 'onstage play' of *The Tempest*, contrasted with the 'backstage story' between Ariel and Caliban. Depending on whether it's the 'onstage' or 'backstage' story between Ariel and Caliban, we're shining light through Shakespeare's words so that they refract differently in each.

**Q** Can you talk more about the design of this world as you've conceived it?

**A** **JT:** Within ten minutes, Frank drew it—the table and the chains and the three men and, very soon after, the axe. Those were the four elements in his vision that made sense to me right away: three men chained to a table. They're all chained to the same thing and can't leave: if one goes down, the others go down. And then there's this axe, this dangerous metal object.

**FM:** That image for me was all about assault, which for me is what I believe to be the historical fabric of this play. So let's create real jeopardy. Let's create real nightmare. I don't want to call it a horror film because it's not, but there's a similar threat and tone that a psychological horror film would have.

**JT:** And I feel like that fits for a person in Prospero's shoes. I can go down the dark path and be lost in madness and pain, irredeemable, or I can choose the light.

## They're all chained to the same thing and can't leave...

**Q** What is this table to them?

**A** **FM:** He has had them chained to this table for god-knows-how-long and every night he forces them to tell a new rendition of the story, until they get it right, or until it's right for him.

**JT:** It should feel like they have been chained forever and he has been chewing on this, forever.

**FM:** For me, the table is the island in its entirety. That's all there is in that world, nothing else. It was Prospero who fabricated the table and therefore maybe he's fabricated the island. Maybe he's made up all this stuff. Even these two people, his prisoners, his slaves, he quite possibly invented because here they are, chained to his table.

There's so many different interpretations of magic, right? Prospero is trying to put information together, to organize it. He's trying to recall. Did that really

happen? Am I making this up? What actually happened? His memories are fragments and he is reorganizing pieces of things to reconstruct his story. He took the ship and put it into this table and now he has enough of a world to recall something with, or to manufacture what he decides to today to believe is the story.



photo by Michael Brosilow

FROM LEFT: ARIEL (SAMUEL TAYLOR), PUPPET GONZALO, PROSPERO (JOHN JUDD), CALIBAN (ADRIAN DANZIG) AND PUPPET SEBASTIAN.

**Q** Talk about the design of the puppets.

**AFM:** Very intentionally, we're doing a bunch of things. One, we're showing you how the object works because we don't want to hide the magic. In fact, it's more magical once you understand the mechanism that's at play. And then, secondly, the object becomes an extension of me: I am attached to the thing now in a way that might appear slightly burdensome. Is the object part of me or am I part of it? The backs of the heads are open so you can see the puppeteers' mechanical gestures that make things move.

The puppets are shaped so that they are so simple. They are parts of the body, suggestive of Prospero's difficulty in recalling the whole story. We could have had two-foot-tall puppets and little moving arms but instead we made a specific choice for them to be fragments, evoking, I hope, this sense of what's real, what not? What is he recalling? What is he making up? Was it he that carved them? Did he not?

The Ferdinand and Miranda are very beautiful, carved wood-objects—heads with moving eyes. She blinks, and he looks left to right—choices based on the purest form of expression. Something so simple as the way the eyes move, up and down or back and forth, to evoke the essence of a young woman and a young man.



INITIAL SKETCH OF FERDINAND.

**Q** What is the relationship, then, between Caliban and Ariel and the puppets?

**AJT:** In the world we've created, the magic that Caliban and Ariel have is that they are able to perform these characters with full virtuosity and love and tenderness. When Ariel performs Miranda, he becomes part of her. So that they create the whole—from a lump of wood. When they agree to participate—or when they're forced to participate—they bring these creatures to life.

**Q** And Prospero's relationship to the puppets?

**AJT:** Prospero needs Caliban and Ariel because they are his arms, and he needs them to perform these characters so that he can interact with them. This is why it's so essential that those puppets be that beautiful and that human because they're not just props in the story. They have to feel like they are able to be their own kind of mysterious, living things.

**Q** And at the heart of the play for each of you...

**The magic that Caliban and Ariel have is that they are able to perform these characters with full virtuosity and love and tenderness.**

**AJT:** The turning point when he has exactly what he wants—and has everyone else exactly where he wants them—and he releases the need for rage and for punishment. In the end, he gives up his magic and he gives up his

rage, and you find him saner, perhaps wiser and kinder, but you also find him having let go and not knowing what's next.

**FM:** Illusion is something we all live with. We all manufacture our reality. Resentment brews into vengeance. So you take magic out of that equation and you simply replace it with 'illusion' or 'delusion.' At some point we have to make a choice: continue on with our illusion, restructure it in some new, awful way, or see it for what it is. Prospero sees it for what it is. ©



## 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
  - ⊙ ncreases physical and spatial awareness
- a. 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.
  - b. 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.
  - c. 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.
  - d. 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.

- e. 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.
- f. 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.

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.)*



## COMMON CORE

This year, Illinois joined the cadre of states to adopt the new Common Core State Standards. You'll notice throughout the Classroom Activities section that we have suggested several anchor standards in Reading Literature, Language, Writing, and Speaking and Listening. We have referenced the anchor standards only so that teachers can apply them as they are relevant to different grade levels. By readily adapting and sometimes extending a suggested activity, its alignment to a specific standard can be strengthened.

## Before You Read the Play

### AS A CLASS

#### 1 Brainstorm About Shakespeare

Share any information or experiences you have had with his works. What do you know about *The Tempest*? What do you think it could be about? It has been labeled a Romance—what is Romance? What do you think a Shakespearean Romance would entail? Do you like Shakespeare? Why or why not? Generate a list of thoughts and ideas on an overhead, Powerpoint presentation, or large sheet of paper to save for later reflections and comparisons. Don't be afraid to share any expectations and associations—even if they are negative. Brainstorming activities are meant to flush out all types of thoughts and ideas. (To the teacher: Conduct this activity at other stages throughout the learning process to record any progress. Refer to the initial list and discuss as a class why certain thoughts have been adjusted and amended.) **CONSIDER COMMON CORE ANCHOR STANDARDS SL1, SL3, W10**

#### 2 Tempest Bulletin Board

Create the beginnings of a bulletin board for *The Tempest* that you will add to as you read through the play. Start by putting up pictures or words that represent anything the students know or think about *The Tempest* before you start reading. As you study the play, add images, quotes, headlines, poetry, etc. that remind you of characters, events, key objects, words, or anything else that you feel is relevant to your responses and thoughts regarding Shakespeare's script. Be able to support your reason for adding something. Discuss why additions are made and how they are helpful. After working on a general one, consider creating boards for specific characters. **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL2, RL3, RL7, SL1, SL2**

Ⓢ indicates an activity that is also appropriate for students who will not be reading the play for class.

## 3 Disembodied Lines

(To the teacher: Excerpt 30 lines from the play that are rich in Shakespeare's language or are descriptive of character. Distribute a line or lines on a slip of paper, not revealing the character who spoke them.) Look at your line/s and, as you walk around the room, say it aloud again and again without addressing anyone. Circle any words you don't know. Put the unknown words on the board and come to a class 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. Regroup in a circle. One person takes an object (like a stuffed animal or a ball) to toss. The person who has the object first recites his/her line with as much feeling as possible. Then he/she tosses the object to any student. The next student, in turn, recites his/her line aloud and tosses to someone else. Repeat this exercise until everyone has recited his/her line several times. (Add one or two more objects to heighten the spontaneity!)

Sit down in the circle and discuss the lines, asking questions to stimulate conversation. Remember to encourage all ideas—none can be wrong!

- ⊙ 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, SL3, L4, L5**

## IN SMALL GROUPS OR PAIRS

### 4 Adopt a Character

Select a few classmates to lay on large sheets of paper to trace their profile, and in small groups draw, cut-and-paste, or attach costumes on the life-size portraits. As you read the play, use "caption bubbles" to attach quotes from the text that have particular significance for the characters. Hang the portraits around the room. Continue to costume the portraits and add caption bubbles as you read the play. Take pictures before and after making changes to the characters and post them in the classroom, documenting the progress you make! **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL2, RL3, SL2, SL4**

### 5 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 into the sea*)
- ⊙ Act 1, Scene 2, lines 189-214 (*Ariel's handiwork with the shipwreck*)



- © 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 mentioned above to the class. Listen carefully. Make a list of the words or phrases that stick in your mind. Listen to the speech again. Try drawing or describing images or settings the speech conjures 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. Discuss and evaluate.

**CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL4, RL7, SL2, SL3, SL6, L5**

## 6 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)      |

Ⓢ indicates an activity that is also appropriate for students who will not be reading the play for class.

“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 SL1, SL3, L4, L5**

## 7 **Makeshift Words**

Shakespeare frequently uses the hyphen to create compound words that create vivid images. He puts words together to present new challenges and inspiration for the imagination. For example, in Act I the compound words include: “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,” “stillvexed,” “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, and discuss their possible meanings and implications. As you read or view the play, note the hyphenated words and their contexts. Make up five hyphenated words of your own to describe aspects of *The Tempest*. Pretend you are a creative columnist for your school newspaper. Write a brief article about a school event. In your article use five original hyphenated words to enliven the language of your passage. **CONSIDER COMMON CORE ANCHOR STANDARDS RL4, W3, L4, L5**

## 8 **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 <i>The Merchant of Venice</i> )
“The course of true love never did run smooth.”	( <i>A Midsummer Night’s Dream</i> , 1.1.134)
“How Beauteous mankind is! O brave new world...”	( <i>The Tempest</i> , 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 that you can hear it. Try finding the rhythm by feeling your pulse. You can try this with other selections that have a clear meter, either from Shakespeare or other works, such as poems (William Blake works well) or even Dr. Seuss books!

In pairs, experiment with writing a few lines in iambic pentameter. Try to retell one of the scenarios from *The Tempest* as a ten-line story, all in meter. Share your verse-tale, then try to have a spontaneous conversation with you partner 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 RL1, RL4, W3, W10, SL1, L1, L5**



## ON YOUR OWN

### 9 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 alone, and with capitalization at the beginning of each new line. There is no hard-and-fast rule that dictates Shakespeare's choices, but typically, 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 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, skim the text and trace a 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, consider the significance of such a switch. Which characters get poetry and which ones get prose? Does this change? Why or why not? It will help to read the lines out loud to yourself. Different students can trace different characters throughout the play to see when and speculate why shifts are made between speaking in verse and prose.

**CONSIDER COMMON CORE ANCHOR STANDARDS RL3, RL5, SL1, L3**

### 10 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 actual text. 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 I, Scene 2, Lines 332-45. If time allows, try this with other passages.

*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 RL1, RL4, RL5, SL1, SL3, SL4, L1, L2, L4, L5**

9 indicates an activity that is also appropriate for students who will not be reading the play for class.

# As you Read the Play

## SETTING THE STAGE

These are two-to-five minute “attention-getters” 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. Teams, rewards, and bonus points often heighten focus and enjoyment... Many of these activities work well as class conclusions, emergency substitute activities, and creative full-class activities as well.

### 1 **Headline News**

Based on the scenes you studied for homework, create daily headlines for the Milan newspaper. Now imagine a newspaper for the 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 RL10, W3, W4, L1, L3**

### 2 **Finish Line!** Ⓞ

Have one person begin a line and the point to another person to finish it. Use the previous night's reading or previous scenes, or even future lines and speculate based on what you know of the character. Guess the character who would state the line. **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL3, RL4, SL1**

### 3 **Active Accents** Ⓞ

If you are memorizing a key quote, use the opening minutes to collectively recite it. Use different tones and voice inflections (a western accent, in robust Italian, with a French accent, like Elmer Fudd, in British high style, cockney, etc...). Say it fast and slow, sing it, chant it, be creative each day—and soon you will know it and have learned it together. **CONSIDER COMMON CORE ANCHOR STANDARD SL2**



## 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! A lesson plan cover sheet is inserted into this handbook—please consider donating a favorite idea of yours to others! Need inspiration? If you are looking for the perfect activity or “proven” lesson plan, visit the Center and see what other educators have offered us. **Call the Education Department, 312.595.5678, to make an appointment.**



## 4 Scene! 🌀

(To the teacher: Begin class with brief scene clips from movies or shows that will connect to class discussion and lessons. There are some productions and movies directly related to *The Tempest*—see resources in back pages of handbook—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*). Discuss the characters' reactions to different cinematic tempests. How are the film depictions similar or different from the scene set in the text? 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 you think will work well with this activity—great for compare-and-contrast discussions. **CONSIDER COMMON CORE ANCHOR STANDARDS RL2, RL7, SL1, SL2, SL5**

## 5 Voting with Your Feet 🌀

(To the teacher: Before class begins, hang up signs in different areas of the room stating “Yes,” “Maybe,” and “No.” Focused questions will inform you of portions of the plot or text that the students feel strongly about or need additional time in class to cover.) As your teacher asks a series of focused questions, “vote” by moving to the area of the room that your answer is located. You might start off with easier questions like “Do you like the latest song hit on the radio?” and then move to questions related to the text: “Do you think Prospero returns to Milan willingly?” There are no wrong answers—and your opinion counts! Discuss the results of the vote by supporting your opinion with textual evidence. **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, SL1**

# © © © Act 1 © © ©

## AS A CLASS

### 1 Introducing Shakespeare’s Language

(To the teacher: 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 exploration of human nature and the use of language. Most importantly, his plays were written to be performed, not simply read. 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 second scene from Act I 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 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 should listen rather than read along, so no open books! Don’t worry about the correct pronunciation of unfamiliar words or phrases. Encourage your students to say them the way they think they would sound. (Later, you can take a class vote on the pronunciation of any words that cannot be located in the dictionary.)

🌀 indicates an activity that is also appropriate for students who will not be reading the play for class.

The first reading should be followed by a second one, with seven new students reading the parts—not to give a “better” reading of the scene but to provide an opportunity for the students to expand their familiarity with the text, and possibly gain new information or a clearer understanding of a particular passage. This second reading should be followed by 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 outside the scene at hand. Some examples of the questions to be discussed: Who are these people? Where are they? Why are they there? What are they doing? What are their relationships to each other? Also, this is a good time to address any particular words or phrases that are not understood. Give the students the answers to a few, but have them look up the majority as homework. (Oxford English Dictionary and C.T. Onions’s *A Shakespeare Glossary* are good sources.) Encourage them to ask questions about anything they don’t understand in the 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 students’ 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. Ask your students to 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 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 should act 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 Shakespeare’s text on their own, without the use of notes of explanatory materials. They will develop a familiarity with the scene and the language, begin a process of literary analysis of the text, and establish a relationship with the play and with Shakespeare.) **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL4, L4, L5**

## 2 Shakespearean Dictionary Game

In small groups, create and write down a meaning for a difficult vocabulary word from the text. Try to develop a convincing definition that your classmates would believe—searching surrounding text for “clues” and using critical thinking skills. Then take turns reading the real and made-up definitions and have your classmates vote on which one they think is real. **CONSIDER COMMON CORE ANCHOR STANDARDS RL4, L3, L4**



## 3 Performing the Storm

Have a few classmates act out the different characters on the boat from Act 1, Scene 1 to jog your memory, 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 RL1, RL3, SL2**

## 4 Imagining an Isle

Create a map of the island in *The Tempest*. This could be in conjunction with *The Tempest* bulletin board or in simply a corner of the room on the floor (then it could be three-dimensional!). Consider all points of your island's construction—What kind of island is it? It could be tropical, or even icy! 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, RL2, W1, W3**

## 5 Text Stress

Sometimes an actor or actress 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 see 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 Feast: an Intimate 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**...”

S indicates an activity that is also appropriate for students who will not be reading the play for class.

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 RL1, RL4, RL6, SL1, L3**

## IN SMALL GROUPS OR PAIRS

### 6 Bookworm

Invent titles for five of the books that Gonzalo 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, SL4**

### 7 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? Finish reading Act 1 and 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 terms to describe them? What have you learned about the characters thus far that made you describe them in this way? After finishing the play, create new oxymorons based on what else you have learned about their characters. How have your descriptions changed? **CONSIDER COMMON CORE ANCHOR STANDARDS RL3, L3, L5**

## ON YOUR OWN

### 8 Character Diary

When an actor or actress 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 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 are no right or wrong answers! Remember to always ask yourself why you chose specific answers to the hypothetical questions. For instance:

- ⊙ What is your character's favorite modern musician, book, or movie?
- ⊙ What would your character do if he/she were given a million dollars?
- ⊙ 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 and to support your entries. There will be clues in the text; you may need to use your imagination as well. How do you think he or she looks? What are his or her hobbies? What does he or she do with spare time? (Actors call this “creating a back-story” for their characters.) The journals can be used in class discussions to generate support for answers and questions. The information gathered could be used in a presentation by the student describing how they would play the part. Support and evidence gathered could be used as justification for a character sketch or essay. **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL3**

## 9 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, line 425). Find where the word “wonder” is mentioned elsewhere in the play. In what context? Follow Miranda through the play generating a list of instances in the text where her character exemplifies her name. **CONSIDER COMMON CORE ANCHOR STANDARDS RL2, RL4**

## 10 Cannibal Caliban?

It is believed that “Caliban” is a wordplay 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? A historical exploration of the implications and beliefs surrounding native inhabitants encountered during this age of discovery would fit well with this exercise. This could be extended to a research paper. **CONSIDER COMMON CORE ANCHOR STANDARDS RL2, RL6, W2, W7**

Ⓢ indicates an activity that is also appropriate for students who will not be reading the play for class.

## © © © Act 2 © © ©

### AS A CLASS

#### 1 Locating Text Clues

Do a word-for-word close reading of the first seventeen lines of Act 2, Scene 2. Choose a volunteer to read Caliban's lines through slowly and ask the rest of the class to respond as they notice each of the following aspects of the passage:

- © **Images:** On the first reading ask the class to snap their fingers when a line creates a picture in their minds. 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:** With another new student reading the passage, ask the class to drum their fingers on their desks when they hear something described in terms of something entirely 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, ask the class to tune their ears to listen for repeated consonant sounds. Ask them to clap once each time they hear such a repetition. What sorts of sounds are repeated? What kind of sound effect do they create? Discuss.
- © **Assonance:** This time, the class listens for repeated vowel sounds. Ask them to make a sound of awe when they hear it repeated (i.e.—"ooooo" or "aaahh"). What does this passage sound like? Harsh? Depressed? Frightened? Discuss.
- © **Repeated words:** Instruct students to raise their hands every time a word is repeated. What word/s do they 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 meaning:** Finally, have the students snap their fingers when they 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 lead play's central meanings. Using what you have learned from careful analysis of how this passage sounds, "score" 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 central themes become clear after doing this scoring work? (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 RL1, RL4, RL5, SL1, L1, L5**



## 2 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, Adrian, and 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 blackboard or large sheet of paper and generate a list of about four relevant descriptive words under each name. Ask students to consider the list of words that the class has produced while creating a personal tableau for each character. For instance, call out "Sebastian," and the whole class poses as their interpretation of his character. Getting up out of seats is encouraged! **CONSIDER COMMON CORE ANCHOR STANDARDS RL3, SL1, L5**

## IN SMALL GROUPS OR PAIRS

### 3 Elizabethan Acting

*(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.)*

If you saw the movie *Shakespeare in Love*, you saw that in Elizabethan times, playwrights were often finishing a play all the way to its first performances! In a society where pirating plays between rival theater companies was common, the full script existed in only one or two people's hands—and was held closely! Therefore, actors were not given copies of the entire play, but instead were given copies of their own characters' lines, with a line or so from the end of the speech preceding their own prompting them when to speak. These were called "cue lines"—and an actor's turn to speak is still known as his "cue." Having only his own lines and just a few cue lines forced an actor to truly listen to what his fellow actors were saying.

Divide into four small 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 aloud any line immediately preceding Alonso's and another member to read Alonso's lines. What do you learn about Alonso from what he says in the scene? Are you able to follow the conversation and action of the scene? Now come back together as a large group. One person from each group will play the character whose lines they've studied. How do the lines resonate differently within the context of the whole scene? Share what you notice about the character you focused on in the scene. **CONSIDER COMMON CORE ANCHOR STANDARDS RL3, SL1, L5**

S indicates an activity that is also appropriate for students who will not be reading the play for class.

## 4 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 support, 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, RL3, SL1, W2, W3, W10**

## 5 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 are they more bumbling? Do they make eye contact? Does Sebastian immediately understand what Antonio is suggesting? Are the two characters close together or far apart? Next, read through the lines a second time, making opposite 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, L5**

## 6 Generating Genre

In groups of three, perform the first exchange between Sebastian, Trinculo and Caliban in Act 2, Scene 2 (use lines 1-105 to make the exercise shorter). Throw the following possible styles or genres into a fishbowl. Each group will draw a performance style from the bowl and do their best to prepare a performance embodying the genre to be presented for the class. Give each group a few minutes to decide how to approach the scene. As the class observes the different styles discuss how each character changes. How does our sympathy for different characters change as the tone changes? What lines get accentuated or ignored? What themes are emphasized by the different genres? Who becomes the focus of attention as the styles and genres change? How could this information affect a director’s choice in choosing a setting for the play as a whole? What other styles or genres can you imagine?

- |                     |                       |                |
|---------------------|-----------------------|----------------|
| Western-style movie | Children’s Fairy Tale | In slow motion |
| Rock music video    | Cartoon Romance       | Musical        |
| Soap opera tragedy  | Silent Movie          | Country song   |
| Rap                 | Spoof Comedy          | Mystery        |

**CONSIDER COMMON CORE ANCHOR STANDARDS RL2, RL3, SL1, SL6, L3, L5**



## ON YOUR OWN

### 7 Descriptive Writing

Shakespeare was a descriptive writer—something any of us can achieve when we observe our subject very closely. Choose a place to sit and write for ten minutes on your own. Try to select a location that is active, like a school hallway, the cafeteria, or outside. Don't stop writing until the time is up. Just write what you see, hear, smell, and how the place feels. Make your writing as descriptive as possible. Poets like Shakespeare rely on metaphors—comparisons of seemingly dissimilar things, like love and food—to describe abstract emotions and sensory experiences. Test out your metaphorical skills. Share your piece with the class or a small group and see if they can tell where you were.

**CONSIDER COMMON CORE ANCHOR STANDARDS W3, W10, L3, L5, SL1**

### 8 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 W2, W3, W4**

## © © © Act 3 © © ©

## AS A CLASS

### 1 Love at First Sight?

Miranda and Ferdinand want to get married, having just met; Ferdinand is the only eligible bachelor—and only the third man (besides Prospero and Caliban) she has met since being sent away 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, SL4**

 indicates an activity that is also appropriate for students who will not be reading the play for class.

## 2 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 RL1, RL2, RL3, SL1, SL3, SL4, SL6, L3**

## 3 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 in a random order. Explore the individual words aloud with the class using both mind and body. What do they each reveal about the island? About Caliban’s motivations?

Now explore Caliban’s speech as a whole. Don’t forget about the poetic devices (including metrics) that are active in the lines! 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 RL2, RL3, SL1, L3, L5**

## 4 Focused Freewrite

The food-deprived characters in 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 around four minutes to generate as many ideas as possible, and then reread your work, underlining their most powerful thoughts or passages. Share your favorites with a small group. Does this exercise provoke sympathy for the characters? Or do they deserve Prospero’s retribution? There are no wrong answers! **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL2, RL3, W4, W10, SL1**





## IN SMALL GROUPS OR PAIRS

### 5 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 that captures your groups various ideas about these 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, L4, L5**

### 6 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:** Many directors take a traditional approach aiming to set Shakespeare’s plays as they imagine it in Elizabethan England. 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?

© indicates an activity that is also appropriate for students who will not be reading the play for class.

© **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, RL2, RL3, SL1, SL2, SL4, SL5**

## ON YOUR OWN

### 7 Figurative Doodling

Select two-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”
- 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 RL3, RL4, L3, L5**

### 8 Sense Web

Ariel's speech during lines 53-83 in Scene 3 uses strong language to condemn the group of characters who attempt to eat at the banquet. These words are what Prospero has commanded Ariel to express. 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.

<i>Sin</i>	<i>Destiny</i>	<i>Mad</i>	<i>Valor</i>	<i>Fate</i>
<i>Hurt</i>	<i>Innocent</i>	<i>Peace</i>	<i>Wrath</i>	<i>Sorrow</i>

**CONSIDER COMMON CORE ANCHOR STANDARDS RL3, L5, W3, W4**



## © © © Act 4 © © ©

### AS A CLASS

#### 1 Nurture?

Consider Prospero's statement about Caliban: "A devil, a born devil, on whose nature / nurture can never stick..." (4.1.188-189). 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 divulge about Prospero? **CONSIDER COMMON CORE ANCHOR STANDARDS RL4, L5**

#### 2 Insta-Tableau!

*(To the teacher: If you are reading a section of Act 4 in class (4.1.194-263 works well for this exercise), 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 "critique" your tableau and then continue 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 RL10**

#### 3 "Hear" Say (Part 1)

One of Prospero's well-known monologues occurs in Act 4 Scene 1 (lines 146-162). He uses rich imagery to describe fluid ideas in this speech, while marking a major turning point in the action of the play. *(To the teacher: Choose two volunteers, and ask the rest of the class to close their eyes and listen as you read the lines. The volunteers will then read "back-to-back" with the class still silent. Ask students to open their eyes slowly, and then begin a group discussion.)* What occurred? 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 RL2, RL3, L5**

S indicates an activity that is also appropriate for students who will not be reading the play for class.

## IN SMALL GROUPS OR PAIRS

### 4 Mapping Relationships

Miranda's chastity is of utmost importance to Prospero and Ferdinand, with several references to it throughout the play. For example, Ferdinand says, "O, if a virgin." (1.2.446) when he considers marrying her; Prospero's wedding masque is in part about chastity; Prospero says "Look thou be true!" (4.1.51) 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**

### 5 "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. Pay particular attention to lines 48 and 49. How do you think they are spoken by Prospero and Ariel? Intimately? Playfully? Fearfully? 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, RL3, RL4**

## ON YOUR OWN

### 6 "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:

- Ⓢ 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 in their diary regarding their reaction to Prospero's monologue.

**CONSIDER COMMON CORE ANCHOR STANDARDS RL3, W3, W4**



## 7 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 feel refutes Prospero's testimony and specific evidence that supports it. Does this activity change your view of Caliban's character? Write a short essay explaining which is a more convincing argument to you. **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL3, W1, W4**

## © © © Act 5 © © ©

### AS A CLASS

#### 1 The Great Debate (Part 1)

Chicago Shakespeare Theater's adaptation of *The Tempest*, *The Feast: an intimate Tempest*, grapples with the power relationship between Prospero and the island's inhabitants, which may prompt audiences to sympathize with Caliban. However, some scholars disagree with this claim (see Tom McAlindon, 2001 in "What the Critics Say" section of this handbook). After you have completed Act 5, consider both of these interpretations.

Set up a debate, labeling one half of the class "Team Prospero" and the other half "Team Caliban." Even if you do not agree with the side of the debate that you placed on, since you have read the whole play, you should still be able to find evidence in the text to support your team! Be as persuasive and passionate as possible! Stakes might be heightened by taking a vote at the end of class to assess whether "Team Prospero" or "Team Caliban" prevails.

**CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL6, SL1, SL4**

### IN SMALL GROUPS OR PAIRS

#### 2 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—that is, 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 is very different in structure and language from Caliban's in Act 2, Scene 2, lines 1-14. 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? **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL5, RL6, SL1, SL4**

Ⓢ indicates an activity that is also appropriate for students who will not be reading the play for class.

## 3 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**

## 4 Coloring Prospero

Actors don't just recite 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? 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 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, recall how Chicago Shakespeare Theater's Prospero delivered these lines. How did his delivery of these lines fit with the way that Prospero is portrayed throughout the production? **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL3, RL7**

## 5 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. 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 their 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! At the end of this activity, groups will select one student to report their findings with supporting evidence.

**CONSIDER COMMON CORE ANCHOR STANDARDS RL2, RL3, SL4**



## ON YOUR OWN

### 6 The Great Debate (Part 2)

After completing “The Great Debate (Part 1)” in class, reflect on the activity for homework. Write your own persuasive essay detailing your views on the “Prospero vs. Caliban” conflict. Your essay should choose one character to support and have a structured form:

- Ⓒ Introduction (including thesis statement)
- Ⓒ Three or more body paragraphs (each providing one excerpt from the text to support your argument)
- Ⓒ Conclusion (including restatement of your thesis and a “powerful” persuasive ending)

**CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL6, W1, W4**

### 7 Prospero’s Personification

Prospero’s monologue in lines 58-84 of Act 5 are made more powerful by Shakespeare’s insertion of poetic device. Personification is one of the methods that Prospero uses in this excerpt, which is defined as using human characteristics to describe non-human objects or ideas. 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 specific image and draw a rough picture of what you see. **CONSIDER COMMON CORE ANCHOR STANDARDS L5, RL4**

### 8 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? Bonus Points if the epilogue is in verse! **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, W3**

Ⓒ indicates an activity that is also appropriate for students who will not be reading the play for class.

# After You Read the Play

## AS A CLASS

### 1 Tempest Jeopardy

*(To the teacher: This activity works great as a review session. It's set up like the TV game show, and does take some extra preparation. A few students could also set up the game for extra credit.)* First, you should choose several categories. For example: Caliban, Prospero, The Court, Quotes, The Island, William Shakespeare, etc. Then leaf through the text and find several bits of information and creative facts to use as “Answers”—about eight for each category. The more specific and exclusive the information is the less ambiguous the actual game will be. Organize the answers in a range of difficulty and create a point value sheet. An overhead projector sheet or smartboard works well for this, then the whole class can see the categories being marked off as the game progresses.

Divided into teams, one student from the team chooses a category: “The answer is...” A member of one of the opposing teams must frame the correct question, winning points for their team with a correct question. Then the next team chooses a category, etc. Don't chime in with the correct “question” when the wrong one is given, so that the next group can choose the same category!) **CONSIDER COMMON CORE ANCHOR STANDARD RL10**

## IN SMALL GROUPS OR PAIRS

### 2 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.

- ⊙ 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, SL4**



## 3 Real-life Tempest

In small groups or as individuals do a brief “show-and-tell” presentation connected to the scenes and characters your class is studying. Each day, 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 RL2, RL7, SL1, SL2, SL3, SL4, SL5**

## 4 Becoming Authors

*The Tempest* is believed to be one of the few original tales that Shakespeare created without specific or traceable source material. Although the 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 play, 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 L1, L3, W3**

## 5 Word Search

The website <http://www.shakespeareswords.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 words that would be valuable to search? If you are interested in similar activities, check out this word frequency list at <http://www.mta75.org/cirriculum/english/Shakes/index.html>. **CONSIDER COMMON CORE ANCHOR STANDARDS RL2, RL4, L4**

## 6 Tempest Trailer

In small groups, create a movie trailer for *The Tempest*. Consider all of the elements of trailers that interest you and be sure to entice your targeted audience without giving away the entire story. Write your trailer’s narration—and don’t forget the swelling soundtrack! Be prepared to defend your choices! Choose one of these options to present your ideas to the class:

- Ⓢ If you have equipment available, film your trailer with a few classmates as actors.
- Ⓢ Perform the trailer as a skit with a few classmates as actors
- Ⓢ Present your ideas before “the board” in a marketing business meeting. Create a storyboard for your visual.

**CONSIDER COMMON CORE ANCHOR STANDARDS RL1, W3**

Ⓢ indicates an activity that is also appropriate for students who will not be reading the play for class.

## ON YOUR OWN

### 7 Mail Call!

Pretend you are a character from *The Tempest*. Compose a letter to send to one of the other characters 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. (Or with class split in two, one half writes as one character and the other half as another.) **CONSIDER COMMON CORE ANCHOR STANDARDS W3, W4, RL3**

### 8 Notable Quotable

Choose a favorite line or passage that is particularly meaningful to you in some way. Pretend you are speaking at a conference where the theme of your quote is the focus. (It does not have to be a literary or writing conference—be creative!) Write a short essay exploring how you understand the line and why it holds this meaning by citing the text beyond this instance. Read your essays in small groups. **CONSIDER COMMON CORE ANCHOR STANDARDS W4, RL4**

### 9 Tempest “In a Seashell”

The script for CST's *The Feast: an intimate Tempest* makes cuts to the dialogue in order to shorten the play and emphasize certain themes. In fact, this is a tactic that many 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, perform *The Tempest* “in a seashell” if you can! From the three scripts done for homework, start by selecting twenty lines. Make sure to create a dialogue about your choices within your group. Then create stage pictures, movement, or tableaux, and perform them for the class. Are there any lines that everyone kept? What do the various choices tell you about the play? Be prepared to defend your own choices! **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL2, SL4**

### 10 Dialogue with the Critics

Choose a critic/scholar/director who has stated a theoretical claim about *The Tempest* (such as “Prospero represents Shakespeare”). Discuss the implications of such a claim, the evidence needed to warrant such a claim, and the argument behind such a claim. Write a letter to a critic/scholar/director in response to their claim. **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL4, W1**



## 11 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.

**CONSIDER COMMON CORE ANCHOR STANDARDS W2, L1, L3**

# Preparing for the Performance

## AS A CLASS

### 1 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 Feast: an intimate Tempest* is performed in a small, black box theater at Chicago Shakespeare, creating an experience that allows the audience to be "close to the action" as well as close to each other. 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, SL3**

### 2 Casting 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 the celebrity, character or star? 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, SL4**

### 3 Picking Puppets

In CST's adaptation, *The Feast: an intimate Tempest*, only three characters are portrayed by actors, while all of the other characters are manipulated as different kinds of puppets. If you were adapting *The Tempest*, which characters would be portrayed with actors and which with puppets? Why? What kind of puppets would you use? Try to predict which characters might be represented using puppets in CST's production. Discuss. **CONSIDER COMMON CORE**

**ANCHOR STANDARDS RL1, RL3**

S indicates an activity that is also appropriate for students who will not be reading the play for class.

## IN SMALL GROUPS OR PAIRS

### 4 Envisioning the Set

Before seeing the production, individually or in small groups, create a list of expectations of what you hope to see when you watch *The Feast: an intimate Tempest* live and on the stage. Some critics believe that Shakespeare's plays are more successful when acted than when read. This assertion is made based on the visual impact that theater employs to express the text. Now, become set designers. Since you already know that CST's production uses puppets, how would you create a set that is conducive to puppet performance? What differences or problems might you have to design around by not using live actors onstage? How would you use the set to evoke the themes of power, colonialism, and freedom? Would the visual impact of your set enhance Shakespeare's original text and communicate your interpretation of *The Tempest* to the audience? Draw a rough sketch or make a collage of your set. Become production managers and list what materials you would need to bring your set to life. **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL2, SL1, SL3, SL4**

### 5 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 of 5 or 6 design either a poster or a radio advertisement for the production that highlights the play's intrigue, romance, and themes of power. 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**

### 4 Red Carpet

Imagine that you are on the "red carpet" for the premiere performance of CST's adaptation of *The Tempest, The Feast: an intimate Tempest*. What are the actors thinking, doing, wearing before the performance begins? With a classmate, create a mock interview between a "celebrity actor" and a reporter from an entertainment news organization. For instance, the reporter might ask the "actor" playing Caliban how he will prepare for the night's performance, how his portrayal of Caliban is special, or what the actor's relationship with the other performers in the production was like. The reporter might even interview the "director" of the production! **CONSIDER COMMON CORE ANCHOR STANDARDS RL2, SL1**

### 5 Alternate Performance

Break into groups of four or five. Have each group pick one of the following scenes from *The Tempest*:

- The opening storm (1.1)
- Ferdinand as log bearer/ the proposal (3.1)
- The vanishing feast (3.3)



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. Then perform it again, but this time, change your scene in one of the following ways:

- Ⓒ Perform your scene in gibberish or using only the phrase “peas and carrots.” You may still change your intonation and voice while speaking to reflect your emotions. What does your audience notice about your voice inflections?
- Ⓒ Next, stay in your seats and perform your scene in gibberish, again using no physical display of emotion (not even a smile!). How do you change your voice to express the meaning behind your words?
- Ⓒ 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?
- Ⓒ Next, pantomime your scene again as fast as you can. Which motions did you keep, and which did you overlook?

**CONSIDER COMMON CORE ANCHOR STANDARDS SL3, RL1**

## ON YOUR OWN

### 6 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. Do you think that CST’s adaptation will make cuts from your scene? Where? *(To the teacher: Make sure you tell the class to pay particular attention to their individual scene as it is interpreted in The Feast: an intimate Tempest. There might be a follow up activity...)* **CONSIDER COMMON CORE ANCHOR STANDARDS RL1, RL2, RL5**

## Back in the Classroom

### AS A CLASS

### 1 The “Talking Scarf” Ⓢ

After you see *The Feast: an intimate Tempest* take several minutes and “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 scarf (a theater industry stereotype!). Speak only when you are wearing the “talking scarf.” *(To the teacher: be sure to take note of the direction of this discussion so that future activities can be designed around aspects of the production that the class finds the most stimulating.)* **CONSIDER COMMON CORE ANCHOR STANDARDS SL1, SL3**

Ⓢ indicates an activity that is also appropriate for students who will not be reading the play for class.

## 2 Postcolonial Premise

If you haven't yet read the article in this handbook entitled "The Feast: a (Postcolonial) intimate Tempest," take the time to read it as a class. Does the article reveal anything about Chicago Shakespeare Theater's production that you had not considered before? What postcolonial themes do you see in CST's adaptation of *The Tempest*? What images did the directors create to translate the theme to the audience? Would you have done anything differently to portray the postcolonial theme? Discuss. **CONSIDER COMMON CORE ANCHOR STANDARDS RL3, RL9, L3**

## 3 Perceiving Puppeteers

The puppeteers in CST's production are characters (Caliban and Ariel) in Shakespeare's original story. Their manipulation of the puppets onstage is visible to the audience. Discuss how the puppeteers affected the production. Did they heighten your awareness of certain elements of Shakespeare's story? Were they ever a distraction—and, if so, when? What layers were created? What if the puppeteers in *The Feast: an intimate Tempest* were unseen? How would that affect your interpretation of the play? Discuss. *(To the teacher: Refer the class to the article in this handbook entitled "You Demi-puppets: Blending Puppetry with Shakespeare's Text" for further discussion.)* **CONSIDER COMMON CORE ANCHOR STANDARDS RL3, SL3**

## IN SMALL GROUPS OR PAIRS

### 4 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 the directors of *The Feast: an intimate Tempest* made changes to Shakespeare's text. 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 RL1, RL2, RL6, SL1**



## ON YOUR OWN

### 5 Favorite Scene (Part 2)

Revisit your scene from the activity entitled “Favorite Scene (Part 1).” Since you are an expert on that particular scene, comment on CST’s adaptation. Was the scene left out or significantly cut? Did it portray the themes that you expected? Did *The Feast: an intimate Tempest* reveal anything about your scene that you did not consider before? How were puppets used in your scene? Live actors? 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, RL1, RL2, RL6**

### 6 Tell Us What You Think!

Write a letter Chicago Shakespeare Theater expressing your opinions about the entire production. What was your favorite part? What part, if any, didn’t you like? Become a critic!

- ⊙ Did seeing the play performed with puppets change your ideas about any of the characters or scenes?
- ⊙ How close was Chicago Shakespeare Theater’s production design to your own vision of the play? What would you have changed?
- ⊙ Was there any point during the performance at which the sound design particularly affected or distracted you? What kind of mood did it create for you?
- ⊙ Based on the production you just saw, what do you think this director and her cast were most interested in expressing about *The Tempest*?

**CONSIDER COMMON CORE ANCHOR STANDARDS W1, W4**

⊙ indicates an activity that is also appropriate for students who will not be reading the play for class.

## CHICAGO SHAKESPEARE THEATER

### Chicago Shakespeare Theater's website

[www.chicagoshakes.com](http://www.chicagoshakes.com)

## COMPREHENSIVE LINK SITES

### William Shakespeare and the Internet

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

### Shakespeare in Europe Sh:in:E (Basel University)

<http://www.unibas.ch/shine/home>

### Touchstone Database (University of Birmingham, UK)

<http://www.touchstone.bham.ac.uk/welcome.html>

### Absolute Shakespeare

<http://absoluteshakespeare.com>

## TEACHING SHAKESPEARE

\*indicates a specific focus on *The Tempest*, in addition to other plays

### The Folger Shakespeare Library

<http://www.folger.edu/index.cfm>

### ShakespeareHigh.com (Amy Ulen's "Surfing with the Bard")

<http://www.shakespearehigh.com>

### Web English Teacher\*

<http://www.webenglishteacher.com>

### Proper Elizabethan Accents

<http://www.renfaire.com/Language/index.html>

### The English Renaissance in Context: Multimedia Tutorials (University of Pennsylvania)

<http://dewey.library.upenn.edu/sceti/furness/eric/teach/index.htm>

### The History of Costume by Braun and Schneider

<http://www.siu.edu/COSTUMES/history.html>

### The Costumer's Manifesto (University of Alaska)

<http://www.costumes.org>

### Rare Map Collection (The University of Georgia)

<http://www.libs.uga.edu/darchive/hargrett/maps/maps.html>

### Spark Notes\*

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

### Shakespeare Resource Center\*

<http://bardweb.net/plays/index.html>



## SHAKESPEARE AND ELIZABETHAN ENGLAND

### **The Shakespeare Birthplace Trust**

<http://www.shakespeare.org.uk/>

### **The Elizabethan Theatre**

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

### **Mr. William Shakespeare and the Internet**

<http://shakespeare.palomar.edu/life.htm>

### **Queen Elizabeth I**

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

### **Shakespeare and the Globe: Then and Now (Encyclopedia Britannica)**

<http://search.eb.com/shakespeare/index2.html>

### **Elizabeth I: Ruler and Legend (The Newberry Library's Queen Elizabeth exhibit)**

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

## TEXTS AND EARLY EDITIONS

### **The Complete Works of William Shakespeare (Massachusetts Institute of Technology)**

<http://the-tech.mit.edu/Shakespeare/works.html>

### **Treasures in Full: Shakespeare in Quarto (British Library)**

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

### **The First Folio and Early Quartos of William Shakespeare (University of Virginia)**

<http://etext.virginia.edu/frames/shakeframe.html>

### **Furness Shakespeare Library (University of Pennsylvania)**

<http://dewey.lib.upenn.edu/sceti/furness/>

### **The Internet Shakespeare Editions (University of Victoria, British Columbia)**

<http://ise.uvic.ca/Foyer/index.html>

### **What Is a Folio? (MIT's "Hamlet on the Ramparts")**

<http://shea.mit.edu/ramparts/newstuff3.htm>

## WORDS, WORDS, WORDS

### **Alexander Schmidt's Shakespeare Lexicon and Quotation Dictionary (Tufts University's Perseus Digital Library)**

<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.03.0079>

### **David Crystal and Ben Crystal's Shakespeare's Words Glossary and Language Companion**

<http://www.shakespeareswords.com>

### **Word Frequency Lists (Mt. Ararat High School)**

<http://www.mta75.org/curriculum/english/Shakes/index.html>

## SHAKESPEARE IN PERFORMANCE

### **The Internet Movie Database: William Shakespeare**

<http://www.us.imdb.com/find?q=Shakespeare>

### **The Internet Broadway Database**

<http://www.ibdb.com>

### **Shakespeare's Staging: Shakespeare's Performance and his Globe Theatre**

[http://shakespeare.berkeley.edu//index.php?option=com\\_content&task=view&id=12&Itemid=134](http://shakespeare.berkeley.edu//index.php?option=com_content&task=view&id=12&Itemid=134)

## SHAKESPEARE IN ART

### **Shakespeare Illustrated (Emory University)**

[http://www.english.emory.edu/classes/Shakespeare\\_Illustrated/Shakespeare.html](http://www.english.emory.edu/classes/Shakespeare_Illustrated/Shakespeare.html)

### **The Faces of Elizabeth I**

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

### **Tudor England: Images**

<http://www.marileecody.com/images.html>

### **Absolute Shakespeare**

[http://absoluteshakespeare.com/pictures/shakespeare\\_pictures.htm](http://absoluteshakespeare.com/pictures/shakespeare_pictures.htm)



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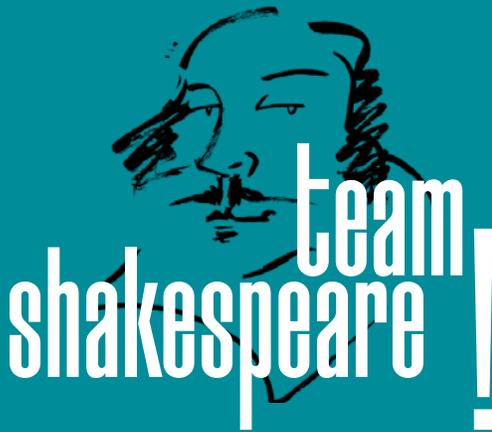
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\* Available as reference in our Teacher Resource Center. See our website, [www.chicagoshakes.com](http://www.chicagoshakes.com), for current hours.



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Chicago Shakespeare Theater  
on Navy Pier  
800 East Grand Avenue  
Chicago, IL 60611