

**GREAT
LAKES
THEATER**

TEACHER PREPARATION GUIDE



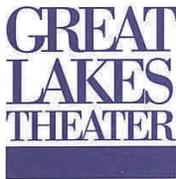
The Tempest

BY WILLIAM SHAKESPEARE

DIRECTED BY DREW BARR

TABLE OF CONTENTS

Dear Educator	3
A Note to Students: What to Expect at the Theater.....	4
GLT: Our History, Our Future.....	5
Playnotes	6
From Inspiration to Design	9
About William Shakespeare	11
Director’s Note	12
Preliminary Scenic Design.....	14
Preliminary Costume Design.....	16
Summary of the Play.....	18
If You Only Have One Day To Prepare	19
Prior to Attending the Performance.....	20
Classroom Activities	22
Vocabulary	27
How to Write a Review	29
A Sample Review	30
Quiz	31
Discussion Questions: After Attending the Performance.....	35
Notes	37
Generous Support	39
About Great Lakes Theater	40



Spring 2015

Producing Artistic Director
Charles Fee

BOARD OF TRUSTEES

Chair

Thomas G. Stafford

President

Samuel Hartwell

Secretary

Susan Hastings

Treasurer

Walter Avdey

Trustees

Michelle R. Arendt

Dalia Baker

Robyn Barrie

David L. Bialosky

Kim Bixenstine

Mitchell G. Blair

William Caster

Barbara Cercone

Beverly J. Coen

Gail L. Cudak

Carolyn Dickson

Leslie Dickson

William B. Doggett

Carol Dolan

Edward J. Donnelly

Timothy J. Downing

Natalie Epstein

Dianne V. Foley

Rudolph Garfield

Stephen H. Garipey

Henry G. Grendell

Elizabeth A. Grove

William W. Jacobs

John E. Katzenmeyer

Denise Horstman Keen

Jonathan Leiken

William E. MacDonald III

Ellen Stirn Mavec

Mary J. Mayer

John E. McGrath

Gregory V. Mersol

Leslie H. Moeller

Janet E. Neary

Robert D. Neary

Pamela G. Noble

Laura Passerallo

Michael J. Peterman

Thomas A. Piraino

Timothy K. Pistell

David P. Porter

Deborah B. Ratner

Georgianna T. Roberts

Rudolph K. Schmeller

John D. Schubert

Peter Shimrak

Laura Siegal

Mark C. Siegel

Sally J. Staley

Robert L. Stark

Diana W. Stromberg

Gerald F. Unger

John Van Hulle

Donna Walsh

Thomas D. Warren

Paul L. Wellener IV

Kevin White

Patrick M. Zohn

Performances

Hanna and Ohio Theatres

PlayhouseSquare

Administrative Offices

1501 Euclid Avenue #300

Cleveland, OH 44115-2108

(216) 241-5490

Fax: (216) 241-6315

www.greatlakestheater.org

mail@greatlakestheater.org

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production of William Shakespeare's *The Tempest*, which will be performed in the beautiful Hanna Theatre at Playhouse Square from April 10 through 26, 2015.

Tempted by spirits, teased by sprites, and tormented by a monster, a shipwrecked king and his party face the wrath of the betrayed conjurer, Prospero — a man they marooned on the enchanted island years ago. But revenge yields to redemption in William Shakespeare's final glorious gift to the world. Along the magically tempestuous journey, passions are unleashed, villainy is thwarted and a family is reunited in a comic and cathartic tale of romance and renewal.

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *The Tempest*. We offer special thanks to Madelon Horvath for her outstanding contributions to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

Kelly Schaffer Florian
Director of Educational Services
Kflorian@greatlakestheater.org

David Hansen
Education Outreach Associate
dhansen@greatlakestheater.org

A NOTE TO STUDENTS: WHAT TO EXPECT AT THE THEATER



You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the

theatre. Even the glow from a silent cell phone (used for text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.



The beautifully renovated Hanna Theatre

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the Company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The Company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square the home of the Company. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

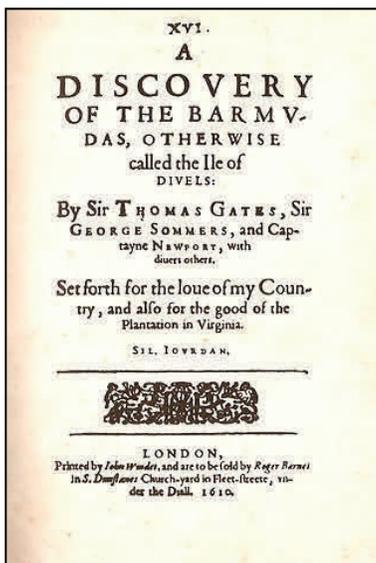
Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

PLAYNOTES BY MARGARET LYNCH

“

The story touches on many themes that Shakespeare examined from different directions throughout his writing career: the nature of kingship and just governance, the tension between nature and nurture, the relationship between a father and a precious daughter, the consequences of such irrational emotions as jealousy and the desire for revenge.

”



Title page for a first-hand account by Sylvester Jordain of the Bermuda shipwreck that was printed in London in 1610.



The marriage celebration of Elizabeth, the daughter of James I, and Frederick V, future King of Bohemia.

This is what many of us think we know about William Shakespeare’s *The Tempest*: that it was the playwright’s last play and represents his “farewell to theater.” That take on *The Tempest* first gained traction in the mid-19th century but evidence has since emerged that Shakespeare kept writing for the stage after he penned it. Also the place of *The Tempest* in Shakespeare’s biography does not account fully for the power and fascination that the play still holds today.

Here are a few facts: *The Tempest* was not published during Shakespeare’s lifetime and only appeared in print in the “First Folio” of collected works released by members of the playwright’s theater company in 1623. Records indicate that *The Tempest* was performed at the court of King James on November 1, 1611, and was reprised at court again before the marriage of James’s daughter Elizabeth in February 1613. Most scholars agree that the setting and plot of *The Tempest* were in part inspired by news of early encounters between English settlers and Native Americans and, more specifically, of a shipwreck in Bermuda, in July 1609, of a supply ship headed for the recently established English colony of Jamestown in Virginia. News of the shipwreck began to reach England about September 1610.

Many commentators have assumed that Shakespeare left London after he wrote *The Tempest*, in late 1610 or early 1611, to retire to his home in Stratford-on-Avon, where he died in 1616. However, scholars also increasingly agree that Shakespeare probably collaborated with the younger writer John Fletcher on two or three plays — *Henry VIII*, *Two Noble Kinsmen*, and the lost *Cardenio* — between 1612 and 1614. And in 1613, Shakespeare became part-owner of a house in Blackfriars, a London district where his company operated a theater. Perhaps Shakespeare’s “farewell to the theater” was not as definitive and dramatic as the farewell to magic delivered in the play by his character Prospero.

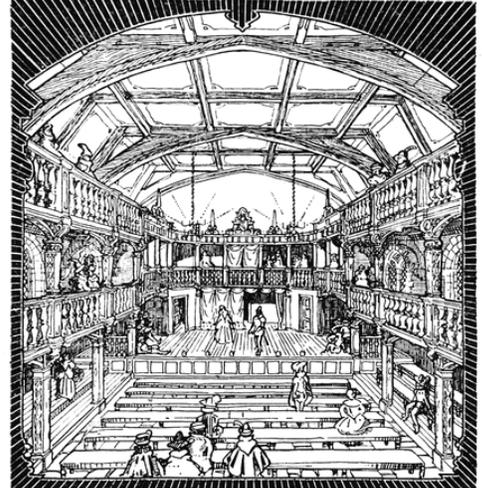
By 1611, when *The Tempest* was performed at court, Shakespeare and his company had established themselves as London’s leading theater



Inigo Jones, the English designer and architect who was first employed by Queen Anne, the wife of James I, to design sets and costumes for masque entertainments at court.



Detail of costume designs by Inigo Jones for the *The Masque of Augures* written by Ben Jonson in 1622.



A conjectural reconstruction of the interior of Blackfriars Theatre, the indoor space that the King's Men started using in 1609 during winter months and where *The Tempest* may have been performed.

practitioners. Performing in the 1590s as the Lord Chamberlain's Men, the company was prosperous enough to build an outdoor theater, The Globe, in 1599. They weathered the uncertainty surrounding Queen Elizabeth's death and the succession of James I in 1603, and they quickly won a patent from James to bear the name "The King's Men." They had the wherewithal to renovate a second theater space in the Blackfriars district and started performing there indoors during the winter months in 1609. In the 18th century, the poet John Dryden passed along the oral tradition that *The Tempest* had been presented at the Blackfriars Theatre.

And yet by 1611 Shakespeare may also have been feeling the pressure of changing tastes. The plays that he wrote between about 1607 and 1611—*Pericles*, *Prince of Tyre*, *The Winter's Tale*, *Cymbeline*, and *The Tempest*—were all in the newly popular "romance" style that was marked by exotic settings, wondrous events, and a sometimes unsettling mix of tragedy and comedy. Another strand of influence on this group of late plays was the court masque. King James and his wife Anne frequently commissioned such artists as designer and architect Inigo Jones, lutenist and composer Robert Johnson, and writer Ben Jonson to create elaborate spectacles for court involving costumes, scenery, music, dance, poetry, and mythological characters.

Such influences can readily be seen in *The Tempest*. It's set on a remote island, peopled by spirits and ruled by a magician. The masque composer Robert Johnson created musical settings for at least two of the songs called for in the text. Costumed dances are also described in the First Folio text, which includes an unusual number of stage directions for specific props and actions. Witness this note at the beginning of Act 3, Scene 3: "Enter PROSPERO above, invisible. Enter several strange Shapes, bringing in a banquet; they dance about it with gentle actions of salutation; and, inviting the King, & c. to eat, they depart." Another notation follows, mid-scene: "Enter ARIEL, like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes."

Did Shakespeare enthusiastically embrace the possibilities of the masque-infused romance? The Bloomsbury writer Lytton Strachey claimed that by the time the playwright produced *Cymbeline*, he "was getting bored himself." We'll never know. But what is known is that the playwright seems to have begun, in those last years, to work more frequently with collaborators. Individual, original authorship was not as strong and stable a concept in Shakespeare's day as it is in ours. Earlier in his career, Shakespeare often reworked older plays. Meeting the constant demand for new work, writers in those days often operated more

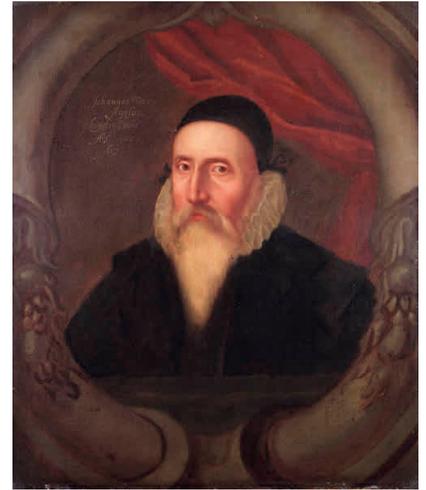
interchangeably — as the writing team for a television series might today. For whatever combination of reasons, Shakespeare does seem to have begun stepping back. In addition to the collaborations with the up-and-coming John Fletcher that have already been mentioned, Shakespeare may have worked with others on *Pericles*, *Prince of Tyre*, which, like the Fletcher collaborations, was not included in the First Folio collection, and on *Cymbeline*.

But while critical reception has not been kind to some of the late romance plays, *The Tempest* represents Shakespeare operating at full strength. Unlike his more customary practice, Shakespeare does not seem to have relied on a specific source for its plot. The story touches on many themes that Shakespeare examined from different directions throughout his writing career: the nature of kingship and just governance, the tension between nature and nurture, the relationship between a father and a precious daughter, the consequences of such irrational emotions as jealousy and the desire for revenge.

Some of these issues were topical in a particular way in Shakespeare’s day. Several observers have seen in Prospero a portrait of an older contemporary of the playwright’s, a learned man named John Dee. A mathematician, philosopher, mystical humanist, occultist, astrologer, and alchemist, Dee had advised Queen Elizabeth but did not find favor with King James and died in about 1609. Dee studied and published treatises about navigation, championing British exploration of the New World and the creation of a far-flung British Empire founded on naval power. Amassing one of the country’s largest private libraries, he also plumbed mathematics, ancient philosophical texts, and the rituals involved in transforming base metals into gold and divining mystical secrets by gazing into mirrored surfaces in order to seek a basis for a unified world religion that would heal the split between the Catholic and Anglican Churches.

The Tempest seems to be grappling in a profound and moving way with some of the same questions that absorbed John Dee and like scholars—questions that still speak to us today: How does one govern oneself? Shakespeare’s contemporaries found the answer in Plato’s tri-partite division of the soul into Reason, Spirit, and Appetite—which may be personified in *The Tempest* by Prospero, Ariel, and Caliban and which found another expression, centuries later, in Sigmund Freud’s superego, ego and id. Does kingship itself confer a fitness to govern others? The play explores the question from several angles—from Prospero’s own controlling and indifferent style of governing to the drunken scheming of the fools Stephano and Trinculo to become “lords” of the island. Why has governance, throughout human history, resorted to subjugating “the other” — the Calibans we encounter — as less than human?

Such topics were certainly on Shakespeare’s mind when he wrote *The Tempest*. In the character Gonzalo’s description of an ideal state, there are echoes of observations about the New World and the nature of its people that are contained in the essay “Of Cannibals” by French humanist Michel De Montaign, which was translated into English in 1603. In an age of exploration, in the court of a king who placed a high value on the trappings of absolute monarchy, proper governance of self, state, and others posed important questions.



Portrait of John Dee, the Elizabethan mathematician, philosopher, and occultist who may have been one of Shakespeare’s inspirations for the character of Prospero

Margaret Lynch has been a member of the Playwrights Unit of The Cleveland Play House since 1996 and served as dramaturg for Great Lakes Theater (1984-2002). An Ohio Arts Council Fellowship recipient, she has written seven plays. Commissioned work includes *Gilgamesh on the Crooked River*, with composer Daniel Bernard Roumain.

FROM INSPIRATION TO DESIGN

BY MARGARET LYNCH



The Aztec mirror, made of polished obsidian stone, that was once owned by occultist John Dee and employed in his “skrying” or gazing rituals in his attempt to see into the future or into the nature of occult secrets.



The organic shapes and textures of Nick Cave’s eco-inspired “Soundsuits” offered ways of thinking about the play’s Masque performers.



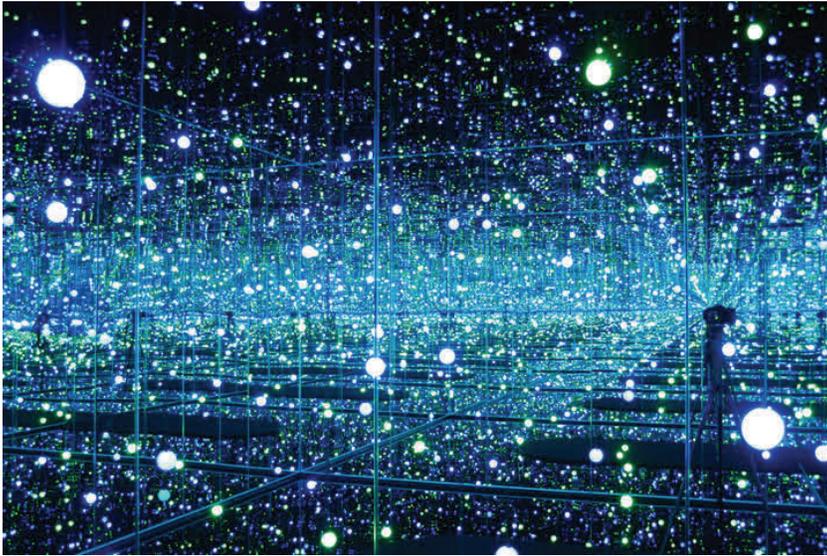
Images of the dramatic tableaux created for fashion shows by contemporary designer Thom Browne provoked thoughts about how to represent the shipwrecked courtiers.

The dynamics of power that drive Shakespeare’s play—at once political, sexual, and psychological—are at the heart of the current Great Lakes Theater production of *The Tempest*, directed by long-time guest director Drew Barr. How to embody Prospero’s sometimes capricious cruelty and his all-consuming need for control and revenge? Is he best likened to a modern-day terrorist bent on vengeance or to a Renaissance scholar trapped in his own self-absorption? How to reveal the humanity of the slave Caliban when no one in the play wants to see him as a human person?

Like all producers of Shakespeare’s play, director Barr and his design team have had to grapple with how to represent the various worlds that collide in *The Tempest*. There are the original inhabitants of the island—Caliban and Ariel; the Europeans in exile—Prospero and Miranda; the shipwrecked courtiers; the spirits who perform the play’s masque entertainments; and even the mariners on the boat. Each group has its own separate and isolated experiences, and yet the play moves forward by gradually drawing them together. Unlike the protagonists of Shakespeare’s other plays, Prospero orchestrates the movements of the other characters while only interacting with them sparingly himself. He engages most closely with Ariel—the instrument of his machinations. As a result, Prospero’s physical relationship with the action of the play becomes an interesting challenge.

Things also have to be embodied on stage that are difficult to carry off—storms, islands, spirits. If not depicted literally, how can the psychology of a storm, the trajectory from madness to peace, be tracked? If the setting is an island of the mind, how can the desperate sense of confinement be communicated? Until the storm, Miranda had only a slave or her own father to choose as a potential mate. How do we know that the tensions among the three of them are near the breaking point?

Drew Barr had not worked on *The Tempest* before taking on this assignment, either as an actor or a director. He thought he knew it as “an island fantasy,” but the more he read and re-read it, the more he realized “how dark it was psychologically, how rich and scary.” From reading the play itself, Barr dove into reading *about* the play and its historical context and then kept reading. Finding out about the



The mirror and LED light installations of contemporary artist Yayoi Kusama were among the images that inspired thinking about how mirrors might function in the world of the play.

mathematician John Dee led on the one hand to reading about Athanasius Kircher, a 17th century German Jesuit who aspired to know everything, and on the other hand to delving into astrology. He also sought out images that resonated with his emerging ideas about the play. Curious about shipwrecks, for instance, he clicked on videos of the recent sinking of the ferry Costa Concordia in the Mediterranean.

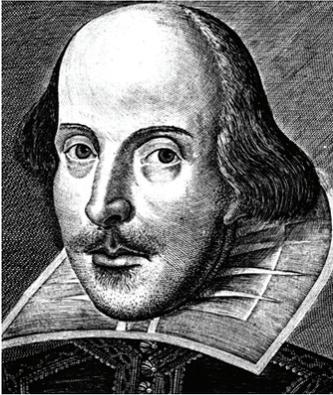
Design collaborators have been crucial to Barr’s process. Fortunately, he and his design team—set designer Russell Metheny, costume designer Kimberly Krumm Sorenson, and lighting designer

Rick Martin—have worked together at Great Lakes Theater and elsewhere for more than a decade. Their knowledge of each other, of the Hanna Theatre, and of the technical crews enables them to push the possible. They start by sharing images with each other—from all sorts of disparate places. “We let it grow,” confides Sorenson. “We don’t lock in too early.” Rembrandt’s paintings of Dutch merchants who profited from the “Age of Discovery,” the polished Aztec mirror that John Dee acquired, dramatic tableaus from designer Thom Browne’s fashion shows, organic “wearable” art by Nick Cave, art installations of mirrors and lights by Yayoi Kusama, photographs of homeless people, images of scarring and tattoos—all became part of the mix and enabled the collaborators to start honing in on the images that “stuck” and inspired the world and the look of the play.

And of such stuff, “dreams are made on”—to borrow Prospero’s words about the power of magic. In the end, says Russell Metheny, “Making scenery is not about making scenery. You rely on the story, the director, and the actors. You create a space where it can work, a space full of air that can instigate invention.” Actors and air—these are the essential ingredients of Prospero’s revels and of all theater: “These our actors,/As I foretold you, were all spirits and/ Are melted into air, into thin air.”

By Margaret Lynch

ABOUT WILLIAM SHAKESPEARE



William Shakespeare (1564-1616), English playwright and poet, is recognized in much of the world as the greatest of all dramatists. Shakespeare's plays communicate a profound knowledge of the wellsprings of human behavior, revealed through portrayals of a wide variety of characters. His use of poetic and dramatic means to create a unified aesthetic effect out of a multiplicity of vocal expressions and actions is recognized as a singular achievement, and his use of poetry within his plays to express the deepest levels of human motivation in individual, social, and universal situations is considered one of the greatest accomplishments in literary history.

A complete, authoritative account of Shakespeare's life is lacking, and thus much supposition surrounds relatively few facts. It is commonly accepted that he was born in 1564, and it is known that he was baptized in Stratford-upon-Avon, Warwickshire. The third of eight children, he was probably educated at the local grammar school. As the eldest son, Shakespeare ordinarily would have been apprenticed to his father's shop so that he could learn and eventually take over the business, but according to one account he was apprenticed to a butcher because of declines in his father's financial situation. According to another account, he became a schoolmaster. In 1582 Shakespeare married Anne Hathaway, the daughter of a farmer. He is supposed to have left Stratford after he was caught poaching in the deer park of Sir Thomas Lucy, a local justice of the peace. Shakespeare and Anne Hathaway had a daughter, Susanna, in 1583 and twins—Hamnet and Judith—in 1585. Hamnet did not survive childhood.

Shakespeare apparently arrived in London about 1588 and by 1592 had attained success as an actor and a playwright. Shortly thereafter he secured the patronage of Henry Wriothesley, 3rd Earl of Southampton. The publication of Shakespeare's two fashionably erotic narrative poems *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594) and of his *Sonnets* (published 1609, but circulated previously in manuscript form) established his reputation as a gifted and popular poet of the Renaissance (14th century to 17th century). The *Sonnets* describe the devotion of a character, often identified as the poet himself, to a young man whose beauty and virtue he praises and to a mysterious and faithless dark lady with whom the poet is infatuated. The ensuing triangular situation, resulting from the attraction of the poet's friend to the dark lady, is treated with passionate intensity and psychological insight. Shakespeare's modern reputation, however, is based primarily on the 38 plays that he apparently wrote, modified, or collaborated on. Although generally popular in his time, these plays were frequently little esteemed by his educated contemporaries, who considered English plays of their own day to be only vulgar entertainment.

Shakespeare's professional life in London was marked by a number of financially advantageous arrangements that permitted him to share in the profits of his acting company, the Chamberlain's Men, later called the King's Men, and its two theaters, the Globe Theatre and the Blackfriars. His plays were given special presentation at the courts of Queen Elizabeth I and King James more frequently than those of any other contemporary dramatist. It is known that he risked losing royal favor only once, in 1599, when his company performed "the play of the deposing and killing of King Richard II" at the request of a group of conspirators against Elizabeth. In the subsequent inquiry, Shakespeare's company was absolved of complicity in the conspiracy.

After about 1608, Shakespeare's dramatic production lessened and it seems that he spent more time in Stratford, where he had established his family in an imposing house called New Place and had become a leading local citizen. He died in 1616, and was buried in the Stratford church.

Until the 18th century, Shakespeare was generally thought to have been no more than a rough and untutored genius. Theories were advanced that his plays had actually been written by someone more educated, perhaps statesman and philosopher Sir Francis Bacon or the Earl of Southampton, who was Shakespeare's patron. However, he was celebrated in his own time by English writer Ben Johnson and others who saw in him a brilliance that would endure. Since the 19th century, Shakespeare's achievements have been more consistently recognized, and throughout the Western world he has come to be regarded as the greatest dramatist ever.

Shakespeare, William, Microsoft® Encarta® Online Encyclopedia 2001

Contributed By: A. Kent Hieatt, Ph.D., Professor Emeritus of English, University of Western Ontario. Author of *Chaucer, Spenser, Milton: Mythopoetic Continuities and Transformations*.

DIRECTOR'S NOTE BY DREW BARR

“ We appreciate, in the midst of our tempestuous lives, how rare and precious are those moments when we can truly see, can truly touch, can truly feel the humanity of those around us. ”



From as far back as Aristotle to the forefront of modern neuroscience, we have linked our fundamental conception of humanity to the notion of consciousness — the spark of awareness that makes us *us*. Consciousness fuels our innate curiosity about the world, as well as provides the window through which we perceive that world. It establishes both the ‘I’ and the ‘eye’ of the beholder. In *The Tempest*’s spare and tantalizing allusiveness, Shakespeare delves deeper into the thrilling mystery of life than in any of his earlier plays. Written at a time when new learning was remapping the frontiers of human knowledge, *The Tempest* explores a paradox of human consciousness: awareness of one’s self in the world can prevent one from feeling connected to the world.

Albert Einstein once wrote:

A human being is a part of the whole, called by us ‘Universe,’ a part limited in time and space. He experiences himself, his thoughts and feelings as something separated from the rest — a kind of optical delusion of his consciousness. This delusion is a kind of prison for us, restricting us to our personal desires and to affection for a few persons nearest to us.

Prospero, who has devoted his life to knowing all there is to know about the universe, must confront the extent to which he does not know himself and can never fully know others. In recognizing the limits of his comprehensive power, Prospero learns how to broaden the scope of his empathic ability and prepares for a journey that will enable him to rectify the misdeeds of his selfish past. Yet, as its title implies, *The Tempest* is ultimately concerned with much more than one man’s evolution.

Shakespeare, whom Ben Jonson called ‘the Soul of the age’ — an age that considered the soul to be the seat of both thought and feeling — at once celebrates the awesome curiosity and capacity of the human mind and exposes the fears, anxieties and self-serving impulses that threaten to overwhelm it. That which makes us human, as Shakespeare shows us time and time again, is our struggle to reconcile the enormity of our dreams with the exquisite vulnerability of our brief lives.

The characters in *The Tempest* confront physical and emotional landscapes that force them to question fundamental truths about who they think themselves to be. Fatigued and isolated, having been traumatically ripped from their everyday world, Prospero’s prisoners stumble through dizzying states of consciousness, uncertain whether they can trust what they see, hear or feel. Haunted by memories of their past and tempted by visions of an imagined future, the people of *The Tempest* struggle to comprehend the insistent present at work in Prospero’s plan.

The island, with its mysterious sights and sounds, becomes a physical manifestation of the human mind — a lens that both reveals and obscures. In Shakespeare’s day, magicians gazed for hours by candlelight into obsidian mirrors. This occult art, called ‘scrying,’ transported its practitioners into the supernatural realm. The terra incognita of Shakespeare’s *Tempest* facilitates a similar magic, bestowing upon its audience the power to participate in both sides of the act of knowing. Our need to understand leads us to identify with both the ruler and the subject; we are both the observer and the observed.

As he reveals the extent to which human beings are enslaved by their senses, Shakespeare offers glimpses of the transformative power of perception: how the unknown can be turned into monster or god and how brief moments contain lifetimes of experience. We wonder at what it is to wonder and marvel at our capacity for the marvelous. We appreciate, in the midst of our tempestuous lives, how rare and precious are those moments when we can truly see, can truly touch, can truly feel the humanity of those around us.

There’s something resonantly modern in Shakespeare’s exploration of human consciousness. Writing twenty years before Rene Descartes shook the philosophical world with his foundational assertion, “I think therefore I am”, and three hundred years before Albert Einstein formulated his theories of relativity, Shakespeare dramatized the power of the mind both to imprison and to liberate. Like his contemporary, John Donne, Shakespeare reminds us that “No man is an island.” *The Tempest* dares us to open our hearts and minds fully enough to drown with all the world in the deluge of our senses.

Dramatis Personae

Alonso, *King of Naples*

Sebastian, *his brother*

Prospero, *the right Duke of Milan*

Antonio, *his brother, the usurping Duke of Milan*

Ferdinand, *son to the King of Naples*

Gonzalo, *an honest old councilor*

Caliban, *a savage and deformed slave*

Trinculo, *a jester*

Stephano, *a drunken butler*

Miranda, *daughter to Prospero*

Ariel, *an airy spirit*

Spirits, Mariners, etc.

The Scenes of the Play

ACT I

Scene 1: On a ship at sea: a tempestuous noise

Scene 2: The island. Before Prospero’s cell.

ACT II

Scene 1: Another part of the island.

Scene 2: Another part of the island.

ACT III

Scene 1: Another part of the island.

Scene 2: Another part of the island.

Scene 3: Another part of the island.

ACT IV

Scene 1: Another part of the island.

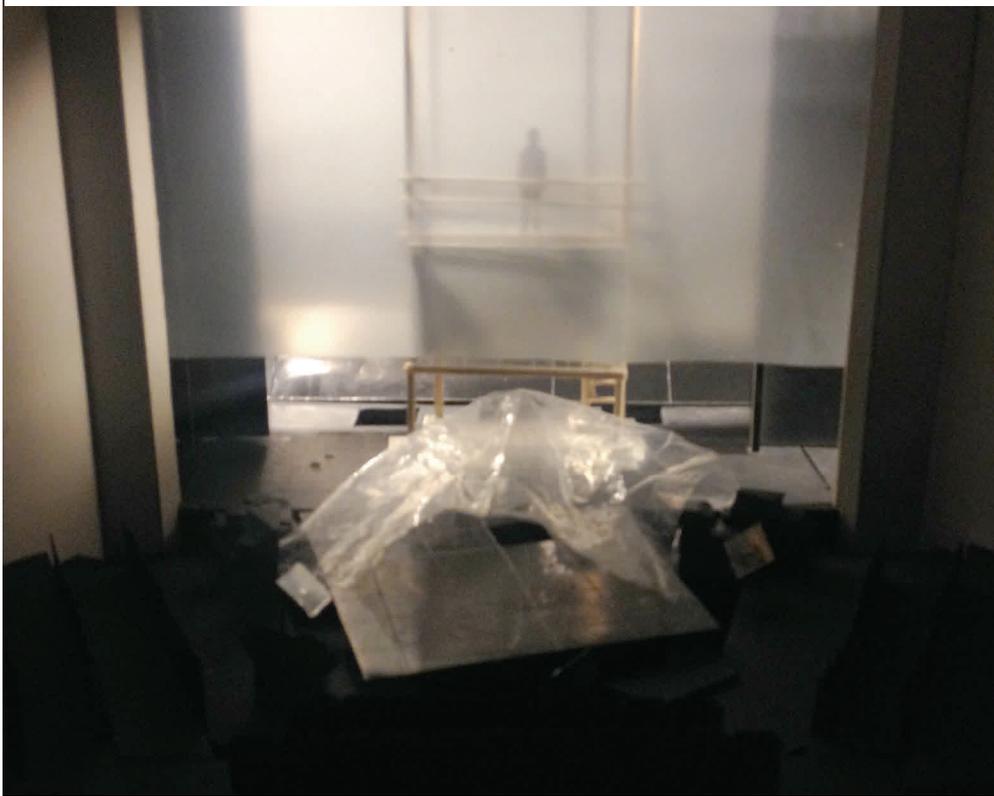
Near Prospero’s cell.

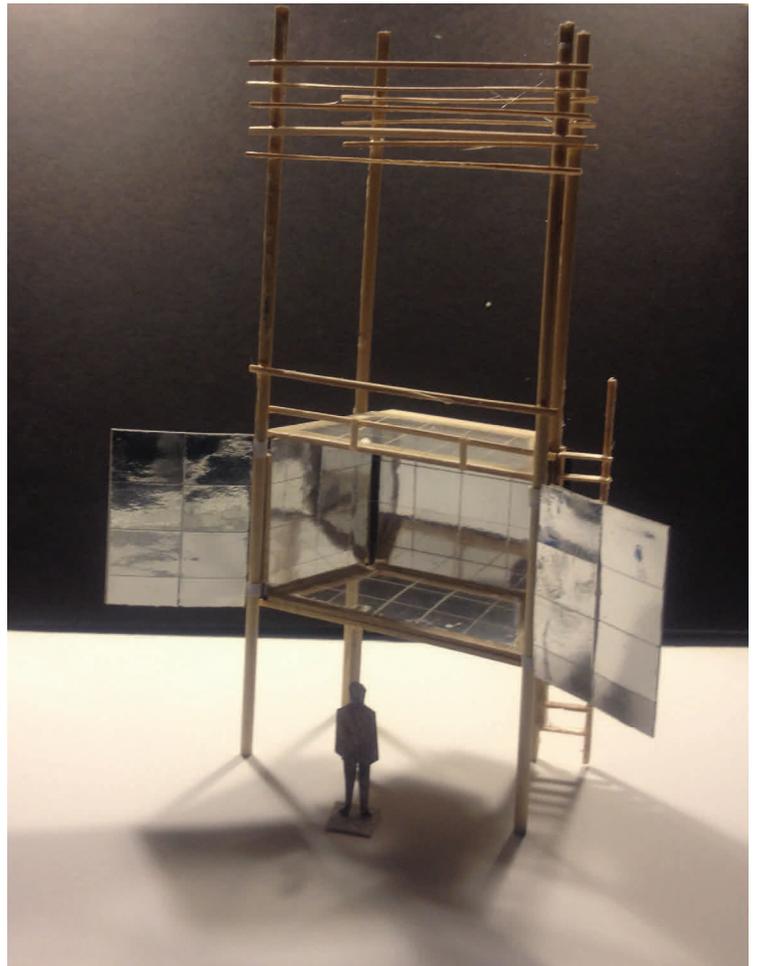
ACT V

Scene 1: Before Prospero’s cell.

PRELIMINARY SCENIC DESIGN

BY RUSSELL METHENY





PRELIMINARY COSTUME DESIGN & RESEARCH

BY KIM KRUMM SORENSON





Antonio



The Dollery x2

Sebastian



Trinculo



Gonzalo



Alonso

SUMMARY OF THE PLAY

King Alonso of Naples and his entourage sail home for Italy after attending his daughter Claribel's wedding in Tunis, Africa. They encounter a violent tempest. As their ship splits, everyone jumps overboard. The King and his party are washed ashore on a strange island inhabited by the magician Prospero, who has deliberately conjured up the storm. Prospero is, in fact, the rightful Duke of Milan. Twelve years previously, his brother, Antonio, conspired with King Alonso to seize the dukedom. Prospero's sole friend at court, Gonzalo, provided supplies, including some treasured books, for his enforced flight.

Prospero's spirit-servant, Ariel, assures him the ship is intact, its crew and passengers safe, with Ferdinand, Alonso's son and heir, separated from the others. The prince is brought to Miranda, Prospero's daughter, and they fall in love. Prospero must act quickly to take full advantage of his favorable circumstances. He enforces hard labor on Ferdinand to test him, and, with Ariel's help, spell-binds the court into deep slumber. But, Antonio and Alonso's brother, Sebastian, do not succumb and they plot to murder the sleeping King and Gonzalo. Ariel foils their plan at the last moment. Meanwhile, two other survivors, Trinculo and Stephano, fall in with Caliban, who lived alone on the island before Prospero and Miranda's arrival. Caliban believes he is the island's rightful ruler, having inherited it from his mother, the witch Sycorax. He offers to make Stephano his king, if Stephano will kill Prospero. Prospero presents Alonso and his guilty courtiers with a banquet of delights which turns terrifying with the arrival of Ariel in the form of a vengeful harpy. Alonso, believing that his crime against the exiled duke has resulted in the death of Ferdinand, is deeply traumatized.

Prospero rewards the constancy of the lovers with a celebratory betrothal masque. At its climax, suddenly recalling Caliban's conspiracy, he transforms the spirit-actors into dogs who hound the miscreants. The sense of danger narrowly averted and the power of human compassion evoked by Ariel prompt Prospero to renounce his magic. He brings everyone together, thanks to Gonzalo for his fidelity, and confronts his enemies. Ferdinand is reunited with his grateful father, who breaks the pact with Antonio and obliges him to restore the dukedom to Prospero. Caliban regrets his misplaced confidence in Stephano. As the royal and ducal groups prepare to return to Italy, Ariel is given his freedom and Caliban regains the island.



The shipwreck in Act I, Scene 1, in a 1797 engraving by Benjamin Smith after a painting by George Romney



Miranda by John William Waterhouse



Prospero and Miranda from a painting by William Maw Egley; ca. 1850

IF YOU HAVE ONLY ONE DAY TO PREPARE

With Shakespeare it's crucial to give students a synopsis of the play before they see it. It's also helpful to tell them what they can expect that will be different from other Shakespeare plays they may have seen.

- *The Tempest* is considered one of — if not *the* — last plays Shakespeare wrote. Therefore, his poetry is at its height and the play contains many quite famous lines (see p. 22). Many scholars believe that Prospero embodies Shakespeare's goodbye to theater, particularly in the ending monologue when he gives up his magic and sails home.
- This play was written in approximately 1611, and English people were aware that some intrepid folks had gone to the New World to colonize it. The Jamestown Colony had been chartered in 1607 and stories of Pocahontas and John Rolfe were familiar.
- *The Tempest* is far more closely tied to the New World than any other Shakespeare play. Some modern scholars see the story of Prospero, Caliban, and Ariel as a metaphor for the strained relationships between English colonists and peoples of other races, including local inhabitants and imported slaves. But *The Tempest* most likely has another connection to American history, too. Most researchers believe that Shakespeare was inspired to write this story of a violent storm and subsequent shipwreck by accounts of a real tempest—a savage storm that struck an English fleet sailing for Jamestown in 1609. The passengers and crew of the fleet's flagship, the *Sea Venture*, were stranded for months on a deserted island in the Bermudas, during which time they were believed to be lost at sea. Although *The Tempest* is above all a work of the imagination, Shakespeare weaves through it many details from accounts of this storm and the castaways' life on the island, as well as reports from Jamestown and the earlier English colony at Roanoke. (*Folger Shakespeare Library*)
- This play is full of magic. The storm in the beginning scene is indeed the first example of this. Students should be prepared to look for the magic in the play and how this Great Lakes Theater's team of director, designers and actors create it.
- Another fun thing in this play is the use of the masque. Masques were very popular — and very elaborate — at court. By this time, Shakespeare's players were known as “The King's Men” and were performing in the Court of King James of England. The staging of this magical scene complete with gods, goddesses, and a disappearing meal will be interesting to watch for. Students might be thinking about how this compares with things they've seen in movies or read in fantasy literature.

CCSS.ELA-LITERACY.SL.11-12.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

PRIOR TO ATTENDING THE PERFORMANCE

1. In Act I, scene 2 Prospero is telling Miranda about his past. Consider why he keeps telling her to pay attention (“I pray thee mark me” and “Dost thou attend me?”) What is going on here?
2. In this same speech, Prospero explains that he had given up much of the governorship of his Dukedom in Milan to his brother while he studied magic (“ . . . and for the liberal arts. . . those being all my study — The government I cast upon my brother, and to my state grew stranger. . .”) Did his brother betray him, or would that be mostly the fault of Prospero for his lack of attention to his true job as leader of his country?
3. This play is known for its use of sound. Listen for its use in this production.
4. Shakespeare and other artists often consider “natural” versus “civilized” states. Is the “noble savage” really noble? Is civilization really “civilized”? Is one superior to the other? What does this production seem to support? Try on an opinion or two, start a debate, or play the devil’s advocate about the following ideas: “Mercy does come naturally to man in the state of nature.” Miranda, full of empathy and sympathy, is evidence of this, yet she is contrasted by the “natural beast,” Caliban. Prospero and the others in the play do not come to mercy so easily. Is it because they have been ruined by civilization? Prospero says, “The rarer action is / In virtue than in vengeance” (5.1.2). Would you agree?
5. This play is considered a comedy. Why do you think that is?

CCSS.ELA-LITERACY.RL.11-12.2

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.11-12.3

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CHARACTERS TO WATCH CAREFULLY

Prospero

Although Prospero has been treated badly at the hands of the Milan nobility, Shakespeare has made him a difficult character to sympathize with.

For example:

- Prospero’s title in Milan was usurped, yet he did much the same thing to Caliban and Ariel by enslaving them and taking control of their island.
- Alonso and Antonio cruelly cast Prospero and Miranda out to sea, yet Prospero’s revenge is equally as cruel: he creates a horrific storm which destroys the boat and throws his noble counterparts into the sea.
- Prospero uses his magic as a form of power and control and gets his own way in every situation. Even

though he does ultimately forgive his brother and the king, this could be considered to be a way to reinstate his Dukedom and ensure the marriage of his daughter to Ferdinand, soon to become King. Prospero has secured his safe passage back to Milan, the reinstatement of his title and a powerful connection to royalty through the marriage of his daughter – and managed to present it as an act of forgiveness!

- Although superficially encouraging us to sympathize with Prospero, Shakespeare questions the idea of fairness in *The Tempest*. The morality behind Prospero’s actions is highly subjective, despite the happy ending which is conventionally employed to “right the wrongs” of the play.

Caliban

Caliban is a complex character. He and Ariel owned the island when Prospero came to it. This suggests he had a certain amount of power that Prospero has taken from him. He can't help how he looks, yet his behavior certainly requires Prospero's vigilance, since at one point he has tried to rape Miranda. Is he unfairly enslaved by Prospero - or is he a base monster?

Ariel

Another non-human character, Ariel is magical and serves Prospero as thanks for releasing him from the evil Sycorax. Notable is his empathy and goodness, especially as he is contrasted with the human characters in the play.

Note Ariel’s response when Prospero asks how the King and his party are doing:

ARIEL: Your charm so strongly works 'em/ That if you now beheld them, your
 affections/ Would become tender.

PROSPERO: Dost thou think so, spirit?

ARIEL: Mine would, sir, were I human.

PROSPERO: And mine shall. (5.1.2)

Without Ariel, Prospero may never have learned that “the rarer action is/In virtue than in vengeance” (5.1.2). Although the script refers to this character as “he,” in many productions it is played by a woman. There are wonderful images online that you may want to check out. Watch for the choice made by Great Lakes Theater.

CLASSROOM ACTIVITIES

FAMOUS LINES AND PASSAGES

Choose one of the lines below. Paraphrase into contemporary speech, and then explain why you like it.

- Methinks he hath no drowning mark upon him, his complexion is perfect gallows. —Gonzalo, 1.1.28–30 (In Shakespeare's day people believed that if someone was bound to hang, he would never die any other way.)
- You taught me language, and my profit on't is, I know how to curse. —Caliban, 1.2.363–364
- Full fathom five thy father lies, / Of his bones are coral made: / Those are pearls that were his eyes: / Nothing of him that doth fade, / But doth suffer a sea-change Into something rich and strange. / Sea-nymphs hourly ring his knell. —Ariel, 1.2.397–403
- There's nothing ill can dwell in such a temple. If the ill spirit have so fair a house, Good things will strive to dwell with't. —Miranda, 1.2.457–459
- He receives comfort like cold porridge. —Sebastian, 2.1.10
- They'll take suggestion as a cat laps milk. —Antonio, 2.1.288
- Misery acquaints a man with strange bedfellows. —Trinculo, 2.2.39–40
- Be not afeard, the isle is full of noises, Sounds, and sweet airs, that give delight and hurt not. —Caliban, 3.2.135–136
- Our revels now are ended. These our actors, As I foretold you, were all spirits, and Are melted into air, into thin air, / And like the baseless fabric of this vision, The cloud-capp'd towers, the gorgeous palaces, The solemn temples, the great globe itself, Yea, all which is inherit, shall dissolve, / And like this insubstantial pageant faded Leave not a rack behind. We are such stuff / As dreams are made on; and our little life Is rounded with a sleep. —Prospero, 4.1.148–158
- How many goodly creatures are there here! How beauteous mankind is! O brave new world/ That has such people in't! —Miranda, 5.1.182–184

STORMY WEATHER

It's no surprise that a play named *The Tempest* opens in the middle of a huge storm at sea. But how can a director and a team of designers create that storm onstage? Ask students to brainstorm different ways to present the storm and shipwreck onstage. Then break the class into three groups and assign each a budget.

1. one group has a high school drama club budget
2. one has a regional theatre budget (this would be a theater like Great Lakes Theater)
3. one has a Broadway theatre budget

Each group should develop a concept or proposal for the storm scene, complete with lights, set, sound, props, and costumes, considering their respective budgets. Have each group present their ideas to the class. How does budget affect the staging of the storm? How realistically should the storm be staged?

CCSS.ELA-LITERACY.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

BE A SOUND DESIGNER

The Tempest is one of Shakespeare's most sound-heavy plays. Have students read Caliban's speech: "Be not afeard, the isle is full of noises,/Sounds, and sweet airs, that give delight and hurt not" (3.2.135–136). Ask students to pick out as many references to sound as they can find, both in the text and in the stage directions.

OR

Creating a sound design for a play or movie is an important part of telling the story. What kinds of sounds exist on the island in *The Tempest*? Ask students to create one or two sound cues for moments in the play, using music, voices or found items (recorded or live) to create the sound. How does sound help to tell the story?

CCSS.ELA-LITERACY.SL.11-12.5

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

ARIEL AND CALIBAN IN VISUAL ART

Ariel and Caliban, two of Shakespeare's non-human characters, have left much room for interpretations in how they can be portrayed. The nineteenth century produced a number of artists who were inspired by Shakespeare and put scenes of his play on canvas. Go online and find a painting or other image depicting Ariel or Caliban from *The Tempest*. Compare how you expected these characters to look with the artist's rendering. How do artists take ideas from literature and incorporate them into their own work?

OR

Ask students to create their own work of art based on character descriptions. Keep these images in mind when you see the play and compare all three interpretations.

CCSS.ELA-LITERACY.RL.11-12.7

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

SLAVES AND SERVANTS

In *The Tempest*, Ariel and Caliban both serve Prospero and Miranda. In the Folio version of the play, Caliban is described as a "savage and deformed slave." Given that Ariel and Caliban are "natives" of the island, what class issues does their relationship to Prospero bring up? What responsibilities does a director have in staging *The Tempest* for a contemporary audience? Are Ariel and Caliban positive or negative characters? How would you portray them today?

APOLOGY LETTER

Apologizing to another person is often a difficult task. Write an apology letter as one of the characters in *The Tempest* to another character.

THE TEMPEST ON FILM

Depending on availability, have students view one or more of these films listed below for an independent or group project. Have them make an oral presentation to the class about the different approaches used by

directors to cast the various characters or to explain the motivation of characters. In the presentation, use short film clips to illustrate the different approaches of several directors. Discuss why the directors chose the approaches they employed. Which are the most successful and why?

- William Woodman directed a film version of *The Tempest* in 1985, which stars Ephrem Zimbalist Jr. as Prospero. The production is a filmed stage performance in traditional dress. It also stars William H. Bassett, Ted Sorel, and Ron Palillo.
- Paul Mazursky directed a modernized film version of *The Tempest* in 1982, which stars Molly Ringwald as Miranda and Susan Sarandon as Aretha. This movie is set upon a remote Greek island and is very loosely based on Shakespeare’s play. The tale centers on a middle-aged New York architect who abandons his wife and moves to the island with his teen-age daughter and his new lover, Aretha, in hopes of finding meaning in his life. The only resident of the island is an old hermit, and the father is finally happy until his wife, her lover, his son, and others get in a ship-wreck and end up marooned on the island with him.
- Jack Bender directed a made for television movie of *The Tempest* in 1998, which starred Peter Fonda as Gideon Prosper and Katherine Heigl as Miranda Prosper. This adaptation of Shakespeare’s play is set in the Mississippi bayous during the Civil War.
- Fred McLeod Wilcox directed *Forbidden Planet* in 1956, which is a science fiction version of *The Tempest*. In the movie, space travelers visit a planet where the ruler has built his own empire, with only his daughter and Robby the Robot as companions.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

PROSPERO: TURKEY OR TYRANT?

Ask students to read through Prospero’s telling the story of his overthrow to Miranda, (1.2.46-208). Ask them to focus on the stated and implied reasons for his overthrow, and take notes on these reasons for use in the next activity.

- Discuss with students the difference between the words “objective” (fair; presented factually; uninfluenced by emotions or personal prejudices) and “subjective” (influenced by emotions or personal experiences; expressing the individuality of the artist or author). Introduce the idea of a “spin doctor”, a person whose job is to frame remarks by favoring one side—a propagandist. You may wish to bring in captioned photographs from newspapers and ask students to determine whether these are objective, subjective, or spin-doctored.
- Divide the class into three groups. Group A will present Prospero’s story as objective news reporters; Group B will act as spin doctors who emphasize Prospero’s innocence and Antonio’s crime; Group C will act as spin doctors who emphasize Prospero’s neglectful leadership and Antonio as Milan’s savior.
- Ask students to present a tableau vivant—a “living picture”—of Prospero’s story, using their designated opinion of the action. Ask each student to pick a character in the scene, and an appropriate line of text to

go with that character. The students will gather in a staged image, come to life one at a time to deliver their line, then re-freeze in a different tableau. Give students time to select lines and prepare their presentations.

- Conclude with a discussion. Were the students able to present three different tableaux that conveyed different opinions about the action? Did this activity change their opinions about Prospero at all? Do they feel that one of these interpretations is “most correct”? Are they able to see many possible interpretations of Prospero available to actors through Shakespeare’s text?

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

UNDERSTANDING SHAKESPEARE'S LANGUAGE

Have students translate one of the two speeches below into their own words, encouraging the use of slang, colloquialisms, or regional jargon.

Caliban :

I must eat my dinner. 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 lov’d thee
And show’d thee all the qualities o’ th’ isle,
The fresh springs, brine-pits, barren place and fertile.
Curs’d be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king; and here you sty me
In this hard rock, whiles you do keep from me
The rest o’ th’ island (1.2.330–344).

OR

All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him By inch-meal a disease! His spirits
hear me,
And yet I needs must curse. But they’ll nor pinch, Fright me with urchin-shows, pitch
me i’ th’ mire, Nor lead me, like a fire-brand, in the dark
Out of my way, unless he bid ‘em; but
For every trifle are they set upon me,
Sometime like apes that mow and chatter at me, And after bite me;
then like hedgehogs which
Lie tumbling in my barefoot way, and mount
Their pricks at my footfall; sometime am I
All wound with adders, who with cloven tongues

Do hiss me into madness (2.2.1–14).

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

CCSS.ELA-LITERACY.L.11-12.5.B

Analyze nuances in the meaning of words with similar denotations.

REVENGE OR MERCY

To enable students to see personal relevance in the revenge or mercy theme of *The Tempest*, present the class with a problem situation such as the one below. Have them free write their responses and then share their reactions in pairs or small groups. Lead a whole class discussion using the students' responses or asking students to take a stand about the way they would act in the situation: take revenge or be forgiving.

You have been elected president of the Student Council during the last election, but your brother betrays you. Because you are very involved with your studies, you allow your brother, who is vice president of the Student Council, to take most of your duties. He seems to enjoy the work, and this allows you to be free to really get into your multimedia and English classes. But you also enjoy the status of being president, and you make sure that the work of the council is being done. However, early in the spring semester, your brother engineers your downfall. He goes to the faculty advisor with whom he is friendly and enlists his help in deposing you. At a council meeting, the advisor charges you with dereliction of duty and kicks you out of office. He installs your brother as president. Hurt and aggrieved, you withdraw within yourself and reflect on what has happened to you.

Through reflection, meditation, and study of the classics, you develop powers that you did not know you had before. Also, you discover an audiotape you had been using to record environmental noise for your multimedia class somehow picked up the conversation of your brother and the advisor when they plotted to force you out. When the activity bus breaks down on a field trip that the council officers and the advisors are taking, you offer the two a ride to get help. They are stunned when you put the tape in your player and play back their conversation to them. You have them in your power. Now you have a choice. Do you go for vengeance, get the advisor fired and your brother publicly dishonored and maybe suspended from school? Or do you go for mercy, forgive your brother and the advisor and have the advisor reinstate you as president and your brother as vice president? What would have to happen before you could feel merciful to your brother?

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

VOCABULARY

Shakespeare used the rich vocabulary of his day within his plays. When reading Shakespeare read the line in context of the scene. Try translating the lines into your own words; use today's vernacular.

Yarely: briskly, nimbly

Good; speak to th' mariners; fall to't, *yarely*, or we run ourselves aground. — Master of a Ship (1.1.3–4)

Warrant him for: stand securely that (he will not drown)

I'll *warrant him for* drowning, though the ship were no stronger than a nutshell, and as leaky as an unstanched wench. — Gonzalo (1.1.46–48) (Think of the modern use of the word “warrant.”)

Wide-chopp'd: wide-jawed; i.e., big-mouthed

The washing of ten tides: a reference to the manner of execution of pirates, who were hanged at the low-tide line and allowed to remain through several tides This *wide-chopp'd* rascal - would thou mightst lie drowning *The washing of ten tides!* — Antonio (1.1.57–58)

Allay: subside, abate, diminish, quell

If by your art, my dearest father, you have / Put the wild waters in this roar, *allay* them. - Miranda (I.2.1-2)

Welkin: sky

The sky it seems would pour down stinking pitch, But that the sea, mounting to th' *welkin's* cheek, Dashes the fire out. — Miranda (1.2.3–5)

Perdition: loss **Betid:** befallen

No, not so much *perdition* as an hair *Betid* to any creature in the vessel
Which thou heardst cry, which thou saw'st sink. — Prospero (1.2.30–32)

No worse issued: born of no worse parentage

Thy mother was a piece of virtue, and / She said thou wast my daughter; and thy father Was Duke of Milan, and his only heir And princess *no worse issued*. — Prospero (1.2.56–59)

Stripes: lashes with a whip

Thou most lying slave, Whom *stripes* may move, not kindness! — Prospero (1.2.344–345)

Throes thee much: causes great pain

The setting of thine eye and cheek proclaim / A matter from thee; and a birth, indeed, Which *throes thee much* to yield. — Sebastian (2.1.229–231)

Inch-meal: inch by inch

All the infections that the sun sucks up / From bogs, fens, flats, on Prosper fall, and make him by *inch-meal* a disease! — Caliban (2.2.1–3)

Shroud: cover (verb)

I will here *shroud* till the dregs of the storm be past. — Trinculo (2.2.41-42)

Chaps: mouth

Open your *chaps* again. — Stephano (2.2.86)

Withal: by it

So glad of this as they I cannot be, / Who are surpris'd *withal*; but my rejoicing At nothing can be more. — Prospero (3.1.92–94)

Kind keepers: guardian angels

Give us *kind keepers*, heavens! — Alonso (3.3.20)

Ecstasy: fit of madness

I do beseech you / (That are of suppler joints) follow them swiftly, And hinder them from what this *ecstasy* / May now provoke them to. — Gonzalo (3.3.106–109)

Country footing: dancing

Make holiday; you rye-straw hats put on, / And these fresh nymphs encounter every one In *country footing*. — Iris (4.1.136–138)

Frippery: old clothes shop

O, ho, monster! we know what belongs to a *frippery*. — Trinculo (4.1.225–226)

Carriage: burden, load

... and Time Goes upright with his carriage. — Prospero (5.1. 3)

Apace: quickly, speedily, at a great rate

The charm dissolves *apace*. — Prospero (5.1.64)

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.L.11-12.1.A

Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

CCSS.ELA-LITERACY.L.11-12.5.B

Analyze nuances in the meaning of words

HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

— *David Hansen, Education Outreach Associate*

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

QUIZ

1. What was Prospero's title before his position was usurped and he was forced to flee Italy?
 - a. Duke of Milan
 - b. King of Naples
 - c. Duke of Naples
 - d. Pope of Rome

2. How long have Prospero and Miranda been on their island?
 - a. 10 years
 - b. 15 years
 - c. 12 years
 - d. one day

3. What was the name of Caliban's mother?
 - a. Ariel
 - b. Claribel
 - c. Sycorax
 - d. Setebos

4. Over how many days does the action of *The Tempest* take place?
 - a. two
 - b. one
 - c. three
 - d. seven

5. Which mythical figures appear in the wedding masque Prospero stages for Miranda and Ferdinand?
 - a. Cupid, Venus, and Mars
 - b. Jupiter and Saturn
 - c. Ceres, Iris, and Juno
 - d. Isis and Osiris

-
6. Which character is Prospero's brother?
 - a. Alonso
 - b. Sebastian
 - c. Gonzalo
 - d. Antonio

 7. Which character is Sebastian's brother?
 - a. Prospero
 - b. Antonio
 - c. Gonzalo
 - d. Alonso

 8. What do we see Miranda and Ferdinand doing in the play's final scene?
 - a. playing cards
 - b. carrying wood
 - c. playing chess
 - d. playing tag

 9. What do Prospero and Ariel set out as bait for Caliban, Trinculo, and Stephano?
 - a. "a butt of sack"
 - b. "the nimble marmoset"
 - c. "glistening apparel"
 - d. "a thousand twangling instruments"

 10. What does Caliban say must be done before Prospero can be killed?
 - a. his magic cloak must be burned
 - b. his books must be seized
 - c. Miranda must be killed
 - d. A tempest must be raised

 11. What does Prospero give as his reason for treating Caliban badly?
 - a. Caliban tried to kill him
 - b. Caliban tried to steal his books
 - c. Caliban is merely a beast
 - d. Caliban attempted to rape Miranda

12. Who helped Prospero and Miranda to flee Italy?

- a. Antonio
- b. Gonzalo
- c. Trinculo
- d. Claribel

13. Where does Ariel put the mariners and Boatswain after the tempest?

- a. in a thicket
- b. under Caliban's cload
- c. asleep in the ship in the harbor
- d. in Prospero's cell

14. Where did Sycorax imprison Ariel?

- a. on another island
- b. in a cloven pine
- c. in a lion's den
- d. inside a stone

15. What task are both Caliban and Ferdinand forced to perform?

- a. marrying Miranda
- b. singing drunkenly
- c. collecting berries
- d. carrying wood

16. Who persuades Sebastian to try to kill Alonso?

- a. Antonio
- b. Gonzalo
- c. Ariel
- d. Alonso

17. What does Caliban say is his "chief profit" from learning language?

- a. he knows how to curse
- b. he can show Prospero the "qualities o' the' isle"
- c. he can woo Miranda
- d. he can sing with Trinculo and Stephano

18. Which characters do Stephano and Trinculo most clearly parody?

- a. Prospero and Miranda
- b. Caliban and Sycorax
- c. Alonso and Gonzalo
- d. Antonio and Sebastian

19. What is the final task Prospero orders Ariel to perform?

- a. to release Sycorax
- b. to haul a load of wood
- c. to give the fleet calm seas on its return to Italy
- d. to take charge of Caliban

20. Prospero's plan to give up his magic shows that

- a. he has learned his lesson about use of power
- b. he intends to be a good leader when he returns home
- c. he is tired of making decisions
- d. both a & b

Answer Key

1. a 2. c 3. c 4. b 5. c 6. d 7. d 8. c 9. c 10. b 11. d 12. b

13. c 14. b 15. d 16. a 17. a 18. d 19. c 20. d

DISCUSSION QUESTIONS:

AFTER ATTENDING THE PERFORMANCE

1. What sort of duke was Prospero before he was overthrown? What sort of duke is he likely to be after he reclaims his dukedom?
2. If Prospero's magic is so powerful, why didn't he just use his magic to avoid getting booted out of Milan? Is it because his magic is only good on the island? Something else?
3. Compare and contrast Ariel and Caliban. In what ways are they the same? In what ways are they different?
4. Throughout the stage history of *The Tempest*, Caliban has been portrayed as a Caribbean islander, a Native American, a black African, and an Irish peasant. Why is that? How relevant is race to this play?
5. What is your reaction to Prospero's treatment of Caliban? Does Caliban have a legitimate complaint against Prospero? Why does Prospero keep Caliban as his servant even when he despises him? Why do you think Caliban attempted to "violate the honor" of Miranda? Did he really do this, or is this the way his acts were interpreted by Prospero and Miranda? How has Caliban changed throughout his time with Prospero and Miranda?
6. What does it take to form a real relationship? Do Miranda and Ferdinand form a real relationship through the course of the play? Does love-at-first sight really exist?
7. What is power? Why do people want power? How do people go about obtaining power? Is the quest for power worth it at all costs? How does Prospero go about regaining his power? Are his methods just? If you could obtain your ultimate power what would it be and how would you go about obtaining it?
8. What is the play's attitude (if it has one) toward colonialism? We know Shakespeare wrote *The Tempest* when England's colonial ventures were in their infancy. Is this work a comment on England's colonialism?
9. *The Tempest* is likely Shakespeare's most poetic play, as well as his most original. While many attempts have been made to expound its "meaning," the total impression left by the play is estrangement and reconciliation, sin and forgiveness, repentance and salvation. It shows how, in the fullness of time, a power like Divine Providence may work upon the wills and souls of sinful men to bring about their regeneration. The truest justice is not vindictive and punitive, but merciful and forgiving; and repentance is always necessary for salvation. Find and discuss examples in the play that illustrate some of the ideas above.
10. In Greek mythology, Ceres, who appears in the masque of Act 4, is associated with the concept of rebirth, a return to life, a theme that a number of the characters refer to in their closing speeches. In your opinion, has Shakespeare restored the characters to their former selves, or has he changed or developed them during the course of the play?
11. One of the reasons *The Tempest* is sometimes considered a comedy is that all the characters are forgiven

for their misdeeds. Prospero forgives everyone in the very last scene of the play. Discuss when you think he makes the decision to forgive the characters that have betrayed him. Did those forgiven really repent? Do you think there is a possibility of Prospero's being wronged again? Are there any characters that deserve an apology from Prospero?

12. An allegory is defined as a work in which the characters and events are to be understood as representing other things and symbolically expressing a deeper, often spiritual, moral, or political meaning. *The Tempest* could be an allegory for Shakespeare's life. At the end of the play, Prospero gives up his book and his staff. This is considered by some scholars to be Shakespeare's last play. What similarities are there between Prospero and Shakespeare? Find four lines that could be interpreted as Shakespeare moralizing about life and the end of his career.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.6

Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

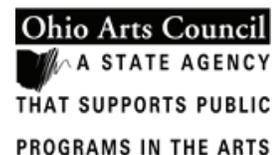
NOTES

NOTES

GENEROUS SUPPORT FOR OUR STUDENT MATINEE PROGRAM IS PROVIDED BY THE FOLLOWING FUNDERS

The Community Foundation of Lorain County
Eaton Corporation
The Harry K. and Emma R. Fox Charitable Foundation
The GAR Foundation
The Gries Family Foundation
The George Gund Foundation
Leonard Krieger Fund of The Cleveland Foundation
The Victor C. Laughlin, M.D. Memorial Foundation Trust
The Lubrizol Foundation
Nordson Corporation Foundation
Parker Hannifin Corporation
The Reinberger Foundation
The Shubert Foundation
The Kelvin & Eleanor Smith Foundation
The George E. and Marjorie E. Springer Memorial Fund
University Hospitals
Western Reserve Partners, LLC

— *And more than 500 generous individual contributors
including Matinee Idols and Raise Your Paddle donors*



ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for over 30 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

1501 Euclid Avenue, Suite 300 • Cleveland, Ohio 44115 • Tel. (216) 241-5490

greatlakes theater.org