

TEACHER PREPARATION GUIDE

The Tempest



By WILLIAM SHAKESPEARE
Directed by SARA BRUNER

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Fall 2021

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production of *The Tempest* by William Shakespeare which will be performed in the beautiful Hanna Theatre at Playhouse Square from October 15th—November 7th, 2021.

Tempted by spirits, teased by sprites, and tormented by a monster, a shipwrecked queen and her 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 retired teacher 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,

A handwritten signature in cursive script, reading "Kelly Schaffer Florian".

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

A handwritten signature in cursive script, reading "David Hansen".

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 watch or a silent cell phone (used for checking the time, 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 our own camera and editor, choosing our own 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 may be 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 Festival 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.

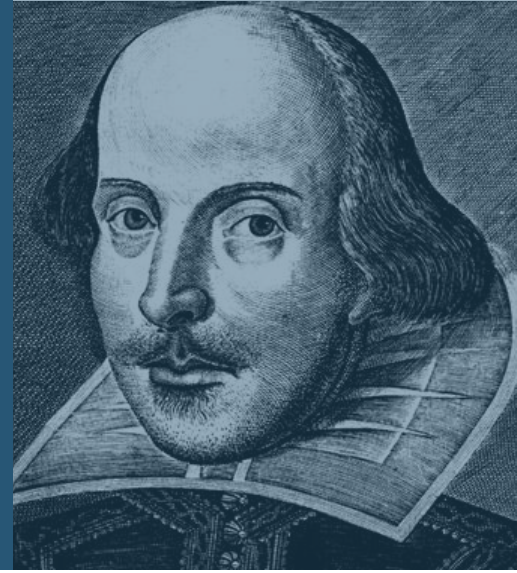
In 2001 the company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a 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 its home. 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.

ABOUT THE AUTHOR: 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 Heatt, Ph.D., Professor Emeritus of English, University of Western Ontario. Author of *Chaucer, Spenser, Milton: Mythopoetic Continuities and Transformations*.

DRAMATIS PERSONAE

Miranda, daughter to Prospero	Ángela Utrera*
Prospero, the rightful Duke of Milan	Aled Davies*
Ariel, a spirit	Joe Wegner*
Alonso, Queen of Naples.....	Jessika D. Williams*
Antonio, Prospero’s brother, the usurping Duke of Milan	David Anthony Smith*
Gonzalo, an honest councilor	Lisa Tejero*
Sebastian, Alonso’s brother	Julian Remulla*
Adrian	Jaime Nebeker
Caliban, a monster	Nick Steen
Ferdinand, son to the King of Naples	Domonique Champion
Trinculo	Jodi Dominick*
Stephano	Jillian Kates*
Iris	Jessika D. Williams*
Ceres	Lisa Tejero*
Juno	Jaime Nebeker
Ensemble	Domonique Champion*, Aled Davies*, Jodi Dominick*, Jillian Kates*, Lisa Tejero*, Jaime Nebeker, Julian Remulla*, David Anthony Smith*, Nick Steen*, Ángela Utrera*, Joe Wegner*, Jessika D. Williams*

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States



DIRECTOR'S NOTE

When I let go of what I am, I become what I might be. When I let go of what I have, I receive what I need.

-Tao Te Ching

There is no harmony on the island. Prospero is haunted by his past, pouring himself into his books and manipulating the elements with the help of his “subjects”. Miranda is coming of age and has no other human to interact with, save her father. Ariel longs for freedom and Caliban considers himself the rightful heir of the isle. These four are stranded and isolated with only one another, their pasts, and their desires to reckon with. Prospero has no choice but to create the shipwreck that will wash the “brave new world” of figures from his past ashore. This play presents a community that needs healing. Can the individuals of the play find harmony, and if so, at what cost?

Sara Bruner
Director



SUMMARY

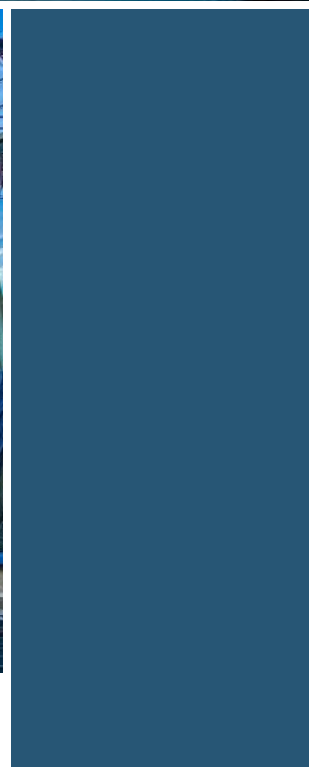
Queen Alonso of Naples and her entourage sail home for Italy after attending her daughter Claribel's wedding in Tunis, Africa. They encounter a violent tempest. As their ship splits, everyone jumps overboard. The Queen and her party are washed ashore on a strange island inhabited by the magician Prospero,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

Prospero's spirit and right hand, 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 Queen and Gonzalo. Ariel foils their plan at the last moment. Meanwhile, two other drunken 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 queen, if Stephano will kill Prospero. Prospero presents Alonso and her guilty courtiers with a banquet of delights which turns terrifying with the arrival of Ariel in the form of a vengeful harpy. Prospero rewards the constancy of the lovers with a celebratory betrothal performance.

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 her fidelity, and confronts the group. Ferdinand is reunited with his grateful mother, who breaks the pact with Antonio and obliges him to restore the dukedom to Prospero. Caliban regrets his misplaced confidence in Stephano. As everyone prepares to return to Italy, Ariel is given his freedom and Caliban regains the island.

IDAHO SHAKESPEARE FESTIVAL'S PRODUCTION OF
THE TEMPEST, CURRENTLY AT GLT'S HANNA THEATRE



Opposite page –

Clockwise from top: 1. Joe Wenger & Aled Davies; 2. Jodi Dominick, Jessika D. Williams, Jessie Cope Miller & Dominique Champion 3. Jessika D. Williams & Joe Wegner; 4. Nick Steen, Joe Wegner, Jessika D. Williams, Jessie Cope Miller, Domonique Champion, David Anthony Smith & Julian Remulla, 5. *The Tempest* company

This page —

Clockwise from top: 1. Jillian Kates, Nick Steen, Joe Wegner & Jodi Dominick; 2. Jessie Cope Miller, Julian Remulla, Jessika D. Williams, Joe Wegner & David Anthony Smith 3. Ángela Utrera, Joe Wegner & Domonique Champion

Photos by Two Bird Studio

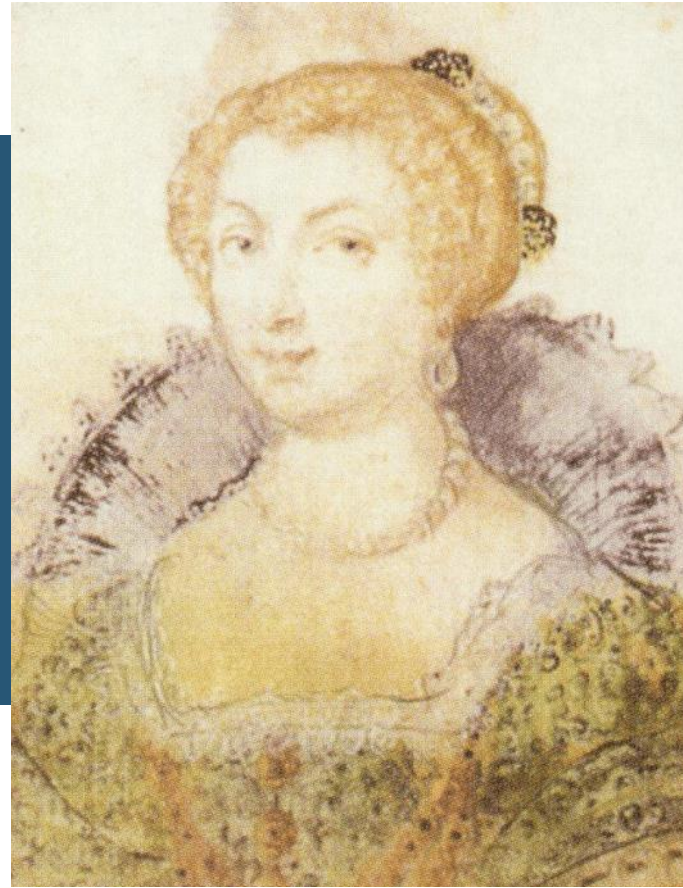


PLAYNOTES

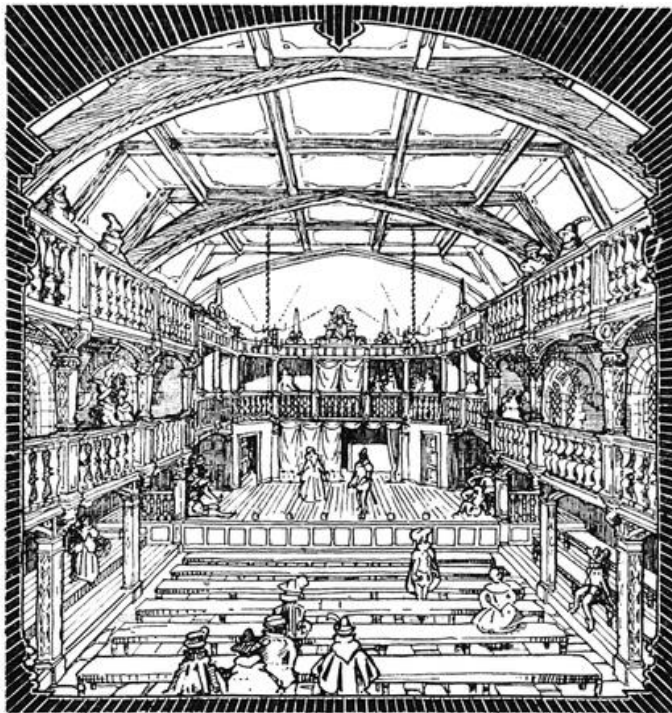
BY MARGARET LYNCH



While critical reception has not been kind to some of the late romance plays, *The Tempest* represents Shakespeare operating at full strength.



Sketch of Elizabeth Stuart in 1613, on the eve of her marriage to Frederick, Count Palatine of the Rhine



CONJECTURAL RECONSTRUCTION by G. Topham Forrest

View of Whitehall Palace, where *The Tempest* was performed in 1613, as seen in an engraving by ca. 1647

It's January 1613 in London England. The marriage contract has just been finalized between Elizabeth, oldest daughter of King James I of England and VI of Scotland, and Frederick, the Elector Palatine of the Rhine and future King of Bohemia. The couple is to be married on Sunday, February 14. The elaborate celebrations will include a mock sea-battle on the Thames River, a tilting tournament, a fireworks display depicting a queen's rescue from a dragon, masques devised by "top shelf" writers and composers—and *The Tempest*, a play by William Shakespeare.

Shakespeare's *Tempest* had been presented at the Court of King James once before, on November 1, 1611. Its first iteration was already brimming with music and dance. But many commentators think that more was added in 1613 to please the King's wife Anne of Denmark. The Queen was a huge fan and patron of "the masque"—a form of

courtly entertainment incorporating music, dance, poetry, elaborate costumes and settings, and mythological characters.

Though the entertainments devised for the royal wedding were particularly extravagant, they displayed the artifice, spectacle, and whimsy that James and his court had come to expect in all their diversions. *The Tempest* appealed to their tastes.

It was on the strength of histories, tragedies and traditional comedies that Shakespeare had become a leading member of one of London's most successful theater companies. The company emerged—in step with Shakespeare's work—in the 1590s, performing under the name and patronage of Henry Carey, Queen Elizabeth's Lord Chamberlain. The company had acquired the resources to build a new outdoor theater, The Globe, in 1599. The Lord Chamberlain's Men navigated the uncertainty surrounding Queen Elizabeth's death and the succession of James I in 1603 and were quickly chosen to bear the name and associated patronage of "The King's Men." They were able to renovate an indoor theater space in the Blackfriars district in about 1608 and began performing there during the winter months. Seating in the Blackfriars Theatre was limited, and higher ticket prices drew a higher status audience.

While Shakespeare's company continued to perform to all-comers at the Globe Theatre during the summer months, royal patronage and the deep-pocketed Blackfriars patrons seem to have driven a shift in taste. The plays that Shakespeare 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, influenced by the court masque and marked by exotic settings, wondrous events, and a startling mix of tragedy and comedy.

The Tempest is set on a remote island, peopled by spirits and ruled by a magician—the kind of setting and characters that figured frequently in court entertainments. One of the court's favored masque composers and lutenists, Robert Johnson, created musical settings for at least two of the songs in the script. The text of *The Tempest*—as printed in the First Folio edition of Shakespeare's works in 1623—contains an unusual number of stage directions for elaborate props and settings. The directions at the beginning of Act 3, Scene 3, specify: "Enter



Anne of Denmark, wife of James I of England and VI of Scotland, was a patron and presenter of masque entertainments in her husband's court. She portrayed here in 1614 by Marcus Gheeraerts the Younger

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.” Such feats as vanishing banquets were typical of entertainments devised for King James. One of the masques presented at the royal wedding in 1613 featured moving clouds designed and built by architect Inigo Jones.

While Shakespeare tried to adapt to the new trends, it’s not clear that he wholly embraced them. Many of his contemporaries did: George Chapman, who had translated Homer and wrote topical satires, was commissioned to write a masque for the 1613 wedding, as was Francis Beaumont, who, with John Fletcher, was rising in popularity with the Blackfriars crowd. Ben Jonson, another “serious” contemporary, gave up writing plays for the public theatres for more than a decade to develop masques for the court of King James.

By contrast, Shakespeare doesn’t seem to have sought masque commissions. And his plays in the romance genre include some of his least performed. The Bloomsbury writer Lytton Strachey once joked that by the time the playwright produced *Cymbeline*, he “was getting bored himself.” We’ll never know his

actual take on the emerging trends. But what is known is that the playwright seems to have begun, in those last years, to work more frequently with younger 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 does today.

Many commentators have dubbed *The Tempest* “Shakespeare’s Farewell to Theater.” The sense has been conveyed that Shakespeare left London immediately after writing the play, in late 1610 or early 1611, to retire to his home in Stratford-on-Avon, where he died in 1616. However, scholars now agree that Shakespeare probably collaborated with the younger John Fletcher on two or three plays—*Henry VIII*, *The Two Noble Kinsmen*, and the lost *Cardenio*—between 1612 and 1614. Shakespeare may have worked with other writers on *Pericles*, *Prince of Tyre*, and on *Cymbeline*. And in 1613, Shakespeare became part-owner of a house in the Blackfriars district, even as he was securing property in Stratford. Perhaps Shakespeare’s “stepping back” was not as definitive as the farewell to magic delivered in the play by his character Prospero.

While critical reception has not been kind to some of the late romance plays, *The Tempest* represents



Conjectural reconstruction (ca. 1921) of the interior of Blackfriars Theatre, the “indoors” home of The King’s Men

Shakespeare operating at full strength. Unlike his more typical practice, Shakespeare does not seem to have relied on a specific source for its plot.

As is customary in Shakespeare's work, topical references to the news and ideas of the day abound. In the character Gonzalo's description of an ideal state in *The Tempest*, there are echoes of observations about the New World contained in an essay by French humanist Michel De Montaigne, which was translated into English in 1603.

Most scholars agree that the play's setting and plot were in part inspired by news of an Atlantic shipwreck. In July 1609, a supply ship that was headed for the recently established English colony of Jamestown in Virginia ran aground during a storm in Bermuda. News of the shipwreck began to reach England in about September 1610, followed by news of early encounters between English settlers and Native people.

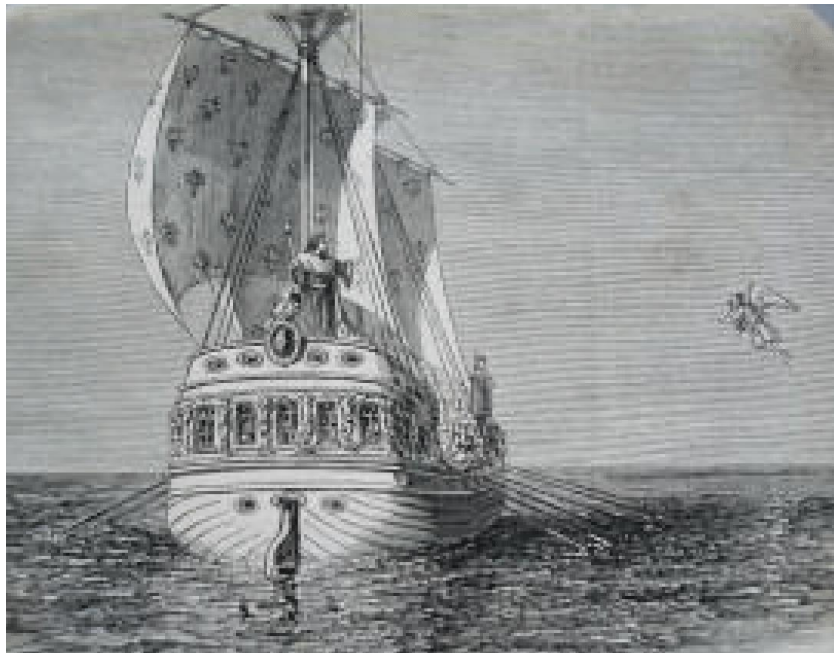
An older contemporary of Shakespeare's, a mathematician named John Dee, had championed English exploration of the "New World" by advancing tools for navigation. Dee was also a mystical humanist, occultist, astrologer and alchemist who envisioned the creation of a far-flung British Empire founded on naval power and of a united world religion that would heal the split between the Catholic and Anglican Churches. Several observers have seen in John Dee's learning and vaulting intellectual ambition a prototype for Shakespeare's Prospero.

Portrait of Inigo Jones painted by William Hogarth in 1758 from a 1636 painting by Sir Anthony van Dyck



But *The Tempest* transcends any topical source material. The story touches with profound and aching heart on many themes that Shakespeare examined from different angles throughout his writing career—the consequences of irrational jealousy and a deforming desire for revenge and the journey of daughters establishing themselves independently from their fathers and making their own choices in life and love.

THROUGH THE AGES



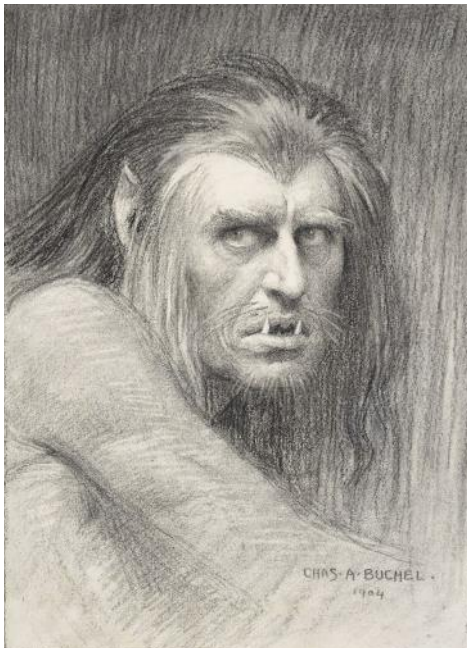
Engraving of the final scene of Charles Kean's 1857 production of *The Tempest* at the Princess's Theatre in London

The Tempest encompasses a multitude of themes, experiences, and settings—music and dance, magic, thoughts about governance and kingship, a relationship between a father and a daughter, young lovers. Throughout the years, theater practitioners have focused on aspects of Shakespeare's play that suited their own times and purposes.

- *The Tempest* was “revived” after the theaters were allowed to reopen when King Charles II was restored to the English throne in 1660. It may have seemed safe in those dangerous times to avoid questions of kingship and focus on the play's love story and its comic subplot. After the Restoration, when women were allowed on stage, the theater-reopening duo of Sir William Davenant and poet John Dryden added another pair of lovers to *The Tempest*, inventing sisters for Miranda and Caliban. Displaying the free hand that they used on many of Shakespeare's plays, Davenant and Dryden used less than a third of Shakespeare's own text.
- Davenant and Dryden led the way in “reshaping” the texts of Shakespeare's plays in the 17th and 18th centuries. Editor Nicholas Rowe also based his 1709 edition of Shakespeare's works on altered texts. The play was never entirely robbed of its majesty, however. Rowe demonstrated the play's power in his choice of illustration for its opening storm.
- The musicality of *The Tempest* inspired Thomas



Illustration for *The Tempest* included in Nicholas Rowe's 1709 edition of the play



A charcoal drawing of English actor-manager Herbert Beerbohm Tree as Caliban in a 1904 production of Shakespeare's *The Tempest*.

Shadwell to develop an operatic treatment of Davenant and Dryden's adaptation in 1674. Shadwell's opera was popular enough to inspire a farcical parody that included a riot in a brothel and was titled *The Mock Tempest, or the Enchanted Castle*.

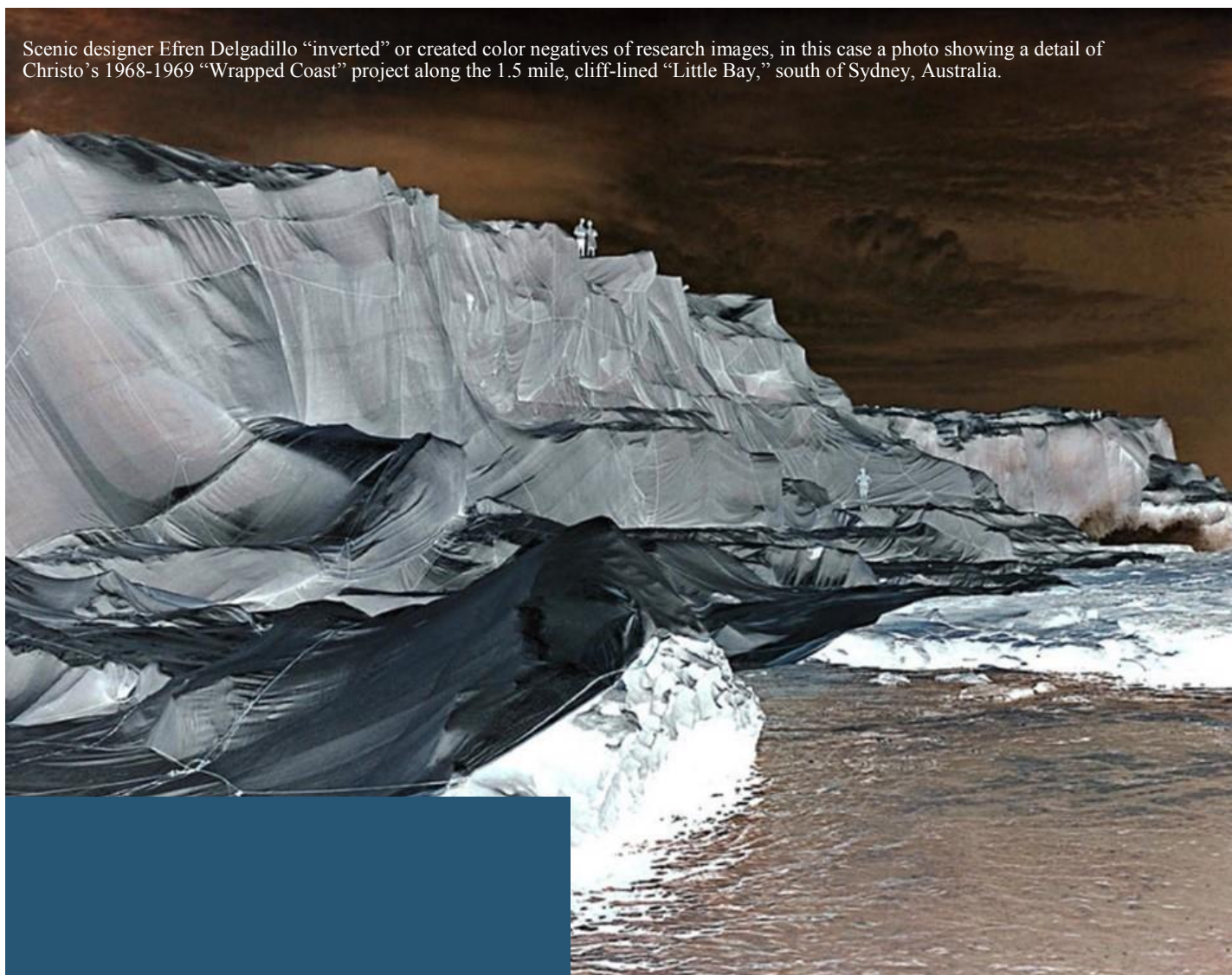
- The 19th century theater managers gradually reintroduced more of Shakespeare's own text. And in a development recalling the elaborate scenic traditions of the court masque, they also invested more heavily in stage machinery and spectacle. Not unexpectedly, spectacle was a prominent feature of most 19th century productions of *The Tempest*. Charles Kean had Ariel descending on a fire ball and himself as Prospero speaking from the deck of a massive sailing ship. Kean employed 140 stagehands to execute such effects in a production that lasted five hours.
- As the 19th century progressed, interest grew in the character of Caliban as a noble savage and rebellious anti-hero—along the lines of the darkly charismatic heroes of the poet Lord Byron. Such actor-managers as Herbert Beerbohm Tree preferred to play Caliban rather than Prospero.
- In 1956, French psychoanalyst Octave Mannoni published a provocative treatise entitled *Prospero and Caliban: The Psychology of Colonization*, prompting "post-colonial" explorations of the relationship in the play between oppressor and oppressed. In the 1960s, such prominent black actors as Earle Hyman and James Earl Jones took on the pain and rage of Caliban.
- Rather than focus on revisiting the horrors of oppression on their own actors, many contemporary directors have chosen to plumb the play's psychological depths. For instance, in 2012, the Royal Shakespeare Company produced *The Tempest* with *Twelfth Night* and *Comedy of Errors*, under the title *What Country Friends Is This? A Shipwreck Trilogy*, promising exploration of "love, loss and reunion."



Left: Jonathan Slinger as Prospero and Emily Taffe as Miranda in the 2012 production directed by David Farr for the Royal Shakespeare Company

Right: James Earl Jones as Caliban, undated photo by Friedman-Abeles Photographers

Scenic designer Efren Delgadillo “inverted” or created color negatives of research images, in this case a photo showing a detail of Christo’s 1968-1969 “Wrapped Coast” project along the 1.5 mile, cliff-lined “Little Bay,” south of Sydney, Australia.



FROM PAGE TO STAGE

Sara Bruner has been working on *The Tempest* on and off for her entire adult life. It was the first show she acted in professionally when she joined the Idaho Shakespeare Festival company in 1996, she has played both Miranda and Ariel, and now, in 2021, she is directing the play in a co-production for both of her longtime “home” companies.

Whatever thoughts Bruner might have had about the play—when it was first announced for Great Lakes Theater’s 2020-2021 season—were redirected after the production was canceled. Her thinking was completely reshaped as the country—and world--sunk deeper and deeper into the isolation enforced by the onslaught of the coronavirus pandemic.

Bruner saw parallels in *The Tempest* to a world emerging from the isolation of COVID.

In *The Tempest*, a sudden storm brings Prospero a chance to escape from a leadership crisis of his own making—as his beloved daughter, trusted spirit-servant, and the island native he’s stripped of land and language are all in rebellion. Prospero’s daughter Miranda now has a chance to decide what kind of “Brave New World” she wants to live in and what kinds of relationships she wants to build.

Casting was an essential building block for the production that Bruner began to envision. Although Bruner had played the role of Ariel herself, she decided to cast white men to play Prospero,



The work of international installation artist Christo and his wife and long-time collaborator Jeanne Claude were an inspiration for the production team of *The Tempest*. Illustrated here is one of their early works, Valley Curtain, which was hung across Rifle Gap in Colorado in 1972.



A three-dimensional model begins to convey how the scenic elements fit together..

Ariel, and Caliban, giving the island what she calls “a masculine energy.” By contrast, the people who land on the island and explode Miranda’s world are diverse in gender and race. Bruner wanted the people “who exist in this new world” to represent “who we are in America, as a society, as a theater company.” (Bruner recently joined Great Lakes Theater’s Management Team as Associate Artistic Director and is a passionate proponent of bringing that breadth of representation to every aspect of the theater’s operations onstage and off.)

In this “Brave New World” of upended gender stereotypes, women can play a king, a faithful counselor, or even the two drunken sailor-clowns, Stephano and Trinculo. “When two women make Caliban their private pet or when it’s a closet of clothing that waylays them, things drop in differently,” laughs Bruner.

A play that abounds in music and dance is a pleasurable fit for a theater company that produces musical theater and boasts a wealth of musical talent. The incantations of the masque-like scenes can be sung readily in three-part harmony, for instance. Bruner worked with sound designer Matt Webb and Joe Wegner, the actor who plays Ariel, to develop vocalizations that would define the sonic world of the island—whether through “high tech” distortions or echoes or having Ariel sing lines that are usually spoken.

Bruner and scenic designer Efrén Delgadillo, Jr., also employed a low-tech approach to creating the scenic world of the play. The play’s production history is rife with elaborate and heavily built scenic designs. But the legacy of its masque origins also calls for quick changes and the need to support movement of all kinds. Bruner and Delgadillo agreed to rely on platforms and dyed parachute fabric. Inspired by the artist Christo’s “wrappings”—of everything from

landmark structures to common objects--the fabric provided what Bruner calls “a soft goods toolbox.”

“My job,” says designer Delgadillo, “is to translate the director’s excitement into visuals.” Delgadillo assembles images—in this case, of work by Christo and another installation artist, Ann Hamilton--then begins to manipulate them until colors, textures, or shapes resonate. When Delgadillo created “negative” images of several key color photographs of installation art, the production team felt that he had “found” the “midnight blue” that the production’s color palette is based on.

The parachute fabric that he called for could be used to evoke the storm in one instance, supernatural harpies in another. It could convey the monumental scale of ocean and

island as well as create enclosed spaces for intimate encounters. And the switch from one scale to the other could be accomplished almost instantaneously.

Bruner called for a similar fluidity in the clothing that costume designer Helen Q. Huang fashioned. All production elements were marshaled to create the movement and mystery that Shakespeare’s masterwork requires.



Top: costume inspiration for Trinculo and Ariel
Bottom: Jodi Dominick, Joe Wegner, Jillian Kates & Nick Steen in
The Tempest at Idaho Shakespeare Festival



COSTUME INSPIRATION & PRELIMINARY DESIGN

by Helen Q. Huang



Idaho Shakespeare Festival, Great Lakes Theater 2021



Idaho Shakespeare Festival, Great Lakes Theater 2021



Idaho Shakespeare Festival, Great Lakes Theater 2021

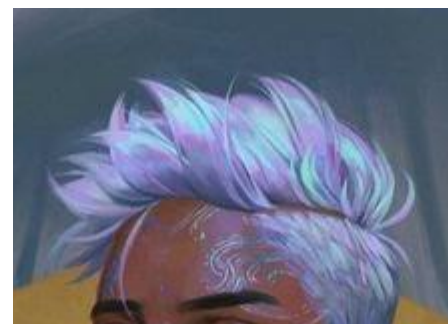


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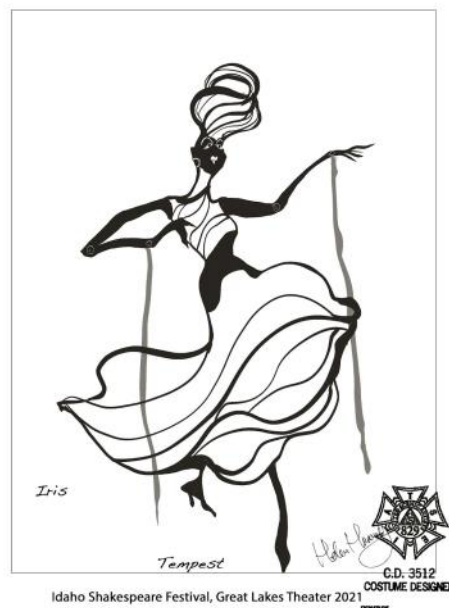
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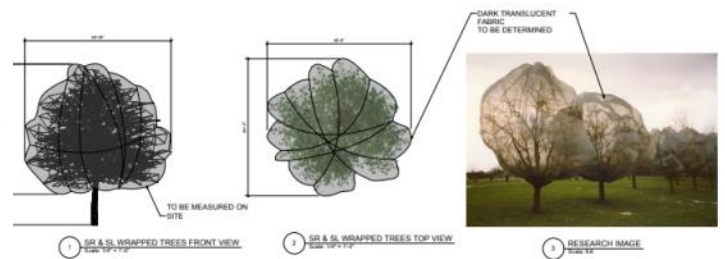
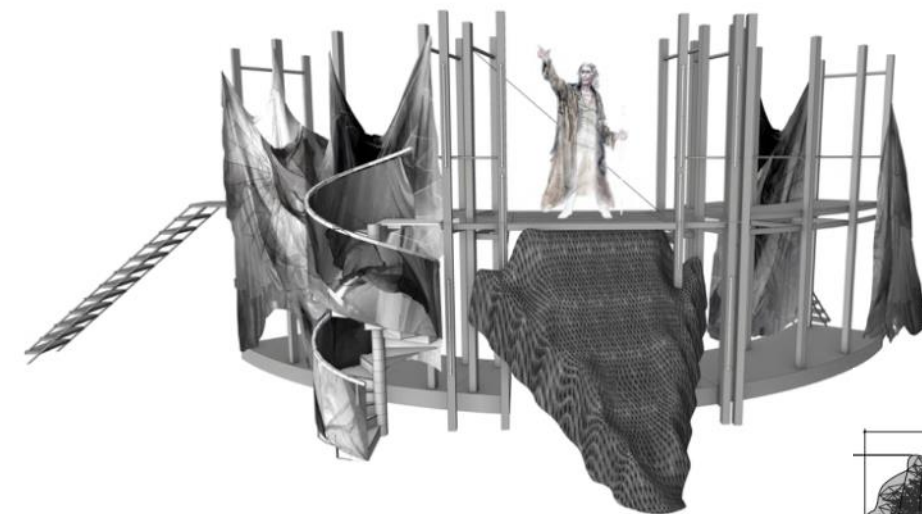
Idaho Shakespeare Festival, Great Lakes Theater 2021

SCENIC INSPIRATION AND DESIGN

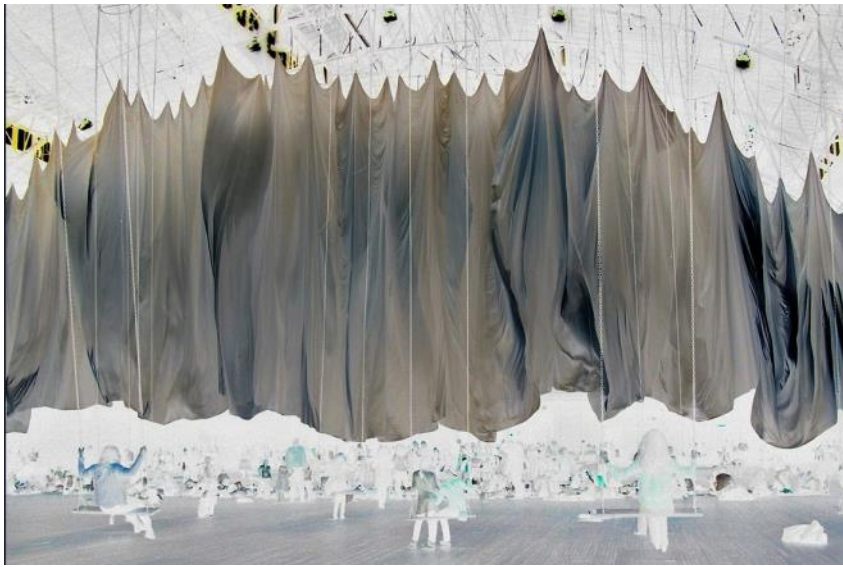
by Efren Delgadillo, Jr.



Rendering of the set for the Hanna stage for
Great Lakes Theater



DRAFT SHAKESPEARE		THE TEMPEST	
WRITTEN BY	WILLIAM SHAKESPEARE	ADAPTED BY	EFREN DELGADILLO, JR.
DESIGNED BY	EFREN DELGADILLO, JR.	SCENIC DESIGNER	EFREN DELGADILLO, JR.
CONSTRUCTED BY	EFREN DELGADILLO, JR.	SCENIC DESIGNER	EFREN DELGADILLO, JR.
WRAPPED TREE		7	



Scenic designer Efrén Delgadillo “inverted” or created color negatives of research images of artist Christo’s projects.



Rendering of the set for the Idaho Shakespeare Festival stage



IF YOU HAVE 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 the last plays Shakespeare wrote. Therefore, his poetry is at its height and the play contains many quite famous lines (see p. 29). 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.

ACTIVITIES/WRITING PROMPTS

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?

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.)

THE TREATMENT OF 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.

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.

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>

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 unstanch'd 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

COMPREHENSION 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

QUESTIONS FOR DISCUSSION:

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? If so, how?
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 nearly all the characters are forgiven for their misdeeds. Prospero forgives everyone but Caliban 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).

A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).
Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)
Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically

distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).

Raked Stage

A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly

Set

The scenery used in a scene or throughout the play

Set Dressing

Parts of the set that don't serve a practical function but make the set look realistic.

Spotlight

A type of light that is focused so that it can light a very specific area

Strike

Taking apart and removing a set from the theatre

Thrust

A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).

Tracks

The rails on which curtains (tabs) run.

Trap

A hole in the stage covered by a door where actors or set pieces can exit or enter

Understudy

An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on

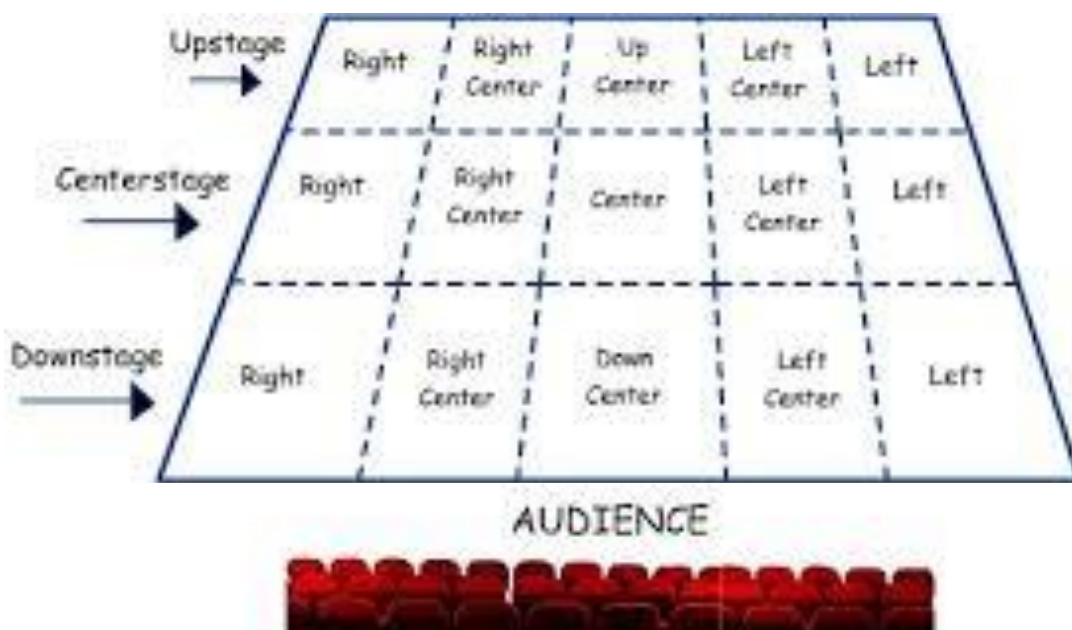
Upstage

The rear of the stage

Wings

The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS





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Launched in 1981, Great Lakes Theater's in-school residency program is now one of the most successful artist-in-residence programs in the country. Each year over 16,000 students in over 100 schools experience the pleasure, power and relevance of classic literature brought to life in their own classrooms.



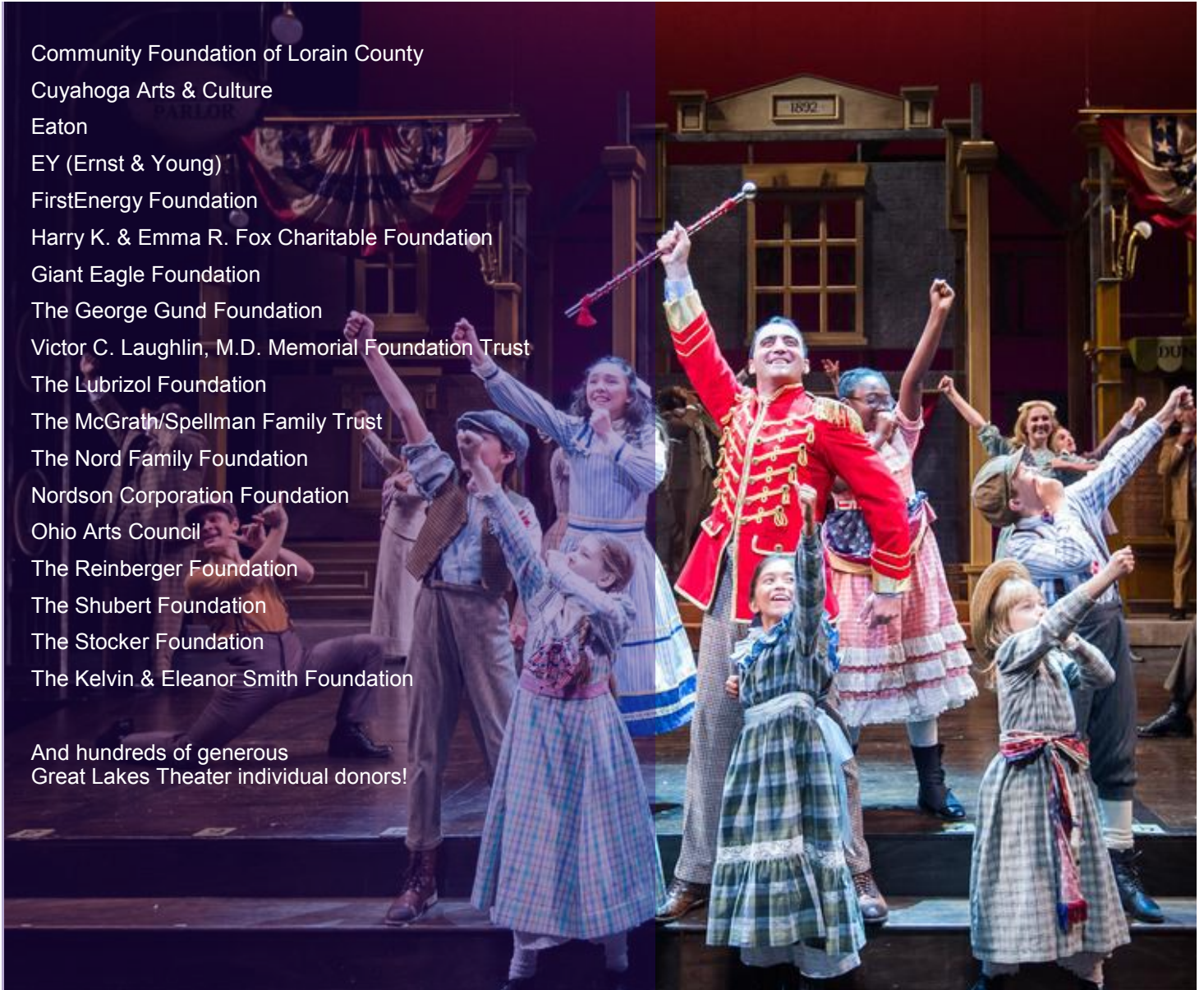
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Charles Fee, Producing Artistic Director

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 almost 40 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

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