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The Tempest

By **William Shakespeare**
Directed by **Giovanna Sardelli**

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Teacher Resource Guide - **DRAFT**
by **Paul Michael Fontana**

**It is strongly suggested that students read at least some of
The Tempest
before seeing the performance if possible.**

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Section 1: Introduction

“They’ll take suggestion as a cat laps milk.”

Antonio, *The Tempest*, Act 2, scene 1

Thanks for taking some of your classroom time to work on *The Tempest*! This play asks the same questions about family relationships, the pursuit of happiness, and the quest for humanity in a harsh world that we ask today, even though it was written over 400 years ago. Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work.

The exercises in this guide are intended to help you and your students get the most out of the workshop production. Please do not feel that you need to do everything in this guide! They provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your “bag of tricks.” I have, toward the end of the guide, created a 5-class suggested lesson plan arc that you may want to follow in the days before and after the show.

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn’t always available. We try to use the same skills in our outreach programs that actors use in the preparation of a role. Many of the exercises here are adaptations of rehearsal “games” and techniques.

In addition to the Teacher Resource Guides for our performances, the Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**, Actor-driven **Workshops and Master Classes**, post-performance **Question and Answer Sessions**, teacher training workshops called **Partners in Education**, and a variety of specially-designed outreach programs for high school students, college students, and adults. *The Tempest* is part of **The Bob Hope Student Workshop Series**, a series of performance-based workshops for young theatergoers meant to introduce them to Shakespeare.

If you need more information on any of these programs, please call Stephen Alemán, Director of Education at 212-944-5517 or e-mail him at **saleman@TheActingCompany.org**. We wish to be of service to you and your students. Please contact us if there is anything we can do for you.

Enjoy the Show!

Paul Michael Fontana
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Section 2: Encountering Shakespeare

- ◆ **Overall Objective:** The students will know the facts of the life and career of William Shakespeare and his continuing impact.

William Shakespeare's Life

Objective:

- ◆ The students will learn about Shakespeare's life
- ◆ The students will write an essay about writing.
- ◆ The students will assess what makes a good story and a good play.

Facts: William Shakespeare was born in Stratford-upon-Avon, on or near April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564. William's parents were John Shakespeare, a glover and leather merchant, and Mary Arden.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time, and Anne was 26 – and pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585 and christened at Holy Trinity Church. Hamnet died in childhood at the age of 11, on August 11, 1596.

For seven years, William Shakespeare pretty much disappeared from all records, turning up in London circa 1592. By 1594, he was not only acting and writing for the Lord Chamberlain's Men (called the King's Men after the ascension of James I in 1603), but was a managing partner in the operation as well. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain's Men became a favorite London troupe, patronized by royalty and made popular by the theater-going public. When the plague forced theater closings in the mid-1590's, Shakespeare and his company made plans for **The Globe Theater** in the Bankside District, which was across the river from London proper. While Shakespeare could not be accounted wealthy, by London standards, his success allowed him to purchase New House in Stratford and retire there in comfort in 1611.

When Shakespeare lived in London in the late 1500's, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving! Shakespeare joined a theater company called the Lord Chamberlain's Men (which was later known as the King's Men when King James I took the throne) and was successful as an actor, poet and a playwright. He wrote 37 plays. In writing his plays, he would often use a plot he already knew or read about, convert it, add to it, and make it his own. Seven years after his death, his friends John Hemings and Henry Condell published a book containing 36 of Shakespeare's plays, called the "First Folio." His work covered many subjects and styles, including comedies, tragedies, romances, and historical plays. Shakespeare was a well-loved writer in his lifetime; and now, 400 years later, he is the most produced playwright in the world.

William Shakespeare wrote his will in 1611, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). To his surviving daughter Judith, he left £300, and to his wife Anne left "my second best bed." This bed is one of the mysteries of Shakespearean scholarship. William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was buried at Holy Trinity in Stratford on April 25, 1616.

Exercise: Each of us knows many stories. In writing his plays, Shakespeare adapted plots he already knew or had read. Which stories are the students' favorites? Ask them to choose one story that they have read and write a one-page paper telling why it would make a good play or film. In a discussion after the assignment, ask the class to assess what makes a good story and what makes a good performance piece. What elements from their list are in *The Tempest*?

Section 3: What to Look for in *The Tempest*

- ◆ **Overall Objective:** The students will have an introduction to the world of William Shakespeare's play, *The Tempest*

Brainstorm from the Title: Shakespeare's Play

This exercise is designed to be used BEFORE seeing the play!

Objective:

- ◆ The students will explore the title of Shakespeare's *The Tempest*

Exercise: Have the students brainstorm a list of the types of characters, situations, emotions, themes, locations, and images they think might be included in a play called *The Tempest*. Write the list on newsprint. Post it before seeing *The Tempest*.

Discussion: Judging a Book by its Cover

This exercise is designed to be used BEFORE seeing the play!

Objective:

- ◆ The students will discuss their expectations of *The Tempest* from looking at the words and images on the cover of the play script.
- ◆ The students will discuss the choices made by publishers and executives to put the images and words on the cover.

Exercise: Bring in copies of the script of *The Tempest*. Ask the students to look at the cover of their copy and the other copies in the room.

Ask them to share with the class images on the covers. What function do those images have? Note too the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition?

What words did the publishers choose to put on the cover? In what font is the title of the play? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words? Are there images and words on the back cover?

Why did Shakespeare choose this title? Did he feel the title would help sell tickets to the play?

Post Performance follow up: Ask the students to create a poster or book cover for *The Tempest*. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

Characters in *The Tempest*

This exercise is designed to be used BEFORE seeing the play!

Objective

- ◆ The students will be familiar with the characters in the play.
- ◆ The students will make assumptions about characters based on their names.

Exercise: Reproduce the following page for the class from the Reproducibles in the Appendix, page 27. Approaching it as if we have never heard anything about

these characters, discuss what each of the names makes us feel about them. From what languages are the names derived? What consonants are featured in their names? What vowels? Ask the students to play with ways of saying the names.

Cast of Characters

PROSPERO, the rightful Duke of Milan

MIRANDA, his daughter

ANTONIO, his brother, the usurping Duke of Milan

ALONSO, King of Naples

SEBASTIAN, his brother

FERDINAND, Alonso's son

ARIEL, an airy spirit attendant upon Prospero

CALIBAN, a savage and deformed native of the island, Prospero's slave

TRINCULO, Alonso's jester

STEPHANO, Alonso's drunken butler

The Plot

This exercise is designed to be used BEFORE seeing the play!

Objective:

- ◆ The students will discuss their reactions to the plot of *The Tempest*
- ◆ The students will compare the plot to their expectations for the story

Facts: Shakespeare's plays, including *The Tempest*, are written in five acts. It is not known whether, during performances at Elizabethan theaters, there were full intermissions during these acts, brief musical interludes or if the play went on for two hours with no pauses.

The Plot

Prospero, a sorcerer and the rightful Duke of Milan, dwells on an enchanted isle with his daughter, Miranda. Twelve years earlier, the duke's brother, Antonio, and Alonso, the King of Naples, conspired to usurp his throne. They set Prospero and Miranda adrift in a boat, and they eventually found themselves marooned on the island. Prospero is served on his island by Ariel, a spirit who he freed from a tree with magic, and Caliban, son of the witch Sycorax. When magic reveals that a ship bearing his old enemies is sailing near the island, Prospero summons a storm to wreck their ship. The survivors make it to shore in scattered groups. Among these is Ferdinand, the son of Alonso. He is lulled to Prospero's abode by the singing of Ariel; there he meets Miranda, who is enthralled with the young prince.

Meanwhile, Antonio, Alonso, Sebastian, and Gonzalo wander the island in search of Ferdinand. Antonio now plots with Sebastian to murder Alonso, but this plot is thwarted by Ariel. Elsewhere on the island, Stephano and Trinculo encounter Caliban. After sharing a few drinks, Caliban tries to enlist the two in a plot to kill Prospero and rule the island himself. He even promises Miranda to Stephano. Ariel, however, reports all these goings-on to Prospero. In the meantime, Miranda and Ferdinand pledge their troth to each other.

Prospero isn't finished with his sport of Antonio and Alonso, either. He creates a magical banquet for the two men that vanishes whenever they try to eat. He also sends Ariel in the guise of a harpy to hound them for their crimes against Prospero. Later, at a masque to celebrate the upcoming marriage of Miranda and Ferdinand, Prospero remembers Caliban's plot and abruptly calls the revels to a halt. He sends Ariel to punish them as well; the spirit does so by first luring them with some fancy clothes, then setting other island spirits upon them in the shape of hunting dogs that chase them around the island.

Finally, Prospero confronts his brother and Alonso, revealing his true identity as the rightful Duke of Milan. He demands that Antonio restore his throne; he also rebukes Sebastian for plotting against his own brother. To Alonso, he reveals Ferdinand alive and well, playing chess with Miranda. As a final act, Prospero abandons his magic and releases Ariel and Caliban from their servitude. From Ariel, Prospero asks for one last boon: calm seas and favorable winds for their trip back to Naples.

<http://www.bardweb.net/man.html>

Source of The Tempest

Objective:

- ◆ The students will look for an underlying theme in *The Tempest*
- ◆ The students will discuss themes in literature

Events of 1609 the shipwreck and its aftermath: In writing *The Tempest*, Shakespeare was undoubtedly influenced by a true story that everyone in London was talking about in 1610. In May 1609, nine ships with five hundred colonists set out from England bound for Virginia. The idealistic settlers were on their way to begin new lives in the newly founded colony. Their minds were fixed on the riches reputed to be abundant in the New World. But on July 24, the flagship, *Sea-Adventure*, became lost in a storm and wound up at Bermuda (the “still-vexed Bermoothes” Ariel speaks of in Act 1, scene 2). England mourned for almost a year. Eventually, the crew and passengers arrived in Virginia on May 23, 1610. Many stories of the wreck, which at first was thought to be fatal, were published, and the event was seen as a sign of divine providence.

Exercise: Discuss with the students what topical events from recent news might make a good play or film. What elements make good drama?

Theme of the Play

Objective:

- ◆ The students will look for an underlying theme in *The Tempest*
- ◆ The students will discuss themes in literature

Exercise: As the students read and/or see *The Tempest*, ask them to look beyond the comedy and find some deeper meaning in the play, beyond just the plot. What are some of the themes that the students see in the play? Can a piece of art or literature have different meanings to different observers?

Some themes the students might watch out for in The Acting Company production include: Usurpation, Nature versus Nurture, Imprisonment and Freedom, Forgiveness and Reconciliation, Illusion and Magic, Colonialism, Sleep and Dreams, and Metamorphosis.

Section 4: The Theater

Overall Objective: The students will have a stronger understanding of the art of the Theatre.

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Objective:

- ◆ The students will identify careers in the theater.
- ◆ The students will use The Acting Company website as a resource.
- ◆ The students will know the collaborative nature of theater.

Exercise: Ask the students to name some of the people who work to put a theatrical production like *The Tempest* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with **The Acting Company**.

Producer or Producing Organization

The producers raise the money needed to produce the play - the money allows the Creative Team to build its vision of the play. Producers oversee all aspects of the production and make sure that the play sticks to their artistic standards. They often put together the package of Script, Director, Designers, and Cast. **The Acting Company** is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[a "Not-for-Profit" organization uses money raised from donors, foundations, grants to do its work. A "Profit Making" or "For-Profit" organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The Playwright

A "wright" is a type of artisan who makes things that people can use. A wheelwright makes wheels. A playwright makes plays. Plays are of use to other artists - Actors, Directors, Designers - who use the script to make their own artistic statement. William Shakespeare is the playwright of *The Tempest*.

The Director

After reading the playwright's script, the director decides on an overall vision for the production. The director meets with the Creative Team to assemble a unified look for the sets, costumes, lighting, and other elements. The director oversees the actors in rehearsal, often with the help of the Stage Manager. In the case of *The Tempest*, director Giovanna Sardelli wanted to bring the script to life in a new way and say something specific about the play and its themes.

The Actor

The Cast is the group of men, women, and children who perform the play. Many people call all the performers “actors” (instead of “actors” and “actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw on their own experiences and understanding of life to create believable characters. Actors usually audition for the parts they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night.

The Stage Manager

According to Carissa Dollar’s stage management website, “there is no single definition or job description for the tasks performed by the person who accepts the title of Stage Manager for any theatrical production.” However, according to Actor’s Equity Association (AEA) *at least* the following duties: organizes all rehearsals, before or after opening; assembles and maintains the Prompt Book; works with the Director and the Creative Team to schedule rehearsal and outside calls; assumes active responsibility for the form and discipline of rehearsal and performance and is the executive instrument in the technical running of each performance; maintains the artistic intentions of the Director and Producer after opening; keeps any records necessary to inform the Producer of attendance, time, welfare benefits, etc.; and Maintains discipline.

The Voice and Dialect Coach

The Shakespearean language in *The Tempest* is very complex. Often a Voice Coach acts as an advisor to the actors and director on the play. She is an expert on the text, the meanings and nuances of the words, and their pronunciation. She can assist the actors with the verse. She is an expert in the period language of the script and helps the actors approach the text from a unified angle.

The Costume Designer

Costumes in a play must help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and her staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. They often do historical research to make the time period of the play come to life. In this production of *The Tempest*, the costumes are simple.

The Staff and The Crew

The theatre staff - house manager, ushers, box office people, and others - assist the audience in many ways and support each performance. In a large-scale performance, backstage the Stage Managers and the running crew run the lighting equipment, move the scenery, and make sure the technical aspects of the performance are perfect. In the office, Marketing people work to make sure people know about the performances and the Development staff makes sure the producers have money to put on the play.

Exercise: Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org. Feel free to have them correspond with the Company members through e-mail links.

Theater in the Time of William Shakespeare

This exercise is designed to be used AFTER seeing the play!

Objectives:

- ◆ The students will compare modern theatrical convention with theater in the time of Shakespeare

Exercise: Verbally review the list below with the students. After **The Acting Company's** production of *The Tempest*, ask the students to compare the conventions of the theater in Shakespeare's day to the performance they have just seen. For example, as in Shakespeare's time, **The Acting Company's** production used little scenery so that the language would transport the audience.

Theater in the Time of William Shakespeare

- ◆ The theater building was open air.
- ◆ Performances started at 2:00 to make the most of daylight.
- ◆ The stage was usually bare.
- ◆ Elizabethan theaters held 1500 - 3000 people
- ◆ There was a balcony, called the "inner above" to be used if needed, but most of the action took place downstage.
- ◆ When Shakespeare moved to London, he met with actor/manager Richard Burbage and became a prompter, then he became an actor, and later he became Burbage's star writer.
- ◆ Richard and Cuthbert Burbage opened "The Globe Theatre" in 1599.
- ◆ Shakespeare produced most of his plays in The Globe and became part owner.
- ◆ After the death of Queen Elizabeth I in 1603, Shakespeare had to write plays that would please the new King James I who had come from Scotland (one of these is *Macbeth*).
- ◆ The Globe burned down in 1613 during a production of Shakespeare's *Henry VIII*, but then was rebuilt in 1614.
- ◆ Characters usually tell us where they are and what time of day it is in their lines.
- ◆ Acting was not a well-respected profession at this time.
- ◆ Women were not allowed to perform on stage, so boys would perform all female parts, including Kate and Bianca in *The Tempest*. Boys were apprenticed to the acting companies between the ages of 6 and 14.
- ◆ Actors would have to learn many parts of a play, since up to three different plays would be performed in the same week by a company.
- ◆ Actors usually wore their own clothes unless they were portraying someone evil, royal, or female.

Humours

Objective:

- ◆ The students will know about the belief in Bodily Humours in Elizabethan medicine
- ◆ The students will create scenes involving the Humours.
- ◆ The students will look for references to the Humours in *The Tempest*

Facts: In the time of Shakespeare, people believed that, in the human body, the *humours* were natural bodily fluids that corresponded to the four elements (air, earth, fire, and water) and had various qualities: cold, dry, hot, and moist.

Element	Humour	Quality	Nature
Fire	Choler (yellow bile)	hot and dry	Choleric (angry, temperamental)
Air	Blood	hot and moist	Sanguine (jolly, lusty)
Water	Phlegm	cold and moist	Phlegmatic (sluggish, slow)
Earth	Melancholy (black bile)	cold and dry	Melancholic (sad, lovesick)

Many people believed that when the humours were all in balance in a person, he or she is completely healthy. If they got out of balance, illness resulted. Doctors would *bleed* their patients to restore the balance, because blood was considered to have pre-eminence over the other humours.

When a piece of drama involves people with extreme emotions, indicative of imbalances of the Humours, it was considered a “Humourous” piece. Often a modern comedy contains people with heightened emotions and we dub it “humorous.”

Exercise: Divide the class into four groups and assign each one of the four Humours. Ask the students to create short scenes in which one or more of the characters are showing signs of an excess of their assigned bodily humour. As they prepare to see the play, they should listen for references to the Humours in *The Tempest* and in other literature.

Discussion: No Girls Allowed!

Objective:

- ◆ The students will know the Elizabethan stage practice of having males play female roles.

Facts: In the theater of Shakespeare’s time, the custom was for men and boys to play all the female roles. The acting was considered an unfit career for women. Actors, playwrights, and managers (like today’s producers) were thought to be a notch above thieves.

Exercise: Discuss with your students this tradition. Many of them will have seen “Shakespeare in Love.” Remind them that the character Viola in the film wants to be an actor but is forbidden by the “Men Only” tradition. In order to be in the theater, she must disguise herself as a young man. Ask the students if they can name any female characters in Shakespeare that disguise themselves as men.

Does knowing that Lady Macbeth, Juliet, Titania, Portia, *The Tempest's* Miranda, and all the other female characters were played males change the students' understanding of the characters?

Exercise: John "Pig" Pyke was a boy player in Shakespeare's company. One of the outstanding artifacts from this period was a letter written by "Pig" a woman he considered his honorary theatre mom. Ask the students, as homework, to write a letter from the boy actor who was given the role of Miranda to his mother. Highlight what are the best and worst parts of the play to perform as a boy playing a girl.

Casting

This exercise is designed to be used BEFORE seeing the play!

Objective:

- ◆ The students will create a cast list for a movie of *The Tempest*

Exercise: Ask the students, "If you were casting a movie of *The Tempest*, what stars would you get to be in it?" Ask each to work independently and cast Prospero, Miranda, Stephano and Trinculo. How would they cast Caliban and Ariel and would there be many special effects needed to help those actors build their characters? When casting Alonso and Ferdinand

Types of Theater Buildings

This exercise is designed to be used AFTER seeing the play!

Objective:

- ◆ The students will be able to identify different types of theatres.
- ◆ The students will weigh the benefits of each type of performance space.
- ◆ The students will use The Acting Company website as a resource.
- ◆ The students will write a report about a theater.

Discussion: In which types of theaters have the students seen plays, concerts, or other live performances? In what type of theatre was **The Acting Company's** production of *The Tempest* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Three different types of performance space are most common in the theatre:

- ◆ **The Proscenium Stage** is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.
- ◆ **The Thrust Stage** extends into the audience. Spectators sit on three sides.
- ◆ **Theatre-in-the-Round** has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theatre-in-the-Round is an Arena Stage because it is similar to a sports arena.

Exercise: At The Acting Company website, www.theactingcompany.org, have the students find the "Itinerary" page. Many of the theaters that the Company is

playing this year are linked to this page. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next theater, and statistics about the theater (size, seating capacity, ticket prices).

Exposition

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ◆ The students will do a close reading of a scene from *The Tempest*
- ◆ The students will write some expository dialogue.

One of the trickiest jobs of a writer of dramatic literature is telling the audience, at the start of the play (or screenplay), what has happened before the story began. This information is called “exposition.” A novel can use a narrator to deliver exposition. The tricky part is not making the audience feel as if they are being stuffed with lots of information.

Exercise: It is important, in *The Tempest*, for the audience to understand that Prospero has raised the sea-storm and his servant, the spirit Ariel has overseen the shipwreck so that no one on the ship has been injured. Ask the students to read the selection from Act 1, scene 2 of *The Tempest* below and analyze Shakespeare’s strategies for conveying the exposition to the audience. Does it seem forced or is it smoothly revealed?

PROSPERO

Hast thou, spirit,
Perform'd to point the tempest that I bade thee?

ARIEL

To every article.

~~~~~

### PROSPERO

My brave spirit!  
Who was so firm, so constant, that this coil  
Would not infect his reason?

### ARIEL

Not a soul  
But felt a fever of the mad and play'd  
Some tricks of desperation. All but mariners  
Plunged in the foaming brine and quit the vessel,  
Then all afire with me: the king's son, Ferdinand,  
With hair up-staring,--then like reeds, not hair,--  
Was the first man that leap'd; cried, 'Hell is empty  
And all the devils are here.'

**PROSPERO**

But are they, Ariel, safe?

**ARIEL**

Not a hair perish'd;  
On their sustaining garments not a blemish,  
But fresher than before: and, as thou badest me,  
In troops I have dispersed them 'bout the isle.  
The king's son have I landed by himself;  
Whom I left cooling of the air with sighs  
In an odd angle of the isle and sitting,  
His arms in this sad knot.

**Exercise:** Ask the students to write a short scene in which information is conveyed to the audience through the dialogue.

## Still Images: These Our Actors...

**This exercise is designed to be used BEFORE seeing the play!**

**Objectives:**

- ◆ The students will do a close reading of a speech from *The Tempest*
- ◆ The students will create tableaux based on images in the speech
- ◆ The students will create a movement piece based on the speech

**Exercise:** Prospero's "Our Revels Now are Ended" speech is one of the most famous passage in *The Tempest*. Provide each student with the following passage from the play. Ask eight students to each take one of the sections of the speech and divide the rest of the class among the sections. Introduce the idea of "tableau" to the class. Tableaux are living sculptures or frozen images made up of living actors' bodies. Tell them that the poses they adopt in their tableau should be both easy to maintain for a few minutes (avoid one foot off the floor, for example) and easy to recreate.

Begin with each reader reciting his part in order so the class can get a sense of the whole speech. Break the class into separate groups by section. The readers and the others should prepare a series of still images to illustrate the passage. Allow them about five minutes for this process. Give a warning to the group when they have a minute left and ask the groups to rehearse what they are going to present to the class. Reconvene the class as a whole and place them in a circle with a playing space in the center. Ask the readers to read the passages in order while the other members of each group present their tableaux. Follow the presentation with a discussion. You may wish to show the whole piece a second time before discussing.

If the students are willing and the piece is worthy, you may wish to work their piece into a performance for other classes or to be shown as part of a school assembly.

**PROSPERO**

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,

Ye all which it 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.

*The Tempest, Act 4, Scene 1*

## Why Theater?

**This exercise is designed to be used BEFORE seeing the play with a follow-up section AFTER the performance.**

**Objective:**

- ◆ The students will explore the importance of theater.

**Exercise:** Give each student a copy of the following quote from George Cram Cook (1873–1924), founder of New York’s Provincetown Playhouse (artistic home of Eugene O’Neill). Ask each student to identify the two reasons Cook gives for the importance of theater, especially in time of crisis. Are they important and relevant today? Are there other reasons?

Ask the students to write a paragraph or two, based on the passage, in which they explore the importance of Theater (or the Arts in general) in post-September 11 America. Have volunteers share them with the class.

After seeing the performance, ask the students which reason (as a means of escape or as a gateway for imagination) does *The Tempest* provide? Or does it do something else? Can theater provide different things for different people? Can it provide many things for an individual?

In these times of heightened national security and worldwide terror, we found the following 1918 quote to be relevant, moving, and insightful 83 years later.

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared a way and the new world shaped."

George Cram Cook, founder of New York's Provincetown Playhouse, 1918

# Theatre Etiquette

**This exercise is designed to be used BEFORE seeing the play!**

**Objective:**

- ◆ The students will know standard rules of behavior in the theatre.

To make the theatre-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct.

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theatre lobby.
- ❖ Turn off all cellular phones and pagers.
- ❖ Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience!

# Prepare for Q & A Session

**This exercise is designed to be used BEFORE seeing the play!**

## **Objective:**

- ◆ The students will create questions for the post-performance Q & A session

**Exercise:** To make the post-performance Question and Answer session more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play? Here are some starter questions:

Are there questions about the **theater** as an art form? Does it require training? Where did the actors train? Can a person make a living in the theater? What careers are there in the theater? Are any of the students aspiring actors? Are they seeking advice

Are there questions about **traveling** the country? Have the actors seen a lot of the United States? What is the bus like? How many hours do they spend on the bus? Does everybody get along?

What about life in **New York City**? How long have the actors lived there? And where are they from originally? (Have any of the students ever been in NYC?) How has New York City survived the September 11<sup>th</sup> Tragedy? What is the best part of living in New York? What is the worst?

What about ***The Tempest***, the play? How has it been received in places across the country? What is the best part about working on this play? What have been its drawbacks? Is fun working on Shakespeare? What do the actors think the themes of the play are?

**NOTE:** If there are questions that your students have after the company departs, feel free to contact the Education Department of The Acting Company, and we will get an answer for you!

## Section 6: What to Do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create: **The Acting Company, Box 898, New York, NY 10108 or fax 212-258-3299**. We have also included in the appendix short pre- and post-performance questionnaires, and would be interested in gathering data about the play.

### Write

- ◆ Write a play or scene in response to the play.
- ◆ Improvise a scene with a partner and then write it down.
- ◆ Write a soliloquy for one of the characters in *The Tempest*.
- ◆ Write a scene for two of the characters in the play that you think we should have seen but that was not in Shakespeare's play. For example, a prologue scene set in Milan between Prospero and his brother Antonio before the coup.
- ◆ Write an epilogue. For example, what happens to Miranda and Ferdinand after the story ends? How about Trinculo and Stephano? Prospero and Antonio? Brothers King Alonso and Sebastian?
- ◆ Write a review of our production.
- ◆ Write a theatrical adaptation of another piece of literature, perhaps a short story.

### Draw

- ◆ Draw the world of the Duke's Court and the world of Arden.
- ◆ Draw images from the production.
- ◆ Draw a poster for our production of *The Tempest*.
- ◆ Create a collage of images from magazines in response to the play.

### Create a Performance of Scenes from *The Tempest*

Shakespeare's plays were written to be performed, not read. After seeing the play, the students may be excited about exploring this text or one of the other plays further. Find or make a cutting and work up some of the scenes with your students. Switch actors playing the roles from scene to scene, to give everyone a chance to play a part, perhaps having one simple prop or costume piece to indicate which character each is playing (e.g., a cape for Prospero) that can be passed from actor to actor. The students do not have to memorize the words but can carry scripts in their hands. Perform the scenes in class, just for yourselves, for invited guests (like the Principal and the Secretary), or for another class.

We recommend the Shakespeare for Young People series edited by Diane Davidson (Swan Books, ISBN 0934048274) or Cass Foster's Sixty Minute Shakespeare (Five Star Publications)

## Read and Research more

Check out some of the following Web Addresses:

**Complete Text of the Play:** [www.theplays.org/asyoulikeit/](http://www.theplays.org/asyoulikeit/)

**SparkNotes on the Play:** [www.sparknotes.com/shakespeare/asyoulikeit/](http://www.sparknotes.com/shakespeare/asyoulikeit/)

**More Lesson Plans:**

<http://www.penguinputnam.com/static/packages/us/academic/resources/guides/sakasyou/frame.htm>

**Shakespeare Online Resource Centers:** [www.bardweb.net](http://www.bardweb.net)

[www.shakespeare-online.com/](http://www.shakespeare-online.com/)

[www.navdeeps.com/shakespeare](http://www.navdeeps.com/shakespeare)

<http://renaissance.dm.net/compendium/>

[www.ulen.com/shakespeare/](http://www.ulen.com/shakespeare/)

**National Council of Teachers of English:** <http://www.ncte.org/>

# We Want to Hear from YOU and your STUDENTS!

## By Mail

The Acting Company  
PO Box 898  
New York NY 10108  
**Telephone:** 212-258-3111  
**Fax:** 212-258-3299

## By E-Mail

Paul Fontana, Curriculum Specialist  
Pfontana@ TheActingCompany.org  
Stephen Alemán, Director of Education  
Saleman@ TheActingCompany.org  
Education@TheActingCompany

## On the Internet

[www.TheActingCompany.org](http://www.TheActingCompany.org)

## Internships

Please submit a letter of interest and your resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

## Questionnaires and FREE Posters!

You will find a Pre-Performance and a Post-Performance Questionnaires on pages 33 and 34 of this guide. Please have your students fill out the Pre-Performance Survey before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Survey after seeing *The Tempest*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

## Section 7: The Acting Company

The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producing Director Margot Harley and the late John Houseman with a unique mission:

- + By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- + By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- + By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- + By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.
- + By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Juilliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 77 plays for more than 2 million people.

### Trace Our Tour

If the students want to follow the tour as it progresses across the United States, they can read the Tour Journal (on our website [www.theactingcompany.org](http://www.theactingcompany.org)) and see pictures of the places we visit. You can check in with us every day, check the itinerary, and see where we are on the map.

# Section 8: Cast List and Information

## THE ACTING COMPANY

In

## THE TEMPEST

By William Shakespeare

Directed by **Giovanna Sardelli**

Vocal Coach Liz Smith

Fight Direction by Felix Ivanov

Production Manager Bonnie J. Baggesen

Stage Manager Janice Brandine

Staff Repertory Director Giovanna Sardelli

## CAST

()

|                                                            |                 |
|------------------------------------------------------------|-----------------|
| ALONSO, the king of Naples .....                           | Evan Zes        |
| SEBASTIAN, Alonso's brother .....                          | Peter Zazzali   |
| PROSPERO, the rightful duke of Milan .....                 | Lamont Stephens |
| ANTONIO, Prospero's brother, who usurped his title .....   | Paul Cosentino  |
| FERDINAND, the king of Naples's son .....                  | Joe Osheroff    |
| CALIBAN, a deformed creature who is Prospero's slave ..... | Joe Osheroff    |
| TRINCULO, a clown .....                                    | Evan Zes        |
| STEPHANO, a drunken butler .....                           | Peter Zazzali   |
| MIRANDA, Prospero's daughter .....                         | Christen Simon  |
| ARIEL, a spirit of the air .....                           | Christen Simon  |
| SHIP'S MASTER .....                                        | Various         |
| BOATSWAIN .....                                            | Various         |
| SPIRITS .....                                              | Various         |

## Section 9: Bibliography

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## Appendix: Reproducibles

For use with **Characters** in *The Tempest*, p. 6-7

### **Cast of Characters**

PROSPERO, the rightful Duke of Milan

MIRANDA, his daughter

ANTONIO, his brother,

the usurping Duke of Milan

ALONSO, King of Naples

SEBASTIAN, his brother

FERDINAND, Alonso's son

ARIEL, an airy spirit serving Prospero

CALIBAN, a savage and deformed native

of the island, Prospero's slave

TRINCULO, Alonso's jester

STEPHANO, Alonso's drunken butler

### **The Plot**

Prospero, a sorcerer and the rightful Duke of Milan, dwells on an enchanted isle with his daughter, Miranda. Twelve years earlier, the duke's brother, Antonio, and Alonso, the King of Naples, conspired to usurp his throne. They set Prospero and Miranda adrift in a boat, and they eventually found themselves marooned on the island. Prospero is served on his island by Ariel, a spirit who he freed from a tree with magic, and Caliban, son of the witch Sycorax. When magic reveals that a ship bearing his old enemies is sailing near the island, Prospero summons a storm to wreck their ship. The survivors make it to shore in scattered groups. Among these is Ferdinand, the son of Alonso. He is lulled to Prospero's abode by the singing of Ariel; there he meets Miranda, who is enthralled with the young prince.

Meanwhile, Antonio, Alonso, Sebastian, and Gonzalo wander the island in search of Ferdinand. Antonio now plots with Sebastian to murder Alonso, but this plot is thwarted by Ariel. Elsewhere on the island, Stephano and Trinculo encounter Caliban. After sharing a few drinks, Caliban tries to enlist the two in a plot to kill Prospero and rule the island himself. He even promises Miranda to Stephano. Ariel, however, reports all these goings-on to Prospero. In the meantime, Miranda and Ferdinand pledge their troth to each other.

Prospero isn't finished with his sport of Antonio and Alonso, either. He creates a magical banquet for the two men that vanishes whenever they try to eat. He also sends Ariel in the guise of a harpy to hound them for their crimes against Prospero. Later, at a masque to celebrate the upcoming marriage of Miranda and Ferdinand, Prospero remembers Caliban's plot and abruptly calls the revels to a halt. He sends Ariel to punish them as well; the spirit does so by first luring them with some fancy clothes, then setting other island spirits upon them in the shape of hunting dogs that chase them around the island.

Finally, Prospero confronts his brother and Alonso, revealing his true identity as the rightful Duke of Milan. He demands that Antonio restore his throne; he also rebukes Sebastian for plotting against his own brother. To Alonso, he reveals Ferdinand alive and well, playing chess with Miranda. As a final act, Prospero abandons his magic and releases Ariel and Caliban from their servitude. From Ariel, Prospero asks for one last boon: calm seas and favorable winds for their trip back to Naples.

**PROSPERO**

Hast thou, spirit,  
Perform'd to point the tempest that I bade thee?

**ARIEL**

To every article.

~~~~~  
PROSPERO

My brave spirit!
Who was so firm, so constant, that this coil
Would not infect his reason?

ARIEL

Not a soul
But felt a fever of the mad and play'd
Some tricks of desperation. All but mariners
Plunged in the foaming brine and quit the vessel,
Then all afire with me: the king's son, Ferdinand,
With hair up-staring,--then like reeds, not hair,--
Was the first man that leap'd; cried, 'Hell is empty
And all the devils are here.'

PROSPERO

But are they, Ariel, safe?

ARIEL

Not a hair perish'd;
On their sustaining garments not a blemish,
But fresher than before: and, as thou badest me,
In troops I have dispersed them 'bout the isle.
The king's son have I landed by himself;
Whom I left cooling of the air with sighs
In an odd angle of the isle and sitting,
His arms in this sad knot.

The Tempest, Act 1, scene 1

PROSPERO

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,

Ye all which it 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.

The Tempest, Act 4, Scene 1

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- ❖ Open your eyes, ears, and mind to the entire theatrical experience

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *The Tempest*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

I have been to see plays before.

None

Some

Many

1 2 3 4 5 6 7

Name some plays you have seen?

Theater is fun!

Disagree

Agree

1 2 3 4 5 6 7

I like Shakespeare's writing.

Disagree

Agree

1 2 3 4 5 6 7

Seeing a play can teach me about life.

Disagree

Agree

1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

Student Initials:

Post-Performance Questionnaire

After seeing *The Tempest*, please rate the following statements on a scale from 1 to 7. “1” represents something with which you strongly disagree “7” represents something with which you strongly agree. Circle the number that best matches your feelings.

I enjoyed seeing *The Tempest*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

The Tempest was better than other plays I have seen before.

Disagree

Agree

I have never seen a play.

1 2 3 4 5 6 7

I want to see more theater.

Disagree

Agree

1 2 3 4 5 6 7

I like Shakespeare’s writing.

Disagree

Agree

1 2 3 4 5 6 7

Seeing *The Tempest* taught me something about life.

Disagree

Agree

1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

Student Initials:
