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The Tempest

By William Shakespeare
Directed by Davis McCallum



Teacher Resource Guide
Compiled by Justin Gallo
First Edition

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such stuff as dreams are made on

Section 1: Introduction

*Knowing I loved my books, he furnished me
 From mine own library with volumes that
 I prize above my dukedom.*

Prospero, Act I, Scene 2

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 performance. 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.”

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**, an introductory Shakespeare workshop for young theatergoers, Actor-driven **Workshops and Master Classes**, school-time **Student Matinee Performances**, post-performance **Question and Answer Sessions**, teacher training workshops called **Shakespeare for Teachers**, and a variety of specially-designed outreach programs for high school students, college students and adults.

If you need more information on any of these programs, please call the Education Department at (212) 258-3111 or e-mail us at education@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!

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Section 2: Getting Started

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

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

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 *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? 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?

Do the same exercise with the poster or handbill for the production which you can get from the theater.

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?

*I thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind
Prospero, Act I, Scene 2*

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 intermissions during these acts, brief musical interludes or if the play went on for two hours with no pauses.

Synopsis: 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 Gonzolo 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>

Exercise: Relate the plot synopsis above to your students. Discuss the title of *The Tempest* in relation to its story. Is it an appropriate title? Should it be *Prospero*? Or something else, what about *The King of Naples*? Discuss the brainstormed list from the previous exercise. Were any of the items on the list included in the synopsis? After seeing *The Tempest*, check how many items from the list were in the play.

Cream-faced Loon

Objective:

- ◆ The students will explore Shakespearean language by constructing insults.
- ◆ The students will enact an insulting scene from *The Tempest*.

Exercise: Give each student a copy of the Insult-building worksheet below. To construct a Shakespearean insult, ask them to combine one word from each of the three columns below, and preface it with "Thou."

Ask the students to stand in two rows facing one another, across from a partner. Have them deliver the insults back and forth across the space between the lines. Each time trying to add the sound (consonants are important for meaning, vowels for emotion), form, rhythm, style, and finally physicalization (no touching or obscene gestures though) to the insults as they are “tossed” back and forth. Keep in mind, insults do not always have to sound “insulting.” Encourage your students to explore different ways of speaking the insults. For example, ask your students to “kill each other with kindness” instead of aggressively insulting each other.

Column 1	Column 2	Column 3
Adjectives	Adjectives	Nouns
Artless	base-court	apple-john
Bawdy	bat-fowling	baggage
Beslubbering	beef-witted	barnacle
Bootless	beetle-headed	bladder
Churlish	boil-brained	boar-pig
Cockered	clapper-clawed	bugbear
Clouted	clay-brained	bum-bailey
Craven	common-kissing	canker-blossom
Currish	crook-pated	clack-dish
Dankish	dismal-dreaming	clotpole
Dissembling	dizzy-eyed	coxcomb
Droning	doghearted	codpiece
Errant	dread-bolted	death-token
Fawning	earth-vexing	dewberry
Fobbing	elf-skinned	flap-dragon
Forward	fat-kidneyed	flax-wench
Frothy	fen-sucked	flirt-gill
Gleeking	flap-mouthed	foot-licker
Goatish	fly-bitten	fustilarian
Gorbellied	folly-fallen	giglet
Impertinent	fool-born	gudgeon
Infectious	full-gorged	haggard
Jarring	guts-gripping	harpy
Loggerheaded	half-faced	hedge-pig
Lumpish	hasty-witted	horn-beast
Mammering	hedge-born	hugger-mugger
Mangled	hell-hated	jothead
Mewling	idle-headed	lewdster
Paunchy	ill-breeding	lout
Pribbling	ill-nurtured	maggot-pie
Puking	knotty-pated	malt-worm
Puny	milk-livered	mammet
Qualling	motley-minded	measle
Rank	onion-eyed	minnow
Reeky	plume-plucked	miscreant

Roguish	pottle-deep	moldwrap
Ruttish	pox-marked	mumble-news
Saucy	reeling-ripe	nut-hook
Spleeny	rough-hewn	pigeon-egg
Spongy	rude-growing	pignut
Surly	rump-fed	puttock
Tottering	shard-borne	pumpion
Unmuzzled	sheep-biting	ratsbane
Vain	spur-galled	scut
Venomed	swag-bellied	skainsmate
Villainous	tardy-gaited	strumpet
Warped	tickle-brained	varlet
Wayward	toad-spotted	vassal
Weedy	unchin-snouted	whey-face
Yeasty	weather-bitten	wagtail

Another list of Shakespearean insults is found in the Appendix to this Guide.

Exercise: After working with the sound, form, rhythm, style and physicalization of Shakespearean insults, put the students in pairs to enact the scene below (found in the appendix as well) from *The Tempest*. Give them the script and let them use about 3 minutes to get it up on its feet. Have dictionaries handy in case the students need to look words up. Other, more archaic words will have to be defined through context clues. When all the students have rehearsed the scene, give them 30 seconds to do a “final dress rehearsal.” Have each pair (or just a few volunteer groups) perform the scene for the class. Discuss the successes and the struggles of bringing the scene to life. More advanced students may wish to discuss the relationship between Prospero and Caliban and how that effects the word choice with which they speak to each other. Why are there so many references to nature?

An Insulting Scene from *The Tempest* (Act I, Scene 2)

<p>PROSPERO We cannot miss him. He does make our fire, Fetch in our wood, and serves in offices That profit us. What ho, slave! Caliban! Thou earth, thou, speak!</p>	<p>CALIBAN There's wood enough within.</p>
<p>PROSPERO Come forth, I say; there's other business for thee. Come, thou tortoise, when? Thou poisonous slave, got by the devil himself Upon thy wicked dam, come forth!</p>	<p>CALIBAN As wicked dew as e'er my mother brushed With raven's feather from unwholesome fen Drop on you both! A south-west blow on ye And blister you all o'er!</p>

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

Overall Objective: The students will have an introduction to the world of *The Tempest* by William Shakespeare.

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: Write the following list on the board. Approaching it as if we have never heard anything about these characters, discuss what each of the names makes us feel about them. What consonants are featured in their names? What vowels? Ask the students to play with the ways of saying the names. Do these names sound Italian? Keep in mind that nothing Shakespeare wrote was arbitrary. There is a definite reason why each character was given the name they have. Look at the history of each name and see if that gives you any clues as to why Shakespeare chose each name.

The Characters in *The Tempest* [*Dramatis Personae*]

ALONSO, *King of Naples*

SEBASTIAN, *his brother*

PROSPERO, *the right Duke of Milan*

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

FERDINAND, *son to the King of Naples*

GONZALO, *an honest old councilor*

ADRIAN, *a lord*

FRANCISCO, *a lord*

CALIBAN, *a savage and deformed slave*

TRINCULO, *a jester*

STEPHANO, *a drunken butler*

MASTER OF A SHIP

BOATSWAIN

MIRANDA, *daughter of Prospero*

ARIEL, *an airy spirit*

IRIS

CERES

JUNO

personated by spirits

NYMPHS

REAPERS

Choral Reading

Objective:

- ◆ The students will read the excerpt from *The Tempest*
- ◆ The students will create a Poem using the excerpt as inspiration

Exercise: Provide each student with the passage from *The Tempest* (a sheet with both excerpts is found in the Reproducibles Section of this Guide). Ask two students to read the selection aloud.

SEBASTIAN

Look, he's winding up the watch of his wit. By and by it will strike.

GONZALO

Sir, -

SEBASTIAN

One. Tell.

GONZALO

- when every grief is entertained

That's offered, comes to th' entertainer –

SEBASTIAN

A dollar.

GONZALO

Dolour comes to him indeed. You have spoken truer than you purposed.

SEBASTIAN

You have taken it wiselier than I meant you should.

Discuss the passage's meaning, use of literary devices and delightfully odd words and phrases. Then divide the class into two groups (they can remain in their seats for this exercise) and ask volunteers to be Solo 1, 2, 3, & 4. Then read it using the soloist-group divisions as indicated. Remind them that they have to listen to one another and create a common value for the punctuation.

Solo 1: Look, he's winding up the watch of his wit.

Solo 2: By and by it will strike.

Group 1: Sir, -

Solo 3: One.

Solo 4: Tell.

Group 2: - when every grief is entertained

Group 1: That's offered, comes to th' entertainer –

Solo 1: A dollar.

All (but soloists): Dollar!

Group 2: Dolour...

Group 1: comes to him indeed.

All (but soloists): You have spoken truer than you purposed.

Solo 2: You have taken it wiselier...

Solo 3: Wiselier...

Solo 4: Wiselier...

All: than I meant you should.

Using the quote as a base, the students will write a short Poem in free verse. Each poem must contain words or phrases from the original passage. Remind them of some of the literary devices they have studied (alliteration, repetition, metaphor, etc.) that you might want them to use in their Poem.

Your class might enjoy working on breaking down another prose passage from Shakespeare's works or a different writer into a Choral Reading.

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 magic to a deeper meaning in the play, beyond just the plot. What are some of the themes? 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?

Writing in Role: ...Sailor's Report

Objective:

- ◆ The students will analyze a scene from *The Tempest*.
- ◆ The students will write in the voice of a fictional character.

Exercise: Ask the students to read the Boatswain's speech from Act V, Scene 1 of *The Tempest* below (also reproduced in the Appendix of this Guide). Based on that speech and the previous scene, each student should write as the Evening News Correspondent for *Channel 1: Naples News at Nine* describing the events surrounding the Boatswain's speech. What type of feeling does the reporter get from the affair? The reporters should use quotes from the speech to describe what they have seen and heard.

BOATSWAIN

The best news is that we have safely found
Our king and company; the next, our ship,
Which but three glasses since we gave out split,
Is tight and yare and bravely rigged as when
We first put out to sea.
If I did think, sir, I were well awake,
I'd strive to tell you. We were dead of sleep,
And – how we know not – all clapped under hatches,
Where but even now with strange and several noises
Of roaring, shrieking, howling, jingling chains,
And more diversity of sounds, all horrible,

We were awaked, straightway at liberty,
Where we, in all our trim, freshly beheld
Our royal, good, and gallant ship; our master
Cap'ring to eye her – on a trice, so please you,
Even in a dream, were we divided from them,
And were brought moping hither.

The Tempest, Act V, Scene 1

Verse and Prose

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

Objective:

- ◆ The students will discover the differences between verse and prose in *The Tempest*.
- ◆ The students will learn the literary terms Iambic Pentameter, Blank Verse, and Rhyming Couplet.

Facts: Some of what Shakespeare wrote is in verse. Some of the verse is in Iambic Pentameter. Pentameter is a line of poetry having five metrical feet (“Penta-“ is the prefix meaning five; as in Pentagon). An Iamb is a metrical foot having two syllables, the first one short, and the second long. So, Iambic Pentameter feels like a heartbeat: Short, **Long**; Short, **Long**; Short, **Long**; Short, **Long**; Short, **Long**. For example:

PROSPERO

If **I** have **too** austerely **punished you**
Your **compensation makes amends**, for **I**
Have **given you here a third** of **mine own life**,
Or **that** for **which I live**; who **once again**
I **tender to thy hand**. All **thy vexations**
Were **but my trials of thy love**, and **thou**
Hast **strangely stood the test**. Here, **afore heaven**,
I **ratify this my rich gift**. O **Ferdinand**,
Do **not smile at me that I boast of her**,
For **thou shalt find she will outstrip all praise**,
And **make it halt behind her**.

The Tempest, Act IV, Scene 5

Some of the verse is in Rhyming Couplets, pairs of lines of Iambic Pentameter that rhyme. The rhyming couplet was often used at the end of scenes to indicate to the audience, the other actors, and the crew, that the scene is over. Take a look at the example below which ends Act II, Scene 1 of *The Tempest*:

ARIEL

Prospero my lord shall know what I have done.
So, King, go safely on to seek thy son.

Much of the verse in Shakespeare's plays rhymes, however Blank Verse is a kind of poetry that does not rhyme, and is written in Iambic Pentameter.

Some of the characters in Shakespeare speak in Prose. Prose is common language that does not necessarily have an underlying rhythmical sound to it. Usually servants or the lower classes speak prose in Shakespeare's plays. If a character in one of Shakespeare's plays speaks in both Verse and Prose, try to find the reason why they switch. Below is an example of a speech entirely in prose. Why does Trinculo speak in prose?

TRINCULO

Here's neither bush nor shrub to bear off any weather at all, and another storm brewing – I hear it sing i' th' wind. Yon same black cloud, yon huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head – yon same cloud cannot choose but fall by pailfuls. What have we here – a man or fish? – dead or alive? A fish, he smells like a fish; a very ancient and fish-like smell; a kind of not-of-the-newest poor-John. A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday-fool there but would give a piece of silver. There would this monster make a man – any strange beast there makes a man. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian. Legged like a man, and his fins like arms! Warm, o' my troth! I do now let loose my opinion, hold it longer: this is no fish, but an islander, that hath lately suffered by a thunderbolt. Alas, the storm is come again! My best way is to creep under his gabardine – there is no other shelter hereabout. Misery acquaints a man with strange bedfellows. I will here shroud till the dregs of the storm be past.

The Tempest, Act II, Scene 2

Physicalizing Punctuation

Objective:

- ◆ The students will use the punctuation in a speech to determine the mood of the character.
- ◆ The students will physicalize a Shakespearean monologue.

Exercise: Give copies of the following speech from *The Tempest* (found in the Reproducibles in the Appendix) to the students. Point out that the whole excerpt consists of only five sentences. Ask them to read it aloud, one phrase at a time in turn, each stopping at a punctuation mark. After doing that, discuss what their perceptions of the mood of the speaker is.

Ask a volunteer to stand and read the passage below. As he reads, ask him to walk slowly. At each punctuation mark, he should change direction. When the physicalization is complete (you may wish to have a few students try it), ask the observers what that showed them about the speech. The people who read and walked the speech should also share their insights about how it felt.

MIRANDA

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems would pour down stinking pitch,
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer: a brave vessel –
Who had, no doubt, some noble creature in her –
Dashed all to pieces! O, the cry did knock
Against my very heart – poor souls, they perished.
Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallowed, and
The fraughting souls within her.

The Tempest, Act I, Scene 2

Your tale, sir, would cure deafness.

Miranda, Act I, Scene 2

Text Analysis: *The Tempest*

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

Objective:

- ◆ The students will analyze a scene from *The Tempest*

Exercise: This particular scene from *The Tempest* contains classical allusions that, without knowledge of the allusions, make it almost impossible to understand. Give each student a copy of the scene below (reprinted in the Reproducibles section in the Appendix of this Guide). Have the students, working in pairs, examine and interpret the following scene. Ask them to explain each allusion and how it is relevant to the scene. What are some of the repeated consonant sounds? What are some of the metaphors? Where in this scene are the characters being witty? Why might this scene be written in prose?

GONZALO

Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the King's fair daughter Claribel to the King of Tunis.

SEBASTIAN

'Twas a sweet marriage, and we prosper well in our return.

ADRIAN

Tunis was never graced before with such a paragon to their queen.

GONZALO

Not since widow Dido's time.

ANTONIO

Widow? A pox o' that. How came that widow in? Widow Dido!

SEBASTIAN

What if he had said 'widower Aeneas' too? Good lord, how you take it!

ADRIAN

'Widow Dido' said you? You make me study of that. She was of Carthage, not of Tunis.

GONZALO

This Tunis, sir, was Carthage.

ADRIAN

Carthage?

GONZALO

I assure you, Carthage.

ANTONIO

His word is more than the miraculous harp.
The Tempest, Act II, Scene 1

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 I, 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?

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, Ferdinand, Alonso, 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?

*Now my charms are all o'erthrown,
And what strength I have's mine own,
which is most faint. Now 'tis true
I must be here confined by you,
or sent to Naples. Let me not,
since I have my dukedom got,
and pardoned the deceiver, dwell
in this bare island by your spell,
but release me from my bands
with the help of your good hands.*

Section 4: The Playwright: William 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. Williams 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. The first recorded performance of *The Tempest* was in 1612. 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-1590s, 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 1500s, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving and Shakespeare was successful as an actor, poet and a playwright. He wrote 37 plays and over 150 sonnets. 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 (and his audience) 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 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*?

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 seeing the 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.

Theater in the Time of William Shakespeare

- ◆ The theater building was open air.
- ◆ Performances started at 2:00pm 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 Theater" 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.
- ◆ The Globe burned down in 1613 during a production of Shakespeare's *Henry VIII* (when a spark from a cannon set the thatched roof of the theater ablaze), 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 his time.
- ◆ Women were not allowed to perform on stage, so boys would perform all female parts, including Miranda 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.

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. 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 Ophelia, Juliet, Titania, Portia, Desdemona, and all the other female characters were played by males change the students’ understanding of the characters? Does knowing that a boy originally played Miranda change the way the students view the character’s relationship with Ferdinand?

Interviewing William Shakespeare

Objective:

- ◆ The students will learn about Shakespeare’s life
- ◆ The students will write interview questions based on Shakespeare’s life.

Exercise: Provide each student a copy of the biography of William Shakespeare above (a copy is found in the Reproducibles Section at the end of this Guide). After everyone has read it, discuss what aspects of his life the students think contributed to his career and works.

Ask each student to look, again, at the biography of Shakespeare. Have them individually devise a list of 8-10 interview questions that they might ask him about his life.

As an extension, have a volunteer play William Shakespeare and, with the help of the class, answer some of the questions on the other students’ lists.

Exercise: Look up Shakespeare’s hometown of Stratford-upon-Avon on the web (www.shakespeare.org.uk) and examine the pictures of Shakespeare’s hometown.

Also the Michael Wood’s 4-part PBS series “In Search of Shakespeare” offers some insightful connections between Shakespeare’s life and his writing (www.pbs.org/shakespeare).

Humours

Objective:

- ◆ The students will know about the belief in Bodily Humours in Elizabethan medicine.
- ◆ The students will create scenes involving the Humours.

Facts: In Sonnet 91, Shakespeare wrote, “every humour hath his adjunct pleasure...” 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	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. Also take a look at which Humour seems to dominate a particular character. Which Humour do you think is most prevalent in Caliban?

CALIBAN

You taught me language, and my profit on't
Is I know how to curse. The red plague rid you
For learning me your language!

The Tempest, Act I, Scene 2

Section 5: The Theater

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

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 production.

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.

[NOTE: 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 shipwright builds ships. A playwright builds plays. Plays are of use to other artists – Actors, Directors, Designers – who use the script to make their own artistic statement. It is always important to the Creative Team to keep in mind the original intention of the playwright, and playwright (when they can) are often involved with the first productions of their plays.

The Director

After reading the playwright’s script, the director decides on an overall vision for the production. A director meets with the Creative Team to assemble a unified feel for the choreography, costumes, music, and other elements. The director oversees the actors in rehearsal, often with the help of the Stage Manager.

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) they have 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; keeps any records necessary to inform the Producer of attendance, time, welfare benefits, etc.; and maintains discipline. The Stage manager is like the Home Room Teacher for the cast and crew.

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 of 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.

The Set Designer, the Sound Designer and Lighting Designer

The play needs an environment in which to take place. The set can be a literal world, with many objects (‘props’) and lots of furniture. It can be a suggestion of reality with minimal actual components. Music and sound effects can make the theatrical experience more real (or more fantastical). The lights add to the environment of the play and enhance the mood that the other designers, the actors, the playwright, the composer, and the director have created. For The Acting Company’s productions, the set must be easy to assemble and disassemble and must be portable. The sound and lighting design must be able to be recreated in each venue.

The Staff and The Crew

The theater 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. Education people...write Teacher Resource Guides ☺. If you're seeing *The Tempest* in a theater building, look and see how many people are around who are not on stage.

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.

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 theaters.
- ◆ 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? What type(s) of theater or auditorium is there in the school building? Is the Gym ever used for assemblies or performances? Are performances ever done in a classroom or Library? In what type of theater space was the production of *The Tempest* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Four different types of performance space are most common in the theater:

- ◆ **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.
- ◆ **Theater-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 Theater-in-the-Round is an Arena Stage because it is similar to a sports arena.
- ◆ **Environmental Staging** consists of the actors and audience sharing the same space. With environmental staging, there is no set playing area, the entire building is the stage with the audience literally becoming a part of the play.

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).

For a Virtual Tour of the reconstructed Globe Theatre (where many of Shakespeare’s plays were first performed) go to the website of Shakespeare’s Globe in Southwerk (London) – www.shakespearesglobe.org/navigation/frameset.htm

Why Theater?

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

Objective:

- ◆ The students will explore the importance of theater.

Exercise: Give each student a copy of the following quote (found in the Reproducibles section of this Guide) 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 our time. 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?

“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 away and the new world shaped.”

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

Discussion: How is seeing theater different from watching TV or seeing a movie (either at home or in the theater)? Which is more “real”?

Theater Etiquette

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

Objective:

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

To make the theater-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 (which really means be there early!).
- ◆ Eat and drink only in the theater lobby.
- ◆ Turn off all cellular phones and pagers, anything that makes noise.
- ◆ 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 or 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 to NYC?) How has New York City survived the September 11th Tragedy and the recent terror alerts? 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? What do the actors think the themes of the play are? How is working on a play by Shakespeare (which is a lot of what The Acting Company does)?

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!

My language! Heavens!

I am the best of them that speak this speech,

Were I but where 'tis spoken.

Ferdinand, Act I, Scene 2

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 monologue for one of the characters in *The Tempest*.
- ◆ Write a review of the production.
- ◆ Write a theatrical adaptation of another piece of literature, perhaps a Sonnet.

Draw

- ◆ Draw the world of one or more of the characters.
- ◆ Draw images from the production.
- ◆ Draw a poster for the production of *The Tempest*.
- ◆ Create a collage of images from magazines in response to the play.

Create a Performance of Sections of *The Tempest*

Get a few copies of *The Tempest* and distribute them to small groups of students. Have each group write a short play (perhaps a modern scene) based on a scene in the play. The plays can be an adaptation of the source material, a reflection on the themes in the plot, or whatever the students devise. Ask them to present their work to the other groups. Send us copies of the plays if you wish.

All of Shakespeare's plays are available on-line at websites such as:

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

But O, how oddly will it sound that I
Must ask my child forgiveness!

Alonso, Act V, Scene 1

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 Michael Fontana, Director of Education
Pfontana@theactingcompany.org
Justin Gallo, Education Associate
Jgallo@theactingcompany.org

On the Internet

www.theactingcompany.org

or

www.myspace.com/theactingcompany

www.myspace.com/actingcompanytempest

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 Pre-Performance and Post-Performance Questionnaires on the last pages 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 storytelling, 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 Julliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and ten other countries, performing a repertoire of 77 plays for more than 2 million people.

2003 TONY Honor for Excellence in the Theater

In the professional theater, the highest honor one can achieve is to be recognized by the American Theatre Wing with an Antoinette Perry Award, called the "Tony"®. In 2003, The Acting Company was presented with a special Tony Honor celebrating our 30 years touring America with classical plays and newly commissioned works.

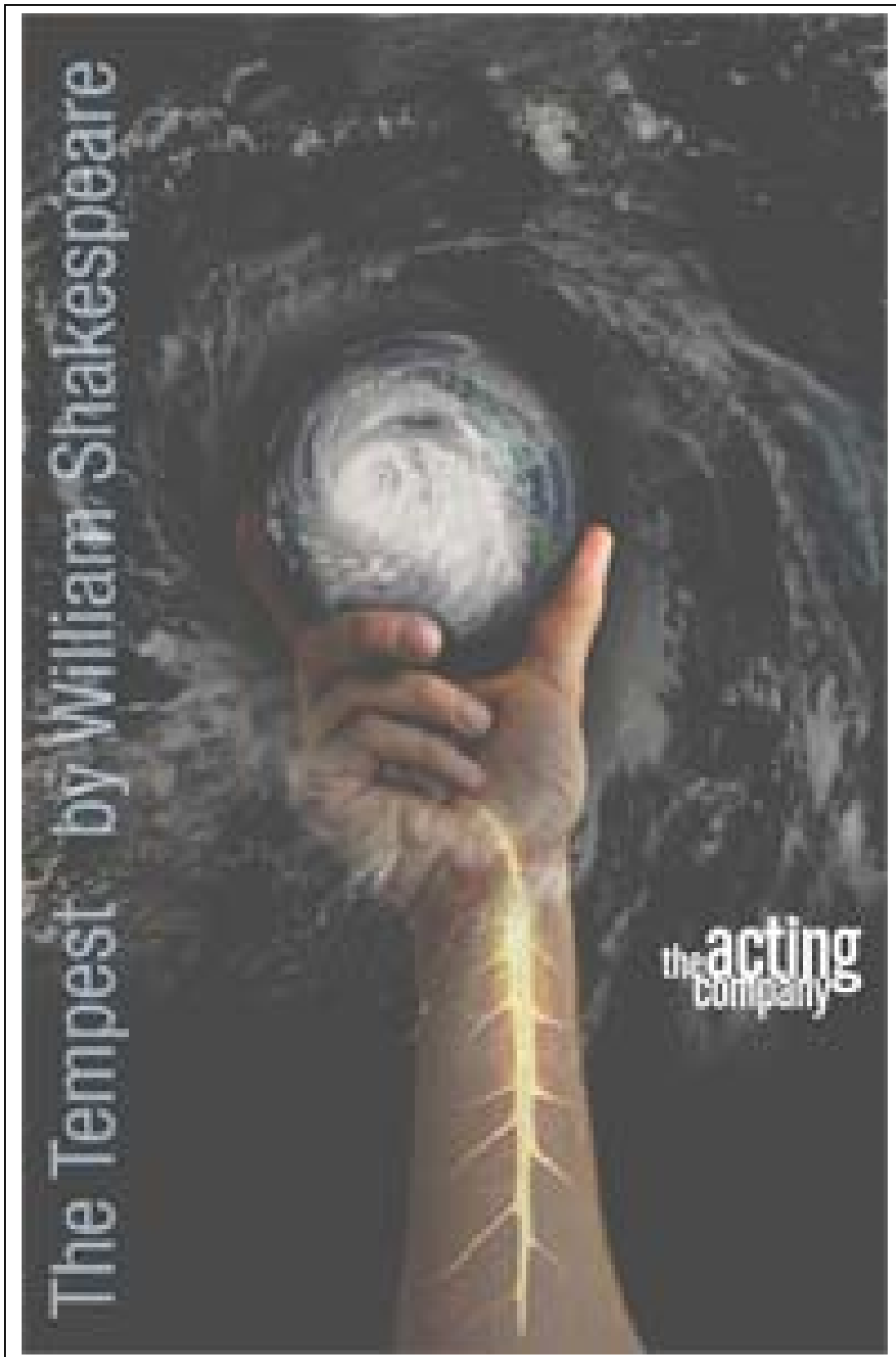
To learn more about the Tony Awards, go the to Tony website: www.tonys.org.

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 and our Myspace page www.myspace.com/theactingcompany) 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.

Appendix: Reproducibles

For use with Discussion: Judging a Book by its Cover, p. 2



For use with **Cream-faced Loon**, p. 4

Column 1	Column 2	Column 3
Artless	base-court	apple-john
Bawdy	bat-fowling	baggage
Beslubbering	beef-witted	barnacle
Bootless	beetle-headed	bladder
Churlish	boil-brained	boar-pig
Cockered	clapper-clawed	bugbear
Clouted	clay-brained	bum-bailey
Craven	common-kissing	canker-blossom
Currish	crook-pated	clack-dish
Dankish	dismal-dreaming	clotpole
Fawning	earth-vexing	dewberry
Fobbing	elf-skinned	flap-dragon
Frothy	fen-sucked	flirt-gill
Gleeking	flap-mouthed	foot-licker
Goatish	fly-bitten	fustilarian
Gorbellied	folly-fallen	giglet
Impertinent	fool-born	gudgeon
Infectious	full-gorged	haggard
Jarring	guts-gripping	harpy
Loggerheaded	half-faced	hedge-pig
Lumpish	hasty-witted	horn-beast
Mammering	hedge-born	hugger-mugger
Mangled	hell-hated	joithead
Mewling	idle-headed	lewdster
Paunchy	ill-breeding	lout
Pribbling	ill-nurtured	maggot-pie
Puking	knotty-pated	malt-worm
Qualling	motley-minded	measle
Rank	onion-eyed	minnow
Reeky	plume-plucked	miscreant
Roguish	pottle-deep	moldwrap
Ruttish	pox-marked	mumble-news
Saucy	reeling-ripe	nut-hook
Spleeny	rough-hewn	pigeon-egg
Spongy	rude-growing	pignut
Surly	rump-fed	puttock
Tottering	shard-borne	pumpion
Unmuzzled	sheep-biting	ratsbane
Venomed	swag-bellied	skainsmate
Villainous	tardy-gaited	strumpet
Warped	tickle-brained	varlet
Wayward	toad-spotted	vassal
Yeasty	weather-bitten	wagtail

Another Insult List

You puppet
 You cold porridge
 You living dead man
 You untutored churl
 You painted Maypole
 You cream-faced loon
 You worshiper of idiots
 You dwarf, you minimus
 You bloody, bawdy villain
 You injurious, tedious wasp
 You base, fawning spaniel
 You infectious pestilence
 You botcher's apprentice
 You ugly, venomous toad
 You base, ignoble wretch
 You old, withered crab tree
 You lunatic, lean-witted fool
 You filching, pilfering snatcher
 You tiresome, wrangling pedant
 You impudent, tattered prodigal
 You whoreson, clap-eared knave
 You dull and muddy mettled rascal
 You gross lout, you mindless slave
 You base, vile thing, you petty scrap
 You dull, unfeeling barren ignorance
 You rank weed, ready to be rooted out
 You irksome, brawling, scolding pestilence
 You brawling, blasphemous, uncharitable dog
 You ignorant, long-tongued, babbling gossip
 You smiling, smooth, detested pestilence
 You mangled work of nature, you scurvy knave
 You caterpillar of the commonwealth, you politician
 You juggler, you canker-blossom, you thief of love
 You decrepit wrangling miser, you base ignoble wretch
 You remorseless, treacherous, lecherous, kindles villain

Adapted from a list in Robert Barton, *Style for Actors*

For use with **Cream-Faced Loon: Insulting Scene**, p. 6

PROSPERO

We cannot miss him. He does make our fire,
Fetch in our wood, and serves in offices
That profit us. What ho, slave! Caliban!
Thou earth, thou, speak!

CALIBAN

There's wood enough within.

PROSPERO

Come forth, I say; there's other business for thee.
Come, thou tortoise, when?
Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth!

CALIBAN

As wicked dew as e'er my mother brushed
With raven's feather from unwholesome fen
Drop on you both! A south-west blow on ye
And blister you all o'er!

The Tempest, Act I, Scene 2

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

The Characters in *The Tempest* [*Dramatis Personae*]

ALONSO, *King of Naples*

SEBASTIAN, *his brother*

PROSPERO, *the right Duke of Milan*

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

FERDINAND, *son to the King of Naples*

GONZALO, *an honest old councilor*

ADRIAN, *a lord*

FRANCISCO, *a lord*

CALIBAN, *a savage and deformed slave*

TRINCULO, *a jester*

STEPHANO, *a drunken butler*

MASTER OF A SHIP

BOATSWAIN

MIRANDA, *daughter of Prospero*

ARIEL, *an airy spirit*

IRIS

CERES

JUNO

personated by spirits

NYMPHS

REAPERS

For use with **Choral Reading**, p. 8

SEBASTIAN

Look, he's winding up the watch of his wit. By and by it will strike.

GONZALO

Sir, -

SEBASTIAN

One. Tell.

GONZALO

- when every grief is entertained

That's offered, comes to th' entertainer –

SEBASTIAN

A dollar.

GONZALO

Dolour comes to him indeed. You have spoken truer than you purposed.

SEBASTIAN

You have taken it wiselier than I meant you should.

The Tempest, Act II, Scene 1

Solo 1: Look, he's winding up the watch of his wit.

Solo 2: By and by it will strike.

Group 1: Sir, -

Solo 3: One.

Solo 4: Tell.

Group 2: - when every grief is entertained

Group 1: That's offered, comes to th' entertainer –

Solo 1: A dollar.

All (but soloists): Dollar!

Group 2: Dolour...

Group 1: comes to him indeed.

All (but soloists): You have spoken truer than you purposed.

Solo 2: You have taken it wiselier...

Solo 3: Wiselier...

Solo 4: Wiselier...

All: than I meant you should.

For use with **Writing in Role:...Sailor's Report**, p. 9

BOATSWAIN

The best news is that we have safely found
Our king and company; the next, our ship,
Which but three glasses since we gave out split,
Is tight and yare and bravely rigged as when
We first put out to sea.
If I did think, sir, I were well awake,
I'd strive to tell you. We were dead of sleep,
And – how we know not – all clapped under hatches,
Where but even now with strange and several noises
Of roaring, shrieking, howling, jingling chains,
And more diversity of sounds, all horrible,
We were awaked, straightway at liberty,
Where we, in all our trim, freshly beheld
Our royal, good, and gallant ship; our master
Cap'ring to eye her – on a trice, so please you,
Even in a dream, were we divided from them,
And were brought moping hither.

The Tempest, Act V, Scene 1

For use with **Physicalizing Punctuation**, p. 12

MIRANDA

If by your art, my dearest father, you have
 Put the wild waters in this roar, allay them.
 The sky, it seems would pour down stinking pitch,
 But that the sea, mounting to th' welkin's cheek,
 Dashes the fire out. O, I have suffered
 With those that I saw suffer: a brave vessel –
 Who had, no doubt, some noble creature in her –
 Dashed all to pieces! O, the cry did knock
 Against my very heart – poor souls, they perished.
 Had I been any god of power, I would
 Have sunk the sea within the earth or ere
 It should the good ship so have swallowed, and
 The fraughting souls within her.

The Tempest, Act I, Scene 2

For use with Text Analysis: *The Tempest*, p. 13

GONZALO

Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the King's fair daughter Claribel to the King of Tunis.

SEBASTIAN

'Twas a sweet marriage, and we prosper well in our return.

ADRIAN

Tunis was never graced before with such a paragon to their queen.

GONZALO

Not since widow Dido's time.

ANTONIO

Widow? A pox o' that. How came that widow in? Widow Dido!

SEBASTIAN

What if he had said 'widower Aeneas' too? Good lord, how you take it!

ADRIAN

'Widow Dido' said you? You make me study of that. She was of Carthage, not of Tunis.

GONZALO

This Tunis, sir, was Carthage.

ADRIAN

Carthage?

GONZALO

I assure you, Carthage.

ANTONIO

His word is more than the miraculous harp.

The Tempest, Act II, Scene 1

For use with **William Shakespeare's Life**, p. 15

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. Williams 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. The first recorded performance of *The Tempest* was in 1612. 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-1590s, 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 1500s, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving and Shakespeare was successful as an actor, poet and a playwright. He wrote 37 plays and over 150 sonnets. 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.

For use with **Why Theater?**, p. 22

“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 away and the new world shaped.”

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

For use with **Theater Etiquette**, p. 23

- ◆ Be on time for the performance (which really means be there early!).
- ◆ Eat and drink only in the theater lobby.
- ◆ Turn off all cellular phones and pagers, anything that makes noise.
- ◆ 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 or 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!

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

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

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5

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

Disagree

Agree

1 2 3 4 5

I have
never
seen a
play.

I want to see more theater.

Disagree

Agree

1 2 3 4 5

Seeing *The Tempest* taught me something.

Disagree

Agree

1 2 3 4 5

One thing I learned from *The Tempest* is:

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5

Shakespeare’s writing is important to know.

Disagree

Agree

1 2 3 4 5

Comments:

Student Initials: