TEACHER’S GUIDE
JUNE 2012
Guide compiled by Trish Tillman

THE TEMPEST

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CAL SHAKES
CALIFORNIA SHAKESPEARE THEATER
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OUR MISSION

We strive for everyone, regardless of age, circumstance, or background, to discover and express the relevance of Shakespeare and the classics in their lives by:

• Making boldly imagined and deeply entertaining interpretations of Shakespeare and the classics.
• Providing in-depth, far-reaching creative educational opportunities.
• Bringing disparate communities together around the creation of new American plays inspired by classic literature.

OUR FUNDERS AND SPONSORS

Artistic Learning programs are supported by generous contributions the numerous donors to our annual Gala Fund-a-Need Campaign and Bank of America Foundation, Dale Family Fund, Sidney E. Frank Foundation, Walter and Elise Haas Fund, the William and Flora Hewlett Foundation, the Thomas J. Long Foundation, MCJ Amelior Foundation, and the Morris Stulsaft Foundation.
ARTISTIC LEARNING PROGRAMS  
AT CAL SHAKES

The vision of the Artistic Learning Department of Cal Shakes is to become a leading Bay Area citizen, creating a culture of lifelong learners and nourishing imaginations in preparation for the work of life.

Cal Shakes offers a variety of theater programs taught by theater professionals throughout the school year and summer.

IN-SCHOOL ARTIST RESIDENCIES
With innovative curriculum, Cal Shakes brings working artists into the schools to develop students’ crucial intellectual, social, and problem-solving skills through the theater arts. We collaborate with classroom teachers to choose the text—Shakespeare or otherwise—and then to align curriculum and methods in conjunction with the classroom teacher’s goals. All residencies consist of 10–12 hours of instruction over several weeks. Open to all elementary through high school grade levels. Funding is available; please inquire.

STUDENT DISCOVERY MATINEES (Field trips)
Our well-rounded approach to Student Matinees consists of multiple offerings, including this free Teacher’s Guide, optional pre- and post-show classroom visits by teaching artists, a lively pre-performance engagement at the Theater, and a Q&A session with actors immediately following the show. This multi-pronged approach offers a unique opportunity for students to develop a lasting appreciation of theater and of Shakespeare through dynamic presentation and the experience of a live work of art. Open to middle through high school students, with some productions also being appropriate for elementary school as well. Funding available.

AFTER-SCHOOL CLASSES
After-school programs are a popular offering in many aspects of theater including acting, physical comedy, and improvisation as well as Shakespeare. Open to all grades, elementary through middle school.

SUMMER SHAKESPEARE CONSERVATORIES
Cal Shakes hosts Summer Shakespeare Conservatories in Lafayette and Oakland in which students study with professional Cal Shakes actors and artists. Students return year after year to experience the joy of working intensely in theater fundamentals such as acting, improvisation, stage combat, and voice, culminating in a production of a Shakespeare play in original language. Open to all students entering grades three through 12. Scholarships are available; please inquire.

PROFESSIONAL IMMERSION PROGRAM
College-age students interested in arts education and arts administration are encouraged to apply for our three-month long Professional Immersion Program summer internships.

For more information or to register for any of our programs, please call the Artistic Learning Coordinator at 510.548.3422 x136, or email learn@calshakes.org.
OVERVIEW

Pictured: Preliminary set model for California Shakespeare Theater’s 2012 production of The Tempest. From this enormous shipwreck covering the stage, actors will be able to produce magical effects and pluck costume pieces needed to transform into other characters. The ship’s changed body becomes a metaphor for the strangeness of the island itself, where identities and ideas become confused and enchanted. Photo by Katie Iannace.
A NOTE TO TEACHERS

“The first and most important lesson… is that there are no rules about how to do Shakespeare, just clues. Everything is negotiable.”

Antony Sher and Greg Doran, on training with the Royal Shakespeare Company

Welcome! We are thrilled to have you and your students join us for this season’s Student Discovery Matinee production of The Tempest. Our goal is to enliven students’ engagement with this play in a deep and memorable way through seeing the live performance, and through the background and activities provided in this Teacher’s Guide, The Tempest: Such Stuff as Dreams Are Made On.

The guide’s title is taken from a speech of Prospero’s: “We are such stuff that dreams are made on, and our little life is rounded with a sleep.” This description of the human condition is especially resonant for our production of The Tempest. This is a play set in an imaginary world where monsters curse, beautiful garments drape themselves magically on trees, witches grow into hoops, music mysteriously fills the air, and ancient Greek goddesses present pageants. How to represent these strange and wonderful things live on stage?

Our production uses six performers in 12 roles, capitalizing on the abilities of skillful actors to transform themselves into any character they wish. This sets the foundation for a story where anything can happen in the blink of an eye—completely believable but still magical. Our “special effects” will be in line with the Elizabethan way of creating stage magic, with simple sound effects and costume changes.

As you engage your students in working with Shakespeare, it’s easy to get overly caught up in reverence for the language; this will make your students’ eyes glaze over faster than doughnuts in a Krispy Kreme store. It’s important to read the text, of course, but we implore you to do as much active work with your students as you can. Theater teaches us to engage the whole body, the brain, and our emotional understanding; if you let Shakespeare play in your class as his actors played on stage, the students cannot help but connect. And yes, it’s fun. And yes, that directly connects to doing rigorous and demanding work. It’s a great way to bridge the resistance gap.

So see the play, here or elsewhere, or don’t see it—as long as, in the classroom, you and your students get on your feet, and enter this play as you would the worlds through a wardrobe or just beyond the Shire. You’ll be rewarded.

Enjoy!

The Cal Shakes Artistic Learning Department
PLOT SUMMARY:  
THE TEMPEST

Prospero is a sorcerer with great magical power, living on an island with his teenage daughter, Miranda. Twelve years before, Prospero was the Duke of Milan, but his brother, Antonio, forcibly took over and exiled him. Now, in an act of vengeance against Antonio and his co-conspirator, King Alonso of Naples, Prospero conjures a violent tempest, causing the ship carrying them and several others to wreck on the island.

As they watch the storm destroy the ship, Prospero explains to his daughter that he conjured the storm to bring Antonio and Alonso to the island in order to get revenge. He tells her how they were banished from Milan and how they rode on a small rotten ship with his books of magic until reaching the island. Miranda is amazed by the story, but begs for the storm to be stopped. Prospero assures her that everyone will survive, and causes her to sleep.

Ariel, Prospero’s spirit servant, appears. Ariel asks for the freedom Prospero had promised her in exchange for her help in conjuring the tempest. Prospero denies her request and demands that she become invisible to perform the next tasks he has in mind.

Miranda wakes up. Prospero calls his slave, the monstrous Caliban, to fetch firewood. Caliban curses Prospero in all the ways she can think of, explaining how he feels rightly entitled to rule the island since her mother, the witch Sycorax, reigned there before Prospero arrived. He has even tried to attack Miranda in revenge, but cannot break Prospero’s magic hold on him.

Ariel, invisible, plays beautiful music and draws Ferdinand—son of King Alonso, who was also onboard the ship—into Prospero and Miranda’s sight. He has been separated from the rest of the group and believes they are all dead. Ferdinand and Miranda fall in love at first sight.

On another part of the island, King Alonso mourns his son Ferdinand, who he believes to have drowned. Ariel appears, still invisible, and lulls everyone to sleep except for Antonio and Sebastian, King Alonso’s brother. Antonio convinces Sebastian to kill Alonso so that Sebastian can be king himself. Sebastian has just raised his sword to murder Alonso when Ariel wakes everyone up. Antonio and Sebastian pretend that they were protecting the king from wild animals, and everyone believes them.

Meanwhile, Trinculo and Stephano, a court jester and a butler, have also been separated from the rest of the group. Stephano has saved some bottles of wine from the ship, and has been drinking a lot. They stumble upon Caliban and give him wine. A little drunk himself, Caliban sees an opportunity to get rid of Prospero. She declares herself a slave to them and their “celestial liquor”; soon they plot to kill Prospero and rule the island themselves, with Stephano as their new king.
Miranda professes her love to Ferdinand, and they decide to marry. Ferdinand accepts. Prospero looks on, unseen by the young lovers, and delights in the couple's engagement.

Back with Antonio and company, Prospero sends spirits to set out a delicious banquet. Just as the men are about to dine, Ariel appears in the form of a harpy (a ferocious flying creature) and makes the banquet vanish. She declares their sins against Prospero and vanishes, leaving them frightened and guilty.

Caliban, Trinculo, and Stephano go to Prospero's cave to kill him, but Ariel distracts them by causing fine clothing to appear on the trees and bushes all around them. Trinculo and Stephano start to fight over the clothes, and Caliban yells at them to get on with the murder. Finally, Ariel and Prospero summon spirits in the shape of ferocious dogs and hounds to chase them away.

Prospero then has Ariel bring all the shipwrecked men to him. He reveals himself as Antonio's brother, then bringing out Ferdinand to show Alonso that his son is alive. Alonso declares his repentance at having helped to overthrow Prospero, and blesses the marriage plans of Ferdinand and Miranda. Prospero decides to forgive Antonio rather than exact more vengeance, and shows everyone that the ship is magically repaired and ready to sail. He then announces that he will return to Italy to rule Milan once more and ceremonially breaks his magic staff to demonstrate his renunciation of practicing magic.

As one last act he sets Ariel free from servitude. The play ends with Prospero's speech to the audience asking them to show their enjoyment of the play by sending the actors on their journey with applause.
WHO’S WHO: The Actors

CAST

Alonso
The King of Naples and father of Ferdinand. Alonso plotted with Antonio against Prospero to usurp the crown.

James Carpenter*

Caliban
An original inhabitant of the island, now unwilling servant to Prospero.

Catherine Castellanos*

Antonio
Prospero’s brother, who stole his title of Duke of Milan.

Miranda
The teenage daughter of Prospero. Miranda has lived in solitude with her father on an island for 12 years.

Emily Kitchens*

Sebastian
The brother of Alonso. Persuaded by Antonio, Sebastian plots to kill his brother and take his crown.

Ferdinand
The son of King Alonso.

Nicholas Pelczar*

Trinculo
A court jester, friend to Stephano.

*Denotes member of Actors’ Equity Association.
WHO’S WHO: The Actors

CAST

Ariel
An airy spirit and servant to Prospero.

Boatswain
A sailor who vigorously fights the storm set upon Alonso's ship.

Erika Chong Shuch

Prospero
The exiled Duke of Milan, father of Miranda, and brother of Antonio. A great master of the arts and books, Prospero has harnessed magical powers through his readings.

Stephano
A drunken butler, friend to Trinculo.

Michael Winters*

Sprites: Melanie Elms    Aaron Moreland    Travis Santell Rowland

Note: Role assignments subject to change.
WHO’S WHO: THE CHARACTERS

**Ariel**
- spirit
- SERVANT
- shipwrecked

**Caliban**
- monster
- CAPTIVE

**Prospero**
- sorcerer, former Duke
- BROTHER
- daughter
- lives on island

**Miranda**
- daughter
- IN LOVE

**Stephano / Trinculo**
- clown
- shipwrecked

**Alonso**
- King
- son
- brother

**Antonio**
- current Duke
- son
- brother

**Sebastian**
- shipwrecked

**Ferdinand**
- in love
**SEEING THE PLAY: BEFORE AND AFTER**

“We are such stuff as dreams are made on.”
—Prospero, Act 4, scene 1

Consider the following questions before and after the show.

<table>
<thead>
<tr>
<th><strong>BEFORE</strong> Viewing the Play</th>
<th><strong>AFTER</strong> Viewing the Play</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watch for how the actors change from one character to another. Can you tell which actor is</td>
<td>Why does Prospero forgive his brother Antonio and co-conspirator Alonso?</td>
</tr>
<tr>
<td>playing which two parts?</td>
<td>Why does Prospero renounce his magic and return to Italy?</td>
</tr>
<tr>
<td>Ariel and Caliban both serve Prospero. Are they treated like servants or slaves? Does</td>
<td>Why do you think that Antonio doesn’t speak in the last scene?</td>
</tr>
<tr>
<td>Prospero have the right to hold power over them?</td>
<td>What do you think Caliban will do after all the humans left?</td>
</tr>
<tr>
<td>Ariel and Caliban are not quite human. What do you think they are?</td>
<td>Which of the characters do you like the best? Why?</td>
</tr>
<tr>
<td>Watch for how the storm is created onstage at the beginning.</td>
<td>Did you recognize any parts of this story from your own life? Do you know anybody who acts like these characters do?</td>
</tr>
<tr>
<td>Prospero wants revenge. Does he have the right to shipwreck the boat carrying innocent</td>
<td></td>
</tr>
<tr>
<td>people just because his enemies are onboard?</td>
<td></td>
</tr>
<tr>
<td>Think about forgiveness. Have you ever had something unfair done to you but forgiven the</td>
<td></td>
</tr>
<tr>
<td>person that did it? Was it easy or hard? Why?</td>
<td></td>
</tr>
</tbody>
</table>

See the “Write Your Own Critique” page in the Activity Appendix for more ideas about what to watch for and how to write about your reactions after the show.
When asked the number-one challenge with Shakespeare's works, modern-day audiences will almost always respond “the language.” It's true that the language does sound different to our ears and that Shakespeare uses phrases we no longer use in our everyday speech. But think of this: There are phrases that we use today that would baffle Shakespeare, should he magically time-travel to this day and age. That's because language (especially English) is constantly transforming.

Can you match these original quotes from The Tempest to their modern-day translations?

“We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep.”
- Prospero, Act 4, scene 1

“A plague upon the tyrant I serve!”
- Caliban, Act 2, scene 2

“Bestow upon the eyes of this young couple
Some vanity of mine art.”
- Prospero, Act 4, scene 1

“Misery acquaints a man with strange bedfellows”
- Trinculo, Act 2, scene 2

“That's a brave god, and bears celestial liquor.
I will kneel to him.”
- Caliban, Act 2, scene 2

“Let me live here forever
So rare a wondered father and wife
Makes this place a paradise.”
- Ferdinand, Act 4, scene 1

“The rarer action is
In virtue than in vengeance.”
- Prospero, Act 5, scene 1

“O wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world
That has such people in’t!”
- Miranda, Act 5, scene 1

“What a thrice-double ass
Was I to take this drunkard for a god,
And worship this dull fool!”
- Caliban, Act 5, scene 1

“I'll break my staff,
Bury it certain fathoms in the earth,
And, deeper than did ever plummet sound,
I'll drown my book.”
- Prospero, Act 5, scene 1

Wow! There are so many good people here. Humans are so beautiful. This must be a wonderful world to have people like this!

Let my magic cause them to see each other and fall in love.

I was an idiot three times over to think this drunk man was a god and to bow down to this other stupid fool.

I wish some horrible sickness would come to my master, who treats me like a slave.

I'll bury my magical staff and throw my magic book in the sea.

I want to stay here forever—this father and this wife are so special that it makes this place perfect.

It's much harder and more unusual to forgive than to take revenge.

That's a god worth worshipping, and he has wine that tastes like heaven. I will bow down to him.

People change and shift as easily and strangely as dreams, and at the beginning and the end of the dream, we are born and then we die.

See Brush Up Your Shakespeare on page 56.
The Tempest is considered to have been written in 1610–11. Since Shakespeare died in 1616, and his authorship of slightly later plays like Two Noble Kinsmen is thought to be co-written with others, The Tempest is considered Shakespeare's last solo work.

The Tempest is set (as nearly as we can determine for a play that takes place in an imaginary world) in the Mediterranean Sea, between Spain and Italy.

There are seven songs indicated in The Tempest, more than in any other Shakespeare play. (One song more than in As You Like It.)

Miranda has only 154 lines in the play; Prospero's has 656, which is 32% of the lines in the play. This is a good illustration of how characters who do not talk a lot are equally important in character and plot.

Shakespeare frequently drew on historical figures or well-known stories as inspiration for his plays. But for The Tempest, the most likely source is a detailed account of the shipwreck of the Sea-Venture, lost in Bermuda in 1609 on its way to Virginia. See pages 19 and 57 for a description of the close correlations.

Where would the island setting of The Tempest most likely be? According to clues in the text, right off the coast of Sicily.
Since this is considered Shakespeare's last play, Prospero's magical command of the island is popularly read as Shakespeare’s command over his created stories and characters. This idea is most borne out in the speech in Act 5 wherein Prospero renounces his magical abilities: “I break my staff... and drown my book.” This could easily parallel the playwright retiring from the magic of the stage. In almost every play, Shakespeare has his characters muse on how life and theater are intertwined: People as actors, the world as a stage, changed identity through wearing disguise, etc.; so this hearing of Shakespeare’s “voice” in Prospero's words is quite satisfying.

In Shakespeare's time, an epilogue was usually “a conventional expression of humility at the end of a play, apologizing for any inadequacy in the performance and asking for applause,” as defined by Shakespeare scholar linguist David Crystal. The epilogue to The Tempest, spoken by Prospero, is one of the most famous in Shakespeare’s plays, along with Puck's at the end of A Midsummer Night's Dream and Rosalind's at the end of As You Like It.

The International Astronomical Union names nearly all satellites of the planet Uranus after characters from the work of Shakespeare. Of all of Shakespeare’s plays, The Tempest has the most namesakes: Nine as of 2012.
SUCH STUFF AS DREAMS ARE MADE ON
“Be not afeard; the isle is full of noises, 
Sounds and sweet airs, that give delight and hurt not. 
Sometimes a thousand twangling instruments 
Will hum about mine ears, and sometime voices 
That, if I then had waked after long sleep, 
Will make me sleep again: and then, in dreaming, 
The clouds methought would open and show riches 
Ready to drop upon me that, when I waked, 
I cried to dream again.”

—Caliban, Act 3, scene 2

*The Tempest* is one of the best illustrations of the genre of romance, though not the steamy bodice-ripper kind that word usually implies. Both forms have been popular for centuries, but here’s the definition we want to focus on:

**ROMANCE**

[n., adj. roh-mans, roh-mans; v. roh-mans]

1. a novel or other prose narrative depicting heroic or marvelous deeds, pageantry, romantic exploits, etc., usually in an historical or imaginary setting.

2. the colorful world, life, or conditions depicted in such tales.

A way to understand this genre is to think of *The Tempest* and other romances by Shakespeare (*A Winter’s Tale, Pericles*) as the Elizabethan equivalents of our modern fantasy genre. Today’s fantasy genre also contains elements of science fiction. For the sake of our connection here, we’re defining fantasy as containing many imagined elements of past tales (dragons, vampires, etc.), without science fiction’s imagined elements of the future. There’s not a lot of science fiction in Shakespeare’s works.

As is typical with Shakespeare, he adds a surprisingly deep psychological dimension to all of his main characters. Caliban, described as a lowly brute, has some of the most beautifully-constructed language in the play, and displays quite a consciousness and intelligence about his situation as unwilling servant.

This kind of story has been popular for ages, and continues to be so today.
Modern romances

- *The Lord of the Rings*
- *Harry Potter*
- *Star Wars*
- *Up*
- *Buffy the Vampire Slayer*
- *Snow White* (recent movie and TV versions)
- *Twilight*

For Students: Create a World

Most writers working on a romance or fantasy story (remember, we aren’t talking about the romance novel genre!) start with creating the world in which the story takes place. They’ve got to establish how things work in the world: Can people fly? Can vampires be repelled by garlic or by something else, like, say, owls? Is magic real and how is it done? Once the “rules” of the world are clear, it’s easier to know how to make the characters in the story behave, and what the story is about.

Take these specific elements:

1. Take the Earth as you know it right now in 2012, and change one thing about it. Here are two examples:
   a. People can fly.
   b. Objects can talk and have feelings.

2. Describe how that changes human behavior.
   a. People can fly. Does this mean there never were airplanes? Does this make everyone happy, or are there problems like jealousy of who can fly longer or farther?
   b. Objects can talk and have feelings. How do people have to treat objects in this world? What advantages does it have? Does it drive people crazy? Does it drive the objects crazy?

3. Add a fantastical character that is in line with the vision of your world.
   a. People can fly. One person actually evolves into a bird.
   b. Objects can talk and have feelings. The kitchen table is really God.

4. Write a very short story—just three paragraphs long—about a typical day in this world. Use at least one main character, with a name. This character must have an adventure in the world with the fantastical character.
Many scholars think that *The Tempest* was based on accounts of voyages to the American colonies and in the Bermudan seas. The most-cited possible source is a 1609 account of a ship called the Sea-Venture, one of nine ships that set out to Virginia and were shipwrecked in a terrible storm. The ship was thought to be lost until a report came from one of the passengers, William Strachey, from Virginia, who described at length the storm, the wreck in the Bermudas, and finally their completed voyage to the colonies.

This includes a wonderful description of the lightning phenomenon known as St. Elmo's Fire, which might describe Ariel's playful encounters with the ship during the tempest Prospero conjured.

> "Only upon the Thursday night, Sir George Summers being upon the watch, had an apparition of a little round light, like a faint Star, trembling, and streaming along with a sparkling blaze, half the height upon the Main Mast, and shooting sometimes from Shroud to Shroud, attempting to settle as it were upon any of the four Shrouds; and for three or four hours together, or rather more, half the night it kept with us, running sometimes along the Mainyard to the very end, and then returning."

Here’s Shakespeare’s interpretation of the same effect, using Ariel as the personification of the lightning:

> “I boarded the king's ship; now on the beak, Now in the waist, the deck, in every cabin, I flamed amazement: sometime I would divide, And burn in many places; on the topmast, The yards and bowsprit, would I flame distinctly, Then meet and join. Jove's lightnings...”

—Ariel, Act One, scene One

**For Students**

Pick a natural weather phenomenon. It can be as dramatic as a storm at sea, a tornado or a blizzard, or as simple as morning dew on grass, or rain, or the movement of clouds across the sky.

Imagine a creature or creatures that cause this phenomenon to occur. Describe how the phenomenon happens from the point of view of this creature. Ariel seems to transform into the lightning itself; your creature may or may not. End your description with why the creature needs to make this phenomenon happen.
SUCH STUFF...  
AS EXPLORATION

“In ancient times the sea was the main barrier to exploration, and you will find history books full of famous ships, explorations, disasters, discoveries of new lands, pirates, and battles. In fact, the sea was as difficult to cross and as vast back then as outer space is to us today. Often on ancient maps the seas and unexplored lands would be rendered simply as “terra incognita” or unknown territory. In one famous instance, the Lenox Globe map of 1503, the unexplored regions were noted with the phrase “hic sunt dracones” or “here be dragons”, warning of the unknown (perhaps dangerous) nature of that place.

Remember that at the time Shakespeare lived, America was beginning to be explored by the English, French and Spanish. The excitement of new discoveries, civilizations and even possible treasures were the big news of the day, and fired many artists’ imaginations, including Shakespeare’s. (Did you know that the state of Virginia, colonized by English explorers, was named for Queen Elizabeth, the Virgin Queen?)

Part of the excitement of exploration was in not knowing what one would find: treasure, exotic foods, the secret to living forever – or monsters, natural catastrophes, hostile creatures? We continue to see this today. As this guide was being finished, filmmaker James Cameron (director of Titanic) made an historic dive to the bottom of the Mariana Trench, the deepest part of all the oceans of the world, to try to film what was there. Imagine the possibilities...

For Students

Look up a map of the world from Renaissance times, or perhaps an early United States map before Lewis and Clark’s exploration into the western half of the country.

Make a “personal map.” This could be of your neighborhood, your house, your county, your school, or even yourself. Mark out the sections you think you can label clearly—the ones you’ve been to and investigated. Mark out the unexplored sections too, and write in what you imagine or fear you might find there.
SUCH STUFF... 
AS CALIBAN

“This island’s mine, by Sycorax, my mother, which thou takest from me.”

—Caliban, Act 1, scene 2

Caliban and Ariel both serve Prospero on the island. Caliban is outraged at Prospero’s magical control over him and the island, which he says belongs to him, since his mother (the witch Sycorax) was the previous ruler.

Countries like England, Spain and France that were colonizing other lands at this time had a very specific point of view about what they were doing. Besides sending explorers to treasure-hunt for gold, new kinds of valuable agricultural products, and land to own, countries sent missionaries to convert the native peoples to Christianity. They believed they were genuinely bringing the gift of religious salvation to the natives of the Americas and elsewhere, along with a more civilized way to live. Time has proved, of course, that native peoples weren’t in need of any of this and terrible decimation of native populations ensued through war, privation, and, ultimately, subjugation.

A popular interpretation of the character of Caliban is to cast an actor of a minority American population to emphasize his indignation at being forced to serve Prospero. For example, seeing an African-American actor playing Caliban can recall early American slavery, and uses Caliban’s words to express the frustration and damage that an individual held in such unwilling servitude might have.

However, Shakespeare never makes things easy for us. Caliban has some of the most beautifully-crafted speeches in the play, which seems ennobling, and we tend to applaud his righteous rebelliousness against the usurper Prospero. However, Caliban freely admits to attempting to rape Miranda (to “populate the isle”) and he hatches a plot to kill Prospero.

For Students: the Good and the Bad

Have students divide a sheet into 3 columns with the following headings:

- How others describe Caliban
- How he describes himself
- His actions in the play.

Students should go through the play and write the appropriate quotes in the first two columns, and note his actions throughout the play.

After this is done, ask the students to form a conclusion based on the text’s evidence about what kind of character Caliban is, and what they ultimately think of him.

Extension exercise

Put Caliban on mock trial, with the defense and the prosecution presenting text and action-based arguments for and against him.
MAKING THE MAGIC: Elizabethan Special Effects

“For I can here disarm thee with this stick and make thy weapon drop.”
—Prospero, Act 1, scene 2

Many times Shakespeare’s scripts deal with things that call for what seem to be a massive amount of special effects. Some of these special effects would be difficult and very expensive to create, even with today’s technology. In Shakespeare’s day, they would have had very few ways to create larger-than-life effects like a huge storm, a sinking ship, flying spirits, physical transformations, and all the rest. So one question remains: How in the world did Elizabethan performances of The Tempest and other special-effect shows bring the magic to life on stage? The answer to this question is three-fold; it relies on a few facts about the Elizabethan stage and resources, the Elizabethan audience, and Shakespeare’s writing.

The theater that was originally built to produce the works of William Shakespeare was called The Globe and was built in 1559 in London, England with achievable special effects in mind. Some of these built in effects include:

- **Trap doors in the floor**—Actors and set pieces could appear and disappear creating the image of magic disappearance or invisibility.

- **Trap doors in the ceiling**—Set pieces and actors could hang and move from ropes (located at the back of the stage) to create the effect of flying.

- **Use of Cannons**—Place above the stage housed cannons that were fired to recreate the sounds of war and to represent bad omens.

- **Fireworks**—Created the effect of fires and lightning.

- **Thunder Sounds**—Cannon balls were rolled over metal sheets to make the sound of thunder.

- **Blood and Gore**—Fake body parts were cut off and animal blood and body parts were used to replicate physical injuries.
ELIZABETHAN CULTURE
OVERVIEW
The Mysterious Life of William Shakespeare

“Good frend for jesus sake forbeare to digg the dust encloased heare. blest be ye man yt spares thes stones and curst be he yt moves my bones”
—William Shakespeare's epitaph

He is considered to be one of the most exceptional playwrights of all time. With 37 plays and 154 sonnets, he is author of the most widely-read literature in English-speaking countries, second only to the Bible. He was said to have had an extensive vocabulary for the time of 29,000 words, some of which he invented and many of which we still use today. His work plays a significant role in our school system and curriculum, and has embedded itself into our adult culture. He is claimed to be one of the greatest authors who ever lived. But who was he?

Since there are very, very, few surviving personal papers of Shakespeare's—for instance, only six signatures that are assumed to be in his own handwriting exist—he and his literary works have created an interesting and controversial debate surrounding who he was and how he grew up. As he is regarded as a literary genius, we have an undeniable curiosity about his human, more ordinary side. Here is some of what we can answer.

1. Was playwriting was Shakespeare's only profession?

Son of a glove maker, William Shakespeare of Stratford-on-Avon was not only a prolific writer but an actor in some of his plays who performed for Queen Elizabeth I and King James I on several occasions. Though we mainly regard him as a playwright, in his time he was known as a poet, actor, and playwright.

2. Is it true that Shakespeare married an older woman?

Yes. Shakespeare's wife, Ann Hathaway, was eight years older than Shakespeare and three months pregnant when they got married. William and Ann's first child was named Susanna, soon followed by twins named Hamnet and Judith.

3. What is Shakespeare's true birthday?

Shakespeare's actual birthday is unknown, but most people believe that he was born on April 23, 1564 according to the old Julian calendar which is no longer used. It's also possible he was born on May 3 according to today's calendar.
4. Did Shakespeare publish all of his plays?

Shakespeare never published any of his plays and therefore no original manuscripts have survived. A collection of his plays didn’t appear until 1623 when two of his colleagues revealed that they had recorded Shakespeare’s works and published 36 plays in the First Folio.

5. Shakespeare was the author of all of his plays...right?

This is the biggest mystery of all. Some people began to doubt William Shakespeare’s identity as an ordinary man from Stratford in the late 19th century, arguing that a lower middle-class man such as Shakespeare could not have had sufficient education or knowledge of court matters to write so insightfully and profoundly of the human condition and of kings, much less use language so skillfully. Frequent suggestions of a “true” author include Queen Elizabeth, The Earl of Oxford, Sir Francis Bacon, or a bunch of other playwrights writing under one name. Other scholars argue the opposite: Why wouldn’t an ordinary man be gifted with such talent? They also provide many factual instances to disprove the authorship of any of the other proposed writers. Until an original document from the period is found that provides conclusive proof, this will continue to be a mystery.

6. Did Shakespeare have any descendants to carry on his legacy and lineage?

Unfortunately, the Shakespeare line ended with his granddaughter Elizabeth when she died in 1670.

For Students

Look up the clues that people have collected about who Shakespeare was. Do you think there really was one man from Stratford-on-Avon who wrote all of the plays, or was the name used to cover up the real author(s)? Why would someone want to cover it up? Does any of this matter in the end?
When you think of the magical world of spirits, spells, sprites, and sorcery, what is the first thing that comes to mind? Harry Potter, perhaps? Well, the magic of Shakespeare's time is not too far off from the beloved teen wizard's world. In fact, in The Tempest, Shakespeare has given his audiences exciting tales of spirits, spells, monsters, witches, and many other supernatural happenings that compare quite closely with J.K. Rowling's version of magic and what has come to be our modern day idea of wizardry.

In Elizabethan times, the use of magic was so widely accepted because the scientific rationalizations of the time were also based on what is called “sympathetic magic,” which is the idea that if two things or ideas held similarities with each other, then a certain cause and effect was directly assumed. For example, in Elizabethan times it was thought that because a walnut resembles a human brain, eating a walnut would help relieve headaches! Can you believe that? This gave way to making wizardry and sorcery a form of magic that people believed in and was very real to the people of Shakespeare's time. The Tempest displays these forms of magic that are closely related to our idea of witches and cauldrons and spells and, of course, Harry Potter.

So, let's look at some of the magical beliefs of Shakespeare's time in comparison to our own.

It is important to note that also in Shakespeare's time there was a distinct difference between the occult or dark magic, and a rational kind of magic that explored the supernatural from a scientific viewpoint. Sycorax, the witch who is Caliban's mother, is certainly described as being of the darker forces, dealing with the Devil. Prospero is significantly tied to book learning and the creation and manipulation of beauty and wonder.
<table>
<thead>
<tr>
<th>TYPE OF MAGIC</th>
<th>WE THINK…</th>
<th>SHAKESPEARE THOUGHT…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spirits</td>
<td>Ghosts and/or spooky figures. Things that fly around to haunt people.</td>
<td>Supernatural creatures of the earth’s four elements: earth, air, fire and water, sometimes summoned by a magician. In <em>The Tempest</em>, Prospero sends Ariel as a fire spirit to burn the ship in the storm.</td>
</tr>
<tr>
<td>Spells &amp; Potions</td>
<td>Incantations, mixing weird ingredients, ability to control other people and things</td>
<td>Very similar to what we think! Potion recipes passed down, usually in “wise women” (good/healing women associated with witches). Spells cast for things such as weather control, power over people, mind control, invisibility, etc.</td>
</tr>
<tr>
<td>Fairies</td>
<td>Tinkerbell! Happy little girls with pixie dust that fly around.</td>
<td>Dangerous and evil creatures, also known as pixies and elves. They are often blamed for sickness and misfortunes.</td>
</tr>
<tr>
<td>Sorcery &amp; Necromancy</td>
<td>Harry Potter. Magic wands, spell books, and special powers.</td>
<td>Very similar to what we imagine, as well. People who used the magic arts used wands, robes and especially spell books to help build their power. Calling up the spirits to do the will of the sorcerer/magician.</td>
</tr>
<tr>
<td>(Conjuring Spirits)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Witches</td>
<td>Ugly woman in black robes that wear pointy hats, fly on brooms and make potions.</td>
<td>Also similar. Good and bad witches (known as white and black magic) that were known to fly on brooms, and be old and haggard. Mostly evil doing women who mixed potions in cauldrons to cast spells in order to control certain things and create bad omens. Often thought to have an animal counterpart, commonly a cat.</td>
</tr>
</tbody>
</table>

Sources:
- leithart.com/archives/001932.php
- saintives.com/essays/superstitions.pdf
- 123helpme.com/view.asp?id=149851
- shakespeare-online.com/plays/thetempest/magictempest.html

For Students

Go backwards. Take a popular and easily explainable scientific or medical phenomenon such an earthquake, an eclipse, a feeling of vertigo, going bald, etc. It’s easy enough to look up why these things happen, for reasons that have been scientifically explained to the last detail. Use your imaginative power to write three paragraphs about why this phenomenon happens, using no modern scientific explanation at all.
BOOKS AND INTERNET

Teaching Resources for The Tempest

Folger Shakespeare Library—massive collection of lesson plans and activities for teaching Shakespeare at all grade levels: www.folger.edu

Folger Shakespeare Library - Shakespeare in American Life – The Tempest shakespeareinamericanlife.org/identity/shipwreck/seaventure.cfm

Life in Elizabethan England:
- Elizabethan.org/compendium
- Teachit.co.uk/armoore/Shakespeare
- Snaithprimary.eril.net/ttss.htm

Activities on Shakespeare’s various plot and character relationships:
- Collaborativelearning.org/muchadoplotrelationships.pdf (for Much Ado About Nothing, but can be adapted to any Shakespeare play)
- Shakespeare Resource Center’s “Elizabethan England”: Bardweb.net/England.html

The Kennedy Center’s “The Poetics of Hip Hop”: Artsedge.kennedy-center.org/educators/lessons/grade9-12/Poetics_of_Hip_Hop.aspx


Shakespeare retold: BBC.co.uk/drama/shakespeare

Books:


Note to Teachers: This guide was created as a supplement for teachers preparing students to see California Shakespeare Theater's production *The Tempest*. Worksheets are designed to be used individually or in conjunction with others throughout the guide. While we realize that no aspect of this guide fully outlines a course for meeting a subject area's standards, discussion questions and topics are devised to address certain aspects of California state standards. The activities here can be minimally reproduced for educational, nonprofit use only. All lessons must be appropriately credited.

There are many excellent lesson plans for The Tempest on the Internet. Please see our “Resources” page for links. This guide concentrates primarily on ideas that help students understand language, plot, and character through activities that get students on their feet and speaking.

Want some help on teaching through theater in your classroom? We provide two great options for you:

Have a Cal Shakes Teaching Artist come to your classroom and conduct a Shakespeare workshop on any topic: text analysis to determine action, attitude and speech, stage combat, Elizabethan staging, creating a character through costume design, activating the plot through storytelling, etc. We can tailor our workshop to your needs. Workshops are usually one to two hours long and could be conducted one-time-only or in any series you like.

If you are interested, we also offer Professional Development Workshop, which provides easy-to-learn tools for teachers to incorporate theater and arts education activities into California standards-based core curriculum.

Please contact the Artistic Learning Department at 510-548-3422 x136 or learn@calshakes.org
OUR MISSION

We strive for everyone, regardless of age, circumstance, or background, to discover and express the relevance of Shakespeare and the classics in their lives by:

- Making boldly imagined and deeply entertaining interpretations of Shakespeare and the classics.
- Providing in-depth, far-reaching creative educational opportunities.
- Bringing disparate communities together around the creation of new American plays inspired by classic literature.

OUR FUNDERS AND SPONSORS

Artistic Learning programs are supported by generous contributions from numerous donors to our annual Gala Fund-a-Need Campaign and Bank of America Foundation, Dale Family Fund, Sidney E. Frank Foundation, Walter and Elise Haas Fund, the William and Flora Hewlett Foundation, the Thomas J. Long Foundation, MCJ Amelior Foundation, and the Morris Stulsaft Foundation.
Overview: Have your students create a Facebook profile following for a character from the play. Being able to empathize with fictional characters sheds light on our own personal situations, and recast the plot of the play in relevant terms.

Grade: 6-12

Goal: To bring the characters of *The Tempest* into a real-world context.

State Standards: English Literary Response and Analysis 3.0-3.4

Outcomes: Students will be able to use basic facts from the text to imaginatively enter into the thoughts, feelings, and motivations of fictional characters by creating a mock Facebook page.

Activity: Familiarize students with the profile layout of a social networking site page, such as Facebook. (See following examples.)

1. Ask the students to fill in the profile with
   a. vital statistics
   b. likes and dislikes
   c. friends

Note: Students should use information drawn from their knowledge of the play (for example, Miranda seems particularly compassionate), filled out by their imaginations (for example, Miranda keeps a small group of pets she's adopted from island animals that were orphaned.)

2. Profile photos may be drawn or cut out from magazines, or an actual photo of the student could be used and attached to the page. Remember, many actual Facebook profile pages do not have an actual photo of the person who made them—Facebook members sometimes choose a picture of something they feel represents them, e.g., a tree or a poster they like.

3. Share the pages you have created in student pairs or in a group discussion.

Reflection

- Name one thing you had to imagine about your character that you think is really interesting.
- Was it easy to imagine beyond the play—for instance, what Ferdinand's or Ariel's activities and interests might be? Or do you feel the play did not provide enough information? How so?
- How easy was it to decide who your character’s friends are? Would your character ignore a friend request from other characters in the play? Why or why not?
Extension exercise

Assign Facebook updates for each act of the play to follow the plot developments chronologically.

Note: Require the students to fill out the worksheet manually, rather than actually filling out a public profile online. If you can post their mock profile pages onto your school website or blog for students to fill out within the framework of this project, that would work as well, but false profiles in a public space should be actively discouraged. Student examples should show a deep understanding of the plot and qualities of the character. Some examples follow on the next pages.
**Miranda**

So bored on this island...

- Studied **Everything at Homeschooled**
- Engaged to **Ferdinand**

Write something...

**RECENT ACTIVITY**

Miranda wrote on Prospero’s wall.

Miranda and Ferdinand are now friends

Prospero wrote: “Don’t get too carried away, now, Miranda…”

Caliban wrote: “How disgusting…”

Miranda likes books and long walks on the beach
**Caliban**

Prospero is SUCH A JERK!!

- Studied **English**
- Relationship status **Single**

Write something...

**RECENT ACTIVITY**

- Caliban wrote on Ariel’s wall
- Caliban wrote on Prospero’s wall
- Prospero wrote: “Caliban, get off Shakesbook and get back to work!”
- Caliban and Stephano are now friends
- Caliban and Trinculo are now friends
- Caliban likes freedom
Overview: The students’ job will be to create an active, visual representation of a ship getting wrecked at sea. They must represent and perform this shipwreck in any visual way they like: a hip-hop dance, a mime, a puppet show, YouTube video clip, etc. They may use any objects they find in the classroom or create their own to represent the ship, the sea, a storm, a giant squid, the sailors, etc.; or they may want to use mime.

Grade: 4-12

State Standards: English Comprehension and Analysis 2.5 Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration

Goal: Students become engaged with Shakespeare's language by working together to convey specific meaning through kinesthetic action.

Outcome: Students will work together to create through visual and activity a central event in the play (a shipwreck) that cannot be realized literally. They will choose the appropriate dialogue to that moment and stage the physical and visual action that expresses it.

Preparation: Students should be familiar with the story.

Activity Part One: Creating the Shipwreck

- Divide the students into small groups of three or four.
- They must create and perform this shipwreck in any visual way they like: a hip-hop dance, a silent film, a puppet show, YouTube video clip, etc. They may use any objects they find in the classroom to represent the ship, the sea, a storm, a giant squid, the sailors, etc.; or they may want to use mime.
- The performance should last about two minutes and have a beginning, middle and end. For instance, students should represent the ship
  - Before the wreck (calm sea, sunny sky, sailors eating dinner and singing songs)
  - During the wreck (what causes the wreck – rocks, storm, sea monsters; and what happens to the ship, the passengers, and/or cargo)
  - After the wreck (what is the weather like, does anyone survive, does anything remain of the ship?).

Activity Part Two: Adding Shakespeare’s Words

Familiarize the students with the following adapted scene. Here we have assigned brief lines of dialogue from the opening scene to anonymous Sailors in the interest of focusing on the creation of the shipwreck in this exercise.
Thunder and lightning. Enter 3 sailors.

SAILOR #1: We run ourselves aground: bestir, bestir.

SAILOR #2: A plague upon this howling! All lost! To prayers, to prayers! All lost!

SAILOR #3: Mercy on us!

SAILOR #2: We split, we split!

SAILOR #3: Farewell, my wife and children!

SAILOR #1: Farewell, brother!

ALL: We split, we split, we split!

• The students in each group must assign themselves roles to speak this dialogue during their performance of the shipwreck as they have practiced.

• The final performances should incorporate both visual elements and the language.

Coaching: Encourage students to be imaginative in their choices of representing the shipwreck. Especially if your class has seen the Cal Shakes production, drive the students towards choosing a different way to represent the shipwreck than was used in the play.

Reflection Questions:

What was the hardest detail to represent clearly?

Why did you make the choices you decided on?

How did the language work to help you illustrate the concepts?

What concepts seemed to work well in performance? Why?

See page 22 for Elizabethan Stage Effects for ideas of what to use to create your shipwreck.
Match the Quote

**Overview:** This exercise asks students to match Shakespeare's language with their own by “translating” quotes from the play and then physically searching for matches with the originals.

**Grade:** 4-12

**Goal:** Students deepen comprehension of Shakespeare's language by working together to understand specific meaning and Shakespeare's language choices.

**Outcome:** Students will appreciate and understand the complexity of Shakespeare's writing from working to communicate his intentions in their own words.

**Preparation:** Students should be familiar with the story and text.

**Materials:**

Index cards: enough for each student to have two. Half of that amount should have a quote from the play you are studying written on them. The other half are blank.

Two hats (or other containers) for index cards

**Activity**

1. Use only a few main quotes. For example, for a class of 25, use only five main quotes. Each one of those 5 quotes gets written 5 times on 5 separate cards.

2. Hand out two index cards, one with a quote on it, one blank.
   a. “Misery acquaints a man with strange bedfellows.”

3. Each student translates the quote they have been given and write it on the other piece of paper.
   a. “In hard times you might have to hang out with weird people.”

4. Each student then puts their original quote and their translated quote into the Original Quote hat or the Translated Quote hat.

5. Once everyone is done, each student comes up and then pulls out another original quote and another translation.

6. Each student must then find the match of a translation from my new original quote AND of an original quote to match my new translation. Once a student has found a match, s/he holds on to the translated quote, and collects the original quote card. Eventually everyone will end up with two cards with a quote and a matching translation.
7. Then the students must find the group of original quotes that are the same. (Find the group that each has “Misery acquaints a man with strange bedfellows.”) In a class of 25 students, you will end up with 5 groups.

8. Have each group say the original quote out loud together, then each person read the translation that they have for that quote.

Discuss: which translation seemed to capture the quote the best? Is it possible to make a modern translation that works as well as the Shakespearian version? (Ask this authentically.)
Dear Diary

Overview: Writing a diary, blog, or journal entry from the perspective of one of the play’s characters creates empathy with fictional characters, sheds light on our own personal situations, and recasts the plot of the play in relevant terms.

Grades: 6–12

Goal: To bring the characters of The Tempest into a real-world context.

Outcomes: Students will be able to use facts from the text to imaginatively enter into the thoughts, feelings and motivations of fictional characters by writing a diary entry about an off-stage moment from the perspective of a character in the play.

Activity

1. Ask the students to write a diary, blog, or journal entry from the point of view of a character in The Tempest, describing a moment when that character is not seen onstage.

2. Ask the students to choose a character and a moment to write about. Examples: Ferdinand’s time between the ship breaking apart and finding himself on the island; Ariel’s rescue from the tree by Prospero; Caliban’s mother Sycorax growing into a “hoop” with age; what exactly are Ferdinand and Miranda doing in between getting engaged and when they are found playing chess at the end of the play?

Think about: What is happening when the character is in this offstage situation? What is the character thinking and feeling?

Reflection

1. Name one thing you had to imagine about your character that you think is really interesting.

2. Was it easy to imagine beyond the play—for instance, what Antonio’s thoughts and impressions might be? Do you feel the play provided you with enough information? Why or why not?

3. How easy was it to decide which character to write an entry for? Are there characters who you think might be more likely to keep a diary or blog?
Extension Exercise

Do the same writing exercise, but have one student write about the same incident from multiple characters’ points of view. Alternatively, have many students describe the same incident from different characters’ viewpoints.

Instead of a written piece, do a vlog (video blog) from the point of view of one character, or featuring two characters talking about the incidents and expressing their opinions and feelings about what happened.
Shakespeare Mood Board

Overview: Have your students imagine the setting of the play as they would like to see it.

Grade: 6–12

Goal: To have students think about the importance of setting. Students will consider how the time, place, and location of a scene change the meaning of character and relationship.

Outcomes: Students will gain understanding of how the text can direct AND inspire creative interpretation.

Activity

1. Give students a sample text of a description of the island. They may use this or choose another passage that illustrates the island. Encourage students that this text is inspiration—they may have the island be in any climate, in any time period, realistic or not.

Sample text:

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me that, when I waked,
I cried to dream again.
—Caliban, Act 3, scene 2

2. Have your students create a mood board for their setting. This can be done electronically on a site like Pinterest, or manually on a bulletin board. (A mood board is a common term from the fashion industry where designers pin up pictures of inspirations including texture, color, people, animals, anything that pertains to and informs their idea of their design.)

3. The student(s) must come to final decision about their setting design to be able to present to the class.

4. When presenting, ask them to relate the words or phrases in their chosen passage to their images. The overall impression of the text in the student’s mind is also acceptable to explain for inspiration.

5. Each student or group of students presents their moodboard to the class to explain their setting, relating specifically to the text and how the ideas generated from the words.
Reflection

1. What did you learn about the importance of setting?

2. Did you visualize what the stage would look like if your interpretation of the show was actually produced?

3. Does the play provide enough clues to spark your imagination? Why or why not?

Idea Generator

• Comic book island
• Tropical island
• Island in a cold climate
• Outer space
• Miniature island in a raindrop

Extension Exercise

Collaborate with your students’ history teacher to set the play in the specific time period they are studying. Stage one or two scenes in that time period using specific and accurate details about the concerns and/or behaviors of that time. Remember that limitations or advancements in communication technology, especially, might connect the students to how the characters’ various relationships manifest themselves through language.

Setting the play, again, in the specific historical setting, rewrite the scenes in the English of that time period (as much as possible). For example, a 2011 time period might feature all the characters “speaking” in email and text messages. A 1920s time period would include typical slang of the period (“doll” for girl; “the cat’s pajamas” for something good, etc.).
Tempest Moodboard

st elmo's fire
images.search.yahoo.com

shaped lightning
images.search.yahoo.com

impossible shapes
images.search.yahoo.com

floating pieces
images.search.yahoo.com

NASA ex-Escalades, Saturn's Moon. Below a darkened Escalades, a plume of water ice is backlit in this view of one of Saturn's most dramatic moons. Dramatic plumes, both large and small, spray water ice from many locations along the moon's frozen "tiger stripes" near the south pole of Escalades. The tiger stripes are features that spray icy particles, water vapor and organic compounds.

island surrounded close
images.search.yahoo.com

Caliban can't move well, too sludgy, but he can curse
images.search.yahoo.com

CAL SHAKES
CALIFORNIA SHAKESPEARE THEATER

ACTIVITY GUIDE
Shakepeare’s Runway

Overview: To delve into the understanding of character through translating the text into a design concept.

Goal: Students will use contextual clues and their understanding of text to inspire an original, artistic representation of the character.

Outcomes: Students will gain personal understanding of the characters by relating the text through the group process to create an original interpretation of the character.

Materials

- A scene featuring each of the three characters being studied
- A variety of art supplies: markers, scissors, tape, etc.
- About 40 clothing items that can create a wide variety of looks
- Safety pins and/or binder clips to adjust fabric to fit
- Body templates for design sketching (see Male and Female Templates on following page) and scrap paper for notes

HOW TO PLAY: to study one of the characters from the play in order to outfit this character in a way that reflects who they are, based on your study of the text.

1. You are provided text that will give character clues for each person. Read the selected scene, taking note of words or character clues in the text as you go. Share with your group the images that popped out at you, seeming to best describe the character.

2. As a group, select three key words that inspire you in your design process.

3. Individually within your group, create a rendering of your character using various art supplies and the template provided for you.

4. Join your group again and, as a team, select one rendering to be brought to life. Elements may be combined from multiple drawings, but be prepared to explain your choices in the design presentation.

5. Now that your team has agreed, the group must choose a “shopper” to go get the items needed from the box of clothing including hats, shoes, skirts, etc.; choose the items that represent your character. The shopper may not be able to find the exact match—your job is to get items that match the illustration as closely as possible. Groups may also use
found objects, their own clothing, and other assorted art supplies on hand.

6. Presentation: One person from your team will serve as the model, one person will serve as the main presenter to tell the class what line from the text most fully embodies your look, and each member of the team must explain how the words are reflected in the clothing choices you made. The model must perform this line of text. If possible, take a photo of the model next to the design ideas to complete the activity.

Reflection

1. Were there things about the character that you did not recognize until you were looking at the text from a designer’s perspective?

2. How did your group arrive at the design concept that you ended up modeling? Did you have to make some compromises?

3. When looking at the other groups’ designs, what do you think they most successfully represented about their given character? When you see their word choices, what costume item most embodies one of those words to you.

4. What element of the character’s costume do you find the most intriguing or thought-provoking?

Note: Students do not need to be worried about a look that would go well in a magazine, i.e., one that could have commercial appeal. It might be easy for some students to fall into this way of thinking as this kind of advertising is seen everywhere, but this exercise is only about physically embodying the character’s personality.

➤ Extension activities: Those who are fashion- or artistically-oriented might want to base a clothing line on all of the main characters in the play, presented as a runway.

Scrapbooking or creating a collage from different magazines or drawing a costume rendering first provides the opportunity for students to share their own ideas about their character with their classmates.
Male and Female Templates
Prospero
We'll visit Caliban my slave, who never
Yields us kind answer.

Miranda
‘Tis a villain, sir,
I do not love to look on.

Prospero
What, ho! slave! Caliban!
Thou earth, thou! speak.
Come, thou tortoise! when?
Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth!

Enter CALIBAN

Caliban
I must eat my dinner.
This island's mine, by Sycorax my mother,
Which thou takest from me. When thou camest first,
Thou strokedst me and madest much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I loved thee
And show'd thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile:
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king: and here you sty me
In this hard rock, whiles you do keep from me
The rest o' the island.

Prospero
Thou most lying slave,
Whom stripes may move, not kindness! I have used thee,
Filth as thou art, with human care, and lodged thee
In mine own cell, till thou didst seek to violate
The honour of my child.
Caliban
O ho, O ho! would't had been done!
Thou didst prevent me; I had peopled else
This isle with Calibans.

Prospero
Abhorred slave,
Which any print of goodness wilt not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known. But thy vile race,
Though thou didst learn, had that in't which
Good natures
Could not abide to be with; therefore wast thou
Deservedly confined into this rock,
Who hadst deserved more than a prison.

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!

Prospero
Hag-seed, hence!
Fetch us in fuel; and be quick, thou'rt best,
To answer other business. Shrug'st thou, malice?
If thou neglect'st or dost unwillingly
What I command, I'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar
That beasts shall tremble at thy din.
Prospero
Come away, servant, come. I am ready now.
Approach, my Ariel, come.

Enter ARIEL

Ariel
All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be’t to fly,
To swim, to dive into the fire, to ride
On the curl’d clouds, to thy strong bidding task
Ariel and all his quality.

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

Ariel
To every article.
I boarded the king’s ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement: sometime I’d divide,
And burn in many places; on the topmast,
The yards and bowsprit, would I flame distinctly,
Then meet and join. Jove’s lightnings, the precursors
O’ the dreadful thunder-claps, more momentary
And sight-outrunning were not; the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege and make his bold waves tremble,
Yea, his dread trident shake.
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.
Musical Interlude: The Soundtrack of *The Tempest*

**Overview:** Music has the power to stir strong emotion, and there are many songs that Shakespeare writes into the play itself. In this exercise, students will create a “soundtrack” for the play using modern songs to illustrate particular plot points.

**Grade:** 6–12

**Goal:** To use contextual clues to relate the Shakespeare text and current songs.

**Outcomes:** Students will research the play for clues to the characters, fully describe the arc of the play through modern lyrics and mood of the music played, and engage critical thinking skills to determine their choices.

**Activity:**

1. Students will research current music to find connections of meaning through lyrics and musical expression to the plot of the play.

2. Students will create a list of song that accurately describes the story arc of the play according to the specific plots points below, paying attention to particular words and moods that connect the song and the original text.

3. Have students share their lists, playing a few selections in class as time permits.

**Reflection:**

- What difficulty did you have finding the right songs, if any?
- Were certain points of the play harder than others for which to find a current expression?
- Does your soundtrack point to a certain interpretation of the story as you see it?
- Were there certain characters you chose to highlight? Why?
See the handout of Tempest plot points on the next page to give examples and guide your students.

Find Songs for the Following Plot Points in *The Tempest*:

1. Prospero and Miranda escape on a small rotten ship until reaching the island.

2. Prospero conjures a tempest (a big storm), that causes the ship carrying his treacherous brother and several others to wreck on the island.

3. Ariel, Prospero’s spirit servant, appears. Ariel asks for the freedom Prospero had promised her in exchange for her help in conjuring the tempest. Prospero denies her request and demands that she become invisible to perform the next tasks he has in mind.

4. Caliban curses Prospero in all the ways he can think of because he feels rightly entitled to rule the island since his mother, the witch Sycorax, reigned there before Prospero arrived.
   a. Example: “When You See My Face”, by the All-American Rejects

5. When Ferdinand and Miranda see each other, they fall in love at first sight.

6. Trinculo and Stephano, a court jester and butler, have also been separated from the rest of the group. Stephano has saved some bottles of wine from the ship, and has been drinking a lot.

7. Caliban declares himself a slave to them and their “celestial liquor,” and soon they plot to kill Prospero.

8. Miranda professes her love to Ferdinand, and they decide to marry.

9. Back with Antonio and company, Prospero causes the spirits to set out a delicious banquet. Just as the men are about to dine, Ariel appears in the form of a harpy (a ferocious flying creature) and causes the banquet to vanish. She declares their sins against Prospero and vanishes, leaving them frightened and guilty.

10. Caliban, Trinculo, and Stephano go to Prospero’s cell to kill him, but Ariel causes fine clothing to appear on the trees and bushes all around them. Trinculo and Stephano start to fight over the clothes, and Caliban yells at them to get on with the murder.

11. Finally, Ariel and Prospero summon spirits in the shape of ferocious dogs and hounds to chase them away.
   a. Example: “Who Let the Dogs Out?” by Baha Men
12. Prospero then has Ariel bring all the shipwrecked men to him. Prospero decides to forgive Antonio rather than exact more vengeance.

13. Prospero ceremonially breaks his magic staff to demonstrate his renunciation of practicing magic.

14. Prospero sets Ariel free from servitude.

15. The play ends with Prospero’s speech to the audience asking their indulgence to be pleased by the play and to send the actors on their journey with applause.
Brush Up Your Shakespeare

Reference Sheet

addition - title
affined - bound by duty
alarum - call to arms with trumpets
anatomize - to analyze in detail
ancient - ensign
anon - until later
arrant - absolute
aroint - begone
assail - to make amorous siege
attend - to await
aye - yes
baffle - to hang up (a person) by the heels as a mark of disgrace
baggage - strumpet, prostitute
balk - to disregard
barm - the froth on ale
belike - maybe
belov'd – beloved
blank - a target
bolted - refined
brake - bushes
brave - fine, handsome
bum - backside, buttocks
caitiff - a wretched humble person
catch - song
character – handwriting
Cousin, 'coz- relative, good friend
chuck - term of endearment, chick
clout - a piece of white cloth
cog - to deceive
coil - trouble
cousin - any close relative
descant - improvise
discourses – speaks
dispatch - to hurry
e’en - evening
enow - enough
fare -thee-well -goodbye
fie - a curse
fustian - wretched
got – begot
grammarcy - thank you
halter - noose
honest - chaste, pure
heavy - sorrowful
housewife - hussy, prostitute
impeach - dishonor
list - listen
mayhap - maybe
mess - meal, food
mew - confine
minister - servant
moiety - portion
morrow - day
nay - no
ne’er - never
office - service or favor
oft - often
passing - surprisingly, exceedingly
perchance - maybe
perforce - must
politician - schemer
post - messenger
power - army
prithee - please
quest - a jury
recreant - coward
resolve - to answer; reply to
but soft – be quiet
soundly - plainly
stale - harlot
subscription - loyalty, allegiance
tax - to criticize; to accuse
troth - belief
teen - to give birth
thee – you (informal)
thou – you (informal)
thy – your (informal)
tucket - trumpet flourish
verge - edge, circumference
verily - truly
villain – common person, not noble
want – lack of, don’t have
well-a-day -alas
wherefore - why
yea - yes
zounds - by his (Christ’s) wounds
Connections

A current scholar’s view on the connection between the wreck of the Sea-Venture and The Tempest.


“The story of the Sea Venture’s wreck on the Bermuda Islands has often been told, but it bears a brief summary here because it opened Shakespeare’s works to the influences of English colonization and, perhaps more important, because it undergirds the theory—espoused intermittently since the late nineteenth century—that Shakespeare set The Tempest on Bermuda and intended the characters to reflect early American persons and events. Bermuda, to this day, reminds visitors of its reputed Tempest connections with venues like Prospero’s Cave (a night club), Caliban’s Bar, and the Ariel Sands Beach Club.”

The five hundred potential colonists in nine ships that departed England in early June 1609 expected to sail north of Bermuda on their westward route from the Canary Islands to Virginia. When they were several days short of their destination, a massive hurricane scattered the fleet. One vessel sank; seven ships straggled into Jamestown, weeks overdue. The flagship Sea Venture, carrying the fleet’s admiral, Sir George Somers, and Virginia’s new governor, Sir Thomas Gates, never arrived at Jamestown and was presumed to have been lost.

News of the tragedy reached England when the surviving ships headed home from Jamestown, “laden with nothing but bad reports and letters of discouragement.” England’s only American colony, readers learned, was beset by Indians, ravaged by sickness, on the verge of starvation, and shorn of legitimate leadership. Its “headless and unbridled multitude,” lamented the Virginia Company of London (the colony’s supervisory body), had succumbed to “disorder and riot.” Company spokesmen blamed everything, directly or indirectly, on “the Tempest.”

Against all expectations, the Sea Venture had weathered the storm—barely. Among the survivors, William Strachey described the experience most vividly in a very long letter (twenty-two folio pages when finally printed), written in Virginia to an unnamed lady in England. For three days and four nights, Strachey remembered, all hands—crew and passengers, noblemen and commoners—pumped, bailed, cast trunks and barrels overboard, and jettisoned much of the ship’s rigging, while sailors, lighting their way with candles, stuffed the leaking hull with whatever came to hand, even beef from the ship’s larder. Many distraught souls, resigned to a watery death, bid their friends farewell or took refuge in drink. But “it pleased God,” another survivor gratefully recalled, to push the Sea Venture within three-quarters of a mile of Bermuda, where it “fast lodged and locked” between coral boulders. All 150 passengers and crew rode the ship’s boats to solid land.”
You’re the Critic: Cal Shakes Play Critique
( Elementary and Middle School)

NAME: __________________________________

1. Circle the number of stars that best matches how you’d rate this performance. (One star is the lowest rating and five stars is the best rating.) Then write a paragraph on the back of the paper that specifically describes why you gave it that rating. Do not simply say “I didn’t like it,” but say why. For example, “I didn’t like the fact that the director changed the setting to New York” or “I loved the way the actors made me believe that they were really going to kill each other.”

★★★★★

2. Outline the main actions that happened in the plot (what were the big events in the story?).

a.

b.

c.

d.

e.

f.
3. What is the central idea or theme of the play?

4. Describe what the actors did to help you understand the Shakespearean language.

5. What did you particularly like or dislike about the staging (set design, lights, costumes, music, etc.)?

6. Shakespeare writes about feelings that we all experience. In *The Tempest*, we see people with feelings like love, jealousy, anger, frustration, and many others. Pick one of these emotions that you've experienced strongly and write what happened in your life to make you feel that way and what happened because of it.
You’re the Critic: Cal Shakes Play Critique
(Middle and High School)

Give this production a rating of 1 to 5 stars. (One star is the lowest rating and five stars is the highest.) On a separate sheet of paper, write a paragraph review of the play. In other words, describe why you gave it that rating. Give specific examples to support your reasons. On the same sheet of paper, reflect on the following questions:

Star rating: ___ stars

1. How would you describe the character of Caliban as he is portrayed in this production?

2. Use one word to describe what you thought this play was about. Example: Revenge. Love. Magic.

3. Why are we still staging this play 400 years since Shakespeare wrote it? Why do you think the director chose this play?

4. Which character did you sympathize with most? Why?

5. Think about and describe:
   a. The vocal and physical actions of the actors (characterization)
   b. The set
   c. The costumes

6. What do you think are some of the themes of the play?

7. Did the elements of characterizations, set, and/or costumes reinforce any of these themes?

8. Shakespeare writes about things that we all experience: love, jealousy, death, anger, revenge, passion, misunderstandings, etc. Write a paragraph about one big emotion in the play that you’ve also experienced in your life.

9. Now, imagine you are the director of The Tempest and use a new sheet of paper to create your new production.
a. Cast the characters of Prospero and Miranda with famous actors. Why would you choose these two people?

b. Many directors set Shakespeare plays in time periods other than the Renaissance. What other setting could you place the play in that would make sense? Why?

c. How about costumes? Imagine how the characters in your new production would be dressed that would illustrate the kinds of characters they are and what setting you have put the play in.