



Denver Center
Theatre Company

Inside

Out

A STUDY GUIDE

PRODUCED BY THE EDUCATION DEPARTMENT

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THE TEMPEST

*“The isle is full of noises
Sounds and sweet airs that give
delight and hurt not.”*

-The Tempest, III,ii, 146.



Tony Churchas Prospero in *The Tempest* • Photo by Gary Isaacs

“What’s past is prologue.”
The Tempest, II, i, 261.

On an enchanted island lives Prospero, former duke of Milan and a practicing magician. With him on this island are his daughter, Miranda; his servant, the spirit Ariel and the native, Caliban, son of the dead witch Sycorax and slave to Prospero. Twelve years earlier, while Prospero pursued the study of magic, he was betrayed by his brother Antonio and driven from Milan with the help of Alonso, King of Naples.

As the play opens Antonio, Alonso and a number of courtiers and attendants are shipwrecked by a storm at sea, a storm that has been conjured by Prospero’s magic. Miranda witnesses the storm and shipwreck. Knowing it was caused by her father, she begs him to calm the seas and save the passengers. Prospero uses his powers to draw all those on board to safety on different parts of the island. The first to come ashore is the king’s son, Ferdinand. Under the influence of the invisible spirit Ariel, he is brought to Prospero’s house where he and Miranda fall in love. Meanwhile, the royal party has landed. Lamenting the apparent death of his son, the sorrowing King Alonso falls asleep. While Alonso slumbers, Antonio plots with Sebastian, the king’s brother, to murder the monarch. Their plot is foiled, however, by the timely arrival of Ariel.

In still another part of the island the King’s jester, Trinculo, and his drunken butler, Stephano, come ashore to encounter Caliban. Caliban, wishing to be freed from the controls Prospero has imposed on him, suggests that all three murder Prospero. Their scheme, too, is foiled by Ariel. In the meantime, the members of the royal party have been alternately terrified and bedazzled by the mysterious events they have encountered on the island. Within the enchanted, suggestive atmosphere, the royal party finally meets up with Prospero. Does he use his magic or his mind? Is the ending to be revenge or reconciliation? This play of mystery, romance, reality and immortality touches themes that have consumed critics and audiences alike for years. ■



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On April 26, 1564, the parish register of Trinity Church, Stratford-upon-Avon, England records the baptism of one William, son of John Shakespeare, a glove maker and tanner of hides, and Mary Arden, the daughter of a well-to-do landowner. Custom holds that the baby was born three days before April 23, the feast of St. George, England's patron, who according to ancient legend, was a mighty warrior and slayer of dragons. The idea of England's greatest writer being born on so important a feast has a certain romantic appeal, but no absolute proof of the coincidence exists.

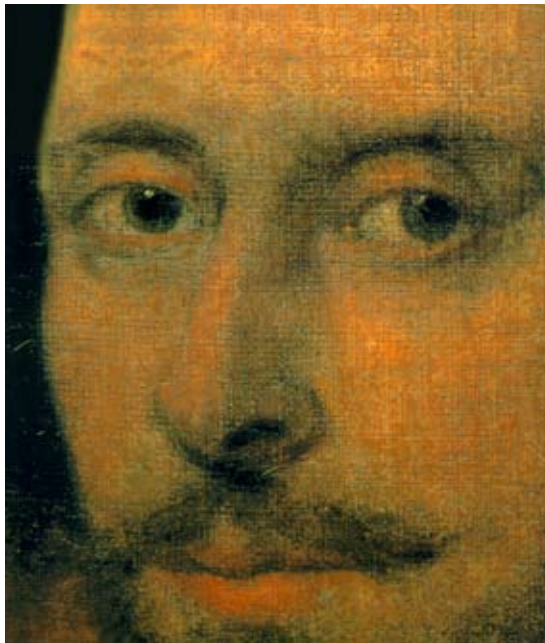
Shakespeare grew up in the small but thriving market town of Stratford located on the shores of the Avon River. One of eight children, he probably attended the local grammar school, King's, a school of good reputation. Education was a serious business at King's. Pupils spent two four-hour sessions each day studying Latin literature, grammar and arithmetic. When well-grounded in Latin, the students moved on to Greek. Because there were no records kept, we have no knowledge of how many years Shakespeare spent in school. His good friend, the playwright Ben Jonson, said that Shakespeare had "little Latin and less Greek."

Shakespeare left school in his teens when his father suffered financial reverses. At age 18 he married Anne Hathaway, the daughter of a local farmer. She was eight years older than he and the marriage seems to have been a rather hasty affair. Five months after the nuptials, Susanna, their first child, was born. A year later, in 1584, twins Hamnet and Judith, were baptized.

No one is certain when Shakespeare arrived in London. The first mention of him occurs in the ill-tempered pamphlet which Robert Greene, a play-

"(Shakespeare) was naturally learned; he needed not the spectacles of books to read Nature; he looked inwards and found her there."

John Dryden, *Essays of Dramatic Poesy*, 1668.



wright, wrote just before his death. Greene complains of "an upstart crow...supposes he is well able to bombast out a blank verse as the best of you... ."¹

This denouncement was written in 1592 and indicates not only that Shakespeare was in London at the time, but that he was writing plays and beginning to make such a name for himself that he caused the jealous apprehension of an established writer.

The public theatres had not been established very long. The first of these called The Theatre was built by James

Burbage in 1576; by 1594 there were three such theatres in London. Also, by 1594, the three most celebrated writers, Kyd, Greene and Marlowe were dead and Shakespeare had already a considerable reputation. Before this time, the theatres had been largely low class entertainments and the plays of low comedy. But with the revival of classical drama in the schools and Inns of Courts, a new interest had been created in the stage. The noblemen of the time were beginning to attend the public theaters and their tastes demanded better fare. In 1594, two ensembles were formed, one of them called the King's Players led by William Shakespeare.

The company played at The Theatre until Burbage's lease on

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THE TEMPEST CHARACTERS

THE ROYAL PARTY

Alonso—King of Naples
 Sebastian—Alonso's brother
 Antonio—Prospero's brother who, with the help of Alonso, usurped the Dukedom of Milan
 Ferdinand—son of Alonso
 Gonzalo—an honest old counselor
 Adrian—a lord attending Alonso
 Francisco—another attendant to Alonso
 Trinculo—a jester
 Stephano—a drunken butler

OF THE ISLAND

Prospero—the rightful duke of Milan
 Miranda—Prospero's daughter
 Ariel—an airy spirit
 Caliban—slave to Prospero

THE CREW OF THE SHIP

Master of the ship
 Boatswain
 Mariners

MEMBERS

IN THE MASQUE

Iris—messenger to Juno
 Ceres—goddess of agriculture
 Juno—queen of the gods
 Nymphs and Reapers

INHABITANTS

the land ran out. Then the company moved across the river and built the new Globe Theatre. The principal shareholders of the new place were Richard and Cuthbert Burbage, each with two and a half shares, and William Shakespeare, John Heminge, Angustus Phyllis, Thomas Pope and Will Kemp, each with one share. Burbage had wanted to establish a private theatre and had rented the refractory of the old Blackfriars' Monastery. However, he was not allowed to use this building, so he leased it to a man named Evans who obtained permission to produce plays acted by children. In 1608, however, Evans's license was suspended because of the seditious nature of his plays and Burbage's Company, now called the King's Players, moved into the Blackfriars. The new theatre had a roof, so stage conditions were altered. More scenery was used; lighting effects were possible. Shakespeare's works from 1608 to his last years show the influ-

“(Shakespeare) was not of an age, but for all time.”
Ben Jonson

ence of these changes.

In 1596, William's son Hamnet died; in 1597, he bought a sizeable estate at Stratford called New Place. His father died in 1601 and his mother in 1608; and his daughters both married. During this time, Shakespeare acquired more property and retired to New Place in 1610. *The Tempest*, his last play, was written in 1611. His retirement was short, for he died in 1616.

Shakespeare was reported by friends to have been a man of good humor and pleasant disposition, so perhaps people think of him as bidding farewell to life after a pleasant evening of drink and play-going. He is buried in Trinity Church with an inscription of questionable authorship and content.

*“Good friend, for Jesus sake forbear
To dig the dust enclosed here!
Bless'd be the man that spares these stones
And curs'd be he that moves my bones.”*

Seven years after his death a monument was placed in the church honoring his memory, but the most important monument to his work was the First Folio, a collection of his plays published by his friends. ■

SOURCES OF THE TEMPEST

*“Small showers last long,
but sudden storms are short.”*

Shakespeare, *King Richard the Second*, II,i,34.

The *Tempest* was first performed in 1611 at Whitehall Castle for King James and his court. Two years later, it was presented as elaborate entertainment at the marriage of Elizabeth, James's daughter, to Frederick, the Elector of Palatine. No specific plot sources can be found for the play, but there are general sources and influences that Shakespeare may have drawn upon.

One of these is the *Bermuda Pamphlets* published in 1610. In May 1609 a fleet of nine ships with 500 colonists under the command of Sir Thomas Gates and Sir George Summers set sail to provide more strength for John Smith's Virginia colony. On July 25, the ship, the “Sea Adventure,” carrying both Gates and Summers was separated from the rest of the fleet by a severe storm. Winds drove the ship toward the coast of Bermuda where the crew was forced to run the ship ashore. There it became lodged between two large rocks and could not be budged. All on board made it safely to the beach while managing to save a good portion of the ship's fittings and stores. The other ships managed to reach the mainland of North America as planned. Ultimately, Gates and Summers again set out for Virginia in May 1610; they arrived safely and the news of their adventure reached England in the autumn of the same year. This adventure may have excited Shakespeare's imagination.

Shakespeare also may have read the unpublished letters of William Strachey, later published as *A True Repertory of the Wrack*. In them, Strachey described the storm as “swelling and roaring as it were by fits,” the scene aboard the ship punctuated by shrieks of women and passengers, the description of the stars and the providential safety of the island of Bermuda.²

Or, Shakespeare may well have read the essay “Of Cannibals” by the French philosopher Montaigne. In the essay, Montaigne questions the conventional Renaissance view that society is, by definition, good... that man outside of society, in his natural state is, by definition, bad. Montaigne argued that men, like plants, flourish as well, if not better, in a natural, ungoverned state rather than the artificiality of organized of society. Gonzalo voices this view in his speech in Act II, Scene i when he argues for a “commonwealth” in which there would be no “magistrate.” In addition, Shakespeare may have taken the word “cannibal” and made from it an anagram and an important character's name...Caliban. ■

*“Let us give Nature a chance; she knows
her business better than we do.”*

Montaigne, *Essays Book III*, chapter 13.

GENRE AND THEMES OF *THE TEMPEST*

The *Tempest*, one of Shakespeare's shortest plays, is one of a group of plays (the others being *Pericles*, *Cymbeline* and *The Winter's Tale*) that are referred to as romances or tragicomedies. Neither of these terms is totally satisfactory, but the qualities they have in common—magic, fantasy, music, love as a common concern—classify them as Renaissance romances. While the plays end happily, they include elements that suggest the possibility of less-than-happily-everafter. Caliban is abandoned on the island; Antonio and Sebastian seem unrepentant, and Prospero returns to his dukedom with the knowledge that despite his magic, man is still capable of malice and mischief.

The main theme of the play, stated by Frank Kermode and supported by other scholars, is "the opposition between the worlds of Prospero's Art and Caliban's Nature."³ Caliban is the natural man without benefit of nurture; he seems to lack control, reason and discipline. He is characterized as savage and uncivilized, so he is made a slave by Prospero. Prospero represents civilized society. With his education and spiritual development, he represents all that self-conscious societies mean by civilization. Thus, the play is the opposition between the natural and the "civilized." However, Shakespeare uses Caliban as a yardstick to indicate how much baser is the corruption of the civilized to that of the natural. The audience sees that Caliban operates under a different set of rules, but he is not evil in the calculating, cold-blooded way Antonio and Sebastian are, nor as foolish

and false-hearted as Stephano and Trinculo. He has an intuitive understanding of the natural world and Shakespeare has gifted him some of the most lyrical poetry of the play. Yet, civilization is stressed as the positive value for humankind. Another theme which runs through the play is that of illusion versus reality. The opening scene of the storm is conjured up by Prospero and Ariel, and the passengers find themselves safely on the island with their clothes unsoiled. Ariel, the spirit, puts people to sleep and awakens them when conspiracy threatens. He produces banquets and then causes them to vanish. In terms of the play as a whole, what happens on the island is an illusion which returns all the characters to reality and their

proper positions.

The theme of sin, atonement and reconciliation is a common one in Shakespeare's last plays. Antonio and Alonso usurped Prospero's dukedom, but Alonso loses his son, Ferdinand, and in his grief, recalls his sin and repents of it. He is reconciled with Prospero and the reconciliation is cemented with the love of Miranda and Ferdinand. It is Shakespeare's affirmation that good can overcome evil, and the innocence and good faith of youth is more powerful than the ambition and malice of age.

In the 19th century many writers found allegorical mean-

"BEN JONSON: *What have you been doing lately, Will?*

SHAKESPEARE: *I've been working on a new play.*

BEN JONSON: *Oh, what will it be about?*

SHAKESPEARE: *It will be a sustained meditation on reality and illusion.*"

Richard Levin, *New Readings vs. Old Plays*, p. 17.

ings in *The Tempest*. Thomas Campbell (1838) made the equation that Prospero = Shakespeare and that *The Tempest* was the playwright's farewell to his art. In 1870, James Russell Lowell took the equation even farther; Caliban = brute understanding, Ariel = fancy and Prospero = imagination. E. B. Wagner (1935) proposed that the play was an allegory of the history of the Church, while E.M.W. Tillyard (1938) and G. Wilson Knight (1948) saw the pattern of the Romances as one of "restoration, regeneration and resurrection."⁴ Finally, Nevill Coghill, a Shakespeare scholar and director, said the mast and the spar of the ship in the first scene make the shape of a Christian cross, the sea was the waters of baptism, and the island was the kingdom of God. ■

**"Marxists, multiculturalists,
feminists, nouveau historicists—
the usual suspects—
know their causes but not
Shakespeare's plays."**

Harold Bloom, p. 662.

ARIEL, CALIBAN AND PROSPERO MAGIC VERSUS REALITY?

"*The Tempest* is more Ariel's play than Caliban's and much more Prospero's.

Indeed, Prospero would be a far apter title than *The Tempest*... ."⁵

ARIEL

is a spirit of the air, perhaps a respelling of the word "aerial." Once a servant of Sycorax, Caliban's mother, he was imprisoned in a tree until Prospero arrived on the island and freed him from the tree while binding him to his service. He is a morally neutral character, neither demonic nor angelic. He seems detached from humanity, but were he human, he says he would feel pity for Alonso. Ariel always obeys Prospero's commands: stirring up a storm, beguiling Ferdinand, saving Alonso and Gonzalo and magically creating the illusion of a banquet for Alonso, Sebastian and Antonio. Ariel is invisible but can change his shape. Prospero and Ariel maintain a quasi-comedy-like relationship until at the end of the play, he is freed from Prospero's service.

CALIBAN

is the son of Sycorax, the witch who ruled the island. He is a human being, not a spirit, so Prospero feels responsible for him. Though he is called a "cannibal," he eats only the plants that grow on the island. He is treated well by Prospero until he tries to ravish Miranda; then he becomes Prospero's slave and feels overworked and mistreated. The exchange between Prospero and Caliban set the tone for Caliban's behavior and a mistrust-hate relationship. As a result, Caliban persuades Stephano

and Trinculo to help him murder Prospero, but the plot is foiled by Ariel and at the close of the play, Caliban repents his plot.

Critics are divided about Caliban. Those who are negative toward him call him a ravisher who also plots murder. He foolishly trades one master for another. Those who sympathize with him argue that Prospero and Miranda are interlopers on the island which rightfully belongs to Caliban. They are the colonizers and he, the naive native. By choosing to serve Stephano, thinking service to him might be preferable to Prospero's, he practices a form of self-determination and tries to loose the bonds imposed by Prospero.

Though Caliban is brutish, he is able to appreciate beauty. He offers a lyrical description of the music of the island and, by this act, has been regarded as an example of the distorted Renaissance view of the New World's inhabitants as vicious savages or ignorant children. As Bloom writes: "Caliban has his legitimate pathos, but cannot be interpreted as being somehow admirable."⁶ But by whose standards?

PROSPERO

is the usurped duke of Milan, who was overthrown by Antonio and Alonso because he was preoccupied with his books of magic. Instead of killing him, Antonio and Alonso set

"...Prospero's true dukedom may always be that poor isle, where 'no man was his own' since all were Prospero's, and only he was his own. How can the magician, whatever his remaining powers may be, find himself his own in Milan?"⁷

him adrift on the ocean with his infant daughter, Miranda. During the play, Prospero controls the action with the help of Ariel. He involves himself directly in the courtship of Ferdinand and Miranda but mostly remains aloof from those he is punishing, relying on Ariel to lure them and plague them. At the marriage masque, he is reminded that once again his control over people and land is being threatened by Caliban's attempt to kill him, so he must cease the revelry and assume his responsibility as leader/master and forego his magic. At the close of the play, Prospero confronts all his enemies directly and rebukes them for their poor treatment of him and his daughter. At the same time, he introduces the theme of reconciliation, by making peace with Alonso through the marriage of his son, Ferdinand to Miranda. He renounces his magic and returns to rule Milan, but not so happily it seems.

Some critics have described Prospero as god-like in his detachment, doling out punishment and regulating the other characters' perception of reality. Alternatively, he has been called domineering and exploitative in the manner in which he manipulates Miranda and Ferdinand. He has also been labeled cruel with regard to his harsh rejection of Ariel's pleas for freedom and his enslavement of Caliban. According to these viewpoints, Prospero needs self-knowledge and redemption as much as his enemies. He begins the play as patriarchal, colonial and vengeful, but emerges at the end with recognition of his limitations and a sense of forgiveness. He must learn to control his anger and temper his studies of magic with the practical art of government before he can return to Milan as duke. Once he accomplishes this, he is a true Renaissance man.

Thus, the Ariel-Caliban-Prospero relationship might be described as "magic versus reminder." Ariel is the agent by which Prospero accomplishes his magic on the island, while Caliban, the savage, is the human irritant who reminds Prospero of his role as human being and duke. ■

MAGIC, MUSIC & MASQUE

*“...Now free, I once
more weave together
Emotion, thought,
and magic sound.”*

Alexander Pushkin, *Eugene Onegin*, ch. 2.

MAGIC

Shakespeare's magic in *The Tempest* is associated with the great traditions of Renaissance magic—magic as an intellectual system of the universe, foreshadowing science, and using the powers for a moral and reforming movement. But what kind of magic is it and where did Prospero learn it? First, he probably read *De Occulta Philosophia* by Henry Cornelius Agrippa, a popular book

*“It is at the movies that the only
absolutely modern mystery is celebrated.”*

Andre Breton, *Surrealism and Film*.

concerning magic and philosophy of the Renaissance. Prospero, as a magician, “exercises a discipline of virtuous knowledge; his art is the achievement of an intellect pure and conjoined with the powers of the gods without which we shall never happily ascend to the scrutiny of secret things and the power of wonderful workings.”⁸ Frances Yates in her book, *Shakespeare's Last Plays: a New Approach* compares Prospero to John Dee, the great mathematician and astrologer to Queen Elizabeth I, who also read Agrippa.

Barbara Mowat also compares Prospero to John Dee in her essay: “Prospero, Agrippa, and Hocus Pocus,” but she feels Prospero's magic is much closer to that of a wizard—a pagan enchanter. The magic acts Prospero performs—“the summoning of spirits (Ariel) to present shows, the placing of charms on

Miranda and Ferdinand, the use of magic to aid friends and punish enemies, the creation and dissolution of a magic banquet”⁹—are stage wizard magic. But it is when Prospero renounces his magic that we recognize a wizard—a person who can effect wondrous happenings and yet still be a human being with moral concerns.

“But this rough magic
I here abjure; and when I have
required
some heavenly music...I'll break my
staff
...and I'll drown my book.”
(V, i, 50-57.)

Prospero is returning to Milan, to the real world. He cannot practice magic and ignore his dukedom because that is how he lost his regal power once before.

MUSIC

The *Tempest* contains more songs than any other play of the time and demands not only vocal but instrumental skills as well.

The songs “Where the Bee Sucks” and “Full Fathom Five” were printed in Dr. John Wilson's *Collection of Cheerful Ayres or Ballads* (1659) in versions attributed to Robert Johnson, a composer about whom we know very little. The music of *The Tempest* provides a context for Prospero's magical machinations and becomes an evocative symbol of this magic.

The play's music revolves around the opposition of concord and discord, of dissonance versus assonance. The music of the play suggests how very difficult it is to bring order out of chaos and, once achieved, how very fragile it is to

maintain.

The most magnificent use of music in *The Tempest* is that which introduces and informs the marriage masque for Ferdinand and Miranda. The masque music speaks of Prospero's desire to see order and goodness, but it expresses this goodness as the result of human effort. How transient this idea is shown by the dissolving masque and the threat of Caliban's foul conspiracy. When Prospero speaks: “Our revels now are ended” (IV,i.148), he points to the limitations of the musically enchanted spectacle he has just produced and the fact that order will always be a tentative situation.

MASQUE

A masque is an elaborate theatrical production with little or no plot, usually featuring characters from mythology and consisting of music, dance and elaborate costumes. Masques were a popular form of entertainment for the court in Shakespeare's time, especially during the reign of James I. At their height, they were displays for special effects: trapdoors and ropes on pulleys used to raise and lower actors and props; painted panels of scenery used to reveal different locations or create a sense of animation; mountains constructed onstage that would open up to reveal caves; smoke used to conceal stage machinery and multi-colored lighting devised for illumination and dramatic effect.

Today audiences are still transfixed with special effects. It can be argued that films such as *Total Recall* (1990), *Jurassic Park* (1993), *Twister* (1996), *Independence Day* (1996) and *Armageddon* (1998) have been more popular for their spectacular illusions and computer imaging than for their storylines or acting. ■

Emerging from the mire of the Middle Ages, Renaissance England desired order and harmony. For the orthodox Renaissance thinker, society with its rules, obligations and hierarchy was a divine creation. Since society was a divinely created organism, those who existed outside of the organized society of Europe and its neighbors were regarded as being little better than the beasts. The King/Queen was regarded as a Father “who ruled over one family, so the monarchy, as Father over many families extended his/her care to preserve, feed, clothe, instruct, and defend the whole commonwealth.”¹⁰ Those who lived outside of recognized society needed a “father/master.” In their arrogance, few colonizers considered or recognized that there might be forms of order and types of societies other than their own.

Shakespeare probably read the *Bermuda Pamphlets*, was aware of the failed Roanoke Colony of 1584 and the successful Jamestown, Virginia settlement of 1607. He wrote *The Tempest* in 1611, a time of geographical mobility and expansion and there are indications of colonialism in this play. For the British, the expansion of royal society into Wales, Ireland and the New World gave them opportunities to practice their philosophy of “father/master.” They saw the inhabitants of these areas as “masterless” animals ...ungoverned and unsupervised without restraining sources of social organization. That their attempts to bring order to native peoples led to exploitation and subjugation... “to make sense/order/money out of them”... was more cruel than caring and was part of their colonial policy.¹¹

The *Tempest* has elements of this colonial and “Father/Master” ideal. When the play opens, the storm represents the disruption that Prospero must stop (even though he started it), and the audience becomes aware of his desire to be “master” of the island and all that occurs on it. For Miranda, he is a strong father who educates and protects her; for Ariel, bound in service by Prospero’s promise of freedom, he is a rescuer and taskmaster. For Caliban, a native of the island, Prospero is the colonizer whose offers have been rebuked and so must use strict and harsh discipline to force the native into servitude. When Caliban tries to violate Miranda, Prospero deems Caliban a savage beast/child

who must be treated brutally. Thus, out of the language Miranda teaches him, Caliban only knows:

“You taught me language, and my profit on’t Is, I know how to curse.” (I,ii, 353-367). Caliban struggles with his servitude and his subjugation by the intruders on the island and his foolish association with Stephano may be viewed as a form of self determination.

Stephano, Alonso’s drunken butler, and Trinculo, Alonso’s jester, represent the avaricious and profiteering nature of colonialism when they ply Caliban with liquor and contemplate displaying him in England. To them, Prospero doles out punishment. However, Prospero corrects and forgives the mistakes of the shipwrecked aristocrats. Thus, Prospero nearly fulfills his role as master, for “a colonist acts essentially as a dramatist. He imposes the ‘shape’ of his own culture, embodied in his speech on the new world, and makes that world recognizable, habitable, and able to speak his language.”¹²

“O Praise the Lord with one consent and in this great design, Let Britain and the Colonies unanimously jine (join).”

William Billings, *New England Psalm Singer*.

But Prospero has not been completely successful. Caliban’s plot to kill him has interrupted the marriage masque and Prospero must contend with another struggle with his uncivilized “beast.” But Prospero will not continue the struggle; he abjures his magic powers for civil ones. He will return to Milan and end his process of colonization. Of Caliban he says: “This thing of darkness I acknowledge mine” (V, i, 275-76), but he has neither mastered nor colonized him. Prospero recognizes a bond but Caliban’s fate is unclear. One thing Prospero has learned is all men are not alike; “strip away the adornments of culture and you will not reach a single human essence.”¹³

“*The Tempest*, then, declares no all-embracing triumph for colonialism.”¹⁴ Shakespeare reflects on the advent of an issue that remains problematical today, as indigenous people work to preserve their heritage and to educate others about their cultures. ■

ACTIVITIES

FOR YOUNGER STUDENTS

Acting a storm

Opening storm scene - Assign characters their parts and then gather a whole sound effects team to create the storm; use movement of the actors to simulate the tossing and breaking up of a ship on a stormy sea. What does it feel like being on a ship about to break up in a huge storm? How does Shakespeare let us know what it feels like?

Younger classes can work on the storm sound effects and movement; create the storm!

Science:

Since we do not have Prospero's power, what climatic conditions are necessary to cause a storm at sea? On land? How are storms on sea and land different; how are they the same? Pick a thunderstorm, hurricane, tornado, monsoon, waterspout, etc. As a group create a presentation

A black rectangular box with white text that reads "(Your) face is not worth sunburning!". The text is slanted to the right.

and display that describes what you have found and present it to the class.

Find stories of storms at sea and read the description of what it was like surviving it. Describe this to the class.

In Shakespeare's Time:

Actors taking on a role were handed their lines with only their cue lines on it. The actors really had to listen and pay attention in order to hear their cue lines and know when they spoke. They didn't have the whole script.

Listening and Paying Attention: Write out a scene on separate pages with cue lines for each character. Hand these out to the class. For the scene to make sense, the actors must pay attention

and listen carefully to their classmates in order to find out when they speak. After the first few times through, the actors will know where their lines come in. Now it is time to make sense out of the scene and not only to listen to the lines but to hear their meaning and respond in the appropriate manner.

Character Types: Shakespeare had all kinds of people in his plays. Today, we would call them different character types. How do we know who you are (king, fairy, queen, drunkard, clown, lady, soldier, maid, prince, etc.)? Assign each student a character type and ask him or her to walk around with the other students and decide how he or she walks, moves and relates to others.

FOR ALL STUDENTS

Discussion

1. *Transformation:* Most of the characters in the play are transformed in some way. Even the storm is transformed into a calm. Describe the transformation of: Alonso, Prospero, Caliban and other characters.

2. *Imprisonment and punishment:* Describe how the following characters suffer confinement or punishment: Prospero and Miranda, Caliban, Ariel, Ferdinand Alonso, Sebastian, Antonio, Stephano, Trinculo, the sailors.

3. *Dreams and sleep:* How does Shakespeare use sleep and dreams to move the plot along? Who falls asleep and dreams and how does this effect the play?

Language exercises

Use a line from the show (perhaps Caliban's "thousand twankling...") Act 3 Scene 2 lines 130-138. Students stand in a circle. The leader gives each person a word from the line. Each student uses his or her whole body to act out the word while saying it. It is not necessarily a literal interpretation of the word. Then the group does the line with each person acting out his or her word. Keep the integrity of the line. It should flow as if being said by one person. The group is one.

Nature

As you read the play collect the rich variety of descriptions of the natural world in which the play takes place. List and describe these words and phrases or create a display to illustrate them.

Break up this list by weather, terrain, animals (fauna), plant life (flora).

Break up this list by which words are threatening and non-threatening. Now use this list to describe the island and the sea.

Critical

A black rectangular box with white text that reads "You crusty botch of nature!". The text is slanted to the right.

Thinking

After you have finished describing the island and the sea, pretend that you are going to be abandoned on this island. The teacher will describe the island's geography

and natural resources. Make a list of what you would bring to survive on the island for a month. Limit the number of items that can be brought. Compare or combine lists.

Alternative. You are going to the moon for a month-long stay. What would you take? Limit the number of items that you are allowed to take. Examine the lists of other students. Before starting to make a list of what to take make a list of things to consider, for example:

Less gravity than earth
Very little oxygen in the atmosphere
Heat and cold
Weight of supplies, how much you can carry
Living quarters
Food supplies (The moon has no animal or plant life.)
What about water?

Prospero

Prospero does not impart much of himself to us. Develop a speech for Prospero to deliver to the audience in which he divulges his innermost feelings. Does he really want revenge, his dukedom, to get off the island, to continue his magic, to forgive, or to just get on with his life? Include his expectations for the future and his feelings

about the past. Include what his motivations are for creating the storm, the shipwreck and the happenings on the island.

Examine the language used between Prospero and Caliban. Compare it to how Prospero speaks to Miranda, Ariel and the other characters. Do the same for the way Caliban talks to or about Prospero. Describe.

Caliban

Describe Caliban since Prospero arrived as Prospero would describe him to you. Create an image of what he looks like and what and why he does the things he does. Is he a monster, a beast or a native? Is he evil or not? Describe Prospero since he arrived on the island as Caliban would describe him to you. Create an image of what he looks like and what and why he does the things he does. Is he evil or not?

Great speeches

Look at and deliver as a speech to the class:

Our revels now are ended... Act 4,

Scene 1

Ariel's Harpee speech Act 3, Scene 3

The final Prospero speech Act 5, Scene 1

The love/log scene Act 3, Scene 3

Caliban's Speech Act 3, Scene 3

Insults, slurs, affronteries,

offenses, injuries and other impertinences:

Shakespeare used minimal scenery, lighting and sound effects. Everything in his plays is evoked through language. Shakespeare's language celebrates sound. His plays overflow with alliteration, rhyme and the music of words. A lively introduction to the joy of Shakespeare's language is woven

Thou lump
of foul
deformity!

through the play with the exuberant "insults" he gives his characters. Supply the students with a list of insults and have them explore extending the words and playing with the sounds to amplify the force of the insults. For example elongating the "s" sound adds a sinister quality or over

stressing the "k" can give a punch to a line.

Shakespearean Insults

A wretched puling fool, a whining mammet!

I am stifled with the smell of sun.

(Your) face is not worth sunburning!

Let vulture vile seize on his lungs!

You apes of idleness!

Away, you cutpurse rascal, you filthy bung, away!

Go, ye giddy goose.

Peace, good pinot, peace good tickle brain.

Would that you wert clean enough to spit upon!

Mountain of mad flesh!

Hang thee young baggage! You caterpillars of the commonwealth!

O gull, o dolt, as ignorant as dirt!

Goats and monkeys!

I will smite his noodles!

Throw this slave upon the dunghill!

Blasts and fogs upon thee!

Farewell, sour annoy!

Throw this
slave upon
the dunghill!

Mad mustachio purple-hued maltworms!
You crusty botch of nature!
You banbury cheese!

Let the vultures gripe thy guts.
Vile worms, thou was o'erlooked even in thy birth.
How now, you secret, black and midnight hags.

What, you egg! Young fry of treachery!
You blue-bottle rouge!
You filthy famished correctioner!
They have marvelous foul linen.
You scullion! You rampillion! You fustarian! I'll tickle your catastrophe.
Blunt monster with uncounted heads!
A pox o' your throat, you bawling, blasphemous uncharitable dog!
You freckled whelp hag-born!
Thou lump of foul deformity!
You unhair'd sauciness!

Verse, Alliteration and Couplets

Shakespeare's verse, iambic pentameter, seems strange and inaccessible to

new audiences but clues to understanding the verse lie in our hearts and hands. Ask students to put their hand on their heart. What sound does their heart make? The heart beat is a weak beat followed by a stronger beat, dee dumm, exactly the same as an iambic foot. Now repeat this sound, a weak beat followed by a strong beat,

Would that
you wert
clean enough
to spit upon!

once for each of the five fingers on one hand. This is the rhythm of Shakespeare's verse, iambic pentameter.

Have students make up their own lines based on this rhythm. The class can assist by quietly tapping out the rhythm as a background. Example:

I go to school to learn to count my toes.

In truth I know not why I am so sad.

Alliteration is a series of words starting with the same letter or sound, usually used to describe something. An example would be "the rickety, rotten, reeking, rubbery repugnant rascally repellent raft." Using a dictionary or thesaurus find words starting with the same letter that would describe characters in the play.

Examples: Arrogant awful abhorrent acquisitive ambitious Alonso.
Miraculous merciful marriageable mellow mysterious Miranda.

Couplets. Shakespeare used verse and rhymes in his play. Make up a couplet (2 lines of rhyme) about a character in the play. Example:

Miranda is a lovely teen;
With her royal manners, she should be a queen.

Caliban, oh Caliban!
Are you monster, beast or natural man? ■

Notes

1. Hilligass, p. 8.
2. Hilligass, p. 27.
3. Kermode, p. xxii.
4. Daniell, p. 52.
5. Bloom, p. 667.
6. Bloom, p. 665.
7. Bloom, p. 684.
8. Kermode, p. xviii.
9. Mowat, p. 199.
10. Filmer, p. 16.
11. Skura, p. 62.
12. Greenblatt, p. 66.
13. Greenblatt, p. 67.
14. Brown, p. 68.

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Inside Out is intended for students
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Sally Gass, Contributing Writer
Danny Tamez, Activities
Linda Eller, Editor
Melanie Simonet, Designer

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