



ORLANDO SHAKESPEARE THEATER

IN PARTNERSHIP WITH UCF

Study Guide 2015-2016



Orlando Shakespeare Theater's production is part of Shakespeare in American Communities, a program of the National Endowment for the Arts in partnership with Arts Midwest.

by William Shakespeare

Standards

Theatre

TH.68,912.C.2
TH.68,912.C.3
TH.68,912.H.1
TH.68,912.O.1
TH.68,912.O.3
TH.68,912.S.1

English Language Arts

LAFS.6,7,8,910,1112.L.3.4
LAFS.6,7,8,910,1112.L.3.5
LAFS.6,7,8,910,1112.SL.1.1
LAFS.6,7,8,910,1112.W.1.1

Social Studies

SS.912.H.1.5

Content Advisory: *The Tempest* contains some bawdy sexual content. If it were a movie, it would be rated PG.

The Tempest
Table of Contents

Introduction	p. 3
Enjoying Live Theater	p. 3
About the Play	p. 6
Plot Summary	p. 6
Meet the Characters	p. 7
Meet the Playwright	p. 8
Historical Context	p. 11
Elizabethan Theater	p. 11
The Wreck of the Sea Venture	p. 12
Activities	p. 14
Themes and Discussion	p. 19
Bibliography	p. 19

The Tempest

An Introduction

Educators:

First, let me thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. We at Orlando Shakes are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

With that in mind, we've redesigned our study guides to be more "user friendly." We've offered you activities that you may do in one class period with minimal additional materials. These exercises will aid you in preparing your students to see a production, as well as applying what you've experienced when you return to school. We've included Sunshine and Common Core Standards to assure you that those curriculum needs are being met.

It is our hope that by streamlining our guides they will invite you to dip in to grab historical background on an author or playwright, a concise plot summary and colorful character descriptions, discussion questions to explore in class or as writing assignments and interactive activities to bring the magic of live performance back to your classroom. And, of course, how to prepare your students to enjoy live theater.

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for your tremendous work in nurturing our audiences of tomorrow.

Bravo!

Anne Hering
Director of Education



The Tempest

Enjoying Live Theater

Theater Is A Team Sport

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.



Costume Designer-
Denise Warner
Photo: Rob Jones

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.



Stage Manager-Stacey
Renee Norwood
Photo: Rob Jones

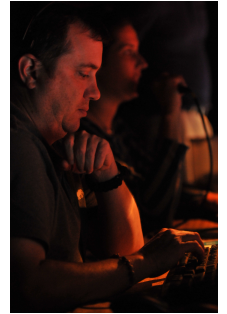
The **Shop and Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The Theater is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission/Vision:

With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Creative Team of *The Merry Wives of Windsor*
Photo: Rob Jones

The Tempest

Enjoying Live Theater

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an **ACTIVE** participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And **NO TEXTING!**
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/ Audience Relationship is so important to help us better serve you!

Here are some things to think about while watching the show. You might be asked these questions in the talkback!

1. What is the effect of actors playing multiple characters in the play? Is it confusing? Why or why not? How does it change the impact of the scenes?
2. How did the director and designers let you know the location had changed on stage?
3. How did you know time had passed?
4. Note when the actors directly address the audience. Why do you think they do this at some times and not others? How does it make you feel?

The Tempest

About the Play

Summary



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

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



Prospero isn't finished with his sport of Antonio and Alonso, either. He creates a magical banquet for the two men that vanishes whenever they try to eat. He also sends Ariel in the guise of a harpy to hound them for their crimes against Prospero. Later, at a masque to celebrate the upcoming marriage of Miranda and Ferdinand, Prospero remembers Caliban's plot and

abruptly calls the revels to a halt. He sends Ariel to punish them as well; the spirit does so by first luring them with some fancy clothes, then setting other island spirits upon them in the shape of hunting dogs that chase them around the island.

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

Bardweb.net



The Tempest

About the Play

Meet the Characters

Alonso is the King of Naples. An enemy of Prospero's, he accepted Antonio's proposition to help the latter usurp Prospero's throne in return for Antonio's swearing Milan's fealty to Naples.

Sebastian is the brother of Alonso, the King of Naples.

Prospero is the deposed Duke of Milan.

Antonio is Prospero's brother. He usurped the throne of Milan from his brother with Alonso's help, willingly abandoning the sovereignty of the Dukedom to Naples.

Ferdinand is Alonso's son. Cast up on his own on the island after the wreck, he is convinced that his father has drowned, not least by Ariel's songs.

Gonzalo is an old man, an honest counselor of Alonso's.

Adrian is a lord in Alonso's suite. He appreciates the climate of the island where they have landed, and questions Gonzalo's scholarship.

Francisco is a lord in Alonso's suite. He attempts to comfort the King with the hope that Ferdinand may be alive, but is unsuccessful. He is intrigued by the vanishing of the spirits at the feast.

Caliban is the savage son of the witch Sycorax, and was born on the island.

Trinculo is Alonso's jester. He is a coward and is delighted to have Caliban subservient to him. He has a taste for finery as well as for liquor, and plans to help Stefano become king of the island.

Stephano is Alonso's butler. He has something of a taste for liquor, and is well-served when he is cast up on the shore with a butt of wine that he held onto to avoid drowning.

The Master of a Ship captains a ship bearing the King of Naples and his closest advisers home from a wedding in Tunis.

Boatswain is in charge of running the ship in the storm.

Mariners try to keep the ship afloat during the storm, but soon realize that all is lost and that their only hope is in prayer. They spend some time under strange hatches, haunted by odd sounds, but then awake to discover that their ship has not been wrecked after all.

Miranda is Prospero's daughter. Though she has some vague memories of her time at court when she was a toddler, in the main she has no recollection of a life other than being isolated on an island with no company but her father and Caliban.

Ariel is an airy spirit bound in service to Prospero and impatient for his release.

Iris is one of Prospero's spirits, representing the goddess of the rainbow in the masque.

Ceres is one of Prospero's spirits representing the goddess of the harvest in the masque. She joins Juno to bless Ferdinand and Miranda's union.

Juno is one of Prospero's spirits, representing the Queen of Heaven and goddess of marriage in the masque. She joins with Ceres to bless Ferdinand and Miranda's union.

PlayShakespeare.com



The Tempest

About the Play

Meet the Playwright



-William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

-We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

-Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to **READ** one of his plays if you don't know it. Get up and try **ACTING IT OUT**. You'll be surprised how much you'll understand. Reading Shakespeare is **ALWAYS** hard, Performing him is **EASY**.

-Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about **WAR**. Guess he had human nature down... In his plays you can find teenagers fighting with their

parents, teenagers running away, teenagers falling in love, ghosts, gods, witches, drunks, murderers, a woman caressing her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it **ALL**!

-Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people **COULDN'T** read or write! Aside from the plays, there were bear-baitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

Shakespeare's Early Years

- William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

- William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratford-upon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His

father stopped going to church meetings and town council meetings, and his application for a coat-of-arms was turned down. A 'coat-of-arms' was an important status symbol in Elizabethan England. Today it would be like the U.S. Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

- Shakespeare's mother was Mary Arden, a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His younger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.

- As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday- including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was

The Tempest

About the Play

Meet the Playwright

deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.

The London Years

- Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in *As You Like It* and the ghost of Hamlet's father in *Hamlet*.



- In 1589-92, Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier acting company in London.

- In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit histrionem" or in English instead of Latin "All the world's a stage".

-The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no roof in the

center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were given every day from 2-5 in the afternoon (so the sunlight wouldn't bother the audience or the actors) except Sunday. The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy. Why didn't they just pass out leaflets? Going to plays was considered immoral and advertising for plays was prohibited. Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK BEHIND YOU!"

- On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of *Henry the Eighth*. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed, The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

The Later Years

- Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased 'New House', the second largest home in Stratford-upon-Avon and often invited his friends and fellow artists over to hang out. One such visit is recorded in the journal of John

Ward, a vicar in Stratford. He wrote, "Shakespeare, Drayton, and Ben Johnson had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.

- In all, Shakespeare had written over 40 plays in two years. Two members of his



acting company, the Lord Chamberlain's Men, published all the plays they could find in 1623. This collection of 37 of Shakespeare's plays has come to be known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of self-profit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

- Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions..."

The Tempest

About the Play

Meet the Playwright

Shakespeare's Plays

1589	<i>Comedy of Errors</i>	1599	<i>Twelfth Night</i>
1590	<i>Henry VI, Part II</i>		<i>As You Like It</i>
	<i>Henry VI, Part III</i>		<i>Julius Caesar</i>
1591	<i>Henry VI, Part I</i>	1600	<i>Hamlet</i>
1592	<i>Richard III</i>		<i>Merry Wives of Windsor</i>
1593	<i>Taming of the Shrew</i>	1601	<i>Troilus and Cressida</i>
	<i>Titus Andronicus</i>	1602	<i>All's Well That Ends Well</i>
1594	<i>Romeo and Juliet</i>	1604	<i>Othello</i>
	<i>Two Gentlemen of Verona</i>		<i>Measure for Measure</i>
	<i>Love's Labour's Lost</i>	1605	<i>King Lear</i>
1595	<i>Richard II</i>		<i>Macbeth</i>
	<i>Midsummer Night's Dream</i>	1606	<i>Antony and Cleopatra</i>
1596	<i>King John</i>	1607	<i>Coriolanus</i>
	<i>Merchant of Venice</i>		<i>Timon of Athens</i>
1597	<i>Henry IV, Part I</i>	1608	<i>Pericles</i>
	<i>Henry IV, Part II</i>	1609	<i>Cymbeline</i>
1598	<i>Henry V</i>	1610	<i>Winter's Tale</i>
	<i>Much Ado about Nothing</i>	1611	<i>Tempest</i>



The Tempest

Historical Context

Elizabethan Theater

Statistics from the late 16th century suggest that more than 10% of the population regularly attended plays. The first regular London playhouse, The Theatre, had been built by the actor and carpenter, J. Burbage, in 1576. Actually, it was built just outside the city of London in order to escape the Puritan civic authorities. Up to this time players had been forced to perform mostly in inn yards. In the typical Elizabethan playhouse:

- The overall shape was roughly round or octagonal shaped with an open space in the middle, or an unroofed yard surrounded by one or two galleries.
- The stage was an open platform, jutting out into the center of the yard.
- Under the stage, hidden by drapery, was a cellar with machinery for projecting ghosts and devils through trapdoors.
- Above the stage the first gallery provided an open balcony which could be used for appearances of actors.
- Above the balcony was a hut to house machinery to raise or lower actors or property onto the stage.

The audience could stand around the stage, on three sides, for the payment of a penny. In the galleries, the best places cost as much as sixpence. Depending on the theatre, there were as many as 2,000 to 3,000 places for spectators.

Shakespeare's company, the King's Men, owned and produced their plays in the Globe Theatre, which they opened in 1589. Like many others of its time, it was an open-roofed structure with a jutting stage, surrounded by curving balcony of seats. The stage itself was roofed and had many levels, so that almost any kind of scene could be represented.

There was little in the way of props and scenery. Shakespeare's play often contain prologues apologizing for the poverty of the set and inviting the viewers to use their imaginations. The plays are full of vivid speeches that use words to create the scene for the audience.

In an open theatre, plays were performed during the day with no lighting available beyond natural daylight. In an enclosed theatre, such as the Blackfriars which the King's Men purchased in 1609, evening performances could be given by torch and candlelight. This type of performance was more expensive and attracted a higher class audience.

Theatre companies during Shakespeare's time consisted of male actors only; no women appeared on the stage. Young men dressed in women's clothing played these parts. The theatre was considered too vulgar an environment for women and a temptation to public "immorality." Needless to say, the men were presented with the same temptations, but it was considered more socially acceptable for them. Although an actor could make a good living, the profession was not considered respectable and the association between acting and a "loose" lifestyle is one that lives on today.

The Tempest

Historical Context

The Wreck of the *Sea Venture*

Excerpted from Alden T. Vaughan, "Shakespeare Discovers America, America Discovers Shakespeare," *Shakespeare in American Life* exhibition catalog. Folger Shakespeare Library, 2007.

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



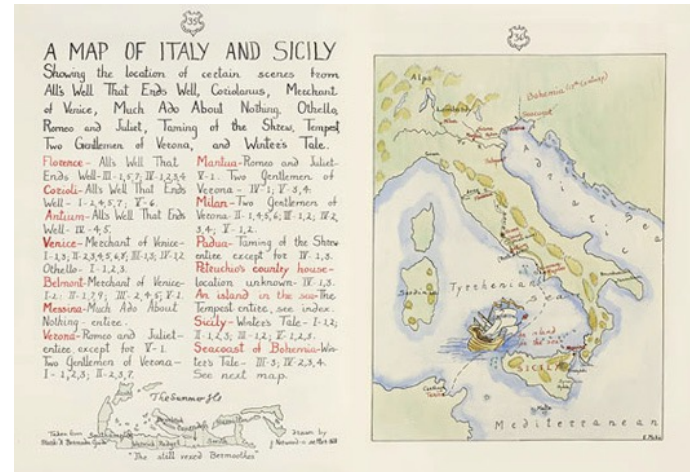
Deryck Foster. *Sea Venture and consorts at sea*, 1609. Painting, 1994. Reproduction courtesy of Bank of Bermuda Foundation and Bermuda Maritime Museum.

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.

No humans, European or aboriginal, inhabited the Bermuda archipelago when the *Sea Venture* fortuitously arrived. During the previous century, ships of many nations had crashed on its reefs, and a few survivors had lived to describe the "Isle of Devils," but the most tangible signs of those accidental visits were the wild hogs whose ancestors swam ashore from shipwrecked vessels. Yet Bermuda was, as the *Sea Venture*'s passengers quickly realized, an island paradise strategically located for transatlantic commerce or piracy and free for the taking. Instead of the reputed devils and malicious spirits, the English encountered docile and abundant birds, fish, tortoises, and the immigrant hogs; fruits and berries were ubiquitous. The climate was salubrious, the environment healthy. During the next nine months, Admiral Somers supervised the construction of two seaworthy vessels from Bermuda cedar and the *Sea Venture*'s salvageable timbers and tackle.

The Tempest

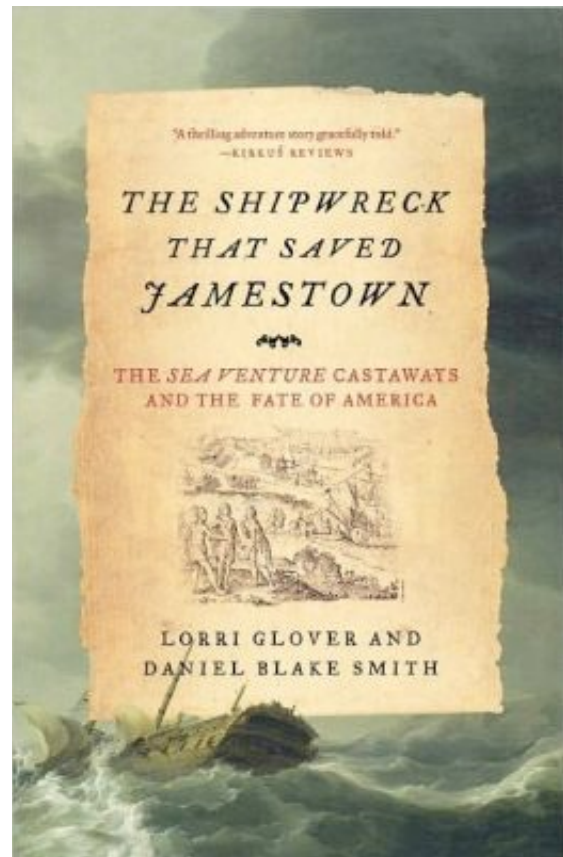
Historical Context



Not everyone pitched in. Some men preferred a life of ease on Bermuda to the imagined perils of Virginia and refused to build the ships. Other men objected to cutting and carrying cedar logs, still others resented Gates and Somers's firm authority, and a few cast covetous eyes on the survivors' valuable goods. Strachey's letter bristles with charges of "conspiracy," "Mutinie," "Rebellion," and "bloudy issues and mischiefs." By the time the *Sea Venture*'s passengers and crew sailed to Jamestown in the newly completed *Deliverance* and *Patience* in May 1610, one man had been executed, one (maybe two) had been murdered, and two men who hid from harsh punishment were left behind.

The Virginia Colony, Strachey discovered on arrival, was comparably chaotic. "[W]e found the Pallisadoes torne downe,...the Gates from off the hinges, and emptie houses...burnt" for firewood. Outside the fort, "the *Indian[s]* killed as fast...if our men stirred but beyond the bounds of their blockhouse, as Famine and Pestilence did within." With only sixty men and women surviving from the several hundred who had reached Jamestown since 1607, Gates and the disheveled remnant abandoned the colony; only the unexpected arrival of fresh settlers and supplies under a new governor, Francis West, Lord De La Warr, saved the day. With order largely restored, Sir Thomas Gates left for England in early September 1610, carrying Strachey's letter. It was too candid for the Virginia Company of London to permit publication, but the manuscript fascinated many readers, including William Shakespeare. *The Tempest* (completed in late 1610 or early 1611) borrowed some of Strachey's words, phrases, and themes, as well as touches from Silvester Jourdain's less revealing pamphlet (1610), and many other—mostly non-American—texts and ideas.

Elizabeth McKie. *A Shakespearean Atlas*. Manuscript, Chapel Hill, NC, 1934. Shelfmark W.b.638. Folger Shakespeare Library.



The Tempest

Activities

Words Coined by Shakespeare

SHAKESPEARE TABOO

From “assassination” to “zany,” Shakespeare has given us words that we encounter every day. It is almost impossible to discuss such diverse subjects as advertising, business, law, medicine, or even dinner engagements and romance without using a word first penned by the Bard.

In this activity, students will be introduced to some of these terms and gain a new appreciation for Shakespeare. Each card contains a word first penned by Shakespeare, its definition, derivation, and the play(s) in which it first appeared.

You will need:

Shakespeare Taboo cards

A one minute timer

Print pages 17 and 18 of this Study Guide and cut them into cards, each with one word that Shakespeare coined. Divide class into two teams, sitting on opposite sides of the room. Decide which team will go first. Each team has one minute. One person from that team is the “giver,” who takes the top card and attempts to prompt his or her teammates to guess the word at the top. Unlike traditional Taboo, he may use any information on the card as well as break the word down into syllables or get his teammates to say words that rhyme with the word or a syllable in the word. For instance, if the word is “dwindle”, the student may say, “This word means to decrease or shrink. It has two syllables. The first syllable rhymes with thin. The second syllable sounds like a word for not sharp (dull).” The giver may only use speech to prompt his or her teammates; gestures, sounds (e.g. barking), or drawings are not allowed.

While the giver is prompting the teammates they may make as many guesses as they want with no penalties for wrong guesses. Once the team correctly guesses the word exactly as written on the card, the giver sits down and the next person from his/her team moves on to the next word on the next card, trying to get as many words as possible in the allotted time. A player may choose to “pass,” and give the next player from their team their card. When time runs out, play passes to the other team. The playing team receives one point for correct guesses. When you’ve gone through all of the cards, the team with the best score wins.



The Tempest

Activities

AROUSE (v)

To stir or waken; to excite

Shakespeare added the prefix *a-*. *arouse* is formed from the verb *rouse* which in Middle English had as its original sense “to shake the feathers” describing the behavior of hawks trained for hunting.
2 Henry VI, The Two Noble Kinsmen

ASSASSINATION (n)

Murder of a prominent person

The noun *assassin* appeared in English in the 13th c deriving from an Arabic word denoting a sectarian group whose members took hashish or marijuana before killing a king or public figure. From the Arabic root of *assassin*, meaning “eater of hashish.”
Macbeth

PUKE (v)

To vomit

Possibly from the Old English *spitwan* (“to spew or spit”) and the modern German verb with the same meaning, *spucken*.
As You Like It

BEDROOM (n)

Space for sleeping; area in or for a bed

Shakespeare uses *bed-room* to mean “room or space within a bed,” not the modern “room with a bed.”

A Midsummer Night's Dream

SWAGGER (v)

To bluster or walk arrogantly; to act superior; to bully

Perhaps from the Norwegian word *svagga* (“to sway in walking”) *A Midsummer Night's Dream, Troilus and*

MOONBEAM (n)

Ray of reflected light from the moon

Shakespeare was the first to coin the compound word
A Midsummer Night's Dream

BUMP (n)

Swelling or raised spot on a surface

Both noun and verb are probably onomatopoeic, reflecting the sound of a blow. Shakespeare's *bump* is a swelling that might be caused by a blow.

Romeo and Juliet

CIRCUMSTANTIAL (adj)

Indirect; dependent upon

circumstances or situation

Shakespeare added the suffix *ial-* to the noun *circumstance*, which refers to the incidental or “surrounding” details (such as time, place, manner or occasion) of an action. *As You Like It*

CRITIC (n)

One who passes judgement or expresses a reasoned opinion; reviewer

From the Greek verb *krinein*, “to judge or decide.” *Love's Labors Lost*

EMPLOYER (n)

Shakespeare added the suffix *er-*

From the Latin *implicare* (“to enfold or involve”). In some Shakespeare texts, the noun is spelled *imploier*.
Much Ado About Nothing

FARMHOUSE (n)

Farmer's home; rural dwelling

Farm is from the fourteenth century from the Old French term meaning “lease,” based on the Latin verb *firmare*, “to make firm.” Shakespeare coined the compound word, hyphenating it as *farm-house*. *The Merry Wives of Windsor*

FLAWED (adj)

Imperfect; showing a weakness or imperfection

Shakespeare coined the adjective, based on the Middle English *flaw*, meaning “flake or chip.” *King Lear, Henry VIII*

FORTUNE-TELLER (n)

Seer or prophet; one who professes to see the future

Shakespeare was the first to coin the compound word.

The Comedy of Errors, The Merry Wives of Windsor

FRUGAL (adj)

Sparing; thrifty or economical

Based on the Latin *frugalis*, derived from *frux* for “fruit” or “value.” **15**
The Merry Wives of Windsor, Much Ado

The Tempest

Activities

GLOOMY (adj)

Dark and dismal; depressing

Shakespeare coined the adjective from the earlier verb *gloom*, meaning “to look, feel or act sullen or despondent.”

1 Henry V

HURRY (v)

To rush or move quickly

Of unknown origin.

The Comedy of Errors, Venus and Adonis

VULNERABLE (adj)

Immune to harm or injury, having no weakness

From the Latin, *vulnerare*, “to wound or injure.”

Invulnerable: *King John, Hamlet, The Tempest*

Vulnerable: *Macbeth*

LONELY (adj)

Having no companionship; feeling cut off or desolate

Coined from *alone*, from the Old English combination of *al* (“all”) and *an* (“one”).

Coriolanus, The Winter’s Tale

MIMIC (n)

Performer skilled at imitating or aping

From the Greek *mimos* for “mime or actor.”

A Midsummer Night’s Dream

ADDICTION (n)

Leaning or inclination; devotion to a habit

From the Latin *addicere*, meaning “to favor.” *Henry V, Othello*

LUGGAGE (n)

Something lugged; baggage belonging to a traveler

From the verb *lug*, from Middle English *luggen*, “to pull or drag by the hair or ear.” *1 Henry IV, The Tempest*

EYEBALL (n)

Rounded capsule that forms the eye; organ for vision

Eye may be traced back to Old English and Germanic roots. Shakespeare was the first to use the compound word.

A Midsummer Night’s Dream, The Tempest

DWINDLE (v)

To decrease or shrink; to become less

Probably based on Middle English *dwine*, meaning “to waste away”.

1 Henry IV, Macbeth

MANAGER (n)

One who controls or directs; person in charge

From the Latin *manus*, “hand.”
Love’s Labor’s Lost, A Midsummer Night’s Dream

PREMEDITATED (adj)

Contemplated or thought about beforehand; planned

From the Latin prefix *prae-*, “before,” and the verb *meditari*

1 Henry VI, A Midsummer Night’s Dream

UNAWARE (adv)

Unknowingly; suddenly; without warning

From the Old English *waer*, “careful or wary.”

Venus and Adonis, 3 Henry VI

SHOOTING-STAR (n)

Meteor appearing like a streak of light

Shakespeare coined this compound

word

Richard II

WORTHLESS (adj)

Having no value or merit;

contemptible

Shakespeare added the suffix to the Old English root *weorth* (“worthy”)

3 Henry VI, The Two Gentlemen of Verona, Titus Andronicus, 1 Henry VI, 2 Henry VI

SKIM-MILK (n)

Milk with its cream removed

Shakespeare coined this compound 16

The Tempest

Activities

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

Example:

In *The Tempest*, Prospero says,

“It was mine art,
When I arrived and heard thee, that made gape
The pine and let thee out.”

He figuratively means, “When I got here, I heard you trapped in the tree and used my magic to release you.”

Exercise:

**In Act I, Scene 2, Miranda describes
the storm tossed ship, saying...**

“If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.”



**Write your own paraphrasing
of Miranda's words in modern
day speech in the bubble
above.**

The Tempest

Activities

Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production of *The Merry Wives of Windsor*. The review should include one paragraph each for:

Introduction – What did you watch, where and when, and maybe, why?

The script – Did you like the writing, the story, the characters? Why or why not?

The score – Did you like the music? Why or why not?

The acting – Did you believe and care about the characters as portrayed? Why or why not?

The design – Did you like the set, costume and light designs? Why or why not?

The staging – How did the director stage the violence? Was it effective?

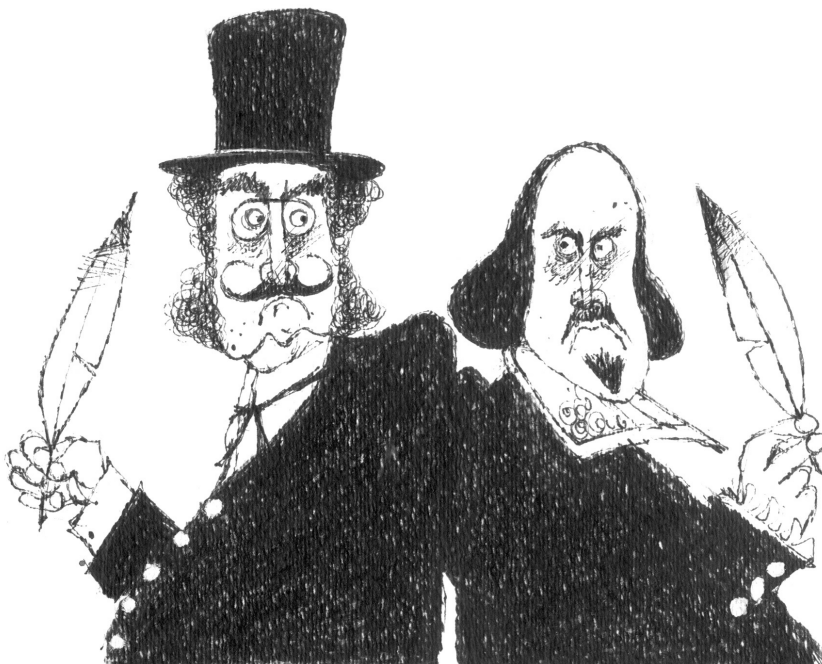
The audience – What ways did the audience respond to particular moments?

Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at: anneh@orlandoshakes.org

We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic | eHow.com http://www.ehow.com/how_2079002_become-theater-critic.html#ixzz1v9tEyMnc



The Tempest

Discussion & Themes

DISCUSSION

1. Why is it significant that the play begins with a storm at sea?
2. What does it mean that Prospero has to take off his robe, his “magic garment,” before he can tell Miranda about her history?
3. In Prospero’s questioning of Ariel, we learn that the storm is part of Prospero’s design. Does he want to punish the conspirators or lead them to repentance?
4. What does Caliban hope to accomplish by his plot against Prospero? Why does Shakespeare include this subplot mirroring the conspiracy of the nobles?
5. Why does Prospero decide to give up magic? What does his choice show about what he thinks happened in the past? How does he plan to live in the future? What has Prospero learned? Has he changed in any fundamental way or had the change already occurred before the beginning of the action?

THEMES

Loss & Restoration "...The Rarer Action Is
In Virtue, Than In Vengeance." (Prospero, 5,1)

Servant & Master Is There More Toil? Since Thou Dost Give Me Pains, / Let Me
Remember Thee What Thou Hast Promised, / Which Is Not Yet
Performed Me' (Ariel, 1,2)

Power & Colonization "All Things In Common Nature Should Produce
Without Sweat Or Endeavour. Treason, Felony,
Sword, Pike, Knife, Gun, Or Need Of Any Engine
Would I Not Have; But Nature Should Bring Forth
Of It Own Kind, All Foison, All Abundance
To Feed My Innocent People.." (Gonzalo , 2,1)

Loss & Restoration "Misery acquaints a man with strange bedfellows." (Trinculo, 2,2)

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