The Tempest
Study Guide

This Study Guide was written by Kacey Roye & Rick Flieger and edited by Mark McCarver. It contains selected excerpts from public domain.

Show Runs: February 17 – March 12, 2017
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**MISSION:** The Classic Theatre creates excellent theatre that is relevant, diverse, entertaining, and transformative.

**VISION:** We seek to achieve our mission by creating connections and conversations through compelling classic works.

### Classic Theatre Staff

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<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Kelly Roush</td>
<td>Executive Director</td>
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<tr>
<td>Diane Malone &amp; Allan Ross</td>
<td>Co-Artistic Directors</td>
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<tr>
<td>Cynthia Langston</td>
<td>Director of Development</td>
</tr>
<tr>
<td>Kacey Roye</td>
<td>Director of Education</td>
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<tr>
<td>Florence Bunten</td>
<td>Box Office Manager</td>
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<tr>
<td>Olivia Tober</td>
<td>Bookkeeper</td>
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<tr>
<td>Rita Duggan</td>
<td>House Manager</td>
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Classic Theatre of San Antonio - *The Tempest* Study Guide 2
Note from the Director

What happens when the rules of the script are bent, but not broken? The Classic Theatre is dedicated to creating productions that are relevant, diverse, entertaining, and transformative. We present classic theatre with contemporary connections. Should you attend our production, you will find that we have taken many liberties with Shakespeare’s script that keep with The Classic’s mission at the forefront.

What happens when a character’s gender is changed? What if lines are cut? Can you still honor the original intention of the playwright with altered dramatic elements?

We hope you will attend what we consider to be an innovative, forward thinking production, discover the surprises as they come, and decide for yourself!

Mark McCarver
### Cast of Characters

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Prospero</td>
<td>Allan S. Ross</td>
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<tr>
<td>Ariel</td>
<td>Kacey Roye</td>
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<tr>
<td>Miranda</td>
<td>Grace Lamberson</td>
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<tr>
<td>Caliban</td>
<td>Michael Holley</td>
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<tr>
<td>Ferdinand</td>
<td>Hunter Wulff</td>
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<tr>
<td>Stephano</td>
<td>Rick Clyde</td>
</tr>
<tr>
<td>Trinculo</td>
<td>Linda Ford</td>
</tr>
<tr>
<td>Alonso</td>
<td>Magda Porter</td>
</tr>
<tr>
<td>Sebastian</td>
<td>Kelly Roush</td>
</tr>
<tr>
<td>Antonio</td>
<td>Meredith Alvarez</td>
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<tr>
<td>Gonzalo</td>
<td>Alison Bridget Chambers</td>
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### Production Staff

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<th>Name</th>
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<tr>
<td>Director</td>
<td>Mark McCarver</td>
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<tr>
<td>Stage Manager</td>
<td>Kaitlin Muse</td>
</tr>
<tr>
<td>Production Manager/Sound &amp; Music Designer</td>
<td>John Coker</td>
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<tr>
<td>Set/Costume Designer</td>
<td>Jodi Karjala</td>
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<tr>
<td>Lighting Designer</td>
<td>Pedro Ramirez</td>
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<tr>
<td>Prop Designer</td>
<td>Alfy Valdez</td>
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<tr>
<td>Acting Intern</td>
<td>*Jasmin Paniagua</td>
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<tr>
<td>Stage Management Intern</td>
<td>*Ava Valdez</td>
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*AIM High interns
Synopsis

**Short Summary:** Prospero, the duke of Milan and a sorcerer, is cast away on a remote island with his daughter, Miranda, through the deceptions of Prospero's envious brother Antonio and co-conspirators. Over a decade later, those responsible have been shipwrecked on the island by Prospero's magic. Begrudged creatures and drunken clowns, charmed royals and magical spirits alike, all struggle between the temptation for revenge and greed, and the grace of forgiveness and humility.

**Act One:** A huge storm batters a ship carrying Alonso (the King of Naples), Sebastian (Alonso's brother), Ferdinand (Alonso's son), Antonio, Gonzalo, and others. They are likely to die by shipwreck.

On the island near the storm, Prospero and his daughter Miranda are introduced. We learn that Prospero has created the storm battling the ship. Miranda is concerned that the men aboard the ship are harmed and asks Prospero to stop the storm. We also learn that Prospero was once the Duke of Milan but was banished to this island with Miranda by Antonio, his brother, who took over Prospero's dukedom of Milan.

Ariel, a magical spirit, appears. It becomes clear that Ariel is in Prospero's service, and caused the storm at Prospero's bidding. He tells us that the men onboard the ship have all made it ashore unharmed as planned. Caliban, a malformed beast, is also introduced. Miranda expresses her strong dislike for him, and we learn that he has been reduced to no more than Prospero's slave.

Ferdinand, who has been wandering the island, meets Miranda and falls immediately in love with her: This appears to be of Ariel's doing and part of the carefully-laid plan that Ariel must carry out to win his freedom from Prospero.

**Act Two:** The rest of the shipwrecked survivors wake up on the island. They are surprised that their clothes smell and feel as fresh as if they had just been bought at a market. Ariel's magic makes the party fall asleep, with the exception of Antonio and Sebastian.

Antonio, who usurped his brother Prospero as Duke of Milan, convinces Sebastian to do the same thing and take the throne from King Alonso. The two are about to kill Alonso and his men in their sleep, but Ariel awakens everyone and the two men quickly make an excuse for drawing their swords out.

Trinculo, a jester of Alonso's court, has been wandering the island alone himself. He discovers Caliban hiding from him under a cloak. Fearing another storm coming, Trinculo hides under the cloak as well. Stephano, the court butler, eventually finds Trinculo under Caliban's huge frame. Caliban believes Stephano to be powerful enough to overthrow Prospero and give Caliban his freedom. Caliban convinces Stephano and the three set off to find Prospero.
Act Three: Prospero, who is now invisible to Ferdinand and Miranda, witnesses the two expressing their deep love for one another. Prospero, realizing he is witnessing a truly rare meeting of hearts, approves of Ferdinand for his daughter. The scene ends with Ferdinand taking Miranda for his wife.

Bottle in hand, Stephano, Trinculo, and Caliban continue on their merry way together. Stephano’s delusions of grandeur only grow, and Trinculo and Caliban dutifully follow. Caliban promises Stephano that if Prospero is killed, Stephano will gain rule over the island and Miranda as his wife.

Alonso, Sebastian, Antonio, Gonzalo, and the rest of the court are still wandering about the island. Antonio and Sebastian decide to make their murderous move later that night, but their conspiracy is interrupted by the illusion of a huge banquet conjured by Prospero. As the men are about to eat, a vengeful Ariel enters, taking credit for their shipwreck and making the banquet vanish. A great guilt begins to take Alonso over.

Act Four: Prospero tells Ferdinand that he no longer will punish him, but instead freely give him his daughter’s hand in marriage. Prospero conjures up a beautiful, mythical, illusory party to celebrate, complete with goddesses and nymphs.

Prospero instructs Ariel to lead the shipwrecked men on the island to him. Caliban, Stephano, and Trinculo come looking for Prospero and find a few garments on a line left by Ariel and Prospero as a trap. Caliban still wants very much to kill Prospero and carry out this plot; however, Trinculo and Stephano are very drunk, as usual, and become completely distracted by the beautiful clothes. Prospero sends illusions of hounds to chase them away and promises Ariel that he will soon be free.

Act Five: Prospero tells Ariel that he will soon be free and that he will miss him. Prospero also intends to destroy his ability to use magic.

After verbally reprimanding the court without their awareness, Prospero reveals himself and forgives King Alonso. Aside, he tells Sebastian and Antonio he will keep secret their plan to kill Alonso, scolding them for their actions. Stephano, Trinculo, and Caliban appear and their plot is revealed to all. And finally, Prospero reveals to the mourning Alonso that his son is alive and now happily married to Miranda. Prospero reveals that in the morning they will all set sail for Naples. Ariel is at last set free.

Epilogue: Prospero asks the audience to allow him to travel back to Naples and reclaim his life as Duke of Milan.
About William Shakespeare

William Shakespeare, often called the English national poet, is widely considered one of the greatest dramatists of all time. His works have been performed all over the world for more than 400 years. Shakespeare wrote plays that capture the entirety of human emotion and turmoil.

Very little personal history is actually known about William Shakespeare. There are two primary sources that provide us with a basic outline of his life. One source is his work—the plays, poems and sonnets—and the other is official documentation such as church and court records. William Shakespeare was baptized in Stratford-Upon-Avon in 1564. He most likely attended the King’s New School, focusing on reading, writing, and the classics. At 18, he married Anne Hathaway and together they had three children; Susanna, and twins, Hamnet and Judith. In the early 1590’s, he joined a London acting troupe called The Lord Chamberlain’s Men, later changed to The King’s Men. By 1599, William Shakespeare and his business partners built the Globe theatre on the south bank of the Thames River.

Shakespeare’s known work was produced between 1589 and 1613. His early plays were mostly comedies and histories, widely regarded as some of the best of these genres. He concentrated on tragedies including Hamlet, Othello, King Lear, and Macbeth, until about 1608. In his last phase, he collaborated with other playwrights. At this time, he also wrote tragicomedies, or romances, such as The Tempest.

As tradition may have it, William Shakespeare died on his birthday, April 23, 1616, though many scholars believe this is a myth. Church records show he was entombed at Trinity Church on April 25, 1616.
Facts About *The Tempest*

Bermuda’s coat of arms (right) features a representation of the fated shipwreck and the storm (or tempest) that caused it, under which is a Latin phrase that translates as “Whither the fates carry us.”

- The 1623 First Folio of Shakespeare’s plays classifies each play as a comedy, tragedy, or history. In the Folio, *The Tempest* is classified as a comedy. Some modern scholars, however, agree that some of the so-called comedies are more romantic than comical and have proposed a new category: the romances, of which *The Tempest* is an example.

- *The Tempest* stands out from nearly all of Shakespeare’s other plays as an original story with little pre-existing literary source material. One event, however, almost certainly gave Shakespeare the idea of writing about the survivors of a shipwreck. In 1609, the supply ship *Sea Venture* sailed for the new colony of Jamestown in what is now Virginia. After taking on water during three days of storms, the ship had to be grounded off the coast of the “Isle of Devils” (now Bermuda). Miraculously, all 150 people aboard made it to shore. After nine months, most of them sailed on to Jamestown on two ships they built from island trees and salvaged parts from the wreck. (See Bermuda’s Coat of Arms above).

- Trinculo is a classic Elizabethan clown--his original costume would have been a multicolored jester suit, making his role immediately obvious to an audience that loved “fool” characters. Trinculo’s character type, the “silly servant,” originates in Italian *Commedia dell’arte* (“comedy of craft,” or improvisation), which typically featured two *zanni* (foolish servants--the English word “zany” derives from *zanni*).

  Trinculo is based on the Italian character type of the second *zanni*: a simple-minded character who lacks moral principles, but in an innocent, non-vicious manner. Italians called this character *Arlecchino*, from which the English sound-alike word “Harlequin.” Stephano is also a Shakespearean fool, based on the Italian comic character of the first *zanni*: a character who “hesitates at nothing…He has no conscience, [and] his assistance is invaluable in executing…the murder of a rival…All his relationships are exploitative, and he loves nobody.”
Did You Know?

**The Decemberists sing about *The Tempest***

The song titled “The Island,” on the album “The Crane Wife,” by The Decemberists, makes several references to *The Tempest*. Some references include Sycorax, the storm, the island, Miranda, Prospero, and Caliban.

**Click on The album cover of “The Crane Wife” to hear “The Island”**

“O brave new world, that has such people in it!”

Miranda: O wonder!
   How many goodly creatures are there here!
   How beauteous mankind is! O brave new world, That has such people in’t

John Savage: “O brave new world,” he repeated. “O brave new world that has such people in it. Let’s start at once.”
   -Aldous Huxley, *Brave New World* (Chapter 8)

Aldous Huxley’s 1932 novel titled, “Brave New World,” alludes to *The Tempest* frequently. Huxley has taken his title from Miranda’s exclamation upon meeting the party of the King of Naples. John Savage repeats these words several times throughout the novel, first when he learns that Bernard Marx intends to take him back to civilization.

**Harry Potter & Caliban**

In the Harry Potter series, and later in Fantastic Beasts and Where to Find Them, J.K. Rowling uses “mooncalf” as a playful nocturnal creature that only comes out of its burrow during a full moon.

Today, a “mooncalf” is a foolish person. The term originally meant a deformed calf born from the influence of the full moon. In the 17th century, it came to mean a deformed baby and, later, a hideously deformed individual, as in *The Tempest* when Stephano calls Caliban a “mooncalf.”
Analysis of Major Themes

The Theatre

_The Tempest_ is solely concerned with its own nature. The play frequently draws links between Prospero's art and theatrical illusion; the shipwreck being a spectacle, and Antonio and Sebastian being cast to act in a troupe. Prospero references the Globe Theatre when he describes the whole world as an illusion: "the great globe ... shall dissolve ... like this insubstantial pageant.” Ariel frequently disguises himself as figures from Classical mythology (a nymph, a harpy, and Ceres, as he traditionally acts in a masque).

Early critics saw this constant allusion to the theatre as an indication Shakespeare wrote Prospero as a direct reflection of himself; Prospero’s riddance of magic thus signaling Shakespeare's farewell to the stage. This theory persists, and solidly remains within the canon.

Post-Colonization

In 1609, a fleet of nine ships set out from England, headed towards John Smith's Virginia colony, the first English settlement in the New World. One of the nine ships was separated during a violent storm and ended up on Bermuda. These shipwrecked Europeans began colonizing the island and enslaving the native population. Shakespeare's _Tempest_ is based on this incident.

_The Tempest_ can be interpreted in terms of postcolonial theory, dealing with literature in the following ways:

1. The way in which literature by the colonizing culture distorts the experience and realities, inscribing the inferiority of the colonized people.
2. Literature by colonized peoples which attempts to articulate their identity and reclaim their past in the face of that past’s inevitable otherness.

_The Tempest_, with its shipwreck, marooned passengers, and nearly uninhabited island, lends itself to this interpretation.

Prospero has taken charge of a remote island, being able to do so because of his strong magical powers. With this magic, he forces the local inhabitants (Ariel and Caliban) to work for him, and maintains his control by a combination of threats, spells, and enchantments, as well as promises of freedom. By taking charge of a place which is not his and by exerting his European authority over the strange non-European creatures, Prospero can be seen as an obvious symbol for colonial power.

Caliban, a native of the island, and “ignoble savage,” is the rightful owner of the land. Prospero has forced him against his will to serve Prospero and Miranda. Initially, Prospero extends to Caliban his European hospitality, teaches him language, and, in return, is shown all the natural resources of the island by Caliban. But Caliban refuses to live by Prospero’s rules and tries to have his way with Miranda. Thus their relationship changes quickly to one of master and slave.
Freedom & Imprisonment

The Tempest deals heavily with the idea of confinement and freedom. This is a concept that is explored through both literal and figurative ideas. As Prospero and Miranda are exiled and forced to live on a remote island, they come across Caliban, the only living habitant of the island, and enslave him. Prospero also encounters Ariel inside a tree that he has literally been imprisoned in by Sycorax and grants him his freedom. Ariel carries out Prospero’s bidding in return, but is figuratively imprisoned by Prospero, as he does not have free will.

Prospero has no freedom, as he is subject to his own desires. He longs to serve justice to Antonio, his brother who usurped his dukedom, as well as the wrong-doers from Naples that placed him on the island. Prospero is a figurative slave to the wrongs done to him in the past.

In the epilogue (the very end of the play), the theme continues as Shakespeare suggests that the audience is figuratively held captive to actors and playwrights as they witness a performance. Prospero calls to the audience to free him from his sorcery and allow him to be freed from the island.

2015 production of The Tempest by the Shakespeare Theatre Company in Washington, D.C.
Vocabulary

1. **tempestuous**: characterized by violent emotions or behavior
2. **boatswain**: a petty officer on a merchant ship
3. **mar**: render imperfect
4. **mischance**: an unpredictable outcome that is unfortunate
5. **gallows**: an instrument from which a person is executed by hanging
6. **glut**: supply with an excess of
7. **allay**: lessen the intensity of or calm
8. **whence**: from what place, source, or cause
9. **perdition**: the place or state in which one suffers eternal punishment
10. **inquisition**: a severe interrogation
11. **perfidious**: tending to betray
12. **rapt**: feeling great delight
13. **verdure**: green foliage
14. **thus**: from that fact or reason, or as a result
15. **beget**: generate children
16. **prerogative**: a right reserved exclusively by a person or group
17. **ignoble**: completely lacking nobility in character or purpose
18. **inveterate**: habitual
19. **hearken**: listen (used mostly in the imperative)
20. **extirpate**: destroy completely, as if down to the roots
21. **levy**: impose and collect
22. **impertinent**: improperly forward or bold
23. **wherefore**: the cause or intention underlying an action or situation
24. **bore**: make a hole, especially with a pointed power or hand tool
25. **league**: an association of states or individuals for common action
26. **cherub**: an angel portrayed as a winged child
27. **fortitude**: strength of mind that enables one to endure adversity
28. **ensue**: issue or terminate in a specified way
29. **providence**: prudence and care exercised in the management of resources
30. **prescience**: the power to foresee the future
31. **zenith**: the point above the observer, directly opposite rock bottom

32. **auspicious**: auguring favorable circumstances and good luck

33. **tempest**: a violent commotion or disturbance

34. **precursor**: something indicating the approach of something or someone

35. **besiege**: surround so as to force to give up

36. **trident**: a spear with three prongs

37. **brine**: a strong solution of salt and water used for pickling

38. **vex**: disturb, especially by minor irritations

39. **toil**: work hard

40. **malignant**: dangerous to health

41. **manifold**: many and varied; having many features or forms

42. **whelp**: the young of any of various canines such as a dog or wolf

43. **rend**: tear or be torn violently

44. **entrails**: internal organs collectively

45. **nymph**: a minor nature goddess depicted as a beautiful maiden

46. **hark**: listen; used mostly in the imperative

47. **urchin**: a poor and often mischievous city child

48. **abhor**: find repugnant

49. **brutish**: resembling a beast; showing lack of human sensibility

50. **endow**: give qualities or abilities to

51. **vassal**: a person holding a fief

52. **canker**: an ulcerlike sore

53. **vouchsafe**: grant in a condescending manner

54. **ebb**: the outward flow of the tide

55. **twain**: two items of the same kind

56. **usurp**: seize and take control without authority

57. **manacle**: shackle that can be locked around the wrist

58. **wither**: lose freshness, vigor, or vitality

59. **beseech**: ask for or request earnestly

60. **surety**: something clearly established

61. **chide**: censure severely or angrily

62. **unwonted**: out of the ordinary
Pre-Play Activities

Before Reading

Consider some of these activities in preparing students to anticipate the plot and some of the themes of the play.

**Diorama:** Make a list of objects in class relating to the setting, characters, and theme in *The Tempest*. Ask students to collect objects to make a shoebox/cardboard diorama at home or in class to be presented on a specific day. Below are some examples:

- **SETTING**: sand, sea shells, pictures of lush islands, pictures of storms at sea, a sailing ship, a 17th-century map showing Naples and/or Milan, a song with the sound of the sea or ethereal music suitable for magic and romance.
- **CHARACTERS**: a magician’s hat, a wand, a sorcerer’s robe, a crown, a picture of a monstrous looking man, statues or pictures of a spirit, a beautiful girl or handsome man.
- **THEME**: objects which symbolize ambition, greed, drunkenness, revenge, romantic love, marriage, justice, mercy, harmony (prior to the diorama, allow students to brainstorm ideas of objects which suggest these abstract qualities).

**Character Study:** In Shakespearean tradition, characters are listed in order of their social importance. Follow the suggested activity below to explore how Shakespeare deals with character:

- List the characters according to their familial relationships. Take a look at the descriptions of each character and make predictions about how they will act in the play. As the students read the play, have them refer to their list of characters in order to keep their relationships clear.
- After they have finished reading the play, students can create a new list of characters, listed according to their moral behavior. This can lead to a discussion about how the moral behavior of these characters relates to their social standing.

**Pre-Play Questions**

1. List two facts you know about William Shakespeare.
2. List the titles of as many Shakespearean plays as you can think of.
3. What first comes to mind when you hear the phrase “Elizabethan or Shakespearean language.” List words or phrases that come to mind when you think of Shakespearean language.
4. The Tempest was first performed in 1611, the seventeenth century. List three facts you know about this historical period.
5. Just looking at the title, what might you suspect *The Tempest* is about?
6. This play is classified as a romance. Knowing that, what might you suspect will happen?
Activities During the Play

While Reading

Class discussion of the play can be enhanced through really understanding the character’s objectives and themes of the piece. Here are some things to keep in mind for discussion:

- Ask questions.
- Keep the discussion focused.
- Summarize class ideas, but keep discussion away from summarizing the whole of the play.
- Be a participant and follow the students’ lead.
- Select and adapt any of the following questions to develop the students’ initial responses to the play. These questions can also be used as writing prompts.

Questions

ACT I

1. Conflict between masters and slaves is a central theme of *The Tempest*. How does the exchange between the Boatswain (pronounced “bozun”-the crew member in charge of a ship’s sails, rigging, and deck crew) and Gonzalo and Sebastian illustrate this conflict?
2. What do Miranda’s first lines suggest about her character?
3. Summarize the “backstory” revealed in the conversation between Prospero and Miranda.
4. What do we learn about Gonzalo’s past involvement with Prospero?
5. We meet Ariel, a magical spirit who works under Prospero’s command, and who controlled the storm that took place in Scene 1. Summarize the history between Prospero and Ariel.
6. A complex history exists between Caliban and his human keepers, Prospero and Miranda. Describe this history as Caliban tells it, from their first interactions through the present.
7. How does Ariel facilitate the meeting of Miranda and Ferdinand?
8. It appears that Prospero wants his daughter and Ferdinand to fall in love. Other than the fact that he’s a dad with a teenage daughter, why does Prospero cast a spell over Ferdinand to render him powerless and then imprison him?

ACT II

1. After the other men fall asleep, Antonio makes a surprising suggestion to Sebastian. What is this suggestion, and what is Antonio’s rationale for it?
2. What does Caliban state in his opening speech in this scene?
3. What is Trinculo’s assessment of Caliban, and how does it reflect the characteristics of a Harlequin? (Refer to page 7 “Facts About The Tempest”).

4. Why does Caliban respond to Trinculo and Stephano with such reverence?

ACT III

1. What’s sweet and what’s weird in Ferdinand’s expression of his love for Miranda and in hers for him? Leaf through the scene and cherry-pick the best examples.

2. Explain Caliban’s plan to make Prospero less prosperous.

3. What in your view does Shakespeare imply by giving the “monster” Caliban some of the most eloquent lines in the play?

4. How does Alonso react to Ariel’s message?

ACT IV

1. What does Prospero demand of Ferdinand in exchange for the “gift” of Miranda? What does this suggest about Elizabethan attitudes toward marriage?

2. What literary devices can you identify in the language of Iris, Ceres, and Juno? Find at least two different techniques and name each device. Give a brief definition followed by a quotation from the play, line numbers cited, and a brief explanation.

3. Some scholars interpret Prospero’s “Our revels...” speech as a message to the audience from Shakespeare himself. Considering that The Tempest is widely considered to be Shakespeare’s final play, explain this interpretation.

4. What unpleasantries do Trinculo, Stephano, and Caliban endure on their way to Prospero’s home?

ACT V

1. Identify the moment in which Prospero decides the fate of his captives. What influences him to act as he does?

2. What is Prospero’s message to each of these characters: Gonzalo, Alonso, and Antonio?

3. The expression “I have been in such a pickle,” which has come to mean “I’ve been in a difficult predicament,” originates in this play. How are these words, in a more literal sense, appropriate to Trinculo’s situation?

4. Consider Prospero’s famous epilogue from two points of view: in the literal sense and the figurative sense. If the speech is simply the words of Prospero, how does it bring the story to a close? If the speech comes from Shakespeare himself, a playwright and actor at the end of his final play, what is his message?
Post-Play Activities

After Reading

It’s time to see it in action! Show parts of several adaptations of this play either based directly on the story of *The Tempest* or one that uses its themes.

- *The Tempest* (2010: Directed by Julie Taymor). This is strongly based on Shakespeare’s *The Tempest*, with Prospero’s gender being changed from male to female (Prospera) and played by Helen Mirren. This is the most up-to-date film adaptation of this play. This can be rented on [YouTube](https://www.youtube.com) and on Netflix DVD.

- Shakespeare Summarized: *The Tempest*, by Overly Sarcastic Productions. This is a pretty accurate and witty 9-minute *YouTube summary* of *The Tempest* with video clips straight from the 2010 film.

- *The Tempest* (2012: Starring Christopher Plummer as Prospero). This is Stratford Shakespeare Festival’s stage production of *The Tempest*. This is for rent on [YouTube](https://www.youtube.com).

- *The Tempest* at The Classic Theatre of San Antonio. Bring your students to free, live stage performance of the production on Student Night, February 23, March 2 & March 9. Details about the Classic Theatre’s free Student Performances can be found on page 19 of this study guide.

Discussion

- Review the definitions of romance, tragedy, comedy, and tragicomedy. What is *The Tempest*? Have the students break up into small groups to discuss which category this play falls under. Think about the end of the play. Did a true change occur in the characters, or were they all just under the manipulation of Prospero’s magic?

- Have students create their own picture book telling of the landing of Prospero and Miranda on the island and what happened from the point of view of Caliban. Use Caliban’s speeches from the play to create his dialogue and to gather concrete details for an illustration.

- In small groups, have students list the instances in the play when magic is used by Prospero. Then have them brainstorm and list ways that Shakespeare’s work as both a playwright and poet mirror the use of magic by Prospero. (Students will need knowledge of other plays to complete this successfully).
Theatre Etiquette

Going to a play is a special experience, one that you will remember for a long time. Everyone in the audience has been looking forward to seeing the performance. A production team puts in many long hours and a lot of hard work to mount a performance for an audience. If you keep in mind common courtesy for the performers as well as your fellow audience members, everyone’s theatre experience will be optimized. What follows are a few reminders for attending the theatre.

1. Plan to arrive at the theatre thirty minutes before the performance begins.

2. Gum, food, drinks, or candy are never allowed in the theatre. You may, however, bring a water bottle.

3. Please go to the bathroom before seating for the performance or at intermission.

4. TURN OFF ALL CELL PHONES or anything else that can disturb the production, actors, and audience members during the performance. It is very impolite to have your phone go off during the show.

5. Lights will dim just before a performance and then go dark. Acknowledge this by sitting quietly and calmly.

6. Do not talk or whisper during the performance. The actors on stage can hear you, which is why you can hear them so well. Laughter is of course permissible at appropriate times.

7. Keep body movements to a minimum. You can't get up and move around during the performance.

8. No taking of pictures or video recording is allowed.

9. Don't leave your seat until the cast has taken their curtain call at the end.

10. Show your appreciation by clapping. The actors love to hear applause. This shows how much you enjoyed the performance!
Free Student Programs at The Classic Theatre

Student Performance Night

Bring your Students!

> Student Performances are underwritten and reserved for middle school, high school, and college students from public, private and magnet schools all over San Antonio.

> **WHERE:** The Classic Theatre - located at 1924 Fredericksburg Rd. San Antonio, TX 78201 (adjacent to The Woodlawn Theatre)

> **WHEN:** Student Performances start at 7:00pm on Thursday nights

> Stay for a 15-20 minute talk-back with members of the cast and crew at no additional cost. Students and teachers will have the opportunity to ask questions about the production process, acting choices, and the text.

Student Performance Dates:

- **The House on Mango Street** by Sandra Cisneros
  September 8, 15 & 22, 2016

- **The School for Scandal** by Richard Brinsley Sheridan
  November 10, 2016

- **The Tempest** by William Shakespeare
  February 23, March 2 & 9, 2017

- **Bus Stop** by William Inge
  May 11, 2017

- Our AIM High interns will perform a brief understudy performance, following the show
- RSVP to our Director of Education, Kacey Roye, at Kroye@classictheatre.org
- This is a free event for all students!
- More information about this event can be found on our [website](#)
Join the AIM High Apprenticeship, Internship and Mentor Program!

The Classic Theatre AIM High program is seeking talented, passionate, creative San Antonio high school and college students interested in careers in the performing arts. AIM High members experience a total immersion in design, technical production, directing, and acting through hands-on experience working with accomplished professional artists. Students selected gain free access to tickets to Classic Theatre productions, and attend special events and master classes with Classic teaching artists.

Free Student Performance Nights!

Come enjoy a night of compelling professional live theatre! We open our doors to students and teachers for a free performance of our main stage shows, followed by a Q&A talk-back with the actors and technicians. Teachers must reserve seats in advance. Need help with funding to secure bus transportation? Ask us about how we can help!

Call 210-589-8450
1924 Fredericksburg Road
classictheatre.org
Presents

Classic in the Classroom- Bringing classics to life in the modern classroom

With funds from the Texas Commission on the Arts, the Classic Theatre of San Antonio will contract artist educators to take classic plays and literature into San Antonio public, private and magnet high school and middle-school classrooms with our Classic in the Classroom educational outreach program.

We offer your class a 3-day workshop on the following:

Day 1- Exploring Setting: Discover the history behind great playwrights like Shakespeare, Euripides and Moliere, and learn about the political and cultural influences surrounding the play being studied.

Day 2- Understanding the Text: Focus on finding the deeper meaning and introduce the concepts of prose, verse, allusion, metaphor, imagery and other elements of literature. In developing a modern-day translation, students can use the "actor's toolbox" to unlock the meaning and the message of any classic work.

Day 3- Performing the Classics: Students will use small portions of text and/or poetry, monologues and verse to comprehend the classics as they were intended to be performed.

The workshop will culminate in an in-class performance by our contract artist(s) and reserved seating to one of our Student Performances in our 2016-2017 season.

Are you Interested? Teachers, please send an email with your school, grade(s) you are teaching, text you are studying/which edition, and your class schedule to Director of Education, Kacey Roye, at Kroye@classictheatre.org.