

Education Guidebook

A Resource for Teachers and Students



Summer Shakespeare 2019

Directed by Denice Hicks

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What to Expect...

At ONEC1TY and Franklin Academy Park

The Nashville Shakespeare Festival will have 7:00 pm performances of *The Tempest* on Thursdays, Saturdays and Sundays, and performances of *Pericles* on Friday nights at ONEC1TY, August 15th through September 22nd. *The Tempest* will move to Franklin's Academy Park for its closing weekend, September 26-29th.

ONEC1TY



Academy Park



..During The Performance...

ONEC1TY and Academy Park are open-air theaters. Theatergoers are invited to bring blankets and lawn chairs, or cushions for bench seating. Each night, food trucks are present for pre-show and intermission, or patrons may bring picnics. Audience members can expect to be up close and personal with actors entering through aisles and playing down on the stage thrust.

Because this show is performed al fresco, the audience will hear street noises, airplanes and helicopters. However, outdoor theater creates an inviting, casual atmosphere that dissolves any concerns that audience members might have of Shakespeare's language being impossible to understand. Because the actors help to immerse the audience in the story and world of the play, complexities become easier to understand and new light is shined on the play's brilliance.

The Tempest and *Pericles* will be fun and engaging experiences. Please remain respectful to the actors and fellow audience members throughout the performance. Here are some helpful ways to do that:

- ◆ **Please turn off and put away all cell phones and digital devices before the show begins.**
- ◆ **Ushers will kindly remind you of this during the show, should they find it necessary.**
- ◆ **Please remain in your seats and refrain from talking or whispering while the show is in progress.**
- ◆ **Remember: Actors can see and hear you just as you can see and hear them!**

...After you leave.

What new questions do you have about the characters and the story?

How did the design elements (costume, lights, sound, props, set etc.) help tell the story?

Do you relate to any of the characters or their experiences?

****Just keep your eye out for this large, octopus/spider looking structure—it's our backdrop!****

Never been to ONEC1TY?

No problem!

[MORE
FACTS
CLICK
HERE](#)

Fun Facts about The Structure

- ◆ It's 20 feet tall, 42 feet wide, and it took over 10 weeks to put together.
- ◆ It weighs approximately 3,200 pounds.
- ◆ It can withstand an inch of ice, 12 inches of snow and 90 mph winds!

Use the handy map below to navigate to free, covered, and secure parking in the GARAGE, and find The Yard where the magic happens!



Meet the **SUMMER SHAKESPEARE** 2019 cast of

THE TEMPEST



THE NASHVILLE
SHAKESPEARE
FESTIVAL

at

oneCITY®



KIT BULLA
CALIBAN



MARK CABUS*
PROSPERO



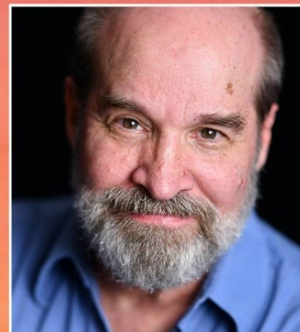
JOY GREENAWALT-LAY
TRINCULO



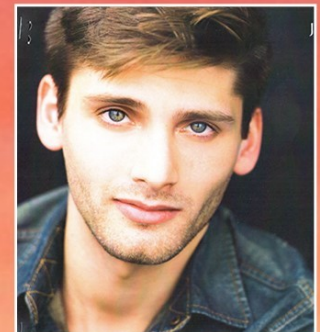
JOCELYN KASPER
GONZALO



DELANEY KEITH
MIRANDA



ALAN LEE
ALONSO



JOE LEITESS
FERDINAND



ANGELA
MADALINE-JOHNSON
ANTONIO



BRAD OXNAM
SEBASTIAN



JAYE PHELPS
STEPHANO

* member AEA

The 2019 NSF Apprentice Company members will be featured as Sprites and Spirits on the island where *The Tempest* takes place. Caroline Connor, Ella Rieniets, Isabel Webb and Lane Williamson will play the role of Ariel.

Meet the **SUMMER SHAKESPEARE 2019**

APPRENTICE COMPANY
and cast of
PERICLES



CAROLINE ALISE
CONNER



ANDREW JOHNSON



LYDIA KLAUS



SAWYER LATHAM



GREY MARRON



JAMAL MOORE



ABIGAIL NICHOL



ELLA REINIETS



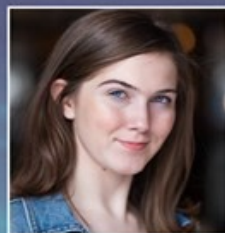
LUCCA HERRERA
SILVA



STORM SLOAN



REESE TWILLA



ISABEL WEBB



LANE WILLIAMSON



ABBY WYATT

THE TEMPEST

Synopsis by Dramaturg Katie Stueckle

Prospero, banished Duke of Milan, controls his island through magic. At the beginning of *The Tempest* he uses the elemental spirit Ariel and other island spirits to create a massive storm. This tempest shipwrecks Alonso, King of Naples; his son Ferdinand; his brother Sebastian; advisor Gonzalo; Prospero's usurping brother Antonio; and two clowns, Trinculo and Stephano, on Prospero's island.

Prospero's daughter Miranda begs mercy for the drowned, but Prospero promises no harm done and tells Miranda the story of their exile. The two of them visit Caliban, son of the witch Sycorax and now slave to Prospero. Caliban curses them and Prospero sends him to fetch firewood. Ariel leads in Ferdinand; the young prince and Miranda fall in love. Prospero threatens Ferdinand, but he is secretly pleased—he wants to challenge the young lovers, making them prove their affection.

Elsewhere Alonso, Gonzalo, Sebastian, and Antonio believe Ferdinand is dead. Gonzalo and Alonso fall asleep, while Sebastian and Antonio take the opportunity to plan their murder. Ariel notes the scheme and awakens Gonzalo and Alonso just in time.

Caliban crosses paths with Trinculo and Stephano on another part of the island. Stephano gives Caliban liquor, and Caliban decides that Stephano is his new god and master. Meanwhile Ferdinand, hauling wood for Prospero, falls more in love with Miranda. They flirt, and she suggests marriage. Prospero, invisible, is happy with their relationship.

Caliban convinces Stephano and Trinculo to murder Prospero and rule the island, but the drunken trio are tricked by Ariel, who convinces them to fight with each other and leads them into a swamp. The spirits are also busy with Alonso and the courtiers. They see a great feast which vanishes and a harpy appears, blaming their misfortune on their treatment of Prospero. More spirits celebrate with Miranda and Ferdinand, dancing a marriage masque when Prospero approves their union. However, Prospero halts the ceremony to deal with Caliban, Stephano, and Trinculo. The trio is distracted by a display of finery and then chased by hound-like spirits.

Prospero resolves to give up his magic once his plan is complete. Ariel then brings in Alonso and the courtiers. Prospero reveals himself to them and forgives all before revealing Ferdinand and Miranda, the happy couple. He then summons Caliban and his companions back into the group. Prospero, his magic nearly gone, plans to return to Milan with the others. He frees Ariel, finally leaving the island to its original inhabitant.

Shakespeare's Timeline

1558	Queen Elizabeth ascends to the throne
1564	April 23, birth of William Shakespeare, in Stratford-upon-Avon
1572-76	Formation of theater companies in London and building of The Theatre by James Burbage; in early 1570s, Shakespeare joins company associated with The Theater & his first plays produced here
1582	Marriage of Anne Hathaway and William Shakespeare
1583	Susanna Shakespeare born
1585	Twins Hamnet and Judith Shakespeare born
1586-88 (?)	Sometime in the late 1580s, most likely, Shakespeare leaves Stratford-upon-Avon for London, perhaps with a company of players or perhaps on business for his father
1590-92	Shakespeare appears to be writing plays by this time. Early plays include <i>The Two Gentlemen of Verona</i> , <i>The Comedy of Errors</i> , and <i>Henry VI, Parts 1, 2, 3</i> .
1595-96	Likely date of staging of <i>A Midsummer Night's Dream</i> . <i>Romeo and Juliet</i> likely written and staged about the same time.
1598-99	The Burbages and Shakespeare and others finance the building of the Globe Theater on the south bank of the Thames, just outside the city of London. <i>Julius Caesar</i> , <i>Henry V</i> , and <i>As You Like It</i> may have been among the plays to open the Globe Theatre.
1603	Queen Elizabeth dies; James the VI of Scotland ascends the throne of England and becomes James I of England. James becomes the patron of Shakespeare's theater company (now known as "The King's Men")
1605-06	<i>King Lear</i> likely written, and <i>Macbeth</i> soon after
1611	First record of performance of <i>The Tempest</i> at court; also performed at court in 1612 for betrothal of James's daughter, Princess Elizabeth
1612-14	Shakespeare "retires" to Stratford; however, he continues to collaborate with other playwrights
1616	April 23, Shakespeare dies & is buried at Holy Trinity Church, Stratford-upon-Avon
1623	First Folio—a collected "coffee table" edition of 37 plays—published by Shakespeare's fellow actors, John Hemings and William Condell. <i>The Tempest</i> is the first play in the collection, opening the Comedy section

Useful resources on Shakespeare's biography:

Bate, Jonathan. *Soul of the Age: A Biography of the Mind of William Shakespeare*. Random House, 2010.

Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. Norton, 2004.

Schoenbaum, Samuel. *William Shakespeare: A Documentary Life*. Oxford: Oxford UP, 1975.

Folger Shakespeare Library website: <http://www.folger.edu/shakespeares-life>

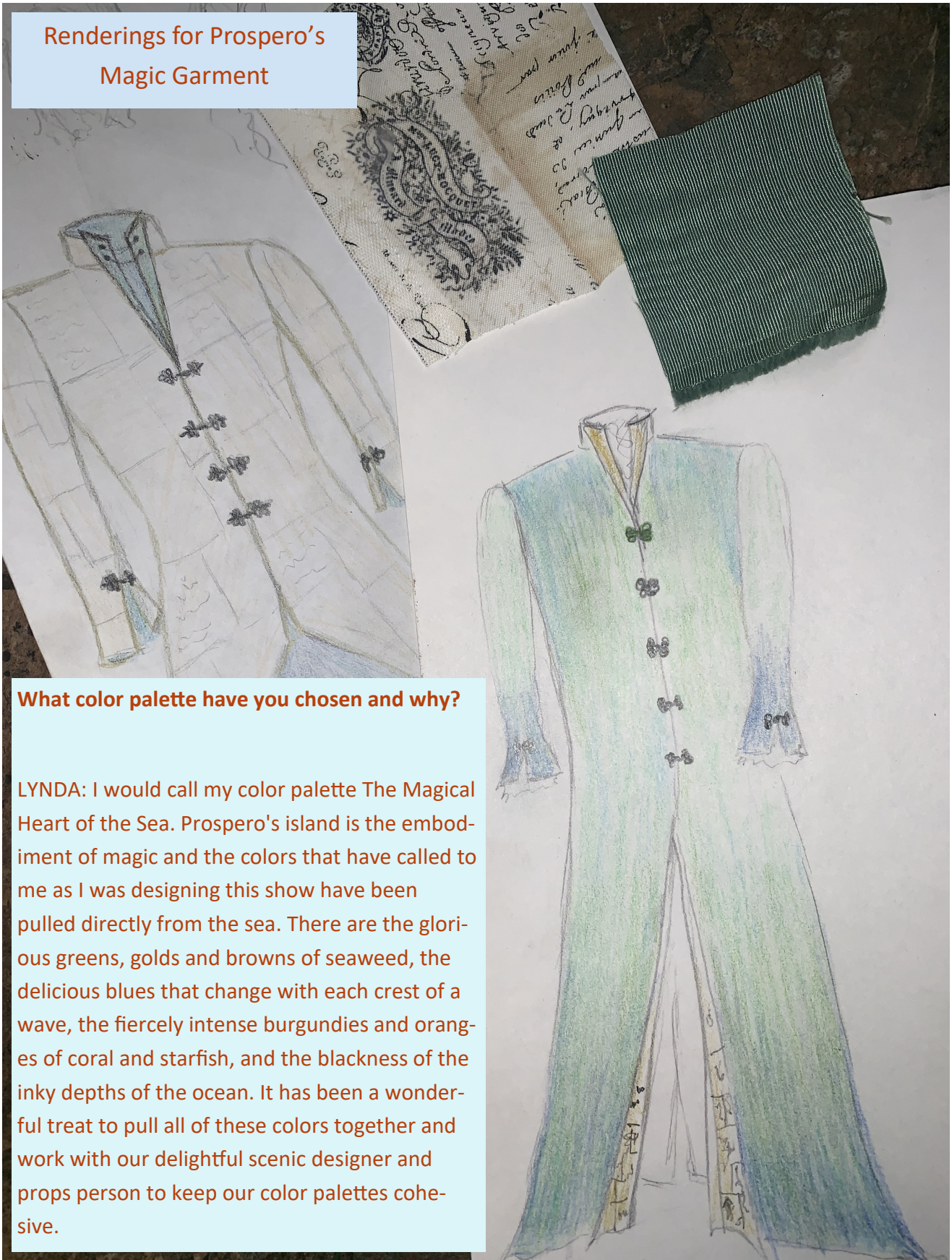
Shakespeare Birthplace Trust: <https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/>

The Costumes

A conversation with Lynda Cameron Bayer

Costume Designer for *The Tempest*

Renderings for Prospero's Magic Garment



What color palette have you chosen and why?

LYNDA: I would call my color palette The Magical Heart of the Sea. Prospero's island is the embodiment of magic and the colors that have called to me as I was designing this show have been pulled directly from the sea. There are the glorious greens, golds and browns of seaweed, the delicious blues that change with each crest of a wave, the fiercely intense burgundies and oranges of coral and starfish, and the blackness of the inky depths of the ocean. It has been a wonderful treat to pull all of these colors together and work with our delightful scenic designer and props person to keep our color palettes cohesive.

Is there a particular time period that your costumes are inspired by?

LYNDA: Yes, and no. I have definitely taken some hints from Elizabethan or Shakespearean times for the court. Stephano may or may not appear to be a direct homage to Mr. Shakespeare, himself. Trinculo, as well pays a nod in that direction. The court, in general really does play with all of the gloriously over the top-ness of that period. The island inhabitants are pure fantasy, though. I've been inspired by Brian Froud, etchings from various editions of Grimm's fairy tales, the designer Iris VanHerpen (look her up - her stuff is amazing!), the actors who are bringing the roles to life and my own flights of fancy.

Brian Froud

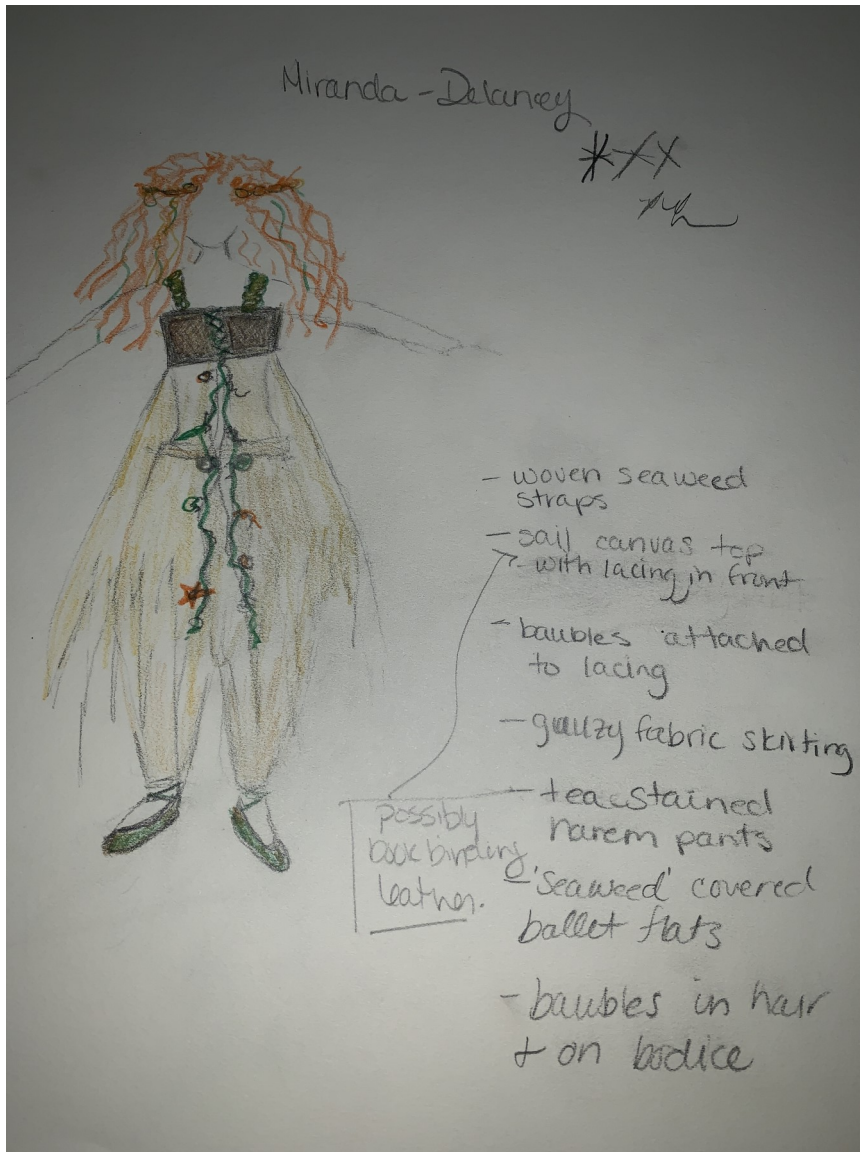


Lady Gaga wearing Iris Van Herpen



What is your favorite part of the design process?

LYNDA: "I really do love it all. The beginning of the process, when everything is new and nothing is written in stone is magical, because in those moments the show can be anything..."



...The collaboration begins.

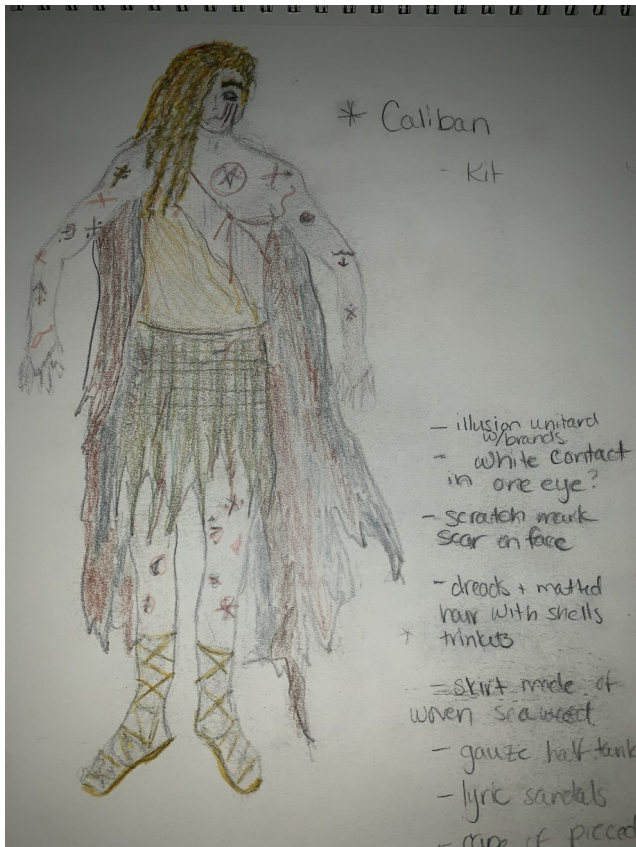
Then you start talking with the director about their vision and when that vision meshes and complements your own, suddenly it's like you can hear the click of cogs starting to turn and the machine starts spinning. I often start looking for material and costume pieces at this point, looking at pictures, allowing myself to be lead to discover new art, or new designs...

...And then that machine speeds up and the building process starts. I love with a vengeance this part. I love to mold a piece of fabric into the dreams I've been planning for days, weeks or months. And I love gifting these creations to the actors. I have also been acting since I was 9 years old and I dearly love the moment I get a costume, it feels like the finishing touches on whatever character I'm playing, so getting to gift those finishing touches to an actor is an absolute delight."

Watch Lynda's costumes transform from the page to the stage...



All of the Ariels



Kit Bulla as Caliban



The Music

A Conversation with Rollie Mains

Composer and musician for *The Tempest*

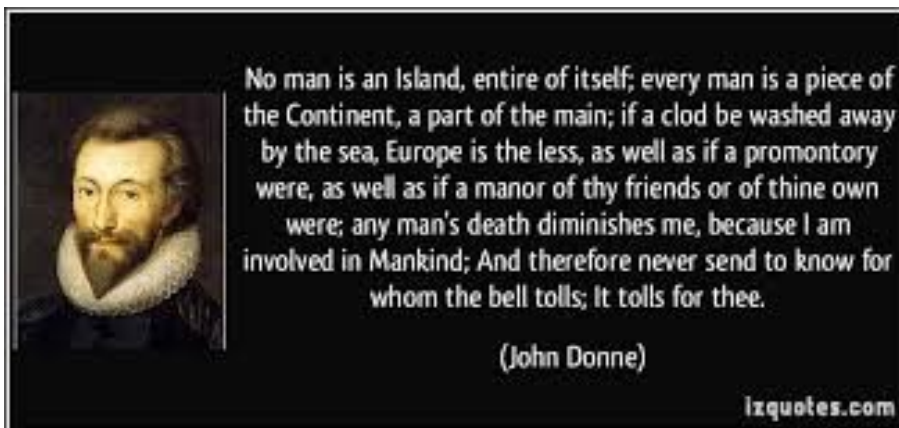
What elements of the story of *The Tempest* have influenced your compositions?

Rollie: "Since Ariel is an amalgamation of 4 separate actors, I've chosen canon as one big tool in the tool chest. A canon is similar to a round (**See: Row row row your boat**), but it doesn't repeat. The voices just chase each other, like an overlapping echo, and create an effect that is perfect for the ethereal and ephemeral nature of Ariel. Bernstein used canon often so I might have gotten some ideas from him....



...Otherwise, much of the music will be cinematic in that it will underscore much of the action/plot of the play...not just in actual underscoring dialog, but many of the songs will reflect dramatic intention as well. Ariel's spooky, awesome personality will show up in their songs. Caliban's tortured and quirky personality will show up in his songs. The song "freedom" will reflect the noble yearning to be free...shared by the human world as well as the spirits of the island. The entire cast and audience will raise their voices together in cries of freedom.

A clear example of this is in the foreboding song "Full fathom five," where Ariel is singing to Ferdinand and alluding to the drowning of his father, Alonso. The tolling of the bells made me think of John Donne's poem, "...therefore never send to know for whom the bell tolls; it tolls for thee." that led me to think of the famous Gregorian chant melody from the requiem mass, "Dies Irae," (day of wrath). So I based much of "Full fathom five" on the Dies Irae...(which has been used extensively by composers such as Berlioz, Rachmaninoff, Shostakovich, and even Marvin Hamlisch in "A Chorus Line!")"



[CLICK HERE to](#)
[Listen to Mozart's](#)
["Dies Irae"](#)

Why is music important in Shakespeare's plays?

ROLLIE:

"First, I think we are accustomed to hearing music with dramatic productions since we see so many movies in so many places these days. Everything has music now. So I think it's important for the audience to have the underscore to help them feel "comfortable" with the medium itself. Live theater productions all over the place are using live music more and more with great effect. Audiences love it and it adds another layer of artistry that hardly existed before.

Second, because we are so used to hearing music in movies, etc., we are also used to the music helping us to understand what's going on in the action. For example: should we be afraid of Caliban? Should we be happy that Miranda fell in love with Ferdinand? Is there something we know that Stephano and Trinculo don't? Should I even like Caliban?

Music is that voice that quietly whispers in your ear what is really going on in the story that isn't always found explicitly in the text. Musical theater and opera have used music to tell stories so why not non-musical plays? I am forever grateful for Denice Hicks and NSF for incorporating music into each show. It's always challenging and always rewarding just the same.

Third, (probably most obviously), Shakespeare's language is musical in and of itself. So it kind of makes sense that music would accompany that music-like language. It isn't always as easy as just adding music, of course. A composer still needs to know what's being said (or not being said), but the language makes it much easier for a composer and musicians to jump in and play along."

****Who are some of Shakespeare's characters that we know are written to sing or play music?**

****Can you create a soundtrack or underscore for a particular scene, act or full play?**

****Can you make an argument for the songs you choose and explain why they're appropriate?**

Is there a music style or genre that you prefer to compose most often?

ROLLIE:

My personal philosophy of music (whether playing or composing), is that it makes most sense when it has a specific purpose or message to communicate. Da Vinci said, "**Art lives from constraints and dies from freedom.**" the constraints of the play, the drama, the intentions, and even the cast themselves, all help to focus the music and give it purpose...that is, "to live." Stravinsky was said to fear most a blank piece of paper and that it wasn't until he'd limited his options that he was able to get to work.

For me, **music is a language.** Just as you might find the right words, the right form, the right tone to communicate to others, so too, music is about finding the right notes, form, and tone to say what you want to say. So sometimes that means calling on the need for "classical" music, sometimes it means "pop" music, sometimes it's Broadway.

In this way, all styles of music are in the composer's tool kit and used to communicate whatever needs to be communicated...so that's my favorite kind of music to compose, i.e., whatever best suits the purpose at hand.

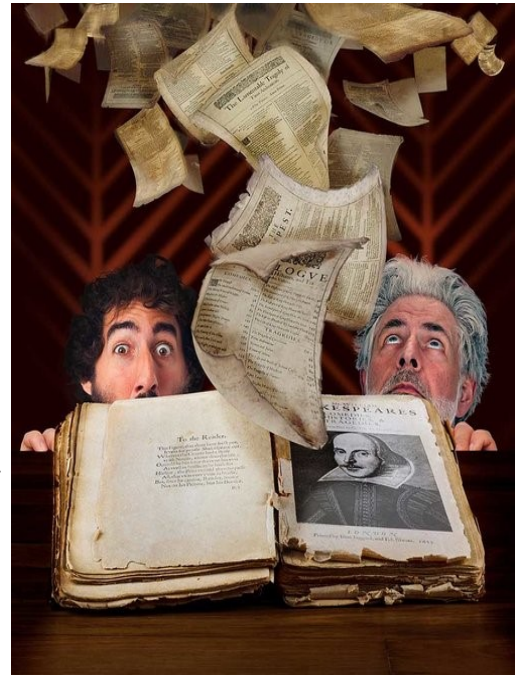
Background, Genre, Setting, Character Groups, Themes, and Resources

Background

The Tempest is the first play in the “coffee table” folio edition of Shakespeare’s works published in 1623 by his actor friends, John Heminge and Henry Condell. This placement seems surprising, as we have considerable evidence, including two recorded performances at court in 1611 and 1612, that it was one of Shakespeare’s last plays. Indeed, some of Prospero’s speeches, even this character himself, are often read and performed as a “farewell to the theater.” *The Tempest* also opens the section of the Folio that includes the “Comedies.” Yet much of the play is not comic in the traditional sense. It seems clear that Heminge and Condell did not intend to present a chronological sequence of the plays, and their understanding of genre differs in some ways from modern interpretations. However, the placement of *The Tempest* front and center of this first canon of Shakespeare’s plays draws attention to the many ways it culminates Shakespeare’s remarkable career as a playwright—and perhaps even heralds a “brave new world.”

FUN FACT: *The Book of Will*, by Lauren Gunderson

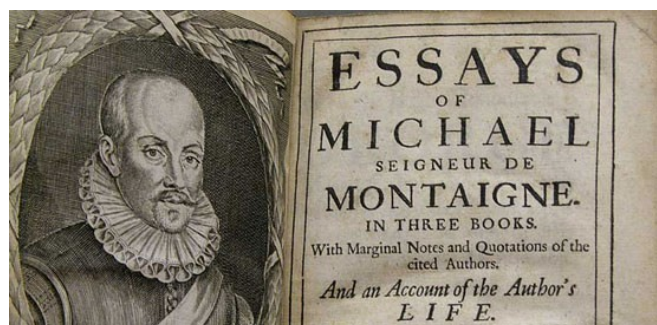
is a play about Shakespeare’s closest pals, Henry Condell, Richard Burbage and John Heminge, as they work together to compile the first folio after Shakespeare’s death. The photo above is from the Utah Shakespeare Festival production of *The Book of Will*, 2019



Date and Sources: As noted in the timeline, we have records of two performances of *The Tempest* at court in 1611 and 1612/13, and it was likely played at the Globe Theater and at the indoor performance space, the Blackfriar’s Theater. One possible source for the play, [William Strachey’s account](#) of the 1610 wreck of an English ship in a tempest near Bermuda, was in circulation and Shakespeare may have heard about this disaster. This combination of records of performance and the shipwreck makes the date of 1610-11 a plausible one for the writing of *The Tempest*. This date does put the play among the last attributable to Shakespeare alone. Thus, it is interesting that it is one of two plays in the canon that does not have a primary source for the central or even subplots. *The Tempest* and *A Midsummer Night’s Dream* are the two plays whose plots seem to be solely Shakespeare’s concoction. These two plays share a number of qualities in common, including a primary setting in the natural world, the staging of supernatural characters, and a love plot. In addition to Strachey’s letter about the storm and shipwreck, Shakespeare also drew on “Of the Cannibals,” an essay by the French writer Michel de Montaigne, published in English translation in 1606. A passage from this essay is quoted by the character Gonzalo in Act 2, scene 1, lines 143-169. Montaigne’s essay challenges the European view of natives of the “new” worlds as cannibals, pointing out that Europeans exhibited far more examples of “cannibal” behavior than any natives encountered.

William Strachey’s Signet Ring

- This ring once belonged to colonist William Strachey who was in Virginia for only one year, 1610-1611. Sailing to Virginia on the Sea Venture in 1609, Strachey encountered storms which left him shipwrecked in Bermuda. Some believe that his account of this experience led William Shakespeare to write his play *The Tempest*.



CLASS ACTIVITY

The Tempest makes an excellent play to read in tandem with literature about the discovery of what was to the Europeans a “new world.” Several activities below will focus on this historical perspective. To gain insight into how Shakespeare used some source material for *The Tempest*, students may want to compare the account of William Strachey to the opening scene of the “tempest”; the links below provide a facsimile of the letter and images of its first publication:



<http://fas-history.rutgers.edu/clemens/Jamestown/StracheyReportoryl.html>

“O wonder! How many goodly creatures are there here!
How beauteous mankind is! O brave new world, that has such
people in’t!” Miranda from *The Tempest*, Act 5, Scene 1

<https://www.bl.uk/collection-items/stracheys-a-true-reportory-of-the-wreck-in-bermuda>

Students may also want to compare Montaigne’s essay to Shakespeare’s play on several levels, including the use of the utopian, Edenic language by Gonzalo to describe the island, for which Montaigne seems to be the direct source:

What Shakespeare would have read:

<http://www.luminarium.org/renascence-editions/montaigne/1xxx.htm>

Modern translation:

<http://johnstoniatexts.x10host.com/montaignecannibals.htm>

Genre



Joy Greenawalt-Lay as Trinculo and
Jaye Phelps as Stefano

This play is grouped with the “Comedies” in the First Folio collection. It does have many attributes of a comedy: a love plot that ultimately brings together Miranda, rightful heir to the throne of Milan, and Ferdinand, successor to the King of Naples; a saturnalian / satiric plot carried out by the three “conspirators,” Stephano, Trinculo, and Caliban, to overthrow Prospero; and a romance plot in the regeneration of the Italians—Alonzo, Antonio, Sebastian, and Gonzalo—stranded on the island by Prospero’s “tempest.” Yet in the first three acts, the play comes perilously close to tragedy. Ferdinand believes his father has perished in the tempest, and Alonzo believes likewise about his son Ferdinand. Antonio, brother to Prospero who usurped the throne of Milan, encourages Sebastian, brother to Alonzo, to commit the same crime against Alonzo. In addition to these stage actions, we hear the account of the original crime, Antonio’s takeover of power in Milan, putting Prospero and his infant daughter, Miranda, out to sea (endangering or killing children was a “Herod”-like crime). Indeed, these plots call to mind *Hamlet* and *Macbeth*, with brothers plotting against brothers and power seized through assassination.

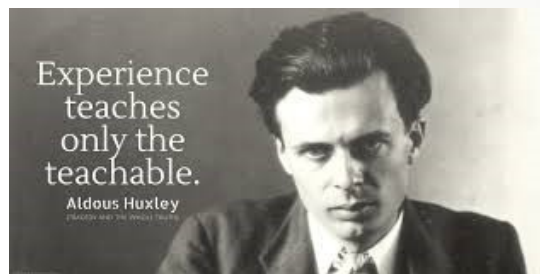
Because of this mix of tragic and comic plots, this play has in modern times been labeled a “romance.” The same label is applied to three other late plays, *Pericles* (being performed by the Nashville Shakespeare Festival’s Apprentice Company this summer), *Cymbeline*, and *The Winter’s Tale* (a NSF summer show in 2017). This generic designation of “romance” is applied to these four plays because of their movement through tragedy to comic endings and because of their emphasis on the capacity of human beings to change, to gain new insight and wisdom. Thus, Alonzo, who had supported Antonio’s overthrow and banishment of Prospero, returns the dukedom to Prospero, and Antonio (though unwillingly) also concedes the throne to Prospero. Prospero himself seems to recognize a limit to his supernatural powers, pledging to “drown my book” (5.1.57) and to exercise “the rarer action . . . / In virtue than in vengeance” (5.1.27-28) towards his enemies. Gonzalo, who helped Prospero and Miranda escape, declares that the experience on the island has brought self-knowledge, that “all of us [found] ourselves / when no man was his own” (5.1.212-13). The label “romance” links these plays with medieval romance, especially with the supernatural elements, and quest narratives.

The Tempest is also often linked with other “utopian” literature and considered within that genre. Sir Thomas More’s *Utopia* (1516) is a seminal text in this genre, and *The Tempest* can be read alongside that work. Miranda’s line at the end will be recognized by many a fan of utopian literature as the inspiration for the title of Aldous Huxley’s 1932 novel: “O brave new world / That hath such people in it” (5. 1. 183-4).

We need people in our lives with whom we can be as open as possible. To have real conversations with people may seem like such a simple, obvious suggestion, but it involves courage and risk.

THOMAS MOORE

QUOTE
CATALOG



CLASS ACTIVITY

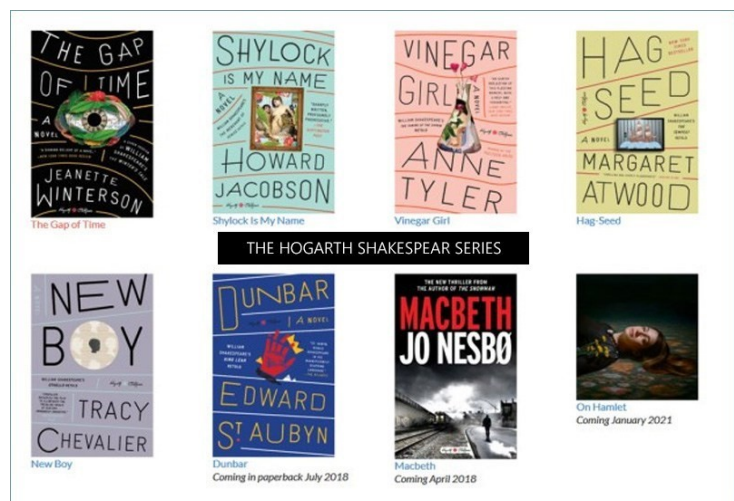
Students can identify the comic, tragic, and romance / quest elements of *The Tempest* and consider how they work together within this one play.

QUESTIONS:

- ◆ What are the elements of a comedy?
- ◆ What are the elements of a romance?
- ◆ What are the elements of a quest?

Students reading Arthurian romance, or Harry Potter novels, may find many points of comparison between these works and *The Tempest*.

Check out Hogarth Shakespeare:
Modern retellings of Shakespeare's plays
by leading writers of the day.



Students reading utopian and dystopian literature will find much to compare with *The Tempest*.

QUESTIONS:

- ◆ Is the island a utopia, as Gonzalo imagines . . . and as Caliban describes, with “springs” and “berries” and “fish” and “crabs” plentiful (2.2157-169)?
- ◆ What about human behavior, when the recognizable constraints of civilization are not present?
- ◆ Will usurpers continue to usurp, as Antonio? Or change, as Alonzo?
- ◆ Is Prospero engineering human behavior through his supernatural powers?
- ◆ Does a “brave new world” emerge at the end?
- ◆ Or does that phrase ring ironic in *The Tempest*, as it seems to for Huxley in the 20th century?

Setting and Set Design

This play is a great gift to the imagination of set designers! While the island setting has many passages of description in the play, as is usual with Shakespeare there is no specific set description provided. We know that Shakespeare's stages, both indoor at the Blackfriars and outdoors at the Globe, would not have had extensive set design. Yet contemporary set design does not have similar restrictions. We do still wonder how Shakespeare brought a tempest to the stage, as well as multiple supernatural events—a banquet and a harpy (requiring Ariel to be a quick change artist), a masque staged by mythological characters that “are melted into air” (4.1.150), and even the slime pools that Stephano, Trinculo, and Caliban step through as they seek Prospero's chambers.

This play is often regarded as having a double axis. On the one hand, the plot clearly indicates that the characters are sailing south to north through the Mediterranean; Milan and Naples are the home destinations, and Alonso and his retinue are returning from Tunis in North Africa, site of his daughter's wedding. Thus, the island is in this geography between North Africa and Italy. Yet Ariel mentions traveling to “the still-vexed Bermudas” (1.2.229), which gives the play a second axis, west to east. Caliban's identity as at least partly derived from images of natives of the Caribbean islands (indeed, this is the identity Trinculo first gives Caliban when he encounters him hiding from the storm under his gabardine (2.2.30-32)). Also, when the play is considered on the “west-east,” Europe to the Americas, axis, it can be considered as one of the earliest pieces of “American literature,” or at least of “trans-Atlantic literature.”

The island is also described in contradictory ways by the characters. Caliban celebrates it as lush and fertile (2.2.156-169). The stranded Italians find it to be a “desert” (2.1.35), and also a “maze” (3.3.2). It has an “odd angle” (1.2.223) where Ariel places Ferdinand after the tempest, and a “rock by the seaside” (2.2.132) where Stephano stashes his casks of liquor. In one of the most famous speeches about the island, Caliban exclaims its mystery:

Be not afeard, the Isle is full of noises,
Sounds, and sweet airs, that give delight and hurt not:
Sometimes a thousand twangling Instruments
Will hum about mine ears; and sometime voices,
That if I then had waked after long sleep,
Will make me sleep again, and then in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, that when I waked
I cried to dream again. (3.2.135-142)



Kit Bulla as Caliban

This passage is notable for its irregular meter, as if Shakespeare were giving Caliban a language about the island that belongs to no one else. He is the character with the deepest knowledge about the island (“every fertile inch of the island” 2.2.145) and with the strongest claim to it as his home.



The design for the 2019 Summer Shakespeare production at OneC1ty by Andy Bleiler features a colorful abstract set, allowing maximum flexibility for the action and for the various images of the island evoked by the characters. Bleiler effectively makes use of the sculpture already a part of the stage to frame this island world, and opens out the set to envelop the audience, making the audience part of the wonder of this island.

CLASS ACTIVITY

Students can design sets for *The Tempest*, drawing upon the verbal descriptions or using their own imaginations. In designing a set, students will need to consider both what the set itself communicates about the meaning of the play and how the action will occur on the set. Students may be inspired by looking up various sets in addition to the one for this summer's NSF production.

The American Shakespeare Center and the Royal Shakespeare Theater websites have images from recent productions of *The Tempest*:

<https://www.rsc.org.uk/the-tempest/gregory-doran-2016-production>

<https://americanshakespearecenter.com/events/the-tempest-2016/>

Characters and Character Groupings

CLASS ACTIVITY

One way to help students understand the plot and also to delve into the characters is to have them work on the following character groupings in groups themselves; about five students per group will likely work. You will note in the groups and discussions below, some characters appear more than once. This is because they “belong” in multiple clusters in the play. By having students consider characters from more than one angle rather than in isolation, they can begin to gain insights into the complexity of characters and themes that compose this play.

The islanders:

Caliban, Ariel, Prospero, Miranda, and Sycorax (in absentia)

What is the story of Sycorax, Caliban, and Ariel? See 1.2.250-375

How did Prospero and Miranda get to the island? See 1.2.40-182

How do the islanders relate to each other? Prospero has enslaved both Caliban and Ariel; what are the power relationships among them?

The shipwrecked:

Boatswain and mariners, Ferdinand, Alonzo, Gonzalo, Sebastian, Antonio, Stephano, Trinculo

What do the aristocrats demand of the boatswain and mariners in the opening tempest?

What class divisions or ranks do you see among the Italians on the boat? How are these carried out once they land on the island?

Prospero’s family, the lovers:

Prospero and Miranda, and then Ferdinand

What is this father / daughter relationship like? Notice how Miranda “suffers with those I saw suffer” from the beginning; this compassion seems to be something Prospero only learns at the end.

While Prospero engineers this romance, it is experienced by Ferdinand and Miranda as a spontaneous love. Why does Prospero want his future son-in-law to carry logs? Notice who proposes—this is completely out of character for young women in Shakespeare’s day. Would you want Prospero for a father? For a father in law? Miranda is our only female in the play, outside of the references to “that foul witch Sycorax.” How does she compare to other Shakespearean heroines, and to contemporary young women heroines?

The Italian noblemen:

Alonzo, Sebastian (Naples) and Gonzalo, Antonio (Milan); also Prospero and Ferdinand

Despite the fact that these four are stranded with no hope of returning to Italy, we see Antonio talking Sebastian into a coup d’etat; Antonio says that he has no conscience (“I feel not / This deity in my bosom” (2.1.278-79)). What seems to be the moral code for most (Gonzalo may be an exception) of the aristocracy? Does Ferdinand seem to be of the same cloth as this group, or might he be different?

The comic characters:

Stephano, Trinculo, Caliban

Stephano and Trinculo encounter Caliban, ply him with their liquor, and together the three of them plot to overthrow Prospero, replacing him with Stephano. On the one hand, this plot is a parody of the more serious assassination plot of Antonio against Alonso, and suggests the folly of following the hierarchies of “civilized” Europe on this island. On the other hand, these three imitate the quest for power that the noblemen are following—to the same failed results. How does this comic plot work as parody? Does the theme song, “Freedom, high-day,” seem to echo beyond this specific plot?

Ariel and Caliban:

For most of the time in the play we see each of these characters as defined by and enslaved by Prospero. But how does each define their own character? Consider Ariel’s final song (“where the bee sucks”) and Caliban’s “Isle is full of noises” speech. Ariel and Caliban are also often interpreted as and portrayed as polar opposites: Ariel is of air, of fire, of the atmosphere, and essentially good; Caliban is of water and earth, and essentially malign. However, this polarization is only part of the story with each character, and to a great extent is Prospero’s version of their characters. Ariel is capable of magic; Caliban knows every inch of the island. Thus, both possess a kind of knowledge not common to the Europeans.

This production of *The Tempest* features four members of the Apprentice Company as Ariel.

They each represent a significant element: fire, water, air, and earth.

[CLICK HERE](#) to listen to a live recording of our Ariels singing original music from *The Tempest* and from *Pericles*.

Music for *The Tempest* was written by Rollie Mains and music for *Pericles* was written by Jodie O’Regan.



Caroline Connor, Ella Rieniets, Isabel Webb and Lane Williamson

Photo by Kara McLeland

Key Themes

Art, Magic, and Transformation

Prospero is often identified as a cross between an artist and a magician, a “magus” with the wisdom to know that human beings need to learn to be their best selves—and with the humility to learn from Ariel, his enslaved sprite, that he, too, needs for his “affections . . . [to] become tender” (5.1.18-19), to learn compassion. Though Prospero persistently reminds Ariel that he freed Ariel from imprisonment in a “cloven pine” (1.2.277), to some extent the Prospero-Ariel relationship can be read as that between an artist and a muse. Prospero initiates actions, but we get no indication that he tells Ariel how to accomplish these. It is Ariel who explains “I flamed amazement” (1.2.198), acting like St. Elmo’s fire during the tempest.

The Tempest is filled with artistic moments, created images, beginning with the tempest itself. The banquet tableau that appears to the Italians is a temptation to indulgence, perhaps even to gluttony, which is then jerked away by Ariel as a harpy proclaiming vengeance, unless Alonso and company express “heart’s sorrow” for the overthrow of Prospero and a willingness to live “a clear life ensuing” (3.3.81-82). The betrothal of Ferdinand and Miranda is celebrated with a masque, a short theater piece featuring mythological characters; these characters offer “Honors, riches, marriage-blessing” (4.1.106) to the couple. The reunion of the Italian families is completed by a tableau of Ferdinand and Miranda playing a game; Alonso and company are invited to see this spectacle before they can then all embrace. These artistic moments—the tempest, the banquet, the masque, the tableau—all suggest a theme of art as a kind of magic leading to transformation. Indeed, Alonso is so shaken by the connection of the disappearing banquet to the overthrow of Prospero and loss of his son that he is thrown into despair, and when he reunites with Prospero at the end, he returns the kingdom of Milan to him before he finds out his son is still alive.

Yet this art that may be so powerful that it can create a “sea-change” in humans, making them lovely works of art with coral and pearls, as Ariel sings to Ferdinand in “Full Fathom Five” (1.2.397-405), may also be transitory. One of the most famous speeches in all of Shakespeare about the nature of art, especially theatrical art, is Prospero’s “revels” speech. This is worth quoting in full, and worth attention to as part of any class discussion:

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Ye all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. (4.1.148-158)

Theatrical art, and live performance generally, is an art that melts away. Indeed, the “great globe itself” (and this phrase is often read as a possible reference to the Globe theater) did vanish in 1613 to fire; it was rebuilt, but vanished again with the closing of the theaters in 1642. Yet, for most students today, live performance, especially by musical artists, has the most profound impact of any art. Shakespeare seems to recognize this ambivalence through the character of Prospero—so powerful, yet so transitory.

CLASS ACTIVITY

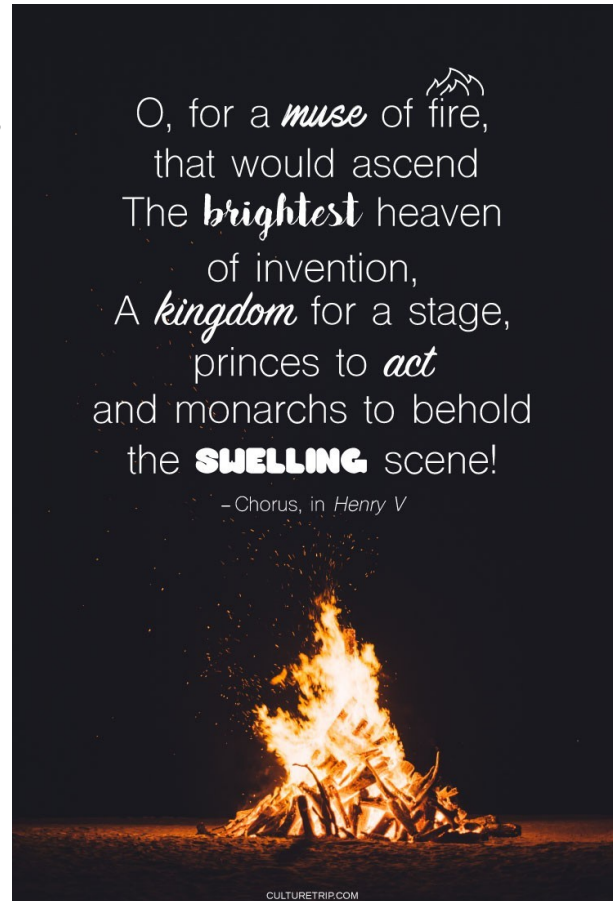
One way into Shakespeare's exploration of art and the artist in this play is to get student artists to perform and / or display their own art, and reflect on their own creative inspiration.

- ◆ Do they have muses?
- ◆ Does art have the potential to transform humans, to reach the human spirit?
- ◆ What happens when the performance ends?

Politics, Exploration, and Post-Colonial Readings

Despite the fact that the major characters are stranded on an island, they live out the political realities of their Italian homeland. Prospero wants Miranda and Ferdinand to love each other, but he also wants to secure a dynastic marriage between Milan and Naples. Alonzo and Antonio are the current King of Naples and Duke of Milan respectively; Antonio considers the assassination of Alonzo to be a viable political move, even though there's no way back to Naples in sight. And although Prospero's dukedom is restored by Alonzo, and reluctantly by Antonio, we may not have confidence that politics will be any different upon return to Italy . . . unless the next generation, represented by Ferdinand and Miranda, can introduce a more enlightened thinking about rule and governance.

What makes *The Tempest* endlessly fascinating and relevant to the contemporary world is its depiction of an encounter that was happening in the decades surrounding the writing of the play: the encounters of Europeans and Natives of lands the Europeans named the Indies or the Americas. From the time of Columbus on, the Europeans sought to name, to subjugate, to convert, to exploit--and very occasionally to learn from--these human beings who did not have an existence in the cosmic, political, or social understanding of the early modern European. Caliban is a pivotal figure in this historical moment, and Caliban continues to register as a character who depicts what it is like to be "othered," to be defined by a language not his own and subjugated to the will of one who claims superiority. The discussion of and depiction of Caliban reflects the range of interpretations provided by a "post-colonial" lens on the play. Is Shakespeare providing a critique of the nascent colonial project, perhaps inspired by Montaigne's essay "Of the Cannibals"? This reading is most solidly supported by Caliban's critique of and rejection of Prospero's actions towards him in their first encounter in 1.2.331-366, excerpted on the next page:



CALIBAN

This island's mine, by Sycorax my mother,
Which thou take from me. When thou came first,
Thou stroked me and made much of me, wouldst give me
Water with berries in it, and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I loved thee
And showed thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile:
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king: and here you sty me
In this hard rock, whiles you do keep from me
The rest o' the island.

PROSPERO

Thou most lying slave,
Whom stripes may move, not kindness! I have used thee,
Filth as thou art, with human care, and lodged thee
In mine own cell, till thou didst seek to violate
The honor of my child.

CALIBAN

O ho, O ho! Would it had been done!
Thou didst prevent me; I had peopled else
This isle with Calibans.

PROSPERO

Abhorred slave,
Which any print of goodness wilt not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endowed thy purposes
With words that made them known.

CALIBAN

You taught me language; and my profit on it
Is, I know how to curse. The red plague rid you
For learning me your language!

By singling out the appropriation of the island and the teaching of language as elements of oppression, Shakespeare has Caliban show a consciousness of what he has lost and articulate one of the first, if not the first, challenge of a Native to the domination of a European in early modern literature, indeed in early modern texts that exist. For this reason, Caliban is often portrayed heroically in productions emphasizing the pain of this kind of subordination. The context for post-colonial readings is provided in detail on these web pages from the British Library:

<https://www.bl.uk/shakespeare/articles/the-tempest-and-the-literature-of-wonder>

<https://www.bl.uk/shakespeare/articles/post-colonial-reading-of-the-tempest>

Nature and the Supernatural

The Tempest is one of Shakespeare's plays fully immersed in a natural world. We do not leave the island, and the island has no courtly infrastructure or structures, as does the island in *Twelfth Night*. Appropriately, this play evokes the natural world in both great detail (Caliban's litany of "crabs," "pignuts," jay's nest," "marmoset" in 2.2.155-168) and in broad images (Gonzalo's praise of the "lush and lusty . . . green" grass in 2.1.55). Caliban is often understood as a being of this natural world, at one with the earth and perfectly at home on the island. Indeed, Shakespeare's figure may draw from the "Green Man" tradition in England, a figure enveloped in leaves with a playful and fearsome expression, often found as a decorative woodcut in English churches. And even Ariel, the being with the greatest supernatural powers, sings about becoming fully natural upon release by Prospero: "Merrily, merrily shall I live now / Under the blossom that hangs on the bough" (5.1.93-94).

To this natural world, Shakespeare layers a supernatural one, represented primarily by Ariel, a mysterious, genderless sprite, subordinate to Prospero as a bargain of Ariel's freedom, but capable of transformation and creation, and of shape-shifting. As a play with a supernatural being, *The Tempest* joins *A Midsummer Night's Dream* and *Macbeth* in exploring the concept of the supernatural, the extra-human, and its interaction with human affairs. The play thus invites the question of whether it is nature—immersion on an island away from civilization—that is the transformative power, or a supernatural magic—conjured by Prospero using his books and magic arts and enacted by Ariel—that drives the action and produces the outcomes of the play. The play also raises the question of the nature of Prospero's magic; while on the one hand, he "prizes" his books "above my dukedom," a choice that may be partially responsible for his overthrow, he does decide to "abjure" his "rough magic" and "drown my book" (5.1.50-56)

The Tempest lends itself to exploring the human interaction with the natural world, what is in the present time known as "ecocritical readings." Among the topics that emerge with this lens is how the natural world of the island should be regarded. Are Caliban and Ariel at the end beings who live in harmony with nature, and thus offer a counter-weight to the Europeans, who see a new land as ripe for plunder and who are lost in the natural world without a Caliban to "show thee every fertile inch of the isle"? Or, as noted as possible interpretations in the political themes, can a natural world rehabilitate a corrupt civilized world? Do we all need time on an island, or in nature, to discover ourselves, as Gonzalo says, when we are not ourselves?

CLASS ACTIVITY

The exploration of the play's depiction of the natural and supernatural can be linked to the set design activity above. Another activity is to explore the stage action related to Ariel. The Summer 2019 NSF production creates Ariel as a full squad of sprites, instead of a single figure, thus emphasizing the sense of the island as populated by magic creatures and infused with magic. How would you envision Ariel? And how Caliban?

***The Tempest, Scene Study* by Jayme M. Yeo, Ph.D**

Staging Power in *The Tempest*

Age group: 8-12 grade

Time needed: 2-3 hours

Class Goals:

Work through Shakespeare's language slowly

Identify staging "cues" in Shakespeare's words

Identify and discuss power dynamics between Shakespeare's characters

In this exercise, students read and discuss a scene from *The Tempest* carefully to discover how staging "cues" are spoken by the characters. They then practice staging the scene, using the physical blocking and as well as the text to understand the characters' interactions with each other.

This exercise can be done with two different scenes:

Act 1, scene 2, lines 486-end (the meeting between Miranda, Prospero, and Ferdinand)

Act 2, scene 2, entire scene (the meeting between Caliban, Trinculo, and Stephano)

Prior to class:

Students should have a basic understanding of the plot/play up to the scene they are performing.

In class activity:

Put students into groups of three and ask them to assign "parts" (for Trinculo, Stephano, and Caliban).

(10-20 minutes) Ask them to read the parts aloud, marking moments in the text when they have questions.

(30 minutes) As a class, answer basic questions about meaning and staging. Invite students to speculate how a specific line might be played. (i.e. what is a "gabardine"? Where is Trinculo when he is hiding underneath it?)

(15-20 minutes) Ask students to re-read their parts aloud, this time pausing to underline all places in the text that require the actors to do something (i.e., "I will hide me underneath his gabardine," "Do not spin around," "Kiss the book," "Thou art made like a goose," "Kneel," etc).

(10 minutes) Identify these moments as a class.

(15-20 minutes) Ask students to "rehearse" the scene together, paying attention to places in the text where the characters interact. Let students know that they should use this time to explore their character—they are not trying to "act," but to understand the character's emotions and thoughts. Make sure they physically act out the scene.

(20 minutes; optional) Ask for 1-2 groups who might be willing to volunteer to perform the scene for the class.

(15-30 minutes) Ask students to answer individually or as a group:

How does acting the scene help you understand the play better?

How might you read Shakespeare differently now that you've had a chance to act it out?

What is the relationship between these characters?

What function does the scene play in the story? Why is it there? What is it showing the audience?

Additional resources:

Texts:

Shakespeare, William. *The Tempest*. Edited by Barbara Mowat and Paul Werstine. Folger Digital Text:

<https://www.folgerdigitaltexts.org/?chapter=5&play=Tmp&loc=p7&ga=2.233968797.261309717.1564849575-1223418973.1564849575>

Shakespeare, William. *The Tempest*. Edited by Virginia Mason Vaughan and Alden T. Vaughan. Rev ed. Bloomsbury, 2011. Arden Edition (standard scholarly edition; useful for actors)

Online guides:

Folger Shakespeare Library: <https://www.folger.edu/teach-learn>

British Library: <https://www.bl.uk/works/the-tempest>

Royal Shakespeare Company: <https://cdn2.rsc.org.uk/sitefinity/education-pdfs/teacher-packs/edu-thetempest-teacherpack-2016.pdf?sfvrsn=2>

Chicago Shakespeare Theater: https://www.chicagoshakes.com/plays_and_events/tempest

Film version:

Julie Taymor, director. *The Tempest*. Miramax, 2010.

Recent adaptations:

Atwood, Margaret. *Hag-Seed*. Hogarth Press, 2016. Fictional adaptation of *The Tempest*

Cesaire, Aime. *A Tempest (Une Tempete)*. Collection Theater, 1969. A play from the perspective of Caliban and Ariel.

Auden, W. H. *The Sea and the Mirror*. Faber, 1944. Poetic reflection on *The Tempest* by a leading 20th century poet

Sams, Jeremy. *The Enchanted Island*. 2011. An opera composed of musical themes from Handel, Vivaldi, and others and based on *The Tempest* and *A Midsummer Night's Dream*.

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The mission of the Nashville Shakespeare Festival is to educate and entertain the Mid-South community through professional Shakespearean experiences.

The Festival enriches and unifies our community with bold, innovative and relevant productions along with empowering, participatory educational programs, setting the community standard of excellence in educational outreach and performances of Shakespeare's plays.

The Festival will host Summer Shakespeare 2019 at ONECITY and Winter Shakespeare 2020 at the Troutt Theater at Belmont University, Academy Park Performing Arts Center, the Tucker Theatre at MTSU, Tullahoma High School and Montgomery Central High School.

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Please visit our website for specific information: <http://www.nashvilleshakes.org>



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