

*Kentucky Shakespeare Presents*

# ***The Tempest***

## **Spring Tour**

Study Guide

Grades 6th - 12th



***Hear it. See it. Do it!***



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with Art Education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on Shakespeare and his era, his written works, pre/post performance activities, and a list of applicable Academic Standards that are met with this Spring Tour performance. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

Kyle Ware  
Director of Education

Hannah Pruitt  
Director of Creative Engagement

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## Academic Standards

TH:Re7.1.6-8, TH:Re7.1.HSI, TH:Re7.1.HSII, TH:Re7.1.HSIII, TH:Re8.1.6.b, TH:Re8.1.6.c, TH:Re8.1.8.c, TH:Re8.1.HSI.c, TH:Re9.1.6-8 TH:Re9.1.HSI, TH:Re9.1.HSII, TH:Re9.1.HSIII.b, TH:Re9.1.HSIII.c

TH:Cn10.1.6, TH:Cn11.2.8.a, TH:Cn11.2.HSII.b, TH:Cn11.2.HSIII.b, TH:Cn11.1.6.a, TH:Cn11.1.8.a, TH:Cn11.1.HSI.a



## What to Expect with Our Spring Tour:

In this 90-minute production of Shakespeare's *The Tempest*, our professional actors create an experience that keeps Shakespeare relevant and accessible. It is a wonderful opportunity for Shakespeare-lovers and those not as well acquainted with his work to experience the language and see a live performance of his words. This tour emphasizes conflict resolution, healthy relationships, and the importance of forgiveness.

How can we both make this be the most efficient and successful performance?

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist Educators to perform where students can easily see the performance.
- We have provided these activities for both **pre- and post-performance discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us.
- It is of utmost importance not only to your students but to our Artist Educators as well that there are **adult school staff members present in the room** throughout the performance. Students tend to have less distractions and are more encouraged to engage in the performance with familiar adult presences in the room.
- If there are any **accessibility needs** or requests that we can prepare for in advance, then please let us know! You can email [education@kyshakespeare.com](mailto:education@kyshakespeare.com) with those needs.

# William Shakespeare

(April 23, 1564 – April 23, 1616)

## His Life

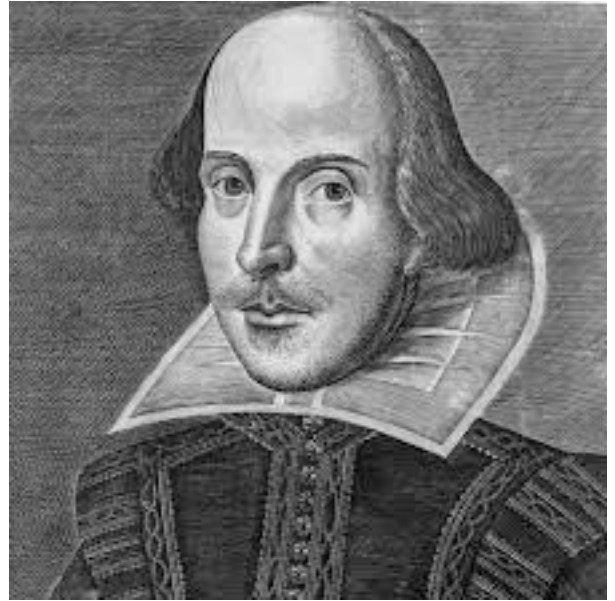
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men
- Appears to have retired to Stratford around 1613, where he died three years later

## His Works

- An English poet and playwright
- Often called England's national poet and the "Bard of Avon" (or simply "The Bard")
- His surviving works consist 38 plays, 154 sonnets, two long narrative poems, and several poems
- His plays have been translated into every major living language and are performed more than those of any other playwright
- Produced most of his known work between 1590 and 1613
- His plays are often categorized into 3 genres: comedy, tragedy, and history
- In 1623, a few of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's
- Reputation did not rise to its present heights until the nineteenth century

## Examples of Words from Shakespeare's World

- Alack — expression of dismay
- Anon — soon
- Ere — before
- Hath — has
- Hence — away
- Naught — nothing
- Thence — away, over there
- Whence — where
- Wherefore — why



# Shakespeare's Three Styles of Plays

## Tragedy

Shakespearean tragedies followed a few tenets:

- A hero(ine) who seeks to avenge a crime committed against a family member or a personal injustice
- A tragic character whose own flaw leads to their downfall
- An end that contains a revelation of self-knowledge by the tragic hero(ine) about how their own frailty brought on their and others' downfall

*Antony and Cleopatra, Coriolanus, Hamlet, Julius Caesar, King Lear, Macbeth, Othello, Romeo & Juliet, Timon of Athens, Titus Andronicus*



## History

Shakespeare's history plays are based on the lives of English kings and brought massive audiences to the theatre. These plays are based only loosely on historical figures rather than actual events in history. They cover English history from the 12th-14th century (1399-1485). The histories usually include elements of comedy and tragedy.

*King John, Richard II, Henry IV Parts I and II, Henry V, Henry VI Parts I, II and III, Richard III, Henry VIII*



## Comedy

A Shakespearean comedy is one that has a happy ending, usually involving marriage, and a lighthearted tone and style. Shakespearean comedies tend to have:

- A struggle of young lovers to overcome a difficulty often presented by elders
- Separation and unification
- Mistaken identities
- A clever servant
- Heightened tensions, often within a family
- Multiple, intertwining plots
- Frequent use of puns

*All's Well That Ends Well, As You Like It, The Comedy of Errors, Cymbeline, Love's Labours Lost, Measure for Measure, The Merry Wives of Windsor, The Merchant of Venice, A Midsummer Night's Dream, Much Ado About Nothing, Pericles, Taming of the Shrew, The Tempest, Troilus and Cressida, Twelfth Night, Two Gentleman of Verona, Two Noble Kinsmen, Winter's Tale*



## BASIC THEATRE VOCABULARY

**Actor-** Individual who pretends to be a character in a play; who represents a character in a play.

**Blocking-** The pattern of movement the actors follow while on stage.

**Characters-** The personalities or parts actors become in a play; roles played by actors in a play.

**Climax-** The point of highest dramatic tension or a major turning point in the action of a play.

**Conflict-** The opposition of persons, forces, or ideas that gives rise to the dramatic action.

**Costumes-** The clothing worn by the actors to play the characters.

**Dialogue-** The words spoken by the actors during a play.

**Empathy-** The capacity to relate to the feelings of another.

**Exposition-** The part of a play that introduces the theme, main characters and circumstances.

**Falling Action-** The action after the climax of the plot.

**Monologue-** A speech made by a single character; often when a character is “thinking out loud.”

**Playwright-** The individual who writes a play.

**Plot-** What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.

**Resolution-** The solution to the problem after the climax in a play.

**Rising Action-** The portion of the play from the beginning to the climax, where the action increases in intensity and excitement.

**Role-** Part/ character/ person written by a playwright.

**Setting-** Where a play takes place in time, space, or location

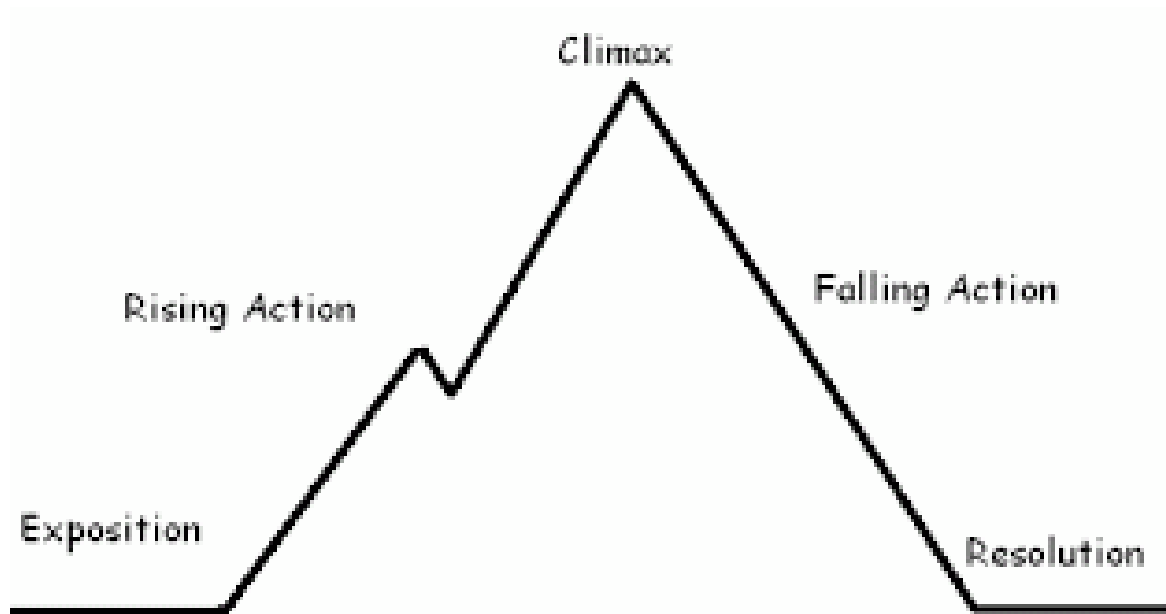
**Script-** The play in written form.

**Stage-** The area where the actors perform the play.

**Theme-** What the play means as opposed to what happens; the main idea or message.

**Turning Point-** The moment in a play when events can go either way; the moment of decision; the crisis.

# Dramatic Structure of a Play's Plot

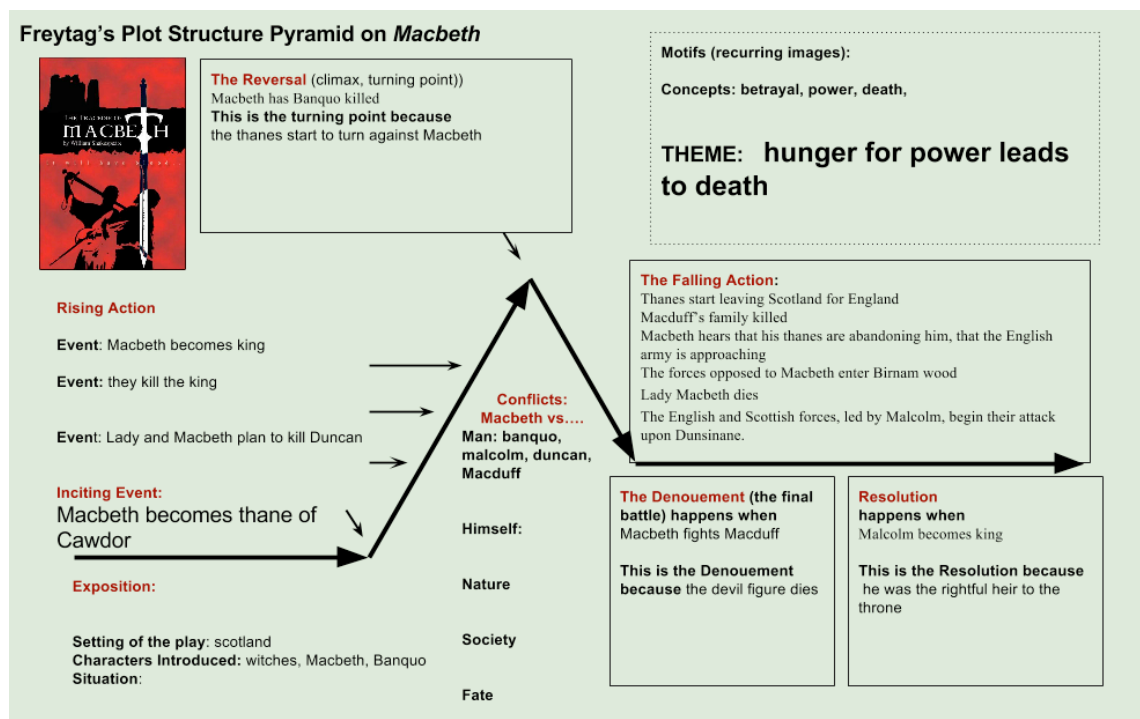


## Freytag's Pyramid

Freytag's Pyramid illustrates the five parts of the classic dramatic plot: Exposition, Rising Action, Climax, Falling Action, and Resolution. This pattern was suggested by Gustav Freytag in 1863 as means to explain the plot of many works such as Shakespeare's collection of plays.

Please use the theatre vocabulary from the previous page for your students to fill out their own Plot Diagram for *The Tempest*.

Here is the example from *Macbeth*:



# Artist's Questions

Shakespeare used very few stage directions, which are clues in the script for the actors and director to follow during productions. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters, relationships, and scenery in the lines of the play.

Use the provided scene from *The Tempest* or choose your own, read it aloud, and use the Artist's Questions below to explore the possibilities of the text. Based on your discoveries from the questions, make decisions about what the set, scenery, and costumes might look like as well as what you notice about the characters.

## ARTIST'S QUESTIONS

### 1. WHO AM I?

How old am I? Am I rich or poor?  
What is my job? Am I in school?  
What is my family like? Where am I from (country, state, etc.)?  
Am I nice? Funny? Smart? Mean? What is my personality?

### 2. WHERE AM I?

County - State - City - Neighborhood - Building - Room  
What does the place look like? Do I like it or not?

### 3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

### 4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?  
People mentioned in the scene?  
The place where they are?  
The objects around them?

### 5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? (Conflict)

### 6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT? (Obstacles)

### 7. WHAT DO I NEED TO DO TO GET WHAT I WANT? (Tactics)

# *The Tempest*

## Act III Scene i

### Shakespeare's Version:

FERDINAND I am in my condition  
A prince, Miranda; I do think a king—  
I would, not so and would no more endure  
This wooden slavery than to suffer  
The flesh-fly blow my mouth. Hear my soul speak:  
The very instant that I saw you did  
My heart fly to your service, there resides  
To make me slave to it, and for your sake  
Am I this patient log-man.

MIRANDA Do you love me?

FERDINAND O heaven, O Earth, bear witness to this  
sound,  
And crown what I profess with kind event  
If I speak true; if hollowly, invert  
What best is boded me to mischief. I,  
Beyond all limit of what else i' th' world,  
Do love, prize, honor you.

MIRANDA I am a fool  
To weep at what I am glad of.

FERDINAND Wherefore weep you?

MIRANDA At mine unworthiness, that dare not offer  
What I desire to give, and much less take  
What I shall die to want. But this is trifling,  
And all the more it seeks to hide itself,  
The bigger bulk it shows. Hence, bashful cunning,  
And prompt me, plain and holy innocence.  
I am your wife if you will marry me.  
If not, I'll die your maid. To be your fellow  
You may deny me, but I'll be your servant  
Whether you will or no.

FERDINAND My mistress, dearest, and I thus humble  
ever.

MIRANDA My husband, then?

FERDINAND Ay, with a heart as willing  
As bondage e'er of freedom. Here's my hand.

MIRANDA And mine, with my heart in 't. And now  
farewell  
Till half an hour hence.

FERDINAND  
A thousand thousand.

### Your Version:

# *The Tempest* Synopsis

*The Tempest* was most likely written around 1610-1611, during the reign of King James I - known today for the King James Version of The Bible. It is often considered Shakespeare's farewell to the stage before he retired to his home in Stratford-Upon-Avon.

*The Tempest* begins with a shipwreck and magic. A ship is caught in a violent storm with many passengers on board including Alonso, the King of Naples. On a nearby island, the exiled Duke of Milan, Prospero, tells his daughter, Miranda, that he has caused the storm with his magical powers.

Prospero had been banished to the island twelve years earlier when Prospero's brother, Antonio—also on the doomed ship—conspired with King Alonso to become the Duke instead. Together, Prospero and his young daughter, Miranda, made a home on the island. They are served by a magical spirit named Ariel and by Caliban, son of the island's previous inhabitant, the witch Sycorax.

On the island, castaways from the wreck begin to appear. First is Alonso's son, Prince Ferdinand, who immediately falls in love with Miranda. Prospero secretly approves of their love, but tests the pair by giving tasks for Ferdinand to complete. After secretly watching Miranda and Ferdinand exchange vows, Prospero releases Ferdinand and consents to their marriage.

Other castaways who appear are Trinculo and Stephano, Alonso's jester and butler, who join forces with Caliban to usurp Prospero and take over the island. The nobles from the ship search for Ferdinand and are confronted with a magical spectacle created by Ariel to convince King Alonso that Ferdinand's death is retribution for Prospero's exile.

Having all his enemies under his control, Prospero decides to bring them all together and forgive them. Alonso, joyously reunited with his son, restores Prospero to the dukedom of Milan and welcomes Miranda as Ferdinand's wife. As all except Caliban and Ariel prepare to leave the island, Prospero gives up his magic, sets Ariel free, and bids farewell to the island and the audience.



# Who's Who in *The Tempest*

## The Major Players

### The Islanders

**Prospero**- the rightful Duke of Milan. Since his brother usurped his Dukedom in Milan twelve years ago, Prospero has been living on an island inhabited by magical spirits. Prospero has the ability to create magical spells and can use these spells for good or evil.

**Miranda**- the only daughter to Prospero. Miranda is Prospero's kind and innocent daughter who has never encountered other humans before in her life other than her father. She is instantly smitten when she first lays eyes on Ferdinand.



### The Spirits

**Ariel**- an airy spirit and Prospero's chief spirit. Ariel is tied to Prospero for rescuing him from imprisonment twelve years ago. Prospero often reminds Ariel of this and encourages him to complete tasks on the island. Ariel is loyal but also desires freedom.

**Caliban**- a spirit of the earth. Caliban is the son of a witch who once ruled the island before Prospero arrived. Once nurtured by Prospero and taught language, Caliban is now exiled by Prospero as Caliban chose to use his new knowledge doing wicked deeds. Caliban jumps at the chance to betray Prospero and take over the island.

### The Royals

**Alonso**- King of Naples and one of Prospero's enemies. He teamed up with Antonio to remove Prospero from Naples.

**Ferdinand**- Prince of Naples and innocent of his father's misdeeds. When he first meets Miranda, he instantly falls in love with her. He does everything that Prospero asks of him in order to earn her hand in marriage.

### Other Shipwreck Survivors

**Antonio**- Prospero's brother who usurped the Duke of Milan title. He is guilty of robbing Prospero of his title, position, and home. When he is shipwrecked on the island, he has no idea where he is and who brought them ashore.

**Sebastian**- evil brother to King Alonso. He is both treacherous and cowardly. He conspires with Antonio to kill Alonso so that he can become king.

**Stephano**- the King's butler. Stephano is mystified by his new surroundings yet recognizes this as an opportunity to have all the power he ever dreamed of. He is quick to convince Trinculo and Caliban to share in his plans.

**Trinculo** - a court jester who washes up on shore all alone. In his search for shelter, he ends up crawling underneath Caliban's cloak with him. His friend Stephano then discovers them and they meet Caliban and Trinculo reluctantly follows along with their plot to overthrow Prospero.

# Vocabulary

Below are selected words from *The Tempest* that will assist in the comprehension and background knowledge for the production.

**Ambition** - A desire to achieve a goal; A readiness to engage in a daring or difficult activity

**Charms** - A quality of pleasing or delighting; Something having magic powers

**Cunning** - Clever or smart; Use of tricks or special knowledge to achieve a goal

**Foul** - Disgusting in looks, taste, or smell; Unfair

**Isle** - Another word for island

**Liberty** - The power, right, or opportunity to choose for your self

**Spirit** - A being who has extra qualities other than a human such as magic or power; A state of mind dominated by a particular emotion

**Tempest** - A violent windstorm, frequently accompanied by rain, snow, or hail; Furious commotion or noise

**Treacherous** - A readiness to betray trust or confidence.

**Torment** - A situation or state that causes great suffering and unhappiness; To cause persistent suffering to



# *The Tempest*

## **Pre-Performance Anticipation Guide**

Read each statement and decide whether you agree or disagree with it. For each statement, write *Strongly Agree*, *Agree*, *Disagree* or *Strongly Disagree*. Make comments in the space below each one. You will have the opportunity to discuss your ideas with the class afterwards.

1. Revenge is more satisfying than forgiveness.
2. Love at first sight is possible.
3. It is natural for humans to strive for power.
4. Loyalty to another is more important than loyalty to your self.
5. The more desperate a person becomes, the more reckless they become as well.

# *The Tempest*

## Post-Performance Anticipation Guide

After watching the performance, decide whether your opinion has changed for each statement. For each statement, write *Strongly Agree*, *Agree*, *Disagree* or *Strongly Disagree* as well as if that has changed. Make comments in the space below each one with evidence - either from your experience of watching the performance or directly from the text to support your opinion. You will have the opportunity to discuss your ideas with the class afterwards.

1. Revenge is more satisfying than forgiveness.
2. Love at first sight is possible.
3. It is natural for humans to strive for power.
4. Loyalty to another is more important than loyalty to your self.
5. The more desperate a person becomes, the more reckless they become as well.

# Themes

One of the brilliant things about Shakespeare is that each of his plays is rich with themes that are central to the human experience. When a director approaches a Shakespearean text, they must choose which themes to emphasize. The following themes are important to this interpretation of *The Tempest*.

## Loyalty & Power

Loyalty is supporting someone throughout the ups and downs of life. For Prospero, he has a disloyal brother and then he struggles with trusting others including his loyal servant, Ariel. Even though Ariel shows many times that he is loyal to Prospero, Prospero is still nervous that someone else could hurt him. The power dynamic between these two characters also comes in to play as Ariel is bound by their promise to serve Prospero to repay him.

Questions: How does Ariel show loyalty to Prospero and why? Would it be easy or difficult to trust other people when you have had a disloyal friend? What advice could you give these characters about friendships that show loyalty on both sides? Is paying someone back for their kindness necessary? If you owe someone, then it is true loyalty?

## Conflict Resolution

The characters in this play all approach how to resolve their problems in different ways. Some flee, some hurt others, etc. Can you name some of the situations where conflict resolution was needed in this play?

Questions: What alternatives could the characters in this play employed to resolve their problems? Are there resources that they had that they did not utilize? What were their motivations that led to poor decisions and outcomes - grief, emotions, miscommunication, denial? Is it up to us to ensure that people are facing the consequences of their actions?

### Steps to Resolve Conflict:

1. Identify the Problem.
2. Focus on the Problem.
3. Attack the Problem, NOT the Person.
4. Listen with an Open Mind.
5. Treat a Person's Feelings with Respect.
6. Take Responsibility for Your Actions.

## Forgiveness

Throughout the course of the play, Shakespeare explores the nature of forgiveness. The audience is led to believe that Prospero is working toward some great act of revenge upon those who have wronged him. However, Prospero loses his desire for revenge and finally decides to break the staff that gave him his power over others and forgive those who have done him wrong. In a play that is in many ways about the power of magic, it is Prospero's change of heart that is perhaps the most magical act of all.

Questions: What makes Prospero decide to forgive his enemies? Did Prospero gain more than he lost by breaking his staff and reconciling with his brother? Is forgiveness an easy thing to do? Why or why not? What details from the text can you pull to support your choice?

## **Pre-Show and Post-Show Activities for Exploration**

Please complete the following activities before & after the performance.

### **Before the Performance**

1. Familiarize your students with *The Tempest* and discuss with your class the parts of this play - characters, themes, plot, etc. What are their expectations of experiencing this performance?
2. Examine the major themes of *The Tempest*. For each theme, have the students list examples from their own lives and from the modern world around them. Prepare the students to look for these themes in the performance and discuss how they relate or do not relate to their own lives. Can you think of any pieces of art that are based on, connected to, or inspired by this play? What do they have in common and how to they differ?
3. What types of technical theatre are needed for the performance including sets, props, costumes, sound, and lighting? Find specifics from the script and add some of your own to the list. How do these elements add to the experience? What do you expect from our Spring Tour of this show that has to adapt to many different locations?

*Don't forget to prepare some questions for the Q&A with the Actors! Some suggestions may be:*

- How do you prepare to play multiple characters?
- What sort of training or education do you need to be an actor or to be involved in theater?
  - What would you do if you felt that you had no one to turn to about a problem?
  - What's your favorite play written by William Shakespeare?
  - What kind of roles are your favorite to portray on stage?

### **After the Performance**

4. At the end of the play, Prospero decides to break his staff and leave his book of magic behind as returns to his former home. Why do you believe that he chose not to bring magic back to his former life? What did Prospero learn about power, loyalty, and relationships with others through the lens of magic? Do you agree with his choice?
5. Write a letter to one of the characters in the play and give them some helpful advice. Pick a spot in the play where they believe that they could've stopped the chaos before it truly began. What could they do to avoid these events? What resources could help or even save them?
6. Compare the actors' physical choices to what their characters were saying in the scenes. Give three examples of how their physical choices- space, pace, levels, etc. enhanced the impact of their performance. Is there a choice that you would've made differently? What would it have been and why?

# Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library. We also recommend watching the theatrical versions of some of the scenes they will experience in the *The Tempest* Spring Tour for comparison and chance to open up discussion about their comprehension of the choices made.

[www.absoluteshakespeare.com](http://www.absoluteshakespeare.com)  
*Comprehensive Resource of Works*

[www.folger.edu/template.cfm?cid=618](http://www.folger.edu/template.cfm?cid=618)  
*The Folger Shakespeare Library*

[www.penguin.com/static/pdf/teachersguides/](http://www.penguin.com/static/pdf/teachersguides/)  
*The Penguin & Signet Classic's Teacher Guide*



## Classroom Challenge:

Write a letter to the Kentucky Shakespeare Professional Actors who performed in the *The Tempest* performance. Describe what you liked about the performance and how it helped to see Shakespeare be performed rather than just reading it. Describe what you did, saw, and heard.

What was your favorite part?

Mail to:  
Kentucky Shakespeare  
616 Myrtle St.  
Louisville, KY 40208

or

Email to: [education@kyshakespeare.com](mailto:education@kyshakespeare.com)