

THE  
★ YOUNG ★  
COMPANY  
PRESENTS

SHAKESPEARE'S  
**THE TEMPEST**

★ 2014 ★  
STUDY GUIDE

CSC



# DEAR TEACHERS,

This study guide from the CSC archives was created by Kathleen Dorman, former CSC Director of Education, in compliance with 2014 Common Core Anchor Standards for English Language Arts as well as the NYC Blueprint for Teaching and Learning in the Arts; all activities align with at least one standard in each category. It's packed full of information about Shakespeare, his language, the play, and our production of *The Tempest*.

Feel free to photocopy pages for your students!

We've also included bonus lessons that correspond with each of our workshops. For more updates on CSC, we encourage you and your students to follow us on Instagram, Twitter, and Facebook @classicstage

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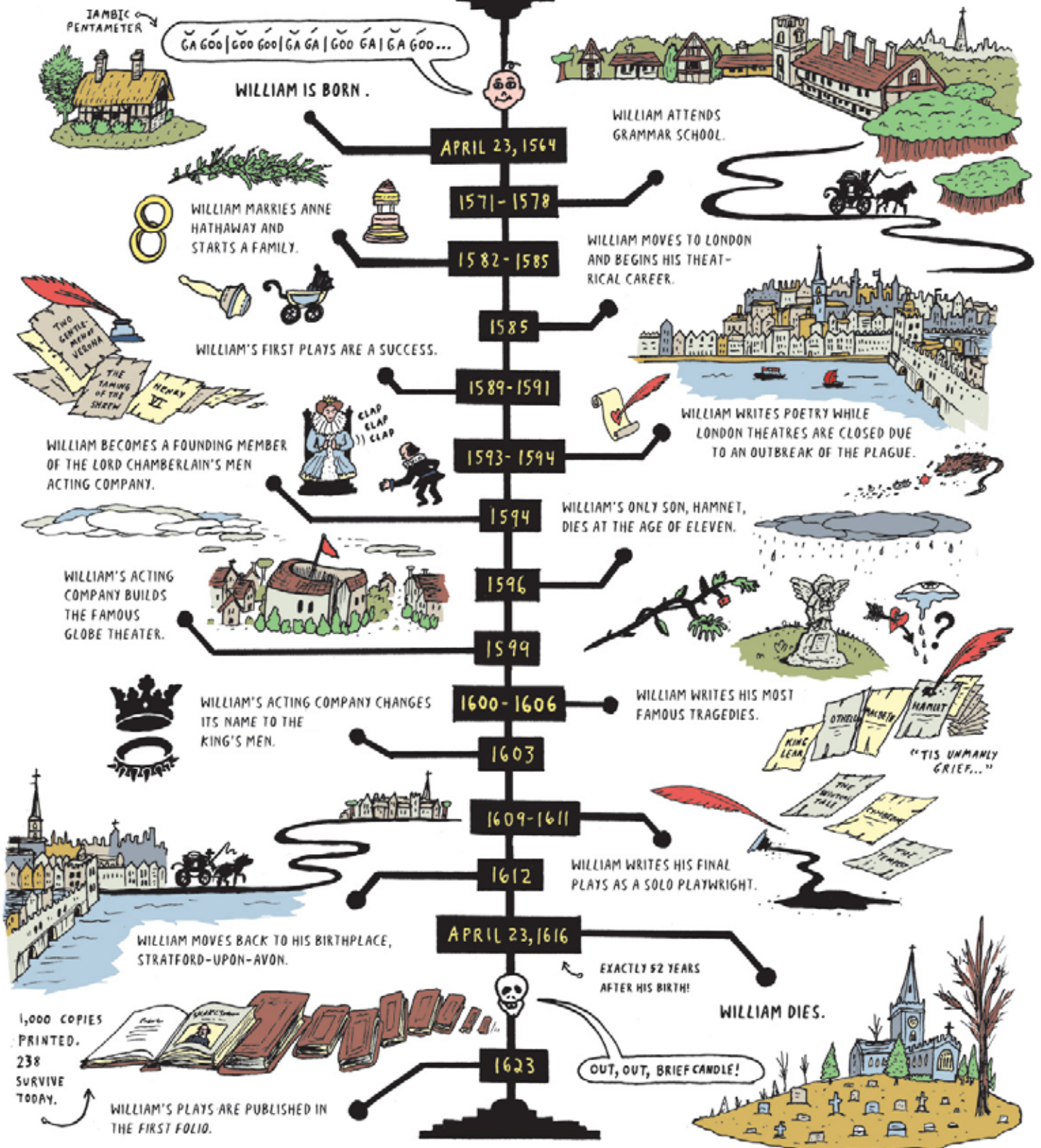
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**PART ONE:**  
**SHAKESPEARE'S LIFE AND THEATER**



# WILLIAM SHAKESPEARE - AN ILLUSTRATED BIOGRAPHY

ILLUSTRATED BY DAVID HEATLEY



# ELIZABETHAN ENGLAND

## IN 16TH CENTURY ENGLAND,

religion and politics were one and the same. People believed in the “divine right of kings”—that is, monarchs were given their right to rule directly from God, and were subject to no earthly authority. In 1534, King Henry VIII famously broke from the Catholic Church when they denied him the right to a divorce from his first wife, Catherine of Aragon, who had not produced a male heir. He declared himself head of the new Anglican Church, which eventually became part of the Protestant Reformation. His actions resulted in a time of bitter and violent religious disputes in England, and the crown changed hands frequently in a short period of time.

## BY THE TIME SHAKESPEARE WAS BORN IN 1564,

Queen Elizabeth—Henry VIII’s second eldest daughter, born to his second wife, Anne Boleyn—was in power. Her 44 years on the throne provided the kingdom with more stability than the previous short-lived reigns of her two half-siblings, Edward VI (crowned at age 9 and dead by age 16) and Mary Tudor (nicknamed “Bloody Mary” for the nearly 300 Protestants she had burned at the stake).

## QUEEN ELIZABETH’S REIGN WAS A TIME OF THRIVING CULTURE.

English citizens loved her, nicknaming her “Good Queen Bess”. Because she remained unmarried throughout her rule and did not give birth to an heir, a distant relative, King James VI of Scotland, was named as her successor. Both Elizabeth and James were great patrons of the theater, and enjoyed Shakespeare’s plays. In fact, King James honored Shakespeare’s company of actors with the title of “The King’s Men”, and they performed at court regularly.



## ELIZABETHAN TWITTER FEED

A CSC exclusive! We went back in time and got the scoop from the Royals themselves (plus Shakespeare, and his dad!) via Twitter.



**King Henry VIII** @VIIIKING · 1531

@CatAra you are outta here. This king needs a #maleheir. #kingsgreatmatter



**Anne Boleyn** @AnnieB · January 25, 1533

@CatAra check me out!!!. You better recognize, I AM THE NEW QUEEN! #cinderellastory



**Catherine of Aragon** @CatAra · December 1535

The #kingsgreatmatter is literally killing me. Missing my daughter @BloodyMary.



**Edward VI** @Eddie\_the\_KING · January 28, 1547

I’m the King of the world!!!! RIP, Dad @VIIIKING #kidsrule #9yearsold #winning



**Mary Tudor** @BloodyMary · July 19, 1553

Turn down 4 Protestantism. Turn up 4 Catholicism! This one’s for my mom, @CatAra, RIP. #sorrynotsorry



**Queen Elizabeth** @GoodQueenB · 1560

Philip II, Eric XIV of Sweden, Henry of Anjou...So many suitors. So little time. #singleNready2mingle (i/k I have work to do) #swiperight



**John Shakespeare** @Stratfor\_Dad · April 26, 1564

Baptized my son William today @HolyTrinityChurch! #blessed



**William Shakespeare** @BillyShakes · 1589

Working on my 1st play! RT with title suggestions. It’s a comedy w/ a lot of errors.



**Queen Elizabeth** @GoodQueenB · April 23, 1597

Saw a HYSTERICAL play by @BillyShakes! Check out Merry Wives of Windsor! #LoveMeSomeFalstaff #ChamberlainsMen



**King James I** @Scotty · March 24, 1603

RIP @GoodQueenB, thanks 4 the throne! #transformationtuesday #JacobeanEra



**King James I** @Scotty · May 19, 1603

Congrats to my boy @BillyShakes and his players. #thekingsmen #royalpatent #Othello #MeasureForMeasure



**Anne Hathaway** @ShakesWife · April 23, 1616

RIP/Happy birthday @BillyShakes. Thanks 4 the bed. @HolyTrinityChurch





# GROWING UP SHAKESPEARE:

## Fun, Games, and School

**BOYS AND GIRLS** began “petty school” around the age of four in order to learn how to read. Girls left school at age six to be taught at home by their mothers, or, if they were rich, a private tutor. If boys belonged to a middle class or wealthy family, they could continue on to “grammar school” after leaving petty school, or they were sent to work in some sort of trade, such as farming. At grammar school boys would study Latin, drama, poetry, and history for long hours with no desks. Learning Latin was important for any boy wanting to enter a career in law, medicine, or the Church. Because Shakespeare’s father made a sustainable living in public and government jobs, Shakespeare was able to attend grammar school where he likely picked up his love of drama and writing.



**FOOTBALL**—or soccer, as we know it—was a popular sport for people in the countryside around Shakespeare’s hometown. The balls were made from inflated pigs’ bladders! **(LEFT)** Shakespeare makes mention of this sport in *THE COMEDY OF ERRORS*: “Am I so round with you as you with me, that like a football you do spurn me thus?” Other popular sports of the day Shakespeare mentions in his works include tennis, bowling, wrestling, rugby, billiards, and archery.

**FESTIVALS** occurred at various times of the year. One of the most popular was on May 1st, May Day, the celebration of the arrival of summer! Columns were erected (maypoles) and adorned with ribbons and flowers, traditionally as part of a dance **(RIGHT)**. This tradition is reflected in *A MIDSUMMER NIGHT’S DREAM*: “They rose early to observe the rite of May.”



**RIGHT:** Children learned to read using “hornbooks” like these – a piece of wood covered with printed-paper, protected by a transparent sheet of horn.





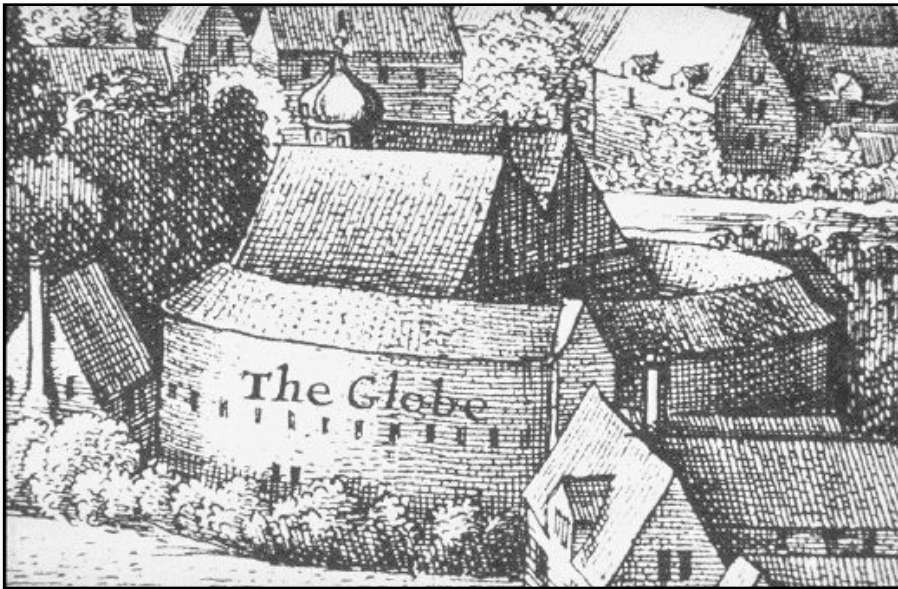
# LONDON CITY LIVING:

## Filth, Fashion, and Fighting

**IF YOU LIVED IN LONDON** during Shakespeare's time, you would have encountered overly crowded streets, heaps of trash on the sidewalk, and the heads of executed criminals placed on poles for all to see. But amidst the grime, there were also beautiful churches and large mansions filled with nobles and wealthy merchants. Most items you needed would have been purchased from street vendors, including vegetables, fruits, toys, books and clothing.



**ABOVE:** Like New York City today, space was tight. Many buildings were designed with vertical living in mind, as London quickly became the epicenter of culture in England.



**SHAKESPEARE MOVED TO LONDON** to work in the theater. But theater wasn't the only cultural event happening in London. You could also view bloody tournaments between animals, and public executions! Gambling was also popular.

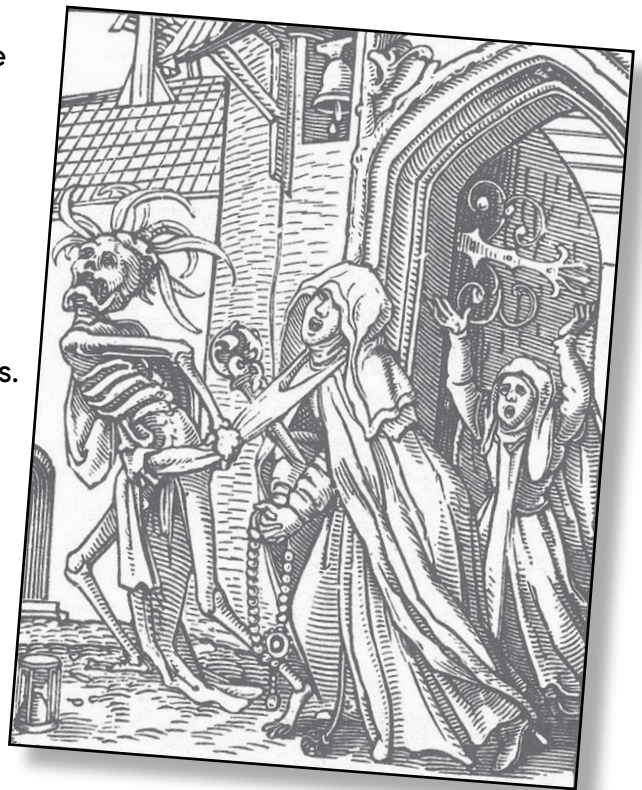
The first theater was built in 1576. Its shape, like The Globe (**ABOVE**), was influenced by bear fighting-rings (**RIGHT**), which were popular in London at the time. Shakespeare referenced this Elizabethan sport in Macbeth when Macbeth states, "They have tied me to a stake; I cannot fly, but bear-like I must fight the course."





**OUTBREAKS OF THE PLAGUE** were common in Elizabethan London. Many Londoners believed the plague was caused by the various smells throughout the city, so they carried containers filled with herbs to combat the stench. What they didn't know was that the plague was actually spread by fleas that lived on rats, which were rampant on the dirty streets.

In 1592, the plague forced London theaters to shut their doors for two whole years. 12,000 Londoners lost their lives. With no playhouses to produce his works, Shakespeare focused his attention on writing narrative poems and sonnets for wealthy patrons.



**CLOTHING WAS A SIGN OF ONE'S RANK** so there were strict rules dictating what citizens could and could not wear. Those dressing above their status could be arrested! Exceptions were made for actors as they often played nobles on stage.



**ABOVE:** As a rule, the less practical the outfit, the higher the rank of its wearer. Wealthy men often wore hats with ostrich feathers for decoration, and huge "ruff" collars. Wealthy women wore wide padded dresses with puffy sleeves.



**RIGHT:** The less wealthy wore practical clothing conducive to labor. While the wealthy were wearing luxurious fabrics such as silk and velvet, the lower-status citizens often wore rough wool.





# THE COURT



**ABOVE:** The procession of Queen Elizabeth I. She is surrounded by her courtiers, ladies maids, and favored knights.

**FOOLS AND JESTERS** were a familiar sight at court. They traditionally wore motley, a colorful patchwork costume, and functioned like resident stand-up comedians or clowns. There were two types of fools: natural, and artificial. In Elizabethan England, mental and learning disabilities weren't understood, but those who had one of these disabilities could earn a living for themselves if they could make people laugh. Fools of this kind were called natural, meaning they were born "foolish." Artificial fools were deliberately foolish or eccentric for the purposes of entertainment, much like the comedians of today.

**CHIVALRY**, a code of ethics that glorified warfare and armed conflict as well as the pursuit of courtly ladies, was revered by Elizabethan society. They believed that honor was something you attained through physical prowess rather than moral integrity. Some of these values still exist in our culture today—superheroes are often heroic because they have incredible combat abilities. Legendary knights were the superheroes of the Renaissance!



**ABOVE:** A motley fool! Notice that this fool's motley costume has ass's ears attached, a common symbol of foolishness. He also carries a "ninny stick," a rod with a carved imitation of his own face at the end.

**LEFT:** One of the most important figures in the history of chivalry was Saint George who, according to legend, tamed and killed a dragon to save a damsel in distress and convert a city to Christianity.





# WELCOME TO THE GLOBE THEATRE

LET ME TELL YOU A LITTLE ABOUT "THIS WOODEN O."

THE COMPANY WAS HAVING DIFFICULTY RENEWING THE LEASE ON OUR FIRST THEATER, SO IN 1599 WE TOOK IT DOWN AND MOVED ITS TIMBERS ACROSS THE THAMES RIVER TO THE BANKSIDE AND BUILT THE GLOBE.

THE BANKSIDE IS GREAT—IT'S JUST OUTSIDE THE JURISDICTION OF THE CITY OF LONDON, SO WE'RE SAFE FROM CITY OFFICIALS WHO THINK THAT THE THEATER IS IMMORAL AND WANT TO ABOLISH IT.

THE ORIGINAL GLOBE BURNED DOWN IN 1613 WHEN CANNON FIRE—PART OF A PERFORMANCE OF HENRY VIII—ACCIDENTALLY SET THE THATCHED ROOF AFLAME! OOPS!

WE BUILT A SECOND, MORE ELABORATE GLOBE ON THE SAME SITE, AND IT REMAINED IN USE UNTIL CIVIL WAR BROKE OUT IN ENGLAND IN 1642.

THE FLAG IS FLYING! THAT MEANS WE'VE GOT A PERFORMANCE TODAY.

MY TICKET COST TWICE AS MUCH AS WHAT THAT GENTLEMAN PAID FOR HIS CUSHIONED SEAT. I'M RIGHT ABOVE ALL THE ACTION! EVERYONE CAN SEE THAT I'M A VIP.

THE STAGE ROOF PROTECTS THE ACTORS FROM THE WEATHER, AND ALSO ACTS AS A SET PIECE WE CALL THE "HEAVENS." SEE THE STARRY SKY WE PAINTED?

THE BALCONY IS GREAT FOR WINDOW SCENES.

O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO?

DID YOU KNOW JULIET WAS PLAYED BY A BOY? NO GIRLS ALLOWED!

THIS IS A "THRUST" STAGE, MEANING WE HAVE AUDIENCE MEMBERS ON THREE SIDES. JUST LIKE AT CSC!

THIS TRAP DOOR LEADS TO "HELL," THE SPACE BENEATH THE STAGE. IT MAKES A GREAT GRAVE, TOO!

ALAS, POOR YORICK. I KNEW HIM...

MY TICKET COST TWICE AS MUCH AS WHAT THOSE "GROUNDLINGS" PAID TO STAND IN THE YARD BELOW. AND FOR AN EXTRA PENCE, I GET TO SIT ON A CUSHION!

THE GLOBE CAN ACCOMMODATE NEARLY 3,000 AUDIENCE MEMBERS. CSC'S HOUSE ONLY SEATS ABOUT 200.

CHEAPEST SEAT IN THE HOUSE! WELL, IT'S NOT A SEAT, EXACTLY. AT LEAST I GET TO SEE THE SHOW!

THE "GROUNDLINGS" SOMETIMES THREW FRUIT AT THE ACTORS IF THEY DIDN'T LIKE A PERFORMANCE!

Joseph B. Redman

DAVID HEATEY



## **PART TWO: THE PLAY**



ILLUSTRATED  
BY D. HEATLEY  
2014

# PLOT SYNOPSIS for THE TEMPEST

ALL LOST!  
TO PRAYERS!  
MERCY ON US! WE  
SPLIT, WE SPLIT!

A YOUNG GIRL NAMED **MIRANDA**

SUSPECTS THAT  
HER FATHER

**PROSPERO**, A POWERFUL  
MAGICIAN, IS BEHIND THE STORM.

...BUT HIS POWER-HUNGRY BROTHER, **ANTONIO**, AIDED BY **ALONSO**,  
THE KING OF NAPLES, OVERTHREW HIM.

TWELVE YEAR SINCE,  
MIRANDA, THY FATHER WAS  
THE DUKE OF MILAN.

THOU WAST NOT OUT THREE YEARS OLD...  
THEY BORE US SOME LEAGUES OUT TO SEA...

I PRAY YOU, SIR —  
YOUR REASON  
FOR RAISING  
THIS SEA STORM?

NOW, 12 YEARS LATER, PROSPERO HAS A CHANCE AT RETRIBUTION:  
ANTONIO AND ALONSO ARE BOTH ABOARD THE SHIP IN THE STORM!

BY ACCIDENT MOST  
STRANGE, BOUNTIFUL FOR-  
TUNE HATH MINE ENEMIES  
BROUGHT TO THIS SHORE.

JUST  
THEN **ARIEL**, A SPIRIT OF THE  
ISLAND AND SERVANT TO PROS-  
PERO, APPEARS WITH THE  
DETAILS OF THE SHIPWRECK,  
WHICH HE HAS EXECUTED  
EXACTLY AS PROSPERO ASKED.

I BOARDED THE KING'S SHIP. IN EVERY CABIN, I  
FLAMED AMAZEMENT.

BUT ARE THEY, **ARIEL**, SAFE?

NOT A HAIR PERISHED.

PLEASED, PROSPERO SENDS HIM TO FETCH PRINCE FERDINAND,  
KING ALONSO'S SON, WHO WAS ALSO ABOARD THE SHIP.

HE SENDS  
HIS OTHER  
SERVANT  
**CALIBAN**, A  
MONSTROUS CREATURE  
TO COLLECT  
FIREWOOD.

I MUST OBEY; HIS ART  
IS OF SUCH POWER.

PRINCE FERDINAND, DRAWN BY **ARIEL**'S  
SINGING, ARRIVES AT PROSPERO'S CELL.

HE IS OVERCOME BY **MIRANDA**'S BEAUTY, AND  
**MIRANDA** IS EQUALLY ENTHRALLED — JUST  
AS PROSPERO HAD PLANNED.

I MIGHT CALL HIM A THING DIVINE.

O YOU  
WONDER!

AS A TEST,  
PROSPERO  
ACCUSES  
FERDINAND OF  
SPYING, TAKES  
HIM PRISONER,  
AND PUTS HIM  
TO WORK.

SPEAK NOT YOU FOR HIM;  
HE'S A TRAITOR.

ALACK,  
FOR MERCY!

THOUGH PROSPERO FORBIDS  
**MIRANDA** TO SPEAK WITH  
FERDINAND, SHE REFUSES TO  
LEAVE HIS SIDE.

DO YOU LOVE ME?

BEYOND ALL LIMIT OF WHAT  
ELSE IN THE WORLD.

PROSPERO RELENTS AND BLESSES  
THEIR ENGAGEMENT WITH A PERFOR-  
MANCE BY SPIRITS OF THE ISLE.





MEANWHILE, ON ANOTHER PART OF THE ISLAND, CALIBAN MISTAKES STEPHANO FOR A GOD AND OFFERS TO BE HIS SERVANT.

**TRINCULO** THE KING'S JESTER AND **STEPHANO**, THE KING'S DRUNKEN BUTLER

I'LL SWEAR UPON THAT BOTTLE TO BE THY TRUE SUBJECT, FOR THE LIQUOR IS NOT EARTHLY.

CALIBAN HATCHES A PLAN FOR THEM TO OVERTHROW PROSPERO AS RULER OF THE ISLE. BUT ARIEL OVERHEARS THEIR PLAN AND WARNS PROSPERO.

THIS WILL I TELL MY MASTER.

AS THE TREACHEROUS CALIBAN AND HIS COMRADES APPROACH PROSPERO'S CELL, ARIEL UNLEASHES A PACK OF SPIRITS IN THE SHAPE OF SNARLING HOUNDS!

LET THEM BE HUNTED SOUNDLY.

HARK, THEY ROAR!

MEANWHILE, ON YET ANOTHER PART OF THE ISLAND, THE ROYAL PARTY SEARCHES FOR PRINCE FERDINAND, BUT THEY SUSPECT THAT HE IS DROWNED.

MY SON IS LOST.

ANTONIO, PROSPERO'S DECEITFUL BROTHER, AND SEBASTIAN, BROTHER TO KING ALONSO

TIRED AND HUNGRY, THE SEARCH PARTY BEGINS TO DESPAIR—WHEN MIRACULOUSLY, SPIRITS OF THE ISLAND PRESENT THEM WITH A FEAST! BUT AS THEY MOVE TO EAT, THE FOOD DISAPPEARS AND ARIEL APPEARS.

YOU DID SUPPLANT THE GOOD PROSPERO FOR WHICH FOUL DEED THE POWERS HAVE INCENSED THE SEAS AND SHORES AGAINST YOUR PEACE.

BEHOLD, SIR KING, THE WRONGED DUKE OF MILAN, PROSPERO.

THY DUKEDOM I RESIGN AND DO ENTREAT THOU PARDON ME MY WRONGS.

FINALLY REQUITED, PROSPERO WELCOMES HIS FRIENDS TO THE ISLAND, AND LEADS THEM TO HIS CELL—WHERE HE REVEALS MIRANDA AND FERDINAND!

UPON HEARING OF HIS SON'S LOVE FOR MIRANDA, KING ALONSO CONSENTS TO THEIR ENGAGEMENT.

LET GRIEF AND SORROW STILL EMBRACE HIS HEART THAT DOOTH NOT WISH YOU JOY.

INTO THIS JOYOUS SCENE WANDERS CALIBAN, STEPHANO, AND TRINCULO, LED BY ARIEL. THEY, TOO, ARE FORGIVEN.

WHAT A THRICE-DOUBLE ASS WAS I TO TAKE THIS DRUNKARD FOR A GOD!

THE PARTY PLANS TO SET SAIL FOR NAPLES THE NEXT MORNING. BUT BEFORE HE LEAVES, PROSPERO FREES HIS FAITHFUL SERVANT ARIEL, AND DISCARDS HIS MAGICAL CLOAK, STAFF AND BOOKS, RETURNING THE ENCHANTED ISLAND TO CALIBAN AND THE SPIRITS.












NOW MY CHARMS ARE ALL O'ERTHROWN, AND WHAT STRENGTH I HAVE'S MINE OWN.

END





## THE COURT



## OTHER SPIRITS OF THE ISLAND

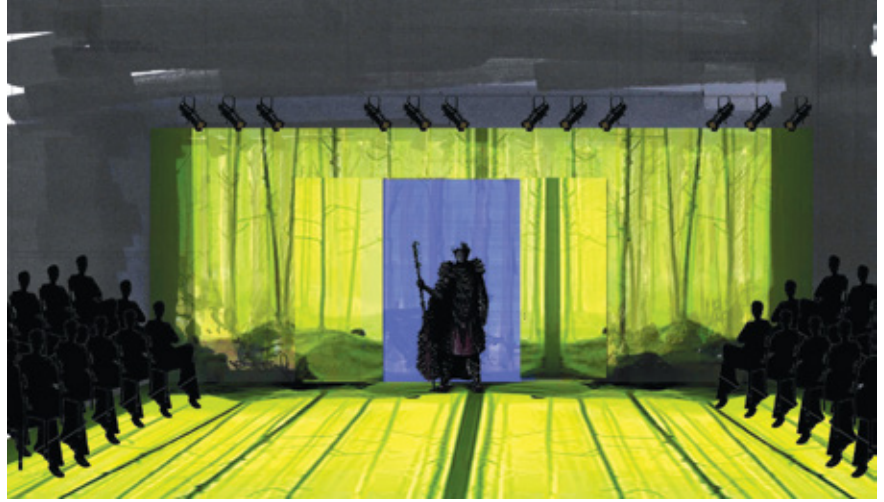
# THE ISLAND



# NOTES ON THE PLAY

## SHAKESPEARE SAYS GOODBYE?

THE TEMPEST is famously known as Shakespeare's last play. It's also one of only two of his plots that are entirely original (the other being Love's Labor's Lost). For these reasons, many liken Prospero's magical command of the island to Shakespeare's command over his stories and characters, interpreting Prospero's line: "I break my staff...and drown my book" to be Shakespeare himself, telling us he is done writing. But in fact, scholars believe that he went on to collaborate on at least two more plays afterwards (THE TWO NOBLE KINSMEN and HENRY VIII, both likely written with fellow playwright John Fletcher). So maybe Shakespeare is like the Michael Jordan or Lance Armstrong of playwriting – he just couldn't help but come out of retirement and get back into the game! *What other lines in the play might be interpreted as Shakespeare saying goodbye to his craft?*



## NOT THAT KIND OF ROMANCE!

At the time that THE TEMPEST was written, the romance genre was all the rage. Not the lovey, steamy kind that we think of today – the romance genre of Shakespeare's time was more like the fantasy or adventure genres of today. The stories that they told were complex—a mix of tragedy and comedy that was completely innovative at the time, resulting in heroic tales of redemption and forgiveness that called for magical worlds and characters. *What modern day stories might you consider to be the equivalent of a Shakespearean romance?*

## A BACKWARDS TRAGEDY

A common occurrence in Shakespeare's romance plays (which also include PERICLES, CYMBELINE, and THE WINTER'S TALE) is a happy ending that stems from a tragic beginning—almost like a Shakespearean tragedy told backwards. Take, for example, Hamlet: the story of a brother's betrayal resulting in murder, and a son who cannot reconcile the death of his father, resulting in more death. Meanwhile in THE TEMPEST, we find a similar brotherly betrayal, but this one results in reconciliation, and a son



reunited with his presumed dead father. There are similar comparisons to be made between THE WINTER'S TALE and OTHELLO, and PERICLES and KING LEAR. Perhaps later in life, Shakespeare began to think back on his most tragic characters and wonder what might have become of them if they had found compassion and reconciliation instead of death and ruin. *Do you think people are simply destined for their fates, or can they actively make decisions to avert tragedy? If they are already facing tragedy, can there be redemption?*

Projection concept renderings by set designer Amanda Rehbein.



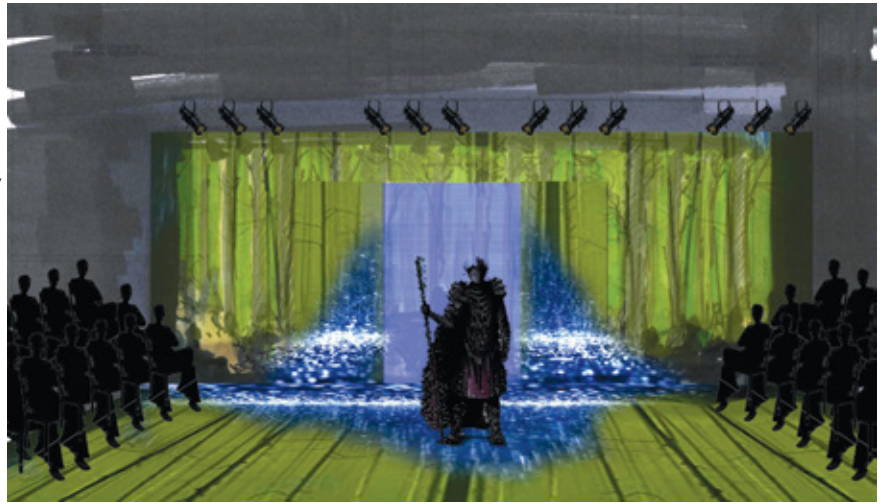


## THE GREAT GLOBE ITSELF (OR, BETTER YET, THE BLACKFRIARS THEATER)

Towards the end of Shakespeare's career, his acting company—The King's Men—began to stage their plays indoors. His earlier plays had all been written for the Globe Theater—an outdoor space with seating all around the stage, which allowed for no lighting and little other special effects. But at the Blackfriars Theater, suddenly the possibilities seemed endless when it came to innovative staging. It was only natural to write plays that would allow them to test out all these new special effects. A shipwreck? Airy spirits? Bring it on! *As you study the play, keep an eye out for the stage directions that call for special effects. How do you think we'll make them happen at CSC?*

## BRAVE NEW WORLDS

Shakespeare was very influenced by the current events of his day in the writing of *THE TEMPEST*. Sea voyagers exploring far off lands brought back thrilling tales and artifacts to illustrate their discoveries abroad. The most exciting part was that no one knew exactly what was out there, almost like outer space is for us today. This gave artists like Shakespeare the chance to invent entirely new worlds that, as far as his audience was concerned, might actually exist somewhere! How might you view this play differently if you thought it might be real? Are there science fiction stories today that create a similar possible reality?



## THIS ISLAND'S MINE

With all of this exploration came colonization—the English and other European nations wanted to own their discoveries, which included wealth in many forms (gold, agriculture, and land, to name a few). These colonists claimed a moral obligation to convert the indigenous peoples to Christianity, believing they were giving the “gift of salvation”, as well as a more “civilized” way of life. Of course, looking back on this practice today, we know that ultimately what happened was the decimation of millions of people and entire cultures through deprivation and subjugation. The character of Caliban has long fascinated directors, actors, and audience members alike because of the perspective he offers us on colonization and even slavery. If you were the director, how might you choose to portray Caliban?

## CHECK MATE

The object of the game of chess is to capture the King, which is exactly what Prospero does to Alonso by the end of the play: in marrying his daughter to the Prince, he has formed a political allegiance with the King that ensures Alonso's support of Prospero as he reclaims his dukedom. Miranda and Ferdinand, who are literally playing a game of chess, make the metaphor visible—but they seem completely unaware of Prospero's larger chessboard: the island, on which they are all pawns. Prospero's magical powers may have given him an unfair advantage in this game, but that hasn't stopped others from playing: there are many other plots to “capture the king” in this play. *Where else do you see attempts to overthrow and reclaim power? Who is right in doing this, and who is wrong? Is it ever really clear?*

*These notes were inspired by our dramaturg, Lezlie Cross.*

## What's a Dramaturg?

Did you know that almost every production of Shakespeare modifies the play that we read in the classroom for performance? For example, to get our *TEMPEST* down to an hour-and-a-half (we couldn't keep you out of school too much longer than that!), we cut several scenes, a lot of lines, and even a few characters! A dramaturg on a Shakespeare production is someone who helps to make these kinds of decisions about cuts and changes to the play and then helps the director and the actors to understand everything they are saying. In general, a dramaturg can serve many different roles in the theatre, from working with contemporary playwrights on new plays to giving feedback to a director about how a production could be stronger. Dramaturgy requires a lot of research and becoming an expert on the play.



# QUIZ:

## WHO ARE YOU IN *THE TEMPEST*?

1) YOUR IDEA OF THE PERFECT SATURDAY NIGHT IS:

- A. Reconnecting with old friends.
- B. A quiet night with your crush.
- C. Stirring up trouble at the biggest party you can find.
- D. Playing sports or watching a game with friends.
- E. Reading a book or writing something of your own.

2. IF YOU COULD HAVE ANY SUPERPOWER IT WOULD BE:

- A. The ability to read minds.
- B. The ability to heal others.
- C. The ability to fly.
- D. Super strength.
- E. The ability to speak every language.

3. YOUR BEST FRIEND WOULD SAY THE WORST THING ABOUT YOU IS THAT:

- A. You are stubborn.
- B. You are naive.
- C. You sometimes neglect school/homework.
- D. You are extremely competitive.
- E. You curse too much.

4. WHICH OF THE FOLLOWING DESCRIBES YOUR PERSONALITY?

- A. You are a leader, and very protective of your pack.
- B. You are extremely close with your family; home is where the heart is.
- C. You are independent, playful, and love to be challenged.
- D. You are constantly thinking about your future, you like to think five steps ahead.
- E. You like to be in charge of your own destiny, and don't like being told what to do.

5. YOUR SENIOR CLASS YEARBOOK SUPERLATIVE IS:

- A. Most Likely to Succeed
- B. Class Eyes
- C. Class Gossip
- D. Class Athlete
- E. Most Changed Since Freshman Year

6. IT'S BEEN A STRESSFUL DAY. HOW DO YOU HANDLE IT?

- A. Ok fine...you take it out on your friends/family...but it's totally their fault you're stressed anyway.
- B. Vent to the people closest to you, you know your mom/dad/best friend will know what to say.
- C. Take a bubble bath, listen to music, watch TV and just unwind.
- D. Shut yourself up in your room, you just want to be alone.
- E. Write it down, talking out problems with yourself helps you feel better.

7. THE WEBSITE YOU VISIT MOST FREQUENTLY IS:

- A. Instagram, your life is very visual and you like to see what other people are up to.
- B. Google, you are constantly curious about stuff and want to look up information.
- C. Pandora, you love music and it helps you focus.
- D. YouTube, you love to watch funny videos.
- E. Twitter, you love sharing your thoughts with the world.

8. YOUR FAVORITE HASHTAG IS:

- A. #TBT
- B. #blessed
- C. #summer
- D. #win
- E. #sorrynotsorry

IF YOU ANSWERED MOSTLY:

- A. You are **Prospero**
- B. You are **Miranda**
- C. You are **Ariel**
- D. You are **Antonio**
- E. You are **Caliban**





## TABLE WORK: Unpacking Shakespeare's Language

**IS THIS REALLY WRITTEN IN ENGLISH?** Yes, it is! But it's also poetry. Elizabethans used poetry for the same reason we still use it today: to express heightened states of emotion. So the language may be more densely packed with all those great rhetorical devices you learned in English class—metaphors, alliteration, irony—but it's definitely still English.

**DID PEOPLE IN SHAKESPEARE'S DAY SPEAK IN VERSE?** No, no more than we speak in rap today. But people both then and now enjoy the rhythm and rhyme of verse. It helps us tune in more immediately, more completely to the feelings and choices of the characters.

**IS SHAKESPEARE HARDER FOR ACTORS TO PERFORM THAN REGULAR PLAYS?** Actually, for most actors, Shakespeare is easier! The rhythm of the language makes it easy to memorize. (You know how song lyrics get stuck in your head, or how you can remember silly little rhymes from when you were a kid? It's like that.) And all those rhetorical devices act as clues to tell the actors how their character feels.

To find those clues, a company will begin their rehearsal process with table work.

*Shakespeare invented many words and phrases that we use on a regular basis today. Below are some examples.*



## Verse or Prose?

All of Shakespeare's language falls into one of two categories: verse or prose. Prose is what we think of as everyday speech, without specific rules regarding rhyme or rhythm. Verse, then, can be defined as giving order or form to the random stress patterns of prose. For actors, verse is often easier to memorize because of the rhythm. It's almost like memorizing lyrics to a song.

A quick way to tell verse from prose: lines of verse begin with capital letters, while prose will appear in paragraph form.

## Blank Verse

Blank Verse is the standard poetic form Shakespeare uses in his plays. It can also be defined as unrhymed iambic pentameter—that is, a line of poetry containing five ("penta" from the Greek prefix meaning five) iambic feet, not rhyming with any adjacent line. That's ten syllables all together. The pattern flows easily for speakers of English, because the stresses match the human heart beat:

ta DUM, ta DUM, ta DUM, ta DUM, ta DUM

or, a good way to remember the word "iamb" is to think of it as:

i AM, i AM, i AM, i AM, i AM

If you say, "The Yankees and the Mets are famous teams." with natural inflection, you will have spoken a line of iambic pentameter.

The YANK | ees AND | the METS | are FA | mous TEAMS

Here are two more:

I TAKE | the SUB | way EV | ery DAY | to SCHOOL

I CAN'T | go OUT | be CAUSE | my HOME | work's LATE

Now say a line from THE TEMPEST:

MIRANDA

How many goodly creatures are there here!

How MAN | y GOOD | ly CREA | tures ARE | there HERE

A repeating combination of stressed and unstressed syllables is known as a foot, which is the basic unit of verse.

An iamb is a foot of poetry containing two syllables, with an unstressed syllable followed by a stressed syllable: ta DUM.

## Prose

Prose is the everyday language used then and now. Since verse was the conventional method of writing in Elizabethan England, Shakespeare was actually pushing the literary boundaries by including prose in his plays. At first glance, it may seem that Shakespeare used verse and prose to indicate a character's status (rich, powerful, educated characters speak in verse; poor, common fools speak in prose) but upon closer look, you'll find that many characters go back and forth between verse and prose, and they do so at very specific moments in the play.

Actors pay close attention to when characters speak in verse and when they speak in prose because Shakespeare made these choices on purpose, and it can tell the actor a lot about how their character thinks and feels.





There is relatively little prose in THE TEMPEST, but the majority of it is spoken by the drunks, Trinculo and Stephano:

### TRINCULO

What have we here? a man or a fish? dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of not of the newest Poor-John. A strange fish! Alas, the storm is come again! my best way is to creep under his gaberdine; there is no other shelter hereabouts: misery acquaints a man with strange bed-fellows.

## Irregular Verse

Shakespeare doesn't always write verse in perfect iambic pentameter. The rhythmic patterns change, and so do the number of syllables. This was pretty innovative stuff in Shakespeare's day. He was one of the first writers to break form. Just like a change from prose to verse is a clue for the actor, so is a variation in the verse pattern. Here are some of the most common variations in THE TEMPEST.

There are many, many examples of irregular verse in THE TEMPEST.  
What do you think this might tell the actors about their characters?

## Shared Lines & Split Lines

Shakespeare sometimes splits a line of verse, so that two characters share the ten syllables. This is called a shared line or a split line, and it helps to show quick thinking or strong emotion, as well as creating a sense of accelerated action. Thus we have both the effect of poetry AND of natural speech.

Have a look at these lines shared by Prospero and his daughter Miranda just after she witnesses the shipwreck that he has caused:

### PROSPERO

There's no harm done.

### MIRANDA

O, woe the day!

### PROSPERO

No Harm

They scan as:

there's NO | harm DONE | o WOE | the DAY | no HARM

That's one line of verse, shared by two characters, over the course of three sentences that are so simplistic, they would probably not be taken for poetry on their own!

All of Prospero's scenes contain shared lines, yet when he is alone he often speaks in complete verse.  
What might this tell an actor about this character?



## Feminine Endings and Extra Syllables

A “feminine ending” is a line of verse that ends with an unstressed extra syllable. The result is that the rhythm of the verse is thrown off just enough to indicate that the characters feel unsettled about something. Not surprisingly, almost one third of the verse in *THE TEMPEST* follows this pattern! Here’s an example, spoken by Caliban as he describes the eerie yet beautiful qualities of the island:

### CALIBAN

Be not afeard; the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt not.

be NOT | a FEARD | the ISLE | is FULL | of NOISE | ES  
sounds AND | sweet AIRS | that GIVE | de LIGHT | and HURT | not

Based on the feminine ending in these lines, how do you think Marc Antony is feeling at this moment?

## Other Types of Poetry

A trochee is another type of poetic foot. Its pattern of a stressed syllable followed by an unstressed syllable is the exact opposite of an iamb: DUM ta. Compared to an iamb, this feels surprisingly unnatural to speakers of the English language, so Shakespeare often uses trochees for his supernatural characters.

In *THE TEMPEST*, Ariel sings many songs that incorporate trochees and other types of poetic feet. The below example is two trochees followed by a cretic foot (three-syllables, where the first and last syllables are stressed and the middle is unstressed: DUM ta DUM).

### ARIEL

But doth suffer a sea-change Into something rich and strange.

BUT doth | SUFF er | A sea CHANGE  
IN to | SOME thing | RICH and STRANGE

Try tapping out the rhythm of iambic pentameter, then tapping out the rhythm of the excerpt from Ariel’s song.

How does each one feel? Does one feel faster or easier than the other? Which one do you think more naturally represents the way we speak today?





**PART THREE:**  
**BEHIND THE SCENES**

# AN INTERVIEW WITH DIRECTOR JIMMY MAIZE

## Students from CSC NextGen ask questions about directing THE TEMPEST

How did you decide how to portray Caliban?  
What makes this character such an interesting  
and vital piece of THE TEMPEST?

I have a deep affinity toward the character of Caliban, ever since I played him in a college production. He has a unique spiritual connection to the island and all of its mysteries, and always speaks so eloquently about its secrets (for instance, his speeches are always in verse, while Stephano and Trinculo speak to him in sloppy prose). He lies at the crux of the debate about nature and nurture in the play, with Prospera relegating him to a life of service ever since he proved too wild to tame. Oftentimes he is presented as a physically brute and base savage -- associated with the earth -- while Ariel is a delicate sprite associated with the air. In our production I'm presenting these two natives by pointing more towards their similarities than their differences. I thought, "what if Caliban and Ariel were brothers before Prospera took control of them?" I was interested in the proposition that maybe they're made of the exact same physical material, and were separated more by their nurture than their appearance. By doing this, it places more significance on the moment Prospera took Ariel under her wing and cast Caliban out; and how that judgement call changed the course of Caliban's life and further development.



What do you think are some of the greatest challenges in directing The Tempest?

The multiple story lines of THE TEMPEST pose a challenge. Normally in Shakespeare you'll have an "A plot," the storyline the audience is following most closely, and a "B plot," which runs concurrently and supports the play's themes. The Tempest has four, all of which support the story of Prospera and what she has built (and continues to exact) on the island. At the crucial moment, these plots all converge, and Prospera is forced to look past her own vendetta and ultimately give up control of the island. The biggest storytelling challenge is to keep all the subplots in the air (and equally engaging in their own right) but moving at a brisk pace towards the climax.





## How does switching the character of Prospero from a male to a female affect the play?

The challenge with switching Prospero to Prospera is knowing when to let it change the play and when not. For instance, there is an entire backstory of Prospera being usurped by her sister (originally her brother), with many references to how she acted as a ruler. My dramaturg and I chose not to soften the language around the power she had in her previous life. In essence, we decided that a woman ruling in that time, and the power she possessed, was no different than if she were a man. Similarly, she rules the island in a way that is not contingent upon her sex, but rather as a result of her logic, determination and the vengeance she feels toward her sister. What I found important to highlight with a female Prospera, is the dynamic of her acting in a maternal role. She is essentially a single mother raising her child on a desert island for thirteen years, and has had to fight for their quality of life against seemingly insurmountable odds. There is a moment in the play where her daughter Miranda is meeting the man she will marry, and Prospera protecting her daughter from men can be a very different dynamic than a father/daughter relationship. Likewise, Prospera's relationship with Ariel (who in our production is played by a male, but can be either gender) is a complicated love relationship that can take on different colors depending on the gender dynamic. In our production there is definitely a similar maternal quality with how Prospera has raised Ariel -- albeit there is also an indentured servitude on the part of Ariel that complicates this love.

## What are some things you are really looking forward to exploring in your interpretation of this play?

I'm excited to create a TEMPEST that examines the core themes of the play without falling into some of the dangerous tropes I see with many productions of THE TEMPEST. There seems to be an accepted way to approach the characterizations and imagery, that run the risk of feeling recycled. I'm excited to present this play to an audience that may have no pre-conceived notion of the common interpretations -- so that any deviation from the norm won't read as such, as long as it illuminates the language and the story. I'm excited about presenting a fresh interpretation for fresh eyes and ears.

## How do you plan on using design to enhance the play?

One of the major themes of the play is how Prospera has installed her own society upon the natural order of the island. What was once wild has now been tamed and organized to work efficiently for humans and to better accomplish man's aim. The play refers to this as Prospera's "art," and in conceiving of the design of this production I wondered how we do this in a modern context. How do we use art to tame nature? Few people would dispute that we accomplish this through our use of technology. In our production we chose to use a language of technology (through projection design, sound design and certain costuming) to represent an island where technology is helping Prospera be more powerful and accomplish her aim, but perhaps holding her captive in her own fabricated world. Her technology is keeping her from experiencing the wildness around her; and understandably so... that wildness can be terrifying.

## What is CSC NextGen?

CSC NextGen gives motivated students who are passionate about the theatre a stepping-stone to further engage with CSC and with the greater world of professional theatre. Members have the opportunity to see performances, meet CSC artists, go behind the scenes of CSC productions, learn new skills in the theatre, plan and lead special events for their peers, and contribute to CSC's social media outlets.

**Interested in joining?** See page 33 for more information on the program and instructions on how to apply!



# WHAT TO WATCH FOR...

## Questions and themes to consider as you study the play

### OMENS

#### MAGIC AND THE SUPERNATURAL

- Is there a type of “magic” in today’s world that is the equivalent of Prospero’s magical powers? Do you see a parallel between Prospero’s “art” and Shakespeare’s craft of writing? Can language ever act as a sort of magical spell? Listen for moments when magical spells are spoken. What changes on stage?
- Keep an eye out for the stage directions that call for special effects. How do you think we’ll make them happen at CSC?

#### FREEDOM AND CONFINEMENT

- What would real freedom mean for Ariel? When Prospero releases him at the end of the play, what do you think he goes on to do? What other different types of servant/master relationships do you see at work in this play?
- What are other examples of freedom and confinement in this play? Look for the different ways we’ll explore this theme in the production at CSC.

#### NATURE VERSUS NURTURE

- Why does Prospero impose his own order onto the island? Does he succeed in taming what is wild? Does Caliban benefit in any way from what he has been taught, or does he only suffer? Is it ever possible to change who someone is?
- What does it mean to be civilized? Who is more civil in this play, the characters from the court, or the characters from the island? In the play, these two worlds slowly collide. How do you think this will be portrayed on our stage?

#### LOYALTY AND TREACHERY

- Who is loyal in this play? Who is treacherous? Is it part of who they are as characters, or is it circumstantial? Is everyone a little of both?
- In CSC’s production, we’ve changed the genders of several characters, including Prospero (Prospera) and his brother Antonio (Antonia). Is a sisterly betrayal different than a brotherly one? Will this change what the story is about for you as you watch? What other relationships are affected, and how?

#### COMPASSION AND FORGIVENESS

- Do you think that Prospero really forgives his brother Antonio and his co-conspirator, Alonso? Why or why not? Antonio doesn’t speak in the last scene. Why do you think this is? If you were the actor playing Antonio, what would you interpret this to mean about your character?
- Miranda is very compassionate towards everyone in the play except Caliban. Does he deserve her forgiveness? Does he need to forgive Miranda and Prospero, too? Watch in the final moments of the play to see what happens.

For more ideas on what to watch for, see NOTES ON THE PLAY on page 14.





**PART FOUR:**  
**POST-WORKSHOP ACTIVITIES**  
***FOR TEACHERS***

# A TEACHER'S GUIDE

## CURRICULUM CONNECTIONS: LEARNING STANDARDS

For more details, visit:

<http://schools.nyc.gov/offices/teachlearn/arts/blueprints/theater-blueprint.html>

& [www.corestandards.org/ELA-Literacy/CCRA/R](http://www.corestandards.org/ELA-Literacy/CCRA/R)

### NYC Blueprint for Teaching and Learning in the Arts: Theater

1. Theater Making: Acting, Playwriting/Play Making, Design and Technical Theater, and Directing. Students learn to use their minds, bodies, voices and emotions to examine the world and its meaning.
2. Developing Theater Literacy: Students explore theater history, use theater vocabulary, and develop critical, analytical and writing skills through observing, discussing and responding to live theater and dramatic literature.
3. Making Connections: Students make connections to theater by developing an understanding of self. They respond to theater by identifying personal issues, and apply learning in other disciplines to their inclusive understanding of theater.
4. Working with Community and Cultural Resources: Community resources that support Theater Making, theater literacy, theater connections and career exploration expand students' opportunities for learning.
5. Exploring Careers and Life Long Learning: Students develop audience skills and a connection to theater that allows them to value theater throughout their lives. They explore the scope and variety of theater careers.

### Common Core ELA Standards (College and Career Readiness Anchor Standards)

#### Reading:

- Key Ideas and Details (Strands 1–3)
- Craft and Structure (Strands 4–6)
- Integration of Knowledge and Ideas (Strands 7–9)
- Range of Reading and Level of Text Complexity (Strand 10)

#### Writing:

- Text Types and Purposes (Strands 1–3)
- Production and Distribution of Writing (Strands 4–6)
- Research to Build and Present Knowledge (Strands 7–9)
- Range of Writing (Strand 10)

#### Speaking and Listening:

- Comprehension and Collaboration (Strands 1–3)
- Presentation of Knowledge and Ideas (Strands 4–6)

#### Language:

- Conventions of Standard English (Strands 1–2)
- Knowledge of Language (Strand 3)
- Vocabulary Acquisition and Use (Strands 4–6)





# ACTIVITIES

## AFTER WORKSHOP 1: Celebrity Casting

Based on what your students know about the characters in THE TEMPEST from the story WOOSH, have your class choose their own celebrity cast (actors, singers, politicians, television stars, etc.) for the play. Put up a list of all the characters and/or hand out lists to the class:

- |               |                    |                       |
|---------------|--------------------|-----------------------|
| • MIRANDA     | • GONZALO          | • TRINCULO            |
| • PROSPERO    | • ARIEL            | • STEPHANO            |
| • ANTONIO     | • CALIBAN          | • SEBASTIAN           |
| • KING ALONSO | • PRINCE FERDINAND | • SPIRITS OF THE ISLE |

Go through the characters one at a time and talk about who they are, and what celebrity could be cast as that character.

Example: Miranda is a resilient and brave young woman; she has thrived under difficult circumstances. Jennifer Lawrence could be a good Miranda, since she often plays young women who are strong and independent.

### **Blueprint Strand 3:** Making Connections

**Common Core Strands:** R.1 & W.9 (have your students cite specific passages from the play to support their choices); SL.1 (have your students work in pairs or small groups); SL.4 (have students present their casting choices to the class – you can even do this in roll, as a casting director making a pitch to the artistic director!)

## AFTER WORKSHOP 2: “Shakespeare” It!

Today your students worked on paraphrasing Shakespeare into modern speech. Altering Shakespeare’s words – the very thing that makes Shakespeare “Shakespeare” – may have felt irreverent, but the truth is: Shakespeare LOVED word-play, inventing new words, and paraphrasing well-known stories into his own works!

Shakespeare hyphenated words, added prefixes (un-, be-, en-, de-, dis-), turned adjectives into verbs, and made up new words entirely. Come up with your own list of words with the class. (Examples: unstaple, belight, ensleep, destart, dismark)

When you have a variety of examples, have your students step into the role of Shakespeare writing his next play. Give them ten minutes to write the first few lines of a story – or even a play! (Example: I belit the room to unstaple my paper – he was ensleep’d and I woke him up...)

Then have a few volunteers read their work aloud. If doing a scene, students can cast their play within “the ensemble” (the class) and do a reading of the scene.

### **Blueprint Strand 1:** Theater Making: Playwriting

**Common Core Strands:** R.4 (pair and share: have students evaluate each other’s work); W.3, W.4, W.5 (particularly if you have time to make this assignment into a longer story/scene); SL.4 & SL.6 (have the class listen to and evaluate the structure and clarity of the story/scenes); L.1 & L.2 (a strong command on language structure will provide context clues for the newly invented words; understanding of prefixes and suffixes also important!); L.4, L.5, L.6 (more pair and share evaluation)



### AFTER WORKSHOP 3: Collage Sonnets

Today your class learned about sonnet structure; they also created a collage (a “mood board”) to get a visual idea of the play, and compiled a list of ideas/themes/elements from that collage. Ask students to choose five-ten words from the list and use them to write a sonnet – on their own, in small groups, or as a class.

Remind them that a sonnet must have:

- 14 lines
- ABAB CDCD EFEF GG rhyme scheme
- 5 iambs (unstressed STRESSED) for a total of 10 syllables in each line

#### Blueprint Strand 2: Developing Theater Literacy

**Common Core Strands:** R.9 (compare the sonnets written by students to Shakespeare’s *JULIUS CAESAR* – how did these different authors explore similar themes?); W.5 (particularly if you have time to revisit/edit); SL.2 (reference the “mood board”); SL.3 (pair and share: have students evaluate each other’s work); SL.5 (again, if you revisit this/turn it into a larger project); L.1, L.2, L.3 (the sonnet as a poetic form; knowing the rules of the English language and when/how to break them for effect in poetry)

### AFTER WORKSHOP 4: Role on the Wall

Your students are rehearsing their scenes now – this activity will help them develop their characters!

Split students into groups based on the role they are playing (all the Prosperos together, all the Ariels together, etc.) Pass out giant pieces of paper and have one student in the group lay down on the paper while another traces his or her outline. (Note that this activity can also be done independently on regular sheets of paper – simply have the student trace the outline of their own hand.)

Ask the groups to write things that their character thinks/feels/says about himself or herself on the INSIDE of the outline; they should write things other characters think/feel/say about their character on the OUTSIDE. Encourage groups to search through the text of *THE TEMPEST* for actual quotes!

When groups are finished brainstorming, hang your “role on the wall” and whip around to each group to allow them to share their findings. What did they learn about their character? How will they incorporate this knowledge into their scene presentations? How might actors benefit from this exercise?

#### Blueprint Strand 2: Developing Theater Literacy

**Common Core Strands:** R.1 (pulling specific quotes from the text); R.2 & R.3 (look at the relationship between two or more characters and the themes that emerge); R.4, R.5, R.6 (for a broader look at the play that can begin with this activity; potential reflection questions/essay topics to approach through the lens of this activity); W.9 (again with specific quotes); SL.1 (if working in groups or pair/share); SL.3 (determine context and a character’s tone before citing evidence); SL.4 (present to class); L.3, L.4, L.5 (when searching the text for evidence)





## AFTER WORKSHOP 5: Compared to Whom?

Now take advantage of their knowledge of the characters in the play to analyze relationships and status.

Print out pieces of paper with character names on them or have students make the papers.

- MIRANDA
- PROSPERO
- ANTONIO
- KING ALONSO
- GONZALO
- ARIEL
- CALIBAN
- PRINCE FERDINAND
- TRINCULO
- STEPHANO
- SEBASTIAN
- SPIRITS OF THE ISLE

Pass out the names to twelve students. Have them arrange themselves (in character) in order from youngest character to oldest; highest status to lowest status; most honest to least honest; most loyal to least loyal, etc. Encourage discussion: does the class agree with the placement? If not, why not? You can alternate the participating group of students, and take category suggestions from the class.

### **Blueprint Strand 3:** Making Connections

**Common Core Strands:** R.3 (how individuals interact); R.6 (points of view); W.1 (have students write about the experience afterwards); W.9 (use quotes from the text to support choices the class made); SL.1 & SL.3 (discuss as a class)



## **PART FIVE: SOURCES**



## SOURCES

# TEACHING SHAKESPEARE

by Rex Gibson

# SHAKESPEARE FOR DUMMIES

by John Doyle (Artistic Director, CSC) and  
Ray Lischner

## THE FRIENDLY SHAKESPEARE

by Norrie Epstein

## THE GENIUS OF SHAKESPEARE

by Jonathan Bate

***BRUSH UP YOUR SHAKESPEARE!***

by Michael Macrone

## ESSENTIAL SHAKESPEARE HANDBOOK

by Leslie Dunton-Downer and Alan Riding

## WILLIAM SHAKESPEARE AND THE GLOBE

written and illustrated by Alik

## EYEWITNESS SHAKESPEARE

written by Peter Chrisp, photographed by  
Steve Teague

# SHAKESPEARE AFTER ALL

by Marjorie Garber

## ACKNOWLEDGEMENTS

This guide created by Kathleen Dorman in 2014, and updated by Marella Martin Koch in 2020.





Classic Stage Company (CSC) is the award-winning Off-Broadway theater committed to re-imagining the classical repertory for contemporary audiences. Founded in 1967, CSC uses works of the past as a way to engage in the issues of today. Highly respected and widely regarded as a major force in American theater, it has become the home to New York's finest established and emerging artists, the place where they gather to grapple with the great works of the world's repertory.



The National Endowment for the Arts in partnership with Arts Midwest presents *Shakespeare in American Communities*. CSC is one of 40 professional theater companies selected to participate in bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States. This is the twelfth year of this national program, the largest tour of Shakespeare in American history.



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