

SHAKES
PEARE
FESTIVAL

The Tempest 2019-20 Study Guide

ABOUT THIS STUDY GUIDE

The Colorado Shakespeare Festival will soon send actors to your school as part of a Shakespeare & Violence Prevention project. This study guide is a resource for you, whether you are an administrator, counselor, teacher, or student. Our program is most successful when schools have prepared in advance, so we encourage you to use this study guide to connect the material to your curriculum. Shakespeare offers a wonderful opportunity to explore meaningful questions, and we encourage you and your students to engage deeply with those questions.

Study guide written and edited by Dr. Amanda Giguere, Dr. Heidi Schmidt, and Isabel Smith-Bernstein.

ABOUT SHAKESPEARE & VIOLENCE PREVENTION

The Colorado Shakespeare Festival partners with CU Boulder's Center for the Study and Prevention of Violence (CSPV) and the Department of Theatre & Dance to create a touring program that increases awareness of Shakespeare and violence prevention.

Our actors will visit your school to perform an abridged three-actor version of *The Tempest* that explores the cycle of violence, using research from the Center for the Study and Prevention of Violence. In a 30-minute performance and 50-minute classroom workshops, we draw parallels between Shakespeare's world and our own. We recommend the performance for grades 3-5.

Theatre is about teamwork, empathy, and change. When your students watch the play, they will observe mistreatment, cruelty, humiliation, and reconciliation. They'll see examples of unhealthy and destructive relationships, as well as characters who become "upstanders"—people who make the choice to help. This play is intended to open up the dialogue about the cycle of violence and mistreatment—and to remind us all that change is always possible.

The post-show classroom workshops use theatre activities to increase your students' ability to work as a team and be upstanders. We employ empathy-building and team-building activities, key elements in creating a positive school environment.

Our short visit to your school aims to inspire your students with live, professional theatre, but the work does not end when our actors depart. We encourage you to continue this conversation after our visit in order to create positive change in your own school setting.

2020 COLORADO CURRICULUM STANDARDS

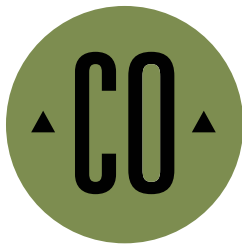
This program was developed with a standards-based focus in multiple content areas. Content areas addressed by the performances, classroom workshops, and the contents of this study guide include:

- Comprehensive Health
- Reading, Writing, and Communicating
- Drama and Theatre Arts
- Social and Emotional Learning



CU ★ PRESENTS





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ABOUT THE TEMPEST

Why this play?

When all his enemies are shipwrecked on his magical island home, Prospero must choose between seeking revenge, or forgiving those who did him wrong.

The Tempest shows characters caught in a cycle of violence; Prospero was deeply hurt by his brother, Antonio, many years ago. Since that time, Prospero has been plotting revenge. Now, he finally has the chance to get even with his deceitful brother. But what does it mean to “get even?” Who has Prospero harmed along the way, while he was fixated on avenging his brother’s cruelty? Has Prospero, in the process of “righting the wrongs” committed by his brother, committed similar wrongs himself? What will it take for Prospero to truly forgive someone who has hurt him? Can Prospero learn to move forward in a healthy way?

Three-Person Cast

Shakespeare’s version of this play has over 20 characters. We combined some roles and eliminated others but we still have 9 characters, all played by only 3 actors. The challenge becomes how we differentiate these characters—look out for different costume pieces (such as hats)!

Bilingual Shakespeare

In this production, one character speaks in both English and Spanish. Shakespeare belongs to all of us, and we hope that when you see a Spanish-speaking character this helps you see Shakespeare’s ability to cross boundaries and connect people of all kinds. Whether or not you speak Spanish, how does this choice impact the way you listen to the play?

FOR MORE INFORMATION

Colorado Shakespeare Festival Education Programs

coloradoshakes.org/education | csfedout@colorado.edu | (303) 735-1181

Center for the Study and Prevention of Violence

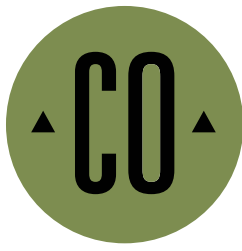
colorado.edu/cspv | (303) 492-1032



SAFE2TELL is an anonymous tip-line for reporting bullying and other inappropriate behavior. You can use your voice to make the life of someone else better. Sometimes if YOU don’t speak up for someone, no one else will. You can make a difference. When you make a call or go online to report bullying, no one will ever be able to know that you are giving the tip. No names are asked, and phone calls to Safe2Tell cannot be traced. It is completely anonymous.

HOW TO REPORT:

(877) 542-7233 | safe2tell.org | Download the mobile app



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What Do I Do To Prepare?

TEACHER CHECKLIST

How do I prepare my students for the play?

- ☐ Watch the [CSF Upstander video](#) with your class.
- ☐ Review Plot Overview (pg. 4-5) and Things to Look For (pg. 6) with your students. Print these pages as handouts, or [use this Prezi](#) in your classroom to familiarize your students with the characters, plot, and some themes of the play.
- ☐ Use the Mini-Lesson Plan (pg. 7) and the worksheets (pg. 8-9) to help your students think through some of the big questions presented in *The Tempest* in advance of the performance.
- ☐ Discuss appropriate theatre etiquette with your students. Our performance is frequently interactive (like Shakespeare's original performances). Students are encouraged to laugh and applaud when they enjoy the show, though we ask them not to have private conversations, use cell phones, eat during the performance, or otherwise distract the performers or their fellow students. Remind them that just as they can see and hear the actors, the actors can also see and hear the audience.

How do I prepare for post-show workshops?

- ☐ Be ready to participate and co-facilitate with our teaching artist. The more involved you are, the more your students learn!
- ☐ Talk with your class about the upcoming actor-led theatre workshop. Set expectations about trying new things and respecting one another.
- ☐ Push desks/chairs to the side of your classroom to create an open, movement-friendly space.
- ☐ At the end of the workshop, our teaching artist will step out of the room while you conduct an anonymous, 3-question survey with your students. Don't worry about preparing - they'll give you a card with the questions pre-printed. We just wanted to give you a heads up.

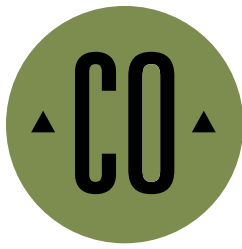
What should I do after the visit?

- ☐ [Take this 5-minute survey](#) to let us know what you thought.
- ☐ Use the Discussion Questions (pg. 7) to have a follow-up discussion with your students about the performance and the workshops.
- ☐ Look for ways to integrate the performance and workshop in your units throughout the year by tying your lesson plans back to the ideas and questions posed by the visit from the CSF actors.

Hyperlink Key:

Copy and paste if you have difficulty with any of the embedded links above.

- CSF UPSTANDER VIDEO: <https://www.youtube.com/watch?v=VhtwGqi9vdY&t>
- PREZI: <https://prezi.com/view/GBaLuyLByPzBdK8mY8YL/>
- SURVEY LINK: <https://www.surveymonkey.com/r/5J5D939>



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Plot Overview

12 YEARS AGO IN MILAN

Prospero, the Duke, was betrayed by his brother, **Antonio**, who turned his friends against him and stole his position. Prospero was banished from Milan and cast out to sea, along with his young daughter **Miranda**. They landed on a small island and started a new life. Prospero uses magic to rule the island, and two island natives (**Caliban** and a spirit named **Ariel**) now work for him.



Antonio



Prospero



Miranda



Ariel



Caliban

AS THE PLAY BEGINS

For 12 years, Prospero has planned his revenge. He and Ariel use magic to create a giant storm (a tempest), which shipwrecks his former enemies on the shore of the island. Ariel separates the survivors into 3 groups.

Antonio (Prospero's brother) is stranded with **King Alonso** of Naples (a neighbor kingdom to Milan).

Stephano and **Trinculo** (King Alonso's butler and jester) find each other on the island and believe everyone else on the ship has drowned.

Ferdinand is the Prince of Naples, Alonso's son. Stranded separately from the rest of his shipmates, he assumes he is the only survivor - and therefore King of Naples. He meets Miranda on the island and falls in love with her, just as Prospero planned.



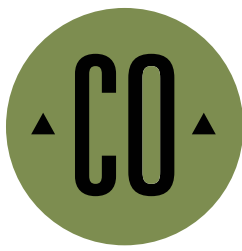
Antonio & Alonso



Stephano & Trinculo



Ferdinand



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Plot Overview

THE PLOTS THICKEN!

Prospero's long years of planning are finally coming together, but he's not the only one plotting...

Ariel puts a sleep spell on **King Alonso**, which gives **Antonio** the chance to think of an evil plan. He stole Prospero's Dukedom—why not kill Alonso and become King of Naples, too? Ariel steps in just in time and prevents Antonio from making a harmful choice.

Meanwhile, **Caliban** meets **Stephano** and **Trinculo** and decides to show them around the island. Convinced Stephano would be a better (and nicer) leader than Prospero, Caliban urges his new friends to kill Prospero and become the new rulers of the island. Stephano likes this idea, but Trinculo is skeptical.



Ariel
Antonio & Alonso



Caliban
Stephano & Trinculo

"THE RARER ACTION IS IN VIRTUE THAN IN VENGEANCE."

As Prospero gathers everyone together to finish his perfect revenge, Ariel persuades him to go easy on his brother.

Prospero reveals his true identity to his brother **Antonio**, reunites **Prince Ferdinand** with his father, **King Alonso**, and presents the newly engaged couple, **Ferdinand** and **Miranda**.

Prospero gives up his magic, frees **Ariel** and **Caliban**, and gets ready to go home to Milan. Before he sets sail, he asks for forgiveness: "As you from crimes would pardoned be, let your indulgence set me free."

WHAT WE KNOW ABOUT BULLYING AND YOUTH VIOLENCE

- 5% of students in this country miss school each day because of bullying. That translates to 160,000 students missing school daily.
- 57% of the time, bullying stops in 10 seconds or less when a bystander becomes an upstander.

PROTECTIVE FACTORS THAT LOWER RISK OF VIOLENCE

- Supportive relationships
- Connections with peers, school, family, and community
- Involvement in prosocial activities

NAME: _____

As you watch *The Tempest*, look for:

A POWER IMBALANCE

Example(s) _____

AN INSTANCE OF BULLYING

Example(s) _____

SOMEONE BEING MEAN BECAUSE SOMEONE ELSE WAS MEAN FIRST

Example(s) _____

SOMEONE CHOOSING TO HARM INSTEAD OF HELP

Example(s) _____

SOMEONE CHOOSING TO HELP

Example(s) _____

AN ACT OF KINDNESS

Example(s) _____

SOMEONE WHO CHANGES

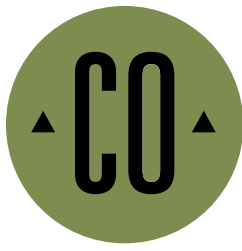
Example(s) _____

What is Bullying Behavior?

Before you see the play, review the definition of bullying:

1. There is an intention to harm (they MEAN to do it)
2. It is repeated over time (and often escalates)
3. There is a power imbalance (when one person has more power than another)

As a class, discuss what this means. How is bullying different from other kinds of conflicts? Could some bullying be prevented if we put ourselves in the shoes of others? What do you do when you see bullying behavior?



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Mini-Lesson Plan

INSTRUCTIONS FOR TEACHERS

Before the Performance

Rationale: This activity will introduce students to foundational themes in *The Tempest* (such as community building) and encourage them to develop their own thoughts prior to a violence prevention workshop with a Colorado Shakespeare Festival actor.

Objective: Students will independently strategize ideas about interpersonal relationships, put themselves in the shoes of a community leader, analyze text from the play, and participate in a class discussion about building healthy communities.

Instructions: Print pgs. 8-9 for your class.

2020 COLORADO STANDARDS:

Drama and Theatre Arts: Critically Respond:

- Prepared Graduates: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Reading, Writing, and Communicating: Oral Expression and Listening:

- 3.1.1. Participate cooperatively in group activities
- 4.1.1. Post thoughtful questions after actively listening to others

- 5.1.1. Collaborate in discussions that serve various purposes and address various situations

Reading, Writing, and Communicating: Reading for All Purposes:

- Prepared Graduates: Read a wide range of literary texts to build knowledge and to better understand the human experience

Comprehensive Health: Prevention and Risk Management

- Prepared Graduates: apply knowledge and skills that promote healthy, violence-free relationships

SEL (Social and Emotional Learning) Core Competencies (casei.org)

- Self Awareness: Self confidence
- Social Awareness: Perspective-taking, empathy, respect for others
- Responsible Decision-Making: analyzing situations, solving problems, reflecting, ethical responsibility
- Relationship Skills: Communication, social engagement, relationship building, teamwork

After the Performance: Discussion Questions

- Why do you think actors are still performing the plays of Shakespeare? What do the stories have to teach us today?
- In Shakespeare's original play, all of the actors were male and they all spoke English. In this production, the CSF actors are not all men, and one character speaks Spanish. How do you think that gender-swapping some roles and making one role bilingual changes or enhances *The Tempest*?
- What is empathy? Why is it important? Was there ever a time when you "stepped into someone else's shoes"? What did it teach you?
- Actors use teamwork to trust one another when they are onstage. How is teamwork useful in school?
- For most of the play, Prospero is focused on getting even with his brother, Antonio. By the end of the play, Prospero changes his mind. What do you think makes him change his mind and choose to forgive his brother?
- Prospero realizes he has to make a choice between "virtue" and "vengeance." What do those words mean to you? Have you ever had to choose between them?
- What was the most memorable part of the performance?

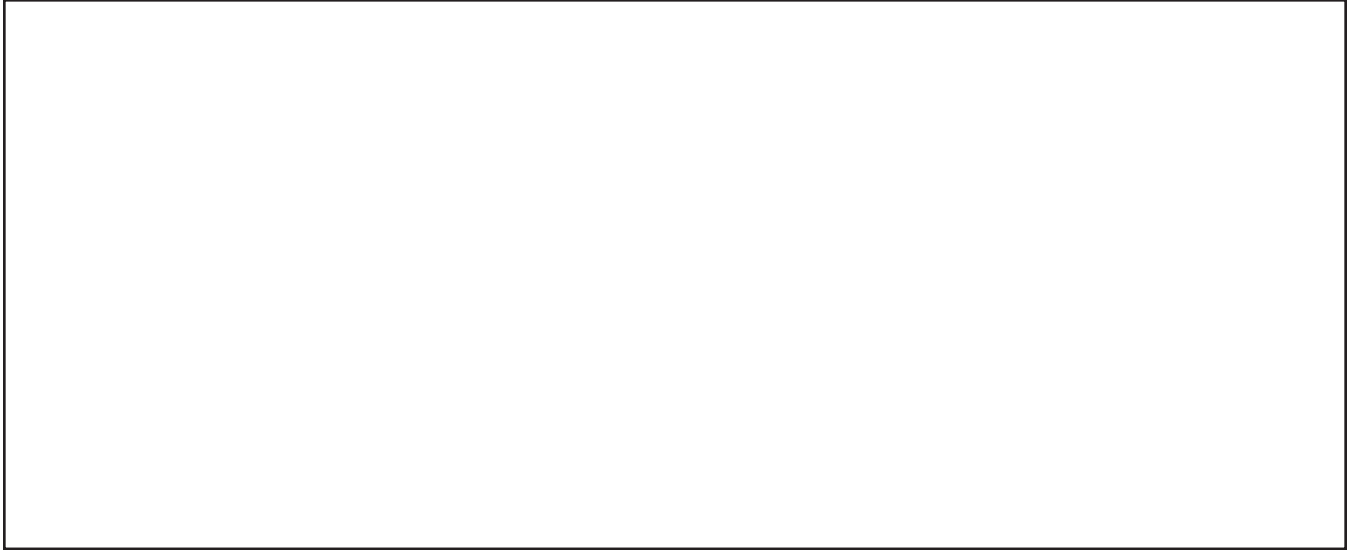
NAME: _____

Before you see *The Tempest*: Imagination Activity, Part 1

*Actors from the Colorado Shakespeare Festival will be putting on a play for you called *The Tempest*. In the play, when Prospero's brother Antonio is cruel to him, Prospero is stranded on an island with his daughter, Miranda. He has to start a new life in this strange new place. What if you found yourself stranded in an unfamiliar place? How would you start over, and what would you need to make your new home a healthy, happy community?*

1. Who's stranded with you? Name 1 person. _____

2. Draw a picture of yourself and your buddy on your new island home. What supplies do you have with you?



3. When you and your buddy arrive at the island, you meet other people who already live there who are very different from you. How do you create a healthy, happy community with them? What are three most important rules you would agree on and why?

Rule 1. _____	Why? _____
_____	_____
Rule 2. _____	Why? _____
_____	_____
Rule 3. _____	Why? _____
_____	_____

4. If another person on island hurt my feelings, here are three healthy ways I could respond:

1.	_____

2.	_____

3.	_____

NAME: _____

Before you see *The Tempest*: Imagination Activity, Part 2

The speech below is from *The Tempest*. In this speech, when a group of people are stranded on the island, a man named Gonzalo (who will not appear in our 3-actor / 9-character performance) imagines what he would do if he were the ruler of the island. Shakespeare uses some words that might not be familiar to you in this speech. As a class, review what these words mean, then read the speech out loud, dividing the lines amongst the students.

commonwealth: community/nation	magistrate: a person who administers the law	tilth: farming labour
contraries: not the usual way things are done	bound, bound of land: both terms refer to land boundaries/property lines	engine: machinery
traffic: business, commerce		foison: plenty, abundance

(from Folger Digital Texts)

Had I plantation of this isle, my lord,
And were the king on it, what would I do?
In the **commonwealth** I would by **contraries**
Execute all things, for no kind of **traffic**
Would I admit; no name of **magistrate**;
Letters should not be known; riches, poverty
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard—none;
No use of metal, corn, or wine or oil;
No occupation, all men idle, all;
And women, too, but innocent and pure;
All things in common nature should produce
Without sweat or endeavor; treason, felony,
Sword, pike, knife, gun, or need of any **engine**
Would I not have; but nature should bring forth
Of its own kind all **foison**, all abundance,
To feed my innocent people.

Your Version

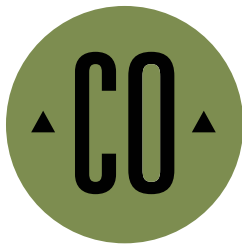
Had I plantation on this isle, my lord,
And were the leader on it, what would I do?

As a class, discuss the following questions:

Share ideas as a class, and ask thoughtful follow-up questions after each person shares.

1. What would Gonzalo keep out of this new community? Why?
2. What would this community be like to live in?
3. If you were the ruler of a new community, what would be most important to you? Would you ban any items? Would you require anything of your citizens?
4. Now imagine you're a citizen of this new community instead of its leader. Do you still like the way you've set up the community? Would you change anything?

Now, write your own version of the speech using the spaces above!



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Tips from the Center for the Study & Prevention of Violence

HOW TO BE AN UPSTANDER

- Refuse to join in if someone tries to get you to taunt and torment another person.
- Get a teacher, parent, or other responsible adult to come help. This isn't snitching. You are saying that you don't think bullying is acceptable and don't want anyone to get hurt.
- Try to get the person being bullied to tell a trusted adult. Offer to go with them.
- Tell a trusted adult yourself if the person being bullied is unwilling to report it. Do not let the person behaving as a bully know so that they do not become aggressive toward you.

SCHOOL CLIMATE SURVEYS

One of the most important components of a safe school is a climate where youth feel secure and supported in their learning environment. As part of the Safe Communities Safe Schools (SCSS) project, the Center for the Study and Prevention of Violence offers school climate surveys, at a low cost, with options for students, staff, and parents. For more information about our surveys or to administer any of the SCSS Surveys at your school, please contact us via email at cspv@colorado.edu or by phone at 303-492-1032.

<https://cspv.colorado.edu/what-we-do/surveys/>

KINDNESS IS NEVER A SIGN OF WEAKNESS

Program Sponsors

"I can no other answer make but thanks, and thanks, and ever thanks."

-Twelfth Night

The Colorado Shakespeare Festival is deeply grateful for the support of these generous sponsors, who make the Shakespeare & Violence Prevention program possible.



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