

The Tempest

Adaptation of William Shakespeare's
comedy The Tempest

Teacher's
Pack



trans
THEATRE formations

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Arts du spectacle vivant

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Presentation of the project

W. Shakespeare's *The Tempest* is, in this show, reviewed and told by the actresses, their masks and their puppets.

Synopsis



The team

Audience: General public from 8 years old

Length: 65 minutes

Mask, set, accessories creation: Tracey Boot

1/3 mask (Trinculo): Hélène Lenoirlène Lenoir

Actors: Hélène Lenoir, Margot Naviaux, Alice De Murcia

Live music: H  l  ne Lenoir / the team



Presentation of the project

THE WRITING:

A rewrite that retains Shakespearean poetry and rhythm from multiple versions of The Tempest, judiciously mixing English and French.

TEXT:

The text has a strange, dreamlike fairy tale quality. Its simple narrative is surprising given its complex plot full of betrayal, love, power and forgiveness.

CONCEPT:

We use this fairy tale concept to share the story with children, youth and adults. Emphasizing the narrative and magical quality of the story and its musicality.

WHY SHAKESPEARE?

Shakespeare was a wonderful storyteller. Today, we are still touched by his work with :

- his universal characters and themes,
- his stories about real-life dilemmas and problems
- his profound and complex critiques of man and society
- his texts and his inimitable poetry.

KEY WORDS

Masters and servants, rulers and subjects, revenge, justice, forgiveness, love at first sight, peace, dreams and reality, nature, utopias, stories...



**Tracey Boot ,
mask maker and director**



The Characters

To be presented BEFORE the show for a better understanding of the connections between the story (idea: make a flow chart with the different characters)

Characters from England

ALONSO: King of England.
SEBASTIAN: His brother.
FERDINAND: Son of King Alonso.
TRINCULO: Jester character.
STEPHANO: Drunken wine waiter.
A ship's captain, a boatswain and sailors.

Characters from France

PROSPERA: Queen of France.
MIRANDA: Daughter of Prospera.
ANTONIA: Prospera's sister and Alonso's accomplice.
GONZALA: Honest old adviser of the family.

Characters from the island

CALIBAN: Wild and deformed slave
ARIEL: Spirit of the air.
IRIS, CERES & JUNO: 3 goddesses

Our addition

THE THREE SPIRITS: Narrators, clowns

Changes we made to Shakespeare's characters

We have removed some characters, feminized several noble characters: Propero, Antonio, Gonzalo, and transformed the names of the kingdoms: Milan has become France and Naples has become England.

"Etrange hasard de la Fortune.
Maintenant ma chère compagne a
amené mes ennemis sur cette rive."
Prospero - William Shakespeare



Educational game: character study

Choose a character (individual or group work)

To begin with (discussion or writing):

What do we learn about the character as the play progresses?

How might I describe this character?

What motivates him or her, what goals does he or she pursue throughout the play?

What evidence (from the text) could I use to support these ideas?

Secondly (discussion or written):

What are the positives and negatives of my chosen character?

Has Shakespeare created a believable character? Why or why not?

Can I identify or empathize with my chosen character in any way?

What advice would I give to an actor playing my chosen role?

CHARACTER PASSPORT (individual work):

Create a passport for your favorite character.

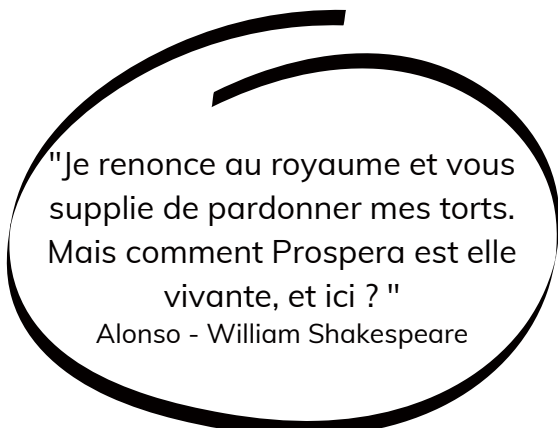
Include: name, age, gender, place of birth, job, social status, activities, friends and family, likes and dislikes... You can include photos, sketches, text to support your ideas.

You can also imagine a fake social network account for him (Facebook, Instagram, TikTok...): what accounts and pages does he subscribe to? What are his favorite movies, music groups, books? What virtual groups does he belong to? What does he post on his account? Etc.

THE PUPPETS:

Why do you think some of the characters were chosen to be represented as puppets? Which symbol can we see there?

Hint: we chose to use the puppets for the secondary characters of the story, because they illustrate the manipulation of which they are the object in the course of the story, at the hand of Prospera very well.



"Je renonce au royaume et vous
supplie de pardonner mes torts.
Mais comment Prospera est elle
vivante, et ici ? "
Alonso - William Shakespeare

IMAGINARY CHARACTERS:

CALIBAN/ARIEL

Why did Shakespeare use these characters?

What do we know about them?

Possible answers: these characters are allegories, they represent strong and often opposite ideas: evil/good, slavery/freedom, stupidity/intelligence, heaviness/quickness, earth/air, etc. They also draw on a mythological imagination, and we know that the playwrights of the Elizabethan period took their references from Antiquity. Shakespeare was also strongly influenced by the great discoveries of his time (the Americas, in particular), linked to colonization and slavery (Caliban).

THE SERVANTS:

STEPHANO / TRINCULO

Shakespeare always includes jester characters in his plays, who bring humor to the whole play, and are often drawn from the great figures of the commedia dell'Arte.

Learn about the characters of the Commedia dell'Arte, and try to find out what types of characters Stephano and Trinculo belong to.

-> Historical link with the commedia (characters: Harlequin and Brighella).



Themes and activities

FOR YOUNGER CHILDREN:

MAGIC

Where does it come from in our story?

In Shakespeare's time, magic was the philosophy of the wise men. This magic was considered to be white magic, as opposed to black magic, which involved demons.

Prospera is a magician in this sense. She commands the spirits of air, water, earth, fire, natural and scientific elements at the same time; and she has given herself no other powers than those of perfecting the mind, notably the mind of Caliban...

QUESTIONS:

Which objects can be magical?

How does magic manifest itself?

What other magicians do you know?

(e.g. Medea, Merlin the Enchanter and Morgana, Snow White's stepmother, the Wizard of Oz, Sabrina, My Beloved Witch, Harry Potter...).

How can magic be brought to the stage? (Students should bring their own ideas)

What is the magic that Prospera exercises, from the beginning of this story (scene following the shipwreck, Act I scene 2 - see appendix)

Is she alone in having this power?

THE FOUR ELEMENTS

Where do we find them?

-> WATER: sea

-> AIR: wind, storm

QUESTION: How to create these elements, with which sounds, which corporality ?



ACTIVITY: Research of musicality. Begin with an invented form of the element. Be water, fire, earth or air and then make sounds. We improvise with the body and the voice as an instrument. The investigation continues with the use of tools or object (plastic bags, bottles filled with sand, etc.).

-> The storm as a trigger for the story

QUESTION: How to represent it ?

ACTIVITY: In groups, explore the stage, with or without objects (props). Then create the musical score of a Storm (introduction, climax and ending)

FOR OLDER CHILDREN: SLAVERY

Place the play in the context of the time it was written: what did slavery represent in Shakespeare's time?

Identify the arguments for and against colonization.

What were Shakespeare's influences in writing the story? Italian novel (legend)? A news item of the time (shipwreck on a desert island)? Christopher Columbus?

Part of the answer: There is no single source from which the plot of The Tempest is derived: it seems to be the result of an amalgam. Passages from Erasmus' *Naufragium* (1523, translated into English in 1606) and Peter Martyr of Anghiera's *De orbo novo* (1530, translated into English by Richard Eden in 1555) have been linked to the play's text. One of Shakespeare's major sources seems to have been William Strachey's *True Reportory of the Wracke and Redemption of Sir Thomas Gates, Knight*, a first-hand account of the sinking of the *Sea Venture* off the coast of Bermuda in 1609: the two texts share many similarities in wording, plot and themes.



The Tempest

This story was not published until 1625, but it is dated July 15, 1610: it is possible that Shakespeare saw the manuscript in that year. For E. K. Chambers, the True Reportory is the main source of the play, but the influence of Strachey's account is questioned by Kenneth Muir.

Reference to Aimé Césaire's "Une Tempête" (20th century rewriting): on which character relationship did the author refocus the writing of the play?

-> **Answer:** Prospero/Caliban = master/slave relationship and notion of racism).

THE WOMAN

Our adaptation of the play puts women back at the center.

In your opinion, why did we make this choice?

-> **Answer:** We are a company composed entirely of women, and we have therefore chosen to transpose certain central characters of this story into the feminine (Prospero and his brother Antonio become Prospera and her sister Antonia). Classical theater often puts men at the center of the action, so there are generally more male roles. In Shakespeare's time, all roles were played by men, including the female roles. But today, there are more female actors than male actors: we wanted to put women in the spotlight.

What is the place of female characters in Shakespeare's original play?

Identify the different female characters in the play (including those mentioned): what image of women does Shakespeare give us?



FOR ALL LEVELS :

PHILOSOPHICAL QUESTIONS

(open debate, no obvious answers!)

Why does Prospera forgive the treachery of the nobles?

Are the bad guys really bad?

What place do power, betrayal and love have?

INSPIRATIONS (research time)

After reading, we ask ourselves what we consider essential for the understanding of the story. But it is equally important to keep what we liked, what made us laugh or cry. These moments provide bubbles of air in the story and can help defuse (as Shakespeare did so well) the dramatic tension.

Suggested activity:

Adaptation work

Choose a story (legend, short story, novel, film, etc.) and imagine its theatrical adaptation.

Define the narrative structure: what are the key moments, the main characters, the problems and their resolutions?

What to keep to make the story clear? What is being told (active narration), or what is being acted out?

How to fill in any "gaps" (leave room for the imagination)

Try this adaptation on stage! :)



What is the Mask?

Masks are not only beautiful objects to look at, they are **exceptional tools**. A mask can **entertain**, **soothe**, **heal**, **protect** or **hide** the wearer. It always has an impact on the audience and never leaves them indifferent.

A mask is:

- **A protection**: a mask can hide or protect its wearer, allowing him/her to develop, explore and express issues and feelings more easily than he/she usually would.
- **A resource**: the mask contains all the information to allow the user to develop his or her personality and acts as a catalyst for the imagination
- **A mirror**: a mask can be a mirror of society, helping us to understand the roles we play and those we could play: leaders, followers, diplomats ...
- **A liberation**: changing roles with a mask is quick and easy, and the gender issue is no longer a problem.

These few pages will bring you some elements (books, videos, addresses etc.) around the show and the masks.

We hope that this information will meet your expectations and wish you a very profitable learning period.

Tracey Boot - Artistic Director



**Tracey Boot ,
mask and puppet
designer**



Mask in creation

The Elizabethan theatre

Elizabethan theatre refers to the plays written and performed in England, mainly in London, from 1562 until the ban on theatrical performances by Parliament in 1642, which led to the closure and abandonment of the theatres. This period includes the reign of Queen Elizabeth I (1558-1603)

In this English 16th century, a strong will of regulation is imposed. For the troupes of actors accustomed to traveling from town to town, this resulted in a sedentary lifestyle. This did not prevent the growing success of the theatre with the public. At first, the troupes set up their stage in the courtyards of inns. James Burbage was the first to envisage the construction of a place dedicated to performance. He built "The Theatre" in Shoreditch, outside the city of London. This very first Elizabethan theatre was erected in 1576.

This period saw a prolific theatrical production, with some fifteen hundred plays between 1562 (Gorboduc) and 1638 (the Antipodes), of which more than six hundred have been lost, and more than a hundred authors are recorded. Today, it is considered that the main author of this period is, without question, Shakespeare.

This rich production was supported by a strong government, which trained and protected companies of actors, by the construction of permanent theatres in the immediate vicinity of London, and finally by a theatrical style that was aimed at both the aristocratic elite and the common people.



Shakespeare's Globe

Shakespeare's Globe is a reconstruction of the Globe Theatre, an Elizabethan playhouse for which William Shakespeare wrote his plays, in the London Borough of Southwark, on the south bank of the River Thames.

<https://www.shakespearesglobe.com>

Shakespeare's Timeline

April 23, 1564 The Bard is born

William Shakespeare was born in Stratford-upon-Avon to John and Mary Arden Shakespeare. The fourth of Shakespeare's eight children shares a birthday with St. George, the patron saint of England (Note: Although April 23 is generally accepted as Shakespeare's birthday, it is impossible to know the exact date of his birth).

April 26, 1564 The Bard is baptized

William Shakespeare was baptized at Holy Trinity Church in Stratford.

1569 Shakespeare goes to school

Shakespeare enters the King's New School, an excellent grammar school in Stratford, attended by sons of civil servants like his father. Boys usually entered the school at about age five, but since no official records survive, it is impossible to know exactly when Shakespeare began his studies. Other than the dates of his marriage and the birth of his children, little is known about Shakespeare's life before 1592, a period known as the "lost years."

November 28, 1582 Shakespeare marries

The Bishop of Worcester issued a marriage license to William "Shakespeare" and "Ann Hathway," formalizing the marriage of William Shakespeare, age 18, and Anne Hathaway, age 26.

May 26, 1583 Birth of the first child

Six months after their marriage, Shakespeare's first child, Susanna, was born and baptized.

1585 Birth of twins

Anne Hathaway gives birth to twins, her son Hamnet and daughter Judith. The babies are named after Shakespeare's close friends, Hamnet and Judith Sadler.

1590 First play

At this time, Shakespeare writes "Henry VI", part one, his very first play. Like all of Shakespeare's plays, the exact year of its authorship is no longer clear. Around the same time, Shakespeare left Stratford to work as a playwright and actor in London.

1592 Greene attacks Shakespeare

Playwright Robert Greene quotes a scathing critique of Shakespeare, calling him a "'rogue' raven" who does not belong to Greene's group of academic playwrights. From this angry rant, we now know that Shakespeare was successful enough as a playwright in 1592 to make his peers jealous.

January 1593 Plague closes theatres

London's theatres are closed due to an outbreak of bubonic plague that kills about five percent of the city's inhabitants. Shakespeare uses the break to write poetry.

April 1593 "Venus and Adonis"

Shakespeare publishes "Venus and Adonis," his first long published poem. It is dedicated to his patron Henry Wriothesley, the Earl of Southampton.

1594 Reopening of the theatres

In the spring of 1594, the London theatres reopened to the public. Over the next five years, Shakespeare's company, The Chamberlain's Men, becomes one of the most popular theatre groups in London. They frequently accept invitations to perform at the royal court of Queen Elizabeth I.

May 1594 "The Rape of Lucrece"

Shakespeare publishes "The Rape of Lucrece," also about the Earl of Southampton. Shakespeare buys shares in the Chamberlain's Men.

August 11, 1596 Death of Hamnet

William and Anne bury their only son, Hamnet, who dies at the age of 11 of unknown causes.

May 1597 New home

Wealthy from his theatre work and wise investments, Shakespeare buys New Place, the second largest house in Stratford.

1598 Shakespeare praised

Author Francis Meres publishes a glowing review of Shakespeare's work. From Meres' review, we know that Shakespeare became a renowned playwright with at least a dozen plays to his credit, including "Romeo and Juliet," "A Midsummer Night's Dream," "The Merchant of Venice," "Love's Labors Lost," "Richard II" and "Titus Andronicus."

1599 Globe Theatre built

The Chamberlain's men build the Globe, a wooden theatre in London. Many of Shakespeare's most famous plays are first performed here, including "Hamlet", "Othello" and "King Lear". It is believed that Shakespeare wrote in this incredibly productive year, including "Much Ado About Nothing," "As You Like It," "Julius Caesar" and "The Merry Wives of Windsor."

1601 Hamlet

Shakespeare's father dies and his patron, Earl Southampton, is sentenced to death (later reclaimed) for his role in the Essex Rebellion. It is believed that his father's death motivates Shakespeare to write Hamlet at this time. Shakespeare's plays over the next few years adopt a sober and somber tone.

March 24, 1603 Death of Elizabeth I; the Jacobean age begins

Upon the death of Queen Elizabeth I, King James ascended the throne. The Chamberlain's men become the King's men and perform before King James eleven times between November 1, 1604 and October 31, 1605.

1608 Blackfriars Theatre

The King's Men perform at Blackfriars, an indoor theatre in London. In contrast to the somber mood of the last seven years, Shakespeare's work takes on a lighter tone in plays such as "Cymbeline," "The Winter's Tale" and "The Tempest."

1609 Published Sonnets

Publisher Thomas Thorpe prints a collection in English.

1611 Return to Stratford

Shakespeare leaves London and returns to Stratford, where his wife and married daughters live. (The exact date of this move remains in dispute, with historians placing it between 1610 and 1613).

1613 Final Plays

Shakespeare composes his final plays - "Henry VIII," "The Two Noble Cousins" (possibly written in 1614) and the now-defunct "Cardenio" - in collaboration with John Fletcher, substitute playwright for the King's Men. The Globe caught fire during a performance of "Henry VIII" and burned to the ground.

March 25, 1616 Last Will

Shakespeare, ill, calls his lawyer to revise his will, making strange changes, including leaving his "second bed" to his wife and £10 to the poor.

April 23, 1616 Shakespeare dies

Stricken with an unknown illness, William Shakespeare dies at the age of 52.

April 25, 1616 Burial

Shakespeare is buried in Holy Trinity Church in Stratford, the same church where he was baptized. His marker orders a curse on anyone who disturbs his grave.

1623 Posthumous publication of his first folio

*Shmoop Editorial Team. "William Shakespeare Timeline of Important Dates." Shmoop. Shmoop University, Inc. 11

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Bonus

Théâtre Transformations

<https://www.theatretransformations.com/nos-masques.html>

Mask - wikipedia

<https://en.wikipedia.org/wiki/Mask>

Musée international du Carnaval et du Masque

<http://www.museedumasque.be>

Musée du quai Branly

<http://www.quaibranly.fr/fr/expositions-evenements/au-musee/expositions/>

Musée International du Masque Amleto et Donato Sartori de Abano Terme

<https://www.visitabanomontegrotto.com/fr/territoire/musees-expositions/musee-international-du-masque-amleto-donato-sartori-abano-terme/>

Collectif masque

www.lescreateursdemasques.fr

Other Shows



Granny Smith



Juliette et son Roméo

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