1. Personal Expressive

Consider the father/daughter relationship between Prospero and Miranda. Now think of someone to whom you are close. It can be a guardian, a sibling, a friend at school, etc. In a personal memoir, describe what your relationship means to you. How does that person make you feel? How long have you known this person? What are some of your favorite moments together? Guide your reader through the memories by creating specific images of the events.

2. Literary

Write a short story describing what happened an hour before the great tempest struck the King of Naples’ ship. Focus on one character. What was this character doing before the storm hit? Be sure to create a distinct voice describing how the character felt aboard the ship. Challenge yourself to include a conflict and resolution.

3. Transactive

After seeing The Tempest, write a theatrical critique of the production. Pretend you are writing for a local newspaper. Describe three elements that stood out to you (maybe an actor’s performance, the set, the costumes, etc.). Why should or shouldn’t someone go see this production?

Need more help?

Check out our Young Critics Workshops! Have an Actors Theatre teaching artist visit your classroom to give your students the inside scoop on how to write a theatrical critique.

Students who have written a critique on an Actors Theatre production may submit their work to be posted on our website! You may also write for a local newspaper. Describe three elements that stood out to you (maybe an actor’s performance, the set, the costumes, etc.). Why should or shouldn’t someone go see this production?

To submit online, please send all critiques as email attachments to jjung@actorstheatre.org with the subject heading ‘Young Critics Contest.’ Please be sure to include your name, school, teacher, grade, and contact information.

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The Tempest

By William Shakespeare

BINGHAM SIGNATURE SHAKESPEARE

The Hearst Foundation, Inc.

PLAY GUIDE

ABOUT THE PLAY GUIDE

This play guide is a standards-based resource designed to enhance your theatre experience. Its goal is twofold: to nurture the teaching and learning of theatre arts and to encourage essential questions that lead to enduring understandings of the play’s meaning and relevance. Inside you will find history/contextual information, vocabulary and worksheets that lay the groundwork of the story and build anticipation for the performance. Oral discussion and writing prompts encourage your students to reflect upon their impressions and to analyze and relate key ideas to their personal experiences and the world around them. These can easily be adapted to fit most writing objectives. The Bridgework connects theatre elements with ideas for drama activities in the classroom as well as integrated curriculum. We encourage you to adapt and extend the material in any way to best fit the needs of your community of learners. Please feel free to make copies of this guide, or you may download it from our website: www.actorstheatre.org. We hope this material, combined with our pre-show workshops, will give you the tools to make your time at Actors Theatre a valuable learning experience.

Table of Contents

Page 2: Synopsis and Did You Know?
Page 3: Shakespeare’s Biography
Page 4 - 5: The Globe Theatre
Page 6: Elizabethan Playwrights
Page 7: Elizabethan Hot or Not
Page 8: Magic
Page 9: Interviews
Page 10: Shakespearean Words
Page 11: Shakespeare Quotes
Page 12 - 13: Bridgework
Page 14: Discussion and Themes
Page 15: Vocabulary
Page 16: Writing for Publication

The Tempest Mattei and study guide address specific KY Core Content:

- AR-HS-3.1.1: Students will explain how drama/theatre fulfills a variety of purposes.
- RD-1.0.4: Students will interpret the meaning of jargon, dialect, or specialized vocabulary.
- RD-5.0.2: Students will analyze the author’s use of literary devices.
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- RD-5.0.2: Students will analyze the author’s use of literary devices.
- AH-HS-3.1.1: Students will explain how music fulfills a variety of purposes.
- AH-2.3.1: Students will analyze how time, place and ideas are reflected in drama/theatre.
- AH-1.3.1: Students will identify the elements of drama.
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Synopsis

A great tempest shipwrecks the King of Naples, his passengers, and crew. Unbeknownst to them, the isolated, supernatural island where they find themselves stranded is ruled by the sorcerer Prospero, the former Duke of Milan. Prospero ordered his sprite Ariel to summon the storm, knowing that his usurping brother, Antonio, was among the passengers.

Miranda, Prospero’s daughter, encounters the King’s son, Ferdinand. Assuming his father is dead, Ferdinand is full of grief, and yet, immediately, the two fall in love. Prospero captures the young nobleman, and tests him by conscripting him into performing physical labor.

Elsewhere, King Alonso is overwhelmed with feelings of guilt, assuming his son was lost in the shipwreck. Ariel keeps an eye on this group, assuming Prospero’s true friend, Gonzalo, when Alonso’s own brother, Sebastian, joins with Antonio in a plot to overthrow the King.

Caliban, a savage creature enslaved by Prospero, leaves the sorcerer. He believes Prospero stole the island from him. He encounters two drunken sailors, Trinculo and Stephano, who introduce him to the magic and secrets of the island.

What will become of Miranda and Ferdinand’s love? How will Caliban’s fate be determined? Will everyone finally obtain their rightful place in society?

The players:

Prospero: Sorcerer; rightful Duke of Milan
Ferdinand: Son of the King of Naples
Boatswain: Petty officer of ship
Antonio: Prospero’s brother, the usurping Duke of Milan
Gonzalo: An honest counselor
Sebastian: Brother to the King of Naples
Ariel: An airy spirit
Miranda: Prospero’s daughter
Caliban: A native of the island, slave to Prospero
Alonso: King of Naples
Trinculo: Drunken sailor
Stephano: Drunken sailor
Brachan and Tangle: Spirits of the island

The shipwreck in The Tempest is based on a true story: the fate of the Sea Venture. The ship left harbor June 2nd 1609. Her cargo was 150 people and goods traveling from Plymouth to Jamestown. By July 25th she had hit a violent storm that weakened the calking between her timbers causing massive leaks. Three days later the Sea Venture was run aground on the reefs of Bermuda. The single longboat was sent to Virginia with Henry Raven at the helm, but he was never heard from again. A second expedition was sent of Bermuda. The single longboat was sent to Virginia with Henry Raven at the helm, but he was never heard from again.

Tempest Vocabulary

Abhorred: hated
Allay: to calm
Amain: at a fast pace
Auspicious: favorable
Barren: infertile
Baseless: lacking real foundation or insubstantial
Beak: prow of a ship
Beseech you: please
Bootless: unprofitable; useless
Chide: to scold
Credulous: gullible
Discourse: discussion
Doublt: jacket
Drollery: puppet show
Feathy: gracefully
Fen: marsh or bog
Flout: muck
Foison: plenty
Gaberdine: cloak
Heavenly: sorrow or distressing circumstances
Hest: command
Homage: tribute
Hoodwink: cover from sight or blot out
Jocund: merry
Lasslorn: bereaved of his sweetheart
Loathness: reluctance
Lorded: given lordly power
Massy: heavy
Merry: cheerful
Mooncalf: freak
Mow: grime
Mushrumps: mushrooms
Nuptial: marriage
Nual: supplant
Ominous: hateful
Perdition: loss, damnation, or destruction
Perfidious: treacherous
Perforce: whether you will or no
Precursors: ones who go before
Prerogative: privilege
Presently: at once
Prithee: please
Quickens: enlivens
Rapier: sword
Sans: without
Save: long live
Soft: just a minute
Solemnize: to celebrate
Supplant: overthrow
Surfeit: full or satisfied
Temporal: worldly
Twain: two
Vast: immense expanse
Verily: in truth or indeed
Vexed: troubled
Waist: the middle part of the upper deck of a ship, between the quarterdeck and the forecastle
Whilere: a while ago
Wilt: will you?
Winkst: close your eyes
Varlet: rouge
Yare: ready for sea

Did You Know?

The Tempest is based on a true story: the fate of the Sea Venture. The ship left harbor June 2nd 1609. Her cargo was 150 people and goods traveling from Plymouth to Jamestown. By July 25th she had hit a violent storm that weakened the calking between her timbers causing massive leaks. Three days later the Sea Venture was run aground on the reefs of Bermuda. The single longboat was sent to Virginia with Henry Raven at the helm, but he was never heard from again. A second expedition was sent of Bermuda. The single longboat was sent to Virginia with Henry Raven at the helm, but he was never heard from again. A second expedition was sent of Bermuda. The single longboat was sent to Virginia with Henry Raven at the helm, but he was never heard from again. A second expedition was sent.
Pre-Show Discussion Questions

1. If you were banished to a nearly deserted island, what five items would you bring with you?

2. Many stories center on characters with magical powers (from fairy tales to Harry Potter). Some people think young people should not read these stories because magic is not real. What do you think?

3. Before you enter the theatre, try to picture the world of The Tempest. What kind of set do you expect to see? What style and colors? What do you think the costumes will look like? What elements of drama do you think will set the mood? How?

4. How is seeing a play different from seeing a movie? As an audience member, what types of things do you need to keep in mind when going to see a live performance?

Themes

Servitude
Nature
Illusion
Reality
Language
Freedom
Forgiveness

Post-Show Discussion Questions

1. Both Caliban and Ariel seek freedom from Prospero. In what ways are their attitudes toward servitude different? How are they the same? How can having a positive outlook make working fun? When is confronting a legitimate instructor appropriate?

2. Prospero directs Ariel to be an actor, to take on various shapes and characters in order to bewitch his audience of shipwrecked guests. How far does he go in using Ariel? What elements of the Tempest suggest that it is a play about acting?

3. Before you enter the theatre, try to picture the world of The Tempest. What kind of set do you expect to see? What style and colors? What do you think the costumes will look like? What elements of drama do you think will set the mood? How?

4. How is seeing a play different from seeing a movie? As an audience member, what types of things do you need to keep in mind when going to see a live performance?

William Shakespeare

A Brief Biography

William Shakespeare was born in April 1564 in the town of Stratford-upon-Avon, on England’s Avon River. His plays and poems are testaments to his wide reading—especially to his knowledge of Virgil, Ovid, Plutarch, and the Bible—and to his mastery of the English language. But we can only speculate about his education. We know that the King’s New School in Stratford-upon-Avon was considered excellent, but as the records of the Stratford “grammar school” do not survive, we cannot prove that William Shakespeare attended the school. However, every indication (his father’s position as an alderman and bailiff of Stratford, the playwright’s own knowledge of the Latin classics), suggests that he did.

Shakespeare married Anne Hathaway. The couple had three children—their older daughter Susanna and twins Judith and Hamnet. Hamnet, Shakespeare’s only son, died in childhood. Shakespeare’s marriage is recorded, but how he supported himself and where he lived are not known. Shakespeare published his long narrative poem Venus and Adonais in 1593, followed by The Rape of Lucrece. It seems no coincidence that Shakespeare wrote these narrative poems at a time when the theaters were closed because of the plague, a contagious epidemic disease that devastated the population of London.

When the theaters reopened later in 1594, Shakespeare apparently resumed his double career of actor and playwright and began his long service as an acting-company shareholder. Records for December of 1594 show him to be a leading member of the Lord Chamberlain’s Men. It was this company of actors, later named the King’s Men, for whom he would be a principal actor, dramatist, and shareholder for the rest of his career. As far as we can tell, that career spanned about twenty years. In the 1590s, he wrote his plays on English history as well as several comedies and at least two tragedies (including Romeo and Juliet).

In 1599, Shakespeare’s company built a theater for themselves across the river from London, naming it the Globe. Many of Shakespeare’s plays were performed at court for Queen Elizabeth I and, after her death in 1603, for King James. Some were presented at the Inns of Court (the residences of London’s legal societies), and some were doubtless performed in other towns and at universities when the King’s Men went on tour. Otherwise, his plays from 1599 to 1608 were, so far as we know, performed only at The Globe until its destruction in 1613.

To recollect that the year of his birth marked the deaths of both Michelangelo and Calvin is to set him in the middle of the two great formative movements in the arts and religion, the Renaissance and the Reformation. The year of his own death also bore witness to the first lectures of physiology, marking a movement of new achievements for scientific method. Sometime between 1610 and 1613, Shakespeare is thought to have retired from the stage and returned home to Stratford, where he died in 1616. Shakespeare is buried inside the chancel of Holy Trinity Church in Stratford. Four centuries after he wrote them, the works of William Shakespeare continue to entertain and intrigue audiences around the world. Shakespeare’s genius permanently shaped the English language, while his knowledge of the human mind and heart speaks to us across the years. In the words of his friend and rival playwright Ben Jonson, “He was not of an age, but for all time.”

Terms:

Lord Chamberlain’s Men—One of the leading theatre companies in London, founded during the reign of Queen Elizabeth in 1594.

The Globe—the name of the theatre in which most all of Shakespeare’s plays were performed. The Globe was open to everyone, despite his or her financial status. (See page 4)
Before there was The Globe, there was The Theatre. The Theatre was an Elizabethan theatre built on the Thames River in 1576 by James Burbage. The Theatre stood on property belonging to a man named Giles Allen. James Burbage paid Allen for the right to use his land, but for only 21 years. In April 1577, the lease ran out and failure to pay meant Allen would be unable to keep the playhouse. Not wanting to give up the family business, James’s two sons Cuthbert and Richard, along with a team of hired workmen, including William Shakespeare, built the “second” Theatre, The Globe in December 1575. The men disassembled The Theatre and reused the wood to build The Globe. The Globe’s new home was on the opposite side of the Thames River.

The success of the Globe Theatre was due to the team of men who vigorously worked to keep the theatre alive. Among them were William Kemp, Augustine Philips, Thomas Pope, John Heminges, William Shakespeare and Cuthbert and Richard Burbage. Those seven each owned a share of The Globe and became known as Lord Chamberlain’s Men, after Lord Chamberlain, who was a powerful nobleman. In 1603 after the death of Elizabeth I, the Chamberlain’s Men became known as the King’s Men after James I.

The Globe’s design was considered bold for its time. The Globe’s design was innovated by building three tiers on either side of the stage as well as a yard directly in front of the stage to watch the performances; these people were called groundlings. The theatre had no roof. Instead, the central area was open to the sky. Only the stage was covered by a thatched roof held up by pillars. When the theatre was full, there were two to three thousand playgoers above and below the stage, and even in private boxes (or “lord’s rooms”) which were located near the back of the platform.

Many of Shakespeare’s plays were performed at The Globe. Among them were: *Julius Caesar*, *Othello*, *King Lear*, *Hamlet*, *As You Like It* and *The Tempest*. On June 29, 1613 The Globe was destroyed by a massive fire. During a performance of *King Henry VIII*, a cannon was used to announce the arrival of the king, who was played by Richard Burbage. When the cannon was fired, sparks flew through the air and landed on the thatched roof above the stage. At first no one noticed the smoke because they were too engaged in Burbage’s performance. Then all of a sudden, spectators noticed smoke rising from the roofing. “Fire!” rang out throughout the theatre. Everyone managed to escape unharmed as the first Globe burned to the ground.

The second Globe Theatre was built in less than a year on the same foundation as the first, with a few modifications. The theatre was built with more space to store costumes and was built with a fireproof, tiled roof rather than a thatched one. The outside of the theatre displayed a carving of Atlas holding up a globe and underneath it, in Latin a line from Shakespeare’s play *As You Like It*: “All the world’s a stage,” the Globe’s motto.

**Language Arts**

- **MODERN TEMPEST** – Translate the following speech into contemporary language. Define any words that you don’t know and incorporate slang, colloquialisms and your own regional jargon.

Think about Prospero’s treatment of Caliban and how Caliban has changed since he was with Prospero and Miranda. Caliban: I must eat my dinner.

This island’s mine by Sycorax, my mother, Which thou talkest from me. When thou camest first, Thou strok’st me and made much of me, wouldst give me Water with berries in’t, and teach me how To name the bigger light, and how the less, That, if I had waked after long sleep, Will make me sleep again; and then, in dreaming, The clouds would mock at me, and show riches Ready to drop upon me, that, when I waked, I cried to dream again.

Metaphor – A figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them. For example, Miranda compares the body to a house: “There’s nothing ill can dwell in such a temple. If the ill spirit have so fair a house, good things will drive to dwell within.”

Simile - A figure of speech comparing two unlike things that is often introduced by like or as. Ariel compares Ferdinand’s hair to reeds: “Be cheerful, sir. Our rarest near are ended. These our actors, As I foretold you, were all spirits and Are melted into air, into thin air; And, like the baseless fabric of this vision, The cloud-capped towers, the gilded palaces, The solemn temples, the great globe itself, And, like the baseless fabric of this vision, You, all which it inherit, shall dissolve, And, like this insubstantial pageant faded, As I foretold you, were all spirits and Our revels now are ended. These our actors, Not a frown further. Go, release them, Ariel. Do I take part. The rarer action is quick, Though with their high wrongs I am stuck to the passion as they, be kindlier moved than thou art? Of their afflictions, and shall not weep? What is the importance of our dreams? How are dreams and reality in conflict? Explore the theme of illusion vs. reality. Can you draw parallels between this speech and Shakespeare’s feeling about his own art?

- **ORQ - In what many consider (rightly or wrongly) to be Shakespeare’s “Firerew to the Stage”, Prospero speaks of giving up his art.**

Be cheerful, sir. Our rarest near are ended. These our actors, As I foretold you, were all spirits and Are melted into air, into thin air; And, like the baseless fabric of this vision, The cloud-capped towers, the gilded palaces, The solemn temples, the great globe itself, And, like the baseless fabric of this vision, You, all which it inherit, shall dissolve, And, like this insubstantial pageant faded, As I foretold you, were all spirits and Our revels now are ended. These our actors, Not a frown further. Go, release them, Ariel. Do I take part. The rarer action is quick, Though with their high wrongs I am stuck to the passion as they, be kindlier moved than thou art? Of their afflictions, and shall not weep? What is the importance of our dreams? How are dreams and reality in conflict? Explore the theme of illusion vs. reality. Can you draw parallels between this speech and Shakespeare’s feeling about his own art?

**Social Studies**

Many critics believe that *The Tempest* is Shakespeare’s way of exploring the idea of colonialism. Prospero and Miranda are colonists living in a new, strange world. How do they influence the natives of this island? Research the English exploration of “the New World” that was happening in 1611. What are the parallels between the play and history?

**Science**

Research different types of storms typical to a coastal area, including tornadoes, hurricanes, tsunamis, typhoons and tropical cyclones. Discuss the causes and effects, and differences between the types of storms. What major weather catastrophes have occurred throughout history?

**Geography**

The Tempest takes place on an isolated island somewhere between Italy and the north seas of Africa. Written in 1611 and taking place roughly at that same geographic location, it explores this area today. What likely area could be the setting in the play?
**Bridgework**

Building Connections Between Stage and Classroom

The following activities combine creative drama, theatre concepts and core skills to extend the theatre experience with drama activities in your classroom. By exploring drama as a mode of learning, students strengthen skills for creative problem solving, imagination and critical thinking.

Core Content Connections: The activities are designed using the Elements of Drama: Literary, Technical and Performance. (Core Content 4.1)

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**At Your Desk Activities**

**What Am I Saying?**

Choose a line of dialogue for each character in the play. Translate the line into your own words. What is the character saying? What does the line tell you about the character?

**Create a Sound Design**

The Tempest is one of Shakespeare’s sound-heavy plays. The technical element of sound helps describe a character, create mood and place us in a specific time and place. Assume the role of sound designer for your own production of The Tempest. Think of the themes in the play. What music would you choose to put in your production that reflects the main ideas and characters? What sound effects would you choose to communicate a storm, island environment, magic? Compile a list of both sound effects and music that you would use.

**Write a Letter**

Apologizing to another person is often a difficult task. Write an apology letter in the voice of one of the characters in the play to another character.

**Create a Collage**

Think of the themes and issues present in The Tempest. Create a collage of images from magazines and/or your own artwork that reflects the ideas of the play. Share with the class.

**Draw a Poster**

Create a poster for our production of the play. Include as much detail of shape, line and color that you can remember.

**Mark Your Feet**

A Shakespearian “foot” consists of one stressed and one unstressed syllable, or an iamb. Mark the feet in the following passage. Do you notice a break in the pattern? Which words did Shakespeare want his actors to stress? How might those words be useful to an actor creating a character?

Prospero:

Actor creating a character? want his actors to stress? How might those words be useful to an actor creating a character?

Now in the waist, the deck, in every cabin, I boarded the king’s ship; now on the beak, to every article.

To work mine end upon their senses that some heavenly music, which even now I do, I here abjure, and, when I have required to every article.

**ON YOUR FEET ACTIVITIES**

**Jump, Stop, Clap**

Most contemporary plays use stage directions to tell the actors when to perform an action onstage. For example, “She walks to the ringing telephone and answers it.” Shakespeare hardly used stage directions at all! Instead, he used punctuation and descriptive language to inform the actor’s movement. In the following passage, Ariel explains to Prospero how she followed his directions, flaming and arienjng to sink the ship.

Try to use your body to bring Shakespeare’s words to life. Walk when you are speaking. Stop moving at each period. Jump at the semicolons and colon. Clap at each comma. Ariel:

To every article: I boarded the king’s ship; now on the beak, now in the waist, the deck, in every cabin; I flamed amazement: sometime I’d divide,

And burn in many places: on the topmast, the yards and boomsprit, would I flame distinctly. Then melt and join.

**Tableaux Show**

Recreate the story of The Tempest through tableaux (still images). Plot out major points of the story, creating a tableau with your body to depict each “scene” in the play. There should be no sound. Rehearse moving from one tableau to the next in order. You might even choose music to play underneath. Then present to the class your performance of The Tempest through these frozen pictures.

**Playwriting**

Write a solologue for one of the characters in the play.

• Write a scene for two characters that is NOT in the play, but one that might have taken place in the story. For example:
  
  **Brave New World**

  How many goodly creatures are there here? How bonneous mankind is! O brave new world That has such people in it!

  Divide into small groups (4-6 per group). Imagine that you and your classmates have been shipwrecked on a pristine island. There is no government, institution, commerce, etc. As a group, establish a plan for survival. Who will be in charge? How will you make decisions? Each member will become a character. In role, improvise a town meeting in which you will decide how your town will be organized, how responsibility will be delegated and other important matters to be debated. After playing for 10-15 minutes, reflect and compare your experiences with other groups.

**Theatrical Magic**

With a story full of magic, special effects, monsters, music and dancing, The Tempest is a perfect choice to show all the technical elements of theatre. In small groups, explore in detail what kinds of technical effects you saw and heard (lights, sounds, costumes, set) and how each of these helped to tell the story. Then, choose a piece of classical literature that might lend itself to a technically “theatrical” production. Divide your group into the four technical teams and brainstorm possibilities for how you would use tech elements in your production. Present to the class, complete with sketches and sound examples.

**Stage vs. Film**

There have been a few film adaptations of The Tempest. For example: Forbidden Planet (1956), a sci fi version, a 1985 filmed stage version starring Ephraim Zimbalist, Jr.; and a 1982 adaptation starring Molly Ringwald and Susan Sarandon as Miranda and Ariel. Research two or more versions and watch them. Then divide into small groups. Each group will document similarities and differences between the film version as well as between stage and screen. Describe the different approaches taken in each piece. Which are successful and why? Prepare an oral presentation for your class. If possible, use film clips to support your presentation. You might wish to expand your research to include other Shakespearean titles that have been adapted for film.

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**Facts about the Globe Theatre**

- In order for people from the other side of the river to see a play at the Globe, they had to take boats which were navigated by people called watermen.
- Those who could not afford the boat fare had to walk across the Thames River using the London Bridge.
- A flag was flown to announce there would be a play that afternoon.
- All theatres were closed down in 1593, 1603 and 1608 due to the black plague.
- The word “theatre” comes from the Latin word “theatum”, meaning “viewing place”.
- Men were the only actors during the Renaissance. Women were not allowed on public stages. Younger boys who hadn’t reached puberty played women’s roles because their voices were still high pitched.
Christopher “Kit” Marlowe (1564–1593)
Christopher “Kit” Marlowe is considered by most scholars to be the most accomplished and important English playwright before Shakespeare. Marlowe was an English dramatist, poet and playwright. He was born in Canterbury, England and attended The King’s School at Canterbury. He also attended Corpus Christi College at Cambridge on a scholarship. During this time, it is possible that Marlowe secretly worked for the government as a secret spy. Due to his ongoing record of absences, the college was hesitant to award him his degree. In July 1587, Marlowe received his M.A. from Corpus Christi. In 1592 a scholar by the name of J. Leslie Hotson discovered an entry located in the register of Queen Elizabeth’s Privy Council that addresses Marlowe’s whereabouts during his college years. The entry describes Marlowe’s journey to Rheims in France. Modern scholars have agreed that Marlowe was indeed a part of the Queen’s secret service and that he had been regularly saying on Catholics as well as others who posed a threat to her and her court.

Marlowe’s first dramatic piece of work is probably Dido, Queen of Carthage, possibly written at Cambridge with Thomas Nashe. Marlowe’s most famous work is The Tragical History of Doctor Faustus. It is about a man who sells his soul to the Devil. It is considered complex and one of his more mature plays. Other works by Marlowe are The Jew of Malta, Edward the Second, Tamburlaine the Great and The Massacre at Paris. The circumstances around Marlowe’s death are a mystery. It is said that Marlowe died during a bar brawl from a dagger wound right above the eye which penetrated to his brain, killing him instantly, but to this day scholars have found no clear evidence that this was simply a bar brawl, and many speculate the murder is related to his career as a spy.

Thomas Kyd (1558-1594)
Thomas Kyd’s influence as “the father of the revenge tragedy” is based solely on the one play he wrote that had popular success, Spanish Tragedy. The play contains several murders, the ghost and spirit of Revenge belonging to the Spanish officer Andrea who was murdered by a captive named Balthazar. Other themes include suicide, jealousy, and guilt. Little is known about Kyd’s life, although we know he was born November 6, 1558 and received a well rounded education at Merchant Taylors’ School. There he studied Latin, Greek, art, drama and music. There is no evidence, however, that Kyd went on to attend any type of university. Other works by Kyd include his translations of Torquato Tasso’s Piadre di Famiglio, published as The Householder’s Philosophy; and Robert Garnier’s Cornelia. After The Spanish Tragedy was written, Kyd faded out of the public eye, later becoming a translator of Italian and giving up playwriting all together. Thomas Kyd died in 1594 in London.

George Peele (1558-1596)
George Peele was best known for writing in a variety of styles. He tried his hand at tragedies, civic pageants, history and pastoral romances. Peele gained much attention with his first play, The Arraignment of Paris, so much so that the Queen’s court arranged a private performance. Peele attended Christ’s Church complex from the age of nine to fourteen. There he studied religious instruction, Greek and Latin. Peele was encouraged to further his studies at Oxford and in 1571 he pursued studies in theology and moral philosophy. Peele did not join the clergy, but instead went into theatre and as a playwright. Some of his plays include The Old Wives’ Tale, King Edward the First, The Battle of Alcazar, England’s Parnassus, and The Love of King David and Fair Bethamah.

Although an abundance of Peele’s plays and poems survive today, in his own time he was unable to support himself. In the early 1580’s, Peele went into debt. Making matters worse, he endured some sort of chronic illness that diminished his strength. In 1596, Peele begged for aid from a nobleman named Lord Burleigh, but was declined. On November 9, 1596, George Peele died in London.

Ben Jonson (1572-1637)
Modern scholars believe Ben Jonson follows Shakespeare as the next important English dramatist. Jonson was born in London in 1572, and like many other playwrights of his time, he was also a poet and actor. By the summer of 1597, Jonson had a fixed engagement in the Admiral’s Men, and performed under Philip Henslowe’s management at The Rose Theatre. Jonson was thought of as an unsuccessful actor and was evidently more valuable to the company as a writer. Some of his earlier works included Palladis Tamia, The Isle of Dogs (co-written with Thomas Nashe). Shortly after, he wrote Every Man in His Humour which was an instant success. The following year he wrote Every Man Out of His Humour. The tragedy Catiline and his comedies Volpone, Epicoene, or the Silent Woman, The Alchemist, Bartholomew Fair and The Devil is an Ass. Along with plays, Jonson was also wrote masques (a form of festive entertainment which flourished in sixteenth and early seventeenth century Europe) for the royal court. Among his two dozen masques he wrote are The Satyr and The Masque of Blackness.

Jonson wrote for a few years after his decline in the theatre. Due to a stroke, his library burning down and a long list of failed plays, Jonson was unable to write another successful play. At his death in 1637, Jonson was working on a new play entitled The Sad Shepherd.
Hell is empty and all the devils are here…

The Tempest takes a spectacular storm scene, magic manipulation of people and of things, a masque of goddesses, spirits in the form of a pack of hounds, a half-domesticated monster, and characters who can go about invisible to other characters and drop them on a magical, deserted island. In this play, the magic of the island comes from Prospero’s art, and the nature of that art must be clearly understood. It is white magic, not black, in that the magician uses only some secret powers of nature, which he has learned after laborious study; he does not call up evil spirits, as the black magician does, nor does he make compacts with the devil and jeopardize his immortal soul.

For people of Shakespeare’s time, magic and superstition were critical issues lying very much at the center of their lives. Europeans relied on spells and charms handed down from their parents to heal illness, to ward off misfortune, and to protect from harmful witchcraft. They used traditional rites to ensure the well-being of crops and domestic animals, and they paid attention to any number of signs that could serve as omens of the future. In cases of particular need, they might turn to a healer, running folk or professional fortunetellers who have special skills or knowledge of the magical arts.

Court magicians had been common since the Middle Ages, folk or professional fortunetellers who have special skills or knowledge of the magical arts. It was also possible to have one’s fortune told by any number of signs that could serve as omens of the future. In cases of particular need, they might turn to a healer, running folk or professional fortunetellers who have special skills or knowledge of the magical arts.

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Shakespearean Words

Barbs from the Bard! Combine one word from each of the columns below. Add “thou” to the beginning and create the perfect insults and compliments. (Example: “Thou rank rump-fed hedge-pig!”)

**INSULTS**

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
<th>Column C</th>
</tr>
</thead>
<tbody>
<tr>
<td>peevish</td>
<td>clay-brained</td>
<td>canker blossom</td>
</tr>
<tr>
<td>grizzled</td>
<td>dog-hearted</td>
<td>clot pole</td>
</tr>
<tr>
<td>greasy</td>
<td>evil-eyed</td>
<td>hedge-pig</td>
</tr>
<tr>
<td>jaded</td>
<td>lily-livered</td>
<td>dogfish</td>
</tr>
<tr>
<td>waggish</td>
<td>mad-bred</td>
<td>egg-shell</td>
</tr>
<tr>
<td>purpled</td>
<td>onion-eyed</td>
<td>nut-hook</td>
</tr>
<tr>
<td>rank</td>
<td>paper-faced</td>
<td>pantaloons</td>
</tr>
<tr>
<td>saucy</td>
<td>rump-fed</td>
<td>rabbit-sucker</td>
</tr>
<tr>
<td>vacant</td>
<td>shag-eared</td>
<td>snipe</td>
</tr>
<tr>
<td>yeasty</td>
<td>white-livered</td>
<td>younger</td>
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</tbody>
</table>

**COMPLIMENTS**

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
<th>Column C</th>
</tr>
</thead>
<tbody>
<tr>
<td>rare</td>
<td>honey-tongued</td>
<td>smilet</td>
</tr>
<tr>
<td>sweet</td>
<td>well-wishing</td>
<td>toast</td>
</tr>
<tr>
<td>fruitful</td>
<td>fair-faced</td>
<td>cukoo-bud</td>
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<tr>
<td>brave</td>
<td>best-tempered</td>
<td>nose-herb</td>
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<tr>
<td>sugared</td>
<td>tender-hearted</td>
<td>wafer-cake</td>
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<tr>
<td>flowering</td>
<td>tiger-booted</td>
<td>pigeon-egg</td>
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<tr>
<td>precious</td>
<td>smooth-faced</td>
<td>welsh cheese</td>
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<tr>
<td>gallant</td>
<td>thunder-darting</td>
<td>song</td>
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<tr>
<td>delicate</td>
<td>sweet-suggesting</td>
<td>true-penny</td>
</tr>
<tr>
<td>celestial</td>
<td>young-eyed</td>
<td>valentine</td>
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</tbody>
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Elizabethan Hot or Not?

<table>
<thead>
<tr>
<th>Category</th>
<th>Hot</th>
<th>Not</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of Performance</td>
<td>Early-Modern European</td>
<td>Ancient Greek</td>
</tr>
<tr>
<td>Purpose of Drama</td>
<td>Inexpensive entertainment for all</td>
<td>Religious Festival to Dionysus</td>
</tr>
<tr>
<td>Performance Spaces</td>
<td>Courtyards, bustling pavilions, and interior spaces</td>
<td>Breezy hillside amphitheaters</td>
</tr>
<tr>
<td>Theaters</td>
<td>the Theatre, the Rose, The Globe, and the Swan</td>
<td>Dodoni, Epidauros, Delphi and Argos</td>
</tr>
<tr>
<td>Playwrights</td>
<td>Shakespeare and Ben Johnson</td>
<td>Aeschylus, Sophocles and Euripides</td>
</tr>
<tr>
<td>Cost</td>
<td>1 penny for standing room, 6 pennies for royal seating</td>
<td>Free, with a mandatory day off for slaves</td>
</tr>
<tr>
<td>Women</td>
<td>Young boys in lead face paint</td>
<td>Old men in masks</td>
</tr>
<tr>
<td>Performers</td>
<td>Play troupes sponsored by royalty</td>
<td>Star actors assigned by the master of ceremonies; The assigned star find men for 10-15 chorus members</td>
</tr>
</tbody>
</table>