

INSIDE OUT

A DEEP DIVE FOR PATRONS

THE
TEMPEST

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INSIDE OUT

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The Tempest

by **William Shakespeare**

Directed by **Chris Coleman**

OCT 2 – NOV 1
KILSTROM THEATRE

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TABLE OF CONTENTS

Director and Playwright Bios.....	4
Character Descriptions.....	5
Play Synopsis.....	5
Artist Spotlight.....	7
An Interview with the Costume Designer	7
Historical Background.....	7
Potential Inspirations for <i>The Tempest</i>	7
Common Interpretations of <i>The Tempest</i>	8
Biography and Metaphor	8
Evolving Perspectives on Colonial Themes.....	9
<i>The Tempest</i> : Beyond the Script.....	10
Discussion Guide <i>The Tempest</i>	11

DIRECTOR AND PLAYWRIGHT BIOS

Chris Coleman (Director)

Chris Coleman is passionate about the connection between stories and community. He joined the DCPA Theatre Company as Artistic Director in November of 2017 and has directed *Cowboys and East Indians*, *Cat on a Hot Tin Roof*, *Hamlet*, *A Little Night Music*, *Hotter Than Egypt*, *Much Ado About Nothing*, *Rattlesnake Kate*, *Twelfth Night*, *A Doll's House*, *Anna Karenina*, and *Oklahoma!*. Previously, Chris served as Artistic Director for Portland Center Stage in Oregon for 18 years. Under his leadership, PCS renovated the city's historic Armory into a new home, saw annual attendance nearly double, workshopped 52 new plays that went on to productions at over 100 theaters around the US and UK, and became a national leader in how theaters engage with their community.

William Shakespeare (Playwright)

Although he is one of the world's most famous playwrights, poets, and actors, much of William Shakespeare's personal history remains a mystery. The only primary sources of information we have about him are his works and references to him by other figures from the time or in various legal and church documents that have been preserved from that era. The many gaps in information have led to much speculation about his life and the authorship of his plays.

William Shakespeare was born in Stratford-upon-Avon, on or around April 23, 1564. Records from the Holy Trinity Church show that he was baptized there on April 26, 1564. His father, John Shakespeare, was a glover and leather merchant, and his mother, Mary Arden, was a landed heiress. William, according to the church register, was the third of eight children, three of whom died in childhood. John Shakespeare experienced fluctuations in his prosperity but had success at times as a merchant and later as an alderman and high bailiff of Stratford.

There is much speculation about Shakespeare's childhood years, especially regarding his education. While there are no surviving records about Shakespeare's education, his knowledge of Latin and Classical Greek suggests that he most likely attended the good quality, free grammar school in Stratford.

The next documented event in Shakespeare's life is his marriage to Anne Hathaway on November 28, 1582. William was 18 at the time and Anne was 26. Their first daughter, Susanna, was baptized six months later on May 26, 1583. Almost two years later, the couple had twins, Hamnet and Judith, baptized on February 2, 1585. Hamnet died in childhood at the age of 11.

Very little is known about Shakespeare's life for the next seven years, until his name turns up in London theatre records in 1592. That same

In 1988, Chris founded Actor's Express in Atlanta (in the basement of an old church), a company that continues to be a cultural force in the Southeast today. He has directed at major theaters across the country, including Oregon Shakespeare Festival, the Alliance Theater, Dallas Theater Center, Baltimore Center Stage, Actors Theatre of Louisville, ACT/Seattle, the Asolo, Pittsburgh Public, 59E59, and New York Theater Workshop. He and his husband, actor/writer Rodney Hicks, live in Reunion with their mini Bernadoodle, Omar. Since moving to Colorado, he has hiked Dominguez Canyon, wandered the Cliff Dwellings of Mesa Verde, explored a working mine in Creede, and rafted down the Arkansas River.

year, writer Robert Greene famously attacked Shakespeare in a pamphlet that was published posthumously:

There is an upstart crow, beautified with our feathers, that with his *Tygers heart wrapt in a Players hide* supposes he is as well able to bombast out a blank verse as the best of you; and, being an absolute *Johannes Factotum*, is in his own conceit the only Shake-scene in a country.

Regardless of Greene's critique, Shakespeare established a successful career in London. By 1594, he was acting and writing for the Lord Chamberlain's Men (renamed the King's Men after the ascension of James I in 1603) and was a managing partner in the operation as well. With Shakespeare's plays and Will Kempe and Richard Burbage, two of the best actors of that time, the Lord Chamberlain's Men became the leading theatre troupe in London, patronized by royalty and popular with the public. In 1599, a partnership of company members built the Globe Theatre on the south bank of the River Thames. Some of Shakespeare's plays were printed in quartos (a book or pamphlet formed from folding each printed sheet into four leaves) as early as 1594, and his name appears as an actor in playbills for Ben Johnson's plays as well. In total, Shakespeare's works include 38 plays, 2 narrative poems, 154 sonnets, and a variety of other poems. No original manuscripts of Shakespeare's plays are known to exist today, but a group of actors from Shakespeare's company collected them for publication after Shakespeare died in what is known as the First Folio.

Shakespeare died on his birthday, April 23, 1616, at the age of 52 and was buried in the chancel of the Holy Trinity Church two days later. He willed his properties to his daughter Susanna, 300 pounds to his daughter Judith, and to his wife Anne he left "my second best bed."

CHARACTER DESCRIPTIONS

The Singer – a jazz pianist and vocalist

Prospera – the rightful Duke of Milan and a magician

Miranda – daughter to Prospera

Ariel – an airy spirit in service to Prospera

Caliban – an enslaved servant of Prospera

Alonso – King of Naples

Sebastian – Alonso's brother

Antonio – Prospera's brother, the usurping Duke of Milan

Ferdinand – Alonso's son, Prince of Naples

Gonzala – an honest old councillor

Adrian – a lord serving under the King

Francisco – a lord serving under King

Trinculo – the King's jester

Stephano – the King's drunken butler

Master – master of the ship

Boatswain – a ship's officer in charge of crew and equipment

Mariners

PLAY SYNOPSIS

Act I

The play opens on a ship in the middle of a terrible storm. The ship is carrying Alonso, the King of Naples, Antonio, a few of his men and the ship's crew. They try their best to make it through the storm but end up shipwrecked and scattered on a nearby island.

The only inhabitants of the island are Prospera, her daughter, Miranda, and their two servants, a shape-shifting sprite named Ariel and a malformed "monster" named Caliban. Miranda is worried about the men aboard the ship, but Prospera assures her that they are safe. Prospera, with the help of Ariel, used sorcery to conjure the storm and deliver the ship's occupants to the island. Miranda doesn't remember much of her life before living on the island, so Prospera reveals that she was once the Duke of Milan. She was busy studying magic and gave much of her duties to her brother, Antonio, whom she trusted. Twelve years before, Antonio was able to conspire with King Alonso to attack Milan. Antonio usurped Prospera's title and exiled her and Miranda to the island. When Prospera saw her enemies sail nearby, she saw the opportunity for revenge and created the storm to deliver them to her.

Before Prospera and Miranda arrived on the island, it had been inhabited by a witch named Sycorax. Since she was pregnant, Sycorax was exiled to the island rather than executed. There she had a son, Caliban, and she imprisoned Ariel in a tree. Sycorax died before releasing Ariel, so when Prospera and Miranda landed on the island, Prospera freed Ariel from the tree, but forced her to serve them, promising her eventual freedom in exchange for Ariel's service. Prospera taught Caliban language, and he showed them how

to survive on the island. They lived peacefully under the same roof until Caliban attempted to assault Miranda. Prospera enslaved Caliban and forced him to live in a nearby cave. Because of her magical powers, she can keep both Ariel and Caliban under her control. Ariel serves willingly because she is promised freedom one day. Caliban resents Prospera for taking his island. He may have learned language from Prospera, but he uses it to curse her and serves reluctantly.

Ariel reports the events aboard the ship to Prospera and tells her that the men are scattered on the island and that the King's son, Ferdinand, has been separated from the rest of the group. Prospera asks that Ferdinand be brought to her. Ariel leads him to her. When he sees Miranda he wonders if she's a goddess, is amazed that she speaks his language, and falls in love instantly. Miranda also falls in love at first sight. Prospera is secretly pleased, but decides to test Ferdinand's worthiness, knowing that placing some small hurdles in their path will make Miranda and Ferdinand's love grow stronger.

Act II

Elsewhere on the island, the King and most of his men assess their situation. King Alonso has lost hope that his son, Ferdinand, survived the wreck. Gonzala is optimistic, admiring the island's beauty and appreciating that their clothes are not wrecked by the storm, but appear as clean as when they wore them at the wedding in Tunis. Sebastian is critical of his brother, King Alonso. Sebastian sees no beauty on the island and feels that if King Alonso had not forced his daughter to marry the King of Tunis that they would not be there. Gonzala describes the beautiful utopian society she would create on the island, and there is bickering

back and forth until Ariel puts all but Sebastian and Antonio under an enchanted sleep. Seeing an opportunity, Antonio persuades Sebastian to kill his brother, King Alonso, and seize his throne. Before they can carry out their plan, Ariel wakes the sleeping men, and Antonio and Sebastian agree to attempt their plan another time.

Meanwhile, Caliban is gathering logs for Prospera. He complains about her treatment of him. Hearing Trinculo, the King's jester, approach and seeing his unusual clothes, Caliban fears that Trinculo is another spirit sent by Prospera to torture him, so he hides under his cloak. Trinculo mistakes Caliban for some sort of creature that he could make a profit on if he brought it back to Europe with him. Hearing another storm approaching, Trinculo hides under Caliban's cloak. Stephano, the King's butler, approaches while singing a song. He's drunk and mistakes Caliban and Trinculo for a strange four-legged creature with two voices. He attempts to tame the creature by pouring wine down Caliban's throat. When he tries to do the same with the creature's "second mouth," he realizes it's Trinculo. Stephano explains how he made it to shore on a wine cask. Caliban, now tipsy and wanting more wine, comically offers to serve Stephano.

Act III

Prospera secretly watched Ferdinand and Miranda to see if her scheming is successfully bringing the couple closer together. She has tasked Ferdinand with gathering logs. Although this labor is work that's below his station, he does it happily because he sees it as in service to Miranda. Miranda feels sorry for him and tries to do the work for him. Miranda also reveals her name to Ferdinand, which Prospera asked her not to do (but Prospera knew that she would do anyway if Miranda truly loves him). Ferdinand, believing his father died in the wreck, tells Miranda that he is the King of Naples. They confess their admiration of one another, and Miranda offers to marry him or be his maid if he doesn't want to be wed to her. Ferdinand says that he'll be her husband and they commit to getting married.

On their side of the island, Caliban, Stephano, and Trinculo continue to get more drunk. Due to the wine and Caliban's praise, Stephano is now acting like he's royalty. Trinculo makes fun of them, and Caliban thinks Stephano should punish Trinculo for his rude remarks. Ariel, invisible to them, enters the scene and escalates the situation. Believing that they are the only ones on the island, Caliban suggests that they steal Prospera's magical books and kill her while she's sleeping so that Stephano can rule the island. Ariel, still invisible to them, begins to play music. Thinking that it's just the harmless music of the island, they begin to follow her.

King Alonso and his men are exhausted from wandering the island. Prospera uses magic to make herself invisible to the men and conjures a magical banquet in front of them. They're unsure whether or not to trust it, but just when they decide to indulge, the feast vanishes and Ariel

appears as a terrifying harpy. She indicts them for the crimes they committed against Prospera and Miranda twelve years ago, then vanishes. The King is guilt-stricken and runs away, followed by Antonio and Sebastian. The rest chase after them, fearing that the King may harm himself.

Act IV

Prospera returns to Ferdinand and Miranda and says that she will give him her daughter in marriage if they vow to remain virtuous until they've officially been wed. Ferdinand agrees. Prospera calls Ariel to help her put on a magical show to entertain Ferdinand and Miranda. Ferdinand is mesmerized by the magic visions, while Prospera suddenly remembers the plot against her. Prospera ends the show and warns not to become too distracted by temporary illusions because all dreams come to an end.

Ariel tells Prospera that she led Caliban, Stephano, and Trinculo through a smelly pond and that they are now filthy and miserable. Prospera has her lay out fancy garments to bait the trio. Stephano and Trinculo find the clothes and prance around pretending to be nobility, while Caliban tries to keep them on track with their mission to steal Prospera's books and kill her. Prospera and Ariel appear and conjure a pack of dogs to chase the trio.

Act V

Ariel asks Prospera for the freedom that she's been promised, but Prospera threatens to confine Ariel in a tree if she doesn't obey her until she's gotten her revenge. Prospera asks about the King and his men. Ariel reports that they're suspended by magic, but that they are remorseful, and Gonzalo is weeping with sorrow. Ariel says that Prospera would feel sorry for them if she could see them. Prospera decides that she will show her enemies mercy.

Prospera appears before the men and reveals her identity and says that she will forgive them and demands her dukedom be reinstated. Alonso says that he's lost his son, and Prospera says that she, too, has lost her daughter (to marriage). She then reveals that Ferdinand and Miranda are alive and playing a game. They agree that Ferdinand and Miranda will be married. The Boatswain arrives and announces that the ship and crew are safe. Prospera tells Ariel to free Caliban, Stephano, and Trinculo from being chased by the magically conjured dogs. Prospera acknowledges Caliban as her own and invites him back into her home with his companions. Caliban promises to be wiser and seek grace. Prospera promises that she will return to Naples with Miranda, the King, and his men. Prospera finally tells Ariel that she will be free after she helps them catch up to the rest of the royal fleet and arrive safely in Italy.

The play ends with an epilogue. Prospera speaks directly to the audience, telling them that the story has ended, but that she is held in their spell until they applaud. She only hoped to please, but the audience holds the power that will determine if she was successful and forgive or praise her with their applause.

ARTIST SPOTLIGHT

Interview with the Costume Designer

The storytelling and characters of every Denver Center Theatre Company production are enhanced through the color, texture, and form of the costumes. This production of *The Tempest* features gorgeous costumes designed by DCPA Costume Crafts Director Kevin Copenhaver, who has been sharing his dynamic artistry and expertise on Denver Center stages for more than 30 years. He took time to answer our questions about the creative process of his work on *The Tempest*.

Can you walk us through your typical process for developing a costume design for a production?

It always starts with the script. Reading the script, analysis of characters, time/place, any clues that are embedded in the script as to who the characters are and how they might move through and function in their world inform the launching point for costume.

Is your approach different when designing a Shakespeare production? What inspirations or factors influenced your costume design for *The Tempest*?

No, not really. I do think that with Shakespeare it is important to be very clear about character. Making decisions about dress that help illustrate and inform the audience about the character in a recognizable way is always helpful. Not to say that you need to telegraph that information in an overly simplified way, but helping to illustrate the story in a visual way through costume is good storytelling. Because *The Tempest* is a play that leans on magical concepts, I felt free to “ease” into the period (late 16th Century) without being beholden to absolute historical accuracy in terms of fashion or costume. There is a fantasy element that is woven throughout the design that gives a little breathing room to the constraints of period clothing. This is evident in fabric and color choices I’ve made, acknowledging the period silhouette, but expounding on it a bit to allow room for imagination and interpretation.

Are there other factors that influence your creative decision making?

As a Costume Designer, it’s my job to design the looks, but I also have to take into consideration the practicality and functionality of the garments. This also involves thinking about the stage-worthiness of the clothes (durability, etc.), the budget, the constraints of time and the capacity of the costume shop to build the clothes, etc.

How do you work with directors, actors, and other creative team members to ensure the costumes help create a unified vision for the production?

Part of this is what happens when we have the initial design conference. The Director of the play will usually have an idea of period and place for the piece as a launching point, but the designers (set, costume, lighting, sound, etc.) then take that and expound on those ideas, hopefully coming up with an integrated visual language for the production.

Are there specific costumes or aspects to costumes in this production that you personally like the most? What do you feel makes them special or unique?

I love designing period pieces in general. One of the pieces that I’m very much looking forward to is Prospera’s magic garment or cloak. There are elements of alchemy and magical symbols, ancient sea-faring maps, mythical sea creatures, and sacred geometry assembled together in this piece. The shoulder pieces are inspired by the deep-sea chambered nautilus – a very mysterious, quixotic creature. We are also learning (new to us in the costume shop) techniques to build some of the clothes. For example, Caliban’s open-work short tunic is wet felted wool and viscose fibers. We’re essentially creating the fabric in which to build this garment.

HISTORICAL BACKGROUND

Potential Inspirations for *The Tempest*

The Tempest is thought to have been written sometime between 1610 and 1611. Although it was the first of his comedies listed in the First Folio, it is believed to be the last play Shakespeare wrote on his own and is now more generally categorized as one of his later romances. Unlike most of Shakespeare’s plays, the story in *The Tempest* is thought to be original rather than based on a familiar narrative or history. However, there are events and trends of the time that may have served as inspiration.

James I

The first recorded performance was on November 1, 1611, before James I and his court at Whitehall. Two years later, *The Tempest* was one of several plays included in the wedding festivities celebrating the marriage of James’ daughter, the Princess Elizabeth to Frederick V, the Elector of the Palatinate of the Rhine. James I was the primary patron of The King’s Men, Shakespeare’s theatre company, so many see thematic echoes of James’ reign in Shakespeare’s plays from

that time. James I had a fascination with witchcraft, which he saw as evil, and he wrote about it in *Daemonologie, In Forme of a Dialogue, Divided into three Books*, more commonly known as *Daemonologie*. Most consider *Deamonologie* as an inspiration for the witches in *Macbeth* and Sycorax in *The Tempest* (whose magic is viewed as evil in contrast to Prospera's magic, which is seen as an extension of science). Some also see parallels in the political union of Elizabeth and Frederick and the play's marriage of Miranda and Ferdinand. James I's reign also saw a rise in overseas exploration and imperialism, which are referenced in the language and themes found in *The Tempest*.

Storms, Shipwrecks, and Brave New Worlds

James I established The Virginia Company with the goal of colonizing the eastern coast of North America. In 1609, a fleet of nine ships was sent on a supply mission to Jamestown, Virginia, including a ship called *Sea Venture*. During their journey they encountered a storm. *Sea Venture* was separated from the fleet and shipwrecked in the Bermudas, where some passengers were washed ashore. They managed to survive and built two boats, arriving in Jamestown a year later. William Stachley and Sylvester Jourdain were among the survivors, and both wrote about their experiences. Some think that Shakespeare read Jourdain's 1610 *A Discovery of the Bermudas* and potentially Stachley's 1610 unpublished letter, later published as *A True Repertory of the Wrack and Redemption*, both serving to inspire the description "the still-vexed Bermoothes" in *The Tempest*.

Michel de Montaigne's 1580 essay *Of Cannibals* was translated into English by John Florio in 1603. This essay is thought to be the inspiration for Gonzala's description of her ideal society in Act II of *The Tempest*. Montaigne's essay challenges the European belief that their societies were morally superior to the Indigenous societies of the Americas, or the New World. In particular, he discusses the cannibalistic ceremonies of the Tupinambá people in Brazil in comparison to French wars and social inequities. He questions the European view that they are more civilized, when they engage in violence and embrace social hierarchies that allow some to live in luxury, while the majority suffer in poverty. The same social structures are reflected in *The Tempest* with Prospera's belief that she is morally superior, despite her enslavement of Caliban, who lived in harmony with nature before Prospera's arrival. Even the name "Caliban" is thought to be derived from Montaigne's title *Of Cannibals*.

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COMMON INTERPRETATIONS OF *THE TEMPEST*

Biography and Metaphor

Since *The Tempest* is considered Shakespeare's final play and it contains metatheatrical themes, one of the earliest and most common interpretations is that it's a theatrical allegory and Shakespeare's farewell to the theatre before his semi-retirement to Stratford. In this interpretation, Prospera is seen as a Shakespeare figure. Just as Prospera uses her books and staff as tools of magic to control the narrative, Shakespeare uses his creativity and imagination to conjure worlds and stories for the stage. Through this lens, Ariel could be seen as an extension of this creativity or Shakespeare's muse, the instrument that carries out Prospera's magical plans, whom Prospera sets free at the end of the play. References to dreams and illusions in the play represent the imagination.

Even the marriage masque points to Prospera's ability to conjure an illusion for entertainment and means of using narrative as instructive allegory, similar to Shakespeare's plays. At the same time, the masque could be seen as flattering James I's fixation on dynastic union - Naples and Milan stand-ins for England and Scotland. Prospera's speech after the masque and the final speech of the play in particular seem to represent Shakespeare's use of metatheatricity and metaphor to speak directly to the audience. While later critical movements such as New Criticism reject a biographical interpretation of a text, many still see *The Tempest* as Shakespeare's farewell to the stage and a statement about the power of art, imagination, and performance.

Evolving Perspectives on Colonial Themes

Despite Montaigne's essay as a potential inspiration for aspects of the play, early interpretations of the colonial themes in *The Tempest* privileged Prospera's perspective in the narrative. Prospera was seen as a wise and forgiving ruler. She represented England's imperial pursuits, and her books and staff are metaphors for the weapons of colonizers. In this reading, her magic is an extension of scientific knowledge, in contrast to Sycorax's evil witchcraft. Caliban is viewed as monstrous and less civilized than Prospera or Miranda. The reference to Caliban's failed attempt to assault Miranda was viewed as evidence of his crudeness and associated with the basest of human impulses, so he must be enslaved in order to maintain civility. Ariel seems to have a slightly higher status because she is compliant but is nonetheless an indentured servant who is promised freedom one day and still under the noble power of Prospera. Prospera demonstrates her ability to forgive and walk away from magic, therefore illustrating her fitness to retake her position as the Duke of Milan.

This interpretation started to shift during the Romantic period, when mid-18th and early 19th century artistic and intellectual movements began to prioritize emotion, imagination, and nature over the intellectual and industrial priorities of the Enlightenment. Readers of this era noticed that in the play Caliban is associated with the natural world, for which they had great reverence. Where earlier interpretations looked at Caliban's adoption of Prospera's language as evidence of the colonizer's superiority, the British Romantics recognized that Caliban was just as poetic as Prospera and also possessed the ability to dream as richly as Prospera could conjure illusions. Globally, perspectives also began to shift. Latin American and African writers began to see Caliban as a symbol of the oppressed rather than a monstrous one. In these interpretations, Prospera is not a morally superior ruler but an oppressive colonizer.

20th century postcolonial theorists took these ideas further, drawing more parallels between Prospera and Sycorax/Caliban and subverting traditional hierarchies of political authority. In these interpretations, the mirroring of character actions and dynamics undermine earlier stances that privileged Prospera's seeming superiority. In this reading of the text, Prospera's position can be seen as similar to Sycorax. Both characters possess magical powers and were exiled from

their homelands with their children. Sycorax punished Ariel by trapping her in a tree – the same punishment Prospera threatens if Ariel disobeys. Prospera is also mirrored in Caliban's character in many ways. Both are poetic and dreamers and have more lines than the other characters in the play. Prospera, while she seemingly loves her daughter, also sees Miranda as a tool to regain her political position by making a marriage alliance between Milan and Naples. Caliban's impulse was similar when he viewed a potential union with her as a means to populate the island with many Calibans, whom he would rule. In the end, Prospera even acknowledges Caliban as one of her own. These sorts of comparisons begin to break apart the notion of hierarchy and power in the play.

Throughout *The Tempest*, the notion of political authority is challenged. The play opens with social hierarchy being upended on the ship. While the nobility and royalty should be in control, they are powerless against the storm and useless in the crisis. It's the crew who have more competency in the moment, and they command their "superiors" to go below deck so that they're out of the way. Ferdinand is forced to labor in service to Prospera and Miranda, similar to Caliban earlier in the play, by collecting logs. Caliban points out that without her tools of magic (her books and staff), Prospera would be no different than himself. Trinculo and Stephano comically believe that if they wear royal clothing, they will then have the power to rule. Even Prospera giving Miranda to Ferdinand in marriage is an empty gesture, since she already proposed to Ferdinand in the previous scene. All of these examples culminate to suggest that social hierarchy and political authority, like the magical visions and the masque that mesmerizes Ferdinand, are little more than illusions. Prospera's speech following the masque suggests this very notion. And her final speech of the play is spoken directly to the audience, telling them that this idea now lives in their imagination. Prospera points out that the power actually lives in the audience. They can end the illusion with their applause and carry the ideas contained in the play in their own imaginations after it has ended. When seen through a postcolonial lens, these parallels and challenges to traditional notions of power acknowledge the oppressive nature of earlier interpretations as a historic privileging of colonial perspectives. In addition, this perspective complicates the characters and text to deepen our understanding of the past and present.

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Prospera's Epilogue

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THE TEMPEST: BEYOND THE SCRIPT

The Denver Public Library recommends these library resources to enhance your theater experience of *The Tempest*.



READ!

[*Private Rites*](#) by Julia Armfield

Sisters Isla, Irene, and Agnes have not spoken in some time when their father, an architect as cruel as he was revered, dies. As the sisters sort through the secrets and memories he left behind, their fragile bond is shattered by a revelation in his will. But something even more sinister might be unfolding in the grand glass house, their father's most famous creation. Something related to their mother's long-ago disappearance and the strangers who have always seemed unusually interested in the sisters' lives.

WATCH!

[*Forbidden Planet*](#) dir. Fred M. Wilcox (1956)

Watch this classic '50s sci-fi film adaptation where Prospero's island is replaced by a distant planet in space. Prospero becomes Dr. Morbius, a stranded astronaut who's discovered and created his own world, including his sometimes helpful slave, Robby the Robot.



LISTEN!

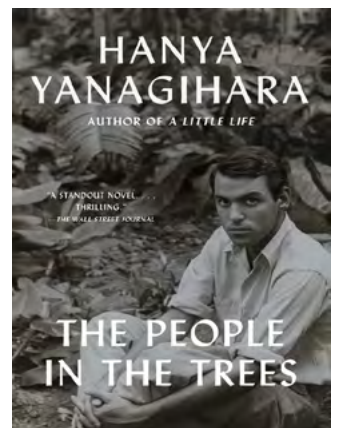
[*Heaven & Hell*](#) by Ava Max

Characters in *The Tempest* experience the highs and lows of power with much suffering involved. Ava Max explores a similar dichotomy with her debut album, *Heaven & Hell*, packaged in infectious pop. Max explores themes like manipulation, love, and conflicted feelings that are also present in *The Tempest* but adds in female empowerment messages that, in a different world, could be aimed at Miranda to create a different ending to the play. A strong debut album that places Max on the pop throne.

DOWNLOAD!

[*The People in the Trees*](#) by Hanya Yanagihara

A thrilling anthropological adventure story with a profound and tragic vision of what happens when cultures collide. It is 1950 when Norton Perina, a young doctor, embarks on an expedition to a remote Micronesian island in search of a rumored lost tribe. There he encounters a strange group of forest dwellers who appear to have attained a form of immortality that preserves the body but not the mind. Perina uncovers their secret, but his discovery comes with a terrible cost, not only for the islanders, but for Perina himself.



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DISCUSSION GUIDE

THE TEMPEST

Pre-Show Questions

1. What is the difference between justice and revenge? Can empathy deter a person's desire for revenge?
2. What does it cost to hold power over others — and what does it take to let that power go? Is it possible to use power benevolently, or does power always risk becoming control?

Post-Show Questions

1. Is there a type of “magic” in the world today that could be viewed metaphorically as similar to Prospera’s magical powers?
2. In what ways did the music in this production aid the storytelling? Were there other design elements (scenic, props, costumes, lighting, etc.) that you felt also supported the storytelling? How so?
3. Do you feel that Prospera earned her right to be reinstated as the Duke of Milan by the end of the play? Why/why not? What events or choices influence your perspective?