



THE BRIDGE PROJECT 2010

THE TEMPEST

AS YOU LIKE IT

**TEACHERS' RESOURCE PACK RESEARCHED
& WRITTEN BY GREG WOHEAD**

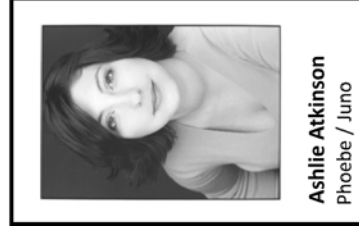
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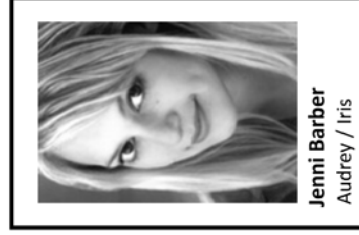


**THE OLD VIC
THEATRE
COMPANY**

THE BRIDGE PROJECT 2009/10 AS YOU LIKE IT / THE TEMPEST



Ashlie Atkinson
Phoebe / Juno



Jenni Barber
Audrey / Iris



Michelle Beck
Celia / Ceres



Edward Bennett
Oliver / Ferdinand



Christian Camargo
Orlando / Ariel



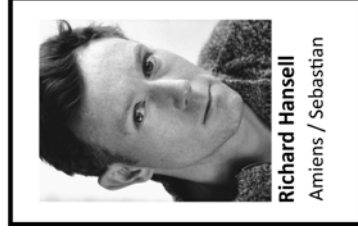
Stephen Dillane
Jaques / Prospero



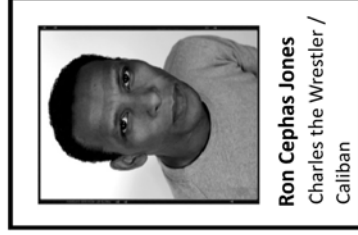
Alvin Epstein
Adam / Gonzalo



Jonathan Fried
Le Beau / Alonso



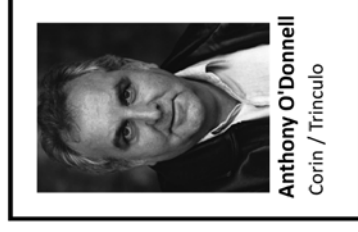
Richard Hansell
Amiens / Sebastian



Ron Cephas Jones
Charles the Wrestler / Caliban



Aaron Krohn
Silvius / Adrian



Anthony O'Donnell
Corin / Trinculo



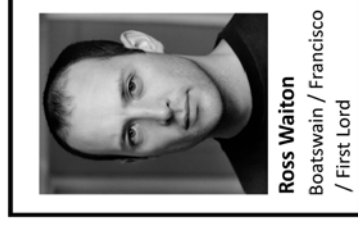
Juliet Rylance
Rosalind / Miranda



Thomas Sadoski
Touchstone/Stephano



Michael Thomas
Dukes Frederick & Senior / Antonio



Ross Waiton
Boatswain / Francisco / First Lord

Director
Set Designer
Costume Designer
Lighting

Sam Mendes
Tom Piper
Catherine Zuber
Paul Pyant

Sound
Music
Music Director

Simon Baker
Mark Bennett
Stephen Bentley-Klein

Choreography
Casting

Josh Prince
Maggie Lunn
Nancy Piccione

CHRONOLOGY WILLIAM SHAKESPEARE, HIS LIFE & WORKS

- | | | |
|--|--|---|
| <p>1564 – William Shakespeare is born, probably on 23 April, to a glove maker and his wife in Stratford-upon-Avon.</p> <p>1571 – Shakespeare is likely to have begun his formal education. By local tradition, children in the Stratford area entered the local grammar school at age seven.</p> <p>1575 – Queen Elizabeth pays a visit to Kenilworth Castle, just a short journey from Stratford. It is thought that an impressionable eleven year old William perhaps saw the Queen's procession, and recreated it several times later in his historical and dramatic plays.</p> <p>1582 – He marries Anne Hathaway. They later have a daughter, Susanna, and twins, Hamnet and Judith.</p> <p>1585 – Shakespeare is believed to have left his family in Stratford to join a company of actors as both playwright and performer, starting his career in theatre.</p> <p>1588 – Playwright Robert Greene's Pandosto, the source material for <i>The Winter's Tale</i>, is published.</p> <p>1589–91 – <i>Henry VI Parts I, II and III</i>.</p> | <p>1592–3 – <i>Richard III, Titus Andronicus</i>. Shakespeare begins to be noticed as a force within London theatre; Robert Greene's Groatworth of Wit famously calls Shakespeare an "upstart crow". Academics see this criticism as proof that Shakespeare was in London at this time. The London plague closes the theatres until 1594.</p> <p>1593–94 – <i>The Comedy of Errors, The Taming of the Shrew</i>. The Lord Chamberlain's Men, a theatre troupe including distinguished actor Richard Burbage and comic Will Kemp performs with Shakespeare in their group.</p> <p>1594–95 – <i>Two Gentlemen of Verona, Love's Labour's Lost</i>. Shakespeare is a founding member – actor, playwright and shareholder – of the Lord Chamberlain's Men.</p> <p>1595–96 – <i>Romeo & Juliet, Richard II, A Midsummer Night's Dream</i>. His son Hamnet dies.</p> <p>1596–97 – <i>King John, The Merchant of Venice</i>. He buys New Place in Stratford.</p> <p>1597–98 – <i>Henry IV Parts I and II</i>.</p> <p>1598–99 – <i>Much Ado About Nothing, Henry V, The Merry Wives of Windsor</i>. The Globe, with Shakespeare as a shareholder, is built in Southwark. The Lord Chamberlain's Men becomes the resident company.</p> | <p>1599 – <i>Julius Caesar, As You Like It</i>.</p> <p>1600–01 – <i>Hamlet, Twelfth Night</i>.</p> <p>1601–02 – <i>Troilus & Cressida</i>.</p> <p>1602–03 – <i>All's Well that Ends Well, Othello</i>.</p> <p>1603 – <i>Measure for Measure</i>. Death of Queen Elizabeth. England and Scotland unite under James I. The Lord Chamberlain's Men become The King's Men.</p> <p>1604–05 – <i>Macbeth</i>.</p> <p>1606–07 – <i>Antony & Cleopatra, Timon of Athens</i>.</p> <p>1607–08 – <i>Coriolanus</i>. Shakespeare becomes a co-founder of the Blackfriars, taken over as a winter theatre by The King's Men. Notes on stage directions suggest <i>The Tempest</i> was penned with a performance at this theatre in mind.</p> <p>1608–09 – <i>Pericles, The Sonnets</i>.</p> <p>1609–10 – <i>Cymbeline</i>.</p> <p>1610–11 – <i>The Winter's Tale</i>.</p> <p>1611–12 – <i>The Tempest</i>. Shakespeare retires to Stratford.</p> <p>1612–13 – <i>Henry VIII</i>. The Globe destroyed by fire (29 June 1613).</p> <p>1616 – Shakespeare dies, on 23 April. He is buried in Trinity Church, Stratford.</p> |
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AS YOU LIKE IT SYNOPSIS

Act I

Duke Senior has been exiled to the Forest of Arden by his younger brother, Duke Frederick. Rosalind, Senior's daughter, is permitted to stay at court only because of her close friendship with Celia, Frederick's daughter. Orlando, a gentleman of the kingdom, falls in love with Rosalind at first sight. He then learns that his brother, Oliver, plans to kill him, so decides to flee to Arden. Rosalind is soon cast out of court by Frederick, and she, Celia, and Touchstone, the court jester, escape to Arden. Rosalind and Celia take up disguises, Rosalind as a young man called Ganymede and Celia as a shepherdess called Aliena, in order to ensure their safety.

Act II

Duke Frederick sends Oliver into the Forest of Arden after Orlando. He then prepares an army to take on his brother, Duke Senior, and defeat him for good.

Orlando comes upon Duke Senior's camp in Arden, where Senior has been in exile with several lords who have remained loyal to him. When Senior realises who Orlando is, he welcomes him into his group of men.

Act III

Rosalind and Celia arrive in Arden and run into Orlando, who is tormented by love. Orlando tells Rosalind, who is still dressed as Ganymede, that his affections for Rosalind are getting the better of him. Rosalind (as Ganymede) offers Orlando lessons in love to deal with his problem, to which Orlando agrees.

Meanwhile, Phoebe, a shepherdess, continually rejects the love and affection shown to her by Silvius, a young shepherd. Furthermore, when Rosalind intervenes and attempts to help the situation, Phoebe falls in love with her, believing her to be a boy.

Act IV

Rosalind is worried when Orlando fails to appear for his love lesson. Oliver enters and tells Rosalind and Celia that Orlando has just saved him from a lioness which threatened to attack him, which makes Oliver regret how he treated Orlando. Oliver and Celia (who is still in disguise) fall in love upon meeting one another and plan to marry.

Act V

Rosalind grows tired of putting on false pretenses and decides bring everything out into the open. She promises to resolve everyone's love problems and makes them all promise to meet the next day.

On the day of the wedding, all the couples are gathered with Rosalind: Phoebe and Silvius; Celia and Oliver; Touchstone and Audrey (a goatherd he intends to marry) and Orlando. Rosalind (as Ganymede) asks Phoebe to promise that she will marry Silvius if she should decide against marrying Ganymede. Phoebe agrees. Rosalind and Celia reveal their true identities and present Hymen, the god of marriage to officiate the ceremony. The four couples marry: Rosalind and Orlando, Celia and Oliver, Phoebe and Silvius and Audrey and Touchstone. Everyone learns that Duke Frederick has decided to adopt a religious life and return the throne to Duke Senior. The guests dance, and Rosalind delivers a final epilogue, asking for the audience's indulgence and for their appreciation of the play.

AS YOU LIKE IT CHARACTERS

Rosalind

The daughter of Duke Senior. Rosalind is the central character in *As You Like It*, displaying a strong mind and a warm heart. She teaches everyone else about love, aware that it makes people fools, but can also bathe people in delights. Rosalind's time in the Forest of Arden changes her, and she uses her time there to assert her independence.

Orlando

The older brother of Oliver. Orlando shows kindness and a gentlemanly spirit by caring for his elderly servant, Adam, and saving his brother from being devoured by a lioness. He has suffered poor treatment from his brother, Oliver, and as such has not benefited from things like an education, but in the end he proves to be a fitting match for Rosalind.

Duke Senior

Rosalind's father who was usurped from the throne by Duke Frederick. A just and noble hearted ruler, he now lives in exile in the Forest of Arden where he is content among the natural world. Several loyal gentlemen live with him in the forest, including Jaques.

Jaques

A melancholy lord who lives in the Forest of Arden with Duke Senior. Jaques is among those who remained loyal to Senior, but when the courtiers decide to leave the forest, Jaques remains in order to live a monastic life by himself.

Celia

Duke Frederick's daughter, and the dear friend of Rosalind. Celia disguises herself as Aliena, a shepherdess, when she accompanies Rosalind in exile in the Forest of Arden, demonstrating her devotion. Her affection for Rosalind and her immediate love for Oliver show that Celia has a kind and generous heart.

Duke Frederick

Duke Senior's brother, who has usurped his throne and banished him to the Forest of Arden. Frederick later gathers an army to destroy Senior, and further proves himself cruel and unjust when he banishes Rosalind from court. In the end, he goes through a transformation on the road to Arden and decides to devote himself to a religious life.

Touchstone

A court jester who goes with Rosalind and Celia when they travel to Arden. The things he says sometimes seem crass and without consideration when compared to the even-minded Rosalind.

Oliver

The younger brother of Orlando. He does everything he can to bring Orlando down, going to great pains to do so. Oliver ventures into Arden at Duke Frederick's request, and Orlando saves his life, compelling Oliver to repent his wrongdoings. In the end, Oliver changes and becomes a kinder person.

Silvius

A young shepherd who is in love with Phoebe, who constantly rejects him. Despite her rejections, Silvius continually lays himself before her, and in the end she finally marries him.

Phoebe

A young shepherdess, who consistently rejects the affections of Silvius. When Rosalind intervenes disguised as Ganymede, Phoebe falls in love with Ganymede. Phoebe eventually marries Silvius.

AS YOU LIKE IT MAJOR THEMES

Romantic Love

The idea of romantic love is central to the plot of *As You Like It*. Most of the characters' actions and deceptions are motivated by love, and we see love expressed in many ways: romantic, brotherly and humanitarian. Love creates many of the (often hilarious) complications in the play, and ultimately leads to a joyous outcome.

The tradition of courtly love depends upon certain ideas such as the idea that love causes suffering and that the male lover should prostrate himself before the female he loves. In *As You Like It*, Shakespeare simultaneously embraces and comments on the tradition of courtly love. Many characters, including Silvius and Orlando, speak of the heartache caused by love, but these lamentations tend to be over the top and sometimes seem silly. Silvius begs Phoebe to acknowledge "the wounds invisible / That love's keen arrows make", and Orlando says that he should "live and die [Rosalind's] slave". Both of these characters portray the tortured lover who seems to get pleasure from his suffering. *As You Like It* fails to fully conform to this tradition, though, as these characters are shown to be somewhat ridiculous.



Love is also displayed through the female characters of *As You Like It*, but often in a different way. Celia not only recognises the affect love has on her in her affections for Oliver, but also speaks of love in order to cheer up Rosalind after she is banished to the forest. Rosalind is surprisingly effective in giving Orlando love lessons disguised as Ganymede. Not only does she teach Orlando to be a better lover, but she counsels both Silvius and Phoebe in the ways of love. Unlike many other characters in the play, Rosalind alone seems to have a realistic view of love. She recognises that although love is delightful, there is no need to inflate its importance, saying that "men have died from time to time, and worms have eaten them, but not for love." Jaques and Touchstone seem to go to the opposite extreme from the exaltations of love expressed by Orlando and Silvius. They look at love with a disparaging and negative view, but Rosalind maintains a healthy perspective on love which aligns more with modern views of love we tend to hold today. Rosalind both learns and teaches great lessons about love during the courtiers' time in Arden, and in the end arranges four happy marriages, including her own.

Man's Potential to Change

The Forest of Arden provides a place where people can be someone other than themselves. Most of the characters undergo some sort of physical, spiritual or emotional change as a direct result of their time spent in the forest. Rosalind and Celia enter the forest in disguise, and because of this they are able to experience the world from a different perspective. Specifically, Rosalind undergoes a change when she assumes the guise of Ganymede. As the agent of change in other people--she teaches Orlando of the intricacies of love during their lessons and influences Phoebe's affections as they shift from Ganymede to Silvius-- but in turn, she finds in herself a new level of independence and strength. Shakespeare illustrates the theme of change through Jaques, who speaks of the stages of a man's life: man passes from infancy into boyhood; becomes a lover, a soldier, and a wise leader; and then, year by year, becomes a bit more foolish until he is returned to his "second childishness and mere oblivion".

As You Like It not only recognises that humans have the ability and potential to change, but revels in the ease with which humans can change for the better. Duke Frederick, for instance, meets a religious old man on the road to Arden and instantly changes his ways, restoring the throne to Senior and pledging himself to a religious life. Frederick's change is instantaneous; there is no struggle involved, emphasising the point that under the right circumstances, even the most unlikely people can change their ways. Frederick's change also echoes in the wider world outside the forest; once Duke Senior is restored to his rightful position he will rule with a kind heart and a fair hand. The changes that occur in these characters' private lives have repercussions in society as a whole.

Pastoral Mode

The Pastoral literary tradition, of which *As You Like It* is a part, examines the differences between city and country life, but also promotes a balance between the two. According to this tradition, a person's sense of perspective can be restored through a visit to the country, where he can experience the simple pleasures of nature and converse with shepherds who have remain untainted by the pressures of city life. The Pastoral genre speaks to the healing power of the forest. In *As You Like It*, all the characters' problems to do with love, power and exile are solved almost as if by magic. Almost everyone finds a romantic match, and those who don't become fulfilled in some other way; Duke Senior returns to his throne, and Jaques is content to lead a solitary life.

Besides holding a curative power, however, the woods enable the courtiers to return to urban living with a renewed sense of purpose, changed and ready to reclaim their position in the court. A trip to Arden, therefore, is only temporary. After the characters have learned what they needed to learn, they achieve a newfound sense of balance and the problems that plagued them in normal live have vanished in the thick of the forest. In accordance with the Pastoral tradition, Shakespeare promotes a healthy balance between city and country living; each one creates a greater appreciation for the other.

In some ways Shakespeare not only writes within the confines of the Pastoral genre, he develops it. By showing the changes that can result from experiencing a difference pace of life, *As You Like It* provides a social commentary on urban practices that encourage pressure and inequality and casts light on the destructive power of those practices.

Exile

Exile and banishment are prevalent themes in *As You Like It*, just as in *The Tempest*, but, in keeping with the play's generally positive tone, those in exile eventually come together to create a more perfect society than the one they left. Some characters, such as Duke Senior, Rosalind and Orlando, have been unfairly banished into the forest, while others, such as Celia and Orlando's servant, Adam, leave of their own free will out of devotion and a desire to do the right thing. It is rather remarkable, then, that this community of exiles, after undergoing their own changes in the forest, ends up joyously singing and dancing at the end of the play after four marriages. They stand united as they make their way back from the community, restoring their position in the court after returning from their experience as exiles.



AS YOU LIKE IT A PLAY FOR ITS DAY

James Shapiro on *As You Like It*, Shakespeare's striking response to the changing theatrical scene

Shakespeare was 35 years old in 1599 when he wrote *As You Like It*. He had recently finished *Henry V* and *Julius Caesar* as well and was turning to write *Hamlet* next. He was at the top of his game. Economically, too, he had never done better, for he was a shareholder in his playing company, the Chamberlain's Men, who had been acting together for five years and were establishing themselves as the premier players in the land. A year earlier they had moved into a new theatre, the Globe, and Shakespeare had been invited to be a part-owner of that playhouse. So he was making quite a good living as both player-sharer and co-owner of the theatre, where his plays were performed outdoors to upwards of three thousand spectators daily.

But *As You Like It* gives us ample sense of the competitive pressures Shakespeare and his fellow players found themselves facing. The play, which is strikingly different from earlier romantic comedies, almost busts at the seams with innovations that respond to the changing theatrical scene, which helps explain some of things that mystify modern audiences: all the songs, for one thing, that break the flow of the plot. Then there's the appearance of both a clown *and* a satiric outsider, two disengaged commentators when the play probably could have done with either one or the other; and the many in-joke allusions, often cut in modern productions. All this amounts to a play of its day and for its day.

There are other ways in which the play is firmly rooted in its late Elizabethan moment. For one thing, you can feel the pressure of the rival children's companies then performing in London—the 'little eyases' that the adult actors complain about in *Hamlet*, especially because of their rich musical offerings (the children were trained choristers). So what does Shakespeare do? He includes in *As You Like It* an unprecedented five songs – some that have no real plot function, and are only there for entertainment value. And the production would feature more boy actors than any other Shakespeare play. Not only that, but the leading role of this new play is taken not by Richard Burbage or any of the other half-dozen fellow-sharers and actors Shakespeare regularly wrote for, but by a teenage actor – his name now lost to us – who, as Rosalind, would speak fully a quarter of the play's lines. Of course, at a time when women weren't allowed to act onstage, Shakespeare would never have written such a major part for a boy actor unless he knew that this young man was extraordinarily talented and up to the challenge.

As You Like It was clearly a play intended to showcase the unrivalled talents of the Chamberlain's Men as well as take advantage of their glorious playing space, newly risen in Southwark a stone's throw from the rundown Rose Theatre, occupied by their main rivals, the Admiral's Men. My own sense is that Shakespeare probably tried to cram too much into the play; or maybe the play was simply ahead of its time, too experimental. There are no contemporary allusions to it, which tells you something. It's certainly baggy and improvisational, beginning in prose, then switching suddenly to verse. A lot can be cut without losing a sense of where things are heading because there isn't all that much plot. When we enter the Forest of Arden, instead of a plot we really get a series of episodic encounters, as characters collide with one another and move on. And I don't know of any other play in which Shakespeare assigns the same name to different characters: there are two Jacques and two Olivers. And while it builds to an exciting conclusion, it's not a particularly suspenseful play, as the audience is always aware of how things will play out.

OK. Sure. It's not that Shakespeare couldn't have done more with the political story, or with a father's perspective on marrying off his daughter, or with the rich drama of conversion and forgiveness. It's just that he understood that these were swamped by the love story, and that it was best to get out of the way and let that, and the complicated sexual politics of the play, work themselves out, culminating in Rosalind's extraordinary Epilogue.

At the end she steps forward and reminds us that we've never seen a women speak an Epilogue before – 'It is *not* the fashion.' It's both an original and breathtaking way to end the play, and Shakespeare gives us no clue whether the boy actor speaks as Rosalind or in his own voice, whether he has already removed his wig or is still in drag when he says, before curtsying, "If I were a woman I would kiss as many of you as had beards that pleased me."

There's only one other Epilogue in which it remains unclear, and the text does not betray, whether the actor remains in character or drops theatrical illusion and speaks for himself—and that appears at the end of *The Tempest*.

THE TEMPEST SYNOPSIS

Act I

A ship carrying Alonso, King of Naples, Ferdinand, his son and Sebastian, his brother, along with Antonio, Gonzalo, Stephano, and Trinculo, other nobles from Italy, is struck by a storm on its way back to Italy. The ship is hit by lightning, and the men cry out as the ship begins to sink.

The next scene begins on the nearby island. Prospero informs his daughter, Miranda, about their past: Prospero was the Duke of Milan until his brother, Antonio, who is among those travelling on the ship, usurped his position. Prospero and his daughter were banished to the island where they have been for twelve years.

Miranda and Prospero go to visit Caliban, Prospero's servant and the son of the dead Sycorax, a devilish witch who used to live on the island. After Prospero sends Caliban to fetch firewood, Prospero's familiar spirit and servant, Ariel, enters playing music and leading in Ferdinand. Miranda comments that Ferdinand is the only man she has ever seen, besides Caliban and her father, and they instantly fall in love. Prospero threatens to imprison Ferdinand, and when Ferdinand threatens Prospero, Prospero charms him and leads him to prison.

Act II

Elsewhere on the island, Alonso, Sebastian, Antonio and Gonzalo worry about the fate of Ferdinand after the tempest. Ariel puts the lords to sleep by playing music, leaving only Sebastian and Antonio awake. Antonio and Sebastian together decide that the latter will become ruler of Naples if they kill Alonso while he sleeps. They decide to act quickly, and just as they are poised to stab Alonso, Ariel causes everyone to wake up, and Antonio and Sebastian tell the other men they have drawn their swords in order to protect the king from lions.

Meanwhile, Caliban sees Trinculo coming toward him and mistakes him for yet another spirit sent to torment him by Prospero, so he hides. Trinculo and Stephano come upon Caliban, and soon the three are sitting together and drinking.

Act III

Ferdinand undergoes the labour of hauling wood at the request of Prospero, but in fact does not mind working if it gets him closer to Miranda. Miranda and Ferdinand decide to marry which pleases Prospero who has been watching secretly.

Stephano, Trinculo and Caliban, who have been drinking for some time, are becoming drunk and increasing agitated as they are provoked by Ariel. They decide to take action at Caliban's suggestion that they kill Prospero and make Stephano king of the island. They are soon distracted by Ariel, who diverts them from their intention to kill Prospero, leading them away by playing music.

Alonso, Gonzalo, Sebastian, and Antonio stop to rest from travelling. They discover a banquet which has been set out at the request of Prospero, but as they prepare to eat, Ariel causes the banquet to vanish. He tells the men that Alonso's son, Ferdinand, has been taken because of their ill intentions toward Prospero. Ariel then disappears.

Act IV

Prospero finally warms toward Ferdinand as Miranda's future husband. Ariel tells Prospero of Trinculo, Stephano, and Caliban's plans to kill Prospero, and the two hang beautiful clothing in Prospero's cell as a trap for the trio. Stephano, Trinculo, and Caliban enter looking for Prospero and steal the clothing, but are immediately chased away by a group of spirit hounds.

Act V

Prospero confronts Alonso, Antonio, and Sebastian with the knowledge of their plans to overthrow him, but he then forgives them. Alonso tries to explain himself, telling Prospero about his lost son, Ferdinand. Prospero then reveals both Ferdinand and Miranda. Alonso is overwhelmed when he sees his son alive and well, and Ferdinand shares the news of his upcoming marriage with his father.

Ariel releases Caliban, Trinculo and Stephano at Prospero's request. Prospero then orders Ariel to make sure the seas are calm for the return voyage as a final task. Finally, Prospero sets Ariel free.

THE TEMPEST CHARACTERS

Prospero

The father of Miranda and the central character of the play. Antonio usurped him, forcing Prospero and Miranda into exile on the island, where they have spent the last twelve years. Prospero's pursuit of justice is the driving force of the play.

Miranda

Prospero's daughter. She has been protected from the outside world for the past twelve years, living in the shelter of the island. This upbringing means that she can sometimes be naive in her interactions with others, but she is also loving, kind and holds a special place in her heart for her father.

Ariel

Prospero's familiar spirit. Though Ariel is often referred to as 'he', his gender is never confirmed. He is able to change shape and delights in mischief. As Prospero's servant, he must perform any task Prospero asks him and often acts as Prospero's eyes and ears on the island.

Caliban

Prospero's servant. Caliban is the son of Sycorax, a witch who used to live on the island, but has died. He vacillates between calm and sensitive to brash and unpredictable, as evidenced by his speech patterns. Caliban inhabited the island before Prospero arrived, so believes that it has been stolen from him by Prospero.

Ferdinand

Son of Alonso. Ferdinand is young and inexperienced in many ways, so in that sense he is a good match for Miranda. After falling in love with her at first sight, he becomes devoted to Miranda, willing to accomplish any task to stay close to her.

Alonso

King of Naples and Ferdinand's father. Alonso helped Antonio usurp Prospero twelve years before the action of the play. He soon regrets his actions and shows devotion to his son, Ferdinand, who he thinks was lost in the tempest.

Antonio

Prospero's brother. Antonio unseated Prospero from his position as the Duke of Milan, showing himself to be greedy and spiteful. This is further demonstrated when he convinces Sebastian to try and kill Alonso in his sleep.

Sebastian

Alonso's brother. Sebastian is easily persuaded by Antonio to kill his brother, proving himself to be both power-hungry and easily influenced.

Gonzalo

An honest man, Gonzalo helped Prospero to escape after Antonio exiled Prospero from Milan.

Trinculo & Stephano

Trinculo, a jester, and Stephano, a drunken butler, appear as a comic duo constantly poking fun at one another and getting into trouble on the island.

THE TEMPEST MAJOR THEMES

Justice

Prospero's pursuit of justice is what puts the plot of *The Tempest* into motion. He has been wronged by his brother, who has taken his social position, and his power along with it, and banished him from Milan. Prospero seeks revenge against his brother, and in doing so takes on the role of the puppet master controlling the fate of all the other characters in the play. He directly controls the actions of his two servants, Ariel and Caliban, and through them influences everyone else; he turns them against one another, makes them fall in love and brings them all to one place to reveal himself and his power at the end of the play. This story, however, is told from Prospero's perspective, and as such, the idea of justice presented in the play is Prospero's interpretation. Through his eyes, punishing the lords who usurped him is acceptable in the pursuit of justice because they have taken away his power and freedom by doing so, but he sees nothing wrong with taking away the power and freedom of Ariel and Caliban.



In his use of magic and influence, however, Prospero increasingly takes on the role of the artist or author, creating the story as it moves along and adding dramatic flourishes. He evokes sympathy within the audience for his situation, and by the end of the play this sympathy seems to be felt by the rest of the characters as well. The tricks he uses to influence the feelings of the other characters are part of his theatrical nature. Prospero eventually forgives his enemies, releases his slaves, and relinquishes his magic power, so that, at the end of the play, he is only an old man whose work has been responsible for all the audience's pleasure, somewhat reminiscent of characters like the Wizard in *The Wizard of Oz*. By revealing that all the orchestrations of the play have come from a flawed human being, albeit an imaginative one, Shakespeare may be making the point that a happy ending is possible for whoever can create one. And as such, while justice fuels the action of *The Tempest*, in some ways it's the illusion of justice that provides its rich layers.

Men Versus Monsters

The humanity of Caliban is a topic which characters often refer to in *The Tempest*: is he a man or a monster? This question can often be asked of any character in the play, and indeed may be opened out to all of humanity as a social comment. The actions of many gentlemanly characters are often the most monstrous, but the struggle between man and his inner monster is most often personified in Caliban.

Prospero and Miranda both show conflicting viewpoints when it comes to the issue of Caliban's humanity and seem to sway one way or the other as best suits the situation. They praise themselves for teaching him to change his monstrous ways: "thy vile race, / Though thou didst learn, had that in't which good natures / Could not abide to be with". Soon after, they speak down to him, brushing him off as "a thing most brutish". Miranda implies that she considers Caliban a man when she says that Ferdinand is "the third man that e'er I saw", as the only other people she has encountered are Prospero and Caliban.

Early on, however, Miranda and Prospero don't seem to consider Caliban to be a man. They think the monstrous part of Caliban drives out the human part, a problem that is an inherent part of Caliban and cannot be fixed. Prospero holds the opinion that his devilish nature cannot even be overcome through teaching.

This man/monster dichotomy also comes through clearly in Caliban's speech. He has some beautifully eloquent moments, for example his speech about the sounds of the island, but when he is whipped into a frenzy making plans with Stephano and Trinculo, he becomes more animalistic and driven by instinct. It is noteworthy, however, that Trinculo-- a character who mainly serves comedic purposes-- should provide a commentary on the brutish nature of all men in his speech upon first seeing Caliban. Trinculo related that he had once visited England, where Caliban could be paraded around for money: "There would this monster make a man. Any strange beast there makes a man. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian". What sort of beastly behaviour is shown by the civilised men of England who would pay money to gawk at a "strange beast" like Caliban?

Colonialism

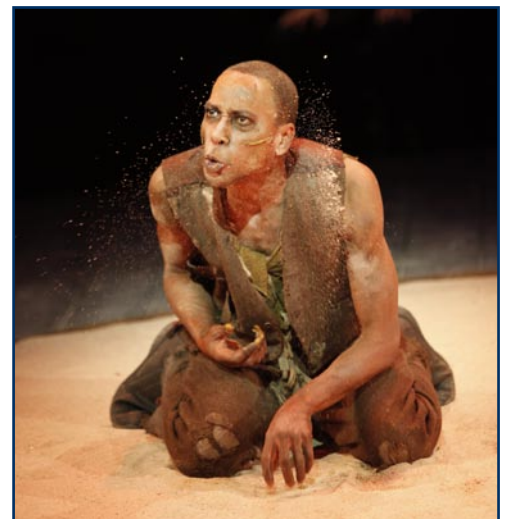
The idea of colonialism is expressed in *The Tempest* largely through power relationships between the characters. Nearly every scene in the play portrays a relationship between someone who possesses power and someone who is subject to that power. The play is dominated by master-servant relationships: Prospero and Caliban; Prospero and Ariel; Alonso and his nobles; the nobles and Gonzalo; Stephano, Trinculo, and Caliban. The play explores the psychological and social dynamics of power relationships from a number of contrasting angles, looking at the positive relationship between Prospero and Ariel, who seem to have a mutual understanding, and the contrasting relationship between Prospero and Caliban, which more clearly reflects an innate hierarchy that cannot be changed.

Everyone who comes to the island fantasises about a place where he dominates the other inhabitants of the island, and in fact this fantasy is what motivates many characters to turn against one other. Caliban convinces Stephano and Trinculo to attempt to kill Prospero so that Stephano can take the position as ruler of the island, and the idea of power immediately intoxicates Stephano: “Monster, I will kill this man. His daughter and I will be King and Queen—save our graces!—and Trinculo and thyself shall be my viceroys”. Caliban looks back with a mournful eye to the time he spent alone on the island, with no one to act as his master, and even the old and gentle Gonzalo imagines ruling a society on the island. The magical sense of possibility is instilled in everyone who sets foot on the island, but at least a part of this heady attraction involves treading on other, seemingly weaker people to get there.

The other side of the argument is Caliban, the constant servant and symbol for the colonised. Caliban laments a time when he was his own master on the island, and seemingly despises being ruled over, but Shakespeare expresses complex ideas on the theme of colonisation through Caliban, for, as the audience, we feel sympathy which is complicated by contradictions in Caliban’s actions. He plots to overthrow Prospero, seemingly to release him from servitude, but he does this by elevating Stephano to a position in which he would replace Prospero as his master. Thus, the symbiotic relationship between those in power and those over whom that power is expressed proves ever more complex.

Exile

Exile and banishment are prevalent themes in *The Tempest*, just as in *As You Like It*. The most obvious example of exile is Prospero, who has been exiled from society to the wilderness of the island. And in fact, the action of the play is propelled by Prospero’s attempt to end his exile and achieve (from Prospero’s point of view) justice. Though he has found himself in exile, Prospero has created a world for himself with its own sense of right and wrong, its own social power structure and in fact its own natural laws, as evidenced by his use of magic, the power of which he has harnessed while in exile. Everything that has been built up in the wilderness of Prospero’s exile must be spent before he is to return to society. He is to give up his magic and his dominion over his slaves, releasing Caliban and setting Ariel free. He must even give up his daughter, Miranda, to be married to Ferdinand. Interestingly, Prospero seemingly does not form a deep connection with the island that protected him and provided him with so many things during his exile.



THE TEMPEST

HISTORICAL CONTEXT

The Tempest was probably written in around 1611-1612, and is special in that it is thought to be the last play written entirely by Shakespeare. It is also one of only two Shakespearean plays whose plot is wholly original, though it does draw on travel literature of the time.

Bare stages dominated Elizabethan theatre of Shakespeare's time, so most of the visual setting had to be imagined in the minds of the audience. *The Tempest* takes place on an island with a rich and vast landscape; the island is, in fact, a character in the play. Because of the lack of physical scenery, the character of the island is illustrated by Shakespeare through language. In Act II, scene i, Gonzalo, Sebastian, and Antonio argue over the island and how it appears to them. The bareness of the stage would have created a blank canvas for the audience to paint pictures in their mind according to any description of what the characters saw, and in fact allowed for a playful vision of the setting which changes as different characters argue and make different points over the appearance of the island.

As a subject, magic was controversial in Shakespeare's day, and many were put to death for their dalliances with the occult. Specifically in Protestant England, where Shakespeare wrote *The Tempest*, religious authorities held great power and viewed with suspicion any piece of literature that could be interpreted as connected with the devil worship. As a result, Shakespeare deliberately makes a distinction between Prospero and the witch Sycorax, portraying Prospero as a rational magician and Sycorax, a devil worshiper, as an occultist.

Many view Prospero as a representation of Shakespeare himself as he says his final farewell to the stage; *The Tempest*, after all, centres around a great artist and magician giving up his art. Some even read a reference to the Globe Theatre when Prospero refers to "the great globe itself". This reading of the text is certainly supported in what is known of Shakespeare's biography, but it was not actually Shakespeare's final farewell to the theatre; he later collaborated with John Fletcher on *The Two Noble Kinsmen* and *Henry VIII* in 1613.

THE BRIDGE PROJECT A SINGLE JOURNEY

Sam Mendes finds a link between Shakespeare's two plays

When I was researching the two plays that make up year two of The Bridge Project, I came across this passage in a book by Ted Hughes. It seemed to me to sum up perfectly the connections between *As You Like It* and *The Tempest*:

[In *The Tempest*,] Prospero escapes with his baby daughter, Miranda, just as in *As You Like It* the banished Duke lives (finally) in the forest with his daughter, Rosalind.

Antonio who, with the help of Alonso, King of Naples, usurped his brother Prospero and cast him away to sea, is a Macbeth-type Rival Brother who fails to kill. More obviously, he is a duplication of Duke Frederick who, in the tragic overture, *As You Like It*, usurped and banished Duke Senior, as if the Devil's Island where Prospero now finds himself were what remained of the Forest of Arden after the holocaust of the tragedies.

Perhaps one should not make light of the fact that the Mother Forest of those lyrical days, when Shakespeare answered the call, *in mezzo del cammin*, has become the rocky, storm-beaten island of a terrible dead witch and her devil-god. Or that Prospero numbers off rather precisely the twelve years between the composition of *As You Like It* (when Jaques sets out on the inward journey following the convertite Duke) and the composition of *The Tempest*, when Prospero, so much older, seeing the chance to settle the account, lifts his head from his books.

From Ted Hughes' *Shakespeare and the Goddess of Complete Being*

The plays this year – although each stands on its own – are designed and conceived as a single gesture, a single journey. We hope it's a rewarding one.



IN CONVERSATION WITH ASSOCIATE DIRECTOR GAYE TAYLOR UPCHURCH

What is your role in The Bridge Project?

I'm the Associate Director of The Bridge Project, which basically means that I function as an assistant to [director] Sam Mendes throughout the rehearsal process and as a sounding board for him. Or if I have ideas he's quite open to hearing what I have to say and we check in with each other after rehearsals and download about what's happening in the room. Once the shows are up at BAM [Brooklyn Academy of Music] he goes away and is back and forth to the theatre, and I keep an eye on the shows. My main job is taking the shows on the international tour, which basically means at each venue re-teaching the shows to fit that specific space.

You were involved in The Bridge Project last year as well, how did you get involved?

Originally I got involved with The Bridge Project because BAM got in touch with a few people around [New York] looking for recommendations for associate directors so I was recommended to BAM from a woman at Lincoln Center where I had worked before. I interviewed with Sam a couple of times and then he hired me for Bridge Year One, and that was our first time to work together. I'm happy to be back.

Could you talk a little bit about what The Bridge Project is?

It's really the brainchild of Sam [Mendes] and Kevin Spacey because they had the idea of doing a theatre project together, and with Sam being a Brit living in New York and Kevin being an American living here they wanted to give audiences, actors and designers the chance to work on both sides of the pond doing the same production. So they got together, and from there Sam included Joe Melillo, who runs the Brooklyn Academy of Music, in the conversations, which is where he had taken Vanya and Twelfth Night. The idea was to bring back two classical theatre pieces in rep that would be a joint production between the Brooklyn Academy of Music, the Old Vic and Neal Street Productions which is Sam's production company that he runs with Caro Newling, and so that's really how it started. And the idea was also to get the Actors Equity Associations both in the US and the UK to work together so that the company could stay the same, and do to that meant dividing the company 50/50 so half are American and half are from the UK and the design team is split that way as well.

The two plays in The Bridge Project this year are *As You Like It* and *The Tempest*. What's the connection between the two plays?

We have found many links between the two plays. I think Sam has always seen them as linked in his mind. When Sam first started thinking about doing these plays together he referred to a quote that he remembered from a Ted Hughes book called 'Shakespeare and the Goddess of Complete Being' which is about how all the Shakespeare plays are linked, and these two in particular. It had to do with *The Tempest* inhabiting the same space as *As You Like It*, only 12 years later, and Sam's idea was that maybe it's set in the future where Prospero is at a place where he has to get off the island. It's at a breaking point for him, so ecologically and psychologically he has to move on, so that's where we begin that play. And the link between the two plays as far as being plays about people being in the wilderness is quite resonant, and I think you'll find that in just reading the two plays, but also that's capitalised on in these productions. The Forest of Arden is then represented in the design of the *Tempest* but the trees are destroyed, they're sort of half trees and they've been burned and basically Arden has been used up in a way.

Does it follow on thematically as well?

It does. There are also links between the way it was double cast. Michael Thomas plays both the banished and the usurping duke in *As You Like It* and Antonio, the usurping duke of Milan, in *The Tempest*, and so this idea of the battling brothers and usurping of power and banishment and the court versus the wilderness, that all plays out I think quite beautifully in these productions. If you were to see them in a single day I think you would feel that quite strongly.

How much do you feel that there is a personal director's stamp on the production? How much of Sam's voice and your voice comes through or is it more of a matter of respecting the text?

I think that Sam really does both. He respects the text absolutely but it's also very clearly his vision. He rehearses in a very unique way in that he spends a lot of time just giving the actors space and time to play with the text and not imposing anything too early on in the rehearsal room. In some ways it can almost be frustrating to producers and designers in that decisions are made quite late, but actually Sam feels very strongly that the enemy of theatre is trying to nail things down too quickly before you're ready to. So it opens up all kinds of possibilities if you're willing and able to hold off on some of those decisions until you've explored things properly.

Was there an overall vision or concept going into the project, and how has that developed as it has been in rehearsals?

I suppose one of the things you can start with in thinking about the two things together is the design of the shows. Last year we did a Shakespeare and a Chekov, and those two writers require very different things, I think, in terms of design, so the design was very much an open space and then we could manipulate within that. I think those two designs talked to each other as well, but this year because we're working with one writer, and that writer is Shakespeare, which opens up other kinds of possibilities, we don't need a lot of stuff on stage necessarily. It created the space for Sam and Tom Piper, our set designer, to try to come up with more of a single vision so that the two plays together feel like more or less one journey. And I think that's a major difference between this year and last year, just what it meant to work with one writer.

Both plays have some playful and magical elements, how is that approached in the development of the show?

Well, with the initial approach to Prospero's magic, Sam decided early on with Stephen Dillane [who plays Prospero] that they were interested in looking at it being the rough magic that Prospero speaks of at the end of the play and to that end it had more to do with the audience being witness to some of the magic that's actually happening. So Ariel does a lot of things in view of the audience, which I think is quite fun, things like there's a plotting scene in which Antonio and Sebastian start to think 'We could actually kill the king, Alonso, right now on the island and then take over,' much like Antonio took over from Prospero. And as they're talking Ariel drifts by them and when he's on the other side of them you realise that Ariel has deposited two knives in their hands and there's no surprised reaction from Antonio and Sebastian, it just happens. But I think it's interesting because the audience gets to witness that piece of the magic and so you understand that these characters are being manipulated, but only because they are already corrupt in some way. Ariel is not forcing them to do this, but there's the idea of there being a magic space occupied by the spirits that can then interact with human beings, which is quite present in this production.

Also the musicians are important in both plays, but in *The Tempest* in particular Sam made the decision to put the musicians on stage throughout with the actors. They also occupy a spirit world with their sounds, some of which are referred to in the text and some of which Sam and Mark Bennett, our composer, worked on and put together along with Simon Baker, the sound designer.

Is the music used in the background or as an active part of the play?

Both. Mark Bennett found a drummer named Shane Shanahan who we hired early on in the process because one of the things he plays is called an ocean drum and when we brought that into rehearsals Sam thought 'Oh wow, that changes everything about how I want to do the storm scene at the beginning.' It's a drum, much like a bodhran, the Irish drum, but in it are some iron filings that make the sound of the ocean, and so our storm is based on live drumming and moves on from there. The drums introduce the spirits and Prospero and introduces all the lords who are on the ship, but it's very much a musical scene.

The musicians were very involved throughout the rehearsal process. They came in and set up all kinds of instruments, and some got added as we went through rehearsals so that as Mark and Sam figured out what they needed as the scenes developed with the actors, those things could be added and worked on and finessed throughout our several months of rehearsal.

How many different places have you toured The Bridge Project this year?

This year we went to Hong Kong, Singapore, Madrid, Paris, Amsterdam, Germany, plus New York and London.

Do you find experiences and audiences are quite different?

Oh yeah, they are. That has been really interesting, and the actors learn different things about the plays in each place. I would say the audiences are different in that some tend to be more vocal throughout the performance more than others, it's just a cultural thing. For instance, in Germany they're not as effusive during that play but then they're very effusive after it's over for the curtain call, and I think the set up is that you just give full respect to the actors onstage, and you're not laughing as much out loud, whereas in Madrid during the comedic parts of *As You Like It* they were quite vocal, and even more vocal at the curtain call, which is really fun. But it's just a different feel and a different energy between the actors and the audience.

THE BRIDGE PROJECT IN THEIR OWN WORDS...

The actors were given short questionnaires to complete about their roles and The Bridge Project.

Michael Thomas

On Antonio... (*The Tempest*)

- **Describe your character in five words:**
Ruthless, ambitious and troubled
- **Do you think you are like your character, or are they completely different from you? Why?**
The character is a part of me that I don't act upon in real life

On Duke Senior... (*As You Like It*)

- **Describe your character in five words:**
Optimistic, loving, romantic and impulsive

On Duke Frederick... (*As You Like It*)

- **Describe your character in five words:**
Ruthless, ambitious, fun loving, amorous

On The Bridge Project...

- **What's the best thing about doing The Bridge Project?**
Working with wonderful American actors. Travel. Oysters and Martinis in New York.
- **And the worst?**
Packing.
- **When you take on a new role, do you have any rituals or particular things that you like to do before starting rehearsals?**
I write down everything that the character says about himself. Then everything the other characters say about him.
- **If you could escape somewhere, where would you go and why?**
On a boat, around Europe. I love the sea and ports and rivers.

Anthony O'Donnell

On Trinculo... (*The Tempest*)

- **Describe your character in five words:**
Duplicious, treacherous, jealous, greedy and alcoholic
- **Do you think you are like your character, or are they completely different from you? Why?**
Apart from the alcoholic – completely different – oh and I'm Welsh too!
- **Would you be friends with your character in real life? Why/why not?**
No – couldn't keep up with his drinking

On Corin... (*As You Like It*)

- **Describe your character in five words:**
Warm, witty, wise, poor, content
- **Do you think you are like your character, or are they completely different from you? Why?**
I would love to be all of the above but I fail miserably
- **Would you be friends with your character in real life? Why/why not?**
Yes – because of all of his virtues as listed and he would probably have a wealth of good stories to tell

On The Bridge Project...

- **What's the best thing about doing The Bridge Project?**
Travelling the world and playing to different audiences.
- **And the worst?**
Jetlag and trying to live out of a suitcase for ten months.
- **When you take on a new role, do you have any rituals or particular things that you like to do before starting rehearsals?**
Go through the text to see what I and other characters say about my character and if I have time I try to 'action' my lines and cues – a technique used by Max Stafford-Clark.
- **If you could escape somewhere, where would you go and why?**
To a cottage on the Gower Peninsula – because it's beautiful.

Jonathan Fried

On Alonso... (*The Tempest*)

- **Describe your character in five words:**
Spiritual trial by fire.
- **Do you think you are like your character, or are they completely different from you? Why?**
We're all like Alonso.
- **Would you be friends with your character in real life? Why/why not?**
No, he's too important, I wouldn't know him.

On Le Beau... (*As You Like It*)

- **Describe your character in five words:**
Sold his soul
- **Do you think you are like your character, or are they completely different from you? Why?**
I strive not to be.
- **Would you be friends with your character in real life? Why/why not?**
No, no respect.

SHAKESPEARE FREQUENTLY ASKED QUESTIONS

What was theatre like in Shakespeare's day?

Some of the **main differences** between going to the theatre now and in Shakespeare's time:

- The audience would eat, drink and talk throughout the performance
- Theatres were open air and used natural light
- Plays were performed in the afternoon in the daylight
- Women never performed and the female characters were often played by boys
- Plays used very little scenery, instead using language to set the scene

Elizabethan theatre companies of the time were extremely busy. They would perform around six different plays each week, which could only be rehearsed a couple of times beforehand. Companies would employ actors who would work in many different roles across several plays, which is apparent in Shakespeare's use of stock characters.

The **Elizabethan acting profession** worked on an apprentice system, making it very hierarchical. Shareholders and general managers were in charge and profited the most from the company's success. Actors were employed by the managers and became permanent members of the company. Boy apprentices were at the bottom of the hierarchy. Sometimes they were allowed to act in small roles or play the female characters.

Did Shakespeare really write the plays?

There are a number of theories surrounding the authorship of Shakespeare's plays, but most are based around misconceptions and a lack of historical and biographical information. Some scholars believe that the William Shakespeare of Stratford-upon-Avon was a completely different person from the William Shakespeare working in London and the two have been falsely connected. Others think someone called William Shakespeare did work at The Globe, but only put his name on plays given to him by someone else, and did not write the plays himself. Still others believe William Shakespeare was a pen name for another writer.

These theories have surfaced because the evidence surrounding Shakespeare's life is insufficient, but not necessarily contradictory. Many theories exist as to who might have written the plays if not Shakespeare, but evidence is mostly too insubstantial to determine for certain.

What is Iambic Pentameter?

Iambic pentameter is meter that Shakespeare nearly always used when writing in verse. Most of his plays were written in iambic pentameter, except when characters speak in prose for specific and meaningful reasons.

Iambic Pentameter has:

- Ten syllables in each line
- Five pairs of alternating unstressed and stressed syllables
- The rhythm in each line sounds like:
- ba-**BUM** / ba-**BUM** / ba-**BUM** / ba-**BUM** / ba-**BUM**

Most of Shakespeare's famous quotations fit into this rhythm. For example, from *As You Like It*:

Who **e-** / -ver **loved** / that **loved** / not **at** / first **sight**?

Each pair of syllables is called an iambus, and each iambus is made up of one unstressed and one stressed beat (ba-**BUM**).

In his plays, Shakespeare didn't always stick to ten syllables, and sometimes used **rhythmic variations**. He often played around with iambic pentameter to give colour and feeling to his character's speeches.

Sometimes Shakespeare added an extra unstressed beat at the end of a line to emphasise a character's sense of contemplation. This variation is called a **feminine ending**, and Hamlet's famous question is the perfect example:

To **be**, / or **not** / to **be**: / **that** is / the **ques-** / -tion

What are some tips for getting the most out of Shakespeare?

- Get a historical perspective. Research the time period and historical events that occurred in Shakespeare's lifetime. Read about the Globe Theatre, the acting profession and about Shakespeare himself.
- Read different editions of the play. Look at the differences between the folio and quarto texts.
- Remember that the lines were written for actors to speak onstage, so try reading the text aloud. Think about what the characters are actually saying to one another.
- Visit the bookshop or library for a play to read. Choose a title that is familiar or popular. Consider starting with "Romeo and Juliet," "A Midsummer Night's Dream," "Macbeth," or "Hamlet." Read each play's synopsis and select one that is appealing to you.
- See a production of the play or watch a critically praised film version after you have read it. Compare the similarities and differences between the play and the performance.