

RAG & BONE PUPPET THEATRE

# *The Tempest*



Study Guide

*Dear Teacher:*

We're looking forward to presenting *The Tempest* for your students.

This study guide has a synopsis of the show, a crossword puzzle, information about the production and some curriculum based discussion topics. We've also given you suggestions for simple puppets you can make with your class. Feel free to photocopy any of this guide for use with your class.

We hope your students and staff enjoy the show!

Yours truly,  
*Kathy MacLellan & John Nolan*



*We gratefully acknowledge the support of  
The National Arts Centre, The Ontario Arts Council,  
The City of Ottawa, Prologue to the Performing Arts  
& The Canada Council for this production of  
THE TEMPEST.*

## *About the Production*

In our production of *The Tempest* we appear in full view of the audience as we work the puppets, and freely move from being narrators to being puppeteers.

The performers are more like storytellers than puppeteers, working the puppets and narrating the story in full view of the audience. We use our puppets to tell the story in the same way that children play with toys.

This style of puppetry is called *open manipulation*. The children have a chance to see “how everything works”, and the puppeteers have direct contact with the audience.

In the staging of *The Tempest* simple props and lengths of fabric indicate scenery, and imagination fills in the details.

The music is performed live on stage by Russell Levia. Russell based much of the music on Antonin Dvorak’s Symphony #9 “*From the New World*” and Eric Satie’s *Gnossiennes*.



*The Nightingale*



*The Light Princess*



*Zoom at Sea*



*Tug of War*



*Felicity Falls*

## *The Company*

Founded in 1978 by John Nolan and Kathy MacLellan, Rag & Bone's shows include *The Snow Queen*, *The Nativity*, *The Cow Show*, *The Nightingale*, *Tug of War*, *A Bauchan in the Family*, *A Promise is a Promise*, *The Weaving of a Dream*, *The Story of Holly & Ivy*, *Felicity Falls*, *Macbeth*, *The Light Princess* and *Zoom at Sea*. Rag & Bone has been awarded a Citation of Excellence in the Art of Puppetry from UNIMA-USA, the international puppetry association.

KATHY MACLELLAN is an award winning writer, performer and puppet-maker. Kathy has written over fifty television scripts, including episodes of *Under the Umbrella Tree*, *Theodore Tugboat*, and *Mr. Dressup*.

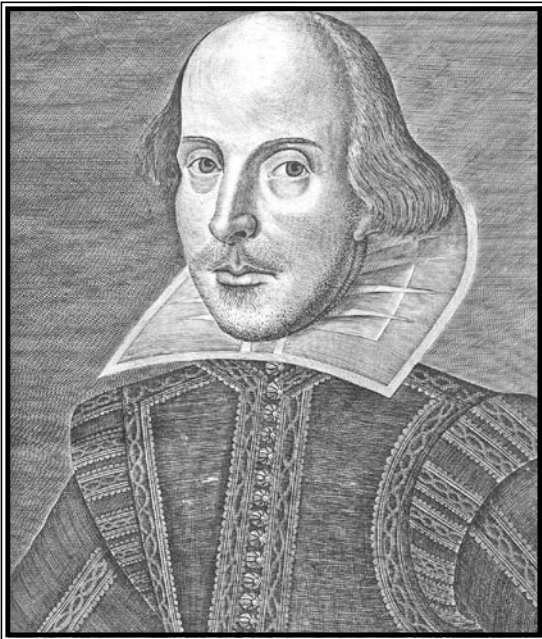
Actor, puppeteer, and designer JOHN NOLAN has built sets, props and puppets for stage and television for many years, and has appeared on television and in many theatres, including the Guelph Spring Festival, Great Canadian Theatre company, The National Arts Centre and Opera Lyra. He plays Jackson on YTV's *Crazy Quilt*.

Kathy & John have also taught many puppet-making workshops in schools across Ontario.

Musician RUSSELL LEVIA is a popular Ottawa musician who appears frequently in clubs, folk festivals, and daycare centres. He plays a wide variety of instruments, from guitar and mandolin to accordion and hurdy-gurdy.



*The Cow Show*



## *William Shakespeare*

William Shakespeare is considered the greatest writer of all time. He was born on April 23, 1564, in Stratford, England. He went to the Free Grammar School of Holy Cross, where he studied Latin, Greek, logic and rhetoric. He married Anne Hathaway when he was eighteen and had three children: Susannah, Hamnet, and Judith.

When he was twenty-one, Shakespeare moved to London and got a small acting role with a theatre company. His acting work in London supported his family in Stratford until his first play was produced in 1592. He died a wealthy man in 1616 at the age of 52 after writing thirty-seven plays and more than 150 sonnets.

Shakespeare's brilliant writing had an amazing influence on the English language. He invented so many phrases and expressions that few people realize they are quoting him when they refer to "catching a cold" or "elbowroom" or "fair play". The spelling and grammar usage of many common words were also standardized for the first time in his plays. His plays and poems have been produced, read and translated more than any other author the world has ever known.





*Prospero.* ————— Here cease more questions ;  
Thou art inclin'd to sleep ; 'tis a good dulness,  
And give it way ; I know thou can'st not choose. [*Miranda sleeps.*  
Come away, servant, come : I am ready now :  
Approach, my Ariel come.

*Act 1, Sc. 2.*

## *The Story of The Tempest*



ONCE UPON A TIME there was a wizard named Prospero, who lived on a magical island with his daughter, Miranda, the monster Caliban, and Ariel, one of many lovely fairies and sprites.

One day, a great ship sailed near the island. Prospero and Ariel used their magic to create a tempest: a thunderstorm with huge waves, high winds and lightning. The ship caught fire. The passengers—the King of Naples, his son Prince Ferdinand and others—all jumped overboard and swam to shore.

On the island, Prince Ferdinand met Miranda. It was love at first sight, but Prospero wanted them to get to know each other before he would let them get engaged. He gave Ferdinand hard work to do, and pretended to be mad at them for liking each other.

Meanwhile, on another part of the island, the King was in danger. His own brother, Sebastian, wanted to get rid of him so that he could be the ruler of Naples. Sebastian's henchman was Antonio, Prospero's brother, who had done the same thing to Prospero twelve years ago, when Prospero was Duke of Milan.

Antonio had put Prospero and Miranda out to sea in a little boat. He had done this so that he could steal Prospero's power and become Duke of Milan in his place. He hadn't expected them to survive.

Ariel saved the king from Sebastian and Antonio just in time; then she reported back to Prospero. Prospero needed her help to stop another evil plot: the monster Caliban had convinced Stephano and Trinculo, two foolish servants from the ship, that Stephano could be king of the island—if they could only steal Prospero's magic book.

Prospero and Ariel finally brought together all the islanders and ship's passengers. Prospero was glad to see his old friends from Milan and Naples. He forgave his brother, Antonio, and the others. The King restored Prospero's former title of Duke of Milan, and they all got back on the ship—which, magically, was still as good as new.

Ariel promised them wind in their sails for the journey home to Naples, where Miranda and Ferdinand were finally able to get married.



*Caliban.* ————— Sometimes am I  
All wound with adders, who, with cloven tongues,  
Do hiss me into madness.

*Act 2, Sc. 2.*

## *Weird & Wonderful Words*

Some scenes in our production of *The Tempest* include short direct quotes from Shakespeare. Students don't need to know the meaning of every one of these words to follow the play, but for those who love new words (and old words!) here are some quick definitions:



*A Cowslip*

*abjure*: give up

*afear'd*: afraid

*aground*: onto the ground (the ship is going to crash)

*airs*: melodies, tunes

*bade*: past tense of bid, asked

*baseless*: lacking a base or foundation, unfounded

*beak*: the front of a ship

*boatswain*: a sailor in charge of maintaining a ship.

*bough*: branch

*brave form*: handsome look

*conspiracy*: an evil plan or plot

*couch*: to lie down

*cowslip*: a fragrant yellow flower

*curfew*: in Shakespeare's time, the ringing of a bell in the evening

*discharge*: to carry out a duty

*dishonour*: shame

*ebbing*: flowing away from the shore

*enjoined*: commanded

*foaming brine*: bubbling seawater

*foretold*: predicted

*full fathom five*: a fathom is about 1.8m, so, "a full 9 metres down"

*bast thou*: did you  
*invulnerable*: safe, not capable of being attacked  
*knell*: the ringing of a bell  
*mariner*: sailor  
*methought*: I thought  
*ministers of Fate*: Fate's helpers  
*paunch*: a large round stomach  
*performed to point*: did exactly  
*plummet*: fall  
*printless foot*: a step that leaves no mark  
*rejoicing*: celebrating  
*revels*: celebrations, parties  
*scurvy patch*: an insult  
*sea nymphs*: mermaids  
*sinews*: muscles  
*sorcerer*: magician  
*spirits*: ghosts, fairies  
*sprites*: elves or fairies  
*spyglass*: a handheld telescope  
*stake*: a sharp stick  
*tempest*: a severe storm  
*to every article*: exactly  
*topmast*: the highest mast on a ship  
*torment*: to hurt or tease  
*undergo*: to have something happen to you  
*vexations*: bothers, worries  
*waist*: middle  
*weasand*: the throat or windpipe.

## Discussion Topics

*The Tempest* is a good opportunity to fulfil some of the knowledge expectations outlined in the *Ontario Arts Curriculum*, such as the elements of drama, the use of music to create mood, and the impact of design elements.



*Miranda*

### *Elements of Drama*

There are eleven characters in *The Tempest* (not counting the goddesses or the dogs). How many can you remember?

CHARACTER

Who are the main characters? (*Miranda and Prospero*)

Conflict arises when a character wants something but some problem or obstacle stands between him/her and what he/she wants.

CONFLICT

What do Miranda and Ferdinand want? (*To get married*)  
Who stands in their way? Why?

What do Sebastian and Antonio want? (*To kill the king so Sebastian can be king*) Who stops them?

What do Caliban, Trinculo and Stephano want? (*To overthrow Prospero so that Stephano can rule the island*) How is their plan prevented?

STRUCTURE

All stories have a beginning, in which we find out who the characters are and what they want, a middle, in which a series of actions lead to problems and an end in which problems are solved and the characters' lives are somehow changed.

What action begins *The Tempest*? (The shipwreck)

What happens in the middle?

*(Miranda and Ferdinand fall in love, evil plots, silly misunderstandings)*

How are people changed in the end?

*(Not all people change, but most either get what they want or get forgiven and promise not to do it again.)*

*The Tempest* actually has three separate plots that come together in the end. List the beginning, middle and end of each of these "sub-plots".

*(Miranda and Ferdinand, The king's company, Stephano, Trinculo and Caliban)*

A lot has already happened before the play starts. This is often called the backstory. What is the backstory? How does the audience hear about it?

*(Prospero tells Miranda how they came to the island)*

## Caliban



Suspense is a way of building interest and excitement by making the audience wait for the answer to a question. In *The Tempest*, music adds to the sense of mystery. Can you remember what the music was like at each of the following moments? Can you remember what were you wondering?

SUSPENSE

1. Prospero causes a shipwreck.

*(Loud, exciting music. Why is he doing that? Will anyone survive?)*

2. The king goes to sleep. Sebastian pulls out a knife.

*(Slow music. Is the king about to be killed?)*

3. Trinculo hides under Caliban's cloak.

*(Funny music. What will Caliban say? What will Stephano think?)*

Can you think of any other suspenseful moments?

When two characters talk to each other in a play, that conversation is dialogue. Think of some bit of dialogue that:

DIALOGUE

1. Tells us about characters who are speaking.
2. Tells us about what is happening.
3. Tells us about other characters.



NARRATION

Can you remember a time when a storyteller or a character spoke directly to the audience?

ACTION

Something happens. What actions do you remember?  
*(Ariel plays tricks on people, Ferdinand carries a log, dogs chase Stephano, Trinculo and Caliban) How did these actions move the story?*

DESIGN

How does the way the puppets look contribute to their personality? For example Antonio is mostly dressed in black, to suggest that he's a villain. Why is Stephano a bit overweight and round-shaped, with a funny hat? What does Miranda's dress and hairstyle tell us about her?

How do all these elements of drama work together to create different effects on the audience?

For example: it's funny when the dogs chase the men because of the music, the characters are funny, and the story (the plot) tells us that they kind of deserve it. How do we feel when Antonio and Sebastian try to kill the king? Why do we feel that way?



*Ferdinand*

👉 For PRIMARY STUDENTS



*Stephano*



*Trinculo*

Compare your response with those of your peers. How did you like it? What was your favourite part? What did other people like best?

How could research help you to understand this play?

*(Shakespeare's life and times, Shakespeare's language, ships and seafaring voyages, who is next in line when a king dies)*

Draw a picture of your favourite part of the play. Why did you like it best?

Do you wish you had magic powers? Would it be nice to have a magic fairy who could help you do things? If that fairy wanted to be set free, would it be hard to say good-bye?

Why did Prospero pretend to be mad at Ferdinand? Did your parents ever do something for your own good that you didn't like at the time?

## *Staging a Poem*

Try reading one of these passages aloud.

CALIBAN:

Be not afeard. The isle is full of noises,  
Sounds and sweet airs that give delight and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears; and sometimes voices,  
That if I had then waked after long sleep,  
Will make me sleep again; and then in dreaming,  
The clouds, methought, would open and show riches  
Ready to drop upon me, that when I waked  
I cried to dream again.

PROSPERO:

Our revels now are ended. These our actors,  
As I foretold you, were all spirits and  
Are melted into air, into thin air;  
And—like the baseless fabric of this vision—  
The cloud capped towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit shall dissolve,  
And like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep.

A class of students could be divided in to groups of three or or four, with each group in charge of one or two lines of the poem. Each group can come up with an interesting action to go with their lines, and an interesting way to say the lines.

*Choral speaking* is a way of highlighting text by having a group do some of the following ways:

1. Say part of the text all together
2. Say part of the text with one person saying each word in a phrase
3. Have two or three people saying words or phrases together
4. Add sound effects.

Put the whole poem together and enjoy!

*A Rag & Bone Production*



*Gonzalo*

How did you make the puppets? How long did it take? How long does it take to rehearse? These questions are frequently the first questions students ask in the question period that follows a Rag & Bone performance.

Once we pick a story, we spend a lot of time developing ideas about the plot, the characters and the setting before Kathy writes the script, turning the story into a play. We have a lot to figure out: What should the set look like? What should the puppets be like? How big should they be? How should the puppeteer hold them? What should they be made out of?

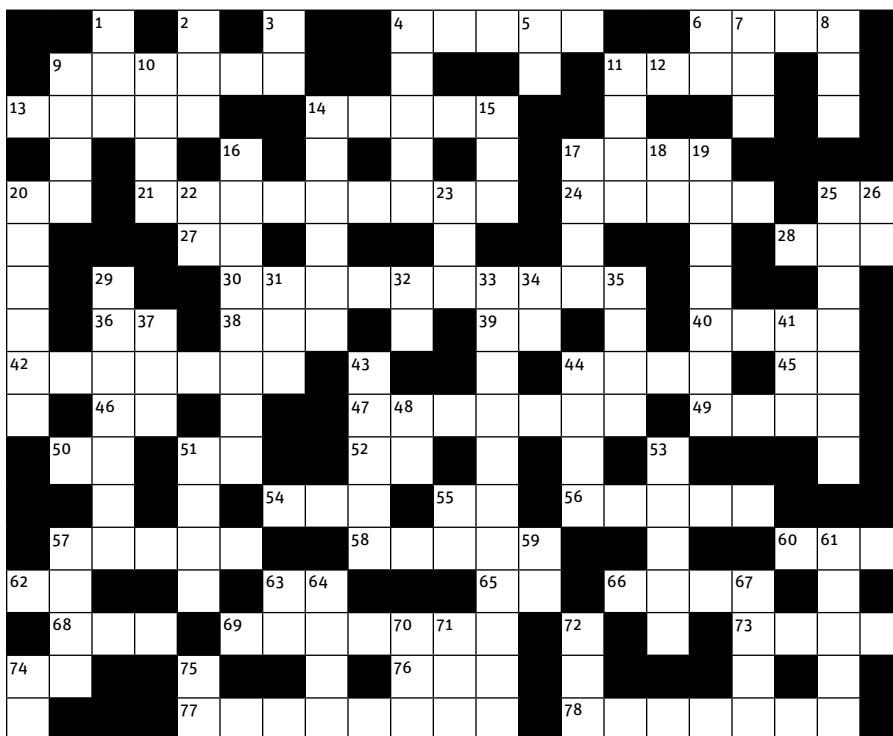
The puppets for *The Tempest* were made out of epoxy resin and fibreglass cloth. John made each face in clay. He then poured plaster over it to make a mould. Into the mould he brushed the resin and added fibreglass cloth, just as if he was using strips of paper for papier maché.

After making all the things we needed, we rehearsed the show. We had to decide how the puppets should talk, and what actions they should perform. We *blocked* the play: that is, we planned all the movements. Of course, we also had to learn our lines. We also decided what sound effects and musical instruments we'd use in the play.

The music for *The Tempest* was created by Russell Levia, a well known Ottawa based singer, songwriter and instrumentalist. Russell plays keyboard, bass guitar and autoharp in this show. Russell based a lot of the music for the play on Dvorak's *Symphony #9, "From the New World"*. He also used themes from Eric Satie, and he sings two songs from Shakespeare's time that may have been performed in the original production of *The Tempest*.

Russell worked with John and Kathy for the first week so that musical ideas could be developed, John and Kathy rehearsed with the puppets for two weeks, and finally Russell came back for the fourth week of rehearsal. More ideas develop and grow once the show is on the road, but those four weeks cement most of the action and sound effects.

## Storm Tossed Words



### Across

4. To die in water. The greatest fear of a shipwreck is that everyone might \_.
6. The single one.
9. A person at court who makes the King laugh, telling jests.
11. The kind of tree that Ariel was once trapped in.
13. The melody of songs. Ferdinand heard some.
14. Prospero's long stick, which he used for magic spells. Also the name of the room teachers have a break in.
17. Water craft. Miranda and Prospero got to the island in a tiny \_.
20. An action verb. When Miranda and Ferdinand got married, they each said, "I \_."
21. Prince that Miranda fell in love with.
24. Water loving mammal of Canadian woodlands, rhymes with the word that describes Miranda's relationship to Prospero.
25. What sheep say
27. First part of what Santa Claus says.
28. Subject that includes drawing, sculpting and painting.
30. Broken boats.
36. Not he or she.
38. An animal kept in a house and looked after by its' owners.
39. Opposite of yes.
40. Opposite of west.
42. A sailor, a seaman, a person who works on a ship.
44. A goddess. Also the part of your eye that has a colour.
45. See 22 down.

46. Article for nouns that begin with a vowel.  
 47. Masses of land, surrounded entirely by water.  
 49. Ariel's prison for many years before Prospero set her free.  
 50. Atop.  
 51. Therefore.  
 52. Opposite of yes.  
 54. One sprite turned into this furry animal that barks.  
 55. See 55 down.  
 56. Name of Prospero's favourite sprite.  
 57. Another word for sprite.  
 58. Appears, looks like  
 60. Number that changes on your birthday. Miranda's is fifteen.  
 62. You in French.  
 63. Short laugh.  
 65. See 22 down.  
 66. Large piece of fabric, usually white, that catches the wind to propel a boat.  
 68. Use an oar to move a rowboat.  
 69. Name of monster who lives on island with Miranda and Prospero.  
 73. Musical instrument used in orchestra.  
 74. Beside.  
 76. See 71 down.  
 77. Parades in celebration of an engagement.  
 78. Title of Shakespeare's most magical play.(also 19 down.)

#### DOWN

1. What you write with. Shakespeare wrote his plays with a quill \_.  
 2. Contraction of it is.  
 3. Either.  
 4. The art of acting.  
 5. You and I.  
 6. Atop.  
 7. Not old.  
 8. The modern word for thou.  
 9. Goddess of the sky.  
 10. The one a selfish person cares most about.  
 11. A plan to get rid of a King. Sebastian and Antonio had an evil \_  
 12. First person singular.  
 14. A ghost. Prospero could call these up to act for him.  
 15. Gave someone something to eat.  
 16. Miranda's father.  
 17. Prospero's favourite thing. He learned his magic from this.  
 18. Preposition that describes where something is. Miranda and Prospero felt \_ home on the island.  
 19. A great storm, title of the play.  
 20. What you see when you sleep. "We are such stuff as \_ are made on."  
 22. Short word, mostly a Canadian expression that means, "What did you say?"  
 23. Not either.  
 25. Antonio to Prospero and Sebastian to King Alonso.  
 26. See 18 down.

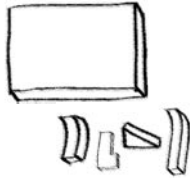
29. Prospero's daughter.  
 31. Opposite of his.  
 32. You and I.  
 33. Promises of marriage.  
 34. Short for company.  
 35. Polite way to speak to several lords or kings.  
 37. What cans are made of.  
 41. When you look you \_.  
 43. Birds have these to help them fly. So does Ariel.  
 44. A useful thought.  
 48. Therefore.  
 51. How you feel when your feelings or your body is hurt.  
 53. The town in Italy where Miranda and Prospero came from.  
 55. Opposite of she.  
 57. Name of one of the dogs. It means great anger.  
 59. Soft sound that tells someone to be quiet.  
 61. Spirit of a dead person. What Stephano thought Trinculo was.  
 63. Short laugh.  
 64. Something that's not true. "That, sir, is \_ \_." (two words)  
 67. Feeling of affection.  
 70. Caliban's happy word (last part of his name).  
 71. Small insect that ruins picnics.  
 72. Opposite of in.  
 74. "To \_ or not to \_".  
 75. Opposite of down.



## Scrap Wood Puppets

*Let the shape of the wood scraps suggest characters—people, animals, imaginary creatures—then make up scenes based on these characters. Here's what you need:*

wood for a handle (ruler, paint stir-stick, or moulding)  
scraps of wood                      white glue  
construction paper                scissors  
masking tape                        fabric  
twist ties                              heavy duty stapler (optional)

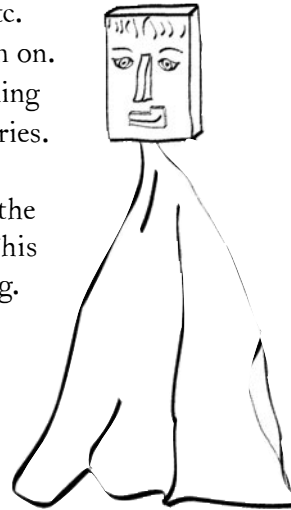


Play with two or three scraps of wood until you see a face. Glue them together, making sure that the two sides you're gluing are both flat. Let them dry.



Meanwhile, make eyes, mouth, teeth etc. from construction paper, and glue them on. Glue a handle on the back, using masking tape to hold it in place until the glue dries.

Glue a corner of fabric onto the top of the handle and secure it with a twist tie. This becomes the puppet's body and clothing.



## *Make a Puppet Show*

### *Recipe for a puppet show:*

Here's how to make some simple cardboard puppets. The same method can be used to make shadow puppets.



**INGREDIENTS:** Pencils, newsprint, cardboard, 2 straightened coat hangers per puppet (rods), 2 brass paper fasteners per puppet, fabric, glue, scissors, hole punch, wire cutters and pliers or vice grips. Crayons & markers for cutout puppets, coloured acetate & tissue paper for shadow puppets.



**METHOD:** Draw a design on newsprint. The puppet should be about 6 inches tall. If you're making shadow puppets, make sure that you have a strong, definite outline, since that is what the audience will see: shadow puppets faces are usually best as profiles. Choose one part (leg, arm, head, whatever) to be the moveable part. Cut out the design.

Cut off the moveable part. Trace both parts of the design onto cardboard. When you trace your moveable part onto cardboard, add an extra bit to make an overlap. Hold the pieces together, lining up the main body and the moveable part so that the extra piece overlaps.



Punch through both halves with a hole punch. Use a brass paper fastener to connect the two parts of the puppets.



Cut the hooks and twisted wire off the coat hangers and straighten the remaining pieces with pliers. These are the puppet's rods.



Now bend a “u” shape on the end of one rod. This is the support rod. Tape this one onto the puppet's body.

Bend a small eye on the end of the other rod. Use a brass paper fastener to attach this second rod through the hole in the moveable part.

The ends of the rods can be bent into loops to provide handles. To make clothes or fur, glue fabric on the body.

Use a table top, cardboard box, or the floor for a stage. Sets and props can be made with cardboard and cardboard boxes.

If you're making shadow puppets, of course, you wouldn't colour them or dress them, but you can cut out holes in the

cardboard and tape coloured acetate, tissue paper or gauzy fabric over these windows to create a stained glass effect.

An overhead is a good light source—you can even make scenery out of cardboard and acetate and put it directly on the overhead.

Have fun!



*Crossword solution*

	P		I		O			D	R	O	W	N			O	N	L	Y					
	J	E	S	T	E	R		R			E			P	I	N	E		O				
T	U	N	E	S				S	T	A	F	F			L			W	U				
	N		L		P			P		M		E			B	O	A	T					
D	O		F	E	R	D	I	N	A	N	D			O	T	T	E	R		B	A		
R				H	O			R			O			O			M		A	R	T		
E		M				S	H	I	P	W	R	E	C	K	S		P				O		
A		I	T			P	E	T		E			N	O		I		E	A	S	T		
M	A	R	I	N	E	R			W				G		I	R	I	S		E	H		
S		A	N			R				I	S	L	A	N	D	S		T	R	E	E		
		O	N			S	O				N	O		G		E		M			R		
			D			O			D	O	G			H	E		A	R	I	E	L		
		F	A	I	R	Y				S	E	E	M	S			L			A	G	E	
T	U				E			H	A					E	H		S	A	I	L		H	
	R	O	W			C	A	L	I	B	A	N			O		N			O	B	O	E
B	Y				U				I		A	N	T		U					V		S	
E						P	A	G	E	A	N	T	S			T	E	M	P	E	S	T	



# Rag & Bone Puppet Theatre

*John Nolan & Kathy MacLellan*  
1693 Boyer Road, Orléans, ON K1C 3L1  
(613) 824-5972  
[WWW.RAGANDBONE.CA](http://WWW.RAGANDBONE.CA)

