

Playing For Free Workshop Notes

Hannah Korell

February 1, 2018

Introduction

Paul sets out our task for the day, which will be to work together, as both scholars and actors, to come toward “a better and more dynamic understanding of the play.” We will do this by preparing for the presentation on Friday night, both as scholars and actors.

Our first task will be to begin with textual work and then move naturally toward staging the play. Paul says that a large part our work will be “learning to hear the voice of the Other,” and instructs that the scholars will be “showing not telling” their thoughts on how certain moments should be played.

Peggy asks Paul to give an introduction and framing for the Early Modern Conversion Project. Paul gives a brief history of what the project has accomplished so far, and he thanks SSHRC, Ryerson University, and the Stratford Festival for helping bring this together. Paul discusses the history of conversion for early modern peoples, specifically bringing up the Reconquista in Spain and the colonization of North America. Paul explains that Shakespeare’s theatre comes out of the crisis of conversion and his personal connections with Catholicism, saying that his experiences helped “spark his characters.” We discuss how conversion for us now is “a matter of identity,” whereas for Shakespeare conversion is about relationships.

As we move to more specific discussions of *The Tempest* and conversion, Paul says that Caliban is at the center of the play, drawing connections to the growth of the transatlantic slave trade, the conquest of the Americas, and a miraculous shipwreck which directly inspired the play. Much of the play is about Caliban in relationship to the other characters, even when those relationships are “coercive and violent.” Paul views the play as “a movement toward Caliban’s liberation.” However, other characters move toward liberation in the play as well—Prospero begins “flooded with rage,” but he discovers a sense of his enemies’ humanity; Ariel expresses a “subjective sense of kinship” in the line “If I were human.” And, of course, marriage itself is a conversion, where two people are transformed into one.

Textual Work

Scene 1

Deborah reminds us that the focus shouldn’t be on performance, but rather should be on inquiry.

Ruby asks: how much does Miranda know about her father’s art?

Ben notes that the first action of the play is Miranda commanding her father to stop with “allay them!” He says that *The Tempest* is not a play with a lot of action, as Prospero tells us exactly what will happen, and we know that there will be a reckoning. Ben tells us that the first scene illustrates conflict and the trick for the actors will be to find conflict throughout.

Paul mentions that throughout the play's production history, Prospero is played as a wise, old man, and Ben asks us to think about how Prospero is a rage-filled, monstrous character.

Deborah: Miranda and Prospero are the only two humans they've known for a long time—do they have an honest relationship? How long has Miranda been confronting him?

Ruby: has her father taught her magic? How does Prospero withhold the magic to position himself as a necessity in Miranda's life?

Noam: Does Prospero usually listen to Miranda? Or does her explanation stem from lack of response? Ben: "We've entered new territory in every way."

Deb: how does Miranda teach Prospero? How is Prospero converted back to his humanity by his relationships with other characters?

Patsy: Miranda is the one who starts the play. She tends to get lost, but she's set up to be a central figure from the opening moment.

Paul: is this the first time she has heard the story of her mother and her father's downfall? We decide its more interesting, dramatically, if she doesn't know.

Patsy: how has this never come up in 12 years? We have a discussion about memory, specifically Miranda's memory, and how it continually pops up throughout the play.

Ruby: how are Miranda's attentions split? From a technical perspective, it matters when the storm fades out. Is the storm ongoing through all of Prospero's speech?

Marie-Claude: How is Prospero's reluctance to tell Miranda a protection mechanism? The issue is forced by the shipwreck.

Noam: how does telling the story hurt Prospero?

Ben: how is Prospero emotionally "messed up"? How can playing Prospero as a very emotionally erratic character help an audience account for some of his more questionable choices?

Ben: Miranda possesses the "wisdom of the innocent" and she helps Prospero to find his humanity.

Ruby brings up that Prospero has lived in "survival mode" for the last twelve years; Antoine says that Prospero creates a "mini-Milan where Caliban is used as his survival mode."

Noam: where does the magic come from? It doesn't come from God. Noam brings up the parallels between Prospero and a character like Faustus; however, where Faustus has until his final moments to renounce sorcery and never does (and thus is damned), Prospero chooses to quit magic and is redeemed. How would a Protestant audience view sorcerers? At what level would they associate magic with the demonic?

Paul shares with us some history about traditions of white magic, and he suggests that Prospero tries to align himself with "good" magic, although the play complicates that.

Ben: the magic comes from three places: knowledge from his books, the island, and rage—only that combination could allow Prospero to perform magics. He notes that, of course, Ariel is the only who actually does the magic.

As we move through the scene to Ariel's entrance, Ruby notes that it is interesting that Prospero wants to constantly remind Ariel of his past trauma, but never Miranda. Patricia notes that it is Ariel's memory that Prospero retells.

Ben: if you let go of the rage, then you are free. Because Prospero doesn't want Ariel to be free, he needs to constantly try to stir that sense of rage and obligation in Ariel. And of course, Prospero refuses to let go of his own pain.

Deb: Ariel is the person who finally wakes Prospero up near the end of the play.

We take a break. When we return from the break we pick up with Caliban's entrance.

Patsy starts us off by asking what is truth in the play? What is the true story? She notes that we are hearing the same story told multiple times in different ways.

Hannah: what kind of magic does Caliban possess? His mother was supposedly a witch, and we know the island has magics; he is connected to the island. How has Prospero taken that away from him or cut him off? When he curses them, is he trying to use magic against them? Or are they just empty threats?

We move to the attempted rape reveal in the scene, and spend a fair bit of time trying to parse out what we know. The ambiguity lends itself to different interpretations. Who is the "thou" in "thou didst prevent me?" Is it Prospero or Miranda? How does that change the scene?

Paul: Miranda takes Caliban's bodily statement and makes it about ethics, morals, and failed pedagogy.

Scenes 2-7

In the interest of time, we read straight through these scenes, and we pick back up with analysis and questions once the read-through is complete.

Paul: Does Scene 3 represent a kind of ideal service? Or are Miranda and Ferdinand set up as a mockery of the type of service Caliban and Ariel perform?

Hannah brings back up the idea that if you let go of rage, you are free. When is the moment when Prospero decides to let go of his rage? When does Prospero decide to choose freedom for himself? Can he choose freedom for himself? At the end, he asks the audience to set him free; Ben suggests that this leads to the larger question: can anyone choose freedom for ourselves?

Antoine starts a rich and fruitful discussion about the play's relationship with racism. He notes that we can still sympathize with certain characters, even while we recognize that they are racist.

Antoine: how would Caliban have been costumed in the early modern period? Does casting him as a person of color modernize the play?

Peggy: there is an important difference between Caliban being disfigured or a creature vs. Caliban as a person with a different skin color—it completely changes what this play is about.

Paul provides us with some historical context about Shakespeare's relationship with colonialism in the early modern period.

Paul: Shakespeare is aware of the other. There is a clear parallel between cannibal/Caliban—Shakespeare was reading Montaigne. The text makes it clear that Caliban is a man, but often productions don't read the text closely enough to get that, and they make him a sort of creature.

Paul: at a certain point, the play became about the justice of white rule; now, we read it as a text about the nascent racism of early Europeans and as a play that illustrates the damage of colonialism

Paul also brings up that Shakespeare would have been intimately aware of the feeling of invasion because of the Armada, which was the largest naval force in human history.

Antoine: Sycorax isn't native to the island; she comes from Algiers.

Patsy: Caliban is what we would consider native-born; Ariel is indigenous.

Patsy also points out that Shakespeare is reading Ovid in addition to Montaigne, which leads to questions about his inspiration for magical metamorphic creatures like Ariel who have a subjectivity.

Deb: How does Prospero rationalize his own slavery?

Noam: How do we contextualize this as conversion? There is a sense that Caliban can *never* actually be like Miranda and Prospero, and they know that.

Ben: Characters can never see themselves—Prospero doesn't possess the self-awareness to know when his own lines may be commentaries on himself.

Noam: The play uses a mentality of “if it looks good, it is good” —especially for characters like Miranda.

Ruby asks: is conversion is a process of socialization? We talk about how conversion cannot be separated from the social world. Paul brings up John Donne, who tried to make it seem like his conversion was the result of the study of books that occurred in a sort of vacuum.

Paul: Grace is the most important word of this period, and it is loaded with different meanings. If someone has “grace” they have social, physical, and divine grace.

Rehearsing in the Space

The scholars move to the audience seats so that the actors can use the space. Due to time, we did the shaping of Scenes 1-5 with little interruption. For blocking charts of the workshopped scenes, see the blocking archive which follows this report.

Lines were cut and added in places where the actors deemed it necessary to make sense of the moment and story. We discussed the differences in how Miranda and Prospero approach Caliban. Noam remarks that Miranda talks *to* Caliban, while Prospero shouts *at* him. Antoine notes that Miranda is “made of empathy.” We redo the first part of the scene again, to adjust for the line changes.

Patsy notes that there is a real transition in Miranda’s character at “I pitied thee.”

Antoine and Ben discuss Caliban’s love for Prospero and his sense of betrayal. Paul adds that “Caliban feels pleasure and pain in a very bodily way.”

In staging the second scene, we talk about why this scene is important to our exploration of slavery/freedom. Paul talks about Aristotle’s theory of the “natural slave” and we talk about how, for Caliban, his idea of freedom turns out to be another form of enslavement.

Peggy has Stephano and Trinculo try a few different starting positions on the stage, and, while we decide to wait for James, the director, we find a good sense of the scene when the actors start playing diagonal lines.

In scene three, we use a chair to represent a log so that Ferdinand has some stage business for Miranda to interrupt. It is not a particularly complicated scene in terms of blocking, so we decide to save our time to try and work in as many scenes as possible.

In scene four, the actors immediately decide to try a bit of physical comedy in which Stephano rides around on Caliban’s back, which creates a jarring representation of hierarchy and enslavement for the audience. We talk about how this scene inverts hierarchies, as Caliban ends center-stage standing upright with Stephano and Trinculo hugging his legs. This physical inversion mirrors Caliban’s “rising sense of mastery in the play,” and we talk about how he is given the play’s most beautiful speech when he talks about the music of the island. Everyone feels confident about how we have sketched out the scene, so we decide we do not need to run it again.

In the first half of scene five, our last scene of the day, we spend some time talking about what has just happened in the play. Antoine asks about masques, and Paul and Patsy provide us historical context. We talk about Ferdinand’s line “This is strange,” and how it may be a discovery that refers to more than just Prospero’s anger in this moment; Ferdinand’s entire experience on the island has been extremely “strange.” We also talk about Miranda’s response “Never till this day / Saw I him touched with anger so distempered.” Patsy asks if this is true for Miranda. We discuss possible histories of Prospero and Miranda’s relationship prior to this day.

The actors rehearse up to Prospero’s declaration that he will “plague them all to roaring.” Our time for the day has come to an end.

Playing for Free Workshop Notes

Hannah Korell

February 2, 2018

We start the day with the arrival of James, our director. We decide to pick up where we left off yesterday, with the dogs chasing Caliban, Stephano, and Trinculo. We make this a bit of physical comedy, with the actors running back and forth, while those sitting in chairs create the disembodied dogs.

We then move on to Scene 6.

Scene 6

Antoine: what has been happening to Caliban in the interim? Has he been being chased all this time?

Paul: Their entrance is a moment of comedy that becomes immediately shattered by the presence of the others onstage. They walk into a completely different kind of moment.

Ben: they have a real sense of physical and emotional exhaustion.

James then starts a discussion about stage directions from scribes vs. Shakespeare vs. editors. We discuss how it can be hard to know, even in a stage direction that seems like it is early modern, if it is really Shakespeare's own intentions.

Devian: can Deb pull us out of our chairs? Should it be Ariel that conjures us all up?

We try out this staging, and we realize that we will need a jacket of some sort for Prospero, as it is crucial to the scene's advancement.

James: what does "brave" mean for Caliban and Miranda? Do they have different meanings or understandings associated with that word?

Antoine: there is something universal in that idea.

Noam: Caliban also has a recognition that these spirits he sees onstage are not like him, whereas Miranda has the reaction that the people she sees *are* like her

Patsy: at some point in this scene, Caliban has a sort of transformation where he reverts from his beautiful speech in scene 4 back to a master/slave relationship with Prospero—he ends the scene completely wretched

James: the most important part of this scene is its reconciliation—it is what this scene is driving toward, and we need to take into account the idea of loss vs. anger

Paul: Conversion is the way we achieve our freedom – and for Shakespeare, it is always a "freedom with" rather than a "freedom to" or "freedom for" –it is relational

James: I keep getting hung up on the word “acknowledge” –what does it mean for Prospero when he says, “this thing of darkness I / Acknowledge mine” –Interesting that the “I” falls at the end of the line and we pick up with “Acknowledge”

We run the scene again, straight into Scene 7, which doesn’t require any workshopping. We then decide to return to the top of the play and see how far we can get before lunch.

Scene 1

Deb: is Ariel playing for the sake of playing, like Puck? Or is everything she does burdened because she is always doing it for freedom?

James: how do we want to play the physical relationship between Ariel and Prospero? When are they actually making eye contact? How do we earn those moments? And how does Ariel work for Prospero’s acknowledgement? What is Ariel’s sense of self? At what points is the word “I” stressed on the iamb?

After we break for lunch, the scholars and actors work separately to prepare for performance. The actors workshop the scenes with James and have a full run at 4pm.

Scholarly Planning

For the scholars, we decide to talk in more general terms about what strikes us about the play and let that lead us to what our interludes should look like. We are joined by Elizabeth Pentland, who will also participate in the performance with us.

We return to the idea that Shakespeare conceives of freedom as “freedom with” in a communitarian sense. Paul says that in early modern contexts, one is “only able to be human in relation to others,” contrasting this with our contemporary sense of individualism and isolation. Ariel gets “freedom from” because he is not human. Paul claims that “conversion is the instrument of freedom” in which we “turn toward the other.” Noam talks about how conversion establishes boundaries, that any sense of “turning toward” also means a “turning away” from something else. For Noam, that sense of inside/outside is an important aspect of conversion.

Patsy claims that Prospero is more powerful at the end of the play than at any other point. We talk about how this is a “recognition of the machine of European colonialism.” Once Prospero has the tools of the conqueror, the clothes, etc. he has a social power that is recognizable, and it frightens and awes Caliban. Patsy thinks that the materials of colonialism are extremely important to our understandings of conversion, freedom, and enslavement.

Elizabeth is most struck by Caliban’s attempted rape of Miranda, and we spend a significant amount of time discussing the possibilities of how one could read that. We conclude that there are two clear sides emerging. One side is that we need to be contextualizing that moment in a native context, as well as acknowledging that the information comes from Prospero and Miranda, who may be unreliable or twisting the story. The other side is that, as the actors pointed out yesterday, the audience will believe what they hear. Prospero makes the accusation, and Caliban confirms it. We decide that this is an important aspect of this scene to share during our

interludes, and we settle on the idea of a debate style. We also decide it would be more useful to have two scholars do shorter, complimentary presentations on each scene.

Hannah suggests that Scene 3 is a good place to address Miranda and Ferdinand as “playing at” enslavement rather than actually experiencing it. Patsy furthers this by discussing the material object, the log, in the scene, which is the tool of Caliban’s enslavement. Hannah says that while the logs become a punishment for Caliban’s sexual interest in Miranda, they become a way for Ferdinand to prove he is worthy to be Miranda’s lover.

We decide our interlude after scene four should focus on Caliban’s rise, and it would be a natural place to revisit the debate following scene one.

We generally outline our performance as follows:

Interlude 1 – Paul and Elizabeth debate Caliban’s humanity

Interlude 2—Patsy and Hannah discuss material/immaterial objects as tools of oppression and resistance (the logs, the bottle, Ariel, music)

Interlude 3—Noam and Hannah discuss the sincerity of love vs. playing at enslavement following the Miranda and Ferdinand scene

Interlude 4—Paul and Elizabeth return to the subject of Caliban’s humanity.

Following the final scene, Patsy and Noam will open the Q & A by asking the audience to think about what they are clapping for.

Performance and Q & A

Paul opens by introducing the Early Modern Conversions Project. Ryerson University, The Stratford Shakespeare Festival, and SSHRC are duly thanked.

The format for the performance is as follows:

Introduction, Scene 1, Interlude 1, Narrative Bridge, Scene 2, Interlude 2, Narrative Bridge, Scene 3, Interlude 3, Narrative Bridge, Scene 4, Interlude 4, Narrative Bridge, Scene 5, Narrative Bridge, Scene 6, Scene 7, Q & A.

Following the performance, we only have time for a short Q & A session, but the audience begins to respond to the question: “what/who are you clapping for at the end?”

One audience member says that they are “clapping for Shakespeare,” while another says they are “clapping for the actors.” Another audience member brings up that the final scene blurs the lines between actor/character, and Ben talks about how he sees that moment. Another member of the audience asks if they are “complicit” when they clap, and we discuss the politics/ethics of clapping and endorsing Prospero.

Playing for Free Workshop Full Interview Transcripts

Hannah Korell

Interview with Stratford Actor Ruby Joy

Hannah: First, I'd like to ask you to introduce yourself and how you are involved with the *Playing for Free* workshop.

Ruby: Sure, my name is Ruby Joy, and I am exploring the role of Miranda in the *Playing for Free* workshop.

Hannah: As an actor, how would you say that working with scholars—both in textual analysis as well as putting things on your feet—has changed your experience or opened something up for you in the play?

Ruby: What's amazing about having scholars in the room is that you have this incredible bank of knowledge, and so things that I would look up—for example, “scamels” came up yesterday in Caliban's line about scamels on the rock—and I go “Oh, I'm trying to search for that and I can't really find it, or I've looked in lexicons and the dictionary and I can't seem to find the definition, there must be one out there and I simply don't know it,” and to have the group in the room, it was Paul who took that question, and he says “No, no, I've looked everywhere, there's an eighteenth-century scholarly definition of “scamels” but there's no definition from the time.” Then it's like, “Oh, okay, great.” There's a confirmation that I, as an actor, have a certain amount of research that I do for the character, but it's *nowhere near* the level of research that scholars do. And to have that in the room, in dialogue, so that I don't have to go through tomes of paperwork, is a really exciting thing.

Hannah: This is for the Conversions project, so how would you say the concept of conversion or the idea of playing for free (so themes of enslavement, freedom, liberation) how has putting a focus on that opened up something for you in *The Tempest* as a play?

Ruby: The fun thing about thinking about a theme or an overarching arc is that you explore it for every character. So, it's not just for Caliban, it's for Prospero as well. It's not just for Miranda, it's for Ferdinand as well. So, those conversions infuse every person's work. And, of course, there are myriad layers of empathy and love that are in the play as well, and you could easily look at the play through those lenses.

Hannah: Absolutely.

Ruby: But, to spend two days exploring one theme is so enriching. You are given the time to explore that. And then it's in you, forever.

Hannah: Right, exactly. We've had two days to explore this theme, but for the audience coming here tonight to watch the presentation, they'll be coming into this experiment at its tail-end. What do you hope that people coming to watch the presentation tonight gain from this? What do you want them to take-away when they leave?

Ruby: What I hope from this presentation is that people hear something that they've never heard before in the play—a line that they hadn't clocked, or a thought that they hadn't explored in that same light. I think it's a really useful thing to listen to different voices say a text that you may or may not know—particularly if you do know it, to have a different voice in your head when you are exploring it, so that it's not simply one idea of that text, but you are coming at it from all these different angles.

Hannah: Right, and as Paul was saying yesterday, we are looking for the voice of the Other. I think that Prospero can dominate the play in a lot of ways, especially in the scenes that we've provided, as there is a lot of exposition that Prospero gives. As you were saying, you can hear different voices when we are focused on a *theme*, and I think this will really bring out some of those other characters' journeys as well. One final question, what do you like about *The Tempest*? What draws you to *The Tempest*? Specifically, what draws you to Miranda as a character?

Ruby: I had the opportunity, almost seven years ago, to play Miranda with my father, so that was an incredible, incredible experience. I then worked, this past summer, on scenes from *The Tempest* with a group of high school students for a presentation. What is so amazing about Miranda is her compacity for empathy and her ability to love. And that comes out in these very *unusual* ways. She gets to discover so much in the play, and there is such a history that she has already discovered, that we don't get to explore as an audience but is referenced in her history with Caliban. That is the prequel to the text of *The Tempest*. Like any play, the amazing thing is that you get to inquire about a human through experience and through playing. I think, cheekily, the title "playing for free" is so awesome, particularly in reference to this play, because so many of the characters play for their freedom, and explore, trick, deceive, or magic for their freedom. Miranda is full of wonder for it, and is open to *almost* everything in the play.

Interview with Scholar Noam Lior

Hannah: Hi, so can you introduce yourself for us?

Noam: My name is Noam Lior. I am a PhD candidate at the Drama Centre at University of Toronto. I should say the Centre for Drama, Theatre, and Performance Studies at the University of Toronto, and I am the dramaturg and co-founder of Shakespeare At Play.

Hannah: Thank you. Can you say a little bit about how working with actors over the last two days has opened up something in the play for you? What is it like, as a scholar, to be working with actors and to see things in the rehearsal process?

Noam: Yes. I bounce back and forth between working with actors and working with scholars and talking about acting in scholarly environments, and so one of the questions for me throughout a lot of my work is how scholars and scholarship can be integrated into the rehearsal room and rehearsal processes. I don't think we've answered that particularly, but I think there is something really wonderful about *this* model, where we are all asking questions. We engage as co-experimenters, and I think there's a lot of really great work that happens in this structure,

about recognizing, acknowledging, and valuing the different kinds of knowledge, skills, and competence that scholars bring in and actors bring in, so that we are all bringing different perspectives to the same work, and often finding where there actually are just different kinds of questions rather than answers. Rather than finding a given answer or an answer that's in the *text* or in our historical understanding, what we find is that we are just articulating different questions, and then we ultimately have to make choices where there is no one right way.

Hannah: Yes, it definitely opens up more room for inquiry rather than “solution.”

Noam: Yes.

Hannah: Can you just say a little about how the ideas of conversion or the concept of “playing for free” has opened up something for you in your understanding or thinking about *The Tempest* as a play?

Noam: Sure. In both my scholarly and artistic work, I'm interested in questions of conversion, and the way early modern questions of conversion map onto some of the cultural conversations that we are having now about identity, relationship, and community. I think there is a lot of interplay there. Yesterday morning on my way here, I was thinking one of the challenges for me about *The Tempest* is that I don't know if anyone *actually* changes in this play. I think there is a really valid, potentially not that interesting, reading or production of the play where nobody changes, and I think the instinct in finding dramatic tension, possibility, and potential is to figure out what the changes are, where they happen, and how. There is all the layering we can do about what conversion means, which is not necessarily change. It's *turning*, and *turning together*, and *turning toward*. Especially when you are dealing with an early modern text, a Shakespeare text, there's good reason for finding all the layers that a single word can have: there's constant playing with them. This play, because of the way it's layered with colonial resonances, and the ways in which it *has been* layered with colonial, postcolonial, and anticolonial meanings, there's different stakes now, culturally, to where the changes are and, again, we haven't solved any of that. But for me, there's a lot of value in asking those questions: who changes? When do they change? Why do they change? What are they changing from and to? It's a *good* dramaturgical tool. I'm enjoying bringing that toolkit to work on this text.

**Interview with Ryerson University Actors Bogdan Markov, Aidan Gouvela,
and Deivan Steele**

Hannah: Can you introduce who you are and how you are connected with the workshop?

Deivan: I'm Deivan Steele. I'm a second-year actor here at Ryerson, and this workshop was afforded to us because our university is doing it in collaboration with a couple other organizations and universities.

Hannah: And who are you playing?

Deivan: I'm Trinculo.

Aidan: Hi, I'm Aidan Gouvela, and I'm a second-year actor as well here at the Ryerson School of Performance. We were all recommended by our lovely Cynthia Ashperger to participate in this workshop in collaboration with McGill, UBC, and U of T. I'm playing Stephano.

Bogdan: My name is Bogdan Markov. I'm also in second year and in the same class as these guys, and I'm playing Ferdinand.

Hannah: My first question for you is, as actors, what was the experience like working with scholars yesterday? Both on the text, but also when we started putting things up on their feet and having those conversations? What was that experience like?

Deivan: I think some people might assume that the actor's place is to not look at it in a scholarly way, but I think it actually informs our work immensely to have a historical, contextual, and social look at what is going on to enrich the work that we're doing and to create *humans* out of this more broad social context.

Bogdan: Going off that, I think it also keeps you aware of the ideas and messages you are trying to portray when you are doing the play and the scenes and what the audience perceives and how we can show that effectively.

Aidan: It's just so much knowledge in one room, and my brain was hurting yesterday just taking in so many things, but I think it is so important to learn about what Shakespeare really wanted and the circumstances in which Shakespeare decided to write this play. It's his last play, and the historical context, the societal context, the cultural context, all of those things coming together, it definitely informs your process and your acting. It changes how you think of these characters and why Shakespeare chose *these* characters to interact with each other in this way based on what he was experiencing in his lifetime. I think it's fascinating and something that every actor should have the benefit of being around all those scholars and talking about the play. It was such a unique experience that I think is so important.

Hannah: So going off the idea of what Shakespeare was experiencing and the cultural attitudes of the time, that leads us to the question of conversion. Thinking about conversion as a concept, and, more specifically, the idea of "playing for free," enslavement, and liberation, how has our focus on that opened up something for you in *The Tempest* that you hadn't thought about before? As an actor, how has that informed the way you are approaching your characters? Or a moment?

Bogdan: So many of the characters, because we are working with professional actors, they can right away catch on to the relationships and the psychology of each character. Focusing on the themes of conversion and slavery that are in the play—with working with those professional actors, they combine the psychology of how those things work in the character's minds, and it opens up so much more possibility than I previously had seen reading the play.

Aidan: Yeah, I think it's so interesting with Stephano and Trinculo this idea that they have come to this island, and they are wrecked and they survive, and they come across Caliban and they meet him and they think that Caliban is going to lead them. And Stephano thinks that he's going to inherit this island and be some sort of god. He's using Caliban, but Caliban is also using him, which is really interesting. Who is really free here? Caliban is using Stephano to get to kill

Prospero and destroy Prospero. Stephano thinks he's going to get to inherit this island and be some sort of demi-god, and I think that it is just so interesting that idea of who is free and who is not? Who is using who?

Deivan: I think that conversion is central to the acting experience. Change is the driving element that creates interesting theatre. And for the larger conversion of a theme, a culture, a society mirrored in the conversion—the change—of an individual is what makes *both* truly powerful theatre to watch.

Aidan: Yeah, every character has to go through a conversion.

Bogdan: Yeah, exactly.

Aidan: Within the time span of the play, they are all being converted in some way, shape, or form, and that's what is interesting to an audience.

Bogdan: They were at one point in their lives, and something happened that changed their choice, decision and who they are.

Aidan: With Prospero, it's so clear, too.

Bogdan: At the end of the play, yes. He's a different man.

Aidan: He decides to get rid of his magic and be introduced back in to society.

Bogdan: And the mercy he gives to those that...

Aidan: And he becomes free at the end too. He's converted in the sense that he's exiled from Milan, and then he's on this island, and then he converts *himself* back to becoming the Duke of Milan through Ariel and through Miranda meeting Ferdinand. He sees all these things going on and recognizes that what he's been doing is wrong, and he converts himself.

Bogdan: He finds the grace, as you could say, that's mentioned in the play.

Hannah: Final question: what do you hope that audience members—who haven't had the benefit of two days of intense, focused workshop on these elements—what do you hope they take away from tonight? What do you hope they get from this experience?

Deivan: I think a deeper understanding of Shakespeare's language comes from a deeper understanding of the experience of conversion and how that's changed throughout history, and these two just wind together like strands of DNA, and that is what makes the complete picture.

Bogdan: Looking at the play with this focus gives you something to anchor yourself with in understanding a text that is so foreign to us today.

Deivan: And we can understand that this foreign text is actually really familiar and is grounded in our everyday existence in the twenty-first century.

Aidan: It's fascinating as an audience member to be able to look at this play in an entirely different context. They are coming here, not for entertainment, but to take a step out of this play

and the drama of it to look at all of these contexts that came into the making of this play and what this play really means. I think it's cool to analyze it from an outside point of view as opposed to coming in to escape. You go to the theatre to *escape* and to see someone change, and they are doing that, and then some. They are learning about all these different aspects of the play and conversion and "playing for free." I think it is so cool that they can just take a step outside of it.

Blocking Archive

What follows is an archive of the physical movement of the workshop, with a particular emphasis on the actors' blocking for different rehearsals of the scenes.

The charts are organized by scene rather than the chronological order that we rehearsed them, as this allows for cross-comparison between different iterations of the same scene. In some instances, it was appropriate that the scene be broken into smaller parts, which is noted at the top of each chart.

The circles represent a character's starting position. The first chart, Textual Work, has acronyms based on each person's initials. In the charts that follow, identity is noted by a singular letter representing the character's name (for example, Prospero is marked with P, Miranda by M, etc.).

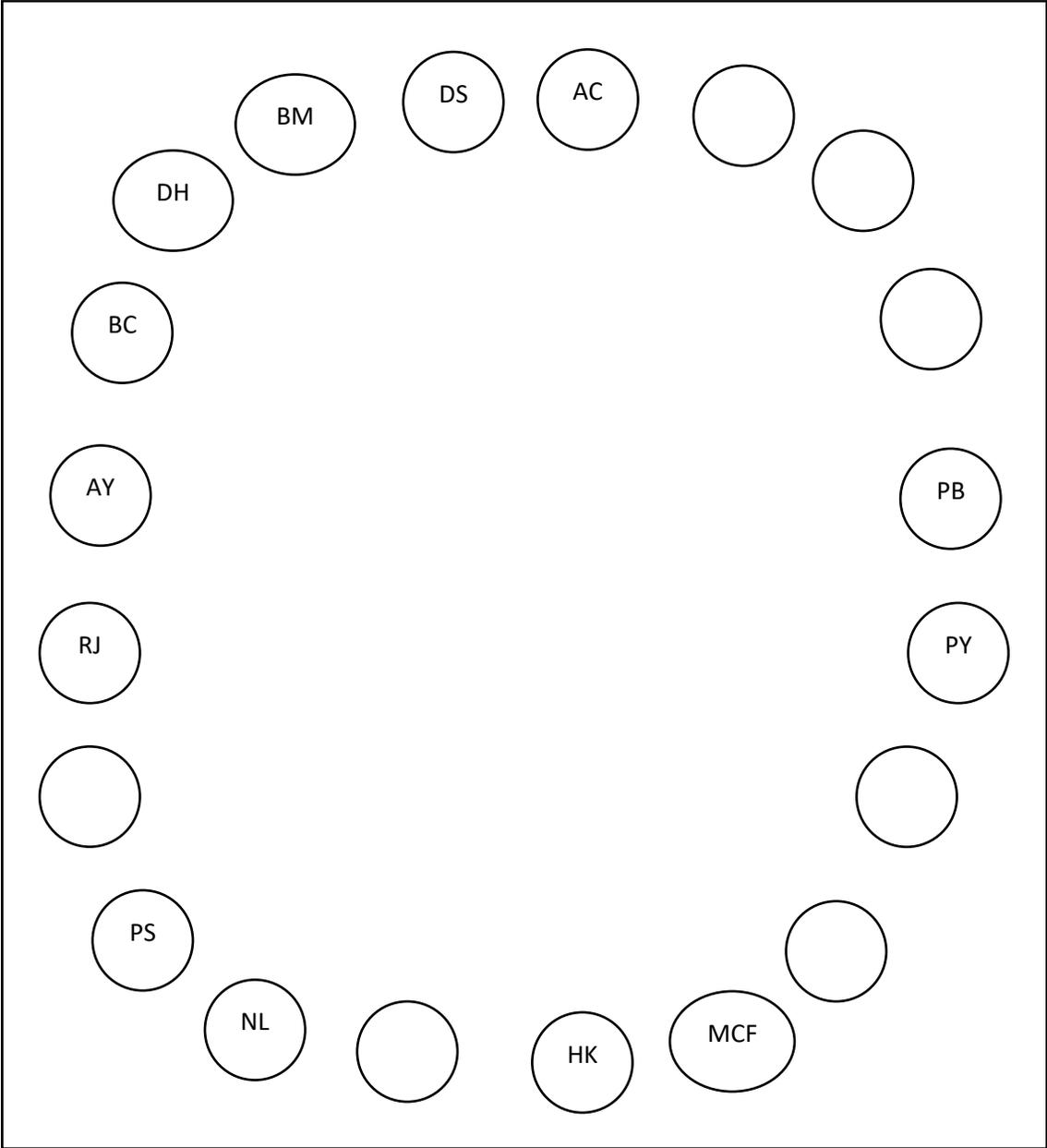
Each character (and the scholars as a collective unit) has a specific color that marks their movement. This is consistent throughout all of the charts.

The X's represent places where the actor stopped. This allows the reader to trace an actor's movement and placement for the entire scene, and to look for larger patterns in an actor's movement across scenes.

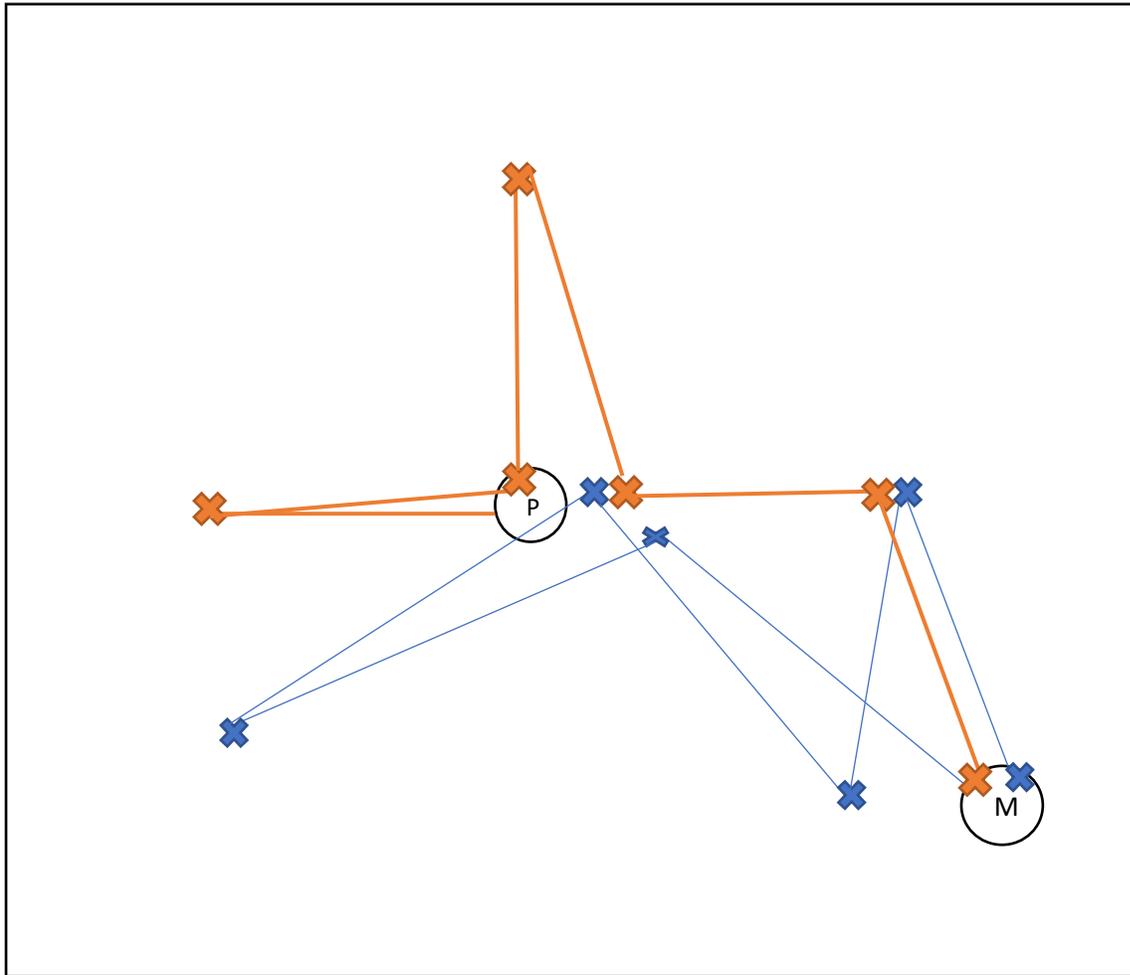
Underneath each chart is the key, which gives the cue-line on which the actor moved. It is followed by theatrical shorthand which uses spatial language for that movement. An example of this would be: M en DL x C, which reads "Miranda enters down-left and crosses center." If you use the key, you can trace exactly *when* in the scene the actor felt compelled to move and trace *where* they moved to.

This archive provides a visual representation of the work and analysis that we did on these scenes. Each iteration and subsequent rehearsal reveals the evolution of the scene as our thinking developed, matured, and grew more complex. This archive illustrates how we can trace that development of thinking in actorly movement.

TEXTUAL WORK – Day 1



Scene 1, Part 1, Run-Through 1 –“If by your art” --- “Here cease more questions.”



“If by your art...” M en DL x C; P at C

“Oh the cry did knock” M x DR

“No harm!” P x CR

“Did never meddle with my thoughts” M x C

“Twelve years since, Miranda” P x C to M

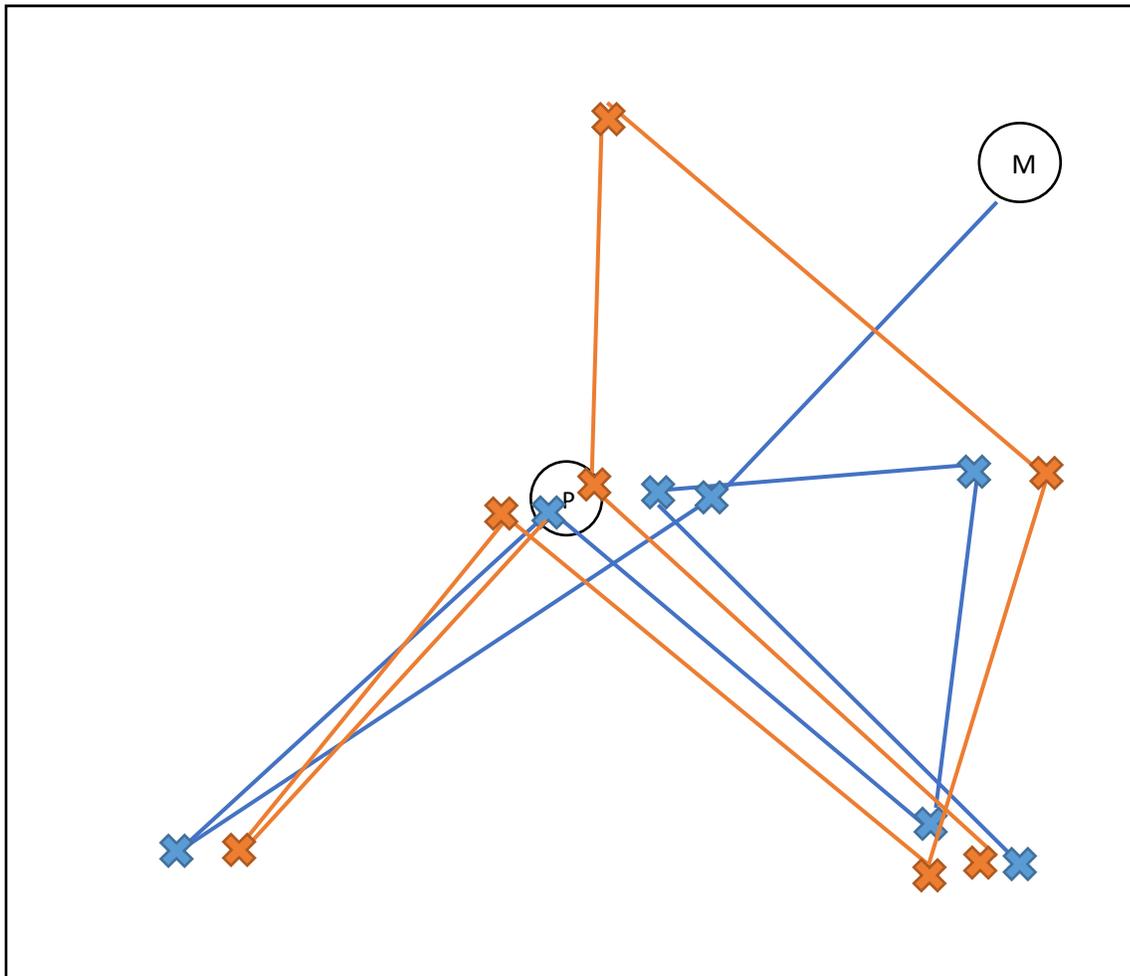
“and my trust, / Like a good parent” P x UC

“A treacherous army” P x C; M x DL

“Alack, what trouble” M x CL

“Here cease more questions.” P x CL to M, walk together drops her DL

Scene 1, Part 1, Run-Through 2, Day 1



“If by your art” M en UL x C; P at C

“Alack, what trouble” M x C to P

“A brave vessel” M x DR

“Here cease more questions” P walks M DL

“Be collected” P x DR

“Oh, woe the day!” M x C

“No harm!” P x C

“Tis time I should inform thee farther” P x DL

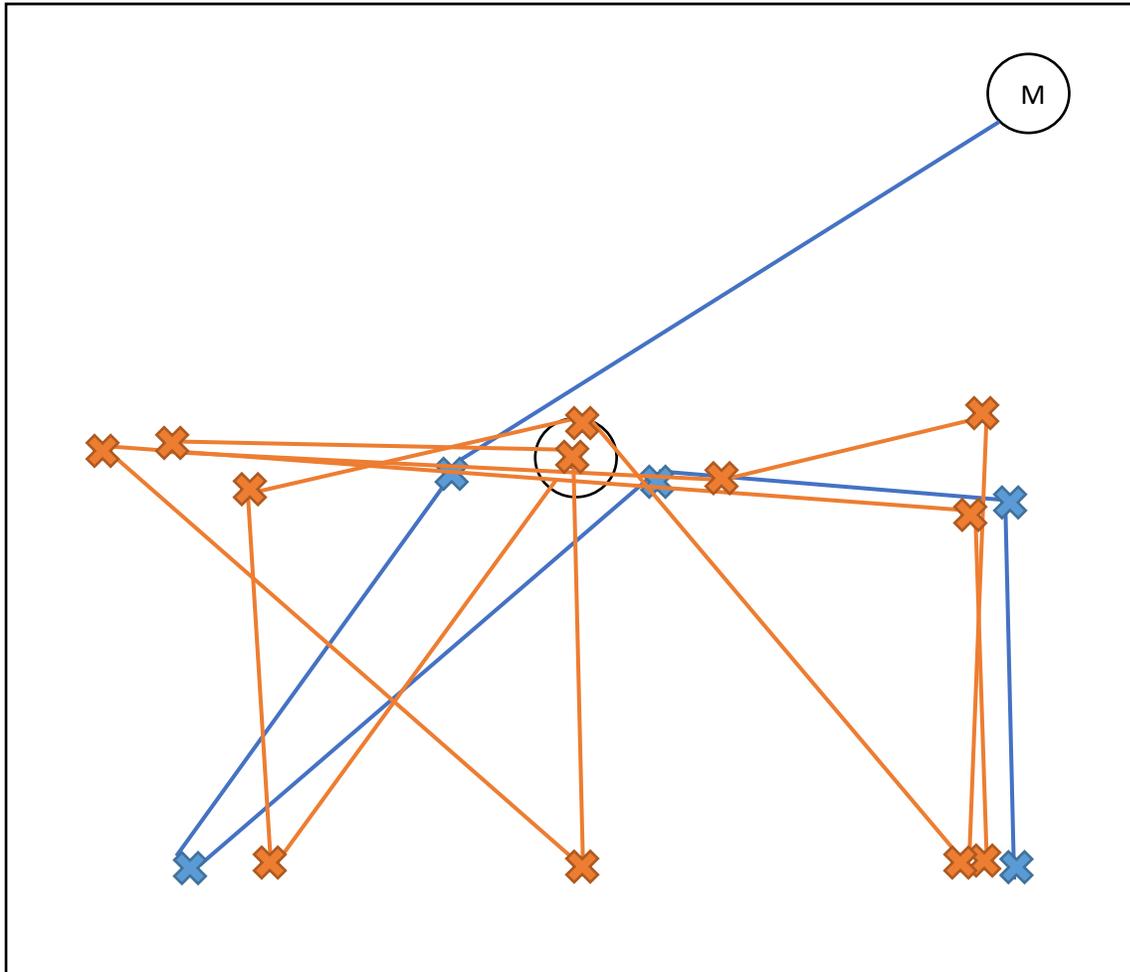
“Thy father was the Duke of Milan” P x L

“I pray thee, mark me!” P x UC; M x DL

“This King of Naples” P x C

“Wherefore did they not that hour destroy us?” M x CL

Scene 1, Part 1, Run-Through 3, Day 2



M en UL; P @ C

“A brave vessel” M x C

“Oh the cry did knock” P x DR x CR x C

“There’s no harm done” P x DL

“I have done nothing but in care” P x CL

“Did never meddle with my thoughts” M x DR

“A prince of power” P x C

“Sir, are not you my father?” M x C to P

“Now the condition” M x L; P x CR

“Well demanded, wench.” P x C

“where they prepared” P x DC

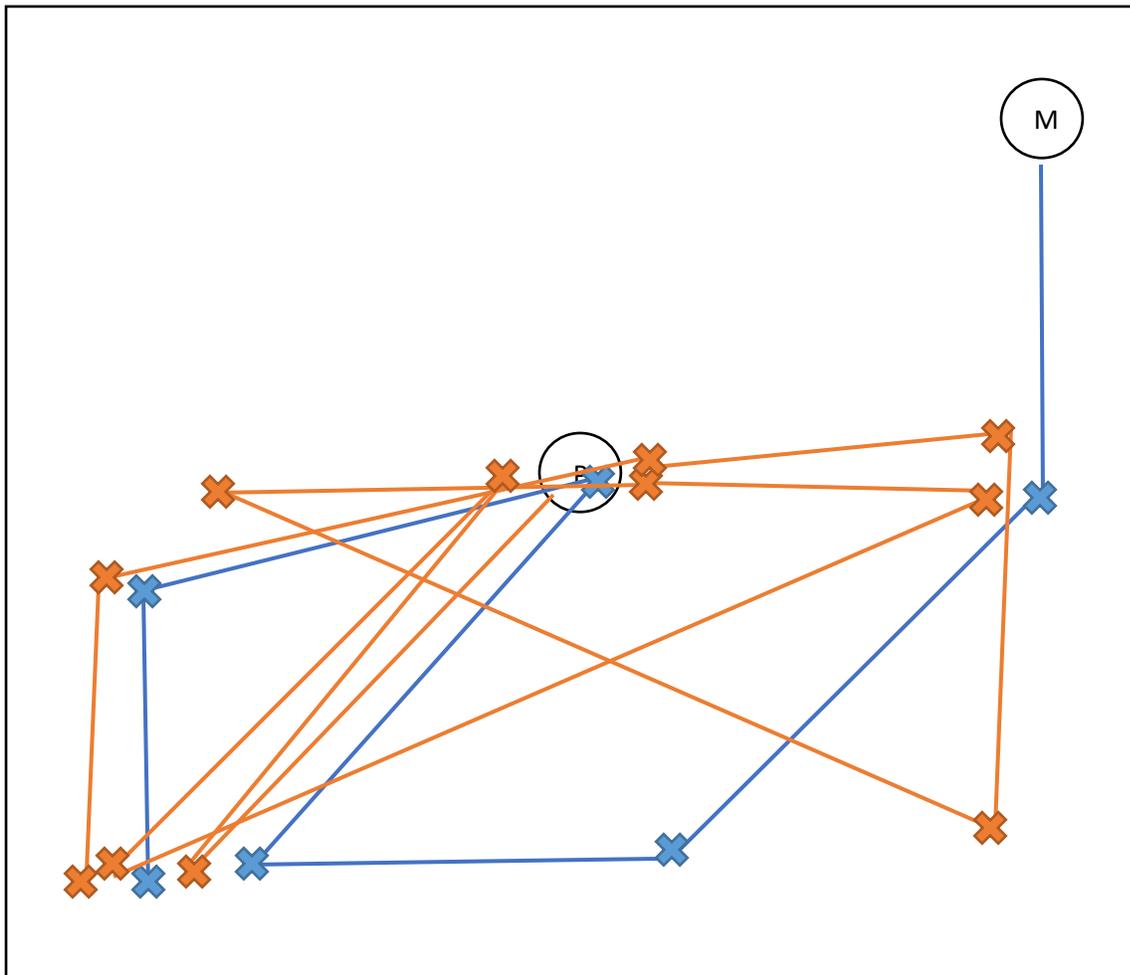
“but loving wrong” P x CR

“Oh, a cherubin” P x CL to M

“Here cease more questions”

P x with M DL and drops her
down

Scene 1, Part 1, Run-Through 4, Day 2



M en UL; P at C

“If by your art” M x CL”

“Oh the cry did knock” P x DR

“Poor souls, they perished” M x DC

“Had I been any god” P x C

“There’s no harm done” P x DR, M follows

“Meddle with my thoughts” M x C; P x CL

“thou wast my daughter” P x C to M

“This King of Naples” P x CR

“The gates of Milan” P x DL

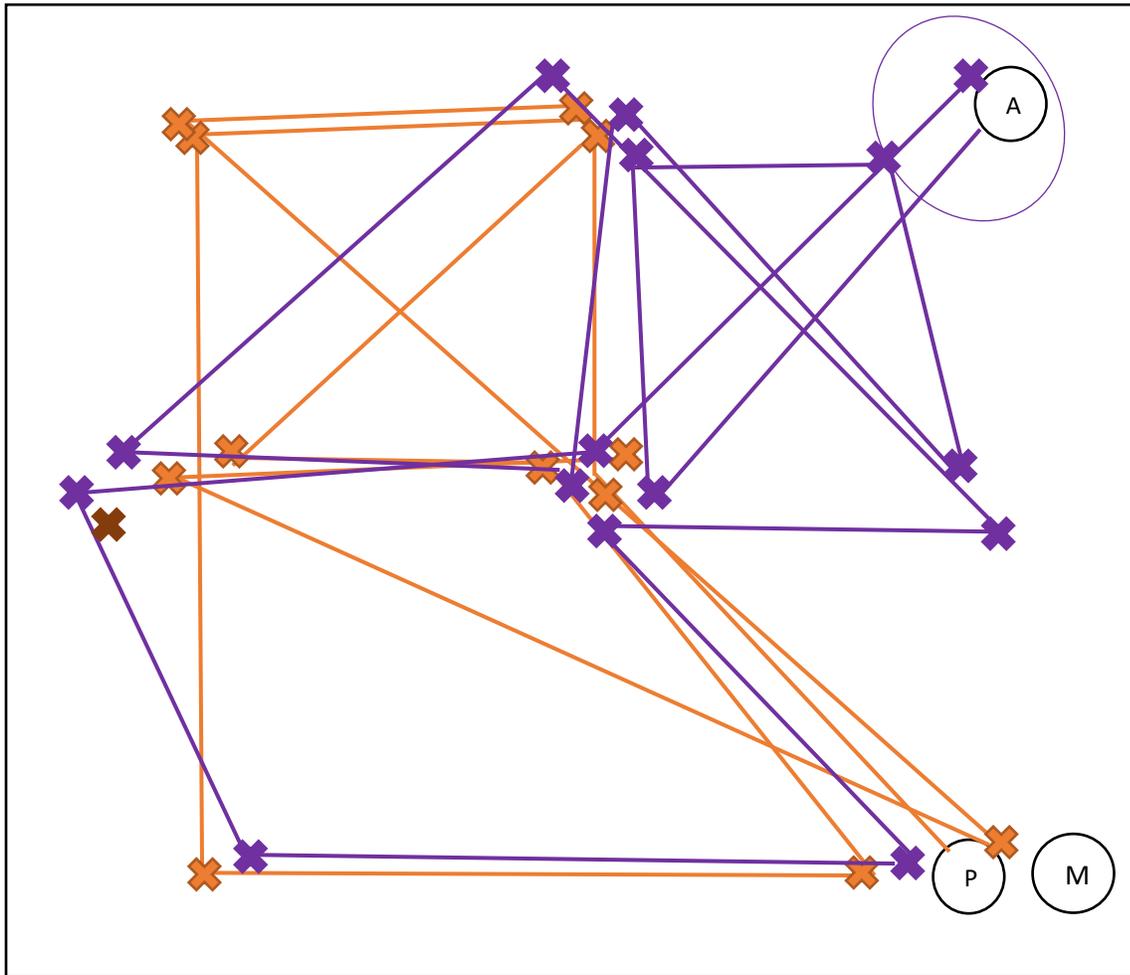
“My tales provokes” P x CL

“Thou didst smile” P x C to M

“Here cease more questions”

P walks M to CR, drops her DR

Scene 1, Part 2, Run-Through 1 “Come away, servant, come” --- “I will discharge thee.”



“Come away, servant” P x C; A en UL x to P

“Approach, my Ariel, come” P x UC, A x UC

“be’t to fly” A x UL, circles around UL

“Hast thou, spirit” P x CR

“Now on the beak” A dances UL

“Now in the waist” A x CL

“Sometimes I’d divide” A x UC

“My brave spirit” P x C

“quit the vessel” A x C

“All the devils are here!” A x CR

“And left thee there” A x UC x CL

“but there’s more work” P x DL

“not yet performed me” A x C

“My liberty” A x to P and follow DR

“Before the time be out?” P x DR

“Thou did promise” A x CR

“Dost thou forget” P x UR; A x UL

“Hast thou forgot” P x UC

“Where was she born” P x UR

“Ay, Sir.” A x CR

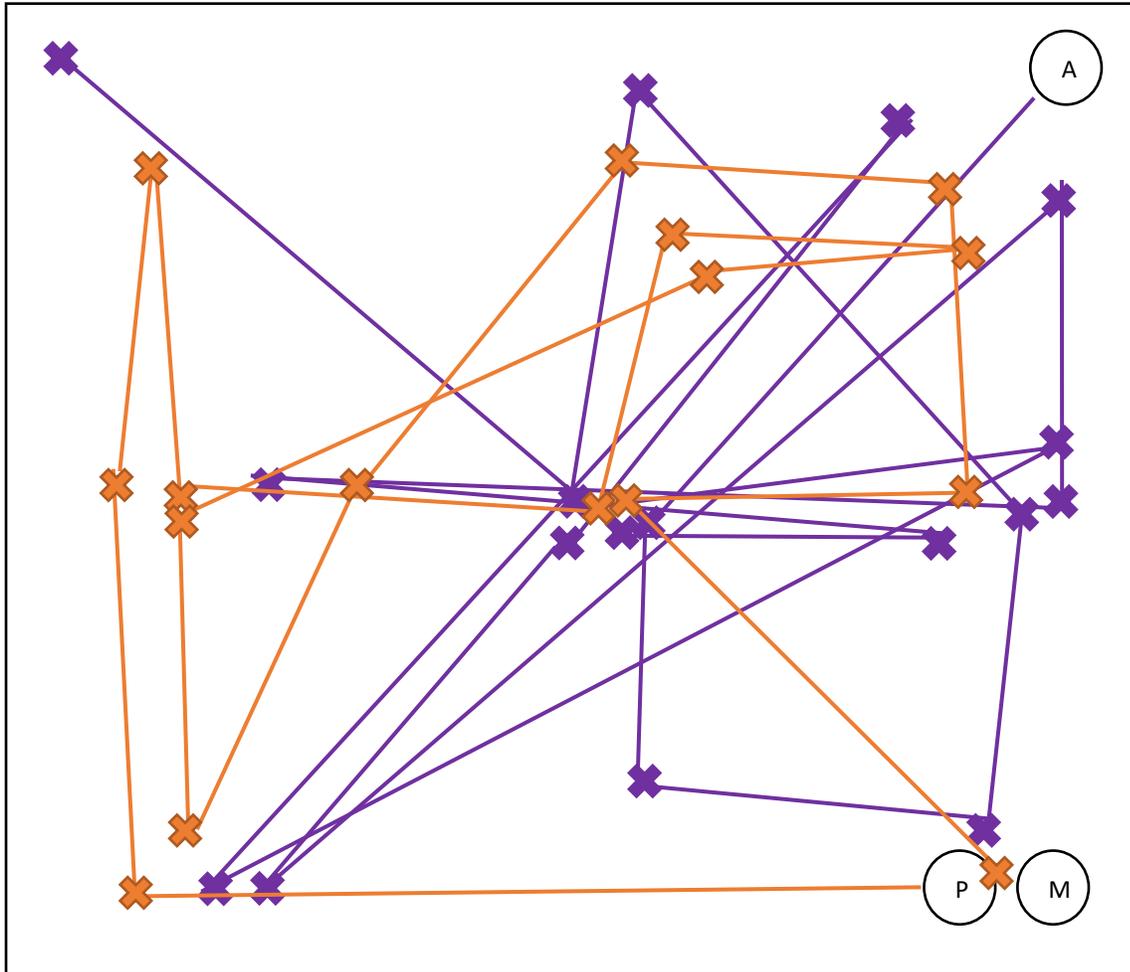
“more potent ministers” P x DL

“Yes – Caliban, her son.” P x CR

“When I arrived and heard thee” P x C

“What shall I do” A x C to P; A ex UL

Scene 1, Part 2, Run-Through 2, Day 2



P start at DL, A at UL

“Come, I am ready now” P x DR

“I boarded the King’s ship” A x C

“now on the beak” A dance DC

“I flamed amazement” A x DL x CL

“Sometimes I’d divide” A x UC

“would I flame distinctly” A x C

“Jove’s lightning” A x CL

“The fire and cracks” A x DR to P

“the most mighty Neptune” A dances UL

“the king’s son Ferdinand” A x C x DR to P

“Hell is empty” A walks backward UL

“are they, Ariel, safe?” P x CR x UR

“there’s more work” P x CR, A x CL

“I have done thee” A x CR x CL

“I did free thee” P x C

“I must once in a month” P x UC x UL, A x C

“into a cloven pine” P x UC x CR

“a human shape” P x DR

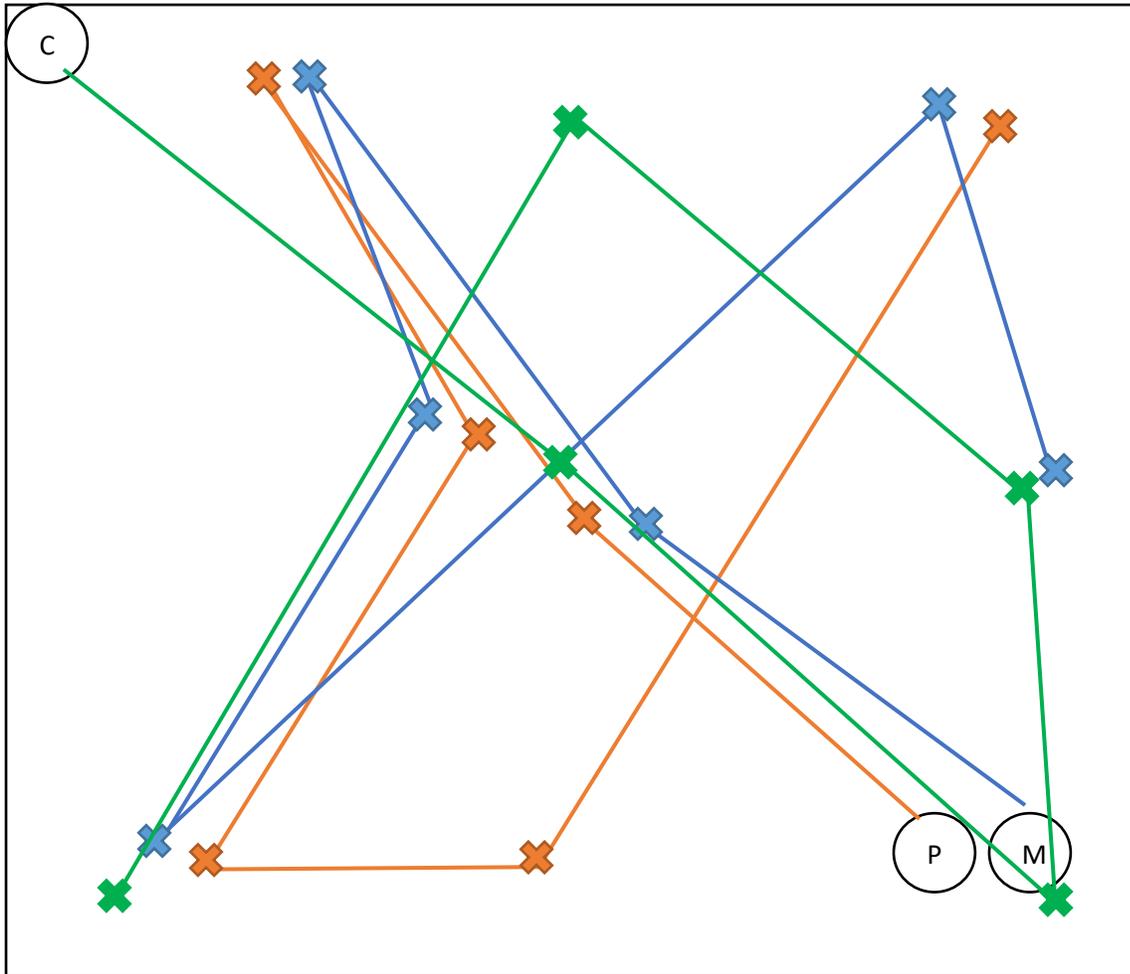
“what torment I did find” P x CR x UC x UL x CL

“Harken thy ear” P x C to A

“It shall be done” A ex UR

“Awake, dear heart” P x DL

Scene 1, Part 3, Run-Through 1 – “Awake, dear heart” --- “So, slave, hence.”



“Awake, dear heart” P at DL

“We’ll visit Caliban” P leads M x C

“What ho!” P x UR, M behind him

“come forth!” C en UR

“Thou shalt be pinched” C x C with P following, M behind

“I must eat my dinner” C x DL

“This island’s mine” C x CL

“Thou most lying slave” P x DR with M following

“Abhorred slave” M x UL

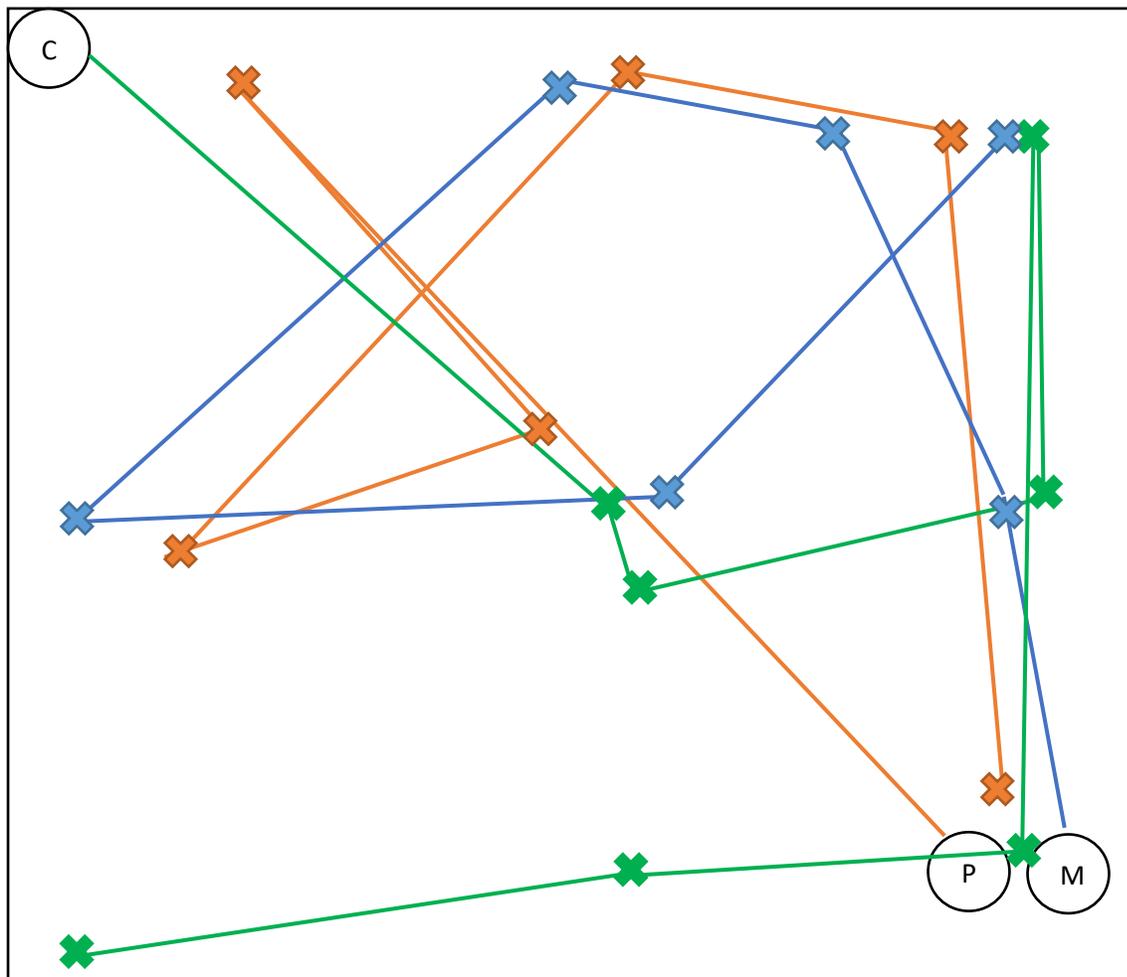
“I pitied thee” M x CL

“Hag-seed hence!” P x DC

“No, pray thee.” C x UC

“So slave hence” P x UL, C ex DR

Scene 1, Part 3, Run-Through 2, Day 2



P and M start at DL

“What ho! Slave Caliban” P x UR, M x CL

“Come forth!” C en UR

“thou shalt be pinched” C x C, P follows, M x UL x UC

“I must eat my dinner” C starts DC

“This island’s mine” C x CL, P and M x CR

“give me water with berries” C x UL”

“False lying slave” P x UC

“Abhorred slave!” M x C x UL, C runs DL

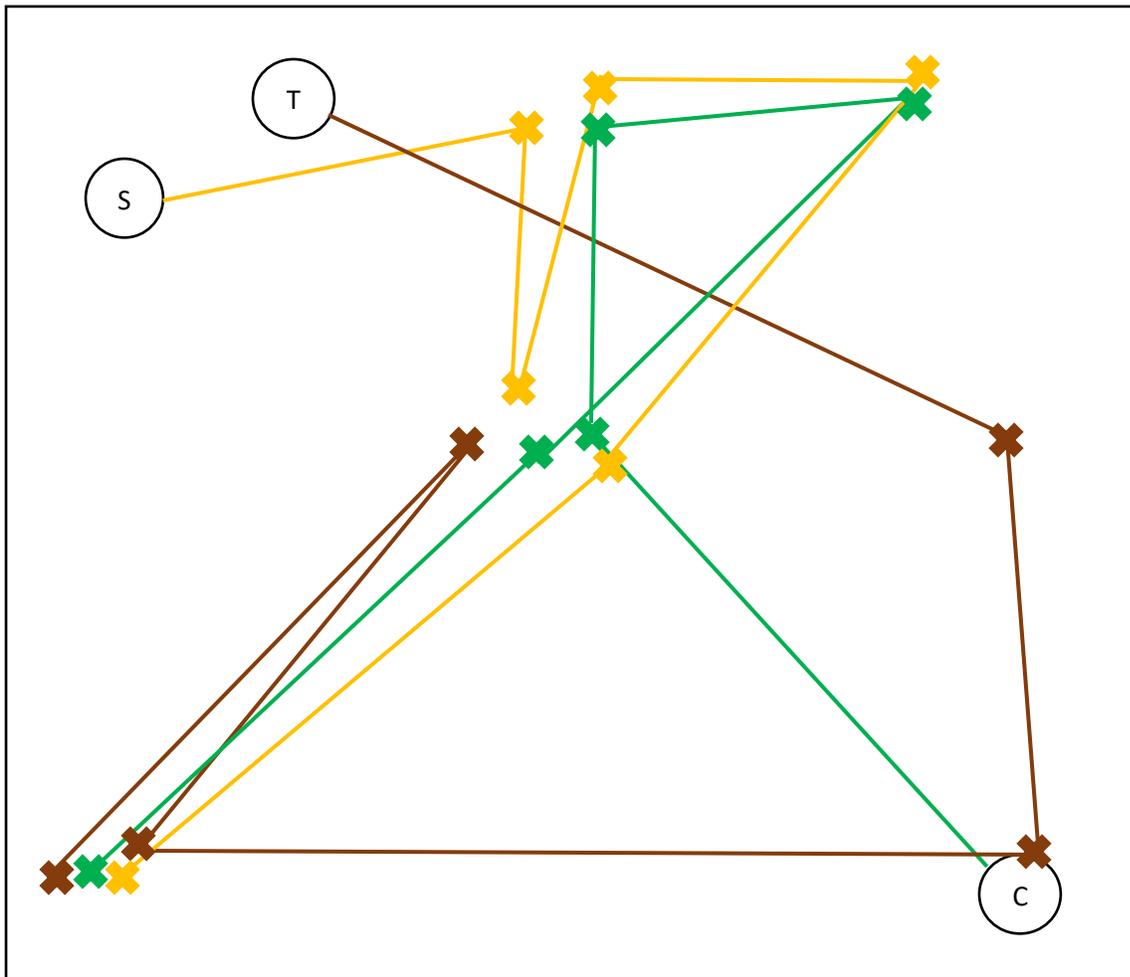
“I pitied thee” P x UL to M

“Hag-seed hence!” P x DL

“No, pray thee” C x DC

“So, slave, hence.” C ex DR

Scene 2, Run-Through 1, Day 1



S & T start UR; C start DL

“I will kneel to him” C x C, kneels

“I was the man in the moon” S x UC

“A most ridiculous monster” T x C

“kiss the book” S x C to C

“O brave monster, lead the way!” T, S, C ex DR

“By this good light” T x CL

“By this light, a most perfidious” T x DL

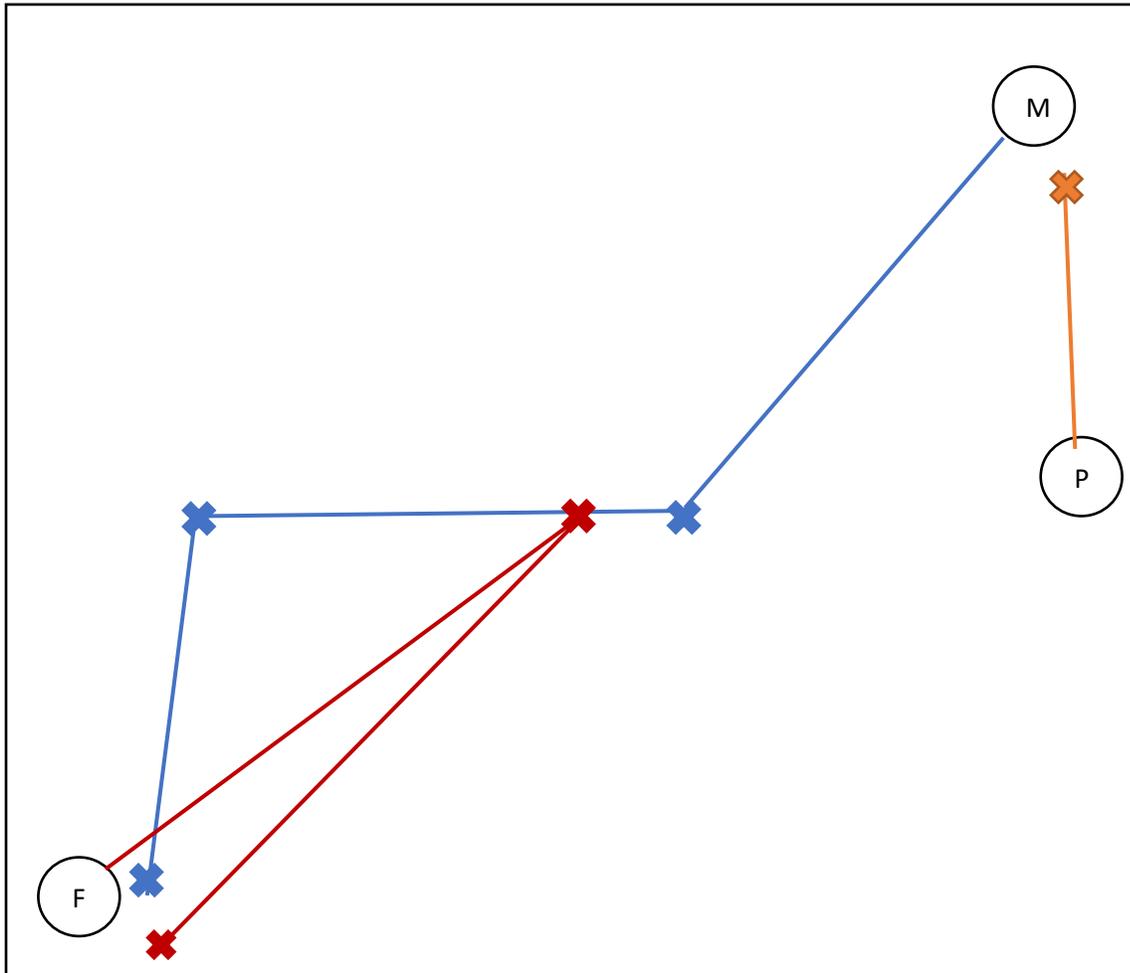
“Come on then: down and swear” S x UC; C follows

“Come kiss” S x UL C follows

“But that the poor monster’s in drink” T x DR

“Ill show thee the best springs” C stands, x C, S follows

Scene 3, Run-Through 1, Day 1



F starts DR x UL intercepted by M moving from UL x DR, meet in C

“I am a fool to weep” M x CR

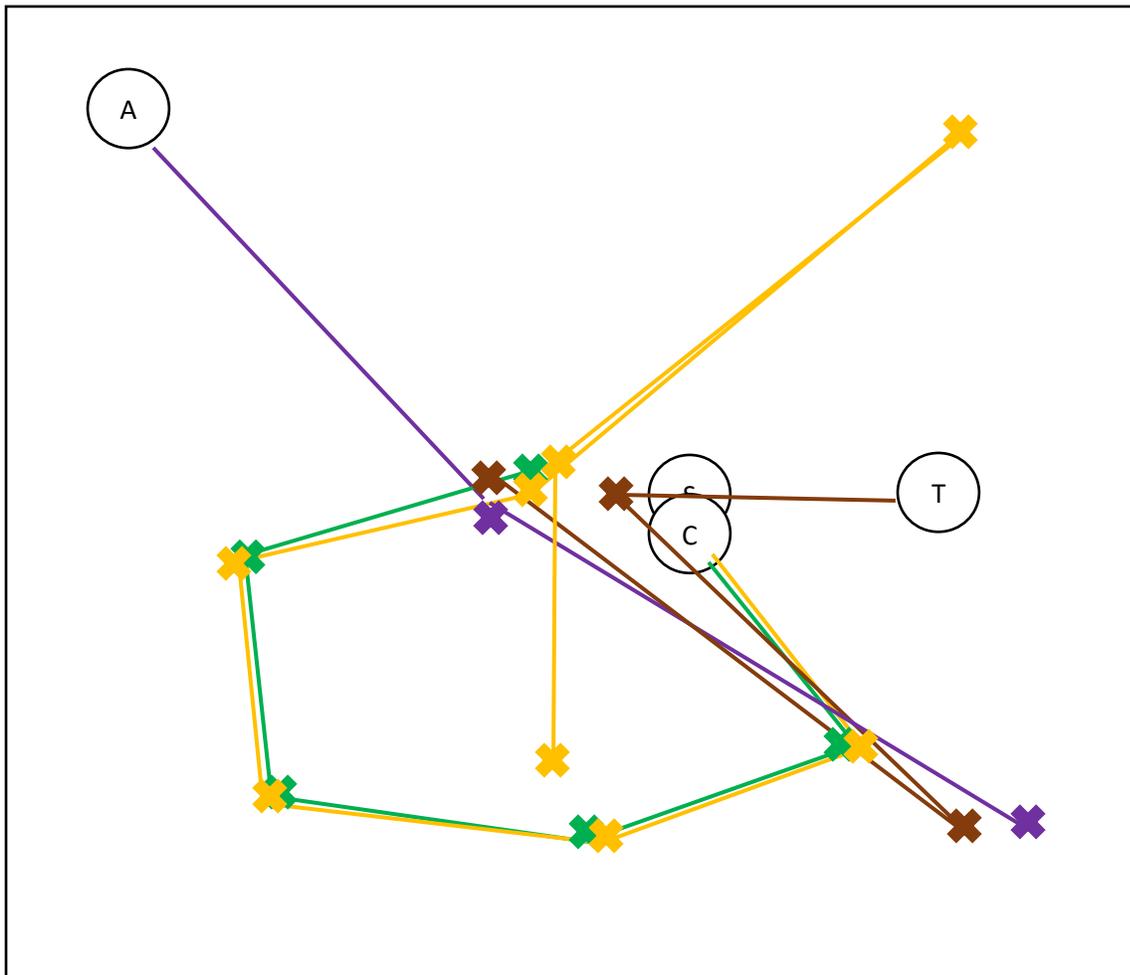
“Fair encounter” P x UL

“But I’ll be your servant” M kneels

“A thousand, a thousand” M and F ex DR

“So glad of this as they” P x C

Scene 4, Run-Through 1, Day 1



T starts CL, S and C start just off C with S on C's back

"Thou mak'st me merry" C/S x DL x DC x DR x CR

"What is this same?" A en UL; S gets off C, x C, A follows S

"This is the tune" T x C x DL, A follows

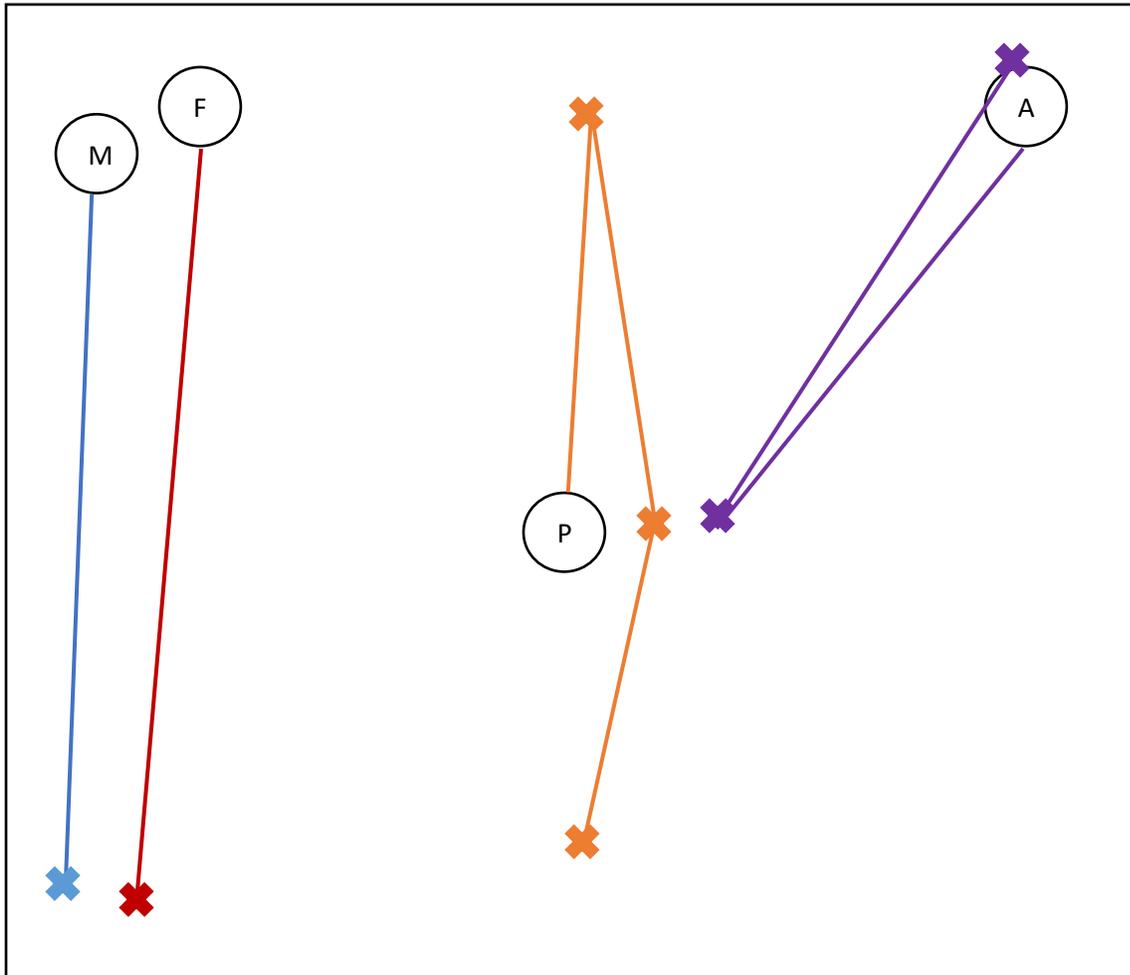
"If thou be'st a man" S x UL; C x C

"Oh forgive me my sins!" T x C, hugs C's leg

"Mercy upon us!" S x C, hug's C's leg

"This will prove a brave kingdom" S x DC

Scene 5, Part 1, Run-Through 1, Day 1 – “I had forgot that” – “I will plague them all”



P starts C; F UR, M UR

“Well done: avoid. No more.” P x UC

“A turn or two I’ll walk” P x C

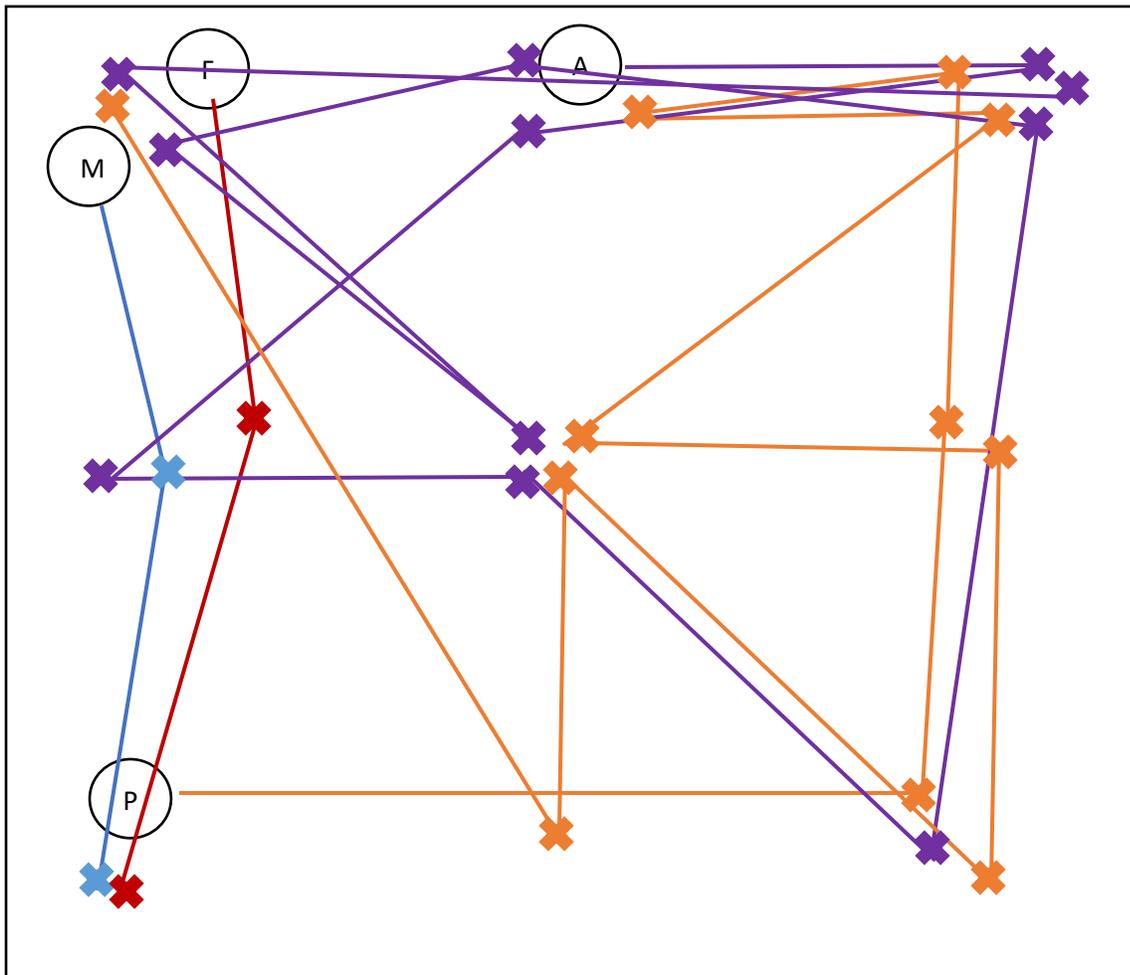
“I thank thee” M & F ex DR

“Ariel: come” A en ULx C

“I go, I go” A ex UL

“A devil—a born devil” P x DC

Scene 5, Part 1, Run-Through 2, Day 2



M, F start UR; P start DR; Ariel start UC

“I had forgot” P x DL

“Well done: avoid” P x CL

“No more.” P x UL, A ex UL

“This is strange” F x CR

“Never till this day” M x to F

“Our revels now are ended” P x UC

“into thin air” P x UL

“retire into my cell” P x C

“To still my beating mind” P x CL

“We wish your peace.” M and F ex DR

“Ariel: come” P x DL; A en UL

“what’s they pleasure?” A x UC

“beat the ground” A x CR

“beat my tabor” A x C

“they smelt music” A x DL to P

“dancing up to th’chins” A x UL x UC x

UR x C

“Thy shape invisible retain” A x UR

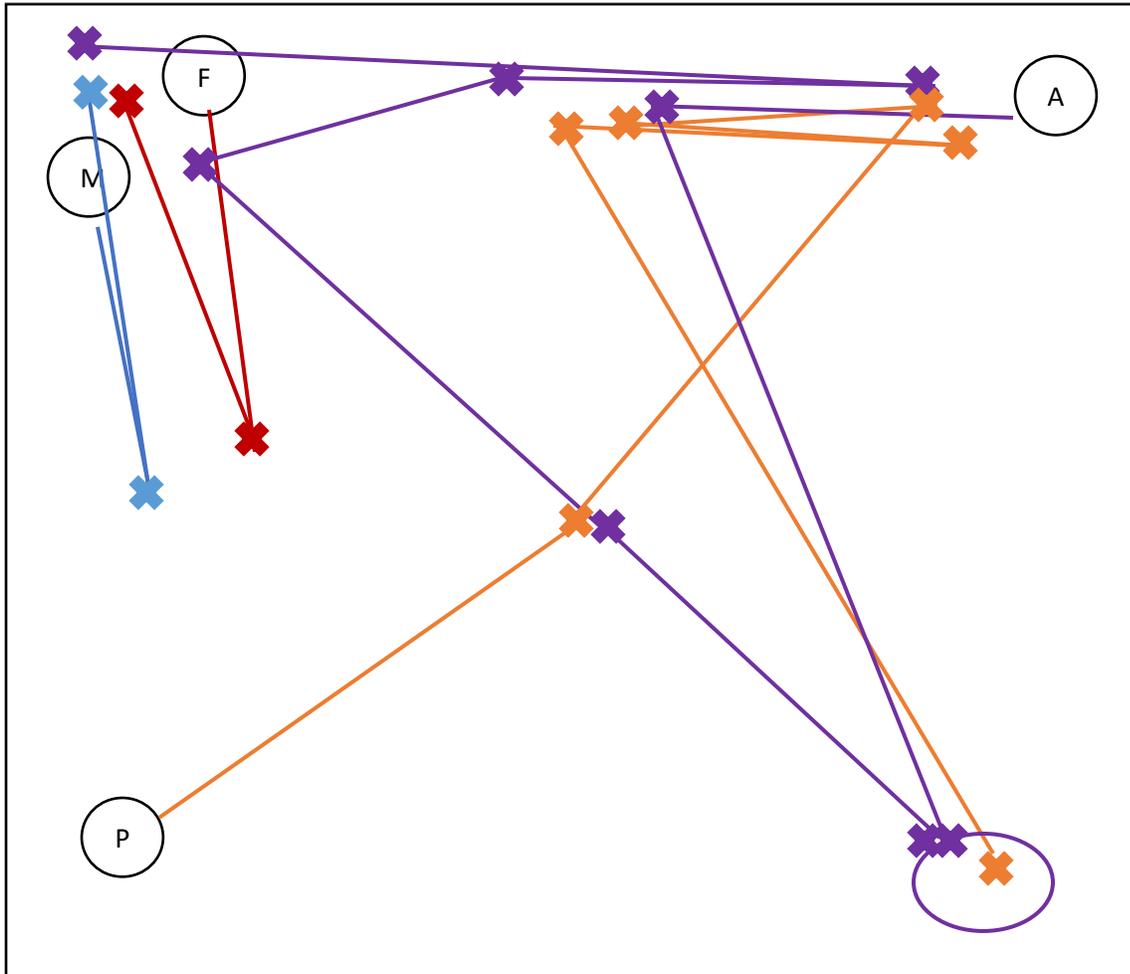
“I go, I go” A ex UL

“on whom my pains” P x C

“his body uglier grows” P x DC

“to roaring” P x UR

Scene 5, Part 1, Run-Through 3, Day 2



M and F start UR; P start DR; A start UL

“Well done: avoid. No more” P x C x UL

“This is strange” F x CR

“Never till this day” M x F

“You do look, my son” P x UC

“These our actors” P x UL

“the gorgeous places” P x UC

“We wish your peace” M and F ex UR

“what’s thy pleasure?” A en UL x UC

“to meet with Caliban” P x DL

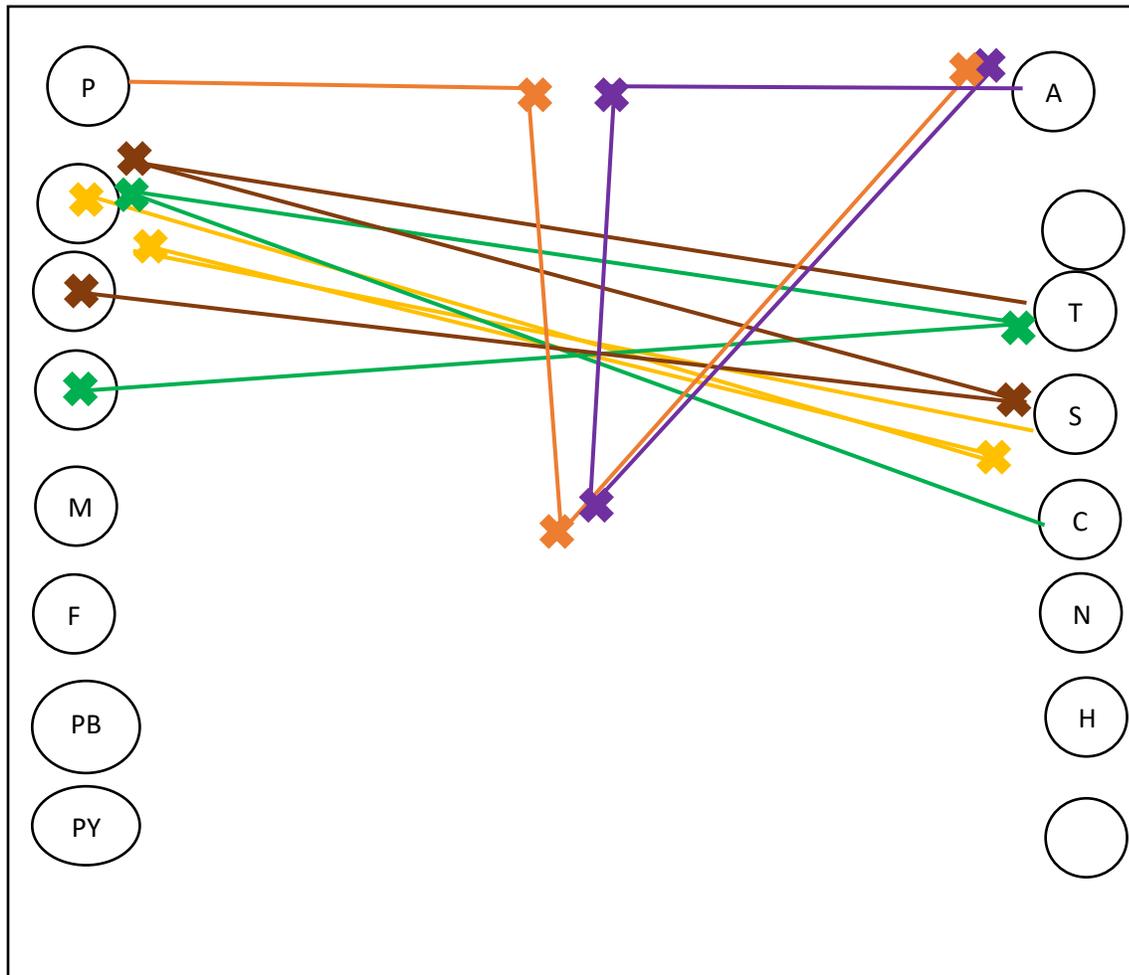
“beat the ground” A x DL to P

“smelt music” A circles P

“At last I left them” A x C x UR x UC x UL

“I go, I go” A ex UR

Scene 5, Part 2, Run-Through 1, Day 2 – “Hey, Mountain, hey!” – End of Scene



P starts UR; A starts UL; C, S, T start CL

“Hey, mountain, hey!” C, S, T x CR running

“Silver—there it goes, Silver!” C, S, T x CL running

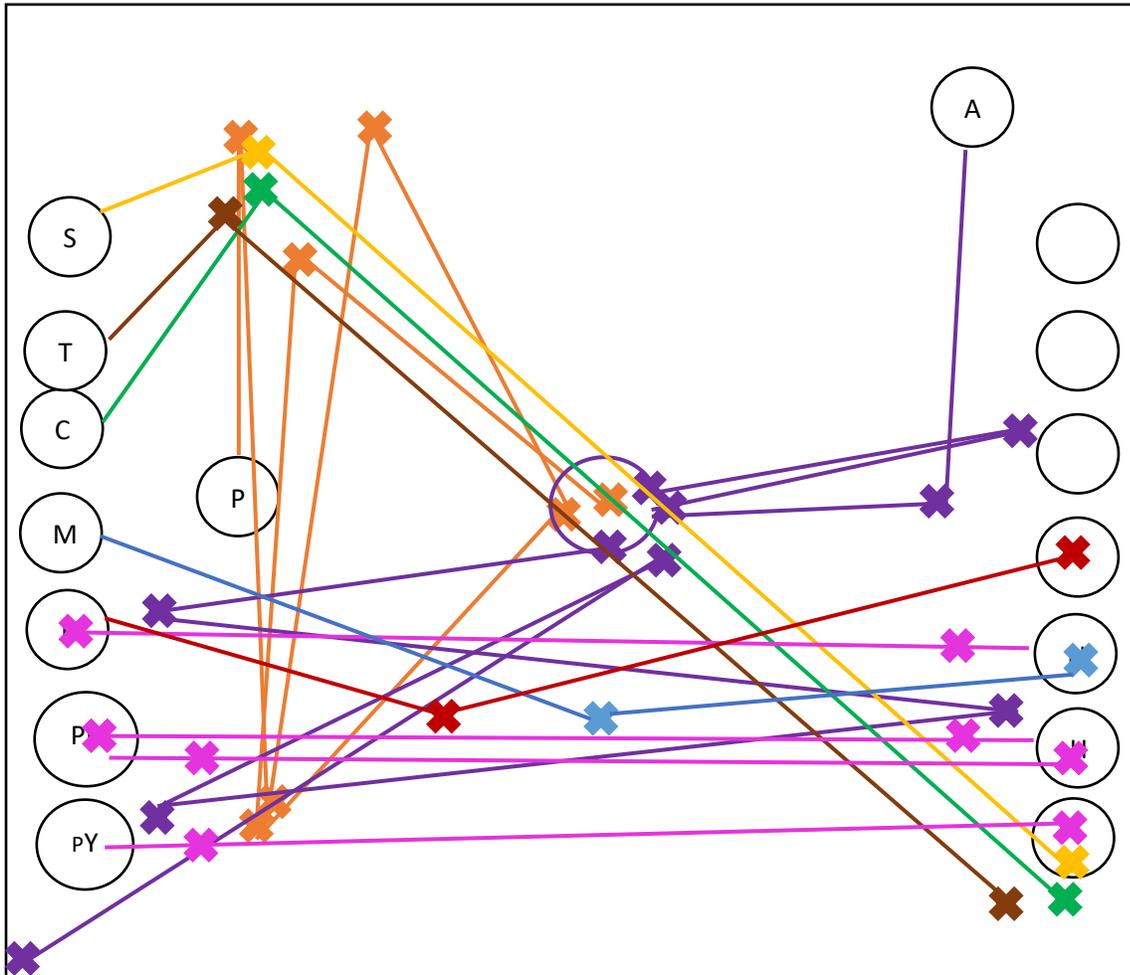
“Fury! Fury” There, Tyrant, there!” C, S, T x CR running

“Go charge my goblins” P x UC with A meeting

“Lies at my mercy” P x C with A following

“Follow, and do me service” P and A ex UL

Scene 6, Run-Through 1, Day 2



P start R, Ariel at UL, all else in chairs

“Now does my project” P x UR

“I did say so” P x DR

“as you left them” A x CL

“weather fends your cell” P x UR

“mourning over them” A x C

“Dost thou think so, spirit? P x C to A

“Quickly, spirit” A ex CL, en CL

“When the bee sucks” A circles P

“On a bat’s back” A x CR

“After summer merrily” A x CL

“Merrily, merrily” A x DR

“that hangs on the bough” A x C, scholars step in

“Oh wonder!” M and F x DC

“Tis new to thee” C, S, T en UR

“Two of these fellows” P x DR

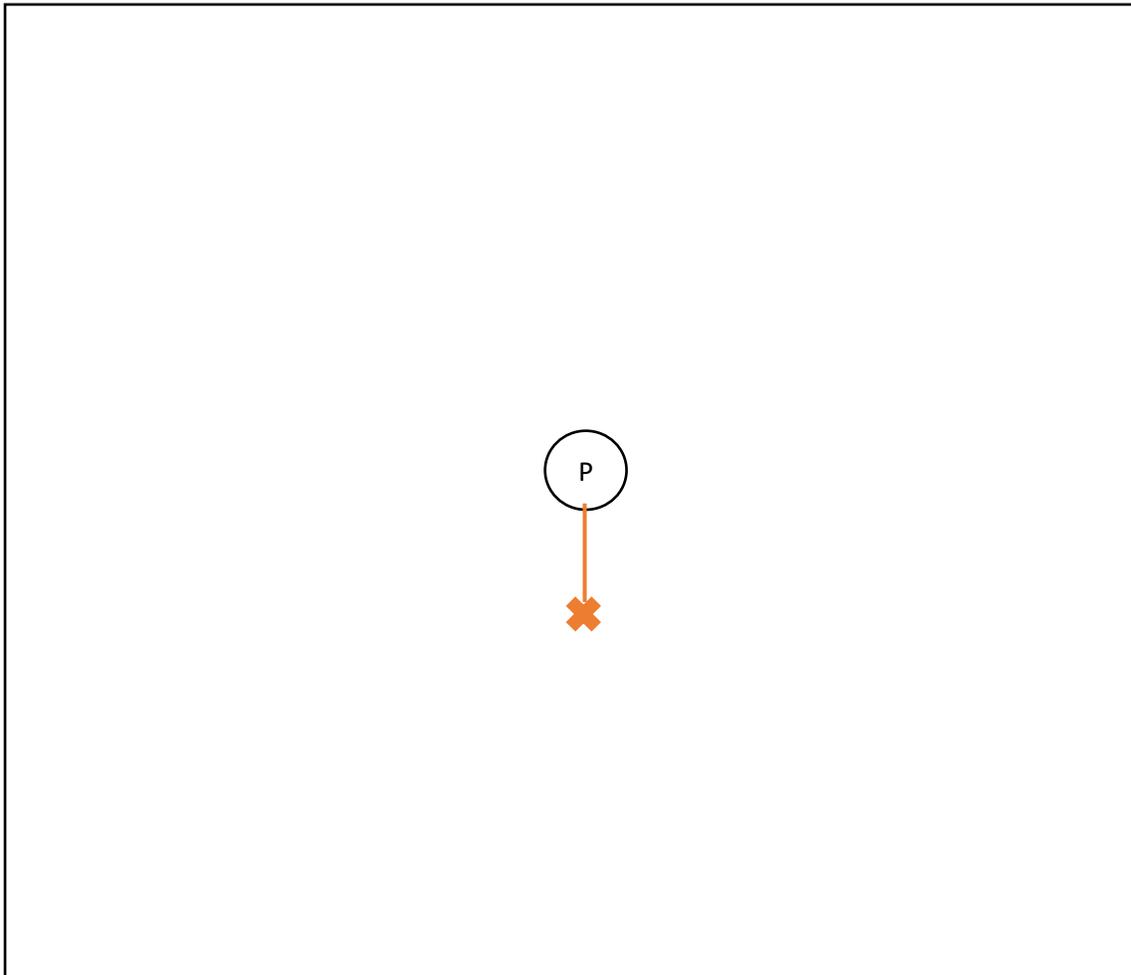
“thing of darkness” P x UR

“dull fool!” C, S, T x DL ex DL, P x C

“Be free” A ex DR

“Please you, draw near.” Scholars cross, M & F cross

Scene 7, Run-Through 1, Day 2



P starts C

“But release me from my bands” P x C/DC