

# *The Tempest*

*by William Shakespeare*

In Repertory April 7 - May 21, 2006



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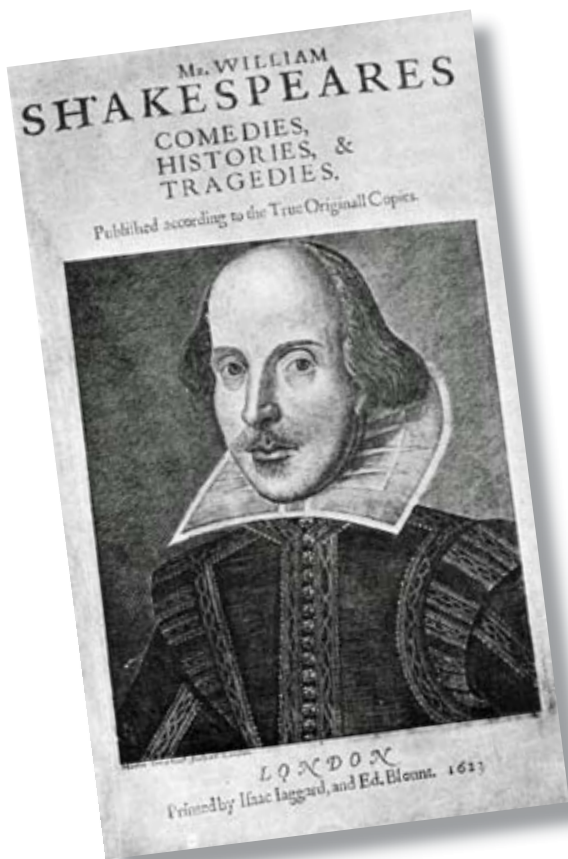


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## About this Study Guide

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Thank you for your commitment to sharing great literature with your students. It is a commitment that A Noise Within has shared with you since its founding in 1991, with the staging of its first play, William Shakespeare's *Hamlet*.



Classical works are an important part of our collective culture and history, and unless students are given the opportunity to read historical texts and to experience them live, as they were meant to be experienced, many will think of those written treasures as outdated words in a textbook anthology. With the goal of increasing students' lifelong understanding and enjoyment of classic works and of theatre going, A Noise Within is honored to partner with you in the effort to preserve our literary heritage.

This study guide has been prepared as a prelude to A Noise Within's production of *The Tempest*. Please use it as a reference or as a teaching aid as you prepare your students to enter the classical world.

If your high school students are attending A Noise Within's performance of *The Tempest* and are participating in the post-performance discussion, they are fulfilling the following of California's Theatre Standards, as set forth by the State Board of Education:

### *Theatre Standards grades 9-12*

- Artistic Perception - 1.1 and 1.2
- Creative Expression - 2.1
- Historical and Cultural Content - 3.2
- Aesthetic Valuing - 4.1 and 4.2

All of the information and activities outlined in this guide were designed to meet the 9th and 10th grade English Language Arts standards set forth by the state of California. Together, the activities fulfill the content standards as follows:

### *English Language Arts*

- Reading - 1.1, 1.3, 3.1, 3.2, 3.3, 3.4, 3.6, 3.7, 3.10, 3.11, and 3.12
- Writing - 1.4 and 2.2
- Listening and Speaking - 1.1, 1.2, 1.10, 1.11, and 1.14

Although these activities are designed specifically with the 9th and 10th grade standards in mind, they can be adapted to serve students in other grades, as well. ❖



## THE TEMPEST, PAST AND PRESENT

The original production of Shakespeare's comedy, *The Tempest*, is believed to have debuted at Court in 1611 as the last of the playwright's non-collaborative works. The original draft of his play was copied by a scribe sometime between 1610 and 1611 and was gathered into what is known as a "promptbook," or the script of the play that the director (probably Shakespeare himself, in this case) used for rehearsal with actors. In 1623, the original document was procured, and from it a folio edition was rendered. The First Folio collection of Shakespeare's works began with *The Tempest*, a choice made by the folio's publishers that demonstrated their high regard for the play.

Today's editions of *The Tempest* are painstakingly studied and debated by several experts, who usually take into account information from the folio, then balance it with historical context and literary tradition. Though a few words may change from text to text, the story of Prospero and his loss and restoration of power remains intact.

The story itself is a conglomerate of several ideas borrowed from current events, the popular sources of Shakespeare's day, and the works of antiquity. Not long before the debut of *The Tempest*, word reached England of a ship of American settlers who had been cast ashore in Bermuda after a wreck. The ship's passengers were separated from each other and were reunited a full year later. Also at that time, the essays of Montaigne were translated into English, and one called "Of the Cannibals" appears to have influenced Shakespeare's construction of Caliban. The classical writings of Virgil and Ovid clearly came

into play, as well; the deities Neptune, Juno, Ceres, Iris, Venus, and Eros conspire with Prospero against his enemies and celebrate with him at his daughter's nuptial. Even the author's own previous work lent ideas to the development of plot and characters. Most evident is the influence of *A Midsummer Night's Dream's* Oberon and Puck, whose relationship closely mirrors that of Prospero and Ariel as magician and knavish, bidding sprite. Some scholarship also suggests that inspiration for *The Tempest* came from Marlow's *Faustus*, owing to the long-held rivalry between the two playwrights and to the similarity in name and relationship between Marlow's Faustus and Mephistopheles and Shakespeare's Prospero and Ariel. The latter's names are even a translation of the former's. In the case that Shakespeare did borrow from Marlow, his doing so may have served as a final transcending of his rival; nothing would have stuck it to the immensely popular Marlow more than to have an underdog pen a superior version of his own story.

Just as many sources served as inspiration for the Bard's stormy account, the play and its characters have in turn inspired subsequent creative works; the centuries have seen paintings, symphonies, plays, operas, and poetry sail with the tide of Shakespeare's tempest. Most notably, Robert Browning's "Caliban upon Setebos" has been often studied by students and scholars.

A Noise Within's production of *The Tempest* is being directed by Geoff Elliott, the company's co-founder. As



GEOFF ELLIOTT

Mr. Elliott began developing his idea for this production, he saw the play's theme as a guiding force. He notes, "I believe the overriding theme of the play centers around betrayal and

forgiveness. Prospero takes a journey during the course of the play. Through his extraordinary power, he has his enemies in his grasp and can easily destroy them...although I believe at the outset he is undecided as to what he will do, he comes to believe that the greater power is in forgiveness and not in vengeance..." Working with actor Rob Dean to develop Prospero's presence onstage meant cultivating a personality that displayed this invisible change in a way that was visible to the audience.

The show's actors draw from many influences when they approach a new character. Kim Swennen, who portrays Miranda, notes, "I have to get inside a completely different world view: what would it be like to be raised by just your father, with no other people around—with no idea of where you came from or of what else is out there—and then to have a really handsome guy stumble into your world and say that he loves you?"

Students will have an opportunity to discuss the play with actors at the conclusion of the performance. ❖

## 274 *The Tragedie of Hamlet.*

Without the which we are Pictures, or meere Beasts.  
Last, and as much containing as all these,  
Her Brother is in secret come from France,  
Keepes on his wonder, keepes himselfe in clouds;  
And wants not Buzzers to infect his eare  
With pestilent Speeches of his Fathers death,  
Where in necessitie of matter Beggard,  
Will nothing sticke our persons to Arraigne  
In eare and eare. O my deere *Gertrude*, this,  
Like to a murdering Peece in many places,  
Giues me superfluous death. *A Noise within.*

*Enter a Messenger.*

*Qu.* Alacke, what noyse is this?

*King.* Where are my *Switzers*?

Let them guard the doore. What is the matter?

*Mes.* Saue your selfe, my Lord.

The Ocean (ouer-peering of his List)  
Eates not the Flats with more impittious haste  
Then young *Laertes*, in a Riorous head,  
Ore-beares your Officers, the rabble call him Lord,

### READING THE PLAY

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Many people mistake Shakespeare's English for Old English. Although the language is an older version of English, it is not the oldest incarnation of what we speak today. Old English, what was spoken by the Anglos and Saxons, is not recognizable to modern English speakers and must be studied and translated by trained scholars in order to be understood. Middle English, however, is easily understandable with just a quick review of the parts of speech and some translations of the more frequently occurring and often misunderstood words before students begin their study of the Bard.

For example, while many students can use contextual clues to help distinguish between **thee**, **thou**, and **thy**, some students can't. And most students need help defining and learning how to pronounce words like **dost**, **didst**, and **shouldst**. Even antiquated contractions can throw students for a loop. Point out words and phrases like **e'en**, **o'er**, **'tis**, and **on't** before beginning the read through of *The Tempest*. Creating a dictionary of frequently used words may also help. Start with words like **ere**, **an**, **curtsy**, and **choler**, whose meanings never change. A great way to familiarize the students with the language is to have them page through the first scene and make a list of unfamiliar words, then look them up in the dictionary.

## A BRIEF EXPLANATION OF IAMBIC PENTAMETER

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“A lot of people find the verse form daunting and confusing—it could just seem like an arbitrary set of rules that just makes people sound funny. Actually, though, Shakespeare’s genius (or part of it) comes from the fact that he actually gives clues and directions to the actors in his verse. He was, after all, an actor himself.”

—Kim Swennen, who plays Miranda in A Noise Within’s production of *The Tempest*

The rhythm of Shakespeare’s words can also be a stumbling block for students, but a quick lesson in iambic pentameter will have them reading like pros. First, give the students a review of key poetic terms: verse, foot, meter.

Verse – a line of poetry

Foot – a grouped pattern of stressed and unstressed syllables

*iambic* – a foot comprised of an unstressed syllable followed by a stressed syllable, as in the words **guitar**, **subdue**, and **repeat**

*trochaic* – a foot comprised of a stressed syllable followed by an unstressed syllable, as in the words **gentle**, **picnic**, and **speaker**

Meter – the number of feet in a verse

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Shakespeare often wrote in iambic pentameter, or in a pattern that alternately arranged unstressed syllables and stressed syllables in groupings of five, like this:

Shall **I** **compare** thee **to** a **summer’s** **day**?

Thou **art** more **lovely** **and** more **temperate**

Sometimes, when students are first learning the technical specifications of iambic pentameter, exaggerating the stressed syllables can help them identify the rhythm. The comparison to five heart beats—sets of “da DUM”—works for some students. Remind students that writing in iambic pentameter is only a poetic device meant to challenge authors, help actors memorize lines, and impress intelligent audiences. Actors and readers needn’t place too much emphasis on it when speaking Shakespeare’s words aloud; reading according to the natural rhythm of the English language is preferred. ❖

## About the Author

Very little is known about the man who popularized the story of Prospero on his island. It is known that he was the child of a politician father and of a mother who came from a family of landowners. Church records in his home town of Stratford upon Avon give the dates of his christening and marriage, the christenings of his four children, and his death. It is assumed he left his wife and children to work in London, as that is where his plays were performed and as many of his more personal writings included reference to lovers. London papers and playbills also contained references to William Shakespeare, the first of which was a hearty criticism by a fellow playwright,

calling Shakespeare an “upstart crow” for presuming he could write at the same level as college educated men. Academics agree that he worked as an actor before and during his writing career and that at some point he must have enjoyed the favor of the queen, for he was ultimately known as Sir William Shakespeare. Other than those widely agreed-upon conclusions, there is almost no record of the details of his life.

What we do have are his writings, from which we can discern that he was creative and emotional, with a rapier wit and a taste for stirring things up. He often wrote against convention, portraying women and people of color in a positive light and coming against the corruption of government and the learned. Shakespeare’s writings also indicate that he possessed a deep understanding of human nature. The range of feeling expressed by his characters and the complexity of their motivations could only be rendered by one who studied himself and others with unflinching seriousness. Above all that we know and can appreciate about William Shakespeare, we can clearly tell that he had a keen sense of the universal themes that describe and direct human interaction and of the nature of humankind itself; he was a philosopher-poet. And today, his musings are still as relevant, as challenging, and as entertaining as they were 400 years ago. ❖



# Discussion Questions

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## QUESTIONS FOR BEFORE THE PERFORMANCE

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1. Why is studying Shakespeare's work sometimes intimidating?
2. How will seeing a live performance of the play be different from reading it? Will that difference be helpful as you try to understand the work?
3. *The Tempest* is often regarded as an autobiographical play about Shakespeare's life, with Prospero representing Shakespeare. Does what you know about Shakespeare and about Prospero substantiate this theory?
4. Who or what is most responsible for restoring order and justice to the events surrounding the main characters? Explain why.
5. What purpose do the characters of Stephano and Trinculo serve in *The Tempest*?

## QUESTIONS FOR AFTER THE PERFORMANCE

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1. How was A Noise Within's production of *The Tempest* similar to or different from your expectations?
2. Were you able to interpret any scenes or lines differently because of how the actors represented the characters? How?
3. How did you feel about Caliban throughout the play?
4. Describe the interactions between Prospero and Caliban upon Prospero's arrival on the island.
5. List several reasons why the relationship between Caliban and Prospero is strained.
6. Discuss Prospero as a protagonist. Is he likeable? Do you want to see him succeed? Why or why not?
7. Why is Prospero finally determined to break his staff and drown his books?
8. What is attractive about justice?

# Student Activities

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## ENACTING ACT V

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This scene is a favorite for many students, as it is the climax, the falling action and the denouement of the play, all at once. Here the dramatic irony unravels, and the play's characters become aware of what the audience has known all along. It is easy and fun to enact as a class because of its many characters, astonishing revelations, and high energy.

First, set the scene. Track down some early music from the library to provide the appropriate ambiance. If you have time and resources, have the students decorate the classroom, or ask them to dress as if they will be attending a party that day.

Then, rehearse. As a warm up, the students could improvise their own modern version of the scene with today's language before they read and enact the real thing. For rehearsal, it will help students if they either read through the scene first while sitting down or if they have a clear idea of what will happen in the scene (who will stand with whom and where, as well as what events will take place).

Finally, cast the parts (or let students volunteer), clear away the desks, and cue the music!

## PLOTTING THE PLAY IN PICTURES

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This lesson plan has been adapted from the website of Dr. Cathy Grimaldi of Old Bridge High School in Matawan, New Jersey. At the end of *The Tempest*, break the students into five groups (one for each act). Their assignment is, with large sheets of art paper and crayons, to break down the act and quickly illustrate important events in that act. This is not an art project—talent is not a requirement. In fact, it's more enjoyable if some of the art is a tad silly.

Most groups will need half a class period to break down the acts and assign events on the first day. The second day will see the drawing and the hanging of the pictures in proper sequence around the room. On day three, each person is responsible for standing and explaining his or her picture and what happens between it and the next picture. Start with Act I, and work around the room to the end of the play.

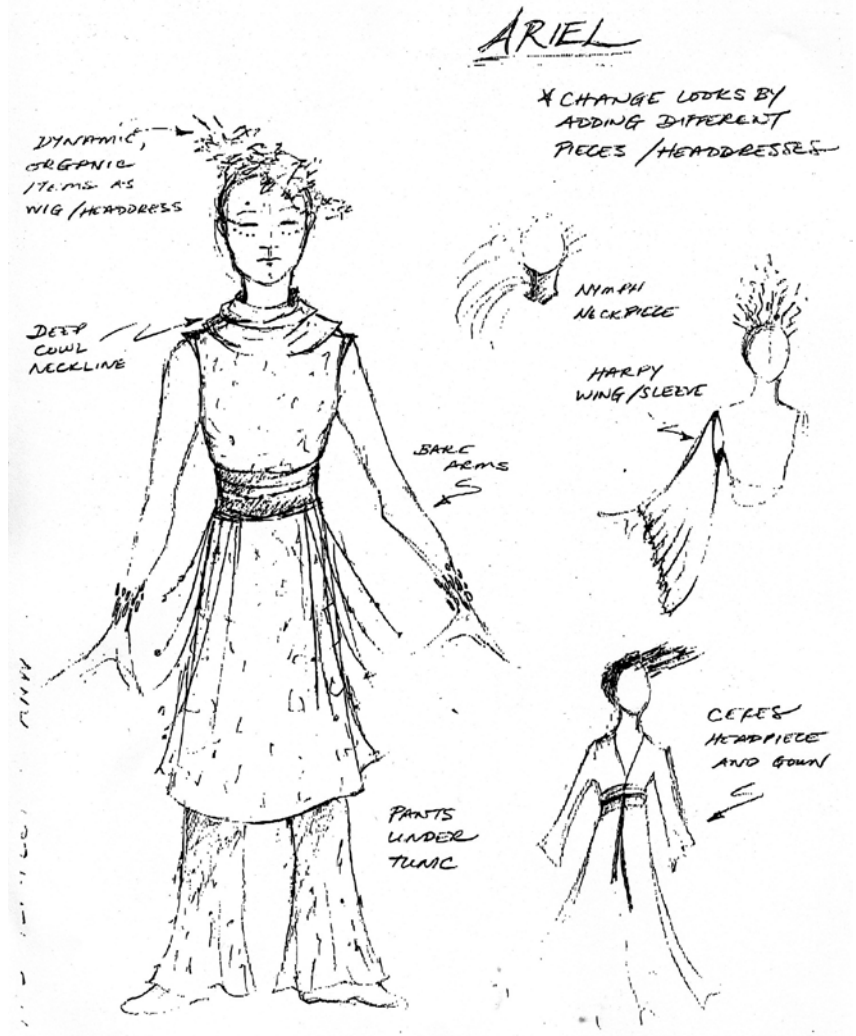
This activity reinforces the play's content and allows you to see errors in plot understanding. Encourage students to express as much of the characters' emotions and motives as possible in their drawings' faces and bodies, but assure them that stick figures are okay.

This assessment could also be used at the end of a single act, with the groups formed according to the number of scenes.

## WRITING ABOUT THE PLAY

After students have read or viewed the play in its entirety, have them write a critical analysis of one of the play's themes, such as justice, virtue, or power's effect on relationships. Set forth age-appropriate requirements, such as that they cite examples from the text or use outside sources, but ask all students to trace the occurrences of their theme throughout the play and describe its effect on multiple characters.

Or, let them study and report on Shakespeare's dramatic techniques and their effectiveness. One element of *The Tempest* that could be studied and discussed is Caliban's varying use of poetic and simple language throughout the play. Have them determine when he uses which kind of language and why, and then ask them to suggest possible reasons for variation at different points in the action. Their analyses should include their opinions on how the change in speech affects his character development and the audience's relationship with him.



# *Attending the Theatre*

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## THEATRE IN SHAKESPEARE'S TIME

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Although today we think of attending a play at the theatre as a refined, cultural activity, it wasn't always that way. The Elizabethan-era playhouse was a place where all of society—from beggars and prostitutes all way up to nobility—gathered to see the great works of famous authors. But just like outside of the playhouses, separation of the classes dictated where and how the audience members experienced the shows. At a theatre like the Globe, where many of Shakespeare's plays were performed, patrons sat according to their rank in society. Theatre buildings were erected in the shape of a large letter O, with an open-air space in the middle where the poor stood throughout the performances. When it rained, they got wet; when the sun beat down, they got hot. Because they stood packed together on the ground during the shows, they were called "groundlings." Sometimes the close quarters proved to be trouble for the less-than-sanitary groundlings. City officials were convinced that playhouses were a breeding ground for sickness and disease. Circling the groundlings' area were rings of covered seats. Theatre goers with a bit of money could buy a seat sheltered from the elements. Above them sat the nobility, on cushioned seats, and the upper level of some theatres housed an area for prostitutes.

Onstage, actors performed without the aid of lighting, so plays were always held in the day time. Most shows did not use elaborate sets or very many props. Instead, playwrights relied on descriptive language to set the mood, the time of day, and the location of each scene. For example, in Act II, Scene ii of *The Tempest*, Shakespeare leads Trinculo to proclaim

Here's neither bush nor shrub, to bear  
off any weather at all, and another storm  
brewing; I hear it sing i'th' wind: yond  
same black cloud, yond huge one, looks  
like a foul bombard that would shed his  
liquor.

Rather than building expensive sets and employing lighting to show the audience what is happening, the actor simply announces that the ground is barren and the sky is darkening in the way it would if it should soon be raining. Scene-setting language added pages to a play's script, and, consequently, the plays became very long. Actors often had to deliver their lines at high speeds, just to get the audiences out of the theatre (and back to work) in a respectable amount of time.

Though playhouses like the Globe were always full, they still had a tough time making the bills. City leaders often tried to shut down the theatres on the grounds that they encouraged sickness, immoral behavior, and absence from work. Sometimes, their efforts succeeded, and theatres were forced out of the city and across the river Thames. In such cases, theatres would continue to put on plays, but they would advertise them by flying flags over their performance spaces—a different color for each type of play: a white flag meant comedy, a black flag meant tragedy, and a red flag meant history.

## BEING AN AUDIENCE MEMBER TODAY

Today, movies and television take audiences away from what was once the number one form of entertainment: going to the theatre. But attending a live performance is still one of the most thrilling and active forms of spending time. In a theatre, observers are catapulted into the action, especially at an intimate venue like *A Noise Within*, whose thrust stage reaches out into the audience and whose actors can see, hear, and feel the response of the crowd. Although in the past playhouses could sometimes be rowdy, today participating in the performance by giving respect and attention to the actors is the most appropriate behavior at a theatrical performance. Shouting out or even whispering can be heard throughout the auditorium, as can rustling paper or ringing phones.

After *A Noise Within*'s performance of *The Tempest*, you will have the opportunity to discuss the play's content and style with the performing artists and directors. You may wish to remind students to observe the performance carefully or to compile questions ahead of time so they are prepared to participate in the discussion.

## ...He looks out o'er yon sea which sunbeams cross

And recross till they weave a spider-web  
...And talks to his own self, howe'er he please,  
Touching that other, whom his dam called God.  
...Moreover Prosper and Miranda sleep  
In confidence he drudges at their task,  
And it is good to cheat the pair, and gibe,  
Letting the rank tongue blossom into speech.]  
...Himself peeped late, eyed Prosper at his books  
Careless and lofty, lord now of the isle:  
Vexed, 'stitched a book of broad leaves, arrow-shaped,  
Wrote thereon, he knows what, prodigious words;  
Has peeled a wand and called it by a name;  
Weareth at whiles for an enchanter's robe  
The eyed skin of a supple oncelot;  
And hath an ounce sleeker than youngling mole,  
A four-legged serpent he makes cower and couch,  
Now snarl, now hold its breath and mind his eye,  
And saith she is Miranda and my wife:  
'Keeps for his Ariel a tall pouch-bill crane  
He bids go wade for fish and straight disgorge;  
Also a sea-beast, lumpish, which he snared,  
Blinded the eyes of, and brought somewhat tame,  
And split its toe-webs, and now pens the drudge  
In a hole o' the rock and calls him Caliban...  
...'Saith He is terrible: watch His feats in proof!  
One hurricane will spoil six good months' hope.  
He hath a spite against me, that I know,  
Just as He favours Prosper, who knows why?  
So it is, all the same, as well I find...

...'Would, to appease Him, cut a finger off,  
Or of my three kid yearlings burn the best,  
Or let the toothsome apples rot on tree,  
Or push my tame beast for the orc to taste:  
...Hoping the while, since evils sometimes mend,  
Warts rub away and sores are cured with slime,  
That some strange day, will either the Quiet catch  
And conquer Setebos, or likelier He  
Decrepit may doze, doze, as good as die...

*Excerpts from "Caliban Upon Setebos," by Robert Browning*

# About Theatre Arts

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## THEATRE VOCABULARY

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These terms will be included in pre- and post-performance discussions at A Noise Within.

### **blocking**

The instructions a director gives his actors that tell them how and where to move in relation to each other or to the set in a particular scene.

### **character**

The personality or part portrayed by an actor on stage.

### **conflict**

The opposition of people or forces which causes the play's rising action.

### **genre**

Literally, "kind" or "type." In literary terms, genre refers to the main types of literary form, principally comedy and tragedy. It can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific sub-genres of tragedy and comedy such as the comedy of manners, farce or social drama.

### **motivation**

The situation or mood which initiates an action. Actors often look for their "motivation" when they try to dissect how a character thinks or acts.

### **props**

Items carried on stage by an actor to represent objects mentioned in or implied by the script. Sometimes the props are actual, sometimes they are manufactured in the theatre shop.

### **proscenium stage**

There is usually a front curtain on a proscenium stage. The audience views the play from the front through a "frame" called the proscenium arch. In this scenario, all audience members have the same view of the actors.

### **set**

The physical world created on stage in which the action of the play takes place.

### **setting**

The environment in which a play takes place. It may include the historical period as well as the physical space.

### **stage areas**

The stage is divided into areas to help the director to note where action will take place. Upstage is the area furthest from the audience. Downstage is the area closest to the audience. Center stage defines the middle of the playing space. Stage left is the actor's left as he faces the audience. Stage right is the actor's right as he faces the audience.

### **theme**

The overarching message or main idea of a literary or dramatic work. A recurring idea in a play or story.

### **thrust stage**

A stage that juts out into the audience seating area so that patrons are seated on three sides. In this scenario, audience members see the play from varying viewpoints. A Noise Within features a thrust stage.

### *Why do actors say “break a leg”?*

Perhaps the saying comes—in a complicated way—from the use of “leg.” In theatre, a “leg” is a part of the mechanics that open and close the curtain. To break a leg is to earn so many curtain calls that opening and closing the curtain over and over during final applause causes the curtain mechanics to break. At the outset of theatre tradition, players acted outdoors, where there were no stages or curtains. Applause came in the form of foot stomping, which could indicate another origin of this phrase.

### *Why is it bad luck to say “Macbeth” inside the theatre?*

There are many origins for this superstition. Old actors believe the witches’ song in *Macbeth* to possess the uncanny power of casting evil spells. The reasons for this fear usually bring tales of accidents and ill-fortunes that have plagued productions of the play throughout the world.

An alternative is that the superstition began in the days of stock companies, which would struggle to remain in business. Frequently, near the end of a season, a company would realize it was not going to break even, and, in an attempt to boost ticket sales, would announce the production of a crowd favorite: *Macbeth*. If times were particularly bad, the play would frequently be a portent of the company’s demise.

### *What is a ghost light?*

There is a superstition that if an emptied theater is ever left completely dark, a ghost will take up residence. In other versions of the same superstition the ghosts of past performances return to the stage to live out their glory moments. To prevent this, a single light called a ghost light is left burning at center stage after the audience and all of the actors and musicians have gone.

Now, those in the world of theatre know that a “dark” theatre is one without a play. There is nothing sadder to a dramatic artist than an empty house and a playless stage. Therefore, a light is left burning center stage so that the theatre is never “dark;” it is simply awaiting the next production.

### *What is a raked stage? Where do the terms upstage and downstage originate?*

Historically, stages were built on inclines, with the backs of the stages slightly higher than the fronts. The incline was called a rake and helped those in the back of the audience see the action onstage. Eventually, theatres started placing seats on inclines instead of stages, but the terminology stuck. Downstage is the front of the stage, closest to the audience, and upstage is the back of the stage. Some theatres, like A Noise Within, still participate in the tradition of using raked stages.

### *Why are actors called thespians?*

In the sixth century B.C., a Greek chorus performer named Thespis was the first person in history to step away from the chorus and speak by himself, exchanging dialogue with the group and impersonating a character instead of simply reciting a story as the chorus had done before then.



### RESOURCES FOR TEACHERS

The following is a list of resources used in the creation of this guide. They may prove helpful as you prepare your students to encounter the complexities of *The Tempest*.

Asimov, Isaac.  
*Asimov's Guide to Shakespeare*.  
Vols. I and II.  
New York: Avenel Books, 1970.  
An excellent source for historical context and plot analysis.

Bloom, Harold.  
*Shakespeare: The Invention of the Human*.  
New York: Riverhead Books, 1998.  
A critical analysis of Shakespearian characters, including comparison to other famous, historical characters before and after Shakespeare's time.

## About A Noise Within

A Noise Within's mission is to produce the great works of world drama in rotating repertory, with a company of professional, classically-trained actors. A Noise Within educates the public through comprehensive outreach efforts and conservatory training programs that foster a deeper understanding and appreciation of history's greatest plays and playwrights.

As the only company in southern California working in the repertory tradition (rotating productions using a resident ensemble of professional, trained artists), A Noise Within is dedicated solely to producing classical literature from authors such as Shakespeare, Moliere, Ibsen, Shaw, and Euripedes. The company was formed in 1991 by founders Geoff Elliott and Julia Rodriguez-Elliott, both of whom were classically trained at the acclaimed American Conservatory Theatre in San Francisco. They envisioned A Noise Within after recognizing a lack of professional, classical productions and education in Southern California and sought out and assembled their own company of actors to meet the need. All of A Noise Within's resident artists have been classically

trained, and a majority holds Master of Fine Arts degrees from some of the nation's most respected institutions, such as Juilliard, Yale, and the American Conservatory Theatre.

In its fourteen-year history, A Noise Within has garnered over 500 awards and commendations, including the Los Angeles Drama Critics' Circle's revered Polly Warfield Award for Excellence and the coveted Margaret Hartford Award for Sustained Excellence. In 2004, A Noise Within accepted an invitation to collaborate with the Los Angeles Philharmonic for a tandem performance of *A Midsummer Night's Dream* at the Hollywood Bowl.

More than 25,000 individuals attend productions at A Noise Within, annually, and 13,000 of those are young people participating in the company's arts education programming, which includes in-school workshops, conservatory training, and an internship program, as well as subsidized tickets to matinee and evening performances, discussions with artists, and study guides. ❖

### A Noise Within Study Guide

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*The Tempest* Costume Design by Jennifer Brawn Gittings  
*The Tempest* Set Design by Darcy Scanlin  
Production Photography by Craig Schwartz  
Graphic Design by Christopher Komuro

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