



By WILLIAM SHAKESPEARE  
Directed by JOSETTE BUSHELL-MINGO  
Set and Costume Designed by DREW FACEY  
Lighting Designed by BONNIE BEECHER  
Sound Designed by DAVE CLARKE

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# THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members.

To ensure the most positive experience, please review the following information prior to arriving at the theatre.

## **The following items are not allowed in the theatre:**

- Food and drink (except that which is sold during intermission and/or permitted by the Citadel Theatre, such as bottled water and ice cream or beverages in Citadel sippy cups).
- Cameras and other recording devices (please note that taking photographs or other recordings in the theatre is strictly prohibited by law).

## **Basic courtesy:**

- Turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience during the performance – it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.
- For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

## **Inappropriate behaviour:**

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member. Inappropriate behaviour includes, but is not limited to:

- Talking in the audience
  - The use of laser pointers or other light or sound-emitting devices
  - Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)
- Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission.

## CAST AND CREATIVE TEAM

### CAST

LORNE CARDINAL	Prospero
NADIEN CHU	Queen Alonsa
JARRET CODY	Sebastian/Ariel/Movement Coach
BRAYDON DOWLER-COLTMAN	Ferdinand/Ariel
HAYLEY HUDSON	Ariel
THURGA KANAGASEKARAMPILLAI	Miranda
DEREK KWAN	Antonio
SAGE LOVELL	Ariel
ELIZABETH MORRIS	Trincula
TROY O'DONNELL	Stephano
BARBARA POGGEMILLER	Ariel
DENISE READ	Gonzala/Ariel
RAY STRACHAN	Caliban/Fight Captain
SUCHITHTHA WICKREMESOORIYA	Ariel
HODAN YOUSOUF	Ariel

### CREATIVE TEAM

Director	JOSETTE BUSHELL-MINGO
Set and Costume Designer	DREW FACEY
Lighting Designer	BONNIE BEECHER
Sound Design & Original Composition	DAVE CLARKE
Fight Director	JONATHAN HAWLEY PURVIS
Assistant Directors	TIPHAINE GIRAULT-BATH & VALERIE PLANCHE
Dramaturg	HEATHER INGLIS
Stage Manager	MICHELLE CHAN
Assistant Stage Manager	SANG-SANG LEE
Apprentice Stage Manager	IRA TUZLUKOVA
ASL Consultants	KATHY DOLBY, CHRISTINE SPINK-MITCHELL
ASL Interpretation Coordinator	CARLA DUPRAS

This production of *The Tempest* is written to incorporate the creativity of both Deaf and hearing actors, directors, spoken English and American Sign Language, and bi-cultural consultants, says Bushell-Mingo. The acting ensemble features both Deaf and hearing artists.

## CHARACTERS

*PROSPERO – Duke of Milan – overthrown by his brother*

*MIRANDA - Daughter to Prospero*

*CALIBAN - The sole human inhabitant of the island previous to Prospero's arrival*

*ARIEL – A shapeshifter – born in the vortex of Prospero's rage*

*ALONSA - Queen of Naples*

*SEBASTIAN - Her brother*

*FERDINAND - Son to the Queen of Naples*

*ANTONIO – Prospero's brother, plots the death of Prospero*

*GONZALA – The Queen's elderly advisor*

*TRINCULA – The court jester*

*STEPHANO – The Queen's Priest*

## DIRECTOR'S NOTE

Welcome to *The Tempest*, Shakespeare's last, great play - re-imagined as a tragedy of love, revenge, and power. This is no ordinary tempest – it's the result of a unique creativity between Deaf and hearing actors, between American Sign Language and spoken Canadian English, and a celebration of the diversity of cultures within the Ensemble, full of dreams, images, visions, and magic.

This is NOT the first time that Deaf and hearing actors have worked together in the theatre. Many Deaf organizations and activists have been working for years to establish the rights of Deaf Artists and American Sign Language, to great success. But more must be done to include not only the Deaf community but all communities.

*The Tempest* process was a complex, political, artistic, passionate, and inspired time together – Shakespeare living at the centre and driving us on. Reminding us, in his last work - with shadows of absurd humour - the power of love, the darkness that lies in every human heart; and how, when our hubris is released, it can destroy everything in its path and, in the end, those we love.

Prepare yourself for the storm ...

**Josette Bushell-Mingo**

## **ABOUT THE AUTHOR**

### **THE LIFE OF WILLIAM SHAKESPEARE**

Since William Shakespeare lived more than 400 years ago, and many records from that time are lost or never existed in the first place, we don't know everything about his life. For example, we know that he was baptized in Stratford-upon-Avon, 100 miles northwest of London, on April 26, 1564. But we don't know his exact birthdate, which must have been a few days earlier.

We do know that Shakespeare's life revolved around two locations: Stratford and London. He grew up, had a family, and bought property in Stratford, but he worked in London, the centre of English theatre. As an actor, a playwright, and a partner in a leading acting company, he became both prosperous and well-known. Even without knowing everything about his life, fans of Shakespeare have imagined and reimagined him according to their own tastes.

### **BIRTH AND CHILDHOOD**

William Shakespeare was probably born on or about April 23, 1564, the date that is traditionally given for his birth. He was John and Mary Shakespeare's oldest surviving child; their first two children, both girls, did not live beyond infancy. Growing up as the big brother of the family, William had three younger brothers, Gilbert, Richard, and Edmund, and two younger sisters: Anne, who died at seven, and Joan.

Their father, John Shakespeare, was a leatherworker who specialized in the soft white leather used for gloves and similar items. A prosperous businessman, he married Mary Arden, of the prominent Arden family. John rose through local offices in Stratford, becoming an alderman and eventually, when William was five, the town bailiff — much like a mayor. Not long after that, however, John Shakespeare stepped back from public life; we don't know why.

Shakespeare, as the son of a leading Stratford citizen, almost certainly attended Stratford's grammar school. Like all such schools, its curriculum consisted of an intense emphasis on the Latin classics, including memorization, writing, and acting classic Latin plays. Shakespeare most likely attended until about age 15.

### **MARRIAGE AND CHILDREN**

A few years after he left school, in late 1582, William Shakespeare married Anne Hathaway. She was already expecting their first-born child, Susanna, which was a fairly common situation at the time. When they married, Anne was 26 and William was 18. Anne grew up just outside Stratford in the village of Shottery. After marrying, she spent the rest of her life in Stratford.

In early 1585, the couple had twins, Judith and Hamnet, completing the family. In the years ahead, Anne and the children lived in Stratford while Shakespeare worked in London, although we don't know when he moved there. Some later observers have suggested that this separation, and the couple's relatively few children, were signs of a strained marriage, but we do not know that for certain, either.

Someone pursuing a theatre career had no choice but to work in London, and many branches of the Shakespeares had small families.

Shakespeare's only son, Hamnet, died in 1596, at the age of 11. His oldest daughter, Susanna, later married a well-to-do Stratford doctor, John Hall. Their daughter, Elizabeth, Shakespeare's first grandchild, was born in 1608. In 1616, just months before his death, Shakespeare's daughter, Judith, married Thomas Quiney, a Stratford vintner. The family subsequently died out, leaving no direct descendants of Shakespeare.

## ABOUT THE AUTHOR CONTINUED

### LONDON THEATRE

For several years after Judith and Hamnet's arrival in 1585, nothing is known for certain of Shakespeare's activities: how he earned a living, when he moved from Stratford, or how he got his start in the theatre. Following this gap in the record, the first definite mention of Shakespeare is in 1592, as an established London actor and playwright, mocked by a contemporary as a "Shake-scene." The same writer alludes to one of Shakespeare's earliest history plays, *Henry VI, Part 3*, which must already have been performed. The next year, in 1593, Shakespeare published a long poem, *Venus and Adonis*. The first quarto editions of his early plays appeared in 1594. For more than two decades, Shakespeare had multiple roles in the London theatre as an actor, playwright and, in time, a business partner in a major acting company, the Lord Chamberlain's Men. Over the years, he became steadily more famous in the London theatre world; his name, which was not even listed on the first quartos of his plays, became a regular feature — clearly a selling point — on later title pages.

### FINAL YEARS

Shakespeare prospered financially from his partnership in the Lord Chamberlain's Men (later the King's Men), as well as from his writing and acting. He invested much of his wealth in real estate purchases in Stratford and bought the second-largest house in town, New Place, in 1597.

Among the last plays that Shakespeare worked on was *The Two Noble Kinsmen*, which he wrote with a frequent collaborator, John Fletcher, most likely in 1613. He died on April 23, 1616. We also do not know the cause of his death. His brother-in-law had died a week earlier, which could imply infectious disease, but Shakespeare's health may have had a longer decline.

The memorial bust of Shakespeare at Holy Trinity Church in Stratford is considered one of two authentic likenesses, because it was approved by people who knew him. The other such likeness is the engraving by Martin Droeshout in the 1623 First Folio edition of Shakespeare's plays, produced seven years after his death by his friends and colleagues from the King's Men.

### A BRIEF TIMELINE OF SHAKESPEARE'S LIFE AS FAR AS IT IS KNOWN

<b>1556</b>	Robert Arden dies and leaves his daughter, Mary, property in his will
<b>1557</b>	John Shakespeare marries Mary Arden
<b>1558</b>	Elizabeth I is crowned Queen
<b>1564</b>	Shakespeare is born and baptized
<b>1576</b>	The first public playhouse is built in London
<b>1579</b>	Shakespeare's father gets into financial difficulties
<b>1582</b>	Shakespeare marries Anne Hathaway in November by special license
<b>1583</b>	Shakespeare's daughter Susanna is born
<b>1585</b>	Twins, Hamnet and Judith, are born to Anne and William Shakespeare
<b>1589-90</b>	Probable dates for <i>Henry VI Part I</i>
<b>1590-91</b>	Probable dates for <i>Henry VI Part II</i> and <i>III</i>
<b>1591</b>	The first reference to Shakespeare in London's literary world
<b>1592-93</b>	<i>Richard III</i> and poem <i>Venus and Adonis</i>
<b>1592</b>	<i>The Comedy of Errors</i>
<b>1593-4</b>	Poem, <i>The Rape of Lucrece</i>

- Plays *Titus Andronicus*, *The Taming of the Shrew*
- 1593-1599** *Sonnets*
- 1594** *The Two Gentlemen of Verona*
- 1594-95** *Love's Labour's Lost*
- 1594-96** *King John*
- 1595** *Richard II*
- 1595-96** *Romeo and Juliet* and *A Midsummer Night's Dream*
- 1596** Shakespeare's son Hamnet dies  
The Shakespeare family is granted a coat of arms  
The Globe Theatre is built  
*The Merry Wives of Windsor*
- 1596-97** *The Merchant of Venice*, *Henry IV Part I*
- 1598-99** *Much Ado About Nothing*
- 1599** The Globe opens, *Henry V*, *As You Like It*, *Julius Caesar*
- 1600** John Shakespeare dies
- 1600-1601** *Hamlet* and poem *The Phoenix and Turtle*
- 1601** *Twelfth Night*, *Troilus and Cressida*
- 1602 -03** *All's Well That Ends Well*
- 1603** Queen Elizabeth dies  
James I becomes patron to the Lord Chamberlain's Men. They become known as the King's Men. Shakespeare makes his last recorded performance in a play by Ben Jonson
- 1604** *Measure for Measure*, *Othello*
- 1605** *King Lear*
- 1606** *Macbeth*
- 1607** *Antony and Cleopatra*  
Shakespeare's daughter, Susanna, marries Dr. John Hall
- 1608** Shakespeare's granddaughter, Elizabeth Hall, is born  
Shakespeare's mother, Mary, dies
- 1607-8** *Coriolanus*, *Timon of Athens*, *Pericles*
- 1608** The opening of Blackfriars Playhouse
- 1609-10** *Cymbeline*
- 1610** Shakespeare returns to New Place in Stratford
- 1610-11** *The Winter's Tale*
- 1611** *The Tempest*
- 1612-13** *Henry VIII*
- 1612** The Globe Theatre burns down  
*The Two Noble Kinsmen*
- 1616** Shakespeare writes his will in March and dies in April
- 1623** Hemming and Condell collect all Shakespeare's plays together and publish them

## SYNOPSIS\*

A ship carrying Alonso King of Naples, his son Ferdinand, Antonio, and other nobles, is wrecked in a storm created by the spirit Ariel, under the magic art of Prospero. Prospero's daughter Miranda, afraid for the voyagers, is told they are safe. He explains to her that he is the rightful Duke of Milan, usurped by Antonio, and that they had arrived on their island many years before after being sent out to sea by some of those whom he now has in his power.

As Miranda sleeps, Ariel reports that the lords are on the island as he had commanded, with Ferdinand separated from the others. Caliban, an inhabitant of the island who is also controlled by Prospero, expresses his hostility to Prospero, but is forced to do his bidding. Prospero gets Ariel to lead Ferdinand across the island so that he meets Miranda, and they fall in love. To test his worth, Prospero makes Ferdinand carry out menial tasks.

Alonso and the lords begin their search for Ferdinand, though they fear him drowned. Antonio persuades Alonso's brother Sebastian to kill the king and claim his throne, but Ariel intervenes and stops them. Caliban encounters Alonso's jester Trinculo and butler Stephano, whom he decides to serve with the aim of persuading them to kill Prospero. They get drunk, and Prospero sends Ariel to confuse and play tricks on them.

A magical banquet is placed before the lords. As they prepare to eat, Alonso, Sebastian, and Antonio are fiercely reprimanded for their past deeds by Ariel. Alonso runs off, followed by the others. Prospero brings Iris, Juno, and Ceres into a ceremony celebrating Ferdinand and Miranda's betrothal. He has Ariel and other spirits chase Caliban, Stephano, and Trinculo away through the marshes, to foil their plot against him. He then vows to give up his magical powers once he has achieved his ends, and to free Ariel, who has been begging for liberty.

Ariel leads the lords to Prospero, and they stand in a trance before him. He rouses them, and they beg forgiveness, which Prospero grants, and he is restored to his dukedom. Ferdinand and Miranda are revealed to them. Ariel leads in the sailors from their ship, and then Caliban, Trinculo, and Stephano. Caliban regrets his service to Stephano and Trinculo, and promises to behave. Prospero sets Ariel free, and finally asks the audience for his own release, through their applause.

<https://www.playshakespeare.com/the-tempest/synopsis>

*\*Please note that this is a synopsis of the traditional Shakespeare play The Tempest. The production you're about to see has been reimagined and plot points may vary.*

## ASL AND DEAF CULTURE

### How many Deaf people are there?

The Canadian Association of the Deaf (CAD) uses the standard rule of “one in 10 percent” (or, one percent of the population), with strong disclaimers.

This proportion is generally thought to include the culturally Deaf — those born with no hearing who use American Sign Language as their method of communication, among other characteristics; as well as the “late-deafened” — those who lose their hearing later in life, but who learned and used verbal / written communication throughout the majority of their lives. The late-deafened may or may not adopt American Sign Language as a method of communication after losing all or most of their hearing and verbal communication is no longer possible.

This statistic is based on the application of U.S. data on the Canadian population. By this association, assuming Canada’s population in the year 2012 to be approximately 33.5 million, of those, roughly one percent, or 350,000 persons, would be culturally and linguistically Deaf.

### Proper Terms and Definitions

The Deaf, deafened and hard of hearing are all very distinct groups.

deaf [small ‘d’]: a term used to refer to a person with little or no functional hearing. It may also be used to refer to those who are audiologically deaf but do not identify with the Deaf community.

Deaf [big ‘D’]: is used as a sociological term referring to those individuals who are audiologically deaf or hard of hearing who identify with and consider themselves a part of the culture, society and language of deaf people based on the use of sign language.

deafened (also known as late-deafened): is used to refer to those people who lose all their hearing later in life and have been raised in a culture of spoken, written communication.

D/deaf: is used as a collective noun to refer to both those who identify with Deaf culture and those who do not.

oral deaf: a deaf person whose preferred mode of communication is verbal and auditory. An oral deaf person who uses both speech and ASL may be considered a member of the Deaf community.

hard of hearing: a term used to refer to a person whose hearing loss ranges from mild to profound and whose usual means of communication is speech.

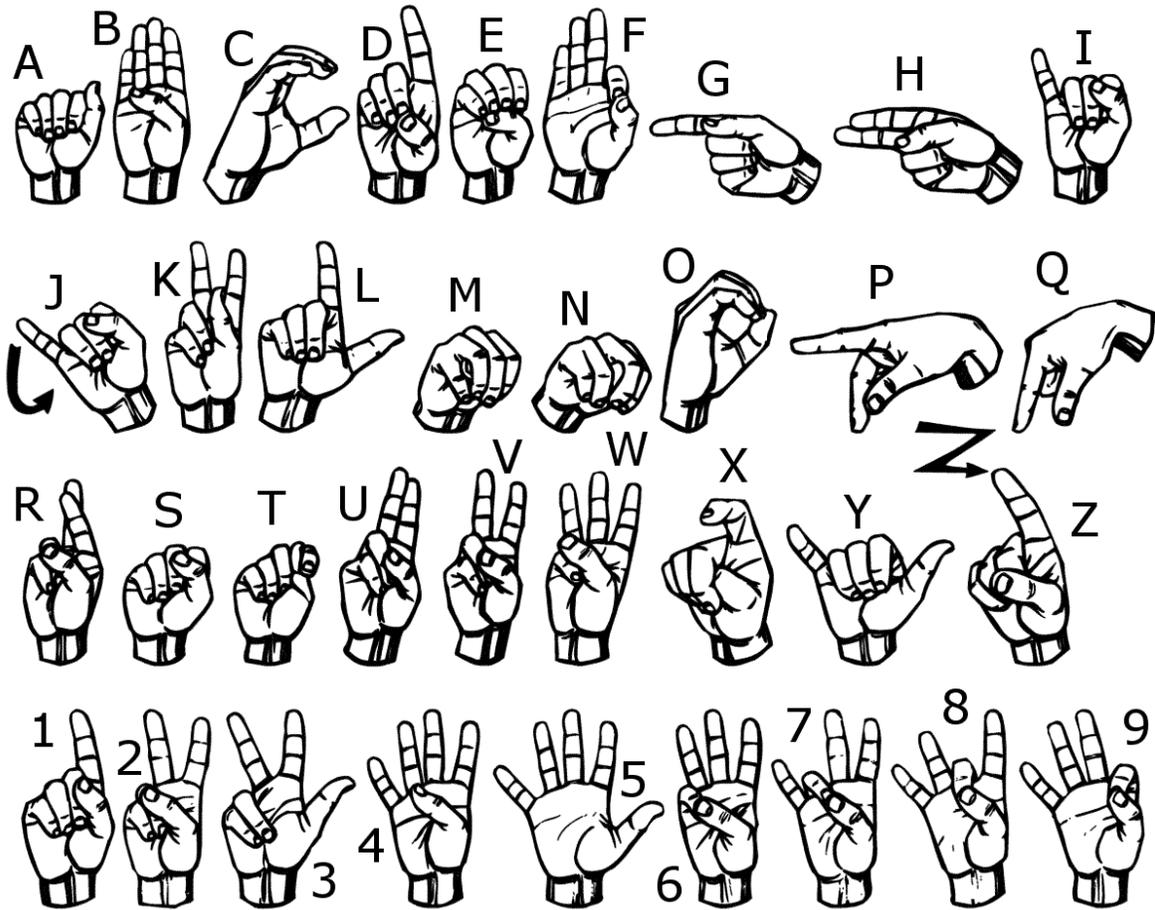
hearing impaired: a term most often used by the medical community but not accepted by the Deaf community as it emphasizes a disability or problem.

## **ASL AND DEAF CULTURE CONTINUED**

### **Deaf Culture**

Commonly, the uppercase 'Deaf' is used when referring to a particular group of deaf people who share a language – American Sign Language (ASL) – and a culture. The members of this group have inherited their sign language, use it as a primary means of communication among themselves, and hold a set of beliefs about themselves and their connection to the larger society. This group is distinctive from those who find themselves losing their hearing because of illness, trauma or age; although these people share the condition of not hearing, they do not have access to the knowledge, beliefs, and practices that make up the culture of Deaf people.

Identification as culturally Deaf is not simply a shared camaraderie with others who have a similar physical condition, but is, like many other cultures in the traditional sense of the term, historically created and actively transmitted across generations. Deaf people have found ways to define and express themselves through their stories, performances, and everyday social encounters. The richness of their sign language affords them the possibilities of insight, invention, and irony.



## ASL AND DEAF CULTURE CONTINUED

Although the first record of a signed language was in the early 17th century, signed languages probably existed as long as there were civilizations. Sign languages had existed whenever there were deaf people.

The first known book on sign language was published in 1620 by Juan Pablo de Bonet. While a treaty for teaching “mute people to speak,” Bonet’s book also published a manual alphabet to improve communication with deaf students.

In 1755, Abbe Charles-Michel de l’Epee of Paris founded the first public (free) school in Paris for deaf students. Many of l’Epee’s disciples founded schools for deaf students in their respective countries throughout Europe using the *Langue des Signes Francaise* (LSF).

In 1815, Thomas Hopkins Gallaudet travelled to Europe to study methods for teaching Deaf students. At a public demonstration in England, Gallaudet met Abbe Roch-Ambroise Sicard and Jean Massieu who then invited him to visit their school in Paris.

While in Paris learning the teaching methods using LSF, Gallaudet asked Laurent Clerc – a deaf teacher who was also a graduate of the school -- to come to America and help him set up a school for deaf students. Laurent Clerc accepted Gallaudet’s invitation to travel to America. During the 60 days of sailing to America, Gallaudet taught Clerc English while Clerc taught Gallaudet LSF. ([Laurent Clerc, A Profile](#))

In 1817, Gallaudet and Clerc opened the first of their schools in Connecticut. It was called the Connecticut Asylum for the Education and Instruction of Deaf and Dumb Persons (now called the American School for the Deaf) in Hartford. By the end of the first year, there were 31 students from various New England cities which included students from Martha's Vineyard, Massachusetts and Henniker, New Hampshire.

Martha's Vineyard and Henniker were two full-fledged communities where deaf and hearing residents of the island were communicating in a form of signed language. "Among the possible sources of the present American Sign Language would be Clerc's LSF, the homesigns students brought from home and from some small scattered Deaf communities, pantomime, and new signs generated in the setting of the school." ([Journey to the Deaf World](#)).

Today's ASL was thus strongly influenced by the American School for the Deaf (ASD). Deaf students who graduated from ASD would go to different states to set up new schools for deaf students and would thus pass down to the next generation of deaf students the "contact language" that has become today's ASL.

## **SOUND OFF**

Sound Off is Canada's national festival dedicated to the Deaf performing arts. Sound Off brings Deaf artists from across the country to share their stories, their talents and the beauty of American Sign Language on stage. The most recent festival ran from February 13th to 17th, 2019 at the ATB Financial Arts Barns in the heart of Edmonton's historic Old Strathcona neighborhood. Sound Off is dedicated to making theatre accessible for both Deaf and hearing audiences and celebrating the stories and talents of Deaf performers from across the country, as well as the beauty of American Sign Language.

## **PRODUCTION ELEMENTS**

### **PROSCENIUM STAGE**

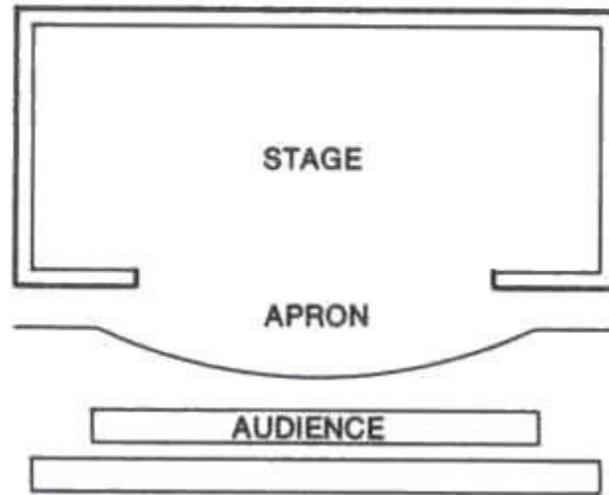
A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called "proscenium theatres" because they retain the other characteristics of this style of theatre.

Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged

grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

## Proscenium Theatre



### DISCUSSION QUESTIONS

1. How did the elements of the production (set, lighting, music) impact the play?
2. What are the main themes of *The Tempest*?
3. What is your experience with Shakespeare? How does this affect your expectations of the play?
4. Have you seen a different version of *The Tempest*? How does this production compare to other versions or other Shakespeare plays you have seen?
5. The character of Ariel is played by several actors. Why do you think this decision was made? What was the effect?
6. *The Tempest* was written in 1611. What similarities can you find to modern-day life?
7. Which Shakespeare play would you adapt for a modern audience? What aspects of the play would you keep/change?
8. This production is performed by both Deaf and hearing actors. How did this affect your experience?

9. Shakespeare plays can sometimes be a challenge to understand/follow. This version uses different methods of communication (instead of simply using speech). How did this affect your understanding?
10. *The Tempest* is set on an unnamed Mediterranean island during a time of great geographical exploration/discovery. How does this affect the characters' beliefs and expectations? Can you think of a real-life example of explorers traveling into the unknown and their experiences? What was the effect on the real-life people already living there?

## **FURTHER READING/REFERENCES**

<http://www.soundofffestival.com/>

<https://deafalberta.ca/>

<https://www.citadeltheatre.com/artists-learning/audience-enrichment/interviews-with-cast-and-creative-teams/the-tempest>