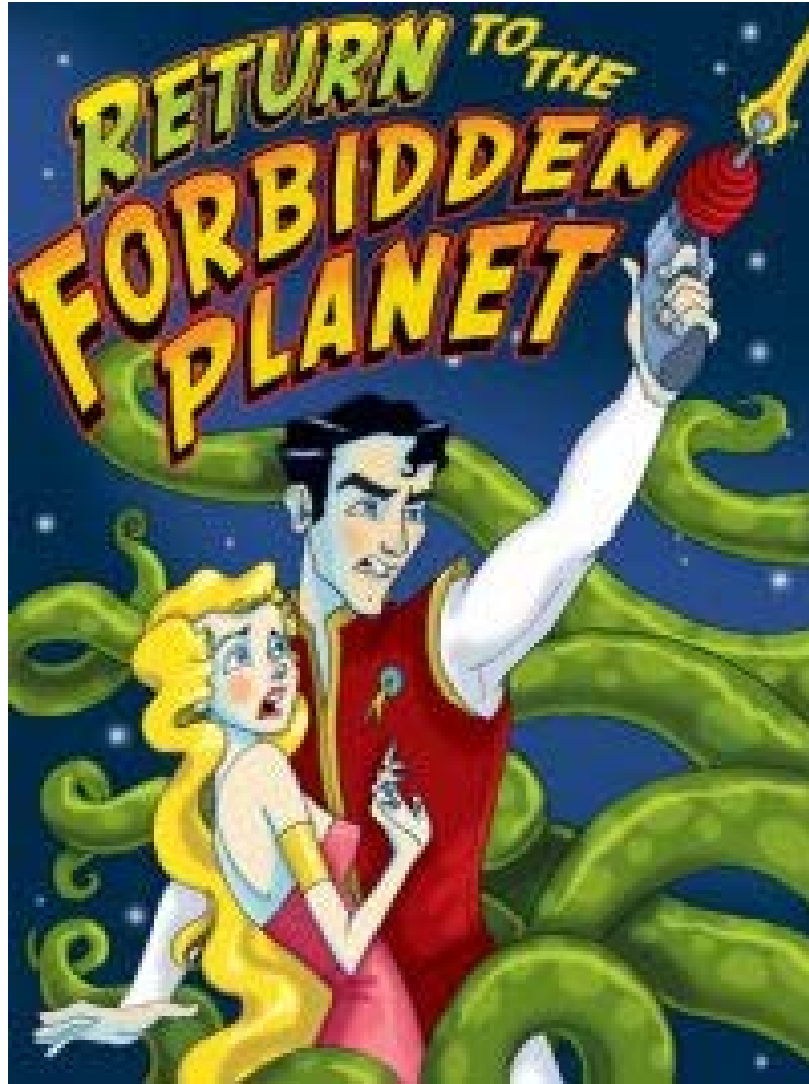


JPAS Presents:



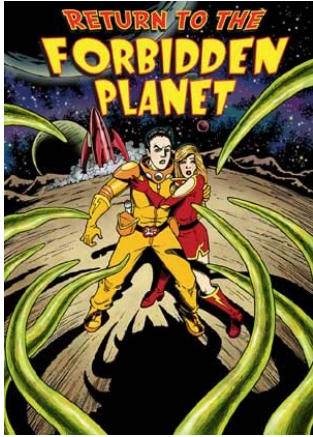
## A Study Companion

Jefferson Performing Arts Society. 1118 Clearview Parkway.  
Metairie, Louisiana 7000. **PHONE: 504 885 2000. FAX: 504 885 3437**

# Return to the Forbidden Planet

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## Teacher's Notes

**H**ello and **W**elcome to the JPAS Arts Adventure Series, a land where dreams turn into reality.

In its regional premier, this uproarious rock-n-roll musical is a sci-fi take on Shakespeare's *The Tempest* and the 1950's cult film classic, *Forbidden Planet*.

This Study Companion contains lists of Louisiana's State Department of Education Content Standards and Benchmarks that correspond to each section, as well as lists of additional on-line resources.

These individual sections will introduce readers to the academic content of *Forbidden Planet* as we investigate various literary forms, and, contemplate the interconnections between English language arts, U.S. history. This companion opens with a history behind the story, from Shakespeare to Bob Colton, followed by a synopsis of the plot and an overview of all the musical numbers.

Much of this information comes from the Internet, and all sources are listed following each section.

Lesson plans also accompany many of the sections.

We invite you to join this, our 31st season.

Let the Adventure begin...

## Louisiana

### Educational Content Standards and Benchmarks

Content Standards and Benchmarks will be included in each section of this companion. In the interest of brevity, **Content Standards and Benchmarks** will be listed for either grades K-4 or 5-8 only. Most Content Standards and Benchmark coding for each subject is similar, and can be adapted for every grade level.

As an example, English Language Arts Content Standard Three, **“Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting,** has

corresponding Benchmarks across grade levels. The code is written **ELA** (English Language Arts,) **3** (Content Standard **3**,) and **E1** (grades **1-4**.) The same Benchmark applies to all grade levels. Coding can be converted as follows:

**ELA-3-E1** Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence **Grades 1-4**

**ELA-3-M1** Writing fluidly and legibly in cursive or printed form **Grades 5-8**

**ELA-3-H1** Writing fluidly and legibly in cursive or printed form **Grades 9-12**

As another example: Mathematics Content Standard NUMBER AND NUMBER RELATIONS, **“ In problem-solving investigations, students demonstrate an understanding of the real number system and communicate the relationships within that system using a variety of techniques and tools,”** has corresponding Benchmarks across grade levels.

The code is written **N** (Number and Number Relations,) **1** (Benchmark **1**,) and **E** (grades **1-4**.) The same Benchmark applies to all grade levels. Coding can be converted as follows:

**N-1-E** Constructing number meaning and demonstrating that a number can be expressed in many different forms (e.g., standard notation, number words, number lines, geometrical representation, fractions, and decimals); **Grades 1-4**

**N-1-M** Demonstrating that a rational number can be expressed in many forms, and selecting an appropriate form for a given situation (e.g., fractions, decimals, and percents); **Grades 5-8**

**N-1-H** Demonstrating an understanding of the real number system; **Grades 9-12**

**All Louisiana Content Standards and Benchmarks were**

**retrieved from:** <http://www.doe.state.la.us/lde/curriculum/home.html>

# History

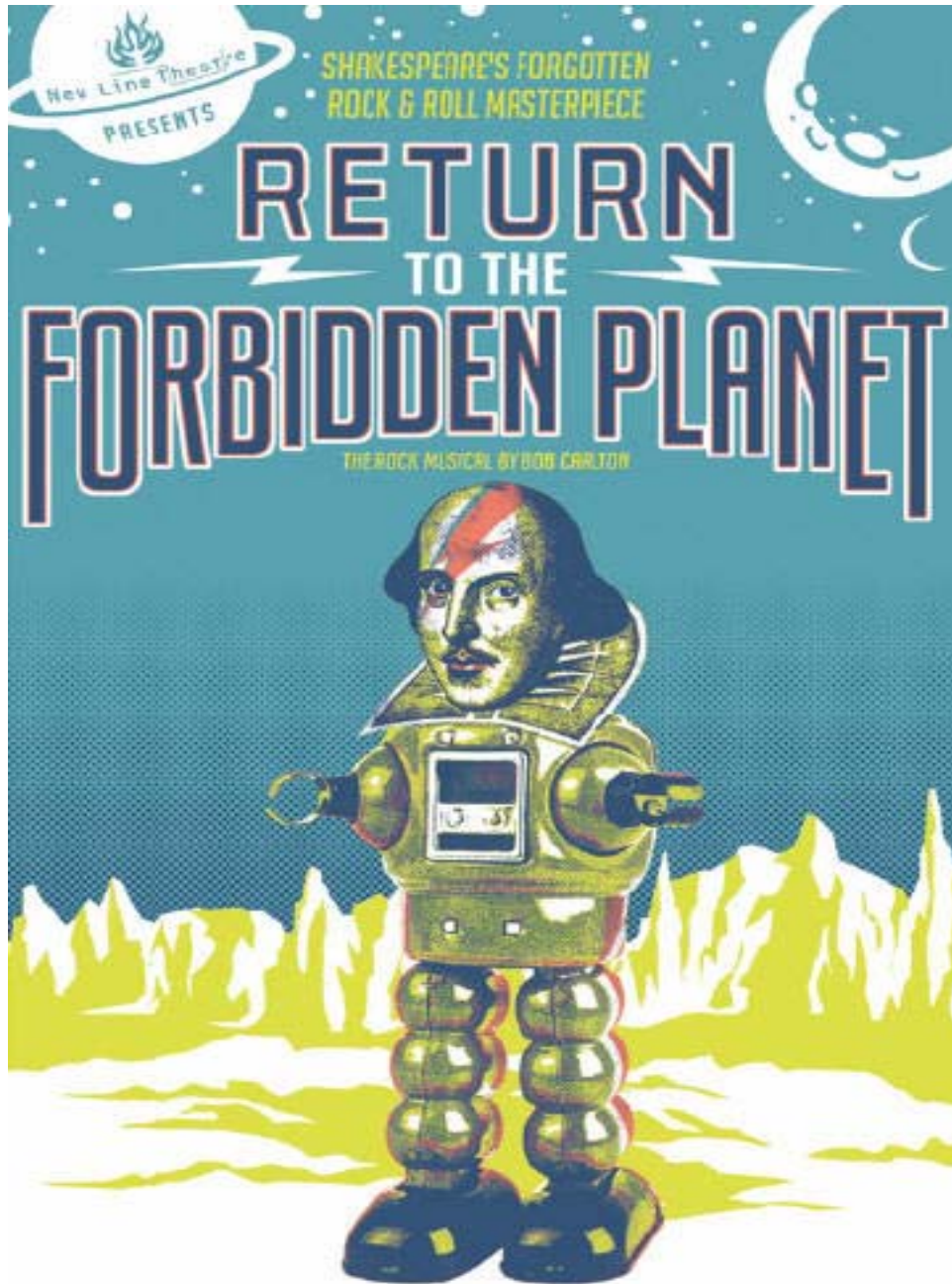


Image retrieved from: <http://www.newlinetheatre.com/rttfppage.html>

# The Tempest the play by William Shakespeare

**Introduction** - The play is loosely based on The Tempest, the play by William Shakespeare.

## Summary of the plot or story

King Alonso of Naples and his entourage sail home for Italy after attending his daughter Claribel's wedding in Tunis, Africa. They encounter a violent storm, or Tempest.

Everyone jumps overboard and they are washed ashore on a strange island inhabited by the magician Prospero who has deliberately conjured up the storm. Prospero is in fact the rightful Duke of Milan who had been put to sea to die with his three-year-old daughter Miranda by his brother, Antonio who was in league with of King Alonso.

Prospero and Miranda live in a cave on the island which is also inhabited by Ariel, a sprite who carries out the bidding of Prospero, and the ugly, half human Caliban. Caliban deeply resents Prospero as he believes that he is the rightful ruler of the island. He plots with some of King Alonso's company to murder Prospero. Miranda and Ferdinand fall deeply in love. Ariel rebukes King Alonso for his previous plotting against Prospero. More plots against Prospero are developed but they fail thanks to his magic. The play ends with all offenders repenting, even Caliban. Prospero regains his dukedom, Ariel calms the Tempest and everyone, except Caliban, leaves the island.

The themes discussed in the Tempest are freedom, friendship , repentance and forgiveness.

## Information provided about the play

William Shakespeare never published any of his plays and therefore none of the original manuscripts have survived. Eighteen unauthorized versions of his plays were, however, published during his lifetime in quarto editions by unscrupulous publishers (there were no copyright laws protecting Shakespeare and his works during the Elizabethan era). A collection of his works did not appear until 1623 (a full seven years after Shakespeare's death on April 23, 1616) when two of his fellow actors, John Hemminges and Henry Condell, posthumously recorded his work and published 36 of William's plays in the First Folio. Some dates are therefore approximate other dates are substantiated by historical events, records of performances and the dates plays appeared in print.

## Date first performed

The first recorded production of The Tempest was performed on November 1, 1611. In the Elizabethan era there was a huge demand for new entertainment and The Tempest would have been produced immediately following the completion of the play.

## Date was first printed

It is believed that The Tempest was first printed in 1623 in the First Folio. As William Shakespeare clearly did not want his work published details of the play would have therefore been noted, and often pirated without his consent, following a performance.

**The settings for the play**

The settings for The Tempest are a ship at sea and an unnamed, uninhabited island.

**The theme of the drama**

The play is categorized as a Comedy

**Number of words in the script**

The number of spoken words in The Tempest, according to the Complete Public Domain Text is 17,462

**Most important characters in The Tempest**

The most important characters in The Tempest are:  
Miranda, Prospero, Alonso, Ariel and Caliban.

**Complete List of Characters in The Tempest**

**Miranda**

**Prospero**

**Iris**

**Juno**

**Sycorax**

**Trinculo**

**Sebastian**

**Stephano**

**Gonzalo**

**Antonio**

**Ariel**

**Adrian**

**King Alonso**

**Ferdinand**

**Francisco**

**Caliban**

**Ceres**

**Famous Quotes / Quotations**

The quotes from the play are amongst Shakespeare's most famous, including:

**"We are such stuff as dreams are made on ..." (Act IV, Scene I)**

**"This thing of darkness..." (Act V, Scene I)**

**" . (Act II, Scene II).**

**History of the play**

The Tempest was not based on any real characters. It is believed that the island Shakespeare had in mind was the Bermudas when writing the Tempest.

**William Shakespeare's Main Source**

Shakespeare probably based The Tempest on Montaigne's essay "Of Cannibals". It is interesting to note that Caliban is almost an anagram for cannibal. The account of the wreck of the Sea Venture in the Bermudas in 1609 was also a probable source of information.

**Inspiration from the drama**

The Tempest has inspired other works such as the films starring John Cassavetes and Gena Rowlands. Another famous production stars Peter Fonda. The acclaimed Sci-Fi film production of The Forbidden Planet is also based on The Tempest. The classic sci-fi film Forbidden Planet was also based on the play.

Retrieved from: <http://www.william-shakespeare.info/shakespeare-play-the-tempest.htm>

## **Shakespeare's Characters**

**The most famous of playwrights - the most famous of plays. The plots range from comedy to tragedy and the great male and female comic and tragic characters who bring the plots and stories to life are the wonderful people that the great Bard created. Not only do we remember the stories but we remember the people - we all have our favorites. But the plays of William Shakespeare go even further - we actually recall exactly what an individual character says! How many of us can quote from movies that we have seen? There are a few. But not many ! Compare these multi-million dollar movies to the plays of the Bard. Here are a few examples of why the works of the Bard live on for hundreds of years after they were written and why we can all relate to the picture that the character has painted and why the great, the good, the comic and the evil characters of William Shakespeare will never be forgotten:**

**"This above all: to thine own self be true" Hamlet quote (Act I, Sc. III)**

**"In my mind's eye". Hamlet quotation (Quote Act I, Scene II)**

**"Cry ' Havoc ' and let slip the dogs of war". Julius Caesar Quote (Act III, Sc. I)**

**"In the twinkling of an eye". The Merchant of Venice Quote Act ii. scene. 2**

**"The course of true love never did run smooth". A Midsummer Night's Dream Quote (Act I, Scene I)**

**"What's in a name? That which we call a rose by any other name would smell as sweet". Romeo and Juliet Quote ( Act II, Sc. II)**

**Love, hate, anger, revenge, prejudice, humour, jealousy, revenge, deceit - we can relate to all of the emotions and all of the people that the great Bard has given to us.**

Retrieved From: <http://www.william-shakespeare.info/play-characters-the-tempest.htm>

## **Registration of Plays**

**During Shakespeare's time, plays were required to be registered prior to publication. It was important that plays were regulated as playwrights used the stage as a forum to express their own views on religion and politics. Registration provided an opportunity to invoke a form of censorship and the means to suppress too much freedom of thought and criticism of the crown and public affairs.**

## **Information provided about the plays**

**The Bard never published any of his plays and therefore none of the original manuscripts have survived. Eighteen unauthorized versions of his plays were, however, published during his lifetime in quarto editions by unscrupulous publishers (there were no copyright laws protecting Shakespeare and his works during the Elizabethan era). A collection of his works did not appear until 1623 (a full seven years after Shakespeare's death on April 23, 1616) when two of his fellow actors, John Hemminges and Henry Condell, posthumously recorded his work and published 36 of William's plays in the First Folio. Some dates are therefore approximate other dates are substantiated by historical events, records of performances and the dates plays appeared in print.**

## **Editions of Plays**

**This selection of Collections of Shakespeare conveys the number of different editions of the Plays of the Bard that have been published. Editions may vary in content and variations are generally detailed and explained in the modern forewords.**

**1623 The First Folio (F1)**

**1632 The Second Folio (F2)**

**1663 The Third Folio (F3) Second issue of the F3 in the following year includes Pericles.**

**1685 The Fourth Folio (F4)**

**1709 Nicholas Rowe's edition**

**1723-25 Alexander Pope's edition.**

**1733 Lewis Theobald's edition.**

**1734-5 Robert Walker's small-format editions of the individual plays**

**1734-6 Jacob Tonson**

**1743-4 Thomas Hanmer's edition.**

**1747 William Warburton's edition.**  
**1765 Samuel Johnson's edition.**  
**1767-8 Edward Capell's edition.**  
**1773 George Stevens's revision of Samuel Johnson's edition.**  
**1773-4 John Bell's edition - Based on the prompt books then being used in the London theatres.**  
**1778 Isaac Reed's revision of Stevens's Johnson edition.**  
**1790 Edmond Malone's edition.**  
**1791-1802 J. & J. Boydell's edition.**  
**1795 First American edition published at Philadelphia.**  
**1807 Francis Douce's edition**  
**1821 A revised edition of Malone, prepared by James Boswell.**  
**1822-23 Pickering edition.**  
**1838-43 Charles Knight's edition.**  
**1859-60 Mary Cowden Clarke's edition.**  
**1863-6 Clark, Wright and Glover Cambridge University Press edition.**  
**1870-1911 William J. Rolfe edition**  
**1899-1931 W. J. Craig and R. H. Case's 'The Arden Shake-speare'.**  
**1921-66 John Dover Wilson and Arthur Quiller-Couch's 'New Cambridge Shake-speare'.**  
**1937-59 George B. Harrison's 'Penguin Shake-speare'.**  
**1951 Peter Alexander's edition.**  
**1956-67 Alfred Harbage's 'Pelican Shake-speare'.**  
**1974 G. Blakemore Evans's 'Riverside Shake-speare'.The edition most widely used among US colleges**  
**1986 Stanley Wells and Gary Taylor's 'Oxford Shake-speare'.**

## **1995- Richard Proudfoot, Ann Thompson and David Scott Kastan's revision of the Arden (now known as 'Arden 3').**

### **Plays and the Globe Theatre**

**Plays were big!! There was money to be made!! There was a constant demand for new material!! Rivalry between the Theatres Playhouses was enormous!! As soon as plays were written they was immediately produced - printing followed productions! So the actors initially used 'foul papers' or prompts. Rival theater companies would send their members to attend plays to produce unauthorized copies of plays - notes were made and copied as quickly as possible. In Shakespeare's time copyright did not exist. Alternative versions of Shakespearean plays were produced! These unauthorized and inferior text copies of Shakespeare's plays are called Quarto Texts.**

**The success of the Elizabethan theaters, including that of the Globe, was such that other forms of Elizabethan entertainment were being seriously affected. In 1591 the growing popularity of theatres led to a law closing all theaters on Thursdays so that the bull and bear bating industries would not be neglected! Many of the plays of the Great Playwright were first featured in the Globe Theatre of London.**

**Retrieved from: <http://www.william-shakespeare.info/william-shakespeare-plays.htm>**

### **The Plays of William Shakespeare**

**This web-site lists all of Shakespeare's plays by category and alphabetical order. The site also provides a Chronology of Plays which includes a list of when plays were written and published. Sections provide the plot summary of each play, pictures, key dates, characters, history and the full script**

**Retrieved from: <http://www.william-shakespeare.info/william-shakespeare-plays.htm>**



## *Forbidden Planet*

*Forbidden Planet*, science fiction motion picture based on William Shakespeare's play *The Tempest* (1611?). Released in 1956, the film features Leslie Nielsen as Commander Adams, who travels with his crew to the planet Altair Four in order to investigate the lack of communication from an earth colony there. Adams and his crew discover that a mad scientist (played by Walter Pidgeon), his innocent daughter Altaira (Anne Francis), and a robot named Robby are the only remaining inhabitants of the planet. After one of the crew members tries to kiss Altaira, the entire space mission is jeopardized.

### Director

Fred M. Wilcox

### Cast

Walter Pidgeon (Dr. Morbius)

Anne Francis (Altaira)

Leslie Nielsen (Commander Adams)

Warren Stevens (Lieutenant 'Doc' Ostrow)

Jack Kelly (Lieutenant Farman)

Richard Anderson (Chief Quinn)

Earl Holliman (Cook)

George Wallace (Bosun)

Bob Dix (Grey)

Jimmie Thompson (Youngerford)

James Drury (Strong)

Harry Harvey, Jr. (Randall)

Roger McGee (Lindstrom)

Peter Miller (Moran)

Morgan Jones (Nichols)

Richard Grant (Silvers)

Robby the robot (Himself)

Retrieved from: [http://encarta.msn.com/encyclopedia\\_761597379/forbidden\\_planet.html](http://encarta.msn.com/encyclopedia_761597379/forbidden_planet.html)

# Forbidden Planet

The 1956 classic scifi film "**Forbidden Planet**" was surely one of the major sources of material for Star Trek and many other scifi films to come.

Here are some parallels between Forbidden Planet and Shakespeare's 1611 play *The Tempest*:



<b>Forbidden Planet</b>	<b>The Tempest</b>
set on a remote planet, Altair 4	set on an island in the Mediterranean Sea
the main character Morbius is a super-intelligent scientist (philologist) from Earth, living alone with his daughter Altaira	the main character Prospero is a magician from Milan, living in exile with his daughter Miranda
Robby the Robot	the tamed spirit Ariel
the (unnamed) "monster from the id," originally conjured by the lost Krell civilization	the beast Caliban, original ruler of the island
arrival of the Earth crew in their space ship	arrival of shipwrecked dignitaries from Milan
the Earth crew captain falls in love with the daughter	one of the dignitaries falls in love with the daughter



Robbie the Robot, the futuristic parallel to Shakespeare's spirit Ariel



The unnamed "monster from the id," the scifi version of Shakespeare's Caliban

At the end of *Forbidden Planet*, the captain takes the daughter Altaira into the space ship and, as they whisk away from Altair 4, they view its explosive demise caused by a nuclear chain reaction in the Krell furnaces deep within the planet. The final lines of the movie have the captain saying to Altaira:

"Altaira, about a million years from now the human race will have crawled up to where the Krell stood in their great moment of triumph and tragedy. And your father's name will shine again like a beacon in the galaxy. It's true, it will remind us that we are, after all, not God."

This is somewhat in parallel with Prospero's closing lines in his epilogue, in *The Tempest*:

"...Now I want  
Spirits to enforce, art to enchant,  
And my ending is despair,  
Unless I be relieved by prayer,  
Which pierces so that it assaults  
Mercy itself and frees all faults.  
As you from crimes would pardon'd be,  
Let your indulgence set me free."

Retrieved From: [http://www.spiritone.com/~brucem/triv\\_end.htm](http://www.spiritone.com/~brucem/triv_end.htm)



*Return to the Forbidden Planet* is a [Jukebox musical](#) by director [Bob Carlton](#) based on [Shakespeare's \*The Tempest\*](#) and the 1950s [science fiction film \*Forbidden Planet\*](#) (which itself drew its plot loosely from *The Tempest*).

Set in a future century on a spaceship, it includes a musical score with songs like Jerry Lee Lewis' Great Balls of Fire, Chuck Berry's Johnny B Goode, Fleetwood Mac's Albatross and the Beach Boys' Good Vibrations. The spaceship crash-lands and soon afterwards the planet's sole inhabitants, Dr Prospero and his daughter Miranda. Within seconds Miranda has fallen madly in love with Captain Tempest, the helmsman of the ship, and in turn, Cookie, the cook (oh such original names...) has fallen in love with her. Needless to say neither love is requited, at first...

The musical first played in London's [West End](#) in 1989, winning the [Olivier Award](#) for best musical.

Prior to its West End opening, the show had been seen at the Belgrade Theatre in Coventry and at the [Bubble Theatre](#), making its premiere back in 1983 as a late jam session featuring cast members from the Bubble Theatre. The Bubble Theatre is a theatre company in London, England. ...

Part of the show's production crew were Rhythm Method Productions, a production company set up by the cast members both from *Return to the Forbidden Planet* and Bob Carlton's other rock 'n' roll musical [From a Jack to a King](#). From a Jack to a King is a Jukebox musical by director Bob Carlton Categories: | ...

The plot follows the crew of a routine survey flight under the command of Captain Tempest. Their spaceship is drawn mysteriously to the planet D'Illyria where mad scientist Doctor Prospero and his lovely daughter Miranda are marooned.

The high energy show features a bevy of [1950s](#) and [1960s rock and roll](#) classics, performed on stage by the cast. The campy sci-fi setting is constructed of silvered space suit costumes and space ship sets concealing keyboards and drums. The show's dialogue derives considerable humour from a peppering of Shakespearean quotations, allusions and puns, including Captain Tempest's line 'Two beats, or not two beats?'. // Recovering from World War II and its aftermath, the economic miracle emerged in West Germany and Italy. ... The 1960s decade refers to the years from January 1, 1960 to December 31, 1969, inclusive. ... Rock and roll (also spelled Rock n Roll, especially in its

first decade), also called rock, is a form of popular music, usually featuring vocals (often with vocal harmony), electric guitars and a strong back beat; other instruments, such as the saxophone, are common in some styles. ...

The pre-recorded video narrator part was played in the original production by popular astronomer [Sir Patrick Moore](#). Sir Patrick Moore presenting *The Sky at Night*, October 2005 Sir Patrick Alfred Caldwell-Moore, CBE, HonFRS, FRAS (born 4 March 1923), known as Patrick Moore, is an English amateur astronomer who has attained legendary status in British astronomy as a writer, organizer and presenter of the subject. ...

On September 27, 1991, an [off-Broadway](#) production opened at in New York at the Variety Arts Theatre, a former [nickelodeon](#) and [pornographic movie](#) theatre. *Return to the Forbidden Planet* was the first theatrical production in the new venue. A notable cast member was [Julee Cruise](#), known to audiences from her role in *Twin Peaks*. The pre-recorded narrator was portrayed by [James Doohan](#), famous as "Scotty" from *Star Trek*. Off-Broadway plays or musicals are performed in New York City in smaller theatres than Broadway, but larger than Off-Off-Broadway, productions. ... Nickelodeon is an early 20th century form of small, neighborhood movie theaters in which admission was obtained for a nickel. ... Pornographic movies Pornography (Porn) (from Greek ἡ πόρνη (porne) prostitute and γράφω (grafe) writing), more informally referred to as porn or porno, is the explicit representation of the human body or sexual activity with the goal of sexual arousal. ... Julee Cruise is an American pop singer and actress best known for the lead vocal on *Falling*, the theme for the cult television series *Twin Peaks*. ... Doohan in an episode of *The Twilight Zone* (1963) James Montgomery Doohan (March 3, 1920 – July 20, 2005) was an Irish Canadian character and voice actor best known for his portrayal of Scotty in the television and film series *Star Trek*. ...

It played to mixed reviews, but was nominated for two [Outer Critics Circle Awards](#). It closed on April 26, 1992 after 243 performances. A cast album was released in 1991 by [Rhino Records](#). Begun during the 1949-1950 theater season, the Outer Critics Circle Awards are presented annually for theatrical achievements both on and Off-Broadway. ... Rhino Entertainment is a specialty record label originally known for releasing retrospectives of famous comedy performers, including Stan Freberg, Tom Lehrer, and Spike Jones. ...

The show was revived for touring productions in the [United Kingdom](#) in 1999, 2001 and 2002. A new production toured the UK in 2006 with the pre-recorded narrator being the virtuoso guitarist from [Queen](#), [Brian May](#). Queen are a seminal English rock band, formed in 1970 in London by Brian May, Freddie Mercury, and Roger Taylor, with John Deacon joining the following year. ... Brian Harold May CBE (Born July 19, 1947, in Hampton, Middlesex) is the lead guitarist for the English rock band Queen. ...

An archetypal science fiction film Science fiction film is a film genre that uses speculative, science-based depictions of imaginary phenomena such as extra-terrestrial lifeforms, alien worlds, and time travel, often along with technological elements such as futuristic spacecraft, robots, or other technologies. ...

Forbidden Planet is a 1956 science fiction film and a subsequent novelization by W.J. Stuart. ... // West End theatre is a popular term for mainstream professional theatre in London, or sometimes more specifically for shows staged in the large theatres of Londons Theatreland . Along with New Yorks Broadway Theatre, West End theatre is usually considered to represent the highest level of theatre in the... The Laurence Olivier Awards, previously known as The Society of West End Theatre Awards, were renamed in honour of British actor Laurence Olivier, Baron Olivier in 1984, having first been established in 1976. ...

Retrieved from: <http://www.nationmaster.com/encyclopedia/Return-to-the-Forbidden-Planet>

# HISTORY OF THE SHOW



The "Routine Scientific Survey Flight" as we know it, originally took off from a London Park in the mid 1980's. The Bubble Theatre Company originally performed "Shakespeare's forgotten rock and roll masterpiece" in a smaller, earlier form around the boroughs of London in a tent. Bob Carlton ran the Bubble Theatre and it was he, as Writer and Director, who unearthed this extraordinary show.

Through a long process of cultural archeology he put back together all of the missing lines and songs according to Shakespeare's original intentions. *The Tempest*, of course, is the non musical source material that Shakespeare must have written first. That play has almost become discarded now that we have the Bard's finished musical. Prospero and Miranda were always intended to have been exiled in Space by Prospero's wife Gloria (who does not appear in the original play) and rescued by the crew of a spaceship.

It was far-sighted of Shakespeare to realise the Ariel, Prospero's spirit servant, would have a microchip heart. The spirit of the Id takes over from the grotesque Caliban in this musical version and the drunken Stefano and Trinculo have combined and developed into the guitar twanging Cookie.

After a season at the Bubble, Shakespeare's rock and roll masterpiece was produced at the Everyman Theatre in Liverpool and at the Tricycle Theatre where the attention of West End Producer André Ptaszynski was drawn to it. Bob Carlton continued to unearth more and more of Shakespeare's script and lyrics. He even came across Sir Walter Raleigh's original half timbered Fender Stratocaster guitar. As the West End production was being set up it became clear that the real challenge would be the quest for more performers as the show turned into a larger scale musical. Each actor had to have a secure training in the speaking and acting of Shakespeare's blank verse, considerable experience in the classical theatre and the ability to play at least four different musical instruments to a professional standard. The country was scoured in a series of auditions in early 1989 to bring the company up to its full compliment for the West End opening.

Rodney Ford, the original designer, redesigned the spacecraft and Benny Ball was brought in to light it. Carole Todd choreographed the show for the West End and Bobby Aitken designed the sound system. Eminent patron and prima donna Pola Jones raised a great deal of the original investment with help of her old classmates at the Cranleigh and Swansea School of Ballet. To great acclaim and after a long "flight" the show opened at the Cambridge Theatre, London in September 1989 where it ran for 3½ years until January 1993.

Of course what follows is not without controversy. When **Return to the Forbidden Planet** won the Olivier Award for best musical in April 1990, it was the first time that the award had been given to William Shakespeare since his West Side Story in the 1950's. Some doubt his authorship of the whole show but Bob Carlton is adamant about its originality. Of course, critics have pointed out that William Shakespeare was only writing at the very beginning of the rock and roll period and it seems unlikely that a simple country boy from Stratford-Upon-Avon who wrote "Great Balls of Fire" could have possibly have also come up with "Good Vibrations". Some still believe that Francis Bacon or even better Ben Jonson may have in fact written "Johnny B Goode". We may never know!

**Enjoy your flight!**

Designed by Amanda Westlake - <http://www.rttfp.com> 2005

Retrieved from: <http://www.rttfp.com/history.php>



**FRENCH'S  
MUSICAL  
LIBRARY**



**RETURN TO THE  
FORBIDDEN PLANET**

by

**Bob Carlton**



**SAMUEL FRENCH, INC.**

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## **RETURN TO THE FORBIDDEN PLANET MUSICAL NUMBERS**

- WIPEOUT** by Patrick Connolly, Robert Berryhill, James Fuller, Ronald Wilson © 1963 (Miraleste Music & Robin Hood Music Co.)
- IT'S A MAN'S WORLD** by James Brown, Betty Newsome © 1966 (Unichappel Music, Inc.)
- GREAT BALLS OF FIRE** by Otis Blackwell, Jack Hammer © 1957 (Chappell & Co. and Unichappel Music, Inc.)
- DON'T LET ME BE MISUNDERSTOOD** by Gloria Caldwell, Sol Marchus, Bennie Benjamin © 1964 & 1965 (Bennie Benjamin Music, Inc., admin. by Chappell & Co.)
- GOOD VIBRATIONS** by Brian Wilson, Mike Love © 1966 (Irving Music, Inc.)
- THE SHOOP SHOOP SONG** by Rudy Clark © 1963 & 1964 (Alley Music Corporation and Trio Music, Inc.)
- I'M GONNA CHANGE THE WORLD** by Eric Burdon © (Rightsong Music, Inc.)
- A TEENAGER IN LOVE?** by Doc Pomus, Mort Shuman © 1959 (Unichappel Music, Inc.)
- YOUNG GIRL** by Jerry Fuller © 1968 (Warner-Tamerlane Publishing Corp.)
- SHE'S NOT THERE** by Rod Argent © 1964 (Marquis Music Co., Ltd./Al Gallico Music Corp.)
- SHAKIN' ALL OVER** by Johnny Kidd © 1960 (Mills Music, Inc.)
- GLORIA** by Van Morrison © 1965 (Unichappel Music, Inc.)
- WHO'S SORRY NOW?** by Bert Kalmar, Harry Ruby, Ted Snyder © 1923 (Mills Music, Inc.)
- TELL HER** by Bert Russell © 1953 (Screen Gems-EMI Music Inc.)
- OH, PRETTY WOMAN** by Roy Orbison, Bill Dees © 1964 (Acuff-Rose Publications, Inc.)
- ROBOTMAN** by Sylvia Dee, George Goehring © 1960 (Chappell & Co.)
- SHAKE, RATTLE AND ROLL** by Charles Calhoun © 1954 (Unichappel Music, Inc.)
- GO NOW** by Larry Banks, Milton Bennett © 1963 (Trio Music Co., Inc. admin. by Unichappel Music)
- ONLY THE LONELY** by Roy Orbison, Joe Melson © 1960 (Acuff-Rose Publications, Inc.)
- BORN TO BE WILD** Mars Bonfire © 1968 (Music Corp. of America)
- MISTER SPACEMAN** Roger McGuinn © 1966 (Tickson Music)
- MONSTER MASH** by Bobby Pickett, Leonard Capizzi © 1962, 1973 (Acoustic Music, Inc.)

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***Two parents both alike in dignity,  
In outer space, where we our play locate,  
From ancient grudge break to new mutiny,  
And on Forbidden Planet meet their fate.  
From forth the fatal loins of these two foes  
A lovely star-borne daughter takes her life,  
Whose teenage crush and adolescent woes  
Do drive her father mad and end his life.  
The fearful passage of his death-marked love,  
And the continuance of her mother's rage,  
Which but a monstrous end, naught could remove,  
Is now the two hours' traffic of our stage,  
The which, if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.  
– Return to the Forbidden Planet***

## RETURN TO THE FORBIDDEN PLANET

by Bob Carlton : Based - very loosely on the 1956 film *Forbidden Planet* which was a sci-fi version of William Shakespeare's *The Tempest*.

### Summary:

On a stormy night way back in the winter of 2009, mad scientist Doctor Prospero worked late in his laboratory, aided only by his wife, Gloria, as he developed the elusive formula with which he would change the world. The apparently faithful Gloria, however, duped him and sent him off into hyper-space in an old spacecraft. Unknown to Gloria, her infant daughter, Miranda, slumbered peacefully in the craft and was now catapulted light years into the future in her father's company. Fifteen years later, a routine survey flight under the command of the chisel-jawed Captain Tempest leaves earth's orbit with a new Science Officer aboard - a hard and bitter woman. As a shower of meteorites hits the ship, the Science Officer flees, and the craft is pulled inexorably towards the planet D'Illyria - the Forbidden Planet. The adventure begins...

### The Story:

#### Act 1

Scientific Survey Flight Nine takes off.

The Crew headed by Captain Tempest and Bosun Arras are joined by a new Science Officer. To Tempest's discomfort it is a woman. The spacecraft is caught in a violent asteroid storm which damages the ship. Unsure of what to do Tempest sends for the Science Officer. Bosun reveals she

has taken the last shuttlecraft and abandoned ship. There is a crash and the ship lands on an unfamiliar planet.

The Navigational Officer identifies it as D'illyria, however it is not marked on the charts. A face appears on the scanner screen, which Captain Tempest recognizes as Prospero, a great scientist who fifteen years ago defected to the other side. Prospero rejects this saying he was the victim of a dreadful plot. Just as his great invention was nearing fruition his beloved wife and partner Gloria betrayed him. She bundled him into a rotten satellite and sent him into space with little chance of survival. Unknown to her, their baby daughter was asleep on board. Touched by his tale Tempest welcomes him to feast with him on the ship. A disgruntled Cookie is not impressed as this means more work for him.

The air-lock opens and Prospero enters followed by a robot called Ariel. A beautiful teenage girl follows them. Prospero introduces her as his daughter, Miranda. She has seen no other humans except her father and is immediately struck by tempest's looks, and falls in love with him at first sight. Cookie too is love struck, and asks Bosun how he can win Miranda's love.

Ariel reports that the Science Officer is on her way to the ship. He also confides in Tempest and Bosun the secret of Prospero's great invention. Telegenesis, he explains, is a scientific process that can create matter simply by thought. This was the result of the drug the x factor which Prospero developed in his laboratory and tried himself.

Prospero is reluctant for Ariel to reveal his secrets, and dismayed at Miranda's feelings for Tempest, he tells her she must choose between them. Puzzled at her father's reaction she entreats him to look kindly on the Captain but says if she has to make a choice it will be Tempest. Seething with anger Prospero leaves. Tempest, though deeply attracted to Miranda, is fighting his emotions. When she declares her love for him he tells her that she is too young.

Cookie is beside himself with pain and jealousy. He is desperate to win the love Tempest has spurned. Prospero does not know how to control his anger, images take shape in his mind, he takes a test tube marked X Factor and drinks. He collapses.

A beep appears upon the screen. It is the Science Officer. Another beep is heard, a dreadful monster comes into view - a monster of the mind but tangible created from Prospero's drugged brain. The air-lock opens to admit Gloria pursued by the monster.

## Act 2

The fight continues and Gloria is rescued by Ariel who blows fire at the monster which explodes and vanishes. The Science Officer is brought face to face with Prospero, her husband. Prospero confronts her with the enormity of her crime and the destruction of a force which could have rid mankind of conflict, famine and disease. Tempest orders her to be relieved from duty. All are distracted by the Navigational Officer's report of damage to the craft sustained in the attack. Gloria is left in the custody of Cookie.

Seeing a chance to change her fortunes she promises Cookie that she will show him how to win her daughter's love. He must obtain the secret X Formula. Meanwhile as Cookie consults the Science Officer about love, Captain Tempest seeks Bosun's advice.

Prospero comes up with the solution to the damaged spacecraft. The crew and passengers undergo reverse polarity procedure. Gloria alone, is tortured by the complexity of her feelings for Prospero, the man she loves but has pledged to destroy.

Ariel enters having repaired the damage to the ship. As he talks to Tempest a sexy vamp appears, to Tempest's horror it is Miranda. Advising her to buy a jar of cleansing cream he exits. Heartbroken Miranda confesses to Ariel that she had thought that as she could not attract the captain with her youthful charms she should try a more obvious approach. Ariel consoles her, comforted Miranda says

what she really needs is a Robot man. Cookie enters with the stolen X Factor, he is aghast to see Miranda now kissing Ariel and attacks him. At the end of the fight Ariel has the formula which he eats. The bleeper goes, the monster is heard returning. Gloria enters and confronts Prospero. She tells him he is a man of sin whose force for good has become a force for evil as Prospero's genius brain has created an uncontrollable monster from the Id, man's own subconscious mind. Forced to recognise the truth of her statement. Recognising the real motive for Gloria's behaviour Prospero, in a heroic gesture of love and sacrifice, goes off to commit galactic suicide.

The crew prepares for take off. Miranda is comforted by Tempest who declares his love for her. As the craft takes off there is a tremendous rumble as the planet below them begins to disintegrate. Ariel explains that just as Prospero could create monsters he could also create great beauty as in D'illyria. With his suicide the Planet created from his imagination must also cease to be.

## Principal Characters

(plus Chorus)

- Captain Tempest - a Starship Captain, square-jaed, Boys' Own Paper hero and pipe smoker
- Dr. Prospero - a mad scientist marooned for 15 years of the planet Illyria
- Ariel - a hip robot
- Cookie - the ship's cook and a hopeless romantic
- Science Officer - a woman with a mysterious past
- Bosun Arras - one of the all-round good guys
- Navigation Officer - Prone to panic during intergalactic emergencies
- Miranda - Prospero's daughter, would be school queen and virgin
- Ensign Jock E. Schwartz - Friend to Cookie
- Newsreader - (on a video screen)
- Chorus

Retrieved from: [http://www.nodanw.com/shows\\_r/return\\_planet.htm](http://www.nodanw.com/shows_r/return_planet.htm)

## Activities and Lessons



Nu-nu (name of Krel scientist)



Multiplication of information  
(the boxed equations run  
simultaneously and in unison)



The Gateway (the 'memorizer')



Phrase Emphasizer



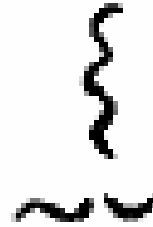
Mu-M (magnetic field)



gravitation



Meson forces



determinative (pertaining to or  
belonging to a specific group)

that separates or distinguishes  
a combining shorter form

## Middle School: Reading/Literature

# *The Tempest*: Its Influence on Art, Film, and Literature

### Literary Selection

- *The Tempest* by William Shakespeare
- "The Tempest" by Charles and Mary Lamb

### Objectives

- Students will learn to read, understand, and appreciate a Shakespearean play.
- Students will examine, discuss, and write about the influence that great literature has on the culture through art, film and other literature (allusion).
- Students will write a well-developed essay about a theme found in *The Tempest*.
- Students will answer multiple-choice questions online.
- Advanced students will rewrite a scene from the play.

### Overview

After students are given a list of characters and a short summary of the plot of *The Tempest*, the teacher will assign character parts for oral reading. The teacher will stop occasionally to discuss the meanings of difficult or interesting passages. The students will read the remainder of each Act for homework. Each class will begin with an overview of the previous events in the play. Then students will read the next Act aloud. This routine will continue until the play is read and understood. Students will then complete several activities designed to enhance their understanding of the play as well as the significance of this play as an art form. Students will read another version of the story (Charles and Mary Lamb), look at art and film, and write about the play. Advanced students will rewrite a scene and present to the class.

### Activities Before Reading

- Students read and copy names of characters. In notes, they will write short explanations of the characters:  
<http://www.sparknotes.com/shakespeare/tempest/characters.html>
- Students will read and discuss plot summary  
[http://absoluteshakespeare.com/guides/summaries/tempest/tempest\\_summary.htm](http://absoluteshakespeare.com/guides/summaries/tempest/tempest_summary.htm)  
(Some teachers may prefer not to have students read plot summary before reading the play. However, in this teacher's experience, 8th grade students need to know what the story is about before they begin in order to help them through the unfamiliar language they will encounter.)

- Students will copy Key Facts in notes:  
<http://www.sparknotes.com/shakespeare/tempest/facts.html>  
(See above comment. This could also be done after the play is read. The teacher should judge how much of the story should be known before the play is read.)

### Activities During Reading

- Students will read aloud and discuss play daily. (from text or online)  
<http://the-tech.mit.edu/Shakespeare/tempest/index.html>
- Students will be given reading assignments nightly. Teacher may choose to read aloud only the odd acts and assign the even acts to be read at home and discussed the next day.
- Students will read and discuss Charles and Mary Lamb's version of "The Tempest." (Background information to share with students: Charles and Mary Lamb were a brother-and-sister writing team who interwove the words of Shakespeare with their own prose versions of Shakespeare's stories in 1807.)  
<http://shakespeare.palomar.edu/lambtales/LTTEMP.HTM>

### Activities After Reading

- Students will examine art that has been influenced by *The Tempest*.
- Students will choose one painting on which to write about and the scene it depicts. The essay will also include an opinion as to whether or not the scene accurately displays the scene and if the painting depicts the characters or action in the way the student would have.  
[http://www.emory.edu/ENGLISH/classes/Shakespeare\\_Illustrated/TempestPaintings.html](http://www.emory.edu/ENGLISH/classes/Shakespeare_Illustrated/TempestPaintings.html)
- Students will view excerpts from the movie *Forbidden Planet*. Discussion of the parallels to the play will follow. (Choose scenes that you feel are the best examples. Suggestions: The crew's first meeting with Robby the Robot, Altair's first encounter with the ship's captain, the invisible "monster's" attack.)  
Information on *Forbidden Planet*:  
<http://www.hku.hk/english/courses2000/2037/fbplanet.htm>
- Students will read and take notes on the page: Themes, Motifs, and Symbols:  
<http://www.sparknotes.com/shakespeare/tempest/themes.html> (Discuss in classroom.)
- Students will work in groups to read and discuss meanings of some of the great lines in the play. (See handouts)
- Students will answer study questions. (See handouts)
- Students will choose and essay topic. (See handouts)
- Advanced students will work in groups to develop scenes from *The Tempest*, rewritten in a different style. For example, *Forbidden Planet* uses the story as science fiction, transforming the deserted island into a planet. Students may change the setting or characters' names, but the basic plot should stay the same.
- To help understand playwriting, these two links will be helpful:  
Playwriting 101

<http://www.playwriting101.com/>

Tips for Writing a Great Play

<http://www.writerswrite.com/journal/hughes.htm>

This short scene will show students some of the details that are added to a script besides the dialog:

<http://www.pubinfo.vcu.edu/artweb/playwriting/formatpage.html>

### **Assessment**

- Students will answer an essay question after seeing some sample questions on this site:  
<http://www.sparknotes.com/shakespeare/tempest/study.html>  
(Directions: Read 1-3 to see how to write an answer to an essay question. Choose one of the remaining questions (Suggested Essay Topics) to answer yourself.—  
See handout.
- Students will take an online quiz:  
<http://www.sparknotes.com/shakespeare/tempest/quiz.html>
- Performance Task Assessment List for Skit:  
<http://www.bcpl.net/~sullivan/modules/apartheid/asses.html>

*Links checked 9-1-06. Please contact webmaster if dead link is found.*

Retrieved from:

<http://teachers.henrico.k12.va.us/specialist/english/lessons/grade8/tempest8.htm>

## **William Shakespeare's The Tempest**

### **PLOT**

The play begins on the deck of a ship at sea in the middle of a violent tempest. The passengers, Alonso, Sebastian, Antonio, and Ferdinand, believe they are about to drown. The scene then changes to the island where Miranda and her father, Prospero, are living and have been since Prospero's brother, Antonio, stole Prospero's title as Duke of Milan, and set him and Miranda adrift on a rotting ship. The conspiracy to take over Prospero's power and station was the work of his brother who plotted with the King of Naples, Prospero's enemy. Through magic and the spirit Ariel who is required to do his bidding, Prospero created the storm and chaos among the sailors and passengers so that they would be separated and believe the others drowned. However, Prospero has protected them all from harm and hidden the ship under a charm. Through a series of events including the use of magic, plots to overthrow Prospero and the falling in love of Miranda and Ferdinand, son of Alonso the King of Naples, many of the key characters are able to seek forgiveness, and Prospero is able to embrace mercy over vengeance. He realizes that "the rarer action is in virtue than in vengeance."

### **THEMES AND ISSUES:**

Colonialism

Imperialism

Power relationships

Artistry/magic

Atonement

Justice

Mercy

Nature vs. civilization

Good vs. evil

Love and romance

Utopia

### **LANGUAGE AND STRUCTURE:**

- Affects of language on genre
- Application of "the island" theme in various mediums
- Use of canonical text as a vehicle for contemporary issues
- Use of canonical text as a vehicle for analyzing past historical issues
- Use of Shakespeare's text to explore human relationships

### **EXTENDED RESOURCES:**

Film: *The Tempest* (1982) dir. Paul Mazursky

*Forbidden Planet* (1956) dir. Fred McLeod Wilcox

*Lord of the Flies*

T.V. Gilligan's Island

Survivor

Literature: Golding, William. *Lord of the Flies*

Atwood, Margaret. *Handmaid's Tale*

Huxley, Aldous. *Brave New World*

Orwell, George. *Animal Farm*

Sophocles. *Antigone*

## ACTIVITIES:

1. Pre-reading exercise: “To Agree or not to Agree”. Put a statement on the overhead and have students agree or not, and explain why. Statements should relate to themes in the play. For example: “I believe in love at first sight” or “revenge is the best medicine”. (Pinder, Brenda. “Shakespeare Workshops”. Full Fathom Five Series). Listening/ Writing Individual.

2. The Missing Scene: have students write a final scene for the end of the play. Have them speculate on what happens to Prospero or to Ferdinand and Miranda.  
Writing Individual

3. Post-reading exercise: Text-based analysis. Looking at Caliban and Prospero, have students find specific quotes from the play to support Caliban’s right to own the island and his bitterness toward Prospero or Prospero’s argument that Caliban should feel indebted to him. (Pinder, Brenda. “Shakespeare Workshops”. Full Fathom Five Series). Reading Individual or small groups.

4. Point of View: Write a paragraph about Caliban from each perspective: Prospero, Miranda, Stephano, Trinculo. How would these differ from Caliban’s own point of view?  
Writing Individual

5. Jerry Springer Show: Assign students a character to be. Then, have the students come up with two questions for each of the other characters assigned except for their own. You could use Prospero, Caliban, Ariel, Miranda, and Gonzalo. Then, have the students come up “on stage” a few at a time and be asked questions by “Jerry” and “the “audience members” and other characters.  
\*Speaking Group

6. Jeopardy. Perfect for review. For homework have students come up with questions to fit under each category: “Out Out Damn Plot”, Things are not as they Theme, You’re Quite the Character, Can I Quote You, Figuratively Speaking (identifying figurative language). The next day organize the students into teams and play the game. Draw a grid with dollar amounts on the board.  
Writing/Speaking/  
Reading/Listening  
Individual and Group

7 Draw a map of Prospero’s island. Make sure to mark the important locations ie) Prospero’s cell. (Pinder, Brenda. “Shakespeare Workshops”. Full Fathom Five Series).  
Writing/Drawing  
Individual

8 Mock Trial: Put Prospero on trial. Designate roles for all of the students (prosecutor, judge, bailiff, family members, defense, etc.)

Have them choreograph a mock trial.

Writing/Speaking/

Listening

Group

9 Charting Relationships/Sociograms: Where a play has a large number of characters, it sometimes helps to have pupils prepare charts which show the links among the characters. Therefore, first, construct a spider chart with Prospero's name in the centre, and arrows leading to the names of other characters. Then write along each arrow a quotation indicating Prospero's feelings toward that character. Also, by reversing the arrows, the chart could be used to indicate how the other characters feel about Prospero.

Writing/ Reading Individual

10 Game for Review: Who, What, When, Where, Why and How

Utilizes the different levels of questioning like Bloom's Taxonomy.

Have students come up with questions that ask and answer a question from each category. Then, with the teacher randomly asking the questions, the students will answer.

Reading/Writing/

Listening

Group

11 Choral Reading. Because Shakespeare was meant to be seen and heard, not read, it is good to get the students speaking the language. Therefore, have the students each take a line from a soliloquy and go around the room reading it aloud. For variation, have the students try different tones and emotions to see if it changes the way we interpret the scene.

Listening/Reading Group

12 Brainstorm Themes. This exercise works very well just before an exam. Split the class into small groups and give each a large piece of poster paper. At the top of each piece of paper, write one theme from the play. (ie:) revenge. Have each group brainstorm as many ideas as possible for their theme. Then, rotate the papers and have each group try to build on the answers provided by the group before them. Keep rotating until each group has brainstormed for each theme. The post the paper and have the class critique it.

Reading/Writing/

Speaking/Listening

Small groups

13 "In Your Own Words". Have students summarize each Act in their own words. A variation on this is to have them summarize the whole play in 10 sentences or less. This makes them focus on the important details and choose their words very carefully

Writing/Reading Individual

14 Pictionary or Charades. Both of these games get the kids out of their seats and engaging in the action of the play. Put a bunch of scenes into a hat and have students come up, draw one out, and act it out or draw it, until their teammates guess what it is.

Reading/Acting Group

15 “Tempest Production”. In groups of approx. 5, students will put together the directions for acting out an Act from the Tempest. Directions to include will be: lighting, stage directions, music. They will then act out their scene using as many of the directions as possible. (Pinder, Brenda. “Shakespeare Workshops”. Full Fathom Five Series).

Writing/Viewing Small groups

16 Soliloquy: Using (V. i. 33-57), have students read this soliloquy but change the tone and gestures. How does this affect our perception?

[www.teachervision.com](http://www.teachervision.com)

Reading/Listening Small groups

17 Sociolinguistic analysis: Using picture books that depict settlers coming to a “New World” ie. Christopher Columbus, have students contrast and compare with The Tempest. Also, have them discuss how point of view and word choice affects our impressions of a work.

[www.teachervision.com](http://www.teachervision.com)

Reading/Listening

Speaking/Viewing

Group

18 Scavenger Hunt. This could be a pre-reading activity to hook students into the play. Have students search for items that are related to the characters, setting and theme of the play. For example, sea shells, a map, magic wand, crown and anything that symbolizes ambition, greed, drunkenness, revenge, love, mercy, etc. Have the students brainstorm items for each of these categories.

[www.teachervision.com](http://www.teachervision.com)

Viewing/Speaking Group

19 Utopian society. Have students write about their ideal society, taking into consideration social structure, social hierarchies, and politics.

Look at Gonzalo’s speech (II. i. 152-172). [www.teachervision.com](http://www.teachervision.com)

Writing

Individual

20 “Different Genre”. In groups, have students re-write a scene in a different genre and then perform it. Some genres to consider are: Western, Fairy Tale, Gangsta Rap, WWF, Soprano’s, SciFi.

Writing/Listening

Speaking/Viewing

Small groups

21. Magnetic Tiles. If you can get your hands on these you can use them to have the students build heroic couplets, Shakespearean insults, blank verse, iambic pentameter, etc. All of these will help students to become more familiar with Shakespearean language.

[www.magneticpoetry.com](http://www.magneticpoetry.com)

Writing

Small groups

Retrieved from: [http://erin.futurewest.ca/teaching/PDF/The\\_Tempest.pdf](http://erin.futurewest.ca/teaching/PDF/The_Tempest.pdf)

## STANDARDS AND BENCHMARKS: ENGLISH LANGUAGE ARTS

**Standard:** Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

**Focus:** Reading as a Process • Responding to Text • Word Meaning • Word Identification • Understanding Textual Features • Connecting Reading to Prior Knowledge and Experiences

**ELA-1-E1** Gaining meaning from print and building vocabulary using a full range of strategies (e.g., self-monitoring and correcting, searching, crosschecking),

evidenced by reading behaviors using phonemic awareness, phonics, sentence structure, and meaning

**ELA-1-E2** Using the conventions of print (e.g., left-to-right directionality, topto-bottom, one-to-one matching, sentence framing)

**ELA-1-E3** Adjusting speed of reading (e.g., appropriate pacing, intonation, expression) to suit the difficulty of materials and the purpose for reading (e.g., enjoying, learning, problem solving)

**ELA-1-E4** Recognizing story elements (e.g., setting, plot, character, theme) and literary devices (e.g., simile, dialogue, personification) within a selection

**ELA-1-E5** Reading, comprehending, and responding to written, spoken, and visual texts in extended passages (e.g., range for fiction passages—450-1,000 words; range for nonfiction—450-850 words)

**ELA-1-E6** Interpreting (e.g., retelling, summarizing) texts to generate connections to real-life situations

**ELA-1-E7** Reading with fluency (natural sequencing of words) for various purposes (e.g., enjoying, learning, problem solving)

**Standard Two:** Students write competently for a variety of purposes and audiences.

**Focus:** Writing as a Flexible, Recursive Process • Awareness of Purpose and Audience • Variety of Approaches to Writing Frequent, Meaningful Practice • Connecting Writing to Prior Experiences

**ELA-2-E1** Drawing, dictating and writing compositions that clearly state or imply a central idea with supporting details in a logical, sequential order (beginning, middle, end)

**ELA-2-E2** Focusing on language (vocabulary), concepts, and ideas that show an awareness of the intended audience and/or purpose (e.g., classroom, real-life, workplace) in developing compositions

**ELA-2-E3** Creating written texts using the writing process

**ELA-2-E4** Using narration, description, exposition, and persuasion to develop compositions (e.g., stories, letters, poems, logs)

**ELA-2-E5** Recognizing and applying literary devices (e.g., figurative language)

**ELA-2-E6** Writing as a response to texts and life experiences (e.g., journals, letters, lists)

**Standard Three:** Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

**Focus: Conventions of Language • Language Patterns • Revising Written Text • Editing/Proofreading • Applying Standard English in Real-World Contexts**

**ELA-3-E1** Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence

**ELA-3-E2** Demonstrating use of punctuation (e.g., comma, apostrophe, period, question mark, exclamation mark), capitalization, and abbreviations in final drafts of writing assignments

**ELA-3-E3** Demonstrating standard English structure and usage by writing clear, coherent sentences

**ELA-3-E4** Using knowledge of the parts of speech to make choices for writing

**ELA-3-E5** Spelling accurately using strategies (e.g., letter-sound correspondence, hearing and recording sounds in sequence, spelling patterns, pronunciation)

and resources (e.g., glossary, dictionary) when necessary

**Standard Four:** Students demonstrate competence in speaking and listening as tools for learning and communicating.

**Focus: Communication Process • Interpersonal Skills**

**ELA-4-E1** Speaking intelligibly, using standard English pronunciation

**ELA-4-E2** Giving and following directions/procedures

**ELA-4-E3** Telling or retelling stories in sequence

**ELA-4-E4** Giving rehearsed and unrehearsed presentations

**ELA-4-E5** Speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving)

**ELA-4-E6** Listening and responding to a wide variety of media (e.g., music, TV, film, speech)

**ELA-4-E7** Participating in a variety of roles in group discussions (e.g., active listener, contributor, discussion leader)

**Standard Seven:** Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

**Focus: Critical Thinking • Questioning • Prediction • Investigation •**

**Comprehension • Analysis • Synthesis • Communication**

**Understanding**

**ELA-7-E1** Using comprehension strategies (e.g., sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas) to interpret oral, written, and visual texts

**ELA-7-E2** Using basic reasoning skills, life experiences, and available information to solve problems in oral, written, and visual texts

**ELA-7-E3** Recognizing an author's purpose (reason for writing), and viewpoint (perspective)

**ELA-7-E4** Using basic reasoning skills to **distinguish** fact from opinion, skim and scan for facts, determine cause and effect, generate inquiry, and make connections with real-life situations

## Forbidden Planet: Social Studies Content



Imperialism: the policy, practice, or advocacy of extending the power and dominion of a nation, especially by direct territorial acquisition or by gaining indirect control over the political or economic life of other areas; *broadly* : the extension or imposition of power, authority, or influence

Retrieved from: <http://www.merriam-webster.com/dictionary/imperialism>



An On-line History of the United States

## The Age of Imperialism



During the late nineteenth and early twentieth centuries, the United States pursued an aggressive policy of expansionism, extending its political and economic influence around the globe.



That pivotal era in the history of our nation is the subject of this on-line history.

## On-line History

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### Enrichment Activities

#### Sensational Journalism

Screaming newspaper headlines about the situation in Cuba in the 1890s helped fan the flames of war by influencing public opinion in the United States. Students have no doubt seen other headlines aimed at selling newspapers -- rather than telling honest stories -- at newsstands and in supermarket checkout lines. Students could research some of the headlines and stories published in the *World* and the *Journal* in the 1890s and compare these with the headlines found in modern tabloid papers. How are they similar and/or different? Are any stories more or less harmful than others? Students may discuss their findings in small groups or prepare reports to share with the whole class.

## Social Darwinism: Reason or Rationalization?

Some Americans who supported the policy of expansionism justified their views with the theory of Social Darwinism. Click on the link below to go to a critical thinking activity on this topic, which you may want to print out and distribute to students.

### Social Darwinism Activity

#### Social Darwinism: Reason or Rationalization?

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The following activity asks you to evaluate the theory of Social Darwinism. Read the activity and think carefully about the questions it asks. You may write down your answers or discuss them with your classmates. See the bottom of this page for a chance to publish your answers on the World Wide Web.

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Although economic interests spurred the rush of expansion, other factors caused it as well. Many people, including Teddy Roosevelt, believed in America's duty to "elevate uncivilized peoples." European powers claimed the same duty as they colonized Africa and Asia. Others pointed to the theoretical work of Charles Darwin to justify the cause of imperialism.

As a young man, Charles Darwin joined a British scientific expedition aboard the H.M.S. *Beagle*. As the *Beagle* journeyed around the world, Darwin collected specimens of plants and animals. He found fossils of extinct animals that resembled living animals, and he noticed many variations within the same species. After returning from his voyage, Darwin spent twenty years studying his specimens. In 1859 Darwin published *On the Origin of the Species by the Means of Natural Selection*, a book that explained his new theory.

In his theory of natural selection, Darwin made the following observations:

1. The resources of an environment are limited. Creatures produce more offspring than can possibly survive. Members of a species must compete for limited resources and for survival.
2. No two members of a species are exactly alike. Each organism contains an individual combination of inherited traits. Some traits are useful for survival; other traits are not.
3. Organisms that have useful traits reproduce in greater numbers. Their offspring inherit the traits. Organisms with unfavorable traits eventually die off. The fittest survive.

4. Nature selects different traits at different times. Varieties within a species gradually create a new species.

The publication of this theory started a sensational controversy. Many writers applied Darwin's theory to sociology. They developed a controversial theory called Social Darwinism. Many people, from Karl Marx to Captain Mahan to Adolf Hitler, employed Social Darwinism in their arguments. How can people with vastly different viewpoints use the same argument to defend their views?

Read the following basic argument for Social Darwinism. Does it adhere to the principles of Darwin's theory? Why or why not?

Within the human species, nations are locked in a struggle for survival. Everywhere, civilized nations are supplanting barbarous nations. Advanced civilization, obviously, has inherited valuable traits from its ancestors. Underdeveloped cultures, except in hostile climates, will soon die off. Therefore, natural order obligates powerful, civilized nations to appropriate the limited resources of the weak.

Josiah Strong, an influential American clergyman, wrote the following argument for expansion in 1897. Is it logical? How does it differ from the previous passage? Does it follow Darwin's line of reasoning?

The two great ideas of mankind are Christianity and civil liberty. The Anglo-Saxon civilization is the great representative of these two great ideas. Add to this the fact of his rapidly increasing strength in modern times, and we have a demonstration of his destiny.

There can be no doubt that North America is to be the great home of Anglo-Saxon power. It is not unlikely that before the close of the next century, this race will outnumber all other civilized races of the earth. But the widening waves of migration meet today on its Pacific coast. The unoccupied arable lands of the world are limited and will soon be taken.

The time is coming when the pressure of population will . . . force the final competition of races. The United States will assert itself, having developed aggressive traits necessary to impress its institutions upon mankind. Can anyone doubt that the result of this competition will be the survival of the fittest?

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If you've written a short essay in response to the activity above, we'd love to publish it at this Web site! The best way is to [e-mail](#) it to Small Planet, either by copying the essay into the body of the message or by attaching a document. (We're using Macintosh computers, so that file format works best for us.) You can also send it on a floppy disk via "snail mail" to:

Small Planet Communications  
3 Riverside Dr.  
Andover, MA 01810

Feel free to include links to related Web sites and one or two **small** images with your essay. The on-line activity [Create Your Own Web Page](#) will show you how to format your file with HTML tags.

If you'd like other students to be able to respond to your work, include your e-mail address when you send in your essay. We look forward to hearing from you!

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\*\*This web-site also has opportunities for teachers to submit student essays for publication \*\*

## Unit Wrap-Up

At the close of the unit, you may wish to bring the whole class together for a wrap-up discussion. The following questions can serve as a guide for the discussion.

- Do you think it's possible for a strong country to trade with a weaker country without controlling it? What are some benefits for the strong country if it does not use force to control the economies of its weaker trading partners?
- What responsibilities does the press have in terms of how it reports news stories? What are the short-term benefits of exaggerating or fabricating stories to make exciting headlines? What might be some long-term benefits of adhering to the truth?
- Do you think there is any such thing as a "splendid little war"? What other wars might some people remember as "splendid little" ones? (Students might mention the Persian Gulf War of 1990, which was over very quickly and ended in an overwhelming victory for the United States.) Who might think these wars were not so splendid? Who usually suffers most in a war? Who has to bear the long-term effects of a war?

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## The Age of Imperialism

# Unit Test

### Section 1: Multiple Choice

(2 points each)

Circle the letter of the item that best completes each sentence.

1. Many Americans in the late 1800s believed the United States should expand its influence in the Pacific, including
  - a. Matthew Perry.
  - b. Alfred Mahan.
  - c. Sanford Dole.
  - d. all of the above
2. Commodore Perry began his quest to open Japan to American trade by bringing a squadron of ships into
  - a. Tokyo Bay.
  - b. Manila Bay.
  - c. Edo Bay.
  - d. Pearl Harbor.
3. Queen Liliuokalani was granted the right to rule Hawaii by
  - a. the Constitution of 1887.
  - b. Sanford B. Dole.
  - c. the Provisional Government.
  - d. the Annexation Club.
4. The Spanish-American War was touched off by the explosion of the
  - a. H.M.S. *Beagle*.
  - b. U.S.S. *Maine*.
  - c. Spanish Armada.
  - d. U.S.S. *Olympia*.
5. The term **yellow journalism** refers to
  - a. the publication of the comic strip "The Yellow Kid."
  - b. the introduction of a new, yellow-tinted paper for newsprint.
  - c. printing sensational stories designed to sell newspapers.
  - d. a strict code of journalistic ethics that prevents stories from being exaggerated.

6. The battle of Manila Bay resulted in
  - a. the sinking of the U.S.S. *Maine*.
  - b. the opening of China to United States trade.
  - c. negotiations between Commodore Perry and the Japanese government.
  - d. the swift destruction of the Spanish fleet by American forces under Commodore Dewey.
  
7. The Rough Riders were
  - a. a traveling group of performers who put on a "wild West" show in the mid-1800s.
  - b. a regiment of volunteer soldiers under Leonard Wood who fought in the Spanish-American War.
  - c. a regiment of soldiers under Teddy Roosevelt who fought in the Philippines War.
  - d. none of the above
  
8. The war in the Philippines was a rebellion against American control led by
  - a. the "Boxers."
  - b. Ramon Blanco y Erenas.
  - c. Kayama Yezaimon.
  - d. Emilio Aguinaldo.
  
9. **Spheres of influence** were
  - a. areas of China in which certain European nations claimed exclusive trading rights.
  - b. brilliant glass globes used in Hawaiian religious ceremonies.
  - c. circular areas around American battleships within which their cannons could hit targets.
  - d. areas of the Philippine jungle controlled by Emilio Aguinaldo's troops.
  
10. The desire of the United States to join the Atlantic and Pacific oceans led to
  - a. the annexation of Nicaragua.
  - b. the creation of the Panama Canal.
  - c. the election of Teddy Roosevelt as president.
  - d. all of the above

## **Section 2: Short Answers**

(5 points each)

Write a one- or two-sentence answer to each of the following questions.

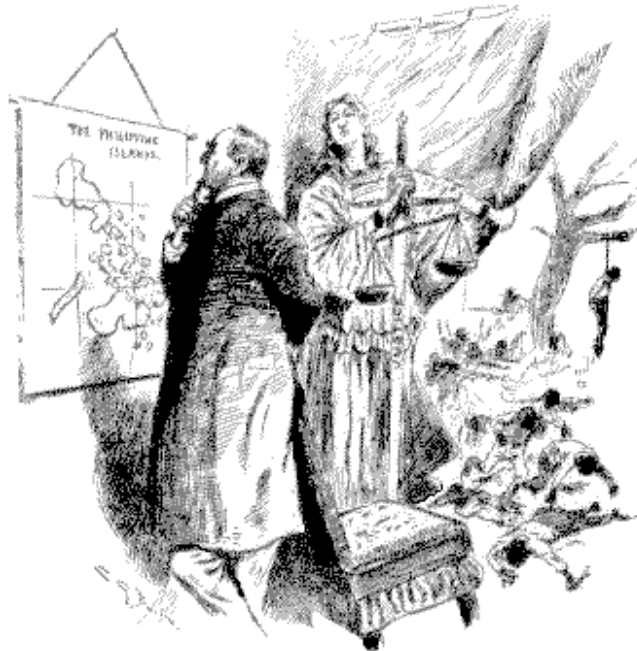
1. What did President Fillmore request in his letter to the Japanese emperor, which was delivered by Commodore Perry?
2. What role did Sanford B. Dole play in the downfall of the Hawaiian monarchy?
3. Who did the American press claim was responsible for the explosion of the U.S.S. *Maine*? Who really did it?
4. How did Teddy Roosevelt become a national hero during the Spanish-American War?
5. Why was the Spanish-American War called "a splendid little war"?
6. Why was the war in the Philippines less popular with the American people than the Spanish-American War had been?
7. What were the Fists of Righteous Harmony, or "Boxers," rebelling against?
8. What was the point of John Hay's Open Door policy?
9. Why did Teddy Roosevelt think it was important to complete the Panama Canal?
10. Who was Cornelius Vanderbilt, and what did he attempt to do in Nicaragua?

### Section 3: Essay Questions

(15 points each)

Select **two** of the following questions and write a short essay in response to each.

1. What were some of the methods by which the United States expanded its economic and political influence around the world in the late 1800s and early 1900s? How did economic interests sometimes lead to military action? Cite specific examples -- such as Japan, Hawaii, Cuba, the Philippines, China, Panama, and/or Nicaragua -- in your answer.
2. Why did the American consul in Cuba, Fitzhugh Lee, ask to have a battleship sent to Havana harbor? What was the Cubans' perception of the *Maine*'s presence? Do you think the United States had a right to station a battleship in the harbor? How might the Spanish-American War have been avoided through better communication and sensitivity on all sides?
3. What is the meaning of Teddy Roosevelt's motto "Speak softly, and carry a big stick" in regard to foreign policy? How did he implement this policy during his presidency? What do you think of the policy? Is it effective? Is it right?
4. Study the political cartoon [Civilization Begins at Home](#). What is the cartoonist saying about American foreign policy? What attitudes toward foreign nations does the cartoonist think are wrong? What aspects of American history and society are criticized in the cartoon? Do you agree with the ideas expressed by the cartoon?



**Civilization Begins at Home**

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*The Age of Imperialism*  
**Unit Test—Answer Key**

**Section 1: Multiple Choice**

(2 points each)

1. d. all of the above
2. c. Edo Bay.
3. a. the Constitution of 1887.
4. b. U.S.S. *Maine*.
5. c. printing sensational stories designed to sell newspapers.
6. d. the swift destruction of the Spanish fleet by American forces under Commodore Dewey.
7. b. a regiment of volunteer soldiers under Leonard Wood who fought in the Spanish-American War.
8. d. Emilio Aguinaldo.
9. a. areas of China in which certain European nations claimed exclusive trading rights.
10. b. the creation of the Panama Canal.

**Section 2: Short Answers**

(5 points each)

1. Fillmore requested that Japan open itself to trade with the United States.
2. Dole was president of the provisional government that was established by American residents in Hawaii to replace the traditional monarchy. Dole later blocked President Cleveland's attempt to restore Queen Liliuokalani to the throne.
3. The American press blamed the Spanish for blowing up the *Maine*, but no one ever determined who was truly responsible.
4. Roosevelt was the most famous member of the Rough Riders, a regiment that fought in Cuba during the Spanish-American War and captured Kettle Hill.
5. The Spanish-American War was "splendid" in that it was won quickly and decisively by the United States, with very few American casualties.
6. More Americans died during the war in the Philippines, and the morality of fighting the war was far less clear. (There was no *Maine* incident to allow Americans to feel self-righteous.)
7. The Boxers rebelled against foreign influence in China.
8. The Open Door policy sought to open all of China -- including the spheres of influence claimed by various European nations -- to trade with the United States.
9. Roosevelt saw the strategic importance of a canal linking the Pacific and Atlantic oceans at a time when the United States was acquiring a global empire. The canal would allow the U.S. navy to move quickly to defend the nation's interests in both oceans.

10. Cornelius Vanderbilt was a wealthy businessman who had a transportation company in Nicaragua. He plotted to take control of the country by hiring William Walker to overthrow the government.

### Section 3: Essay Questions

(15 points each)

Possible answers are provided. For question #1, students might be expected to provide examples from two or three countries.

1. The United States used several methods to gain control in foreign countries. For example, in Japan, the United States used the threat of military force -- Commodore Perry's fleet of battleships in Edo Bay -- to convince the Japanese government to agree to trade concessions. In Hawaii, Americans moved to the islands, started businesses, and gradually took over the economy. American residents created and controlled a legislature in Hawaii, and when Queen Liliuokalani tried to eliminate American influence in her nation's government, the Americans used military force and political maneuvering to defeat her and her supporters. Eventually the islands were annexed to the United States.

Cuba and the Philippines were quite different situations. Following the explosion of the *Maine* and a Cuban revolt against Spanish rule, the United States went to war against Spain and easily defeated its fleet in the Philippines. The United States also defeated Spanish forces on the ground in Cuba and its navy in Santiago harbor. An uglier and more difficult war for the Americans developed in the Philippines. When Filipinos realized that the United States planned to assume control of their country rather than help their independence movement, a rebellion broke out. The United States spent three years fighting the rebels before taking control of the islands.

In China, a rebellion against foreign influence (the Boxer Rebellion) led the United States to send in sailors and marines to defend American diplomats in Beijing. When the Boxers were defeated, John Hay made sure that his Open Door policy, which would allow the United States to trade freely throughout China, was part of the settlement. In Panama, Teddy Roosevelt used the U.S. navy as a "big stick" to ensure the United States would be able to build and control the canal he wanted to create. The Panama Canal gave the U.S. navy greater freedom to look after American interests in both the Atlantic and Pacific oceans.

In Nicaragua, American business owners invested in land, expecting a canal to be built in the country. Cornelius Vanderbilt and William Walker conspired to take over Nicaragua's government, leading to political instability. The U.S. government, looking out for the interests of American investors, sent in marines to squash a rebellion against a government friendly to the United States. After defeating the rebels, U.S. banks took over Nicaragua's customs collection and

used the money to repay the American investors. U.S. military forces remained as "international police" in Nicaragua for 21 years.

2. Fitzhugh Lee requested a battleship to protect American interests during some minor rebellions in Cuba. The Cubans did not view the presence of the *Maine* so benignly, however -- it seemed like a direct threat to their safety and sovereignty. The explosion of the *Maine* was most likely a response to this threat. If Americans, Cubans, and Spaniards had communicated better about the meaning of the ship's presence, it may never have been bombed. Even if the explosion had still happened, there would have been a better relationship within which the nations could have discussed the situation.
3. Roosevelt's motto meant that American diplomacy should be backed up by a strong navy -- in other words, the threat of military action if other nations did not meet U.S. demands. Roosevelt used this policy during negotiations over the Panama Canal. During a rebellion in Panama, TR sent marines to the country. In the face of this military strength, the rebels agreed to accept TR's offer of \$10 million in exchange for complete control over the canal zone. (Students' answers will vary as to the effectiveness and rightness of this policy.)
4. The cartoonist is saying that the American foreign policy of "civilizing" other nations by taking control of them is hypocritical. The speaker in the cartoon is Justice, personified by the woman holding the scales. While the United States contemplates taking over the allegedly uncivilized Philippines, she is pointing out the ways in which American society is uncivilized. She holds back a curtain that reveals racist repression -- one African American is being lynched, while others suffer and die. The cartoonist's message is that other nations, such as the Philippines, are no more "uncivilized" than the United States, and that the idea of bringing civilization to other nations is no more than an excuse to extend the economic and political power of the United States.

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Retrieved from: <http://www.smplanet.com/imperialism/answers.html>



# STANDARDS AND BENCHMARKS: ENGLISH LANGUAGE ARTS

**\* PLEASE REFER TO PAGES 37-38 FOR A MORE DETAILED SUMMARY:**

**Standard:** Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

**Focus:** Reading as a Process • Responding to Text • Word Meaning • Word Identification • Understanding Textual Features • Connecting Reading to Prior Knowledge and Experiences

**Standard Two:** Students write competently for a variety of purposes and audiences.

**Focus:** Writing as a Flexible, Recursive Process • Awareness of Purpose and Audience • Variety of Approaches to Writing Frequent, Meaningful Practice • Connecting Writing to Prior Experiences

**Standard Three:** Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

**Focus:** Conventions of Language • Language Patterns • Revising Written Text • Editing/Proofreading • Applying Standard English in Real-World Contexts

**Standard Four:** Students demonstrate competence in speaking and listening as tools for learning and communicating.

**Focus:** Communication Process • Interpersonal Skills

ELA-4-E1 Speaking intelligibly, using standard English pronunciation

ELA-4-E2 Giving and following directions/procedures

ELA-4-E3 Telling or retelling stories in sequence

**Standard Seven:** Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

**Focus:** Critical Thinking • Questioning • Prediction • Investigation • Comprehension • Analysis • Synthesis • Communication Understanding