



The Tempest

Exam Preparation Pack for A Level WJEC English Literature

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Contents

Thank You for Choosing ZigZag Education.....	ii
Teacher Feedback Opportunity.....	iii
Terms and Conditions of Use	iv
Teacher’s Introduction.....	1
Students’ Introduction.....	2
WJEC English Literature Exam Overview	2
Revision Notes and Activities.....	3
Ideas for Revision Activities.....	3
Language: Dominoes	5
54321	9
Exploring Themes	12
Exploring Motifs	14
The First Performance: Context.....	16
The Life and Times of Shakespeare	17
Literary Devices in <i>The Tempest</i>	20
Interpretations.....	21
Exam-question Generator	23
Exam-style questions	24
WJEC English Literature A Level Exam-style Section A: Extract	24
WJEC English Literature A Level Exam-style Section B: Essay.....	34
WJEC English Literature A Level Section A: Extract Mark Scheme	35
WJEC English Literature A Level Section B: Essay Mark Scheme	36
WJEC A Level Student Self- or Peer-mark Scheme Section A: Extract	37
WJEC A Level Student Self- or Peer-mark Scheme Section B: Essay	38
How to Write a Great Essay	39
WJEC English Literature A Level Exam	41
Sample Writing.....	49
Sample Answers.....	53
Sample Answers for A Level part (a).....	53
Sample Answers for A Level Sample Exam Questions.....	65
Indicative Content.....	80
Section A: A Level Exam-style Questions	80
A Level Part (b) Exam-style Questions	90
Answers for Dominoes Revision Activities.....	95

Teacher's Introduction

This resource has been designed specifically to support students in preparing for the following exams:

- WJEC English Literature A Level Unit 4 – Shakespeare

As such, its focus is on supporting students towards producing top-quality responses that will score highly in exams. Revision activities are included, but it is assumed that students have already studied the text thoroughly before using this guide.

What does this resource contain?

- **Students' Introduction** – Introduction to A Level Assessment Objectives and the exam questions, plus top tips and specification information.
- **Revision Activities** – Five innovative ideas for revising *The Tempest* and preparing for exam questions. Students will extend their ideas and collaborate, and work interdependently as well. Further ideas for revision activities on characters, form, language and structure.
 - ✓ **54321:** A pro forma that can be adapted for any act, scene, character or theme throughout the course of study. To mix up the activities, ask students to select their own tasks and then swap papers. For example, Student A has selected 'find five scenes using magic, list four references to Prospero's Art, describe three reasons why a Jacobean audience would be sceptical of magic, find two examples of Ariel appearing as a magical animal or creature, and come up with one exam question on magic as a theme'. Student B has done the same but for the character of Miranda. By swapping papers they will be challenging each other to find out more facts!
 - ✓ **Exploring Themes and Motifs:** Crucial for exam success, these activities are important for developing a critical understanding of the themes and motifs throughout the play. Tasks have been designed for interactive and revision resource usability! Prompts and bullet points provided to guide students' studies.
 - ✓ **Exam-question Generator:** A generator for creating exam questions for A Level studies, easily adapted for private study or use in class. Use for discussions, cut into sort cards or simply roll a die. Students can respond to practice questions in bullet points, discussions, or speak about them for 30 seconds as a game.
- **Exam-style Questions** – 10 practice questions for Section A: Extract and 10 practice questions for Section B: Essay.
- **Student-friendly Mark Schemes** – Marking grids to allow students to self-assess and improve upon their work.
- **How to Write a Great Essay** – This section provides several essay plans using the sample exam question to provide students with a framework for approaching each style of questions. In addition, there are annotated practice paragraphs and suggested strategies. Great for in-class work or homework assignments. Students could extend learning by pair activities with the Exam-question Generator to write an outline for an entire essay or write a sample paragraph of their own.
- **Sample Answers** – Eight original sample essay responses: four for each exam question with both strong and medium responses. Each response offers detailed commentary using the Assessment Objectives and two activities for students to extend their learning.
- **Indicative Content for Sample Questions and Dominoes Activity**
 - ✓ The above 10 practice questions for Section A: Extract, each with bullet-pointed indicative content.
 - ✓ The above 10 practice questions for Section B: Essay, each with bullet-pointed indicative content.

February 2018

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WJEC English Literature Exam Overview

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A Level

Unit 4 of your A Level qualification is comprised of two questions based on the Shakespearean play your teacher has chosen. You will be given two hours to complete the exam, worth 20% of the total marks for your A Level qualification (including marks accrued over the AS portion of the course). Unit 4 is worth 120 of 600 total marks and is divided into two sections: (a) and (b). This is a closed-book exam.

You will answer **two** questions on *The Tempest*. Section A: Extract is worth 45 marks. You will be asked to provide a close analysis of a provided extract and will be assessed using Assessment Objective 1 (AO1) and AO2. Section B: Essay is worth 75 marks. You will be asked to write about a proposition on a play as a whole (including other interpretations) and will be assessed using Assessment Objective 3 (AO3) and AO5.

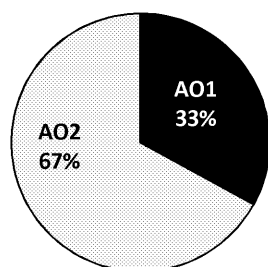
Assessment Objectives for Section A: Extract:

AO1	Articulate informed, personal and creative responses to literary texts, using relevant concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.

Assessment Objectives for Section B: Essay:

AO1	Articulate informed, personal and creative responses to literary texts, using relevant concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of literary texts and of the ways in which literary texts are written and received.
AO5	Explore literary texts informed by different interpretations.

Part (a) 45 marks



AO3
40%

Task

You must be familiar with the assessment objectives in order to successfully perform the task. Simplify the language above to make each objective short, snappy and memorable.

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Top tips:

- ✓ Research! The more confident you are on the subject, the better you will do.
- ✓ Give a short presentation of a theme or character you have researched. Make it engage your audience.
- ✓ Practise beforehand by revising in the room in which your exams will be located.
- ✓ Anticipate what questions might come up so you will have an answer ready.
- ✓ Take the time to carefully plan your answer. You have limited time in the exam as much as possible... but your response will be more succinct, profound and fluent if you make a mind map and think through your response first.
- ✓ Consider what information is the most important for exams.
- ✓ Ask your teacher to check over your writing tasks and revision plans a few days before to improve them.
- ✓ Think about previous presentations, talks and lessons you have seen. What can you do to make your writing interesting and memorable?
- ✓ Quality does not equal quantity. Longer responses tend to waffle, so be clear and concise. You will thank you.
- ✓ Remember, in Section A, AO2 is worth double (yes, double) the marks available. Subject terminology isn't enough to pick up marks; you MUST form meaningful arguments. For example shape the character or the meaning here? You won't need to explain all your choices and mind your timings.
- ✓ For Section B, integrate, integrate, integrate. You will need to include other texts, just tack them on but explain them and link them to your comments. You won't do well without a meaningful and fluent commentary on each quote you have worked with.

Ideas for Revision Activities

Collaborating is a great way to gather extra tips and ideas when revising for exams. You can think about something more perceptively and might inspire others too. Here are some ideas for exam practice to include a more interdependent and interactive session:

- Start with a blank sheet of A4. Choose or take a preselected exam question. Spend 5 minutes to write the first paragraph of the response. Now leave the question on the table so your response cannot be read. Pass your paper to the next person; you will be given a new exam question. Repeat the process until you have answered five questions. Read through everyone's paragraph response. Read through everyone's ideas and discuss with your group whether they are extended or improved.
- Start with an A3 sheet of sugar paper and a marker pen. Choose a theme or character, or page, or you could craft a full exam question in large lettering at the top. Hang the paper up and take time to go to each page to ask questions and write keywords or terms, or ideas that are relevant to the topic. When everyone has had a chance to make a point, take your original poster and write up a response based on the ideas you have gathered. One of the benefits of this activity is that you can choose a topic you feel weaker on to gain maximum benefit.
- Select randomised exam questions (see Exam-question Generator) to write answers to. With Post-it notes write questions that they have not mentioned yet. For example, in *The Tempest* but they didn't mention Ariel in their outline, I might point out that Prospero uses Ariel to carry out much of his work. Swap papers several times to give everyone an opportunity to address questions in writing.
- Choose a short section of the play at random. As quickly as you can, identify the context relevant to the text, the context of the scene within the play, the relevant language features present. Swap with someone else and add any missing points.
- Write out timed responses for mock exam questions, and armed with a mark scheme, give responses. Take an opportunity to comment, research and rectify any shortcomings.

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Characters

- **100 words:**
In 100 words, describe a given character. Use subject terminology, themes and behaviours, actions, and any connotations you can attribute to your character.
- **Who am I?:**
Give another student a Post-it note with a character written on it. They are given yes or no questions to guess the character.

Form and Structure

- **Captions:**
Give each scene a caption. For example, Act 2, Scene 2 could be 'Monstrous troublesome trio'. Jumble the captions and reorder to revise structure.
- **Tension graph:**
Draw a tension graph marking out each act and scene with the relevant level by picking out quotations for each point.

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Language: Dominoes

Put the dominoes together or use the pro forma below to create your own. On one side is a question; the other side is an answer.

START	A deceptive illusion presumably beyond human control and/or forces of nature.
-------	---

	A dramatic work where the resulting message is triumph or success.
--	--

	A manner of polite and refined behaviours.
--	--

--

--

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A person who is the property of and
entirely under the influence of
another.

Illegal seizure of a position.

Metred poetry composition.

Representing one meaning under
the guise of another material or text.

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The establishment of a settlement.

Unexplainable using natural law;
beyond nature.

FINISH

Blank Dominoes

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Use this pro forma provided for each act, scene, theme or character. To mix up the tasks and then swap papers. For example, Student A has selected 'find five scene references to Prospero's Art, describe three reasons why a Jacobean audience would find two examples of Ariel appearing as a magical animal or creature, and come up with a theme'. Student B has done the same but for the character of Miranda. By swapping and challenging each other to find out more! Examples on the following pages.

--	--	--	--

--	--	--

--	--	--

--	--

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54321: Character Profile - Prospero

What are five reasons Prospero has to orchestrate the shipwreck?

--	--	--	--

What are four notable lines that Prospero says?

--	--	--

What three things are the most valuable to Prospero?

--	--	--

Name one theme and one motif that are strongly linked to Prospero:

--	--

Explain one way that Prospero's story is an allegory of Shakespeare's life:

--

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54321: Theme Profile - Revenge

Name five characters that Prospero meets *and* how he *might* enact revenge upon

--	--	--	--

What are four ways that Prospero shows mercy instead of revenge?

--	--	--

Write three lines from *The Tempest* that have to do with revenge:

--	--	--

Write two reasons that Prospero decides against revenge:

--	--

Explain Caliban's revenge plot against Prospero:

--

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Exploring Themes

What is the difference between a theme and a motif? Why do all of Shakespeare's plays feature themes and motifs? What could these add to the audience's experience? What do they indicate to the audience?

A theme is a central message or idea that runs throughout the text. This might be a cornerstone idea on which the play is centred (for example, you might say the play is about relationships, which are critical for the plot and develop on many layers throughout the text).

A motif is a recurring image, symbol or even an idea. This might form a pattern throughout the text (for example, music is noted at multiple points in the play).

Choose one of the themes provided on the following pages to research over the week. You can do this individually, in pairs or in small groups. Prepare a presentation to teach your class about this a revision resource so they have something to study as exams approach!

Ways you could present the information:

- PowerPoint
- Prezi
- Keynote
- Posters (make sure these are clearly visible to the class)
- Film the presentation at home to show in class

Themes

Betrayal

Key characters and scenes:

- Antonio's usurpation of Prospero: Act 1, Scene 2
- Antonio and Sebastian's attempted murder of Alonso: Act 2, Scene 1
- Caliban's betrayal of service to Prospero with Stephano and Trinculo: Act 3, Scene 1

Key characters and scenes:

- Ariel's use of magic: Act 3, Scene 3; Act 4, Scene 1
- Prospero's use of magic: Act 1, Scene 1
- Prospero's surrender: Act 5, Scene 1

Control

Key characters and scenes:

- Prospero's control over natural events: Act 1, Scene 1
- Prospero's control over Miranda: Act 1, Scene 2
- Caliban's lack of and loss of control: Act 1, Scene 2

Key characters and scenes:

- The shipwreck in Act 1, Scene 1
- Trinculo's fear of the unknown: Act 1, Scene 2
- Ariel leads characters to the island in Act 1, Scene 2

Revenge

Key characters and scenes:

- Prospero's pursuit of revenge towards his enemies in Act 1, Scene 1
- Caliban's threat (and recant) of revenge in Act 1, Scene 2
- Caliban's new pursuit of revenge in Act 3, Scene 2
- Prospero's forfeit of revenge in Act 5, Scene 1

Key characters and scenes:

- Caliban and Prospero's exchange of power: Act 1, Scene 2
- Antonio's manipulation of Prospero: Act 1, Scene 2
- Caliban's forfeit of revenge: Act 3, Scene 2
- Prospero's power over the elements: Act 1, Scene 1
- The exchange of power: Act 5, Scene 1

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Freedom

Key characters and scenes:

- Ariel's pursuit of freedom: Act 1, Scene 2
- Caliban's desire for freedom: Act 1, Scene 2
- Shipwrecked characters' entrapment on the island and their journey: Acts 1–5

Key characters and scenes:

- Prospero's ultimate enemies: Act 5, Scene 1

Imprisonment

Key characters and scenes:

- Ariel's imprisonment by Sycorax: Act 1, Scene 2
- Caliban's imprisonment by Prospero: Act 1, Scene 2
- Shipwrecked characters' entrapment on the island and their journey: Acts 1–5

Key characters and scenes:

- The tempest itself
- Ariel, and references to him
- Caliban in Act 1, Scene 2
- Spirits referred to in Act 4, Scene 1

Love

Key characters and scenes:

- The protection and paternal love of Prospero for Miranda in Act 1, Scene 2
- Romantic love between Ferdinand and Miranda in Act 1, Scene 2 and Act 3, Scene 1
- Ferdinand and Miranda's betrothal (and goddess celebration) in Act 4, Scene 1
- The reconciliation of familial relationships and celebration of new love in Act 5, Scene 1

Revision Activity 1

Cut out the cards above. On the back of each card add three quotations from the play that relate to the theme. Then, on the back of each card, add a string or keyring and use the pack of cards as a revision tool. Shuffle the cards and draw one. Read the quotations into each one, add a string or keyring and use the pack of cards as a revision tool to test your memory and knowledge of each theme.

Revision Activity 2

Cut out the cards above to make a card game. On the back of each card write a question or a statement that relates to the theme. Lay out all the cards face down. Turn over one card. Only the theme is visible. In pairs or small groups, one player will select a card and make a statement or answer a question. The other players, looking, another player must list the points on the back (visible only to the opposer). If the player is wrong, the card is turned back over. Pauses, delays or repeated information counts as a loss.

Revision Activity 3

Cut out the cards above for a competitive text detective game. Individually or in pairs, players should select a card at random and then make a mind map of quotes, scenes, characters and/or relevant contextual information specific to each theme. Lay out all the cards face down. Turn over one card. Only the theme is visible. In pairs or small groups, one player will select a card and make a statement or answer a question. The other players, looking, another player must list the points on the back (visible only to the opposer). If the player is wrong, the card is turned back over. Pauses, delays or repeated information counts as a loss.

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Exploring Motifs

Sounds and Music

Questions to consider:

- Several characters make reference to the strange sounds that are heard on the island. What types of sounds are referenced?
- How do other characters feel about the sounds and music that are heard on the island?
- What atmosphere does this add to the magical island?
- Which character regularly sings? What effect does this have on other characters?
- How would the music be included in the play for a Jacobean audience?

Water and Sea

Questions to consider:

- What role have the water and sea had throughout the play?
- Who has been affected the most by the sea?
- Have any characters not experienced the sea in the play? Which ones?
- Could the sea be a symbol for something else?
- Where do the water and sea appear in a positive way?
- Where do they appear in a negative way?

Earth and Air

Questions to consider:

- What role have the earth and air had throughout the play?
- Could the earth or air be symbols for something else or allusions to symbols?
- Where do the earth and air appear in a positive way?
- Where do they appear in a negative way?

Costumes and Theatre

Questions to consider:

- What costumes are mentioned in the play script?
- How are the costumes described and what might this suggest about the characters?
- What happens to the costumes of the shipwrecked just after they land?
- How does Prospero use costumes to create a magical illusion for Stephano and Trinculo?
- What references are there in the play to the theatre? What is significant about these?

Servant and Master

Questions to consider:

- Who is a servant or a slave in the play? How do you know whether they are?
- How does the master treat the servants/slaves?
- What are other examples in the play of characters exerting control over others?
- What context does this provide for the Jacobean audience under King James I?

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Revision Activity 4

Using the cards from the Theme Activities page, in pairs or small groups, write on each card which motifs pertain to each theme. Lay all cards face up with only the In pairs or small groups, one player will select a card and without looking, another list the relevant motifs (visible only to the opposing team). Pauses, delays or repeated information counts as a loss. For an extended challenge or a bonus point, list the each motif and how it enhances the theme.

Revision Activity 5

Revision activity: On the cards below, write in which characters and which quotes pertain to each motif. Laminate them, cut them out and put them on a keyring for an easy revision tool.



	Sounds and Music	
<input type="radio"/>	Characters:	Quotations:

	Water and Sea	
<input type="radio"/>	Characters:	Quotations:

	Earth and Air	
<input type="radio"/>	Characters:	Quotations:

	Costumes and Theatre	
<input type="radio"/>	Characters:	Quotations:

	Servant and Master	
<input type="radio"/>	Characters:	Quotations:

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The First Performance: Context



Who?

King James I was in attendance on the opening night. Shakespeare was named by both monarchs, Queen Elizabeth I and King James I, as their favourite playwright. It is also rumoured that he played the high-profile protagonist role of Prospero.

What?

The Tempest is widely held to be Shakespeare's final play and may be quasi-autobiographical. It is believed that he co-wrote *The Tempest*, however. On the auspicious evening of All Saints' Day, before King James I, *The Tempest* was performed and what a spectacular performance that would have been.

When?

1st November 1611, All Saints' Day. It was next performed two years later to celebrate the wedding of King James I's daughter, Princess Elizabeth in 1613. It is further rumoured that the play was performed again for this special occasion but no sources have been able to confirm this. The play was first printed in 1623 in Shakespeare's First Folio.

Where?

Shakespeare had been working as an actor and playwright for many years of his life, primarily working at the Globe, but by 1603, King James I gave his royal patronage to the Swan Theatre company and granted them the honourable title of the King's Men (women were not allowed on stage and this was reflected in 84% of Shakespeare's roles being male, while 100% of his plays were for men's courses). At this point in history, at that first performance night, the King's Men performed at the Swan Theatre from 1608. This offered an indoor setting, as opposed to the Globe, which was an open-air theatre. The opening scene dictates that thunder and lightning kick off the events, so the play was more easily orchestrated in a controlled environment such as this. The new theatre offered the benefits of artificial lighting, ropes and pulleys to lift actors as well as trapdoors. The Globe but the tickets were more expensive. It seated a captivated audience of about 300 people. The arrangements were fairly similar to that of the Royal Shakespeare Theatre today, with two or three tiers that wrap partway around the stage.

Why?

There are so many allegorical allusions between the play and the life and times of King James I that interpretations might be... the patriarchal rule of King James I, who came into power through the usurpation of his mother, Mary, Queen of Scots; the religious views towards faith and religion; social commentary on arranged marriages to secure financial stability and status; colonialism and the superior view towards inferior uncivilised savages; Shakespeare's retirement... to name but a few. There are many interpretations, but one fact is that the majority of Shakespeare's plays were inspired from other, older stories or were completely original.

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The Life and Times of Shakespeare

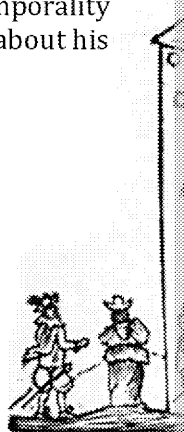
Shakespeare was clever with language; many of his inventions live on in our everyday phrases, such as 'into thin air', 'what's past is prologue', 'misery acquaints a man with strange bedfellows' or 'brave new world', all of which originated in *Tempest*. He also included a number of references to theatre and allusions to his own life through the characters' dialogue. Here are a few examples:

Queen rule

In a conversation between Gonzalo, Sebastian and Antonio, Dido is mentioned in a nonsensical debate. Adrian interjects that Dido was from Carthage, not Tunisia as they had believed. This reference is an allusion to *The Aeneid*, a Latin epic poem. The play takes place in roughly the same area in which *The Aeneid* is set, indeed their ship may have sailed along the very same route. Furthermore, there could be a parallel made between the independent and strong-willed Queen Dido, Queen of Carthage. One further controversial point could be to understand the link of the widow Dido to Mary Stuart, who was also twice widowed. A resilient would-be leader, she ruled after her first husband's death, when she returned to Scotland where she was forced to flee to avoid execution under Queen Elizabeth I. Additionally (and still controversially), when she took the proper control of power, King James I was separated from his mother as a result of her again (she was killed when he was aged about 20). When he rose to power in Scotland (in 1567) and England (in 1603), he claimed the throne that his mother had lived on.

Shakespeare's Globe

Prospero's speech to Ferdinand, rich in allusions to theatre, can also be read as a farewell to his active life as an actor and playwright. He says in Act 4, Scene 1 to 'be cheerful, sir. / Our revels are now ended'. Although the masque scene had ended, this could be doubly seen as a nod to the Globe (or indeed theatre as his life's work) and the temporal, fleeting nature of any performance. Prospero says, breaking the magical suspended disbelief of audience members: 'These our actors, / As I foretold you, were all spirits and / Are melted into air, into thin air'. The visions have faded and vanished. While they were wonderful and remarkable, they were mere 'baseless fabric', merely a 'vision' and a 'pageant'. Even 'the great globe itself... shall dissolve'. This temporality can be read as an honest, vulnerable reveal from Shakespeare about his work with the theatre. His greatest lived experience and accomplishments were already in his past and he was aware of this. He only lived four years past the first production of this play. In the scene, Prospero breaks the enchantment of the masque to tend to Caliban's murderous subplot with the excuse of his 'weakness; my, brain is troubled'. One wonders... were these Shakespeare's thoughts and feelings? Famously, Prospero remarks: 'We are such stuff / As dreams are made on, and our little life / Is rounded with a sleep'. Furthermore, he confesses that upon his return to Milan 'Every third thought shall be my grave'.



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Jacobean Politics

Times were different 400 years ago. Developed in the Middle Ages under Henry II, *coverture* refers to the legal doctrine in which women were seen as objects or possessions of their husbands, without independence. This was also referred to as 'coverture', and a woman was under the legal authority of her father until she was married, whereby she was then given over to her husband. Prospero reads Miranda's geopolitical marriage as an arrangement not only as benefiting her, but as his fatherly duty to secure her future. In an acutely beneficial place in society, but as his fatherly duty to secure her future. Miranda can look forward to a lifetime of financial security for herself and future generations. Feme covert women were given the status of 'feme sole', under which they could own property and enter into legal contracts, practices in which a feme covert was unable to engage. Feme covert was separate from that of a woman's husband – another reason Prospero's protection of Miranda is so incredibly important in order to present her to Ferdinand, whose first question is 'Talk about love at first sight... or lust! From the other perspective, Ferdinand is the son of a deceased, or, as Ariel hauntingly sings, 'Full fathom five thy father lies'. Believing that his sister is the new Queen of Tunis and himself the only other heir to the throne, Ferdinand's heirs was a natural and essential port of call to secure the monarchy and line of succession. Ferdinand was just a baby when his own mother was executed under Queen Elizabeth I. (especially from the treasonous and treacherous likes of Sebastian) was of the

The New World

What an exciting time to be alive! Our magical island is set somewhere between the Atlantic and the Mediterranean. Ships were beginning to set sail and discover new lands including the New World. There had been a famous tempest in 1609 in the Bermuda islands, which inspired Shakespeare. In 1521 Ferdinand Magellan, a Portuguese explorer, organised the first circumnavigation of the Earth. Although he never completed the route, he did encounter a sudden tempest which threatened the entire crew safely made it to shore, miraculously without even becoming wet. The discovery of the New World, colonialism and exploration was fascinating, and encountering new cultures was a source of great intrigue. Francis Drake, following in Magellan's footsteps in part, likewise encountered the Patagonians who worshipped a god pronounced 'Settaboth', which was an anagram for 'cannibal'. Michael de Montaigne wrote the essay 'Of Cannibals' based on his travels in Brazil. Here, he observed in 1580 the behaviours of a group who ate the bodies of their dead. Surprisingly found that the native people groups lived in a utopian harmony, free from the influence of Western influences. He rationalised the perceived savagery of such a shocking custom as a natural part of human being and this could also be seen as a sympathetic Jacobean view for the different ways in which we live, with our rather different customs.

An English translation of Montaigne's findings, translated by Paul Brians, Washington State University, can be accessed here: <http://www.fordham.edu/halsall/mod/modsbook.html>

I do not find that there is anything barbaric or savage about this nation, as our country is often told, unless we are to call barbarism whatever differs from our own customs. By what other standard of truth and reason than the opinions and customs of our country can we judge of other people? It seem to me, then, barbaric in that they have been little refashioned by the influence of our country, close to their original naivety. They are still ruled by natural laws, only slightly altered. They are in such a state of purity.... I am not so concerned that we should remove such a deed, but that, while we quite rightly judge their faults, we are blind to our own. It is barbaric to eat a man alive than to eat him dead, to tear apart through torture a man which can still feel, or to burn it alive by bits, to let it be gnawed and chewed by dogs. We have no only read, but seen, in recent times, not against old enemies but our own citizens, and--what is worse--under the pretext of piety and religion. Better to let a man be dead.

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Shakespeare's Farewell

This section would not be complete without Act 5's epilogue, where Prospero and speaks directly to the audience, asking them for his freedom from his 'Art'

*Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint: now, 'tis true,
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. 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.*

Prospero suggests that he lacks the power or ability to depart from the 'bare island'. He asks for the audience to free him by clapping; this clapping must be strong enough to overcome his magic. He is essentially asking to be forgiven and pardoned from his crimes. He only wanted 'to please'. One interpretation is that Shakespeare is asking for forgiveness for his family whom he has neglected while giving his life to the theatre. He rhetorically asks the audience to pardon him, as they would each wish to be pardoned from any respective crime. For the audience to let their indulgence set him free, this carries connotations of guilt. If they have enjoyed their idle time of entertainment, he could be asking for their forgiveness in acknowledging that neither the writer nor the audience member is perfect. It is only that prior to Ariel's intervention in prompting Prospero to pursue forgiveness that he is asking for forgiveness for ill-put efforts. Nevertheless, when the final line is spoken, there is a sense of finality and magnitude.



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Literary Devices in *The Tempest*

Shakespeare wrote the play largely in verse with iambic metre or iambic pentameter. Characters of noble birth or those primarily functioning as comedic relief speak in verse (e.g. Prospero, Ariel, Caliban). Characters of lower social status or those primarily functioning as comic relief speak in prose (e.g. Boatswain, the other sailors). Caliban is a character of special note because he speaks in imperfect blank verse. Shakespeare's comment on the extraordinary beauty of some of his poetry within the play. The view of Caliban as an uncivilised 'savage' who has learned their language and speaks like them (despite complaining that his only profit from learning their language is to be able to speak like them).

For example, Caliban (though angry here), says:

*This island's mine, by Sycorax my mother,
Which thou takest from me. When thou camest first,
Thou strok'dst me and madest much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I loved thee
And show'd thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile:*

Where Caliban's blank verse is poetic, Boatswain speaks in enjambed prose:

*Heigh, my hearts! cheerly, cheerly, my hearts!
yare, yare! Take in the topsail. Tend to the
master's whistle. Blow, till thou burst thy wind,
if room enough!*

During the masque scene, the goddesses speak in iambic couplets with occasional lines also tend to follow a four-stress trochaic verse. The masque's lines are highly poetic.

Juno:
*Honour, riches, marriage-blessing,
Long continuance, and increasing,
Hourly joys be still upon you!
Juno sings her blessings upon you.*

Ariel's songs are melodic and employ iambic and trochaic lines with an ABAB rhyme scheme. For example, one of his haunting songs is as follows:

*Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell.*

Finally, be sure to look over the whole of the play to notice changes in structure. It is of special importance to note that the final monologue from Prospero changes from a speech to the audience and asks them for a specified action to engage and contribute to the play.

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Interpretations

The Tempest has been performed all over the world for 400 years. It is a play of many ages and has been performed in numerous styles. *The Tempest* has been set to many numbers and has graced all manner of stages.

So what do we know about the range of ways in which it has been interpreted?

The Restoration (1660–1688)

In the latter half of the seventeenth century, two writers, John Dryden and William Davenant, rewrote the play so significantly that their productions of what was then called *The Enchanted Island* added in characters and altered the plot. These versions added in characters and altered the plot. This version found favour with audiences, however, and was performed until 1838 when interest was reverted back to the original version.

Victorian Period (1837–1901)

Victorian audiences, at the height of the religious movement in England, favoured love relationships. The complex master/servant and controversial relationship posed a problem for this reason. True to tradition, social and cultural contexts of the time, actor (in Elizabethan England only male actors were permitted on stage). However, until the early twentieth century, Ariel was only ever a female role. The understanding and reception of this complicated relationship. The way in which Ariel is portrayed is always one of poignancy. Ariel is often, in modern performances, (the pronoun used in the play is 'he') yet Ariel does embody both masculine and feminine qualities (for example, harpies are always female). In the 2016–17 performance under the direction of Gregory Doran, Ariel's departure as one of grief and mixed emotions, yet in Victorian period, Ariel's departure was spectacularly off to freedom in celebration.

Caliban is also a source of much debate. In the Jacobean era, travel to far-off lands was well underway. The attitude that those different from ourselves were inferior and needed to learn our superior ways was a stereotypical mindset and very much a part of the characterisation. In a wide range of performances he is very much characterised as angry, murderous villain. His comedic relief helps audiences accept his attempted murder of Prospero as actions of an ill-informed, unintelligent and incapable servant. Once he meets Trinculo and Stephano helps the audience accept his faults as dismissible. The Beerbohm Tree production in 1904 had Caliban close to Prospero's departing ship and appearing lonely and miserable. The Jonathan Wadsworth production in 1994 had West Indian actors both for Caliban and Ariel, with Ariel taking Prospero's brogue and lording it towards Caliban, perhaps to show the division and corruption of the island. The Gregory Doran production in 2016–17 saw Caliban with a twisted spine, swollen and more akin to the popular monstrous version we are accustomed to seeing on stage. His grimace and bent legs made him truly a horrid creature. Yet, most poignantly, in the 2016–17 production, Prospero, where he is relegated to his lone island, he finally stands up straight for the first time in which he towers over Prospero and he says in his now received phrase 'I will' as he turns confidently and exits.

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Modern productions

Rupert Goold, 2006

The Rupert Goold production in 2006 introduced some technologies to the stage. In the opening scene are shown through a screen where a radio overlay reveals a made up of scattered wooden boards lifting at the upper stage. This simple and thought to have been more akin to the original stage, which would be quite similar of island locations as well as sea. The costumes include a range of large fur coats. Characters cart a large deceased seal across the stage from which Ariel emerges. The goddesses are fairly plain clothed with white gowns and dark, feathered heads. Court Masques of the Stuart kings.

David Farr, 2012

The David Farr production in 2012 introduced the shipwreck from within a light box thrown to and fro. The light box is used in a range of scenes convenient in illustrating qualities and as a location to indicate his 'aerial' eavesdropping. Sebastian emerges female and in a bright red dress whereas Ariel is very much a masculine character. Head... until he descends as the harpy on a wired pulley system with large pots. The goddesses are spectacular, floating down and singing for the masque. The straight, aligned floorboards that rise up along the back of the stage and to a slant.

Gregory Doran, 2016–17

The Gregory Doran production in 2016–17 introduced never-before-seen technology. Intel which utilises a range of circular screens that rise and fall, rotating around motion capture data. The set is one large cracked open ship which allows the view within the sides of the ship over two tiers and a trapdoor centre stage. The sea is and molten, and lights of varying colours shine from underneath the floor to create. Projectors also cast various images across the stage floor to indicate different textures (flowers, barren brown, for example). Ariel's appearance is one for special notice. He has changed perhaps the most dramatically from production to production. In this production, he wears a bodysuit displaying his muscular skeleton (which is neither perverse nor sexual). This conveys the ethereal and vulnerable yet strong person. He also has a cast of faceless dancing fairies that aid him in his bidding. Miranda's appearance changes subtly in each scene, becoming more sophisticated as the play progresses. She wears a wedding gown. The masque scene is another spectacular display of beauty and vibrant dresses and glittering, vivid make-up.

Revision Activity 6

Research one other production alongside the above. Find images and descriptions. Create a diagram or table contrasting and comparing the elements of each production. What do you choose particular features, costumes, set design? What meanings can be conveyed? What changes in lighting, stage positioning, or even gestures?

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Exam-question Generator

Use the table below to generate an exam question. Choose one phrase from Table 1 to fill in the blanks.

<insert table 1 phrase> is/are <insert table 2 phrase> in *The Tempest*.

Examine this view of *The Tempest*.

Table 1

The character of Prospero
The character of Ariel
The character of Caliban
The character of Sycorax
The character of Miranda
The character of Ferdinand
The character of Boatswain
The character of Antonio
The character of Gonzalo
The character of Sebastian
The character of Alonso
The character of Trinculo
The character of Stephano
The role of women
The role of men
The role of brothers
The characters of Iris, Ceres and Juno
The presentation of political powers
The presentation of magical figures
The theme of magic
The theme of romantic love
The presentation of royalty
The motif of servant and slave
The motif of earth and air
The motif of water
The motif of costumes
The theme of nature
The theme of betrayal
The theme of control
The theme of forgiveness
The theme of justice
The theme of imprisonment
The theme of freedom
The theme of revenge
The theme of the supernatural
The genre of comedy
The setting or landscape
The opening scene
The closing scene

perceived as naïve
a strong protagonist
a strong antagonist
perceived as weak
deceitful
perceived as gullible
surprising to the audience
show righteousness
perceived as powerful
demonstrate corruption
wise
irresponsible
entertaining to the audience
could be understood
easily manipulated
compelling
affects the other characters
complex
simplistic
independent of the audience
changed over the course of the play
likable
unlikable
crucial to the comedy
perceived as civilised
prone to temptation
one of the most important characters
one of the least important characters
primarily presented as a villain
primarily presented as a hero
a question of control
a question of perception
a question of freedom
confusing to the audience
an allegory
a weak protagonist
a weak antagonist
critical to the plot
easily backgrounded

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WJEC English Literature A Level Exam Preparation Pack

Section A: Extract

WJEC English Literature A Level Unit 4 – Shakespeare

Question 1

- (a) With reference to the language and imagery of the extract, examine the way the genre of comedy as the ship carrying the King and his entourage is about to

Sebastian *A pox o' your throat, you bawling, blasphemous, incharitable dog!*

Boatswain *Work you then.*

Antonio *Hang, cur! hang, you whoreson, insolent noisemaker! We are less afraid to be drowned than thou art.*

Gonzalo *I'll warrant him for drowning; though the ship were no stronger than a nutshell and as leaky as an unstanch'd wench.*

Boatswain *lay her a-hold, a-hold! set her two courses off to sea again; lay her off.*

[Enter Mariners wet]

Mariners *All lost! to prayers, to prayers! all lost!*

Boatswain *What, must our mouths be cold?*

Gonzalo *The king and prince at prayers! let's assist them, For our case is as theirs.*

Sebastian *I'm out of patience.*

Antonio *We are merely cheated of our lives by drunkards: This wide-chapp'd rascal--would thou mightst lie drowning The washing of ten tides!*

Gonzalo *He'll be hang'd yet, Though every drop of water swear against it And gape at widest to glut him.*

[A confused noise within: 'Mercy on us!' -- 'We split, we split!' -- 'Farewell, brother!' -- 'We split, we split, we split!']

Antonio *Let's all sink with the king.*

Sebastian *Let's take leave of him.*

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Question 2

- (a) With reference to the language and imagery of this extract, examine the way Prospero's relationships.

- Prospero** *'Tis time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me. So:
[Lays down his mantle]
Lie there, my art. Wipe thou thine eyes; have comfort.
The direful spectacle of the wreck, which touch'd
The very virtue of compassion in thee,
I have with such provision in mine art
So safely ordered that there is no soul—
No, not so much perdition as an hair
Betid to any creature in the vessel
Which thou heard'st cry, which thou saw'st sink. Sit down
farther.*
- Miranda** *You have often
Begun to tell me what I am, but stopp'd
And left me to a bootless inquisition,
Concluding 'Stay: not yet.'*
- Prospero** *The hour's now come;
The very minute bids thee ope thine ear;
Obey and be attentive. Canst thou remember
A time before we came unto this cell?
I do not think thou canst, for then thou wast not
Out three years old.*
- Miranda** *Certainly, sir, I can.*
- Prospero** *By what? by any other house or person?
Of any thing the image tell me that
Hath kept with thy remembrance.*
- Miranda** *'Tis far off
And rather like a dream than an assurance
That my remembrance warrants. Had I not
Four or five women once that tended me?*
- Prospero** *Thou hadst, and more, Miranda. But how is it
That this lives in thy mind? What seest thou else
In the dark backward and abysm of time?
If thou remember'st aught ere thou camest here,
How thou camest here thou mayst.*
- Miranda** *But that I do not.*
- Prospero** *Twelve year since, Miranda, twelve year since,
Thy father was the Duke of Milan and
A prince of power.*

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Question 3

- (a) With reference to the language and imagery of this extract, examine the way Sebastian's abuse of power.

[ALONSO sleeps. Exit ARIEL]

Sebastian *What a strange drowsiness possesses them!*

Antonio *It is the quality o' the climate.*

Sebastian *Why doth it not then our eyelids sink? I find not
Myself disposed to sleep.*

Antonio *Nor I; my spirits are nimble.
They fell together all, as by consent;
They dropp'd, as by a thunder-stroke. What might,
Worthy Sebastian? O, what might?—No more:—
And yet me thinks I see it in thy face,
What thou shouldst be: the occasion speaks thee, and
My strong imagination sees a crown
Dropping upon thy head.*

Sebastian *What, art thou waking?*

Antonio *Do you not hear me speak?*

Sebastian *I do; and surely
It is a sleepy language and thou speak'st
Out of thy sleep. What is it thou didst say?
This is a strange repose, to be asleep
With eyes wide open; standing, speaking, moving,
And yet so fast asleep.*

Antonio *Noble Sebastian,
Thou let'st thy fortune sleep—die, rather; wink'st
Whiles thou art waking.*

Sebastian *Thou dost snore distinctly;
There's meaning in thy snores.*

Antonio *I am more serious than my custom: you
Must be so too, if heed me; which to do
Trebles thee o'er.*

Sebastian *Well, I am standing water.*

Antonio *I'll teach you how to flow.*

Sebastian *Do so: to ebb
Hereditary sloth instructs me.*

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Question 4

- (a) With reference to the language and imagery of this extract, examine the way character of Ariel and his relationship towards Prospero.

Ariel	<i>Is there more toil? Since thou dost give me pains, Let me remember thee what thou hast promised, Which is not yet perform'd me.</i>
Prospero	<i>How now? moody? What is't thou canst demand?</i>
Ariel	<i>My liberty.</i>
Prospero	<i>Before the time be out? no more!</i>
Ariel	<i>I prithee, Remember I have done thee worthy service; Told thee no lies, made thee no mistakings, served Without or grudge or grumblings: thou didst promise To bate me a full year.</i>
Prospero	<i>Dost thou forget From what a torment I did free thee?</i>
Ariel	<i>No.</i>
Prospero	<i>Thou dost, and think'st it much to tread the ooze Of the salt deep, To run upon the sharp wind of the north, To do me business in the veins o' the earth When it is baked with frost.</i>
Ariel	<i>I do not, sir.</i>
Prospero	<i>Thou liest, malignant thing! Hast thou forgot The foul witch Sycorax, who with age and envy Was grown into a hoop? hast thou forgot her?</i>
Ariel	<i>No, sir.</i>
Prospero	<i>Thou hast. Where was she born? speak; tell me.</i>
Ariel	<i>Sir, in Argier</i>
Prospero	<i>O, was she so? I must Once in a month recount what thou hast been, Which thou forget'st. This damn'd witch Sycorax, For mischiefs manifold and sorceries terrible To enter human hearing, from Argier, Thou know'st, was banish'd: for one thing she did They would not take her life. Is not this true?</i>
Ariel	<i>Ay, sir.</i>

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Question 5

- (a) With reference to the language and imagery of this extract, examine the way as a character.

- Caliban** *Thou makest me merry; I am full of pleasure:
Let us be jocund: will you troll the catch
You taught me but while-ere?*
- Stephano** *At thy request, monster, I will do reason, any
reason. Come on, Trinculo, let us sing.
[Sings]
Flout 'em and scout 'em
And scout 'em and flout 'em
Thought is free.*
- Caliban** *That's not the tune.*
[Ariel plays the tune on a tabor and pipe]
- Stephano** *What is this same?*
- Trinculo** *This is the tune of our catch, played by the picture
of Nobody.*
- Stephano** *If thou beest a man, show thyself in thy likeness:
if thou beest a devil, take't as thou list.*
- Trinculo** *O, forgive me my sins!*
- Stephano** *He that dies pays all debts: I defy thee. Mercy upon us!*
- Caliban** *Art thou afeard?*
- Stephano** *No, monster, not I.*
- Caliban** *Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me that, when I waked,
I cried to dream again.*
- Stephano** *This will prove a brave kingdom to me, where I shall
have my music for nothing.*
- Caliban** *When Prospero is destroyed.*

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Question 6

- (a) With reference to the language and imagery of this extract, examine the way attitudes towards trust and control.

[Enter ARIEL, invisible]

Caliban *As I told thee before, I am subject to a tyrant, a sorcerer, that by his cunning hath cheated me of the island.*

Ariel *Thou liest.*

Caliban *Thou liest, thou jesting monkey, thou: I would my valiant master would destroy thee! I do not lie.*

Stephano *Trinculo, if you trouble him any more in's tale, by this hand, I will supplant some of your teeth.*

Trinculo *why, I said nothing.*

Stephano *mum, then, and no more. Proceed.*

Caliban *I say, by sorcery he got this isle;
From me he got it. if thy greatness will
Revenge it on him,--for I know thou darest,
But this thing dare not,--*

Stephano *That's most certain.*

Caliban *Thou shalt be lord of it and I'll serve thee.*

Stephano *How now shall this be compassed?
Canst thou bring me to the party?*

Caliban *Yea, yea, my lord: I'll yield him thee asleep,
Where thou mayst knock a nail into his bead.*

Ariel *Thou liest; thou canst not.*

Caliban *What a pied ninny's this! Thou scurvy patch!
I do beseech thy greatness, give him blows
And take his bottle from him: when that's gone
He shall drink nought but brine; for I'll not show him
Where the quick freshes are.*

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Question 7

- (a) With reference to the language and imagery of this extract, examine the way Ferdinand and attitudes towards romantic love.

[Enter PROSPERO, FERDINAND, and MIRANDA]

Prospero (to Ferdinand) If I have too austere punish'd you,
Your compensation makes amends, for I
Have given you here a third of mine own life,
Or that for which I live; who once again
I tender to thy hand. All thy vexations
Were but my trials of thy love and thou
Hast strangely stood the test. Here, afore Heaven,
I ratify this my rich gift. O Ferdinand,
Do not smile at me that I boast of her,
For thou shalt find she will outstrip all praise
And make it halt behind her.

Ferdinand I do believe it
Against an oracle.

Prospero Then, as my gift and thine own acquisition
Worthily purchased take my daughter: but
If thou dost break her virgin-knot before
All sanctimonious ceremonies may
With full and holy rite be minister'd,
No sweet aspersion shall the heavens let fall
To make this contract grow: but barren hate,
Sour-eyed disdain and discord shall bestrew
The union of your bed with weeds so loathly
That you shall hate it both: therefore take heed,
As Hymen's lamps shall light you.

Ferdinand As I hope
For quiet days, fair issue and long life,
With such love as 'tis now, the murkiest den,
The most opportune place, the strong'st suggestion.
Our worser genius can, shall never melt
Mine honour into lust, to take away
The edge of that day's celebration
When I shall think: or Phoebus' steeds are founder'd,
Or Night kept chain'd below.

Prospero Fairly spoke.
Sit then and talk with her; she is thine own.

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Question 8

- (a) With reference to the language and imagery of this extract, examine the way theme of magic and illusion.

Juno	<p>Go with me To bless this twain, that they may prosperous be And honour'd in their issue. [They sing:] Honour, riches, marriage-blessing, Long continuance, and increasing, Hourly joys be still upon you! Juno sings her blessings upon you.</p>
Ceres	<p>Earth's increase, foison plenty, Barns and garners never empty, Vines and clustering bunches growing, Plants with goodly burthen bowing; Spring come to you at the farthest In the very end of harvest! Scarcity and want shall shun you; Ceres' blessing so is on you.</p>
Ferdinand	<p>This is a most majestic vision, and Harmoniously charmingly. May I be bold To think these spirits?</p>
Prospero	<p>Spirits, which by mine art I have from their confines call'd to enact My present fancies.</p>
Ferdinand	<p>Let me live here ever; So rare a wonder'd father and a wife Makes this place Paradise. [Juno and Ceres whisper]</p>
Prospero	<p>Sweet, now, silence! Juno and Ceres whisper seriously; There's something else to do: hush, and be mute, Or else our spell is marr'd.</p>
Iris	<p>You nymphs, call'd Naiads, of the windring brooks, With your sedged crowns and ever-harmless looks, Leave your crisp channels and on this green land Answer your summons; Juno does command: Come, temperate nymphs, and help to celebrate A contract of true love; be not too late. [Enter certain Nymphs] You sunburnt sicklemen, of August weary, Come hither from the furrow and be merry: Make holiday; your rye-straw hats put on And these fresh nymphs encounter every one In country footing. [Enter certain REAPERS, properly habited: join with the Nymphs in a graceful dance, towards the end whereof Prospero after which, to a strange, hollow, and confused noise, they hear]</p>
Prospero	<p>[Aside.] I had forgot that foul conspiracy Of the beast Caliban and his confederates Against my life: the minute of their plot Is almost come. [To the Spirits.] Well done! avoid; no more!</p>

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Question 9

- (a) With reference to the language and imagery of this extract, examine the way attitudes towards revenge.

Caliban	<i>Pray you, tread softly, that the blind mole may not Hear a foot fall: we now are near his cell.</i>
Stephano	<i>Monster, your fairy, which you say is a harmless fairy, has done little better than played the Jack with us.</i>
Trinculo	<i>Monster, I do smell all horse-piss; at which my nose is in great indignation.</i>
Stephano	<i>So is mine. Do you hear, monster? If I should take a displeasure against you, look you,--</i>
Trinculo	<i>Thou wert but a lost monster.</i>
Caliban	<i>Good my lord, give me thy favour still. Be patient, for the prize I'll bring thee to Shall hoodwink this mischance: therefore speak softly. All's hush'd as midnight yet.</i>
Trinculo	<i>Ay, but to lose our bottles in the pool,--</i>
Stephano	<i>There is not only disgrace and dishonour in that, monster, but an infinite loss.</i>
Trinculo	<i>That's more to me than my wetting: yet this is your harmless fairy, monster.</i>
Stephano	<i>I will fetch off my bottle, though I be o'er ears for my labour.</i>
Caliban	<i>Prithee, my king, be quiet. Seest thou here, This is the mouth o' the cell: no noise, and enter. Do that good mischief which may make this island Thine own for ever, and I, thy Caliban, For aye thy foot-licker.</i>
Stephano	<i>Give me thy hand. I do begin to have bloody thoughts.</i>

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Question 10

- (a) With reference to the language and imagery of this extract, examine the way character of Alonso and attitudes towards judgement.

Prospero	<i>Behold, sir king, The wronged Duke of Milan, Prospero: For more assurance that a living prince Does now speak to thee, I embrace thy body; And to thee and thy company I bid A hearty welcome. (embraces ALONSO)</i>
Alonso	<i>Whether thou best he or no, Or some enchanted trifle to abuse me, As late I have been, I not know: thy pulse Beats as of flesh and blood; and, since I saw thee, The affliction of my mind amends, with which, I fear, a madness held me: this must crave, An if this be at all, a most strange story. Thy dukedom I resign and do entreat Thou pardon me my wrongs. But how should Prospero Be living and be here?</i>
Prospero	<i>(to GONZALO) First, noble friend, Let me embrace thine age, whose honour cannot Be measured or confined.</i>
Gonzalo	<i>Whether this be Or be not, I'll not swear.</i>
Prospero	<i>You do yet taste Some subtilties o' the isle, that will not let you Believe things certain. Welcome, my friends all! [Aside to SEBASTIAN and ANTONIO] But you, my brace of lords, were I so minded, I here could pluck his highness' frown upon you And justify you traitors: at this time I will tell no tales.</i>
Sebastian	<i>[Aside] The devil speaks in him.</i>
Prospero	<i>No. [to Antonio] For you, most wicked sir, whom to call brother Would even infect my mouth, I do forgive Thy rankest fault; all of them; and require My dukedom of thee, which perforce, I know, Thou must restore.</i>

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WJEC English Literature A Level Exam Preparation Pack

Section B: Essay

WJEC English Literature A Level Unit 4 – Shakespeare (75 marks)

You will be given a choice of TWO questions and must choose ONE to which to respond in your essay. You will be given 45 minutes to answer the questions.

- 1) 'A play in which power is used to deceive as much as it is used to show authority.' Discuss this view of *The Tempest*.
- 2) 'Sebastian's weaknesses are intertwined with Antonio's cruel intentions.' Discuss this view of *The Tempest*.
- 3) 'Everyone has a secret agenda.' Explore this view of *The Tempest*.
- 4) 'The role of women is critical to the progression of the plot.' Discuss this view of *The Tempest*.
- 5) 'Romantic love is valued and celebrated by Prospero.' Explore this view of *The Tempest*.
- 6) 'Prospero's forgiveness is a relief for the audience.' Discuss this view of *The Tempest*.
- 7) 'Ariel is in diametric opposition to Caliban, an allegory of good and evil.' Explore this view of *The Tempest*.
- 8) 'Antonio's silences equally demonstrate his power and show his weakness.' Discuss this view of *The Tempest* and Shakespeare's attitudes towards power.
- 9) 'The right to rule in *The Tempest* is God-given in light of Jacobean society.' Discuss this view of *The Tempest*.
- 10) 'In some ways, Prospero is a slave. Shakespeare leaves the audience with a character who is part protagonist and part antagonist.' Discuss this view of *The Tempest*.

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WJEC English Literature A Level Section A: Extract

See website for more detailed information:

 <http://www.wjec.co.uk/qualifications/english/r-english-literature-gce-from>

Section A: Extract is worth 45 marks. You will be asked to provide a close analysis be assessed using Assessment Objectives AO1 and AO2.

AO1 is worth 15 marks and AO2 is worth 30 marks. Please note that the simplified suggested rough guide.

What is being assessed?

- How you convey that you understand the question;
- Your developed level of argument;
- Your level of analysis of the play and the effects of structure, form and use of
- How well you can articulate a knowledgeable and thoughtful response to the
- The terminology and concepts you are able to bring into your response;
- How you form meaning from the terminology applied.

Band	Marks	Key words to describe how well you meet
Band 5	38–45 marks	<ul style="list-style-type: none">• Sophisticated• Perceptive• Creative• Confident
Band 4	29–37 marks	<ul style="list-style-type: none">• Clear• Sound• Engaged• Accurate
Band 3	20–28 marks	<ul style="list-style-type: none">• Purposeful• Generally clear• Sensible
Band 2	11–19 marks	<ul style="list-style-type: none">• Some relevance• Attempts to engage
Band 1	2–10 marks	<ul style="list-style-type: none">• Basic• Superficial
Band 0	0–1 marks	<ul style="list-style-type: none">• Little• None

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WJEC English Literature A Level Section B: Essay

See website for more detailed information:

 <http://www.wjec.co.uk/qualifications/english/r-english-literature-gce-from>

Section B: Essay is worth 75 marks. You will be asked to write about a proposition on a play as a whole (including other interpretations) and will be assessed using Assessment Objectives AO1, AO2, AO3 and AO5.

AO1, AO2 and AO5 are each worth 15 marks. AO3 is worth 30 marks. Please note this is only a suggested rough guide.

What is being assessed?

- How well you convey that you understand the text and the question (avoid summarising the text but remember, the examiner will already be familiar with *The Tempest*);
- How well you develop your argument;
- Your writing style;
- The way in which you understand how meaning can be shaped by language and context;
- Your understanding of how the writing of *The Tempest* was shaped;
- Your understanding of how the reception of *The Tempest* is shaped (e.g. Jacobean society);
- The way you explore various interpretations of the text;
- The way you convey how your assessment of the text and question are informed by different approaches to the text over time (e.g. critical opinions or a feminist reading).

Band	Marks	Key words to describe how well you meet the criteria
Band 5	64–75 marks	<ul style="list-style-type: none"> • Sophisticated • Perceptive • Confident • Creative • Accurate
Band 4	49–63 marks	<ul style="list-style-type: none"> • Clear • Sound • Secure • Engaged
Band 3	34–48 marks	<ul style="list-style-type: none"> • Detailed • Relevant
Band 2	19–33 marks	<ul style="list-style-type: none"> • Some relevance • Some engagement
Band 1	4–18 marks	<ul style="list-style-type: none"> • Basic • Attempts relevance
Band 0	0–3 marks	<ul style="list-style-type: none"> • Little • None

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WJEC A Level Student Self- or Peer-mark Scheme Section A: F

This mark scheme takes the ideas given in the AOs and the WJEC mark scheme and combines them. You have areas to work on.

		Band➡	Band 1
		Key words	Recalls information / descriptive
Skills to demonstrate	AO1	I demonstrate my knowledge of the text*	
	AO1	I present an effective and sustained argument in my writing	
	AO1	I use literary terminology and concepts in my work	
	AO1	I explain the meaning of terminology and how this shapes our understanding of the play’s meaning, a character or a theme	
	AO1	I express myself clearly and with precision	
	AO2	I use references to the text to support my argument	
	AO2	I show an in-depth understanding of Shakespeare and his purposes in <i>The Tempest</i>	
	AO2	I analyse the methods used by the author and how they affect meaning	

*This does not appear in the WJEC SAMs mark scheme

Best area:

Areas to work on:

Teachers should refer to the mark schemes given on the WJEC website for marking and to ensure students

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WJEC A Level Student Self- or Peer-mark Scheme Section B: Essay

This mark scheme takes the ideas given in the AOs and the WJEC mark scheme and combines them. You have four areas to work on.

		Band→	Band 1
		Key words	Recalls information / descriptive
Skills to demonstrate in your work	A01	I demonstrate my knowledge of the text*	
	A01	I present an effective and sustained argument in my writing	
	A01	I use literary terminology and concepts in my work	
	A01	I express myself clearly and with precision	
	A01/2	I use references to the text to support my argument	
	A02	I analyse the methods used by the author and how they affect meaning	
	A02	I analyse the proxemics and dramatic devices present in the play	
	A03	I understand how context is important for the time in which the play was written	
	A03	I understand how context is important for the time(s) in which the play is/was received	
	A03	I analyse the relationship between the play and relevant historical, social and/or cultural contexts	
	A05	I refer to and analyse different versions / performance choices	
	A05	I refer to and analyse different interpretations	

*This does not appear in the WJEC SAMs mark scheme

NB: A04 is not marked in Unit 4 Section B: Essay

Best area:

Areas to work on:

Teachers should refer to the mark schemes given on the WJEC website for marking and to ensure students

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How to Write a Great Essay

Sentence Starters

Top Tips

- Structure your responses with these sentence starters if you get stuck.
- Remember your Point, Evidence and Explain style of responses to help extend your answers.
- Show your routes of thinking so examiners can see how you arrived at each point.
- Be sure to explain fully the language, structure and form that Shakespeare chooses to use.

Sample sentence starters:

Shakespeare uses a range of language and presentational devices to convey

_____. For the character of _____

Shakespeare uses the technique of _____ to show

_____. S/he says: '_____'

the (language technique) _____ suggests that

_____. This affects the reader by _____

One other way that this (theme/motif/idea/characterisation) is conveyed is

_____. For the character of _____

Shakespeare uses the technique of _____ to show

_____. S/he says: '_____'

(language technique) _____ suggests that

_____. This affects the reader by _____

Shakespeare structures the text by using _____

_____ and _____

readers _____.

The (theme/characterisation/plot point) would make a Jacobean audience

_____ by way of _____

because _____ and would influence their understanding

_____.

One way that this signifies the importance of _____

_____. In the play, the character of _____

_____ says: '_____'. This

(language technique) _____ suggests that _____

affects the reader by _____.

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Furthermore, s/he later says: '_____'. The use
 _____ suggests that _____
 up the effects on the reader by _____.

Contextually, the most significant plot point is _____
 nature of _____. by showing reader _____
 _____. The complex relationship between _____
 _____ and _____.
 _____. The tone conveyed in these _____
 that _____.

The choices _____ makes in regards _____
 consider in light of _____. Jacobean _____
 _____. about this poignant (theme/ _____
 the text, I am most surprised by _____
 _____.

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WJEC English Literature A Level Exam

A Level questions have two parts:

- Section A: Extract will provide you with a section of text to explain, and
- Section B: Essay will provide you with a statement, which you will explore and

Your examiner will be looking for the following in your response:

Assessment Objectives for Section A: Extract:

AO1	Articulate informed, personal and creative responses to literary texts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.

Assessment Objectives for Section B: Essay:

AO1	Articulate informed, personal and creative responses to literary texts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of texts are written and received.
AO5	Explore literary texts informed by different interpretations.

In other words...

- **Section A: Extract:** Your examiner will be looking to see how you demonstrate understanding of the play in a mature, thoughtful and detailed way. Show your terminology you have been learning over your course to understand and show you will be provided with. Explain how these meanings can shape various meanings.
- **Section B: Essay:** Your examiner will be looking to see how you demonstrate understanding of the play in a mature, thoughtful and detailed way. Show you have done your research and mention other versions you have seen of the play and choices the directors and/or actors have made. Explain how Jacobean and early modern understood the play in different ways.

One strategy is to split the time 40/60 to ensure you have an opportunity to respond to the common issue is spending too much time perfecting one question then losing marks on the unanswered second question. Well-planned responses will always impress!

Section A: Extract is worth 45 marks and Section B: Essay is worth 75 marks; why spend the first question and 75 minutes on the second question? After all, you have 120 minutes.

What is your strategy?

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Section A: Question 1

Here is an example of strategy and range of activities to breakdown a close reading yourself: how quickly can you complete all five tasks?

- (a) With reference to the language and imagery of this extract, examine the way Ferdinand and attitudes towards romantic love.

[Enter PROSPERO, FERDINAND, and MIRANDA]

Prospero *If I have too austere punish'd you,
Your compensation makes amends, for I
Have given you here a third of mine own life,
Or that for which I live; who once again
I tender to thy hand: all thy vexations
Were but my trials of thy love and thou
Hast strangely stood the test here, afore Heaven,
I ratify this my rich gift. O Ferdinand,
Do not smile at me that I boast her off,
For thou shalt find she will outstrip all praise
And make it halt behind her.*

Ferdinand *I do believe it
Against an oracle.*

Prospero *Then, as my gift and thine own acquisition
Worthily purchased take my daughter: but
If thou dost break her virgin-knot before
All sanctimonious ceremonies may
With full and holy rite be minister'd,
No sweet aspersion shall the heavens let fall
To make this contract grow: but barren hate,
Sour-eyed disdain and discord shall bestrew
The union of your bed with weeds so loathly
That you shall hate it both: therefore take heed,
As Hymen's lamps shall light you.*

Ferdinand *As I hope
For quiet days, fair issue and long life,
With such love as 'tis now, the murkiest den,
The most opportune place, the strong'st suggestion.
Our worser genius can, shall never melt
Mine honour into lust, to take away
The edge of that day's celebration
When I shall think: or Phoebus' steeds are founder'd,
Or Night kept chain'd below.*

Prospero *Fairly spoke.
Sit then and talk with her; she is thine own.*

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Section A: Question 2

Here is another example strategy and a range of activities to focus your analysis.

- (a) With reference to the language and imagery of this extract, examine the way character of Alonso and attitudes towards judgement.

Prospero	<i>Behold, sir king, The wronged Duke of Milan, Prospero: For more assurance that a living prince Does now speak to thee, I embrace thy body; And to thee and thy company I bid A hearty welcome.</i>
Alonso	<i>Whether thou best he or no, Or some enchanted trifle to abuse me, As late I have been, I not know: thy pulse Beats as of flesh and blood; and, since I saw thee, The affliction of my mind amends, with which, I fear, a madness held me: this must crave, An if this be at all, a most strange story. Thy dukedom I resign and do entreat Thou pardon me my wrongs. But how should Prospero Be living and be here?</i>
Prospero	<i>First, noble friend, Let me embrace thine age, whose honour cannot Be measured or confined.</i>
Gonzalo	<i>Whether this be Or be not, I'll not swear.</i>
Prospero	<i>You do yet taste Some subtilties o' the isle, that will not let you Believe things certain. Welcome, my friends all! [Aside to SEBASTIAN and ANTONIO] But you, my brace of lords, were I so minded, I here could pluck his highness' frown upon you And justify you traitors: at this time I will tell no tales.</i>
Sebastian	<i>[Aside] The devil speaks in him.</i>
Prospero	<i>No. [to Antonio] For you, most wicked sir, whom to call brother Would even infect my mouth, I do forgive Thy rankest fault; all of them; and require My dukedom of thee, which perforce, I know, Thou must restore.</i>

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Section B: Question 1

Let's look at an example:

How is Ariel characterised?
Remember he/she is a spirit in **servitude** to Prospero.

How is Caliban characterised?
Remember he is perceived as a monster **enslaved** to Prospero. Link to the context of **colonialism**.

How
Bo
ex
p
p

Now show that you can offer varied interpretations. How else can these two characters be understood? How have they been historically portrayed on stage or film?

'Ariel is in diametric opposition to Caliban, an allegory of good and evil.' Explore this view of *The Tempest*.

If you have explored all the points mentioned here, then **evaluate** the statement: where do you stand on the subject?

How do the two characters show a range of good and evil actions yet Caliban has no sympathy until he is shown actions at the very end?

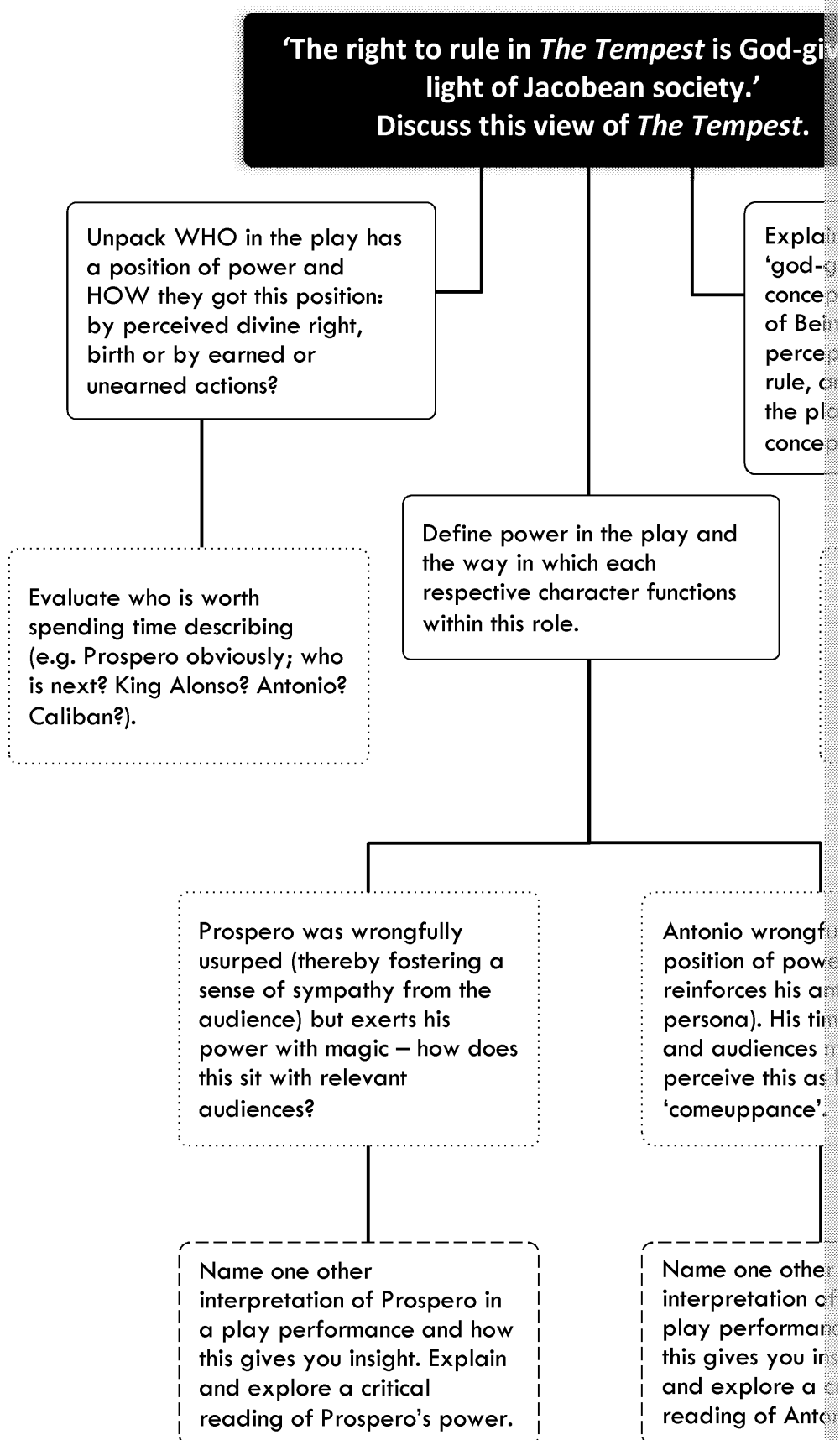
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Section B: Question 2

Here is another example of one way to break down an exam question for A-Level. By the end of the date, make sure you have a strategy to approach your question! Practise it before the exam.



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Section B: Question 3

Here is another example of one way to break down an exam question for your A

'In some ways, Prospero is a slave. Shakespeare leaves the complex sense that Prospero is part protagonist and part slave. Discuss this view of *The Tempest*.

Carefully consider the choices that Prospero makes that might render him a slave. For example, his obligation to Ariel, his commitment as a father to protect Miranda, his agenda to restore his position, his management of Caliban, his relationship to magic...

Explore how Prospero's 'slave' for contemporary was/is 'slave'

Evaluate which of these roles Prospero is in control of and which roles control him. Can it be argued that it is sometimes cyclical and we become slaves to our own duties? Explain your ideas.

Fully account for Prospero's characterisation as a wrongly usurped former Duke of Milan, his colonisation of the island, his role as a father, and roles as master to Ariel and Caliban.

Name one other interpretation of Prospero in a play performance and how this gives you insight.

Name a second interpretation of a play performance and how this gives you insight.

Explain and explore one critical reading of Prospero as a character and how his power/powerlessness is conveyed.

Explain and explore a second critical reading of Prospero as a character and how his power/powerlessness is conveyed.

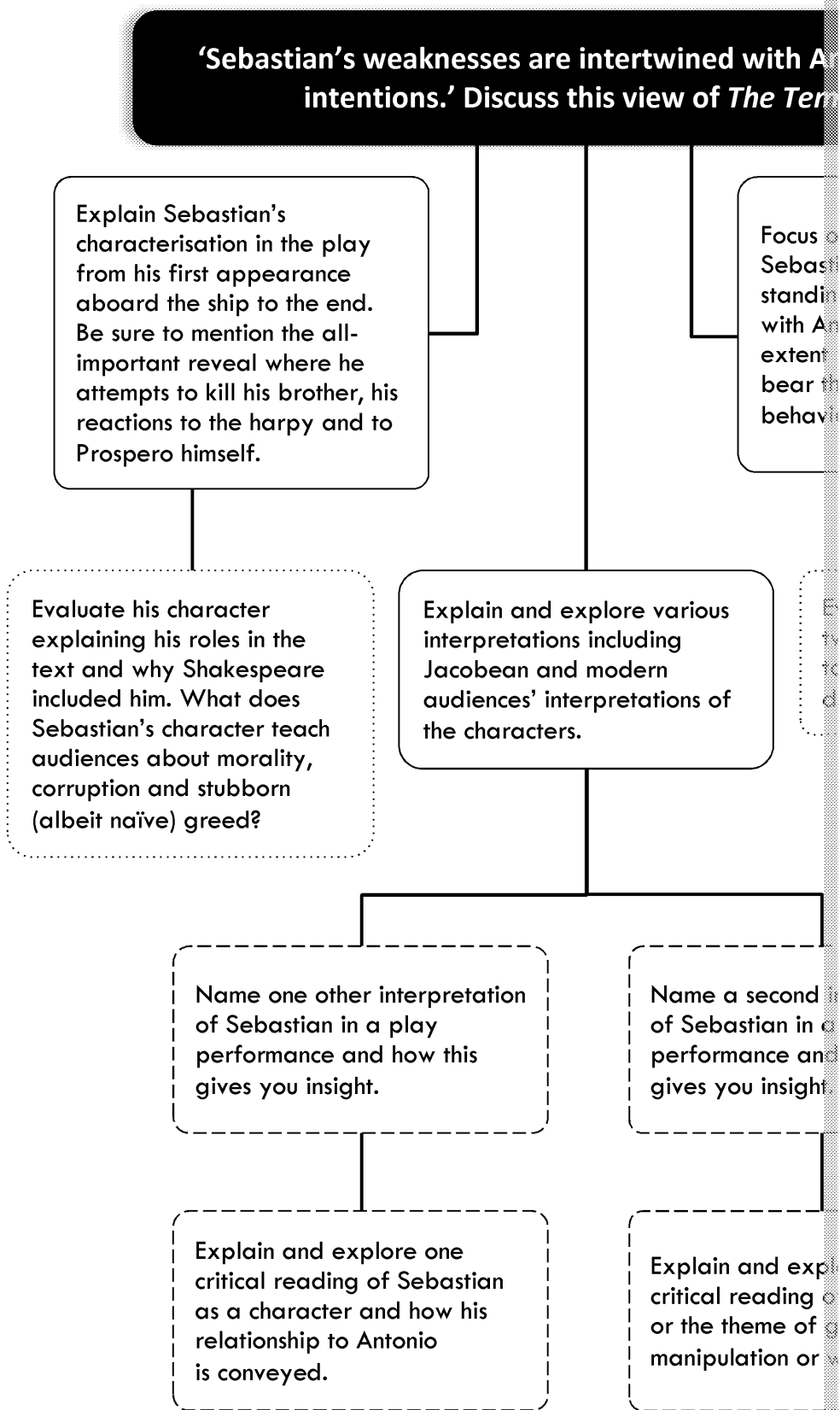
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Section B: Question 4

Here is another example of a way to break down an exam question for A Level exam



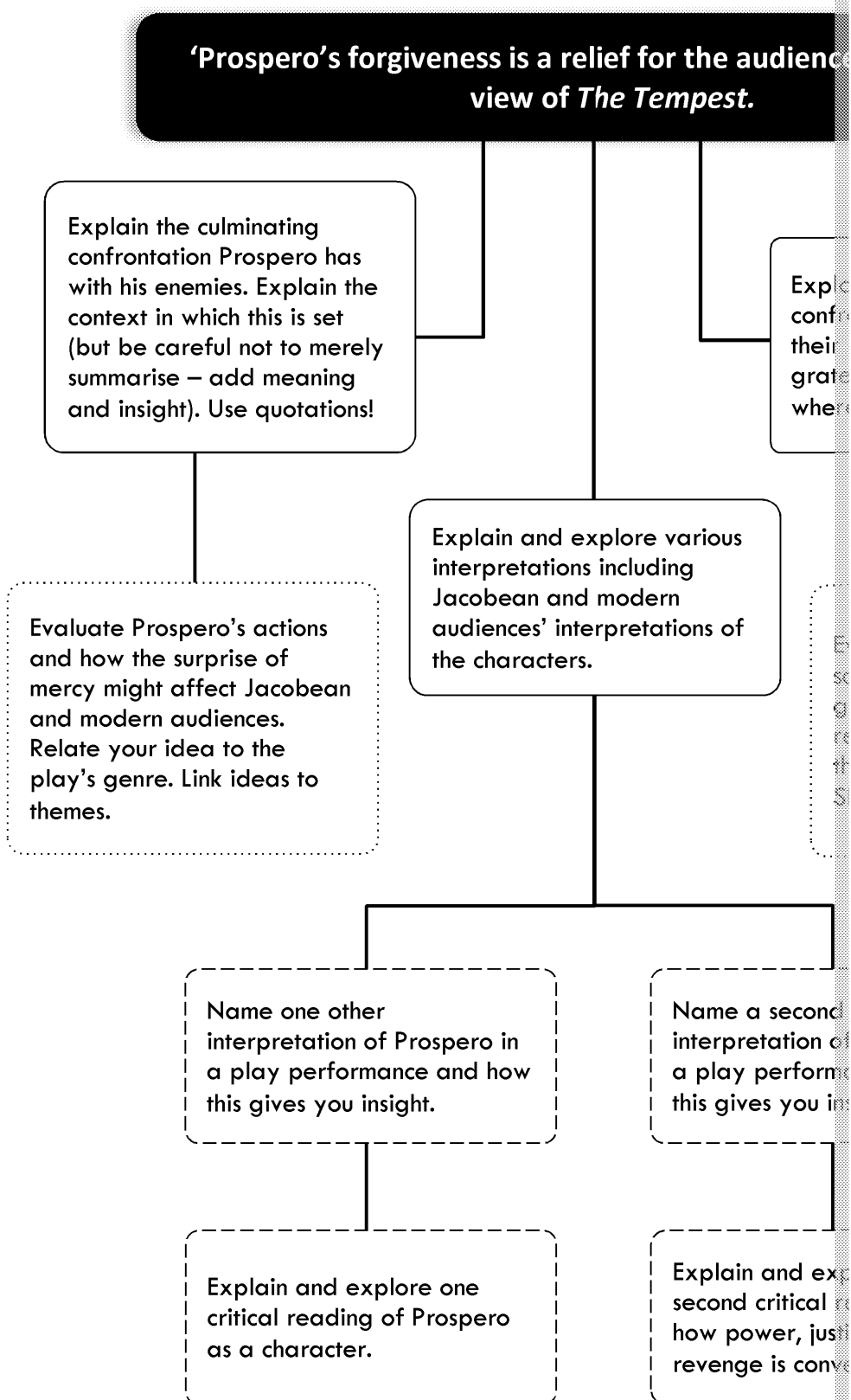
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Section B: Question 5

Here is another example of a way to break down an exam question for A Level exam



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Sample Writing

Writing to achieve a great outcome is a learned skill. Make sure you are familiar with writing schemes in advance. This section includes sample annotated paragraphs, paragraph tips for ensuring you make a good impression on your examiner.

Writing your introduction:

An introductory paragraph should make a clear statement based on the question. It should show that you have a strong grasp of the writer, text and relevant themes and characters. It should also show that you can expand on further in the exam response. The examiner will be familiar with the story, so retelling the tale to 'fill it out'.

Sample paragraph:

Q Discuss the view that freedom is the central theme in *The Tempest* (introduction)

Reference
to the writer
and
historical
context

Brief
overview of
points to be
expanded
upon later;
shows
breadth of
knowledge

→ William Shakespeare completed *The Tempest* in 1611 in Jacobean England, during a time in which exploration of the 'brave new world' was underway. The British Empire was strong and conquering new lands, which sets the play in an important context, raising the theme of freedom for the reader. This theme weaves itself throughout the play as characters chase some sort of freedom - whether it is Alonso seeking freedom from his grief of his assumedly deceased son or the native Caliban seeking freedom from Prospero's reign of power and control. → This was Shakespeare's final play, perhaps even Shakespeare himself seeking a freedom from his bonds of duty, which could be portrayed vicariously through the character of Prospero in the final scene.

Indicates a stance on the subject and offers a critical interpretation of the text

Questions to consider:

- Do you agree with the annotations? Why or why not?
- What could be added to the opening paragraph to show a wider breadth of knowledge?
- Is the statement made in the final sentence strong enough to obtain an A grade?
- What would you add or change to make this a stronger introduction?
- Which examples would you use to illustrate the theme of freedom in the play?
- Is it a lively, interesting-to-read introduction?
- Is the vocabulary substantial to show advanced learning?

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Writing your body paragraphs:

Your body paragraphs should build upon and prove your statement(s) in your introduction.

- ✓ Embed quotations and explain them thoroughly.
- ✓ Analyse language and literary features present including structure.
- ✓ Show a wider understanding of the text as a whole, where appropriate by making links.
- ✓ Apply your understanding to the wider contexts.
- ✓ If your question is not theme-related, consider where you could mention the text's broader context (social, historical and overt).

Sample paragraph

Q Evaluate the political purposes of romantic love in *The Tempest* (body paragraph)

Recaps plot but is very succinct

One of the scenes where romantic love is brought into play is Act 4, Scene 1, where Prospero confronts Ferdinand with a warning of waiting until the wedding has taken place before consummation, or else Miranda's vows would be withdrawn. Prospero carries the onus of protecting Miranda's virginity, as she has been 'given away' in marriage, reflecting the patriarchal society where women were not typically viewed as equals but instead under control, and where female virginity was of great value. This notion of negotiating brides was an element of nobility for the Jacobean audience, who would have seen a large proportion of politically aligned marriages that would benefit a family as a whole, perhaps financially or in a societal role context. The relationship between Miranda and Ferdinand is of far greater importance than simple romanticism; it serves as a bond of reconciliation between Prospero and the monarchy in Italy. Ferdinand, a product of a royal environment and heir to the throne, also seeks to protect Miranda's precious commodity as a future queen: 'I want not your sir, / The white cold virgin snow upon my heart / Abate the ardor of my liver' (Act 4, Scene 1, lines 54-56). Ferdinand declares here that his duty to protect her virginity and their relationship in a righteous way is more important than his personal passions. By illustrating that his desire is suppressed with 'white cold virgin snow' this emphasises the purity of the concept of 'virgin', a link back to Act 1, Scene 2, where Ferdinand's first - and most urgent - question to Miranda is: 'My prime request, / Which I do last pronounce is - O wonder! - If you be maid or no' (Act 1, Scene 2, lines 42-43). Ferdinand queries whether his pursuit of this relationship is feasible, further indicating the importance of a strict role of marriages. As Ferdinand was newly shipwrecked, he raises two questions: assuming his father had perished, would he be keen to make his own decision to wed as soon as possible to avoid his father's control over his marriage? Or is there still a sense of true romantic love within the confines of such a strictly patriarchal society?

Analysis of theme; how does it contribute to the bigger picture?

Shows working knowledge of other relevant lines in the play

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Sample paragraph

Annotate the following paragraph, commenting on what is done well and what could be improved.

Q

Evaluate the view that music is used to entertain and deceive in *The Tempest*.

One of the most alluring songs in the play is Ariel's song to Ferdinand, who mourns his father's assumed death. As Ferdinand wanders the island, Ariel sings:

'Full fathom five thy father lies
Of his bones are coral made
Those are pearls that were his eyes
Nothing of him that doth change
But doth suffer a sea-change
Into something rich and strange.'

In this strange song, Ariel uses alliteration and assonance to add an ethereal quality to the strange and magical atmosphere in the play. 'Full fathom five thy father lies' uses both devices and 'five thy', 'lies' and 'eyes' indicate assonance. The language is strange as initially it sounds beautiful, with the mention of coral and pearls, but becomes darker when read closely: 'Of his bones are coral made'. Those are pearls that were his eyes'. This suggests that his body has become part of the seabed (hence 'full fathom five' meaning deep at sea). By putting the state of Alonso in the past tense it suggests that he has passed away. Ferdinand can hear the song but is confused and dazed as he follows the noise. This, coupled with other varied and strange sounds, adds to the allure of the island, keeping all those shipwrecked confused until the truth is revealed in the last act.

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Sample paragraph

Annotate the following paragraph commenting on what is done well and what could be improved.



Examine the view that magic is used to manipulate others in *The Tempest* (1611).

Act 1, Scene 2 introduces the main protagonist: Prospero and his 'art' - that is, magic. Prospero's use of magic greatly contrasts with that of Sycorax, which the audience learns about later in the scene. Under King James I of England, accused witches were being burned at the stake in England and the Americas. Fear and hype made witchcraft something to be greatly feared. When Prospero explains that Sycorax had been banished, the audience's perception of Caliban becomes unsympathetic since he came from an evil as perceived by the reader. However, Prospero is well received by the audience while he practices his own magic. The first mention of magic in the play is from Prospero, who takes off his magic cloak to reveal his true identity to his daughter, Miranda. He says: 'Lie there, my art'. By removing his cloak he becomes vulnerable, confessing his long-awaited story. The removing of the cloak (the only time he does this during the play until the very end) shows him to be honest, not hiding behind the magic that he creates as an illusion to control Caliban and lure in those aboard the ship (it is arguably, Ariel was responsible for bringing *The Tempest* storm to life). Prospero addresses his cloak: 'Lie there, my art'. Prospero reveals to Miranda that it was while away studying that Antonio was able to take away his control over Prospero's estates and exile both Prospero and his then infant daughter. This art, we deduce, has been perfected over more than 12 years. It is now that he puts it to use to reconcile Prospero's past with his

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Sample Answers for A Level part (a)

Sample response 1

This sample response answers the A Level part (a) sample question:

Q

With reference to the language and imagery of this extract, examine the way Prospero's relationships.

- Prospero** *'Tis time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me. So:
[Lays down his mantle]
Lie there, my art. Wipe thou thine eyes; have comfort.
The direful spectacle of the wreck, which touch'd
The very virtue of compassion in thee,
I have with such provision in mine art
So safely ordered that there is no soul—
No, not so much perdition as an hair
Betid to any creature in the vessel
Which thou heard'st cry, which thou saw'st sink.
Sit down; for thou must now know farther.*
- Miranda** *You have often
Begun to tell me what I am, but stopp'd
And left me to a bootless inquisition,
Concluding 'Stay: not yet.'*
- Prospero** *The hour's now come;
The very minute bids thee ope thine ear;
Obey and be attentive. Canst thou remember
A time before we came unto this cell?
I do not think thou canst, for then thou wast not
Out three years old.*
- Miranda** *Certainly, sir, I can.*
- Prospero** *By what? by any other house or person?
Of any thing the image tell me that
Hath kept with thy remembrance.*
- Miranda** *'Tis far off
And rather like a dream than an assurance
That my remembrance warrants. Had I not
Four or five women once that tended me?*
- Prospero** *Thou hadst, and more, Miranda. But how is it
That this lives in thy mind? What seest thou else
In the dark backward and abysm of time?
If thou remember'st aught ere thou camest here,
How thou camest here thou mayst.*
- Miranda** *But that I do not.*
- Prospero** *Twelve year since, Miranda, twelve year since,
Thy father was the Duke of Milan and
A prince of power.*

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Prospero represents a multifaceted source of relationships, reflective of Shakespeare's relationships through this allegorical portrayal of his final farewell play. Within Prospero's opening lines here, he firmly establishes himself as the protagonist for the play by way of being the one who narrates the 'true' origins of the family. As the narrator, this provides both Miranda and the audience with a revelation, new to both respective parties.

Twice Prospero tells Miranda: 'I should inform thee farther' and 'thou must now know farther'. This suggests an honest account that Miranda hears being informed and effectively taught her history. Prospero performs a subtle yet symbolic action by removing his mantle, or 'magic garment', and thereby revealing his true self in the form of father rather than magician wizard but as a man who has unjustly suffered. These coupled together suggest to the audience that Prospero is vulnerable, garnering sympathy and compassion just as he recognises the compassion that has arisen within Miranda who witnesses the shipwreck.

Prospero uses imperatives to direct Miranda and within this tone and structure in his speech, shows the relationship of authoritative father and obedient daughter. Prospero commands her: 'Wipe thou thine eyes', 'ope thine ear', 'Obey and be attentive' and 'Lend thy hand'. These verbs show his firm tone akin to a parenting style and implying a strong yet affectionate relationship between them.

However, Prospero's tone shifts towards the end where he is remembering the 'dark backward and abysm of time' where he becomes indignant and incensed at their imprisonment upon the island away from their true home. Prospero moves from a calm, comforting tone to enjambed rhetorical questions without waiting for a full response from Miranda. Prospero says: 'Thou hadst, and more, Miranda. But how is it / That this lives in thy mind? What seest thou else / In the dark backward and abysm of time?' This shows the strong effect of rising emotions and because he has gained a sympathetic audience, we share the same sentiments of anger and shock at this injustice.

Prospero then repeats the time they have been away to emphasise the length of their sentence: 'Twelve years since, Miranda, twelve years since'. Prospero uses the past tense to show his former glory: 'Thy father was the Duke of Milan and / A prince of power'. This poignant statement provides the audience with the clues to begin to link together the unravelling puzzle of their true identities and what is to come next.

AO1: Well-rounded summative commentary showing a good, solid understanding of the text and its language.

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Commentary:

The candidate shows a strong, well-rounded and accurate analysis of the text. Style and expression is clear. This is a balanced response, which considers insightful material from possible selections from the excerpt.



Band	Marks	Key words to describe how they meet the assessment criteria
Band 5	38–45 marks	<ul style="list-style-type: none"> • Sophisticated • Perceptive • Creative • Confident
Band 4	29–37 marks	<ul style="list-style-type: none"> • Clear • Sound • Engaged • Accurate
Band 3	20–28 marks	<ul style="list-style-type: none"> • Purposeful • Generally clear • Sensible
Band 2	11–19 marks	<ul style="list-style-type: none"> • Some relevance • Attempts to engage
Band 1	2–10 marks	<ul style="list-style-type: none"> • Basic • Superficial
Band 0	0–1 marks	<ul style="list-style-type: none"> • Little • None

Activities

1. Summarise the main points of the response in your own words. Write as succinctly as possible and be sure to only use the more important key words and concepts. Try to use as few words as possible and compare with a friend to see who can capture the essence of the extract with fewest words.
2. Substitute one paragraph in the response for one of your own. Remove the weakest and replace it with new and improved analysis and ideas. Show a personal response to more fully meet Assessment Objective 1.

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Sample response 2

This sample response answers the A Level part (a) sample question:

Q

With reference to the language and imagery of this extract, examine the way Shakespeare presents the character of Ariel and his relationship towards Prospero.

- Ariel** *Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet perform'd me.*
- Prospero** *How now? moody?
What is't thou canst demand?*
- Ariel** *My liberty.*
- Prospero** *Before the time be out? no more!*
- Ariel** *I prithee,
Remember I have done thee worthy service;
Told thee no lies, made thee no mistakings, served
Without or grudge or grumblings: thou didst promise
To bate me a full year.*
- Prospero** *Dost thou forget
From what a torment I did free thee?*
- Ariel** *No.*
- Prospero** *Thou dost, and think'st it much to tread the ooze
Of the salt deep,
To run upon the sharp wind of the north,
To do me business in the veins o' the earth
When it is baked with frost.*
- Ariel** *I do not, sir.*
- Prospero** *Thou liest, malignant thing! Hast thou forgot
The foul witch Sycorax, who with age and envy
Was grown into a hoop? hast thou forgot her?*
- Ariel** *No, sir.*
- Prospero** *Thou hast. Where was she born? speak; tell me.*
- Ariel** *Sir, in Argier*
- Prospero** *O, was she so? I must
Once in a month recount what thou hast been,
Which thou forget'st. This damn'd witch Sycorax,
For mischiefs manifold and sorceries terrible
To enter human hearing, from Argier,
Thou know'st, was banish'd: for one thing she did
They would not take her life. Is not this true?*
- Ariel** *Ay, sir.*

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Ariel is presented as a servant/spirit indebted to Prospero. It is clear in the extract that Ariel shows two different tones in his speech starting out with quite a forward and direct approach boldly asking his master for freedom as was promised to him. Secondly, his demeanour changes sharply when challenged to remember his former torment under the witch Sycorax. This could show that Ariel is a spirit full of personality with a long history of servitude towards various masters.

Ariel begins this part of the extract putting himself as the subject and Prospero as the object: 'Since thou dost give me pains,/Let me remember what thou hast promised,/Which is not yet perform'd me'. This patronising, possibly undermining tone is juxtaposed by the retracted minor sentences of simply 'No' and 'No, sir' just a few lines later. This shows that whilst Ariel begins with a tone of condescension, Ariel is clearly the servant and inferior partner in the extract who is reduced to short and monosyllabic responses.

Prospero goes into great detail about Ariel's past with Sycorax reliving the horrors of her long-lasting reign and terror over Ariel. Prospero then goes on to complain: 'I must/Once in a month recount what thou hast been,/Which thou forget'st'. This suggests that Ariel is presented as a bit childish as Prospero must continue to remind and reprimand Ariel for his bold behaviour and be tightly controlled and in line - just as Prospero does Caliban and Miranda.

Ariel is presented as a servant and not a slave. Where slaves have no recourse for services and often no genuine relationship to their masters, in this extract Ariel has his freedom promised to him and is due anytime now. Ariel also shows his complex relationship with Prospero where he feels able to approach with some audacious and quite friendly statements. The list Ariel uses highlights the range of skills and servitude he has offered dutifully and faithfully to Prospero, reminding him of his promises. These promises Ariel expects from such a good master - this shows his faith in Prospero and trust despite having been disciplined as if he were a naughty child.

What is also striking about their relationship is that Ariel has incredible powers to transform himself into various animals both real and mythological as well as being invisible, flying and turning to fire. Yet with all these magnificent powers he still requires the word of Prospero to grant this freedom. This presents their relationship as complex as Prospero obviously is dependent upon Ariel for the majority of works around the island.

Even with the complex relationship, Prospero sharp and swift reprimands do fail to clearly and unequivocally demonstrate the authoritarian power Prospero has over Ariel even reducing him with derogatory language objectifying and belittling him to 'malignant thing'.

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Commentary:

The candidate shows a clear and sound analysis and strong, engaged understanding of the text. There is some in-depth language analysis. Commentary is clear and sound throughout but not always consistent in each paragraph. The response offers some insight but this is too inconsistent to meet band 5 criteria.



Band	Marks	Key words to describe how to meet the assessment criteria
Band 5	38–45 marks	<ul style="list-style-type: none"> • Sophisticated • Perceptive • Creative • Confident
Band 4	29–37 marks	<ul style="list-style-type: none"> • Clear • Sound • Engaged • Accurate
Band 3	20–28 marks	<ul style="list-style-type: none"> • Purposeful • Generally clear • Sensible
Band 2	11–19 marks	<ul style="list-style-type: none"> • Some relevance • Attempts to engage
Band 1	2–10 marks	<ul style="list-style-type: none"> • Basic • Superficial
Band 0	0–1 marks	<ul style="list-style-type: none"> • Little • None

Activities

1. The commentary does not go through the extract in order. Cut it up sentence by sentence and re-arrange so that it flows chronologically. Remove any unnecessary lines and substitute some of your own – especially to help this candidate develop more sophisticated vocabulary and more insightful effects to meet Band 5.
2. Substitute one paragraph in the response for one of your own. Remove the weakest and replace it with new and improved analysis and ideas. Show a personal response to more fully meet Assessment Objective 1.

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Sample response 3

Q (a) With reference to the language and imagery of this extract, examine the theme of magic and illusion.

Juno

Go with me
To bless this twain, that they may prosperous be
And honour'd in their issue.
[They sing:]
Honour, riches, marriage-blessing,
Long continuance, and increasing,
Hourly joys be still upon you!
Juno sings her blessings upon you.

Ceres *Earth's increase, foison plenty,
Barns and garner's never empty,
Vines and clustering bunches growing,
Plants with goodly burthen bowing;
Spring come to you at the farthest
In the very end of harvest!
Scarcity and want shall shun you;
Ceres' blessing so is on you.*

Ferdinand *This is a most majestic vision, and
Harmoniously charmingly. May I be bold
To think these spirits?*

Prospero *Spirits, which by mine art
I have from their confines call'd to enact
My present fancies.*

Ferdinand *Let me live here ever;
So rare a wonder'd father and a wife
Makes this place Paradise.* [Juno and Ceres whisper, and

Prospero *Sweet, now, silence!*
Juno and Ceres whisper seriously;
There's something else to do: hush, and be mute,
Or else our spell is marr'd.

Iris

*You nymphs, call'd Naiads, of the winding brooks,
With your sedged crowns and ever-harmless looks,
Leave your crisp channels and on this green land
Answer your summons; Juno does command:
Come, temperate nymphs, and help to celebrate
A contract of true love; be not too late.
[Enter certain NYMPHS.]
You sunburnt sicklemen, of August weary,
Come hither from the furrow and be merry:
Make holiday; your rye-straw hats put on
And these fresh nymphs encounter every one
In country footing.*

[Enter certain REAPERS, properly habited: join with the Nymphs in a graceful dance, towards the end whereof Prospero starts, which, to a strange, hollow, and confused noise, they heavily vanish]

Prospero *[Aside.] I had forgot that foul conspiracy
Of the beast Caliban and his confederates
Against my life: the minute of their plot
Is almost come.
[To the Spirits.] Well done! avoid; no more!*

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In this section of text, the young lovers, newly engaged, enjoy mythical entertainment from Prospero. The goddesses bless their relationship and upcoming marriage. Juno, the goddess of all deities holds the most weight as she blesses them: 'Honour, riches, marriage-blessing...' This establishes quite an authoritative blessing as the head goddess, which is very powerful.

The goddesses use long lists to explain all the sorts of blessings Miranda and Ferdinand should have: 'Earth's increase, foison plenty, / Barns and garners never empty, / Vines and clustering bunches growing, / Plants with goodly burthen bawing; / Spring come to you at the farthest / In the very end of harvest!' These long lists suggest that there are lots of blessings in store for these two lovers.

The impression this makes on Ferdinand is quite extraordinary. He says in response to all these lovely blessings: 'This is a most majestic vision, and Harmoniously charmingly. May I be bold / To think these spirits?' This shows that Ferdinand is really impressed with the visions and he is asking Prospero if they are really spirits. By using the words 'majestic' and 'charmingly' this suggests that he is in awe and makes the visions sound really amazing.

Prospero confirms that they are figures of his magical art. Ferdinand is happy that he calls the island 'Paradise' which sounds like heaven on earth. He is very content for the moment yet this is cut short when Prospero realises that he must stop the show to resume his part in the plot to restore his position as the rightful Duke of Milan and reunite Ferdinand with his father, King Alonso.

Prospero is a really strong character and stops the show suddenly: 'Sweet, not silence!' The use of the exclamation (!) makes him sound serious. He then says that if they do not stop talking the spell is 'marr'd' or ruined. He has put so much effort and planning into the scheme of everything that he must get the next few moments right for everything to work together.

Iris then brings a vision of nymphs and reapers, which could represent the country life as a metaphor but this is a strange vision indeed. She also uses long lists to describe the visions: 'You nymphs, call'd Naiads, of the windring brooks, / With your sedged crowns and ever-harmless looks, / Leave your crisp channels and on this green land / Answer your summons; Juno does command: / Come, temperate nymphs, and help to celebrate / A contract of true love; be not too late'. This long list shows how powerful Juno is and provides Ferdinand and Miranda with more blessings for their marriage.

Then, as an aside, Prospero remembers the conspiracy of Caliban and their murderous plot. He finally commands the goddesses once again: 'Well done! avoid; no more!' This is the end of the extract.

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Commentary:

The candidate has some good, basic cursory commentary showing a clear grasp of characters. However, the candidate does not capitalise on some of the language in this extract. The extract is rich with language, imagery, symbolism and metaphor, far too superficial to merit a strong mark. The candidate needs to shorten quotations and develop comments on the effects rather than copying out overly long quotations.



Band	Marks	Key words to describe how to meet the assessment criteria
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Band 2	11–19 marks	<ul style="list-style-type: none"> • Some relevance • Attempts to engage
Band 1	2–10 marks	<ul style="list-style-type: none"> • Basic • Superficial
Band 0	0–1 marks	<ul style="list-style-type: none"> • Little • None

Activities

1. One of the weaknesses of this sample response is the lack of possible links to the air motif. The vision of nymphs, reapers, landscape and blessings are rich with imagery. Highlight all the examples of earthy language and write one paragraph on the importance of these examples. Be sure to mention the imagery of Iris's clothing and what this represents as a metaphor for marriage.
2. One of the weaknesses of this sample response is the lack of structure and form. Look closely at the poetic rhyming couplets and the goddesses' speeches. Write one more paragraph on the form and structure of the speech and the effect that rhyming couplets offers in terms of interpreting the romantic connotations of poetry.

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Sample response 4

Q

- (a) With reference to the language and imagery of this extract, examine the character of Alonso and attitudes towards judgement.

- Prospero** *Behold, sir king,
The wronged Duke of Milan, Prospero:
For more assurance that a living prince
Does now speak to thee, I embrace thy body;
And to thee and thy company I bid
A hearty welcome.*
- Alonso** *Whether thou best he or no,
Or some enchanted trifle to abuse me,
As late I have been, I not know: thy pulse
Beats as of flesh and blood; and, since I saw thee,
The affliction of my mind amends, with which,
I fear, a madness held me: this must crave,
An if this be at all, a most strange story.
Thy dukedom I resign and do entreat
Thou pardon me my wrongs. But how should Prospero
Be living and be here?*
- Prospero** *First, noble friend,
Let me embrace thine age, whose honour cannot
Be measured or confined.*
- Gonzalo** *Whether this be
Or be not, I'll not swear.*
- Prospero** *You do yet taste
Some subtilties o' the isle, that will not let you
Believe things certain. Welcome, my friends all!
[Aside to SEBASTIAN and ANTONIO]
But you, my brace of lords, were I so minded,
I here could pluck his highness' frown upon you
And justify you traitors: at this time
I will tell no tales.*
- Sebastian** *[Aside] The devil speaks in him.*
- Prospero** *No. [to Antonio]
For you, most wicked sir, whom to call brother
Would even infect my mouth, I do forgive
Thy rankest fault; all of them; and require
My dukedom of thee, which perforce, I know,
Thou must restore.*

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Prospero first addresses Alonso in this climactic scene of confrontation and reconciliation as 'sir king'. This formal address honours his nobility and also offers polite terms. However, even with the honorific names, Prospero begins the extract with the imperative 'Behold', commanding him to look. The commas sandwich this address with the command to look upon and the title of Prospero himself: the Duke of Milan. Prospero's long, complex sentence is split first with a four-syllable line and ends with a five-syllable line with four lines of iambic pentameter, showing his formal education and, as always, verse, to demonstrate the upper class.

Alonso mirrors this speech pattern yet it is imperfect rhyme and metre. This could demonstrate his confusion and shock over the previous few hours' events as he admits this as such: 'I fear, a madness held me'. His honest admission shows his vulnerability and we know that he has indeed grieved and lamented his lost son heavily. He has also been witness to the shipwreck and Ariel as the harpy, which would be traumatising. He acknowledges the enchantment he has witnessed and likewise admits that he can no longer discern what is true. However, he still shows a great kindness in an almost instantaneous reconciliation for Prospero's role as duke. Alonso even asks for Prospero to pardon his wrongs, which was a hugely astonishing feat for someone such as the King to concede. Given the Great Chain of Being and beliefs that the King and God were 'we', this humbling request shows the true colours of a character such as Alonso, who had been corrupt and ignorant. To remedy this, Shakespeare uses enjambment to show the urgency of the question: 'But how should Prospero / Be living and be here'. Furthermore, when Sebastian interjects, it is Prospero - not Alonso - who reprimands and interrupts him. This shows Alonso's temporary loss of power in the presence of Prospero.

Prospero uses the lexical field of nobility to describe Alonso throughout the extract: 'noble', 'honour', 'sir', and also calls him 'friend'. These descriptions anchor the characterisation of Alonso in his rightful and supreme role as King. Prospero references Alonso's age, which was considered admirable for accrued wisdom. Alonso's hyperbolic honour is immeasurable, another accolade from Prospero, confirming his opinion and emotion toward his old friend. This shows his allegiance and kindness. There is no judgement on the King as such positivity, it appears that all has been forgiven.

Alonso's power, although seemingly weakened by his admission of perceived madness, remains steadfast. Prospero, turning to Antonio and Sebastian, threatens the power that he, himself, wields just by having shown kindness to the King in the previous moment. Prospero claims: 'I here could pluck highness' frown upon you'. This idiom suggests that Prospero may think Alonso easily manipulated (which has historically been true). In regards to judgement towards Antonio and Sebastian, Prospero says he will 'tell no tales' (at this time). This shows that Prospero seems to be the truly powerful persona in the plot, holding control.

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Commentary:

The candidate explores perceptions of Alonso in depth and detail, meeting Assessment Objective 1. The second part of the question, in regards to judgement, is a little underdeveloped. For clear points and evaluations, there could be more commentary on this section. The response is good and the vocabulary shows sophistication in crafted expression.



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Band 0	0–1 marks	<ul style="list-style-type: none"> • Little • None

Activities

1. The candidate meets the first part of the question on the characterisation of Alonso with great detail but information on attitudes towards judgment could be improved. Write your own response answering the second half of the question: With reference to the language and imagery of this extract, analyse the ways in which Shakespeare presents attitudes towards judgment.
2. Looking back at the extract, how might the answer differ if the question asked to explore the characterisation of Prospero? List your ideas with quotes and then, as an extended challenge, explain why this scene is so surprising given the previous context when Prospero and Ariel converse about Prospero's plan of confrontation. How might this scene have unfolded?

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Sample Answers for A Level Sample Exam Question

Sample response 1

A sample response to the A Level exam-style question:

Q 'Ariel is in diametric opposition to Caliban, an allegory of good and evil.' Explore this statement.

One way to begin a response in unpacking the exam question is by exploring all of the ways the question raises. Compare your understanding of the characterisation of Ariel and Caliban.

What has been left out? What might you add to show a wider knowledge of the text?

The two characters, Ariel and Caliban, are ones who capture audiences' attention. Ariel, often portrayed as an androgynous airy spirit, and Caliban often and overwhelmingly portrayed as a grotesque monster, are memorable and interesting - not to forget - fundamental to the development of the plot and crucial characterisation development plays in Prospero's development in the scenes of the play. Barry Beck calls Ariel and Caliban 'agents of synchronicity', meaning a Freudian Ego and Self present in the plot primarily as a tool for Prospero's development over the five acts (1993). Ariel is in many ways the opposite or the foil to Caliban.

Montaigne's 1500s essay entitled 'Of Cannibals' was heavily influential in Shakespeare's rendering of Caliban (whose name is a near anagram of 'cannibal'). Montaigne's work reverses the Europe-centric view of their superior order over the baseless and barbaric, and in some ways, Caliban does demonstrate the capability to learn and mature.

Yet, Caliban is in stark contrast to Ariel, especially at the time that the play takes place. While it is mentioned how Caliban once was 'strokest' by Prospero and 'made much of', in other words: loved and cared for, Caliban no longer is privy to his affections in the way that Ariel or Miranda are. Caliban is literally imprisoned in a sky following his attempt to molest Miranda, whose virginity is a critically important asset in the reunification of Prospero's dukedom. Caliban is characterised as a monster in every sense of the word: born to a witch, malformed, cruel and uncivilised. Prospero refers to Caliban as 'this thing of darkness', objectifying and distancing any reasonable sympathy one might have for him. Another interpretation of the Jacobean colonial exploration of the British Empire into the Caribbean and Pacific islands, or Africa, in which the slave trade was in operation, Caliban is frequently portrayed as black or Asian and this common portrayal still presides in modern adaptations and versions of the play, representing the stereotyped notions of civilisation across the world.

Shakespeare employs language effectively to show the juxtaposition of Caliban's character as a striking choice where he embodies witchcraft and savagery, playing up to stereotypical views of 'monsters' and 'barbarians' whereas he has learned English and 'my profit on it is I know how to curse'. His use of language comes as a surprise to his 'strange bedfellow'.

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Trinculo and Stephano who retort: 'How the devil should he learn our language?' This goes to show how Caliban embodies the possible agenda of Caliban subverting the archetypal villain and thereby showing how mastering one agenda (to learn) can enable them to manipulate it. Caliban falls victim to the repercussions of his own primal agenda (raping Miranda) but then is able to collude with Trinculo and Stephano in an ambitious sub-plot to murder Prospero.

One interpretation of these two characters is that they are foils to one another. Yet another interpretation is that they represent the two consciences of good and evil for Prospero, where the protagonist can demonstrate his good grace and mercy by setting Ariel free yet he is tempted into harsh punishments and cruel treatment (evil) as a result of his dealings with the 'monster' Caliban. In one adaptation (2010 film by Julie Taymor), Caliban's appearance is drawn from his Algerian mother's African heritage as a black character with the imprint of the moon upon his face. The moon reference can be taken from Stephano and Trinculo's descriptions of Caliban as a 'moon-calf'. In quite the contrast, Ariel is presented as a pale male spirit who interacts with 'Prospera' very affectionately and with some suggested sexual tension.

Michael O'Toole describes both Ariel and Caliban as 'colonised subjects', both controlled and ruled on an island (1999). However Ariel and Caliban are presented in various adaptations, their lines remain unequivocally clear and their actions provide Prospero with the catalytic opportunities to develop Prospero's relationship with Ariel, presented as one might present an 'aside' in a play, reflects the tone of an audience reveal and feel a bit like a soliloquy or a monologue. Where Ariel persuades Prospero to relent on his vengeance and be kind to his enemies superfluous to his aim of achieving liberty, Caliban's only aim is that of murderous revenge. Where Ariel represents the spiritual realm, Caliban represents the Jacobean view of foreign barbarians. Early colonial readings of *The Tempest* will always 'stage' Caliban in the unsympathetic camp for audiences with the Jacobean social codes of the time. He is in any sense a 'monster'. Postcolonial readings of Caliban might see him as oppressed or disadvantaged. Jyotsna Singh (2016) calls Caliban a 'cultural stereotype for the natives of the New World'. These readings in various times across the past 400 years characterise Caliban in a multitude of ways, from childish to ugly, crawling on the floor to standing, weak and strong, loud and meek.

One of the most significant speeches we hear from Ariel is his conviction as the harpy, calling himself a 'minister of fate'. The terrifying representation of a mythical creature to terrorise the guilty party of Alonso, Antonio and Sebastian is juxtaposed by the audience's understanding of Ariel as a vulnerable, sensitive spirit who is reliant and dependent upon Prospero's promise of freedom. In this interpretation, Ariel can show opposition within himself and demonstrate his broad range of

skills. This complex character not only watches over the isle minding Caliban and his doomed murderous plot but also Ferdinand and Alonso's company as well as reporting back to Prospero at regular intervals. In this way, Ariel lives up to his name's pun.

Ariel's use of language also differs from that of Caliban, who curses and slanders, whereas Ariel sings and speaks in ordered, stylised poetry. Ariel's lovely use of assonance, rhyme and metre is alluring. The haunting song of King Alonso's believed death at sea that she sings to Ferdinand is indeed hauntingly beautiful: 'Come unto these yellow sands, / And then take hands / Curtsied when you have and kissed, / The wild waves whistle, / Foot it feckly here and there; / And, sweet sprites, the burden bear'. On the other hand, Caliban shows none of the complexity and adaptability that Ariel demonstrates in his feats and services. When Caliban attempts to sing, his words are foolish and full of broken and terse lines: 'No more dams I'll make for fish, / Nor fetch in firing / At requiring, / Nor scrape trenchering, nor wash dish. / 'Ban, 'Ban, Ca - Caliban / Has a new master, get a new man'. His lack of iambic pentameter and harsh fricatives make his song a stark contrast, again highlighting the vast differences between the two characters.

Caliban comes across as simple, dim and narrow-minded. When Trinculo first meets Caliban, he mistakes him for 'an ancient fish' before realising him an islander and famously saying: 'Misery acquaints a man with strange bed fellows'. Afraid that Prospero is tormenting him with magic, when Caliban hears Stephano musing what monster might be under the gabardine, Caliban proclaims under the heightened threat of fear and domination as a 'victim' of colonisation familiar to Jacobean audience and the dominating presence of Prospero: 'I will bring my wood home faster!' Still, when he comes face to face with Stephano and his 'heavenly liquor', he immediately offers his service and allegiance by kneeling to him and appealing to his greed by offering him the island and Miranda too! He pleads: 'I prithee; be my god'. Caliban's simple character is simply bought with the celestial liquor that Stephano has provided him. This shows his desperate pleas as pathetic and dim, a typical 'Poor Tom', or spectacle for curious crowds of the time who would marvel at malformed persons - from which Trinculo speculates he could make a profit. Trinculo, incredulous at this interaction, offers this description of Caliban: 'By this good light, this is a very shallow monster / I afraid of him! A very weak monster! The man is' / the moon! A most poor credulous monster! Well / drawn, monster, in good sooth!' These belittling descriptions insult Caliban (unbeknownst to him). Even when Trinculo progresses to 'By this light, a most perfidious and drunken / monster! when's god's asleep, he'll rob his bottle', Caliban relentlessly offers to kiss Stephano's feet as a show of his cheap devotion. O'Toole describes Caliban's foolishness in his believed freedom with Stephano as merely 'stepping into another set of chains' (1999).

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As the play progresses, the lack of moral code within Caliban is further established as he leads Stephano and Trinculo along the isle towards Prospero (although they are distracted and toyed with by Ariel at every turn)!

At the conclusion of the play, there is one last revelation in each character. Caliban admits his ignorance and Ariel accepts his freedom. As they have changed over the course of the play, Caliban makes foolish and after foolish decision whereas Ariel becomes more confident and kind. These split personalities represent the good and evil present in the play and vital to the Jacobean mindset of the early 1600s. This play can be read as a moralistic play in which good triumphs over evil in full realisation of the comedic genre in which a marriage and reconciliation is achieved.

Commentary:

This is a strong, well-detailed response that shows an excellent grasp of the character. The candidate has conveyed an articulate, informed, personal response to the text and terminology, considering the wider issues of morality and the slave/servant relationship to a strong standard of language analysis to show emerging meanings from the text. It shows an appreciation of the significance of the contexts in the play. However as a weak response it further capitalised upon in terms of explicitly mentioning the relevant audiences and more of the cultural associations with the characters and their respective associations. It would well to include various interpretations and specifically mentions one adaptation in the interpretations of the characters.



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Band 0	0–1 marks	<ul style="list-style-type: none"> • Little • None

Activities

1. Skim over the above response and highlight all the subject terminology you find. There are some really good choices in there but they are certainly not exhaustive. Find at least one additional term that should have been included in each paragraph.
2. Choose either Caliban or Ariel and write a letter from one character to the other. From your character's perspective, explain whether you feel the candidate has fairly and accurately represented you. Explain why or why not. Be sure to adopt the correct tone and show your own understanding of their characterisation.

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Sample response 2

A sample response to the A Level exam-style question:

Q

'Antonio's silences equally demonstrate his power and show his weakness, attitudes towards power.' Discuss this view of *The Tempest*.

Antonio is characterised right from the beginning as an antagonist. From the opening shipwreck scene, while others are starting to make 'noise' about the unsettling seas, Antonio has only curses to give: 'Hang, cur! hang, you whoreson, insolent noisemaker! / We are less afraid to be drowned than thou art'. By cursing others, he comes across as negative and unhelpful. These expletives such as 'whoreson' and 'insolent' suggest an arrogance and fecklessness. The irony is that he is, like all the others who are actually trying to steady the boat, thrown overboard! When the sinking of the ship becomes imminent, Antonio makes this excuse: 'We are merely cheated of our lives by drunkards: / This wide-chapp'd rascal--would thou mightest lie drowning / The washing of ten tides!'. Instead of going to support the king or pleading for his own life, he makes excuses, blaming the staff for being drunk. This not only adds to the audience's initial and independent negative view of Antonio as a complaining and arrogant coward, but also adds an element of comedy via his use of expletive curses.

In the following scene, Antonio is further characterised by Prospero, who reveals to Miranda the truth about her uncle, who usurped Prospero by various evil deeds and manipulations. The interesting point about Antonio's indisputable villainy is that unlike Caliban who appears monstrous, Antonio is hiding his inner demons. Antonio remains in a position of (stolen) power, living the high life in King Alonso's courts. Yet... as soon as the king and Gonzalo fall asleep, Antonio wastes no time at all in attempting his murder by persuading Sebastian to commit the ultimate act of high treason (who quickly abides!). The reader might wonder whether Antonio was wishing to kill Alonso all along or if he simply saw the opportunity but still, the notion that he is willing to so quickly kill off his leader shows a real flaw in his character. The lack of Antonio's input in this scene could be read as a 'silence', yet coupling Prospero's strong words with the previous scene in which the audience has witnessed his rude behaviour does not bode well for a positive reception of Antonio.

The original audience would have been well versed in their own recent events given the Gunpowder Plot less than a decade beforehand. Of course, the previous queen, Queen Elizabeth I, had Queen Mary of Scots (King James I's own mother) beheaded and previous to this, Queen Mary Tudor had the Lady Jane Grey beheaded as a threat to the throne. Let's not forget Queen Elizabeth's own mother beheaded for alleged adultery and the fates of King Henry VIII's other brief spouses.

Sebastian's extended metaphor of standing water shows his openness to Antonio's cruelty. He is a gullible and manipulated character who Antonio has craftily drawn near to. Sebastian is a tool, used by Antonio to

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achieve his own evil aims of greed at any cost. Sebastian within but a moment is persuaded to attempt to murder his own brother and the king – a grave offense given the paramount Great Chain of Being and Jacobean belief that Kings were appointed by God Himself, a blasphemy of blasphemies.

Prospero refers to Antonio with **negative adjectives** such as ‘perfidious’ or ‘false’. Antonio did all but murder them with his own hand by sending him his toddler out to sea on a rotten boat: ‘where they prepared / A rotten carcass of a boat, not rigg’d, / Nor tackle, sail, nor mast; the very rats, instinctively had quit it’. A boat unfit for even rats sending them out to almost certain death! Such heinous crimes would instil in any audience much shock and an indignant response for Antonio.

When confronted by the harpy and called a man of sin, he draws his sword but not as a leader, but instead as a follower. The only words he speaks at this point are simply: ‘I’ll be thy second’ in relation to Sebastian suggesting that they fight their way out. This is in contrast to Alonso’s deeply moving response, which suggests that he would rather die with his son in the mud. Antonio has now taken the back foot and is following Sebastian’s suggestion and leadership. He is beginning to appear much weaker than he originally appeared as a harsh characterisation of an antagonist.

Antonio can be read as a **Machiavellian** character: consistently performing evil deeds yet appearing on the outside as a good character. Having usurped his own flesh-and-blood brother a dozen years previously seems to have no effect on Antonio’s sense of grief or remorse. When asked about his conscience, he remarks to Sebastian: ‘Ay, sir; where lies that?’ His manipulation of the king and that of the Italian public led to the believed demise of Prospero with his exile and believed murder. John Good describes the cycle of violence as such: ‘Nothing fascinated Shakespeare like the cycle of power; the way that rulers rise by usurpation, only to be toppled in turn’ (2012). This cyclical nature is present in the final scenes where Prospero regains his rightful power from Antonio.

Antonio, who has very few lines throughout the play, could be seen as a man of action and not words, yet in another more critical reading could show that Antonio is a man of cowardice and scheming. A psychoanalytical reading could be that Antonio in contrast to Prospero (who dominates the play with his vast number of lines), lacks the presence, confidence and security of Prospero. This could show Antonio to be an insecure and weak character whose only weapon is not that of rhetoric but that of cruel violence. This view also diminishes Sebastian to that of an auxiliary character only aiding and in collusion with Antonio.

When Prospero finally confronts Antonio, he has every capability (and probably the support of many readers) to kill Antonio as a sort of redemptive violence and means of administering justice. Instead, he forgives him and when Antonio is silent, this shows a drastic change in tone. He is totally silent in the play actually apart from one line regarding Caliban when he says: ‘Very like a fish, and, no doubt, marketable’. This quip shows that Antonio is not too bearing in mind a profitable, greedy outlook thinking he can flog him back to a partial change in character, or at least a humbling disposition.

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Commentary:

This response contains some good terminology and information about the evolution of the language, however, it is superficial and poorly constructed. The candidate does not explicitly state their argument until quite late into the response. The structure of the response could be made stronger by using topic sentences to indicate to the examiner that they have an awareness and method to deconstruct the text. The candidate shows language analysis and good implied responses but too implicit to be a strong example. The response is present but this could be strengthened with more alternative readings and versions of the text.



Band	Marks	Key words to describe responses that meet the assessment criteria
Band 5	38–45 marks	<ul style="list-style-type: none"> • Sophisticated • Perceptive • Creative • Confident
Band 4	29–37 marks	<ul style="list-style-type: none"> • Clear • Sound • Engaged • Accurate
Band 3	20–28 marks	<ul style="list-style-type: none"> • Purposeful • Generally clear • Sensible
Band 2	11–19 marks	<ul style="list-style-type: none"> • Some relevance • Attempts to engage
Band 1	2–10 marks	<ul style="list-style-type: none"> • Basic • Superficial
Band 0	0–1 marks	<ul style="list-style-type: none"> • Little • None

Activities

1. Structure: This candidate is missing topic sentences and has a weak introduction. Write a topic sentence for each paragraph and redraft the introduction to explicitly address the question.
2. Write an email to the candidate: explain one aspect of the exam in which they did well and offer three points that they could have included to strengthen their response. Consider your Assessment Objectives such as including various interpretations of the text in their response. Be as specific as you can!

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Sample answer 3

A sample response to the A Level exam-style question exploring the whole text in

Q (b) 'Everyone has a secret agenda.' Explore this view of *The Tempest*.

The Tempest is a play often regarded as a 'pinnacle' of plays (Woddis, 2000) blending a range of context-specific literature for the original Elizabethan and Jacobean audiences. It may be argued that each character has an agenda of his or her own, with the protagonist Prospero's at the forefront. Yet, I will also argue that Shakespeare wrote his final play with his own agenda: to retire from 'the great globe itself'. The 1611 performance on 1 November in Blackfriars Theatre, with King James I in attendance, holds great prominence with Shakespeare's carefully crafted use of language, proxemics and plot to convey his hidden meanings.

At first glance, Prospero's agenda to return to Milan and to groom Miranda for queen material is foregrounded throughout the play. Even with Miranda and Ferdinand's budding love (or arguable lust) as Prospero brings Miranda to gaze upon Ferdinand whom she 'might call a thing divine', Prospero carefully controls this: 'This swift business / I must uneasy make / Lest winning make the prize too light'. The play, performed a second time to celebrate King James I's daughter Elizabeth's marriage, could be seen as a political allusion present, linking the play again and again to the relevance of Shakespeare's life in England. This, coupled with the masque scene (another heavily political, impressively theatrical exposé and play-within-a-play), strengthens the contextual significance. Masques, popular with the Stuart kings, were for only the most privileged to attend, so this inclusion is vital for the device of metatheatricality to entreat the audience on this magical adventure of disbelief, surrealism and magic.

The striking opening scene is one that is composed with the shipwreck and dispersing of the ship's voyagers in a particular fashion: Ferdinand alone to meet Miranda unaided and vulnerable; Trinculo alone to wallow in fear; Stephano alone and drunk, believing he had been lucky to land upon a butt of wine bottles and finally Alonso, Gonzalo, Antonio and Sebastian together with Francisco and Adrian to reveal the true characterisations of Antonio to the audiences.

Prospero - as the allegorical mouthpiece of Shakespeare himself - dominates the play with nearly one-third of the lines belonging to him, including several soliloquies. The most notable of these is during the epilogue, in which Prospero benevolently and magnanimously sacrifices his magic by symbolically breaking his staff as a sign that Shakespeare has completed his work on the stage. From the start to the end, Prospero's narrative, history and future belong to him. He is the storyteller and we, as the audience must accept his version of events as the others do little to contradict his statements (i.e. Gonzalo persists in his reconciliatory endeavours while Antonio continues to subvert and destroy). At the end, he asks the

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audience to indulge him with applause, signifying their complicit acceptance of his acts.

The only exception to Prospero's carefully crafted agenda is when it comes to the thematic role of revenge. His plan is to exact revenge upon Antonio whom 'to call a brother would infect my mouth'. However, it is Ariel (whose agenda is his liberty) who suggests that forgiveness is an alternative option. Ariel says, having prepared the four men for Prospero's confrontation: 'Your charm so strongly works 'em / That if you now beheld them, your affections / Would become tender.' Prospero, considering this, asks: 'Dost thou think so, spirit?' Ariel affirms: 'Mine would, sir, were I human'. The clause 'were I human' shows Ariel's pivotal and empathetic role in the final judgement of Alonso, Antonio and Sebastian. When we consider that Ariel can be seen to represent a good and pure nature, this influences Prospero in showing mercy instead of punishment - a defining conclusion for making all things right as Shakespeare signs off his final play. Prospero confirms that he will adapt his ultimate agenda for this purpose: 'And mine shall'.

Yet, Prospero is not omnipotent. The subplots prove entertaining and also critical to the progress of the play and the realisation of the genre for the audience. The comedic relief keeps audiences, Jacobean and modern, with a sense of the landscape of the play, as we episodically see with an 'aerial' view of the island and its new inhabitants making their way towards Prospero in a chronological and episodic fashion. The subplot of Caliban's drunken exchanges with Stephano and Trinculo is more than mere entertainment as they pursue their greedy and ill-informed plan.

One of the most striking characters is that of Caliban, whose name is nearly an anagram for 'cannibal', who embodies the Jacobean stereotypical view of a barbaric savage. In 1580 Michel de Montaigne travelled to Brazil and wrote of the cannibals he saw who lived in a utopia, in harmony with nature. Where Caliban describes to Stephano how wonderful life could be should he reclaim power from Prospero, this holds strong links with the historical accuracy of the times. Caliban's birthright to the island was usurped by Prospero himself (another motif present in other Shakespearean works). Caliban's agenda to murder Prospero comes as an opportunity when meeting the likes of fellow comedic characters Trinculo and Stephano, who collude in an ambitious subplot to murder Prospero. 'They merely see opportunity and grab it, indicative of the folly of "human greed"' (Najmuddin 2005). This suggests that Trinculo and Stephano lacked any real agenda beforehand. Both characters independently muse over selling Caliban as a 'Pig Tom'. Yet Prospero maintains his own agenda by controlling their location and diversions through the form of Ariel appearing as bees and dogs as well as mystical clothing to distract from their poorly formed and murderous agenda. The 2017 Doran performance of the play shows Caliban being glad to see Prospero rid of the island. He straightens up his enormous frame, displaying his full height for the first time in the whole of the performance and smiling to have achieved his ultimate aim: the island.

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The pockets of characters (Miranda and Ferdinand; Caliban, Trinculo and Stephano; Alonso, Gonzalo, Antonio and Sebastian) appear separate until the end. This could also serve as a **dramatic device** to protect the secret agenda of each respective character revealed in **dramatic irony** to the audience **episodically** and **chronologically** while the other characters only receive this full picture in the conclusion in Act 5. Where Prospero controls the characters through the aerial spy spirit of Ariel, he also tightly controls the spirit to protect his own agenda. Ariel's agenda of finding his own freedom in the world is addressed in the opening scenes where he asks for his liberty and is swiftly rebuked with only a promise that it will come should Ariel dutifully perform 'to every article'. Yet, Ariel is never allowed to speak freely. Where we see Caliban grunting, complaining and cursing, Ariel is never allowed to do this, showing Prospero's control. In the 2017 Doran version, Ariel is downcast to leave Prospero to obtain his much sought after freedom, yet in the 1993 Mendes version Ariel spits in Prospero's face to show his anger at such servitude.

Bloom (2005) refers to the play as being 'virtually plotless'. This suggests that it is all a bit haphazard and a disordered chaos. However, one could argue that the plots and subplots are heavily intertwined to forge a linked and entertaining plot that culminates in the moral dilemma of Prospero's confrontation and the opportunity to right all wrongdoing. Prospero's actions are dependent upon the reliance of Ariel, who serves as his spy and puppet across the island. Ariel's servitude and use of 'white magic' means he serves as the right-hand man (or spirit!) for the practical and pragmatic rollout of Prospero's agenda. Without Ariel's agenda for freedom, Prospero could not have manipulated the events in such an orchestrated and organised manner that was necessary for the climactic resolution achieved.

Shakespeare uses the motif of dreams as a metaphor for the fragility of theatre. The nature of a performance is itself impermanent: to transform a set and its actors for a moment before the audience return home. Dissolving the masque scene, Prospero confides to Ferdinand and Miranda in a soliloquy 'Our revels now are ended. These our actors, / As I foretold you, were all spirits and / Are melted into air, into thin air: / And, like the baseless fabric of this vision, / The cloud-capp'd towers, the gorgeous palaces, / The solemn temples, the great globe itself, / Ye all which it inherit, shall dissolve'. This impermanence could be understood in what David Bevington (2012) refers to as Shakespeare's swansong. Thus, by delivering such explicit references to the theatre and with such a transformative performance as such, he is acknowledging his own realisation and acceptance of his work upon the stage. Prospero goes on to say: 'We are such stuff / As dreams are made on, and our little life / Is rounded with a sleep'. Further to this, Prospero confides to Alonso on the subject of returning to Milan: 'And thence retire me to my Milan, where / Every third thought shall be my grave'. Shakespeare's death came just three and a half years following the first performance of *The Tempest* and this was quite an apt remark to make in light of the Christian society of the times, to prepare for one's death.

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Prospero, using the **literal** and **figurative** form of chess, carefully orchestrates the reveal of Miranda and Ferdinand to Alonso. While they play chess, indeed it is Prospero who has used them as his own chess pieces to establish a secure and prosperous future for his daughter – and also a well-punished prosperous future for himself. The reaction he elicits in Alonso is pertinent and exact; Prospero has allowed him to grieve, prepping him for a welcomed and easily won victory in his new alliance. Finally, in the ultimate line, Prospero's last item on the agenda requested in the participation of the audience: 'Let your indulgence set me free'. The **metatheatrical** that we, as the audience, enter in upon the first shipwreck scene demands compliance and acceptance of all the surreal magic of the play.

Many critics regard *The Tempest* as a rich text that has a number of allusions to Shakespeare's own life. This is crucial to providing an insight to the play that shows a deeper dimension to the play's agendas, one by the writer himself. As Prospero says, 'the rarer action is / In virtue than in vengeance'. The way in which Prospero gives up his Art is one agenda shared by Shakespeare as his final sole writing project, an uncanny one at that.

Commentary

The candidate shows a very wide breadth of criticisms over the whole of the response. There is appropriate terminology and detailed referencing. The candidate mentions also various productions. There could be more sophisticated expression and more. However, the development of analysis overall is perceptive, confident and convincing.



Band	Marks	Key words to describe how you meet the assessment criteria
Band 5	64–75 marks	<ul style="list-style-type: none"> • Sophisticated • Perceptive • Confident • Creative • Accurate
Band 4	49–63 marks	<ul style="list-style-type: none"> • Clear • Sound • Secure • Engaged
Band 3	34–48 marks	<ul style="list-style-type: none"> • Detailed • Relevant
Band 2	19–33 marks	<ul style="list-style-type: none"> • Some relevance • Some engagement
Band 1	4–18 marks	<ul style="list-style-type: none"> • Basic • Attempts relevance
Band 0	0–3 marks	<ul style="list-style-type: none"> • Little • None

Activities

1. Watch several different productions of the same scene in the play (choose one for example, Caliban's Act 2, Scene 2 exchange with Stephano and Trinculo) and contrast this with how the subplot is depicted. Add a paragraph explaining your reference to the productions you have seen.
2. Research critical readings of *The Tempest*. Pick out three strong, controversial statements from a range of writers that can be used across a number of exam questions. Write down the statements and be prepared to argue for and/or against them. Revise your own so that you can incorporate them into your exam responses to show your own engagement with contexts of the play.

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Sample answer 4

Q (b) 'The role of women is critical to the progression of the plot.' Discuss

In the Jacobean period, women were not allowed to perform in plays. That is one interpretation of why women were not used centrally in the plot of *The Tempest*. It could also support the need for a feminist agenda to show the lack of women performers as well as the lack of female empowerment. This is, of course, pertinent to Jacobean audiences and the laws of the time governing theatre. Even entrenched in such misogyny was the moniker of the King's Men, the honourable title given to Shakespeare's company of actors.

The lack of women in the play makes it all the more poignant when women do appear in the plays in more contemporary productions. For example, in 2012, David Farr's RSC production showed Miranda as quite a boyish character with short hair, shorts too large barely held up with a belt. This could be to show her naturalistic characterisation living upon the island and to the elements. Yet in the same production the character of Sebastian was presented as overtly and explicitly feminine with a vibrant red, fitted (and short) dress in black high-heeled shoes. This, in stark contrast, shows the different worlds that they come from with Sebastian obviously living in luxury as the king's sister. Another interpretation of this presentation of women could be perceived as the privileged life of one and the disadvantageous life of another. This is made even more poignant when Miranda becomes the betrothed future Queen of Naples, the most powerful position in the country.

Even a stranger change was the 2010 Julie Taymor film adaptation where the main protagonist, Prospero became Prospera, a woman! This creative choice gave changed the plot little with only pronouns switched from the masculine to the feminine. However, one major difference this provided was the backstory in which it was her husband who was Duke and upon his death she was ousted and exiled as a witch.

Culturally, the presence of women on the stage would have been illegal so men would always portray the female roles. Yet modern audiences embrace both genders on the stage. The role of women, however, is still very important in the play. Yet the presentation of female characters is only one facet of the issue of women in the play and their roles.

Women are incredibly important to the progression of the plot. Caliban's mother Sycorax (deceased before the play's present time) was brought to the island pregnant with Caliban. She had been convicted of witchcraft in Algiers and sentenced to death - however, Jacobean law dictated that pregnant women could not be killed; therefore, she was exiled to the uninhabited island. Thus, she is the primary reason for Caliban's presence and birthright to the island. Blystone refers to Sycorax as exemplifying

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the 'anti-patriarchal ideas in early modern England' (2012). Her power as a woman and a woman with magic is threatening. Indeed King James I personally oversaw the torture and execution of women accused of witchcraft and this historical context would have been in the current news at the time of production. As an audience, what we learn about Sycorax is only by a second-hand account which is limited and controlled by the males in the play (Ariel and Caliban only) as she was long dead by the time Prospero arrived to the island so what we learn is hearsay. According to Loomba et al., the 'language of misogyny' is undeniable in examples such as 'foul witch,' 'damned witch Sycorax,' and 'hag'.

There are two other minor female characters essential to the plot yet never seen. In their respective references made within the play, they are vital to the characters and their predicaments but then not referenced any longer. This could signify a lack of importance but possibly, more correctly, the dramatic device needed for the plot and nothing more. Miranda's mother is mentioned in passing through the backstory Prospero provides Miranda. The absent mother is referred to as 'a piece of virtue' who had claimed that Miranda was indeed Prospero's. This word of legitimacy was enough and satisfactory for Prospero to claim Miranda as a legitimate heir. This absence, however, is under scrutiny in a psychoanalytical reading, which allows Prospero to fulfil the roles of both mother and father. His control over Miranda in Act 1, Scene 2, where he persistently reprimands her for listening, commanding her to take his cloak and then magically putting her to sleep, shows his sense of threat over her learning any more than needed. He carefully tells her the story withheld for 12 years of their true identities narratising their lives in very controlled ways. One interpretation of this is that it is 'rendering him the sole purveyor of his daughter's imagination'.

The third and final absent female in the play is Claribel, Alonso's daughter. The political marriage made between her and the heir to the throne of Tunis makes her a future Queen but also put the King and his entourage in proximity to Prospero to be shipwrecked. Her story is told in Act 2 when the King is grieving the loss of his daughter and also his son (who is feared to be drowned at sea). Antonio and Sebastian antagonise Alonso until he angrily responds: 'You cram these words into my ears against / The stomach of my sense. Would I had never / Married my daughter there! For coming thence, / My son is lost and, in my rate, she too, / Who is so far from Italy removed / I ne'er again shall see her'. This great loss renders the King to believe that he has lost all possible heirs, a long-serving source of contention for the monarchy.

Common to Jacobean times were geo-political marriage alliances, from which Miranda is not protected. This historical view presents women as commodities yet this is still absolutely vital to the plot and progression not only of the play but society too. It is really quite essential that Miranda and Ferdinand get married because it means that Miranda will

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become a queen in Italy. This gives her the security and status that is good for her to have and also helps secure Prospero's place in society.

Finally, Miranda is of the utmost importance as the only female present in the play. Miranda's name means a 'wonder' and it is her appearance and demeanour which captivate the grieving Prince Ferdinand. While Miranda is controlled carefully by Prospero - arguably for her protection against Caliban and to protect his own aims - she freely falls in love (or lust) with Ferdinand at first sight, and he with her. Ferdinand uses *hyperbole* to describe Miranda as 'the top of admiration' and 'So perfect and so peerless' in Act 3. Where Ferdinand speaks with eloquence and complexity, Miranda's speech is *monosyllabic and direct*: 'Do you love me?' Her innocence and frankness show her simplistic upbringing on the island without the finery of courtly life. Where Shakespeare tends to reserve verse for lovers and upper-class characters, Miranda speaks in prose, yet this does not detract from her allure and appeal as a potential wife.

Miranda is undoubtedly a *femme covert*, that is a Jacobean commodity to be managed by first her father, then secondly, her husband. This takes place over the course of the play and her role is paramount in reconciling the two opposing houses of Milan and Naples, bridging and healing the prior wounds. Prospero refers to Miranda as a 'prize' and Ferdinand wastes no time in questioning her maidenhood (chastity). We also know from Act 1, Scene 2 that Prospero had to swiftly punish Caliban for attempting to rape her and thereby ruining the prospect of a royal marriage. While it could be argued that Prospero has used Miranda as a chess piece for his own ambitions, it could also be argued that he has helped secure the best possible and most secure future for her and her future children. Grindlay (2017) writes: 'Miranda's virginity is a necessary aspect of a dynastic match', and this role she fulfils is essential to the progress of the play.

The play shows Miranda's coming of age. Hamilton writes that Prospero guides Miranda (not controls her) as she emerges as a woman, and this shows the protective patriarchal ruling of society. Even in the masque scene, the goddesses offer blessings for fruitful marriage that Miranda be able to bear healthy and plentiful children. Thus, she will fulfil her role in society: the primary role for any woman in society and progressing Shakespeare's plot.

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Commentary

The candidate provides some good information, particularly around the 2012 RSC adaptation. They also mention some of the cultural contexts in which Jacobean so subject terminology and an unorganised response weaken the arguments. More c back to the question would help strengthen the response coupled with more in-d



Band	Marks	Key words to describe how meet the assessment cri
Band 5	64–75 marks	<ul style="list-style-type: none"> • Sophisticated • Perceptive • Confident • Creative • Accurate
Band 4	49–63 marks	<ul style="list-style-type: none"> • Clear • Sound • Secure • Engaged
Band 3	34–48 marks	<ul style="list-style-type: none"> • Detailed • Relevant
Band 2	19–33 marks	<ul style="list-style-type: none"> • Some relevance • Some engagement
Band 1	4–18 marks	<ul style="list-style-type: none"> • Basic • Attempts relevance
Band 0	0–3 marks	<ul style="list-style-type: none"> • Little • None

Activities

1. Help out the candidate! Plan a response by writing an outline or mind map to question to give the candidate some structure. Use some of their points if appropriate provide additional points to show an informed and balanced view.
2. How important were women in this play? Explain in two paragraphs how different might have turned out if the women in the play were not present. If Miranda instead of a daughter, how might the ending be different? Consider if Prospero have had Ariel land Ferdinand on his own or with his father. This also begs the question would King Alonso have taken the same sympathetic view of Prospero had he been grieving his own son?

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Indicative Content

Section A: A Level Exam-style Questions

Question 1

- (a) With reference to the language and imagery of the extract, examine the way the genre of comedy is shown as the ship carrying the King and his entourage is about to

Sebastian *A pox o' your throat, you bawling, blasphemous, incharitable dog!*

Boatswain *Work you then.*

Antonio *Hang, curl! hang, you whoreson, insolent noisemaker! We are less afraid to be drowned than thou art.*

Gonzalo *I'll warrant him for drowning; though the ship were no stronger than a nutshell and as leaky as an unstanch'd wench.*

Boatswain *lay her a-hold, a-hold! set her two courses off to sea again; lay her off.*

[Enter Mariners wet]

Mariners *All lost! to prayers, to prayers! all lost!*

Boatswain *What, must our mouths be cold?*

Gonzalo *The king and prince at prayers! let's assist them, For our case is as theirs.*

Sebastian *I'm out of patience.*

Antonio *We are merely cheated of our lives by drunkards: This wide-chapp'd rascal--would thou mightst lie drowning The washing of ten tides!*

Gonzalo *He'll be hang'd yet, Though every drop of water swear against it And gape at widest to glut him.*

[A confused noise within: 'Mercy on us!'-- 'We split, we split!'-- 'Farewell, my wife and children!'-- 'Farewell, brother!'-- 'We split, we split, we split!']

Antonio *Let's all sink with the king.*

Sebastian *Let's take leave of him.*

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The genre of comedy is shown here where Sebastian and Antonio both tell Boatswain to essentially go to hell and die. Antonio wishes that Boatswain drowns ten times over. Quite extreme insults!

The Boatswain is the one who maintains his composure as the mariners who repeat his words. There is a hope Antonio continues to use expletives and exclamations.

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Question 2

- (a) With reference to the language and imagery of this extract, examine the way Prospero's relationships.

Prospero	'Tis time I should inform thee farther. Lend thy hand, And pluck my magic garment from me. So: [Lays down his mantle] Lie there, my art. Wipe thou thine eyes; have comfort. The direful spectacle of the wreck, which touch'd The very virtue of compassion in thee, I have with such provision in mine art So safely ordered that there is no soul— No, not so much perdition as an hair Betid to any creature in the vessel Which thou heard'st cry, which thou saw'st sink. Sit down; for thou must now know farther.
Miranda	You have often Begun to tell me what I am, but stopp'd And left me to a bootless inquisition, Concluding 'Stay: not yet.'
Prospero	The hour's now come; The very minute bids thee ope thine ear; Obey and be attentive. Canst thou remember A time before we came unto this cell? I do not think thou canst, for then thou wast not Out three years old.
Miranda	Certainly, sir, I can.
Prospero	By what? by any other house or person? Of any thing the image tell me that Hath kept with thy remembrance.
Miranda	'Tis far off And rather like a dream than an assurance That my remembrance warrants. Had I not Four or five women once that tended me?
Prospero	Thou hadst, and more, Miranda. But how is it That this lives in thy mind? What seest thou else In the dark backward and abysm of time? If thou remember'st aught ere thou camest here, How thou camest here thou mayst.
Miranda	But that I do not.
Prospero	Twelve year since, Miranda, twelve year since, Thy father was the Duke of Milan and A prince of power.

Prospero
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established
protection

Miranda
innocent
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The tone shifts from calm and controlled to agitated and indignant: 'Twelve years since, Miranda twelve years since'.

Imagery used to indicate the frightening beginnings from whence Prospero and Miranda came: 'dark backward and abysm of time'.

Prospero
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Question 3

- (a) With reference to the language and imagery of this extract, examine the way Sebastian's abuse of power.

[ALONSO sleeps. Exit ARIEL]

Sebastian *What a strange drowsiness possesses them!*

Antonio *It is the quality o' the climate.*

Sebastian *Why doth it not then our eyelids sink? I find not
Myself disposed to sleep.*

Antonio *Nor I; my spirits are nimble.
They fell together all, as by consent;
They dropp'd, as by a thunder-stroke. What might,
Worthy Sebastian? O, what might?—No more:—
And yet me thinks I see it in thy face,
What thou shouldst be: the occasion speaks thee, and
My strong imagination sees a crown
Dropping upon thy head.*

Sebastian *What, art thou waking?*

Antonio *Do you not hear me speak?*

Sebastian *I do; and surely
It is a sleepy language and thou speak'st
Out of thy sleep. What is it thou didst say?
This is a strange repose, to be asleep
With eyes wide open; standing, speaking, moving,
And yet so fast asleep.*

Antonio *Noble Sebastian,
Thou let'st thy fortune sleep—die, rather; wink'st
Whiles thou art waking.*

Sebastian *Thou dost snore distinctly;
There's meaning in thy snores.*

Antonio *I am more serious than my custom: you
Must be so too, if heed me; which to do
Trebles thee o'er.*

Sebastian *Well, I am standing water.*

Antonio *I'll teach you how to flow.*

Sebastian *Do so: to ebb
Hereditary sloth instructs me.*

The two characters come to an agreement to show the cheapness of life and position, the cunning greed and ambition that brothers have with no allegiance to one another.

Sebastian's innocence is capitalised upon and he offers himself up as a device in Antonio's game: 'Well, I am standing water'.

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Question 4

- (a) With reference to the language and imagery of this extract, examine the way character of Ariel and his relationship towards Prospero.

Ariel *Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet perform'd me.*

Prospero *How now? moody?
What is't thou canst demand?*

Ariel *My liberty.*

Prospero *Before the time be out? no more!*

Ariel *I prithee,
Remember I have done thee worthy service;
Told thee no lies, made thee no mistakings, served
Without or grudge or grumblings: thou didst promise
To bate me a full year.*

Prospero *Dost thou forget
From what a torment I did free thee?*

Ariel *No.*

Prospero *Thou dost, and think'st it much to tread the ooze
Of the salt deep,
To run upon the sharp wind of the north,
To do me business in the veins o' the earth
When it is baked with frost.*

Ariel *I do not, sir.*

Prospero *Thou liest, malignant thing! Hast thou forgot
The foul witch Sycorax, who with age and envy
Was grown into a hoop? hast thou forgot her?*

Ariel *No, sir.*

Prospero *Thou hast. Where was she born? speak; tell me.*

Ariel *Sir, in Argier*

Prospero *O, was she so? I must
Once in a month recount what thou hast been,
Which thou forget'st. This damn'd witch Sycorax,
For mischiefs manifold and sorceries terrible
To enter human hearing, from Argier,
Thou know'st, was banish'd: for one thing she did
They would not take her life. Is not this true?*

Ariel *Ay, sir.*

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Prospero derogatory language objectifying and belittling Ariel with 'me know from elsewhere in the play Prospero never repeats this sort of language the vital importance of keeping Ariel focused and controlled to achieve love each other, Ariel is a tool which Prospero finds exceptionally valuable

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Question 5

- (a) With reference to the language and imagery of this extract, examine the way as a character.

Caliban *Thou makest me merry; I am full of pleasure:
Let us be jocund: will you troll the catch
You taught me but while-ere?*

Stephano *At thy request, monster, I will do reason, any
reason. Come on, Trinculo, let us sing.
[Sings]
Flout 'em and scout 'em
And scout 'em and flout 'em
Thought is free.*

Caliban *That's not the tune.*
[Ariel plays the tune on a tabour and pipe]

Stephano *What is this same?*

Trinculo *This is the tune of our catch, played by the picture
of Nobody.*

Stephano *If thou beest a man, show thyself in thy likeness:
if thou beest a devil, take't as thou list.*

Trinculo *O, forgive me my sins!*

Stephano *He that dies pays all debts: I defy thee. Mercy upon us!*

Caliban *Art thou afeard?*

Stephano *No, monster, not I.*

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

Stephano *This will prove a brave kingdom to me, where I shall
have my music for nothing.*

Caliban *When Prospero is destroyed.*

Caliban's profound speech reconciles the surreal aspects of the island with the lucid and obscure states of wake and sleep. This shows a new angle of his characterisation as one of wisdom despite his brutish, monstrous appearance and barbaric behaviours.

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Question 6

- (a) With reference to the language and imagery of this extract, examine the way attitudes towards trust and control.

[Enter ARIEL, invisible]

Caliban *As I told thee before, I am subject to a tyrant, a sorcerer, that by his cunning hath cheated me of the island.*

Ariel *Thou liest.*

Caliban *Thou liest, thou jesting monkey, thou: I would my valiant master would destroy thee! I do not lie.*

Stephano *Trinculo, if you trouble him any more in's tale, by this hand, I will supplant some of your teeth.*

Trinculo *why, I said nothing.*

Stephano *mum, then, and no more. Proceed.*

Caliban *I say, by sorcery he got this isle;
From me he got it. if thy greatness will
Revenge it on him,--for I know thou darest,
But this thing dare not,--*

Stephano *That's most certain.*

Caliban *Thou shalt be lord of it and I'll serve thee.*

Stephano *How now shall this be compassed?
Canst thou bring me to the party?*

Caliban *Yea, yea, my lord: I'll yield him thee asleep,
Where thou mayst knock a nail into his bead.*

Ariel *Thou liest; thou canst not.*

Caliban *What a pied ninny's this! Thou scurvy patch!
I do beseech thy greatness, give him blows
And take his bottle from him: when that's gone
He shall drink nought but brine; for I'll not show him
Where the quick freshes are.*

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Question 7

- (a) With reference to the language and imagery of this extract, examine the way Ferdinand and attitudes towards romantic love.

[Enter PROSPERO, FERDINAND, and MIRANDA]

Prospero If I have too austerely punish'd you,
Your compensation makes amends, for I
Have given you here a third of mine own life,
Or that for which I live; who once again
I tender to thy hand: all thy vexations
Were but my trials of thy love and thou
Hast strangely stood the test here, afore Heaven,
I ratify this my rich gift. O Ferdinand,
Do not smile at me that I boast her off,
For thou shalt find she will outstrip all praise
And make it halt behind her.

Ferdinand I do believe it
Against an oracle.

Prospero Then, as my gift and thine own acquisition
Worthily purchased take my daughter: but
If thou dost break her virgin-knot before
All sanctimonious ceremonies may
With full and holy rite be minister'd,
No sweet aspersion shall the heavens let fall
To make this contract grow: but barren hate,
Sour-eyed disdain and discord shall bestrew
The union of your bed with weeds so loathly
That you shall hate it both: therefore take heed,
As Hymen's lamps shall light you.

Ferdinand As I hope
For quiet days, fair issue and long life,
With such love as 'tis now, the murkiest den,
The most opportune place, the strong'st suggestion.
Our worser genius can, shall never melt
Mine honour into lust, to take away
The edge of that day's celebration
When I shall think: or Phoebus' steeds are founder'd,
Or Night kept chain'd below.

Prospero Fairly spoke.
Sit then and talk with her; she is thine own.

Ferdinand acknowledges the Olympian deity (Phoebus) of fungus to show his awareness that any unholy actions towards Miranda will poison the relationship.

Ferdinand uses imagery to describe the 'edge of that day's celebrations' to show he is acutely aware that as it approaches not to hurry it too soon or to spoil what is not properly his.

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Question 8

- (a) With reference to the language and imagery of this extract, examine the way theme of magic and illusion.

Juno	<p>Go with me To bless this twain, that they may prosperous be And honour'd in their issue. [They sing:] Honour, riches, marriage-blessing, Long continuance, and increasing, Hourly joys be still upon you! Juno sings her blessings upon you.</p>
Ceres	<p>Earth's increase, foison plenty, Barns and garners never empty, Vines and clustering bunches growing, Plants with goodly burthen bowing; Spring come to you at the farthest In the very end of harvest! Scarcity and want shall shun you; Ceres' blessing so is on you.</p>
Ferdinand	<p>This is a most majestic vision, and Harmoniously charmingly. May I be bold To think these spirits?</p>
Prospero	<p>Spirits, which by mine art I have from their confines call'd to enact My present fancies.</p>
Ferdinand	<p>Let me live here ever; So rare a wonder'd father and a wife Makes this place Paradise. [Juno and Ceres whisper, and send Iris on employment.]</p>
Prospero	<p>Sweet, now, silence! Juno and Ceres whisper seriously; There's something else to do: hush, and be mute, Or else our spell is marr'd.</p>
Iris	<p>You nymphs, call'd Naiads, of the windring brooks, With your saged crowns and ever-harmless looks, Leave your crisp channels and on this green land Answer your summons; Juno does command: Come, temperate nymphs, and help to celebrate A contract of true love; be not too late. [Enter certain NYMPHS.] You sunburnt sicklemen, of August weary, Come hither from the furrow and be merry: Make holiday; your rye-straw hats put on And these fresh nymphs encounter every one In country footing.</p> <p>[Enter certain REAPERS, properly habited: join with the Nymphs in a graceful dance, towards the end whereof Prospero starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.]</p>
Prospero	<p>[Aside] I had forgot that foul conspiracy Of the beast Caliban and his confederates Against my life: the minute of their plot Is almost come. [To the Spirits.] Well done! avoid; no more!</p>

Prospero
summons
Iris,
Ceres
(magic)
gods

The
blessings
Ferdinand
Prospero
administers

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early
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Question 9

- (a) With reference to the language and imagery of this extract, examine the way attitudes towards revenge.

Caliban	<i>Pray you, tread softly, that the blind mole may not Hear a foot fall: we now are near his cell.</i>
Stephano	<i>Monster, your fairy, which you say is a harmless fairy, has done little better than played the Jack with us.</i>
Trinculo	<i>Monster, I do smell all horse-piss; at which my nose is in great indignation.</i>
Stephano	<i>So is mine. Do you hear, monster? If I should take a displeasure against you, look you,--</i>
Trinculo	<i>Thou wert but a lost monster.</i>
Caliban	<i>Good my lord, give me thy favour still. Be patient, for the prize I'll bring thee to Shall hoodwink this mischance: therefore speak softly. All's hush'd as midnight yet.</i>
Trinculo	<i>Ay, but to lose our bottles in the pool,--</i>
Stephano	<i>There is not only disgrace and dishonour in that, monster, but an infinite loss.</i>
Trinculo	<i>That's more to me than my wetting: yet this is your harmless fairy, monster.</i>
Stephano	<i>I will fetch off my bottle, though I be o'er ears for my labour.</i>
Caliban	<i>Prithee, my king, be quiet. Seest thou here, This is the mouth o' the cell: no noise, and enter. Do that good mischief which may make this island Thine own for ever, and I, thy Caliban, For aye thy foot-licker.</i>
Stephano	<i>Give me thy hand. I do begin to have bloody thoughts.</i>

Stephano continues to buy in to the belief that they can kill Prospero, take Miranda and become kings and viceroys by ambition conceding: 'I do begin to have bloody thoughts'.

Caliban appeals to their greed, himself as 'foot-licker' and calls himself as Caliban has been manipulated to achieve his goal of killing Prospero mistreatment.

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Question 10

- (a) With reference to the language and imagery of this extract, examine the way character of Alonso and attitudes towards judgement.

Prospero	<i>Behold, sir king, The wronged Duke of Milan, Prospero: For more assurance that a living prince Does now speak to thee, I embrace thy body; And to thee and thy company I bid A hearty welcome.</i>
Alonso	<i>Whether thou best he or no, Or some enchanted trifle to abuse me, As late I have been, I not know: thy pulse Beats as of flesh and blood; and, since I saw thee, The affliction of my mind amends, with which, I fear, a madness held me: this must crave, An if this be at all, a most strange story. Thy dukedom I resign and do entreat Thou pardon me my wrongs. But how should Prospero Be living and be here?</i>
Prospero	<i>First, noble friend, Let me embrace thine age, whose honour cannot Be measured or confined.</i>
Gonzalo	<i>Whether this be Or be not, I'll not swear.</i>
Prospero	<i>You do yet taste Some subtilties o' the isle, that will not let you Believe things certain. Welcome, my friends all! [Aside to SEBASTIAN and ANTONIO] But you, my brace of lords, were I so minded, I here could pluck his highness' frown upon you And justify you traitors: at this time I will tell no tales.</i>
Sebastian	<i>[Aside] The devil speaks in him.</i>
Prospero	<i>No. [to Antonio] For you, most wicked sir, whom to call brother Would even infect my mouth, I do forgive Thy rankest fault; all of them; and require My dukedom of thee, which perforce, I know, Thou must restore.</i>

Prospero
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Alonso
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A Level Part (b) Exam-style Questions

Activity: Test your own planning skills by covering up the bullet points below to see your own ideas. How do they compare? What other ideas can you work out? What other ideas are relevant? What other critical views shed light and meaning?

Question 1

(b) 'A play in which power is used to deceive as it is to show authority.' Explore this statement.

- Establish what is understood about authority and how authority is gained. Prospero should be the most authoritative in the play, yet he is the most passive and at the other end of the spectrum, Caliban, who had the island first, has the least authority. Pick apart these ideas and discuss a range of characters who hold varying degrees of authority.
- Mention power in other respects. For example, Miranda's virgin knot emphasises her position of nobility as Queen of Italy yet the decision ultimately lies with her lack of understanding to the societal and cultural contexts of the time.
- Discuss which aspects of deception are provided for dramatic effect (the costumes, the costuming, sleeping and songs, the goddesses, etc.). Which are useful and which are not? Which, if any, are unnecessary or less helpful for the plot's development?
- Explore the ways in which those with power use it to deceive and also to control. Prospero uses power to create magic and bring all parties together for the finale. How does the audience forgive his deception for the moral to this story?
- Explore the ways in which Antonio likewise uses his power but uses it to control and deceive. Weigh up these varying degrees of truth and lies. Justify your view.

Question 2

(b) 'Sebastian's weaknesses are intertwined with Antonio's cruel intentions.' Discuss this statement.

- Looking at the motif of water in the play and this pertinent metaphor, research a production at the RSC where the play is set upon the ice and the actors are frozen. Watch the interview online here: <https://www.rsc.org.uk/the-tempest/past-productions/production>
- Mention the 2012 David Farr production at the RSC where Sebastian is played by a woman in a fitted red dress in high heels! How does her appearance as a woman change your view of the character?
- Consider the evolution of Sebastian from a gullible, manipulated character to one who shows more gumption and courage (or arguably arrogance) in the final act. What is your understanding of the character and how he comes across in behaviour and appearance?
- Compare and contrast Sebastian with Antonio, two characters that appear to be the respective brothers. Consider how effective Antonio's persuasions were in his characterisation when confronting the harpy and how Antonio, who was a milder character as Sebastian takes the lead. Link your ideas to the final act where Prospero and Antonio becomes silent whereas Sebastian is the one to voice his dissent.
- In some ways, each character has a mirror: Prospero and King Alonso; Miranda and Ariel; Caliban; Trinculo and Stephano... Do you perceive Sebastian as a mirror to Antonio? What purpose of Sebastian's position within the play?

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Question 3

(b) 'Everyone has a secret agenda.' Explore this view of *The Tempest*.

- Mention the 1993 Rupert Goold production at the RSC where the play is turned into a Hitchcock movie! Read the interview online here: <https://www.rsc.org.uk/productions/rupert-goold-2006-production>
- Harold Bloom refers to *The Tempest* as 'virtually plotless' (2005, p. 7). What is the structure of the plot to lie and to what extent do you agree with this statement?
- Consider what each character's objectives are in the play and how they are achieved. To what extent do you agree that each character has an objective?
- Explain whose goals are secretive and why they might keep them secret. Why is Caliban secret about his attempt of high treason and murder for self-preservation? Why cannot he become known or else spoil the play. Consider the impact on Ferdinand's relationship if Ferdinand had learned that his father was alive from the beginning.
- Consider the crucial role of Ariel and how Prospero's plots are dependent on his freedom. Consider how in contrast, Caliban voices his ambitions to Stevie. What is the outcome of this.

Question 4

(b) 'The role of women is critical to the progression of the plot.' Discuss this view.

- Mention the 2012 David Farr production at the RSC where Miranda is androgynous and boyish in ill-fitting clothing, whereas Sebastian is presented as a vivacious woman in dress and high heels!
- Mention the 2010 Julie Taymor film adaptation where Prospero is a woman and Ariel is the sister to Antonio. How does your understanding of the significance of the plot change when a single character's gender is altered?
- Consider the marriage of Miranda to Ferdinand and the layers of significance: romantic love for the couple, hope for Ferdinand, security for Miranda, a way to return and link to Italy, a future heir for Alonso, to name a few!
- Discuss the cultural, historical and societal contexts of arranged marriage. How does Miranda play in this union.
- Women appear in the form of goddesses for the entertainment, celebration and engagement. Do these minor characters detract from the importance of the main presence support and progress the plot?
- Consider the cultural connections of a traditionally patriarchal society and how it is supported or undermined this traditional perspective.
- Explore how feminism can be viewed in light of your understanding of the plot and the presentation of the characters.

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Question 5

(b) 'Romantic love is valued and celebrated by Prospero.' Explore this view of *The Tempest*.

- Contrast the romantic love in this play with one other star-crossed couple differently! What difference does a father's approval make? Relate this to Elizabethan and Jacobean society.
- Consider the reason King Alonso and company were at sea in the first place. Claribel, was married in Tunis and had gone to live in the kingdom there. What are the characters' reactions to this loss?
- Consider to what extent you read Claribel's marriage as a political or romantic one.
- Consider the marriage of Miranda to Ferdinand and the layers of significance: romantic love for the couple, hope for Ferdinand, security for Miranda, his return and link to Italy, a future heir for Alonso, to name a few! How does he have 'lost' his own daughter to Tunis?
- Look closely at the scenes where Miranda and Ferdinand interact without Prospero or Ariel watching over them. How do they interact? To what extent is love to be genuine? If Ferdinand had landed with his father and not Alonso, would he have felt the same about Miranda? Had Ferdinand been told lies by Antonio, would he have felt the same about Miranda? Argue your case.
- Examine the way in which Prospero reacts to realising that Miranda shows love. What does he do and say? Carefully consider why he puts Ferdinand to the test. What does he think of his worthiness.
- Examine the way in which Prospero fiercely defends Miranda when Caliban attacks her. How did he respond and why has he responded so harshly?
- Explore how Prospero celebrates the engagement of Ferdinand and Miranda. Consider the goddesses' blessings. What are some of the significant messages that are sent?
- Finally, consider how Prospero reintroduces King Alonso to Ferdinand and Miranda.

Question 6

(b) 'Prospero's forgiveness is a relief for the audience.' Discuss this view of *The Tempest*.

- Mention the 1993 Rupert Goold production at the RSC where the play is presented as a Hitchcock movie! Read the interview online here: <https://www.rsc.org.uk/productions/rupert-goold-2006-production>
- Harold Bloom refers to the end of *The Tempest* as having an 'elliptical' quality. What does he mean by this? How does the ending, with the relinquishment of magical authority to regain political authority, change our understanding of the play to its genre: is this a fitting ending for a comedy?
- Closely consider the cultural contexts of Jacobean society and the surprising place of punishment.
- Link your reading of the play to the genre and explain how Prospero's actions fit the hallmarks of comedies. Explain the effects of this on Jacobean audience expectations.
- Consider the humanity that Prospero shows towards all characters, especially Caliban.
- Consider the comparison between Prospero and King Alonso, who also shows humanity for others. Would the audience feel a sense of contentment in knowing that the once-again Duke, are men of integrity and graciousness?
- To what extent does the end of the play provide complete resolution for the course of the play?
- Compare Prospero's relinquishment of his magic to Shakespeare's retirement. What allusions can you draw upon and how might this transfer to the audience's understanding of life's work both in Prospero's world and Shakespeare's Globe?

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Question 7

(b) 'Ariel is in diametric opposition to Caliban, an allegory of good and evil.' Explore this view in *The Tempest*.

- Establish the characterisation of Ariel and his/her relationships to other characters. Consider the Jacobean audience's perception of Ariel and the effect that s/he has on the audience.
- Read Michel de Montaigne's 1580 essay 'Of Cannibals' for excellent context on the Jacobean audience's perception of Caliban and the effect that he has on the audience.
- Establish the characterisation of Caliban and his relationships to other characters. Consider the Jacobean audience's perception of Caliban and the effect that he has on the audience.
- Explore the nature of slavery versus servitude. Show an appreciation of the complexities of the play considering colonisation and the culture of colonialism. Mention the themes of civilisation vs. savagery, conquering the 'uncivilised' and 'barbaric'. You may also wish to evaluate the moral implications of establishing oneself as civilised and whose right is greater for power and authority. Consider how Ariel proclaims himself in power over Caliban and the need to 'teach' him.
- Compare and contrast these two characters looking carefully at appearances and actions. Consider how and why all characters meet Caliban but not Ariel. Consider how and why Ariel remains loyal to Prospero throughout (appeals for freedom) yet Caliban resists, uses threats and at the first opportunity plots to overthrow Prospero and sell off Miranda to Stephano.
- Link your comments on the outcome for each character in Act 5 where they are left behind on the island. Evaluate these respective results and if you interpret the play as a moral allegory, reflect back onto the Jacobean audience's understandings of each character at the end of the play.

Question 8

(b) 'Antonio's silences equally demonstrate his power and his weakness, thereby revealing contrasting attitudes towards power.' Discuss this view of *The Tempest*.

- Establish Antonio's characterisation as an antagonist based on Prospero's interactions with Boatswain. Give an account of your perception of him based on his actions in Act 1.
- Explain the background Prospero provides us with in the following scene (for the first time) the true nature of how they arrived to the island and how they were separated.
- Explore the ways in which Antonio behaves when given the opportunity to speak. Consider in which he persuades Sebastian to become corrupt – and then how quickly Alonso and Gonzalo are awoken.
- Explain how Antonio voices his opinions when confronted by Ariel (as the devil) for his sins.
- Compare and contrast Antonio's portrayal with his final scene when he is forgiven and his 'silence' when forgiven. What is explicit and what is implicitly shown? Consider his former scenes and his silences in the latter, all the more poignant?

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Question 9

(b) 'The right to rule in *The Tempest* is God-given in light of Jacobean society.' Discuss this view of *The Tempest*.

- Establish the contextual information you have learned and researched about life in the Jacobean period and the stance of religion in the country at the time. Be sure to mention the 'Great Chain of Being'
- Explore the play's references to fate, the gods (Sycorax, for example), and how fate is set is conveyed in the play. For example, was it fate that Prospero's carcass of a boat and safely land upon the island? How do you understand divine ruling in the play?
- Show an appreciation of colonisation and colonialism in light of the battle between Prospero and Caliban. Demonstrate your understanding of their arguments for their respective points of view
- Evaluate the Jacobean and modern audience's understanding of who is right and whose views are more established
- Consider the ending of the play when Prospero leaves the island to Caliban and the audience.

Question 10

(b) In some ways, Prospero is a slave. Shakespeare leaves the audience with a character who is part protagonist and part antagonist.' Discuss this view of *The Tempest*.

- Establish the character and background of Prospero, especially the nature of his rule on the island. Explain his usurpation of position and attempted murder (including his use of magic for power and how easily he was overthrown)
- Explore in depth the ways in which Prospero gained power over Ariel and Caliban and support your ideas about the nature of slavery versus servitude. For Ariel, consider his freedom from Sycorax's curse to remain within the tree and how Prospero uses his power albeit with an affectionate relationship. For Caliban, consider how Prospero uses his power when Caliban attempted to rape Miranda and how Prospero manages to control Caliban to protect his daughter's purity
- Consider how Prospero acquired his magic and how he releases himself from it at the end of Act 5 before returning to Italy. Evaluate whether he is fully in control of his magic or if it holds over him
- Explore the purposes of Prospero's orchestration of the shipwreck and how he planned the events in the play. Comment on whether you think he is freely manipulating each event or if he has become a cog in the unstoppable play unfolds
- Explore Prospero's relationship to Alonso and how the relationship between them was manipulated or naturally developed to redeem his reputation and secure his daughter as a pawn? Evaluate your interpretations of the events.

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Answers for Dominoes Revision Activities

Allegory	Representing one meaning under the guise of another material
Allusion	Making a casual or indirect reference to something else.
Aside	An actor's lines supposedly not heard by others on stage, intended for the audience.
Colonialism	The system of exerting and maintaining control or influence over another territory by a more powerful state.
Colonisation	The establishment of a settlement.
Comedy	A dramatic work where the resulting message is triumph or success.
Courtliness	A manner of polite and refined behaviours.
Magic	A deceptive illusion presumably beyond human control and/or understanding.
Masque	Sixteenth-century entertainment using elaborate pantomime and music.
Prose	Ordinary spoken or written language free from metrical structure.
Providence	A manifestation of divine, omniscient direction and guidance for the world.
Servant	A person employed by another to perform duties.
Slave	A person who is the property of and entirely under the influence of another.
Supernatural	Unexplainable using natural law; beyond nature.
Symbolism	When one thing is regarded as something else.
Tragedy	A dramatic work where the resulting message is mournful.
Usurpation	Illegal seizure of a position.
Verse	Metred poetry composition.

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